THE BROADCAST PROGRAMMES FOR JUNE 23-JUNE 29

THE

ROADEASTING CORPORATION THE IOURNAL OF THE

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 23. No. 299

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JUNE 21, 1929.

Every Friday. TWO PENCE.

## An Opera Number for Opera Week



#### **EUGENE** GOOSSENS

n young English composer of the progressive school, whose new opera, written to a fibretto by Arnold Bennett, will be relayed from Covent Garden (Deventry Experimental) at 8 p.m. on Thursday June 27. Not only is the opera procedurally interesting in view of the collaboration between Mr. Hennett the state of the need of the need of the collaboration between Mr. Hennett and one of our younger componers, but the story stack in a very dramatic one, being the Apocrypea story of luddle, the largest endow, who are debuthish by staying Holofernes, general of the need of Asyron army. For a new English opera to be given at Covent Garden is an event of importance.

'FUDITH'

An Opera in One Act.

## GIACOMO

is perhaps the most pupular of all composers with English opera-goers. Taxas, Modania English opera-goers. Rohime are included in the repersory Robins are included in the repervory of every opera company; melodes from these opera are known to almost every listener. Fuccan its represented on three occasions in this wick's broadcast programmes. On Monday, Are Three of La Bohesta will be relayed from the Royal Opera House. Covent Garden. On Friday evening, the last night of this year's Grand Opera Season, the last act of the same opera will be relayed, while on Menday (5GB) and Wednesday listeners will hear Studio performances of Puccos's little-known work



'LA RONDINE'

An Opera in Three Acts.

Do you want your programmes conducted on American

See, on page 610 of this issue, an important article on 'Financial Broadcasting.'

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THE WORLD'S STRONGEST AND MOST DEPENDABLE SCREENED



## THE RADIO TIMES

Vol. 23. No. 299.

[ Registered at the ]

JUNE 21, 1929.

Every Friday. Two Pence.

PERA in England, in the sense understood by the term on the Continent of Europe does not exist that is to say, there is in the

## OPERA IN ENGLAND.

Francis Toye on its Present and Future.

whole of the United Kingdom no permanent Opera House devoted regularly to operatic performances, and there is no permanent opera company with a fixed domicile. Such operatic performances as we have are, to a greater or lesser degree, of the nature of a makeshift, wherein one element, the spectacular, indispensable in proper operatic productions, is inevitably and invariably absent, while the other elements, vocal, histrionic and instrumental, range from the frankly delective to the adequate. They never surpass the level indicated by the latter and usually approach nearer to that indicated by the former adjective. It is necessary that this sorry state of things should be completely realized before any discussion on the subject of Opera in England

There are three permanent organizations in the United Kingdom concerned with the presentation of opera; four, if the Gilbert and Sullivan operettas are taken to fall within the limits of the general category—which they certainly should. The most important of these, of course, is the British National Opera Company, which leads a precarious and vagabond existence and never seems quite sure at the end of one season whether it will survive to open another. I have a very great admiration for the members of this company. They have shown plack, resource, and, on occasions, real self-sacrifice in their efforts to provide decent operatic performance in the provinces and suburbs of London. At their best, as in operas like Verdi's Faistoff, depending primarily on teamwork, they have given performances that almost surpass the limits of the adequacy postulated at the beginning of this article. I have seen them do Carmen and Manon in a manner that would not disgrace the ordinary standard Opera House on the Continent. How they have managed to achieve the measure of success that they have achieved remains a mystery to me, Most of the singers spend their lives in the railway train, flying from engagement to engagement, in order to earn their living in other than operatic work : the orchestra has to be reinforced by local recruits usually of doubtful value; the scenery has to be carted round the country; the theatres are unsuitable; the audiences, if not exactly unresponsive, are stodgy, dull, and, operatically, uneducated.

Taking everything into consideration, I consider that the English public gets far more than its money's-worth from the no discussion. It presents the Gilbert and

B.N.O.C., for the prices of admission are definitely below those that obtain in the ordinary London theatre. You cannot expect a Covent Garden, much less a La Scala or Vienna Opera, standard for

Next in importance comes the Carl Rosa Opera Company, from whose performances I have had considerable pleasure at times, though their orchestra is always, of course, too small. Frankly, this organization does not seem to aim at anything higher than the ordinary standards of a provincial touring company. Within those limits, however, they are competent; indeed, in a sense, more professional than the B.N.O.C. neither court nor receive much publicity; they pay their way. I have a great respect

T I would be idle to pretend that either of these organizations can ever hope to give the operagoer that exquisite thrill which comes from a first-class performance given by artists of superlative capacity. So far as the thrill is given at all, it is distinctly a suburban thrill. The mere surroundings in which the operas are given put anything else out of the question.

In this respect, the third of our organizations under consideration has an advantage. This is the Old Vic Opera Company, which plays to an audience far more enthusiastic and in a way more sophisticated than either of the other two. Opera at the Old Vic corresponds essentially to the performances of opera at the popular theatres that are now found in every Continental city of importance. Prices are, of course, very cheap, but the public is constant and the company is always playing together in its own theatre—a tremendous advantage. What is more, the Old Vic has among its governors musicians of wide experience and great learning. If only the allied Sadier's Wells scheme would materialize, if only there were operatic performances on every night of the week and sufficient money to dispense the members of the company from the necessity of seeking outside engagements, to pay a permanent chorns and slightly to augment the orchestra, I believe the Old Vic Opera Company would very soon be as good as any of its class in the

operatic organizations, The D'Oyly Carte Opera Company needs

world. In that sense it may, indeed, be

considered the most promising of all our

Sullivan operas exactly as the admirers of Gilbert and Sullivan wish them to be presented, except when it indulges in some exceptionally intelligent or novel

essay in the matter of mounting, when there is an immediate outcry in favour of the merely All musicians agree that its familiar standard of vocal accomplishment is insufficiently high, but this defect is difficult to remedy in what must remain practically

a touring company.

No consideration of Opera in England would be complete without some consideration of the part played by effort wholly or mainly amateur. One has only to think of the operatic performances at Bristol which reintroduced Cost Fan Tulls and other unfamiliar works to public attention, of Rutland Boughton's Herculean labours at Glastonbury. Then there is the Liverpool Repertory Opera, which has produced works so widely different as Dido and Ancas, The Travelling Companion, The Immortal Hour, and William Tell while as regards interesting productions pure and simple, the Universities of Oxford and Cambridge have deserved uncommonly well of their county. It was Cambridge that paved the way for the present Mozart renascence by its enterprising production of The Magic Fluids in the first decade of the twentieth century, Oxford has given performances of Monte-verdi that attracted European attention. Nor is this all, for Cambridge has experimented with Handel and Purcell, and Oxford with Gluck and Weber. Needless to say, some of these performances were technically very poor, but they served an invaluable purpose in bringing unfamiliar works to the notice of the public, and incidentally in showing what good service intelligent amateur effort can render to the community,

So much for actualities. As regards the future, the hope, the sole hope, lies in the materialization of the Beecham Opera Scheme. I have purposely said nothing of Covent Garden in this article, for despite the intelligent resolve of the present management to employ British artists when and where suitable, the activities of Covent Garden lie definitely outside English musical life-which the cynic may not unreasonably consider one of their principal charms. But in any case, only a miracle can save Covent Garden from des-truction in three years' time, so that eventually we shall have to rely on the Beecham Scheme for our sole operatic salvation. Presumably, Beecham will build on the foundation of the B.N.O.C., not forgetting, I hope, to incorporate in his structure

(Continued on page 819).

'The Broadcaster's' Notes on Coming Events.

## BOTH SIDES OF THE MICROPHONE



The Wireless \* League of Nations.'

THE Union Internationale de Radiodiffusion, recently concluded its Annual General Assembly at Lausanne. Vice-Admiral C. D. Carpendale, C.B., Controller of the B.B.C., was elected President for the fifth year in succession. For the first time France was represented in the Assembly as an active member, so that, with other admirations actual or pending, the Union is now representative of all European broadcasting. As recommended by the Prague Conference, the Union is the recognized centre for discussion of all broadcasting questions of an international character. One of the most important steps taken by the recent Assembly was to establish the wavelength obothing station at Brussels as official master-regulator for Europe.

Kiloherta and Kilocycles.

THE frequency of transmitting stations has hitherto been indicated by the B.B.C. in terms of 'kilohertz' (one thousand cycles per second.) It has, however, been decided internationally that the expression 'kilohertz,' not bring in general use, should be abandoned and frequencies expressed in terms of 'kilocycles per second,' a practice to which the B.B.C., in common with other nations, will beneaforward conform.

Giving a Talk.

that is achievement. We take it that a talk, to be successful, must sound as though it were delivered spontaneously, and not read from a propased manuscript. We are giving nothing away when we reveal that simost all talks are read. Few talkers have as yet achieved the intimate conversational style of reading. The rule that a manuscript must be produced is a double protection for the B.H.C. and the talker. It provides proof, if proof be afterwards needed, of what the latter said; it enables the B.B.C. to give the maximum amount of help to a speaker in presenting his talk; and it also ensures that he will not 'dry up.' The microphone, though seven years old, has not include the talks delivered during the past few weeks. In one case the speaker, who for years has lectured without notes to University students,



"It has not lost its terrors."

lost his nervo entirely; in the second instance the experiment was a triumphant success. In very nerly days a chair was placed below the microphone and in front of the talker; he was supposed to deliver his talk 'at' the chair, in order to schieve the correct conversational pitch. With the improvement of technique this chair has vanished. One of the most charming and interesting of recent talks was directed at a photograph propped on the desk under the microphone. The picture was of the talker's con who was killed in the war.

Relay from Christie's.

THE name of 'Christie's,' like that of Tettersal's, has acquired an almost symbolic celebrity; both represent the ordinary man's acquaintance with the world of the sale-room. General interest will be aroused by this week's relay from the famous rooms in St. James's, when a number of fine pictures—two Zoffanys, two Vardyeks and Rembrandt's 'Descent from the Cross'—come under the hammar. The sale takes place at 2.55 p.m. on Friday, the auctioneer being the celebrated Mr. Lance Hannen. We hope that a concession will be made to the presence of the microphone in the sale-room, that the hidders will speak up their thousands of guineas instead of merely nodding the head or raising a hand as is generally the custom.

History Preserved.

THE history of 'Christie's '-which is also a history of English taste and prosperity in the last century—has been admirably told by Mr. H. C. Marillier in his "Christic's—1766— 1925 ' (Coustable). It bristles with facts, enchanting, amusing, and picturesque. Previous to the middle years of the nighteenth century, which saw the birth of 'Christie's,' there had been a bill in the collection of pictures and objets d'ort. A hundred years before Cromwell had sold the fine collection of Old Masters gathered by Charles I; since then collectors had shown a mild interest in pictures of the Detch and Flemish Schools. But, with incrossing travel and, later, the French Revolution and Napolemic Wars, which broke up the act collections of the great French and Italian noblemen, famous pictures began to appear for sale in London and the early catalogues of Christie's show a bewildering number of great names against which are recorded such modest prices as £2 2s. for a Titian, 14s. for a Teniers, and £4 10s. for a Holbein. The original sale-rooms were in Pall Mall, in a building which also housed the Royal Academy. There were sold 'a fine large india bandareer, 'two hartycheaks,' and 'a bird in a Jessemy tree and a nest of young.' In the catalogues we read of the sale of Sir Joshua Reynolds' collection of pictures, Madame Dubarry's jewels, and Le Brun's portrait of Lady Hamilton, of the appearance of which in the sale-room Nelson wrote : auction, or rather to be sold by private contract. Good God! My blood boils. This letter is in the private collection of 'Christie's.' Nelson bought the picture. Into the home of such memories, peopled with such ghosts of a past made beautiful by its association with beauty, the microphone is on Friday to take on.

Wagner and the Concert Hall.

A WAGNER programme is to be broadcast from London on Wednesday evening, July 3, The increasing popularity of Wagner's music has not followed oltogether along the lines be would have wished. He lived for opera: all his fixest ideas were poured into it, his best energies spent upon it, and he would have said that without opera he could not adequately have expressed himself. Yet increasingly, today, people are preferring concent-versions of his work—a preference Wagner would have surely despised. With him music, in this matter of operas, was only a part of the whole; the poetry (which today no one reads) and the uniteractions were equally important. The fact remains, however, that Wagner's music makes its appeal unsided; and that being so, why should one hinder that appeal by sitting in a theatre watching an incredible setting by incredible characters? That, anyway, is one point of view.

A Respectful Suggestion.

S INCE various enthusiastic publicists seem determined that we shall conduct our programmes on transatlantic lines, how about selling 'space' on July 16 and 17, when Elektra is to be broadcast. We suggest some such announcement as this: 'Radio listeness, you are now going



"A kick in every imbic."

to hear Blettra by Calvin P. Buripines, a real-life crime stury with a kick in every immbie. For the banefit of listeners who may get tired half-way thurs, the story may be summarized as follows: 'ROYAL SIREN BUMPS OFF SPOUSE IN WASHROOM DEATH ORGY. CHILDREN WILL AVENGE, THEY SAY—AND HOW!'

Electro has been provided by the Evershine Electricity Corporation to bring before the public their new 'Elektra' half-watt bulb—'as classic as ancient Greeca.'

The Madrigals of England,

Tills history of the stadeigal, could one trace it, dates so far back that it is not even certain what may have been the origin of the word itself. Some have seen in it 's hymn to the Virgin'; others' a rustic song in the mother-tongun' (motricule). If the origin of madrigals was, as the former derivation would suggest, religious, they had gone far on their travels by the differenth and sixteenth centuries; we find Palestina making allusions to the 'lasciviousness' of these abouted works—particularly of the wedding madrigals that were then so popular. Itsly may have been the native home of the madrigal, but Eugland adopted it whole-heartedly in the days of Elizabeth. Byrd, Bull, Tallis, Morley, and others of that pretty nest of singing birds, employed this particular form—with its contrapuntal fluencies and imitations and often gay rhythms—for some of the very best of their work. A glance at the soores of these madrigals, by the way, will quickly reveal how competent were the average musicians of Elizabethan times. It takes the professionalism of today to cope with the intricacies of, for instance, some of Byrd's best scores; and there was no professionalism in those times. The week's "Foundations," beginning July 1, consist of Elizabethan madrigale sung by the Wireless Singers.

Fair of the North.

THE idea of a great English Fair of the North, that might favourably compare with the Leipzig Fair in Germany and the Barcelona Fair in Spain, has long been favoured by many who firmly believe in this most pleasurable of all ways of advertising. The idea has come to fruit this year in the North-Eart Coset Exhibition that, in May last, was opened by the Prince of Wales in Newcastle. Listeners will be interested to hear that relays are to be given, through London and Daventry Experimental, of various bands playing at the Exhibition. The dates are June 28, July 11 and 35, August 8 and 32, and September 3 (4-5.18 p.m.).

With Illustrations by Arthur Watts

### BOTH SIDES OF THE MICROPHONE



Dominion Day.

Sixty-Two years ago, on July I, the provinces of Canada, Nove Sectia and New Brunswick were united by Royal Proclimation in the Dominion of Canada. 'Dominion Day' is one of the outstanding festivals of our Empire. This year it is to be celebrated with a special programme which bears the sub-title 'A Sketah Portrait of Canada from East to West in Thirty Minutes.' This programme is to be brusdeast between 7.45 and 8.15 on Monday evening, July 1.

The Fetal Crinoline.

N July 4 (5GB) and 5 there will be perform-arcce of Belly in Mayfair, by John Hastings Turner, with mosic by H. Fraser Sanson and lyrics by Harry Graham. The plot of this musical comedy is, in outline, the same as that of Mr. Hastings Turner's comedy Lalies of the Field. from which it was adapted. The original play was promoed by Basil Donn, with Edne Best and the late Me gie Albanesi in the two leading parts. A few years later the present adaptation of it was given at Daly's with Evelyn Laye as Betty. The story is a very thin one. Two daughters of a country visur are visited by their godmanna, who invites one of them to visit her in town. Which is to go ? The choice must be made-and the method of choosing is no sillier than the complications of most taudeal comedies. An antiquarian is staying at the remaind consolies. An antiquarian is staying at the vicatage. Whichever of the two girls successful. She dresses up in a crinoline and thereby attracts the antiquarian, who has a partiality for old-fashioned girls. But, once crinolined, Betty must remain so. Hence Acts II and III. Betty in Mayfair is an ideal misrophone show, for its dialogue, coming from Mr. Hastings Turner (author also of Wake Up and Dream is, in a light vein of Immour, delightful.

Rum Radio.

HERE are many strange jobs in the world-but few stranger than that of a young Englishman who has recently returned home on a visit. When at work, he is wireless operator to a big. book-legging organization on the cast could of America. Radio is now, it seems, an intrinsic part of any 100 per cent efficient rumming organization. It is used to keep the ships in touch with developments ashore, to give the "all



'Thinking up a new one.'

clear' signal when the cases of liquor are rashed to share in racing motor launches and thence in ballet proof cars to their destination. Our distinguished visitor complains that, using to police supervision, he has consistently to be moving his apparatus. All communications, both by telephone and short-wave radio, are conducted in code. Semestimes the police find out the code, then the bootleggers have all the bother of thinking up a new case. A favourite way of keeping the code out of harm's wa, is to put it in an envelope and post it off to yourself. The police are not yet wise to this.

Viola

Vicin an integral part in the formation of the string quartet was this unfortunate. Cinderslia of the violin family considered in the least important. Hitherto it had been used merely to double either the base part or the second violin. Its new prominence in the String Quartet was its opportunity. And now, today, its premiter beauty as a sulo instrument in alovely being realized—chiefly, let it be said at once, by virtue of the fine solo-playing of Lionel Tertia. Composers, too, are realizing the opportunities—though with extraordinary showness. It must be possible to count upon our's fingers the reality important works that have been written especially for the viola—and among the finest of them stands Benjamin Dale's Scoats for Viola. Lionel Tertia is giving a broadcast recital from London on Monday, July L. Marian Anderson will sing Negro Spurituals.

Christopher Stone.

Inchtime gramophone recitals will be moved from Tauraday to Friday. Mr. Stone, the London editor of The Gramophone, is one of the most regular and experienced of broadcasters, though his recitals of new records are known only to those listeners who are fortunate enough to be near a wireless set during the buncheon hour. Among the new gramophone records broadcast on Thursday, June 13, were Supple's Morning, Nuon, and Night, H.M.V. C1667; Donizetti's Doughter of the Regiment Overture, H.M.V. C1664; the Soldiers' Characterism Fauet, Col. 8747; Valente (tenor) in Ch'ella mi creda libero from Puccini's Girl of the Golden West, H.M.V. R3015; Bettendort and Branzell in the duet from Lohengrin, Act II. Parlo. E10852; Characterism Lohengring for 1000, Col. 6363; and Kaubek, played by Zygiryd and his Gypsy Orchestra, Regal Grand. A number of new dance and popular vocal records formed the first half of the programme.

The Beethoven Number One.

INCLUDED in a symphony concert programme from 503B on Sunday afternoon, June 20, is Beethoven's Fost Symphony. The early symphonics of Boethoven are still unwisely shunned. The common attitude seems to be We prefer our Haydn undiluted.' Perfect performances, however (and nothing of Beethoven demands quite the same kind of disciplined orchestral playing). reveal that, much as they may owe to Haydo and Mozart, they have yet enough of Beethoven in them to be vital on their own account. We recall especially s performance of No. 1 by the Berlin Philharmonic —as polished as anything we have over heard. Belker, a well-known German authority on Beethoven, pute the matter well when he says: "In the senates he reasons with himself; in the symphonics with the world-and this world is, at first, that of Hadyn and Mozart, though seen through Beethoven's eyes. For Beethoven was already a mature thinking man. He was thirty—an age when Muzart, for instance, had already completed a whole galaxy of symphonics with the exception of the last, and greatest, three. The performance, on this present occasion, will be conducted by Pedro Morales, whose name will be familiar to most betoners for his championship, ir this country, of Spanish music. Appropriately, therefore, the programme includes a first per-formance here of a Symphonic Poem by Guridi, and Turina's Fantastic Dances.

Opening of the Dogsbody Season.

AST night we were in our summerhouse reading 'The Anatomie of Melancholie, when we were dealened by the Wireless Military Band. Our neighbour, Dogsbody, had placed his loud-speaker on the window-sill and, straining his set to oscillation point, had retired to the end of the



'The Siren of Southend.'

garden, where to bed out his lettuces and hum 'The Dance of the Hourn' through his moustache. We were not pleased. Though there was a faint sentimental brauty in the consion (for it was in somewhat the same manner that we first became acquainted with Dogsbody a year ago), we became definitely indignant. We extred indoors to the telephona, and, asking for our neighbour's number, informed him in an abgry feminine voice that we were the lady he had winked at on Southend pier in '87. We were, we added, coming round to see him. It was with some pleasure that we watched him switch off his set and hurriedly leave the house without bothering to put on his hat. May we beseech all listoners who are taken with a fancy to liston in the open air to be considerate of their neighbours.

Then-and Now.

TTH the beginning of the nineteenth century there comes a point in the series of English Eloquence where any attempt at representative continuity must break down. The selection of sixteenth, seventeenth, and eighteenthocutury eloquence is simplified by the comparative lack of material preserved-e.g., none of Bolingbroke's speeches are available and by the existence of a body of definite critical opinion upon that which is. Even at the end of the eighteenth century, the golden are of English political eloquence, although it is embarrassing to have to pick and choose emong such names as Chatham, Burke, Sheridan, Charles James Fox, Grattas, and Witham Pitt the Younger, the inaccounty of Parliamentary reporting at the time provides an ozense for doing so. But in the ninetcenth century even this excuse is withdrawn. In the last 120 years almost all "memorable speech" and much that is not memorable is preserved in complete editions or in the files of newspapers. The choice of material, therefore, for such a limited series is bound to become achitrary. This embarrassing altustion is due mainly to the king memory and tyranny of the nineteenth-century printing press, it is one that will not be relieved by the still longer memory and tyranny of the twentieth-century microphone, which can preserve not only every-body's words, but also their vourse. The extract chosen for the 'English Elequence' series, on Sunday, June 30, is a sermon preached by the Rev. Thomas Chalmers, D.D., 'Thoughts on Universal Peace.' (Chalmers lived 1780 to 1877)

The Broadcaster "

#### The Midlands Calling!

### FAMOUS SPANISH MUSICIAN.

Pedro Morales to Visit Birmingham Studios-The Works of Sir Arthur Sullivan-A Programme of Students' Songs -Repetition of a Revue-Country Week-ends for Poor Children-A Pioneer Broadcast Artist.

A Notable Programme.

HE weekly symphony concert takes pisce on Sunday afternoon, June 30, the great conductor, on this occasion, being Pedro Morales, the Spanish composer, poet, and critic, who has done more than anyone else to further the cause of Spanish music in this country. His gifts as a writer of verse have carried him, in the opinion of the best judges, into the first flight of modern Spanish poets, and have combined with his love for music to work for the development of the Spanish art-song, the least cultivated type of composition in his country. His programme on June 30 contains a certain amount of orchestral and instrumental Spanish music, the chief novelty being Guridi's Symphonio Poem-Una Aventura de Don Quijote. This will be its flest performance in England.

Antonio Bress (violin) is the soluist et
this concert and will play the conductor's

Bosto Andales and Frederic d'Erlanger's

Torontelle, amongst other items.

Sir Arthur Sullivan.

N view of the regret expressed in some quarters that the more important com-positions of Sir Arthur Sullivan have not received the attention they deserve mines his tleath, it is pleasing to note the periodical space alented to his works in the B.H.C. programmes. The Birmingham Studio Symphony Orchestra, conducted by Joseph Lowis, will be heard on Tuesday, July 2, in a miscellaneous programme of his vocal and orchestral works, which will include the impressive In Memorium Overture, written upon the death of his father in 1860. the incidental music to Henry VIII, and the song cycle, The Songs of the Wrens. This will be sung by John Armstrong (tenor) and has been arranged for orchestra by Victor Hely-Hutchin-

Students' Songs.

REMEMBER once travelling down the Danube from Linz through Austria to Hungary. We alipped along with the fast-flowing current on a breathless summer evening, through country which alternated between low-lying marshland, stretching away as far as the eye could see on either side, and narrow mountain garges with their fir-thad slopes hathed deep purple in the glow of the setting sun behind us. In the fore part of the Yessel were a group of German Rover acous-Wandervogel was, I believe, the name they went under, and for three hours the waters of the Danube echoed to the strains of folk-songs and student songs of the Fatherland, sung in perfect harmony and without a note of music. I wondered how many groups of young men in this country could have shown such musical enthusiasm and knowledge. The periodical programmes of church sing-engs from the Birmingham Studies have dime a great deal in reviving the old melodics, and a special programme of atudents' sough will be heard from 5GB on Saturday, July 5.

A First Broadcast.

N an orchestral concert by the Birmingham Studio Symphony Orchestra on Friday, July 5, the first broadcast performance will be given of Norman Denneth's Prelude-The Poisonal Kiss. This is a prelude to a dance suite of Anglo-Sexon days. Tom Bromley plays Rach-maninov's Pianoforic Concerto No. 2 in C Minor, while another interesting orchestral item is Leslie Woodgate's Impression for Orchestra—Caerdytel (Cardiff).

Moonshine.3

THE first radio revue given by the talented band of artists which has been responsible for most of the revue work from the Birmingham Studies for the last air months was Moonshine, put on the air in December last. This met with such a favourable reception that it has been decided to repeat the dose on Wednesday, July & Although written with the Christmas pantonime season in mand, it makes good entertainment all the year round, and will be presented by the original cast of Edith James, Phyllis Lones, Harry Saxton, Harry Sennett, Alfred Butler, Brian Victor, Ewart Mason, together with Jack Venables and Gerald Armes at the manus. The book has been written by Charles Brewer, with sketches by Edwin Lewis.



PEDRO MORALES,

the well-known Spanish conductor, poet, and critic, under whose direction a Symphony Concert will be given at Birmingham for 5GB listeners on Sonday afternoon, June 30.

A Holiday Camp.

THE Wolverhampton Children's Holiday Camp has been described most aptly as Happiness House. Since its inception in 1923 over 10,000 necessitous children attending elementary schools in the borough have each been given a week-end in the country. The camp consists of scallery, and is situated on an ideal site. The generous population in Wolverhampton and its immediate vicinity has so for maintained the camp without outside help, but it has now become necessary to substitute permanent buildings for the Army buts, which are practically worn out. The cost of these will be \$10,000, and it is hoped by the large of the cost of these will be \$10,000, and it is hoped by making known the claims of the camp further afield to find new friends who will help to raise this amount. On Sunday, June 30, the Lady Mayoress of Wolverhampton (Mrs. Wood) will make an appeal from 6GB with this object in

The Profession-

MEN I was a small child my great ambition was to be an octar, or in some way connected with the profession, and I remember one summer heliday at Llandudno seeing a mumber of the pier concert party in full picarutio regalia giving away particulare of their concerts outside the puer gates. This I felt was my king-sought opportunity to be thought at any rate connected in seems way with the stage, so seizing a branch of pamphlets banging near, advertising—I never noticed it in my enthusiasm -waganette tours, I stood by his side and solemnly distributed these to the pomers-by, where I was found by my trate parents.

-and its Glamour.

URTON HARPER (bacitone), who sings in the light masic programme on Wednesday, July 3, had a somewhat similar experience, but as he had arrived at years of discretion and had already achieved fams, I feel the necession was not appropriated by him to the same extent. He was singing at the Athert Hall, and while waiting for his call, strolled along the corridor with a programme meder his arm. A young lady dashed up, held out a shilling, exclaimed 'Programme, please I' and almost snatched the one from under his arm. He was so astonished that he let it go. At the conclusion of the concert several of the andience asked for his sutograph, smoog them being the aforesaid young lady, who was covered with confusion at having treated him as a programme seller. No young lady at Lieududno naked me for my sutograph. It's an unfair workl—some people have all the lock!

Among the First.

"S there a brass plate creeted anywhere to the artists who formed the first B.B.C. programme? As time goes on and that first evening in 1922 fades still further back, it is well to remember the names of those who were responsible for the first official programme. They were Sydney Pointer, Helen Mar, Ethel Fenton, J. W. Hanvel, Peter Grahame, Vivienne Chatterton, and Hilda Searle. The last-named artist, whose voice combines lyric, operatic, and colorature qualities with equal success, is to be heard in 5GB's light music on Monday, July 1, Miss Searle, like many other singers, has had experience of the importance of a singer being trained roles in unfamiliar works at a low bours' notice, most of the requisite studying being dene in the train on the way to the angagement. Hilda Searle has also appeared at the Old Vic. playing leading characters in many of the best-known

High-Power Short Waves.

Operes.

RNEST ELLIOT (entertainer) appears in the Birmingham Military Band's concert on Wednesday afternoon, July 3. Leonard Gordon (baritone) sings in the relay from Lozella Picture House on Thursday, July 4.

The Hastand Silver Prize Band, conducted by H. F. Moseley, which has won anxierous cups and trophics at contests throughout the country, gaining first place in the Leicester Band Contest of 1927, opens 5GB's programmes on Saturday, July 6,

· MERCIAN.'

## GIACOMO PUCCINI by PERCY PITT.

Mr. Pitt, Musical Director of the B.B.C., was closely acquainted with Puccini, whose opera La Rondine (The Swallow) he is to conduct from the studio on Monday and Wednesday. Puccini is also represented in this week's programmes by relays of La Boheme from Covent Garden on Monday and Friday evenings.

AlTHOUGH the opera-lover of today knows only one Puccini, the composer of Manon Lescand, The Girl of the Golden West, and other even more famous works, was descended from a long line of musicians, unbroken for many genera-tions. And in spite of the fact that his renown has thrust theirs wholly into the background, several of them achieved reputations of more than merely local dis-

Left fatherless at an early age, the fifth of seven children, Giacomo owed his upbringing and education to the heroic devotion and selfsacrifice of his widowed mother. His own achievements at school gave no great promise of fulfilling her hopes for his career, and not till 1877, in his twentieth year, did he show himself to be possessed of that tenacity of purpose and determination to succeed, which was to those who knew him one of the impressive traits in his personality. With only the scantiest means of subsistence, he set himself to the study of music in earnest, and at the Royal Conservatory in Milan, soon gave evidence of the freshness and individuality of his genius, earning the encouragement of his teachers, Ponchielli and Bazzini. He lived, in those early days, along with two other students, under conditions very like those depicted in his opera La Boheme; the incident of the herring for supper, in the fourth act, is said to be based upon an actual experience of his own.

His first opera, Le Villi, brought him some £80, the reward of Edgar, which followed was much more ribetantial said.

lowed, was much more substantial, and Manon Lescaut, the third in order, assured his position and his reputation alike, and may be said to foreshadow the

later Puccint as exemplified in his next work, La Bolième, produced at Turin in February, 1896. Although based upon a disconthan what one might term a straight libretto, has won itself a position in the forefront of our modern operatic literature by reason of its |

beauty, spontaneity, and melodic grace. Of Puccini's later works it is perhaps, with one or two exceptions, hardly necessary to speak; their titles and merits are wellknown to all opera lovers. Tosca and Madame Butterfly, for instance, have become household words. His next opera in order of composition, The Girl of the Golden West, based upon a play by David Belasco, has not had the success it deserves, although evincing a considerable technical advance upon its predecessors , and perhaps the composer is a little to blame, for he has allowed himself to be very much influenced by the so-called modern French idiom as exemplified in the works of Debussy, Ravel, etc.; and as this is foreign to the average opera-goer,



PUCCINI'S LOVERS OF BOHEMIA Mimi and Rodolfo, the story of whose lives is told in La Boneme, an open based on Murger's famous novel of the Latin Quarter.

it is not difficult to understand why this particular work has not made an immediate appeal to its hearers.

The next work, the Trittico (or rather Trilogy), a series of three short one act works severally entitled Il Tabarro (The Cloak), Suor Angelica (Sister Angelica), and Gianni Schiecht, was produced simultaneously at the Costanzi Theatre, Rome, and the Metro-

Mimi, Tosca, and Butterfly—these we know and this week we are to make the acquaintance nected series of episodes rather of yet another of Puccini's gay and tragic heroines, Magda of 'La Rondine.'

> politan Opera House, New York, on December 14, 1918. A general consensus of opinion has given the premier position to the last of these three operas, a veritable masterpiece of musical humour worthy to be ranked with Wagner's Mastersingers and Verdi's Falstaff. Sister Angelica, the second in order, was Puccini's favourite work, as he himself frequently told me, but in spite of its deep sincerity of purpose and its atmosphere of religious fervour, success has not come its way.

Twandot, his last work, was incomplete at his death, but fortunately only so far as the closing duet was concerned; and this was successfully taken in band by Franco Alfano and finished upon the lines that were indicated by the composer. Although its success has not been so decisive as that of

its immediate predecessors, it has many qualities to recommend it, notably the flow of easy melody, interesting use of local colour, to say nothing of its rich and varied orchestration.

And now a few words about La Rondine (The Swallow), a work composed just before the Trilogy of short operas, which is to be heard for the first time in Great Britain during the forthcoming week.

The early part of 1914 found Puccini in Vienna, for the purpose of superintending a production of his latest opera The Girl of the Golden West, and here he was approached by the directors of an important firm of music publishers to know whether he would be prepared to consider the composition of an operetta for the Carl Theater, the leading musical comedy theatre of the Austrian capital, However, in spite of great financial temptation, in the shape of an offer of preliminary payment to the extent of 200,000 kr. plus performing rights-for Austria and Germany only-he refused, first of all, because he happened to be under contract to the house of Ricordi, and secondly for the very simple reason that he had no desire to enter the field of light music.

The publishers were insistent, and letter after letter followed the master upon his return to Milan, but all to no purpose, as it would seem. Then a difference between Tito Ricordi and Puccini paved the way for a reopening of the matter, and the composer telegraphed to Vienna that be was prepared to reconsider the offer.

At this point, however, certain difficulties arose, for the sketch-plots submitted did not

appeal to Putcini, nor was he comfortable in the idea of having to descend to the form his new work would have to take. In other words, he felt that a lyric comedy would be more his line, and this indeed was the shape the libretto ultimately assumed. In July, 1914, within a week or so of his having started work, the great War broke out,

and as a result of this the opera was withdrawn from its prospective publishers and issued in Italy. Its production took place at Monte Carlo in 1917, followed by performances at Bologna, Bergamo, Milan, Turon, Vienna, New York, etc., meeting overywhere with a very popular success.

His first visit to London was in 1894 for the production of Manon Lescant at Covent Garden, and he was in this country again in 1897, when the Carl Rosa Company produced Le Bohêmo. Later, he was a frequent visitor to our shores, and those who made his acquaintance then, and particularly the fortunate ones who could count themselves his friends, remember him as a man of particularly simple tastes, modest, and unaffected by all the success which came to him,



The Wireless Play-V.

### PEOPLE OF THE PLAY.

Since the characters of his play are not visible to the eyes of his audience, low wireless dramatist must do his utmost to enable listeners to visualise them in imagination. The means at his disposal are (a) strong and careful characterisation in dialogue, and (b) simplicity in the human motives which go to make up the story-

A MOST important factor in radio drama, and one which is often astonishingly neglected, is a certain carelean as and inadequacy in authors about fixing the physical identity of their characters and their background. This may appear as though I were contradicting myself. I have insisted at some length on the necessity for thinking of appealing to the car only as opposed to the eye; but both eye and car are merely a means by which you make an impression on the imagination of your audience.

Not an Abstract Medium.

Because radio drama deals with what is heard as opposed to what is seen, a great deal of nonsense has been talked and written about it being an 'abstract' medium. There are even enthusiasts, in my opinion definitely misguided, who conceive of the ultimate ideal of radio drama as dealing purely with abstract soundssounds without any interpretative significance whatsoever; but this is only a reductio ad absurdum of a practice which has built more than one radio drama about characters so abstract or so symbolical that they are without sufficient identity to make them interesting. Even extremely successful radio plays—for example, Kaleidoscope the First, Kalcidoscope the Second, and Squirrel's Cagelacked something, in so far that by the end of the play you knew as little about the dramatis persona as you did at the beginning. How many of the people who heard Kaleidoscope the Second could describe Sylvia's appearance or recognize her more personal characteristics? Deliberately or not, rightly or wrongly. Sylvia was a puppet. The interest of the audience was directed to the tircumstances which swayed her life. They were, I think, completely unimpressed by the character of Sylvia the girl. Henry, in Sourcel's Cage, was better. At any rate, we knew that he stammered slightly. But he, too, and in this case I am quite sure it was deliberately done, ran too true to type to be real.

Care in 'Stamping' Characters.

To take other examples, apart from the fact that Rassendyl and the king both had red hair, and that the king was vaguely drunken and Flavia vaguely beautiful, I do not think the characters in The Prisoner of Zenda were sufficiently described to come to life. They were little more than mouth-pieces moving through a capital story. On the other hand, where you had a play like Carnival, with its passages of explanatory narrative, you definitely secured physical pictures of the people involved; physical pictures of the rooms and background through which they moved. The play gained accordingly. But this is not really an additional argument in favour of the narrative type of play. It is merely a plea for

greater care and greater emphasis—that may no doubt, in practice, seem a little sureal and exaggerated on the part of an author—in stamping his characters and his settings to further the easier working of the imagination of his listeners.

A perfectly casual phrase, 'the disembodied voice,' has been caught up and run to death by various persons knowing next to nothing of what they are talking about and used to prove that, by abstracting the personalities of the actors from radio plays, the B.B.C. was trying to turn all the characters in radio dramas into dreary, formless phantoms, mouthing at the microphone. The truth, of course, was precisely the opposite, in so far that the object was simply to bring the actual character in the play closer to his andience by assimilating the actor en-

tirely in the character he is representing, and thereby increasing the reality and, as it were, the corporate existence of the character in question.

It is well known that people as a rule are not interested in other people that they do not know or have never met. Therefore, to get your audience into human relationship, with knowledge and understanding, with the characters in your play and with the conditions and places in which the play is laid, is vitally important for the radio dramatist. Because you demand more of the imagination of your listeners than a writer for the stage, so you must provide that imagination with more material on which to

Food for the Imagination.

There are, of course, innumerable ways in which this can be done. It is a matter for the individual writer. I have already mentioned narrative, but for plays without narrative there are dozens of ways by which, in the course of ordinary dialogue, the little personal idiosyncrasies are slipped in, or the most important features in a scene underlined. That A, for example, is left-handed, or that the carpet in B's drawing room is bright pink.

There is no doubt that people like to follow the experiences of characters whom they can inderstand, whom they can recognize among their friends, and at least some of whom they can like. The reason why most foreign plays fail utterly in this country, is that we are not a cosmopolitan nation. The mentality of the average foreigner is a closed book to us. The creations of Chekov and even Ibsen strike the average Englishman as being fantastically unreal and very often quite simply lunatic. Whereas children in many cases find the characters in The Cherry Orchard perfectly comprehensible, reacting as they do perfectly naturally to their surroundings, most people who see it come away with their minds in a log and with the conviction that Gaev, Lopakhin,

and the rest are qualifying rather for Colney Hatch than for any cherry orchard, however beautiful. The reason being that they have forgotten their natural children reactions to places and people, and that in their ordinary grown-up minds people 'simply don't behave like that,' And so foreign plays are left for the rather dismal appreciation of so-called high-brows who spend their time in inserting fantastic meanings into them which were never intended by authors with the simplicity of genius.

This may seem a far cry from the subject of this article, but I do not think anything is more important than that radio drama should be fixed in the minds of would-be authors for the microphone as a drama of real people for real people. Preciosity has its place, but that place is not in radio drama.

Above all, listen!

One more obvious piece of advice to the would-be radio dramatist is an exhortation to listen often and listen intelligently. At present there are many people who lack a real appreciation of the factors of the problem explaining what is wrong with plays before the microphone.

Within the last month, Miss V. Sackville-West wrote an article in which she suggested that to recognize which characters were speaking in a radio play it was necessary for a woman's voice to be alternated with a man's; after which she asked, 'Where are the Shaws and Barries of the wireless?" You cannot expect people of brains and common sense to be interested in a medium which is apparently dependent upon a mechanism so creaky that the first steam engine would be up-to-date compared with it. Probably Miss Sackville-West's experience of radio drama, or at least of its more recent development, is limited. But I do not wish to appear to be joining issue with what may after all be a couple of carelessly correlated phrases. The principal point of this article was that we should call upon those of our playwrights who have 'a sense of the theatre ' to write dramas for the microphone.

Reply to Miss Sackville-West.

Except in so far that certain authors with a 'sense of the theatre' are also authors of fine intellectual attainment with a gift for writing diatogue and funds of ideas, their theatrical sense is immaterial. That the anthor of a radio drama should have a sense of the theatre is the very last thing that is necessary. Authors of radio plays must solve their own problems in the light of their peculiar medium. A 'sense of the theatre' implies knowledge of one set of tricks; a sense of the microphone implies knowledge of another set of tricks. It is the latter set of tricks which the radio dramatist has got to learn, and knowledge of the former is not only little help. but also in many cases definite hindrance.

## MERRY ENGLISH-

In this article Mr. Harvey Grace introduces fitteners to Fritz Charley, the ingenuous author of what is surely the most naive guide to opera that was ever written.

#### AS FRITZ CHARLEY SPEAKS

N my shelves stands a whole row of [ opera guides, of all shapes and sizes. and every degree of quality, from Kobbé's 'Complete Opera Book of a thousand pages down to the neat little pocket guides of Corbett-Smith. . . . The most enjoyable, however, happens to be the worst of the lot—
'The New Opera Glass,' by Fr. (Fritz)
Charley, published at Leipzig about 1895.

I do not bring it forward as a discovery, for it has long enjoyed a kind of fame. It is possessed, however, by a compara-tively small number of folk. Such things ought to be shared, so, for the benefit of the unblessed, here are a few crumbs.

The Preface tells us that the book was designed for the benefit of English and American visitors to the Continent; that it found a good—though probably dis-respectful—market is shown by its having in 1900 reached a fourth edition. The old thing is that Charley should have com-placently allowed his 'howlers' to remain. He says in his note to the fourth edition that it has been 'revised and augmented from the author through nearly thirdy new operas, and hopes it 'may find the same kindly reception which has been proved to the faregone editions.

It may have been augmented from the author through nearly thirdy new operas, but the revision was very casual. Yet, oddly enough, some of the synopses are written in good English. How came it that the writer of these allowed the re-

mainder to appear in one of the finniest travestics of our language that exists? One suspects a touch of malice on the part of the colleague. Or perhaps Charley fancied hunself as a linguist, and was above asking for help. How much he needed somebody at his elbow is shown by the result of

his wrestlings with the story of Turandot;— Kalai, prince of Assam, has leaved his latherland; after the death of his lather, a relates has takes possess of the throne. He intended to enter in service of the prince of Kaschmir. Coming to the castel, he is recognised from the gardener, but he do'nt like to be known him. He has saved the prince his life justly, but is gone away not awaiting the thanks.

Both leaves the stage.

Now Turapitot, daughter of the prince of Kaschmir, a carry on the stage, also the perrot is brought, which Kalaf had establed. Turandot and Kalaf falling in love together. Kalaf does shopes a favour; he beggs to can loose the riddle Turandot. All are astenished, Turandot harselves, who may save the life of the stranger; but Kalaf remains on his desire. his disare.

Second Act: Turandot is happy: Kainf has Second Act: Turndot is happy: Rainf has loosed all her riddle and als loose now to get him als bridegroom but Ealaf gives non himself such a riddle, which had to loose Turndot, to tell him his name and his native. But she is sorry, the can not find but the right name and so she is loosing all hopes; all troubles are varieties. Till, at last, she heard the name: Achimed of Samarkand. But this is not the right name: Great meeting. Turandot is greating as Prince Achimed of Samarkand, but must hear from him, that this is not the right came. In a humble manner, she say, that Kalaf must be ber Master and commander and that a bearth that deeply loves, much better is, than humour and mind.

Turandot and Kalaf have found to another and enjoyment is everywhere.

Especially among the readers,

We meet with this confusion between 'hearts' and 'hearths' elsewhere—s.g., in Charley's version of Act II of Romeo and

Second Act: Pavillon in Capnists garden. Romen singing from the love to Julia; Julia going in the garden, singing also from the love to Romeo. Their hearths are finding together and after lovely sweers are going from another.

Suddenly ghosts are appearing, amusing herselves to strike Falstaff in the best manner.

Lovely sweers' for the young couple's vows is one of Charley's happiest feats, though he remains at a good level in his description of the final catastrophe :-

Fifth Act; Romeo enter; he is seeing his wife Julia in the apparent death. In the mouning of her really death he is thrinking a bottle poison wishing to be united with her also in the death. In the same moment Julia swaked. Willing to fly the death is coming: Romes falling on the bettom, Julia takes the award and murdored herselves.

Charley's version of The Merry Wives of Windsor is one of his best efforts. I give it in full, prefacing it with the biographical note about Nicolai :-

#### OTTO NICOLAL.

B. Juny 9th 1810 at Ronigaberg. Left the house of his most strongly father and take lessons on music by Khun and Zelter. 1833 he accepted a position as organist on the Chancellery at Rome and gained as composer of operas a well known name in the whole Italy, D. May 11th 1849 at Berlin, a works later as his opera; The merry wifes of Windsor were given at first.

Juny leaves us in a state of suspense as to whether June or July is meant. Reference to 'Grove' shows that when Charley says Juny he means June. 'Left the house' is a cuphemism for 'ran away.' Nicolai's home. we know, was unhappy, probably because of that most strongly father.

THE MERRY WIFES OF WINDSOR.

Text after Shakespears.

Sie John has written two love-letters to Mrs.
Fluth [Ford] and Mrs. Reich [Page]. They resolved to take reveauge to him. After leaving the stage their husband appears attended by Mesers. Sparork [Stender] and Cajus. The Stage is changed: Mrs. Fluth awaite Mr. Falstaff. Mrs. Reach rotered too and now the wonderfull scene: Mr. Falstaff in the clothes-backsts. clothes-backets.

clothes backets.

Second Act : The same play: Falstaff appears at the second time. Now he is putted in the clothe of an old sunt, whom is forbidden the house of Mr. Reich. After some merrily scense he leaves the house as an old woman, attended by the stake of Mr. Reich's stake. Mr. Beich's stick.

Third Act: Room in Reich's house. The married couples are in the best humour, the wifes have confessed and now they have the

intention the old Falstaff to punish the thed time.

Changement of the stage: Midnight, in the forest with a binning bouse; all persons appears; at most Falstoff too. The two wifes are greeting him; singing a Terrett. Stationly gives are appearing, amusing heredyes to strike Falstoff in the best manner. Cajus and Sparitch the lovers from Anna are also at present; but Anna loves Mr. Featon, with whom she is hand at last for ever.

Of all the mertily scenes, give me that wherein the ghosts are amusing herselves to strike Falstaff in the best manner.

Occasionally Charley's finguistie haziness leads to the coining of some expressions that are none the less happy for being am-biguous. Thus, in the course of a bewildering version of Flotow's Falstaff Indra, he speaks of Camoens as a famish poet. Camoens was poor (as all poets and composers ought to be), and this makes the expression famish poet 'singularly neat and appropriate.

Nevertheless, I think we may take it that Charley is really thinking of the poet's fame rather than of his faim. I am strengthened in this view by the fact that Boito is alluded

to in a biographical note as a 'famish poet.'
In the synopsis of Othello, Act III, we

Receiving the orders from the Dogen of Venedig-through a assembly. Othelio orders also his wife-on the place, but he is wrethful with his wife-warping her on the ground, so that the people is thicking that Othelio is fallen suddenly in

There is a fine summary vigour about this method of putting people out of action by warping them on the ground, and I commend it to those of you who have not yet left off beating your wives. Charley evidently knew he had hit on a good word, for he uses it elsewhere, telling us in Esmeralda

Quasimode looking out for that [Frello's rageful rushing on Phoebus] and observing Frello, is warping himself between the both and is now stabled instead of Pholais.

(Continued on page 623.)

#### FINANCIAL BROADCASTIN

CORPORATION, because of its privileged position in holding a monepoly of broadcasting in this country, is inevitably the target for a steady fire of criticism. We accept that as right, and as evidence that the work the B.B.C. is doing essentially concerned as it is with matters of individual taste and preference, excites the

right kind of interest in the public mind. The B.B.C. has always welthing could be learned from it by which the actual work of those who provide the programmes could be tested and proved. The result, however, has hitherto been disappointing; now and then an individual letter contains some really helpful criticism or suggestion; when it does, it is always most gratefully accepted and acted on. But the amount of constructive criticism from the outside is extremely small. There is more constructive criticism expressed. within the B.B.C. organization in one month than is received from the whole of the public in a year,

Apart from individual letters, we are sometimes honoured with a more comprehensive consideration in an article, written with a view to pointing out our defects and contrasting the way the B.B.C. does its business with the far, far better way which obtains in some other country. The latest of these somewhat rare utterances appears in the second number of an important publication entitled The Realist, which boasts an editorial board of twenty-five names, some of which are known to the

public. In the May number of this publication appears an article entitled Financial Broadcasting, by a Mr. Reynolds, who makes up for his somewhat sketchy knowledge of British broadcasting by an almost inspired familiarity with the figures and statistics of American broadcasting which, as we have pointed out before in these columns, consists of a kind of hoarding on which rival advertisers, by the provision of programmes, call attention to their merchandise.

Mr. Reynold bases his articles on two somewhat startling premises; first, that the British Broadcasting Corporation's service is admittedly and notoriously a bad one, and, secondly that the service of the National Broadcasting Company of America is admittedly superior and, in fact, almost perfect. Both these premises—unfortunately for Mr. Reynolds's arguments are false. There is always a number of grumblers at any public service; and the B.B.C. is not without its share. In spite of the fact that people who find fault are always more prone to write letters than those who are pleased and satisfied, the number of complaints or criticisms received by the B.B.C. is very small in comparison with letters of praise and appreciation. Their programmes are admitted by those who conduct broad-

BRITISH BROADCASTING | casting in other countries (not excluding | America) to be, in breadth, quality and variety, unrivalled by the work of any other broadcasting organization. By these experts the cause of this is almost universally attributed to the fact that the B.B.C. has a monopoly and that it is wisely used. Yet this monopoly, of course, is made possible by the licence system whereby every proprietor of a re-

'Is there ony wonder that the British listener is distatisfied?'

The B.B.C.'s function should be simply to vous, operate and maintain studies and sections and to-ordinate programmes prepared by notional advertisers who, incidentally, would be only too glad of the opportunity of providing the British listener with first-class concerts free, in return for the opportunity of keeping their names before the British public."

When one contemplates the terrific competition among British neurspapers to give their readers free insurance, one has no difficulty in visualizing something of the competition which would arise to secure the use of the broadcasting stations for the most popular hours.

The Realist, May, 1929.

ceiving-set pays ten shillings per annum, of which, on present licence figures, roughly seven shillings is passed on by the Post Office to the Corporation to provide, not the programmes which some capricious advertiser may think desirable, but which are considered independently and for their own sake to be the best possible programmes obtainable,

Mr. Reynolds thinks this is all wrong. He thinks the British public is in a deplorable position because half-a-million pounds a year are spent in providing programmes which embody a considered and progressive policy of giving the public the best of everything, instead of, as in America, more than a million pounds being spent by advertisers in providing programmes which they think will incline the public to think most favourably of the goods which they sell. Reynolds is very much impressed by surus of

money; he quotes with almost breathless appreciation a characteristic article by Mr. Hannen Swaffer mentioning the fees paid to various people in America-Paul Whiteman receiving £1,000 for a quarter of an honr, Al Jolson a similar amount, and Fanny Brice, £500, for singing the same number of minutes. All this is very impressive and very satisfactory to the people who receive these sums of money, but it does not necessarily benefit the public very much. There is no living person who in any ordinary computation of values can be worth a thousand pounds for a quarter of an hour's unrecorded speech or song.

Among other inaccurate, not to say, statements of Mr. Reynolds's. unjust, statements of Mr. Reynolds's, is that the fact that the B.B.C. possesses a monopoly of broadcast entertainment is directly responsible for the mediocrity of our programmes and the mass of complaints which are pouring into the B.B.C. today." As we have already pointed out, there is no mass of complaints pouring into the B.B.C. and no serious student of its programmes has accused them of being mediocre.

We have a very high opinion of our friend Mr. Aylesworth, the President of the National

Broadcasting Company, and we believe that he is far from sharing Mr. Reynolds's views about the service of the B.B.C., appreciation of which he has expressed himself in no measured terms. But he is quoted against us by Mr. Reynolds in a sentence which might have been written with exact truth about the B.B.C.; 'each feature . . must conform to our high standards of quality and must be timed and placed in the day's programme to best meet the requirements for diversity of broadcasts.' The fact that Mr. Aylesworth said this about the work of his own Company seems, to Mr. Reynolds, evidence that an entirely opposite standard exists in the B.B.C. If he had consulted Mr. Aylesworth he would probably have been corrected on this

The same impartial spirit is shown in Mr. Reynolds's statement that whereas the national advertisers of America spent a million-and-a-half for the right to supply the American public with 'first-class programmes free,' the B.B.C. spent only half-amilion in supplying 'poor programmes'; and he adds, with a fine patriotic touch, 'is there any wonder that the British listener is dissatisfied and the wireless industry is unable to give employment to more men?' The trade, he asserts,



IN A BACKWATER OF THE STRAND. Savoy Hill, Headquarters of the B.B.C., soon to be replaced by a new building near Oxford Circus.

## 'REALISM' AND REALITY

I as a 'tax imposed upon it by the BB t producing 'unintert' t programmes,' and finally he makes the remarkable statement that the BBC. 'forces' the British listener to pay the grgantic sum of £40x 503 for the purchase of their various programme publications, out of which, in 1927, they made a

net profit of £93,686

It is a sad picture, this, of the BBC 'forcing' the unwil-Ing listener to buy its publ. a to a we are not told by what agency this sinister power is exercised, but the statement, like some others of Mr Reynolds s. is absirdly and wildly far from the fact. There is no publica tion of the BBC which is not issued in response to a public demand, there is no publication which is issued for any other mason than that its contents are not available in any other form at a popular price. And the fact that the public gladly pay the small sums charged for these conveniences, and that the programme service benefits to the extent of something like a hun dred thousand pounds, is surely a testamenial to the popularity of that service which ought to appeal to the financial unagination of Mr. Revnolds. For a similar reason, because advertisers. compate for space in The Radio

Times, and find that it pays them to buy it at a profitable rice. Mr Reynolds informs us that \$\frac{1}{200,000}\$ per annum is thus being diverted from Income Tax-paying newspaper and periodical proprietors. You see, when American advertisers spend their money in what they consider the best interests of their business, all is well, all is as it should be; but when the Partish advertiser does it, it is a fobbery of the public, because the money thus spent is 'diverted from Income Tax-paying' enterprises. It was not to be expected that Mr. Reynolds would emphasize or even mention the fact that each year the Treasury retains for public funds a substantial proportion of licence revenue—in 1928 the sum of \$271.776, clearly a tax on the resources of broadcasting

But there is one starting and confounding fact which Mr. Reynolds was apparently not aware of, or chose to ignore, when he penned so fervidly his praises of 'financial' broadcasting He cites in its favour the action of the American Tobacco Company. This great concern was so satisfied with the results of its broadcast advertisement in increasing the sale of cigarettes in America that it wrote to the National Broadcasting Company, announcing



AL JOLSON

FANNY BRICE £500 PAUL WHITEMAN

The above fees are carned by these American artists for a quarter of an hour before the managinas

In America advertisement unplies Big Names. The heart of the American people is quickly man by the remance of personal success with its implication of personal wealth. Names could for more than the quality of achievement they represent

Our own people are has durated by the tate of sensational sources. But if names are in question, let us glance through the following list taken at random from the programmes of the past few maintin-names chosen in the first place not for their advertisement value, but for what their aware had to give the listener

Sir Thomas Beecham, Glazounov, Ansermet, Sir Henry Wood, Elizabeth Schumann, Sir Walford Davies, Stravinsky, Olczewska, Lionel Terus, Fried, Sir George Henschel, Poltronieri Quartet, Bruno Walter, Bellezza, Mrs. Gordon Woodhouse, Pousthnoff, Olga Haley, Sir Hamilton Harty, Jack Hulbert, George Grossmith, Binnie Hale, Bubby Howes, Mabel Constanduros, Deslys and Clark, Clapham and Dwyer, Edna Thomas, Gracie Fields, Hugh Wakefield, Compton Mackenzie, Hugh Walpole, Vernon Bartlett, Sir Hubert Wilkins, Sir Henry Segrave, V. Sackville West, Prof. Eddington, Rebecca West, Ernest Newman, Lord Lytton, and Harold Nicholson.



RADIO TOWERING ABOVE NEW YORK
This building, over two hundred feet high, houses one of
the great broadcasting stations of New York

that, in view of these results, its advertising policy would be revised to the end that the sale of digarettes to American Listeners might be still further increased

This is cited by Mr Reynolds as an ideal result, and a proof of the superiority of the American sycian. But what is its react on a Nothing less than this: a strong public protest, supported by much expensive advertising throughout the Press of the United States. The protest deplores the use of broadcasting to encourage tobacrosmoking and indicates a determination to seek revision of the system under which this is possible.

There is something about figures which gives a superficial air of reality and importance to a certain kind of writing, and My Reynolds's article has actieved perhaps, rather more attention than it deserves because of its financial and apparently business-The fincture. But what real's does it all amount to? The comparison of figures is in itself absurd in countries so differing in population and in conditions as America and England. Mr. Reynolds's whole plea amounts to this that the ether in this country should, as it is in America, bethrown open to the competitive

advertiser, and our broadcast programmes be made an arena which should resound with the cries of competing vendors. If one examines his article one cannot find a single reason or argument in favour of this change, except a quite impudently false assumption that American programmes are all 'first-class' and British programmes all 'poor' and 'mediocra."

In America, the ether is racked and tom with competing broadcasting stations filling the air with advertising matter, the sorting out of which involves very expensive and selective receiving-sets; in England, it is suffi-ciently peaceful for its alternative programmes to be employed by the humblest listener with the cheapest receiving-set. In America, even the wireless reception of a Beethoven Symphony cannot be free from association with someone's chewing-gum or pills, In England, the tired worker who has been all day shouted at and advertised to in his newspaper, on the hoardings, in train or omnibus, may settle down to his evening's witeless entertainment with the feeling that at last he is free from the necessity to listen to someone who has something to sell.

Which condition do our readers prefer?

## PERCY OF JUDITH' BY GOOSSENS

The first performance of the Goossens-Bennett Opera soill be relayed to 5GB from Covent Garden on Thursday evening.

at last, is to tread the boards of Covent Carden. It will not be her first operatic appearance. The Russian, Serov, for one, sixty or seventy years ago won a great popular success with his live-act opera on the subject. Tohsi kavaky, who praises it enormously, says the composer suddenly become "the hero of the hour, the ideal of a certain set, in fact a celebrity." The subject is dramatic; it "calls for "operatic treatment if any historical subject does. In Serov's opera the pourp of an Oriental camp and the drances of Oriental women were ploturesque features that exprured the public imagination, and doubtless we shall find that Arnold Beanett and Engene

Goosens have based some expectations on these too. But, apart from the opporturnities the subject holds out for the delight of the eye, it teems also with engyestions for strong dramatic mesical effect to the shape of love music, hate meaic, war music, and triumph music. It is a subject of eternal human appeal—a deathless story that is from time to time recalled to the world's attention by practitioners of all the arts. Bottleelli, Cranach, Horace Vernet, and Etty have painted it. Donatello made it the subject of a bronze group at Florence. Poets and dramatists, from Hans Suchs to Hebel, have been inspired by it. And, of course, it has a good many times supplied the basis of oratorio, as, for instance, in works of Arne and of Hubert Parry, whose Judith, first heard at the Bruingham Festival forty years ago, has but many a performance since, and is doubtless familiar to a good many provious.

With all this varied and ortistic treatment the story is probably but vaguely familiar to some who are looking forward to hearing the broadcast performance of the new opens, or, still better, to both seeing and hearing it at Covent Garden. It is said that people don't read the Bable as they used, and certainly they don't read the Apocrypha as they ought. So I will briefly retell the legand of the woman bero's exploit, where authorities differ (at they do a little), necessarily accepting, for present purposes, Arnold Bennett in preference to Holy Writ.

Imagina a country of hill towns, fortified and victualled that they may protect from an advancing enemy the tend definable country that lies beyond. The harvest has been but lately reaped; there is food in abundance stored up,

but the enemy is an enormous thest, and it has captured the source of the water supply and diverted the stream that carried it. 'Therefore their young children were out of heart, and their women and young men fainted for thirst, and fell down in the streets of the city and by the passages of the gates, and there was no longer any strength in them.'

Judy th, a widow of great beauty and equal courage, declares that she will deliver her people, and attended by her maid-servant, Haggith, sets out for the mamy

Meantime in that camp the great captain, Holofernes, before his tent, is taking counsel with his heutenent, Achier. And this is the point at which the opera opens.

Action (beritone) warm HULDVERNES (basebaritone) that if the people of the besieged sity have unned, it may be taken; if their hearts are right with God, He will protect them, and the Assyrian invaders, at last, defeated, will become the seem of the world.

This view is unacceptable. Heloferms calls guards to bind Achier, and he is left alone, ited to a stake.

Hagorre (merce-soprano), the maid of Juduh, enters. She exclaims at the sight of the prisoner, and he, on his part, questions her so to who the m. Then enters Junum (Soprano). Schior, impressed by her beauty, begs her to fly from so dangerous a spot. She tells him her purpose, asks him the cause of his punishment, is told of his warning to Holofernes against the wrath of Jehovah, and, moved to pious gratitude for

JUDITH RETURNING WITH THE HEAD OF HOLOFERNES.

From the famous picture by Sandro Bottscelli.

this recognition of the God of Israel, cuts his bonds. He firm

Then Judith penys-prays that 'by the deceit of her lips' the Assyrian tyrant may be delivered into her hands and every nation and tribe led to tacknowledge the power and righteousness of God.

Now a multitude enters—the chief atmuch, Bagoas (tenor) with soldiers and slaves. Bagoas starts at the unexpected eight of the two women. He asks who they are, contemptuously orders Haggith to be removed, and expresses his admiration of Judith's beauty. He demands her errand and, on hearing it, offers to carry say message to Holeferges. To his anger, Judith insists on direct speech with the great capitain. Then, moved by the reflection that, whatever his part in the matter, she may come to have power with his master, be releasts and begins to load her away.

But Holofernes himself enters. The attendants quackly range themselves in front of Juditiz. Hoseos prostrates himself before his master. Holofernes demands to see Judith, of whose beauty all the comp is talking. Bageas reveals her. Judith demands private sudience in Holofernes' tent.

Then Holofernes catches eight of the stake to which his prisoner, Achor, has been bound Judith confesses she has released him. Helofernes orders that she be strangled—then, impalsively, withdraws his order. He gazes at her, orders his tent to be opened and calls for food. Judith has brought to the camp her own provisions and resists upon making her own most of those Whilst Holofernes goes out to a council of his

officers, Haggith is ealed and brings the food. With it is the knife sheady used to release Achiev. Judith conceals it in her dress. She then goes out of the tent to pray. Horofernes returns and misses her. After a time Judith re-enters. During the analog music, Judith and Holofernes remain gazing fixedly at our another. Judith inscrutable and Holofernes fascinated.

Hopof rnes an depty rises, teamsees. Hagons and orders that nobody shall approach within five hundred paces of the tent.

Then follows Judith's mibtle dislogue in which she promises Holofernes great things—"to lead my lord and master in the midst of Judien until he comes to Jerusalem." He drinks and the fugues to de the same. She has the landeredy. She has shipped it behind the couch on which Hotoferness rectines. Holoferness calls for his dancing women For a time their entertainment goes on and then Holofernes, who is oppressed with strange fears, calls for "a wilder measure." All the time Judith plies han with wine

The dancers are dismissed. There is now talk of love and of a bie of love and power—of sitting side by side on the throne of Assymo. There is a kins and thou—the kinde flashes and Hauterius hand rolls to the ground.

Haggith enters. 'Take the head, Justifi commands. 'Put it in thy sack and let us depart again for Bethulia, which is now saved.'

That is the story, and I have tried to tall it in such a way that with thus page before them those listeners whose Covent Garden is their two home, may follow all that goes on upon the stage.

New for the music. Expect to set proces. With the exception of the dance music and various brief instrumental interludes, there is continuous recitative—very vivid and expressive peritative it looks to ms. This is supported by an ovelestral accompaniment that to an enormous extent grows out of the bold phrese with which the music operat, which phrese (like a Wagnerian motal) measurely thinges in rhythm and intervals and harmonics and exchestration. By this repeated though varied use of a small amount of material is unity achieved—unity together with moment-by moment denimatic characteristics.

I would particularly call attention to the fact that the libratio and pismo-vocal scores may be had (J. W. Chester, Ltd., 11, Great Mariborough Street, W.1, Is, and 15s, respectively). To have the full librate before one as the music proceeds would be a great gain.

Pancy Schooles.

## WHAT SOME SAY OF THE 'TALKIES' 1711 OTHERS ONCE SAID OF THE OPERA

'An Exotic and Irrational Entertainment.' Such was Doctor Johnson's verdict.

THERE is an Italian Opera in Londen wrote Monsieur Cesar de Saussure to his family in 1738 the contractors being certain noblemen at Court. The symphony is composed of skilled musicians, both English and loreign, and the singers are all Italian. Two famous singers, the Faustina and the Cuzzoni, and one of the brothers Senazini are at present singing here; and they are said to be the first singers in Europe, and are very well paid, the two former receiving each (1,500 and the latter £1,200 for singing three times a week for four months. And he goes on to say what a denght it is to see the King, the Queen, and the Royal Family, the peers and peeresses at the opera, 'always beautifully dressed,' and that 'the opera is expensive, for you must pay half a guinea for the best, places. Translate these figures mto modern money-value and you get our

idea of the cost of opera two centuries ago. more perhaps than at Covent Garden Indece the whole thing sounds very modern: imported singers at huge salarms, financial backing by the rich, opera prices. The contracork he mars to were of course, the cele-



JOSEPH ADDISON brated Royal Academy of Music, founded with

a great flourish of trumpets in 1719, with a capital of no less than £50,000 (again translated into modern values), and the King and a number of grandees as subscribers. It was going to give London a permanent opera. M. de Saussure was probably describing the last season of that unhappy venture. He did not know that all the money was gone, and the familiar discovery made that imported opera costs more than it can ever take-

even at half a gumea a stall !

But larger sums were still to be squandered before Society was rid of its craze. There was less outlet for the sporting instinct in the eighteenth century no Wnit don, no speed trials. There was cock-fighting, of course; and politics. Opera furnished a wexcome addition. When all that mattered were the singers, and the composers themselves were virtuosi, to get up sides was simple—and inovitable. From the first Handel had been pitted against Bononcini. after a few seasons Handel won easily But when the Faustina was brought over to grace the same boards as the Cuzzoni-they had been rivals of old in Venuce-it became a far more exciting business. Instantly parties were formed: my Lady Pembroke captained the Faustma's, my Lady Burlingto a the Cezzer's There was the r

broken up by the competitive cat-calls and ; cheering of the opposing factions; and the still more regrettable incident of June 6 when the two ladies, stung to persona. action by the cries of their supporters, went for each other on the stage and fought like wall-cats. Royalty on that occasion was represented by the Princess of Wales. But if this was eclipsed in the quarrel between Prince and his royal father. The King view I Handel, what more natural than for the Prince to start a rival opera-house, with rival composers and rival singers? All the politics of the town found expression in the two theatres. The King was exceed ingly unpopular, and the Haymarket was empty; Frederick was idolized, and Lincoln's Inn Fields sang to capacity. In vain Handel scowed the Continent for singer they were invariably lured away to the rival iam. Is it music one is reading about-or nelli-all of them deserted. Then the Prince of Wases turns round to layour of Handel The King at once withdraws his support Which opera will manage to hold out longest? Both race neck to neck into bank-ruptcy, but Handel falls first, and his rivals wm by a beggarly ten days.

And yet there had been a time—barely thirty years before—when Italian Opera, in the wild fervour of its welcome was considered a serious threat to domestic drama. When Resalde was produced with an all-Italian cast in February, 1711, its success was so triumphant that, says Dr. Burney it alarmed the actors and friends of our own theatres, and Sir Richard Steele, a patentee and Mr Addison his friend . . . tried every means they could devise to check and dis-grace our musical taste. Steele, you see was financially interested in Drury Lane, also he owned a concert hall, and what he said in effect was, 'This Italian Opera is going to empty the theatre and run the concerts. This has a familiar ring about it: indeed, one feels that if the elegant diction of the eighteenth century could have conceived such a phrase, he would have labelled the new craze 'the singles.' The first night of Rinaldo is one of those historic first nights that one would like to have attended. The mis-on-scene of the operas is always said to have been elaborate, one rather suspects, however, that it would have been a good dream to Mr. Vincent Crummles and a nightmare to Herr Rhein hardt. On this occasion they let loose an entire flock of sparrows on the stage, and search as one may there as no record of whether they attempted to recapture them for subsequent performances and, if so, how But what were a few sparrows, fluttering among the dowagers and singong their little wings in the candles, in a theatre that was already a babel of chatter and a litter of refreshment? One wonders why no fortunate affair of May 6, 1727, when a per-formance of Bononcius's Astronas, was the opera as M. de Saussure beheld it film-scenario has ever embraced a might at

What a scene it must have presented! Fashion in the boxes, supping, love-making, card-playing, turns an occasional ear to the stage to attend to some favourite soprano. the rabble in the pit, buying oranges from the crange-women who promenade the ntervals, even the gallery-that gar y where nowadays you and I, the note in sit-gay with the bright livenes of lacqueys, who are let m free, and from whom the choicer epigrams of approval or the reverse reach the singers. One likes the flunkey who, in a moment of passionate enthusiasm for the Cuzzoni, cried ont, 'Damin' her, she has a nest of nightingales in her belly ! -- while on the stage, in improbable costume, to impossible words, the heroes and gods of antiquity sing and declaim. Each act is patterned formally, like an Italian garden one type of ana following another in strict arrangement, like a Court ritual. Such rigid conven

monality argued a short life; and Glück indeed, was already in his nursery, who was thing to pieces.

Sir Richard, then might have spared his satire. This Italian opera carried the seeds of its own distritegration. As Dr. Johnson said, with uncanny shrewd- RICHARD STEELS

ness 'it is an exotic and irrational entertainment." The Beggar's Opera, if only they could have foreseen it, was going to do instantaneously far more damage than any ridicule of Addison's or Steele's. Yet the Taller wrote, 'the theatre is breaking.' The theatre was not destined to break-at was the century of Garrick, Mrs. Siddons, Mrs. Jordan: of Goldsmith, too, and Sheridan—though for a tone, for nearly three decades in fact, rank and fashion flocked to the singles."

Turn over the mellow pages of Braney and be amazed at the list of operas produced in those years—surely classical mythology exhausts itself in their subjects?—and of singers, with soft meandering names, who poured over from Italy, and whose ghosts this month must haunt the colonnades of Covent Garden, a memento mors to each diva of today as she crosses the stage-door. What remains of it all? Some exquisite airs that are still sung at concerts, and an opportunity for patient search, lest in the lumber of the past anything be overlooked. Who knows but that the scores even of Bononcim and Ariosto (if they are extant) may discover something? For if the operas themselves were bred in felly and strangled by convention, these men were artists and gave of their best.

WILFEID ROOKE LEY.



#### CHANBER MISSE AND POOR SETS

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#### LISTENERS' LETTERS

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

But would correspondents please note 2000

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

#### THE ENGLISH ET OQUENCE SERIES.

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#### TO THE LADY PLANIST

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#### DELIGHTS NOT TO BE MUSED

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#### SHOULD BIRTHDAYS HE FORGOTTEN?

Should Birthdays are Foregotten?

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two grint our paventile correspondent a cetter pa received and without comments.—Rd. The librity Times.]

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IN DEFENCE OF ALFRED AUSTIN.

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#### 4 WALLAH! WALLAH!

MANY thurses for 'We ask Willish' on June 5. The was quite a relief after the trensions bushing and send out glosses from those cavent Cardett. You gave us do no obtained education from the Computer. There was a son to the Perhant Starden's too, for more entranging that may Stalland appear, By the way double't you get the white of The Computer way to the product over the first and over the

#### GROST STORIES

#### A REPLY TO MR. GEOFFREY HOGG (AGED 13).

The TO MR. Geoffersy Hogg (AGED 13).

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#### 3.30 A MILITARY BAND CONCERT

### SUNDAY, JUNE 23 2LO LONDON & 5XX DAVENTRY

(358 M. 818 kC.) (2,562.5 M.

#### 9.5 TOM JONES FROM EASTBOURNE

10.30 man. (December only) Time St. Sat., Guers-with , Weather Form set

#### 3.30 A MILITARY BAND CONCERT

LIVIO MANNUCCI (Violgnosillo) JOSEPH MARRIMOTON (Boss) THE WIRELESS MILITARY BAND Conducted by B. WALTON O DONNELL Dramatic Overture, 'Phenre' ..... Margenet

JOSEP & FARRESON S. Wee then thy Snowflake ('Ivunhoe Schungen The Two Groundiers . ... ......

Fantasia from the Ballet, 'Coppelia' . Delibes

Livio Mannecer Largo ....... ... Martello, arr. F. Pallain Le Papillon (The Butterfly)

Caix d'Hercelois, arr. F. Pollais

THERE were two brothers Mazesho, both of where were important figures in their own day, but it is the younger. Benedette, who is best remove bered. A tawyer by profession, he hold sover i important Government posts, and was a read important Government posts, and was a reacciour in more than one branch of learning. But in spite of heavy official dottes, he found time to win distance on both in music and interacture, and his biggest work is still regarded as taking a very high place in the history of music. It concists of eight follo volumes of Fashus for one, two, three or more voices with figured base, and amortanes with obbugates for violins and violoncedin. The collection was held in asteem not only in Marcelle's native Rely but also who would such training a series and chewhere, and the whole eight volumes were pur-lished in an English edition in 1757. He wrote a guad deal of instrumental music, too, as well as songs, madrigals, opens, cartatas, and at least one oratorio, furnishing the texts hurselt for all one oratorio, furnishing the texts himself for all these last. He write besides on musical and other supports, and many of the European libraries have interesting MSS, of his. To us, one of the most a teresting MSS, of his. To us, one of the most a teresting is a Captata Timothem, for which the text is a translation by Marcello of Dryden's poom. It is in the State Library at Dressian lite music was so highly thought of even in his own day that it is odd to find our historian Burney speaking rather slightingly of it, suggesting that it had been too much pruised and that it was not very original. Burney was so much more often carried away by his enthumasms that more often carried away by his enthusasms that it is odd to find him at variance with a con-temporary verdies which history has whole heartedly undersed.

There is a mon ment to Marcedo in the Church of San Guasepps at Bressia, recording his subjects ments as stateman, musicing and poet. It is almost solely as musican that we hold him of grateful remembrance now.

Bosm

Russian Peasant Dance, 'Kukuska' A Musical Smallbox . Lugdov

Even in its original form as pulmoferte music, the piece by the Russian composer Lindov contrivet to give an excedent un lation of an if we so to, as united maif-box which pass . I be raby once In this arrange front or those spatials other to a succession of the band have even been difficulty. n. r. 2 off the same illusion. Apart, however, from its interest as an imitation of a coar in g listle piece, dainty and melocious.

JOSEPH FARRINGTOR

Two Scot ish Airs. O were I on Parintesus Hisarr Hermhet arr. George Short Gan bring to me ...

Chocomo , Intermesso , Marus First Scale.

Hoter is me at the comparatively few modern English composers who have shown a real - terest in the value of Midstary Band music, by

composing specially for it.
The first is in three movements. The first is a Checome, a modern true most of an old fem in which the music is built and one phrase repeated over and over, generally in the back of the party of the back of the visit of the party and with the true visit and with the visit of the visit see a see a tre casona in grants of re group. But the third a B. A. and a gorden May 1, we be a thoroughly as point ones a term.

LAVIO MANNUCCE

Rine pisor to

. Pepper



#### THE TRIAL OF WARREN HASTINGS.

This famous trial—in which the public interest was so great that illiminated tickets of admission, as above, were assued—was Sheridan's great opportunity as an orator, At his first speech, on the charges against Hastings with regard to the beguns or princerses of Oude, he spoke for five hours.

Six Waitzes, Op. 39 First Selection)

Brahms, ver. Gerned Williams

A SONG RECITAL By NINGS VALLEY (Suprano)

Casta diva (Queen of Heaven) ' Norma' Rellies Three Greek Folk Tunes

(a) La bas vers l'eghse ; (b) Quel galont , (c) Chanson de la mariée,

Aire chantos (Moréas) Francis Poulene (a) Air remant que ; (1) Air Champètre ; (c Francus Poulence

Argra of (d) Air off.

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mon cocur; L'Ombro des arbres, A parelles

(I. Green, II Spicon)

ENGLISH ELOQUENCE-IX

The Speech known as the Begum Speech, to support the impeachment of Warran Hastings, Esq., delivered at Westminster Hall on June 13, 1788, by Rielard Brinsley Sheridan

In 1775, the year that Burks delivered his speech on Conclistion, Shoudan, his purior by twenty years, was producing The Duenna and negotiating

for the purchase of Drury Lane Theatre. Five years later, in 1780, he entered Parimnent, having stready, in the words of Byron, 'written the best coincidy 'Seacet for Scandall,' the best opera (The Duense—in my opinion for before that \$1. Gibes's lampoon the Begar's Opera), the fest farce (The Ornic), and the best address (Monologue on Garrick,' Eight years later and two cover conceived or heard in this number?

Typon the subject which inspired it, the unposedment of Warren Hastings, Burks and Sharalan, though mutually antipathetic, and, in a same, rivals, were amount. The great political philosopher had moved the imposedment in the Hause of Commons with desting elequence. With equal brilliance the dramatest and with had brought forward the charges relating to the spoliation of the Begum Princesses of Ourishle was appointed one of the 'managers' to make good the charges in Westmaneter Hall. There, over a period of fund days, he delivered the Begum Speech, which fulfilled Byron's cretum that, 'whatever Shordan has done, or thosen to die, has been pur excitatione, always the best of the kind ' thosen to do, has been pur excitence, always the

For 5.45-8.45 Programmes see apposite page)

The Week's Good Cause

Appeal on behalf of the Mary Yolland Home for Incurables, by Sir Alexand Ricz-Oxage,

THE Mary Yolland Home was opened at Upper Hale, Famham, in 19.0, as a Cottage Home for Locurables, in connection with the Northworth Hospital and Home at Hampstead. The girls leave the Northworth Hospital and Home at axteen, often without the prospect of anyone to look after them or of anywhere to go; and since no one can be a candidate for the larger Incorable Institutions with be for she) is thirty, it was felt that, without an intermediate Home, the count were some on Hampstead would be the could write me to Hampeters would be acon plete. Although, however, the Mary Yolland Home was at first intended for the Northcourt cases, girls are now admitted from all parts of the Kingdom. They are well cared for, and the Home is so beautifully situated that, tor, and the home is so continued substantially account of the continued of the continued of the continued of the continued of the Princess Louise is Parenteed, and the Bishop of Winchester in President.

Donations should be addressed to the Hor Freeniter, Man Mary Youland, 47, Porchester Terraco, London, W.2.

"The News" WRATHER FOREGAST, GENERAL NEWS BULLDIN, Local Announcements; (December only) Sh pping

Porecast.

#### Tom Jones

and

The Grand Hotel, Eastbourne, Orchestra ESTHER COLEMAN (Controllo)

Берики Солгаль I love thee Dusk and Duwn'. Lorrance Tember

Onchestra Suite, 'Othello' ... Lolernige Toylor

Tox Jones (Fioles)

Romance On Wings of Song Mente web are 4 bear Morrison . . Porpora, are, Krewler

RETHER COLESIAN To a Waterlily at Evening .. Herbert Belford I bid my Love ..... William Mardoch

Oncurstra Fantacia, 'Madamo Butterfly' ...... Procina

**EPILOGUE** 

#### 5.45 BACH CANTATA from BIRMINGHAM

(for 1 30-5 to Programmes aco committee public

#### 5-45-6.15 app. CHURCH CANTATA (No. 125) BACH

Rela ed from the Church of the Massau Brown white

" BARRETERALS II HER LER LW ORN LABOR

("COMPARABURATE HEART OF THE Love Evrolassing )

> KATE WINTER (Suprano) Atzen Vaponas (Controllo)

Ton Pickening (Tenor) ARTHUR CRANMER (Botslowe)

C. D. CONSINGRAM Continue).

THE BERMINGRAM STUDIO CRORUS a . OR BESTRA

Conducted by Joanes Laws

THE Cantata for the fourth Sun day after Trinity is a beautifut work. There is no introductory sinfense; the first Dust begins as once with the melody in the continuo, fedlowed at two band interval by the a rane and tener voices in imitation. a rane and tener voices in annuaum. Throughout the Duet the observation length is melody of the old Chorals Length and it ("I cry to Thee").

The Duet is followed by an elaborate with a

The Prost is followed by an emborsise Rainfative for the allo voids with a sustained accompanient from the strings with a base in the centimeo.

The third number is an Aria for the allo with an expressive obbligato with the oboe and first violin play the total fine to a recitative

n 4 · TP · m V Ly nd I concluding Chorale has a free acto within our as well as the contain continue accompanisment Engine Text by D. Milar Crug. Copyright B.B.C., 1928.

L.—Unet (Soprono and Tenor):
Companionals Heart of the
Love svarlasting.
Awaken my spirit to knowledge

That I may have charrily, hate

O Fenntain of Pity, flow Theo

H.—Resistance (Alto)
Ye hard hearts, that like score and rock no pity reaches,
Like water flow and melt,

O learn what now the Saviour Cenches.

Learn, learn His charity

Seek to thyself to gather.
The grace of God the Father.
Seek not to judge, for God hath
it forbidden.

Let God alone on High be

Lest from thise eyes His face be ludger. Forgive, so will He be forgiv

G . while on earth thoulet live

et grace he all thy wenth

God shall reward this are his a heavenly treesure

As thou dost meta, to thee is giv'n like measure

4via (Alta) 1 Be it here on murth thy care,

#### THE DAY OF REST

#### Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



Photos Lynd Ports

Broadcast Churches-XIX.

### ST. JOHN'S CHURCH, PERTH,

from which a service will be relayed by Dunder and broadcast from all Stations tomphi at 8.0.

By the Rev. Watter H. Lee, Minister of St. John's, Perth

ST JOHN'S Parish Church, Perth, was dedicated to St. John the Rapt at in the dim distance. The church is so old that the date of its foundation ST JOHN'S Pareth Church, Perth, was deducated to St John the Rape at an the dism distance. The church is so old that the date of its foundation is not known. Tradition gives the year a.m. 500, when the first church was built in Perth, and the present church stands on the amount site. An enery is so old record definitely proves that the church was in existence in 1136, when the church, house, and takes were presented by David I to the abbot and monits of Dunfermane. Another record tells us that in the days of Robert the Bruce the church was in so ruinous a condition that the King give orders for its restoration.

Perth used to be the capital of Scatland, and St. John's was the church

Persh used to be the capital of Scotland, and St. John's was the church where royalty worshipped God. The usussination of James I at Blackfrian Home was a misfortune to Persh, and the capital soon after that (about 1482) was transferred to Edinburgh.

The Church of St. John's has been used in turn by Roman Catbolics, Presbyterians, and Hystopalians, but since the Remoration has been Pres-

byterian.

There have been many changes in the building. So-tailed restorations have been many, but few of them were to the architectural good of the

building
In 1918 a movement was marted to restore the church, make one grand church out of the three into which, in paramonous days, it had been divided, and re-create the beauty of the original edifice. Today, after years of work, St. John's stands as a notable restoranon and as the War memorial for the County and City of Perth. Under the skill and genus of Sir Robert Lorimer, with the generously of Lotd Forteviot and the help of many is the county and city, St. John's is now a beautiful even a magnificent—church. It is Gothic in architecture, erus form in shape, of fine proportions, beautiful in design, and is adorned with costly carvings and some good glast windows.

A noteworthy feature in St. John's is the shrine, or chapel of memory—the Cenotaph of Perth. It was built in the list few years, and serves to mark the commemorative object of the Restoration test completed. In there is a richly mounted frame containing a panel with an inscription. Scrolls are carried on the currounding frame to remined future generations.

It there is a richly mounted frame containing a panel with an inacription. Scrolls are carried on the surrounding frame to remind future generations of the fur-fining operations of the War of 1914-1918. Beauthal symbolic work has been introduced. The Costs of Arms of the City and County have been included in the carved stone work, and those are greatly enhanced by artistic work in colours. A stone table beneath the frame bears the Golden Book, in which are inscribed on vellum the names of 3,659 men who died in the War. To the left of the shrine here is a squre in broaze of John the Bapties, and to the right there is the memorial window, illustrating the text, "And there was war in Heaven."

St. John's Church has stood in the centre of Perth for over eight bundred gents. It now clams its old place as the Church of Perth, and is a source of joy and pride to the citizens, who see in it a great memorial as a source of you and pride to the citizens, who see in it a great memorial as a source of the worthy of its history at of its dignity, and revealing that in Scotland

educe worthy of its history as of its dignity, and revealing that in Scotland marker the generosity nor he craftsman hip of Nictions Brita a is dead, but that still Scotland remembers the pit out of which it has been digged, and gives the glory to God.

8.0

#### A SERVICE FROM ST. JOHN'S CHURCH, PERTH

Mortal good seed freely sow-

Still to tend the harvest grow-

tog, So shall then for Heav's pro-Barr

He that good seed freezy

To the harvest gladly gooth

be tutive (Bass, . The lave of salf as vanity. From out thine eve

First see that thou the beam

Ere then thy neighbour's tray mote reprovert. Within his eye that thee may're

And though my neighbour tin-less may not be. Bettember thou, no angel art

Hope, From those own ain departs thou

For when a band a band man

And guidance too be needed, So they must fall, he and use brother.

They do but o'er throw one an-

other Aria (Bose)

Thus shall the Christian do-To worship God and know H m, A faithful love to show H m , Nur ever judge his neighbour; Nor weate another a stone The poor and needy tending For them his treasure spend-

hat pieceth God and man

Time shale the Christ as do h ale

To thee & call, D Christ my Lord Hear ma, O Love unbounded; Give use the grace to keep Thy

Nor let me be confounded. Thy way I'd go, to Tues

above.
Where no ill may betide to
Then bearde no
My neighbour I would love

And do Thy will. O guide me.

(The Bach Contato for next Sunday is No. 6- Birth bei une l' Bide worth an

Ro A RELIGIOUS SERVICE Relayed from St. John's Church, Perti:

S.B. from Dundes Metrica, Padm. No. 121

Apthem Giona in Exercisis

Provers and the Lord's France Ham, Joseph June 1978 1977 BOTH Y

RCH., No. 418)
Address by the Rev. I Eastemone
A sate FRI) 111.
Hymn. Glory be to God the Father
(CH., No. 10—R.C.H., No. 7)
Eugenstein

Benediction (For 8.45-10 30 Programmes are or posede puige)

EPILOGUE. 05.01

' Joy.'

(For details of this week's Epilogua век риде 635.



## JEE MILTON CLEAN **FALSE TEETH**

PROPERLY cleaned false teeth are bright and attractive, free from film, fresh and sweet to the mouth, and thoroughly disinfected.

Only M.Iton can do all these things for your false teeth simply and effectively. You can see how it dissolves every particle of food, how it burnishes all metal parts like new. You can feel how it rids the plate of all trace of grease. And your doctor or dentist will tell you that it disinfects the plate as nothing else can.

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## MILTON MAKES FALSE TEETH LIKE NEW

READ THE BOOK THAT COMES WITH THE BOTTLE

#### SUNDAY, JUNE 23 GB DAVENTRY EXPERIMENTAL

622 kC

That vissings from Mindell except where ore rewest syates.

7.50 BIRMINGHAM CATHEDRAL SERVICE

Poetry Reading 3.30 Some Ear sh Love Poema

Chamber Music 4.0-5.30

> LILA MARIOS (Controllo) ANTERN CATERRALE (I colon) R. J Fonnes (Pianefacte)

ARTOUR CATTERALL and R. J. FORDES. 

O cossate di piogarou (O cease to grieve

Calle on the go of a be son or Scartatti he Gir gest Conin raggio o

Si As a ray statement of an at me statement Selva amecha Culdara woods . .

ARTHUR CUTTERALL and R. J. FORMS

A tegretio, A. M. p.or. Son to SA 12 A Scherry Perst Sonota

LILA MARION. Morning Hymn Henry . I the E pet 1 1115 Buston &

Vest to on the Moon To Query of Heavy

ARTRUB CATTERALE SID

Sonata in A Franck Allegrotto ben moder-ato, Allegro; Renta tivo-Fantasa, Allegretto poro mosso

7.50 A RELIGIOUS SERVICE

Conducted by the Rev B.A. (of Stourport)

Relayed from the Cachedral, Birmingham Tim Bruca

Order of Service !

Hyran, ' Jesu, the very thought of Thee ' (English Hyranal, No. 419)

Prayers Paulm 25

Nane Directis in G . Nume Directis in G . Cooke
As home 'I will trice . During

Hyrray Leave, K. o by Lage to Parg ash Hymrad, No. 42 ft Benediction Mr. F. DUNEILL (Organist and Choirmaster).

The Week's Good Cause

See London)

"The News" WEATHER FORECAST, GENERAL NEWS BULLETIN

#### 9.0 A MILITARY BAND CONCERT

(From Birmingham) THE BARMINGHAM MALITIMS BAND Conducted by W. A. CLARKE HARDY WILLIAMSON (Tener) KEARI LESSART (FIGURE)

Record March Saint Sa at Same SAINT-SAENS composed

ANTH-BESS COMPOSED to his friend the painter, the relation of Puris in 1871. It is not, however, a Fan ral March; its name indicates quite aborty the a dia toca something of triumph and erustation. Schol-arly composer though he was, Saint to me would write thoroughly popular times when he chose,

and this March is rich in good-going melod of There is a very short introduction and then woodwinds play the first main time in which the whole bend soon jurns. A slower section follows with a new time; the tener trembone plays it first. There is a return of the opening purys it first. There is a return of the opening music and then a quoter motion brings the March to an end.

HARDY WILLIAMSON

Mentar Cross Eleanore Coloridge Toylor Charming Chica German

Un Pau d'Amont (A Lit-Ge Love) .... Silent Cornet Solo, 'The Rosary

KLADY LEWART

Larghetto

Handel, are. Hubay Wastz exhant for the son BASD

Les Prétudes (The Preindes) .... Lust HARDY IS IT OBE V

When thy bind eyes Laesen

Everywhere I go Easthope Martin An Evening Soug

Variation on The Har monitors Blucksmith Landel

Ove of he best known of H ontel & smoller pieces is the Air and Varia-

for the harpachers with the name of The Hermor case Blackens th. For generous a strains of
matter of common belief the large the last
actually been suggested to Handal by the sound
of a blackensth's hangeor ringing on the aveil,
and until quite recently they used to point out
to visitors the netual smithly, not far from London,
where the time had its birth. The modern historian, in his ruthless search after hard, cold historian, in his ruthless search after hard, cold truth, caring nothing for the picturesque and kindly traditions which he may shotter or sweep saide, tells us that there is no foundation for the story. Nor does he offer any explanation of how it grow up round the piece and was believed for so many generations. It matters but little, to be sure, how the time occurred to Eurolei, it is a thoroughly good uselody, in his happens veus, and the variations follow on it in the most natural way in the world. It is one of those pieces which suffers nothing, and indeed often gains, by arrangement for a team of instruments instead of being played simply on the keyboard as Handel first intended. as Handel first intended.

Andolucian Romance - Sarasata Gavotte - Gossec, are Burmester Maxurka - Fichideski, are Bloch

SI: ALFRED RICE-OXLEY

appeals on behalf of the Mary Yolland Home for Incurables from London and Daventry and 5GB tought, at 8.45.

Ballet Music, 'Carmen! ..... Busel

**EPILOGUE** 10.30

5WA

#### Sunday's Programmes continued (June 23)

Favournes from Oratorio 3.30

923.7 M. 928 MD.

CARDIFF.

NATIONAL ORGHESTRA OF WALKS Conducted by Wanwook Bustrawarts

Notiony can say who it was who first thought of presenting scenes from the Old or the New I tament in the form of vocal moon. It was certainly at a very early stage in the history of commer, as for back as the twellth century it is and the second of the s other secred lessons presented in at wa and for a long time the clergy were realanse crept in; even then the was apparently alones crept in; even then m was appearing chilicult for singura to retail the temptotics to 'pay to the gallery,' and by the end of the four-tenth century we test of such partiaments being probabled. They went on, none the less, up over Europe, characteristic styles growing up aver Europe, characteristic styles growing up a wer Europe, characteristic styles growing as sub-began gradualty to be dropped, and the work there is a see and more direct forms. In the shape with which we in this country are all and constorie may fairly be said to have begun along still of opens in Italy, and must of the Itahan in the works have somet up a see and in the though it is in many ways, realess some of its officets very much so Handel dat in his opens, and in more modern times, the same neight quite to all y be said of Mondelscoler's Elejah. A word the same period is the Mescah, the grout sound works at Booth are cash in a very different mould, immensely simple said on

ven different mould, immensely simple said on present of their sons court but as had in the about in this country as the Massick and the long line of Englods secred works which followed to the form is evidently one to which the average English church goer or connect goer latens with puriocular offection. With but law exceptions to be sure, the English compacts who followed H del failed to produce maste of any res Stanford, Maclocake, and, later, Elgar, that the country again stepped into the very front rank with religious maids which is wholly success.

Driano of Elgar Probade and Angels' Forewell

FIREL BARKER (Controlto) and Orchestra He shall feed His Cook ( Messah ') ...... Hander

Or COURTED

Overture, 'Elijah'

Mendersmile

SEYMOUR DOSEDE (Texor) and Orchestra

Recit., 'Ho that dwelleth in ('Mostah')
Air. 'Thou shalt break them | Handel

On ar wat

See that St. Fleus di Calvarlo ') (St. Fleus account accounties

But the Lord is mindful of His own (\* Bt. Paul \*) Slamber, Belgood ('Christenss' Quatorio) Boch

OR HESTRA Jodex (' Mors et Vita ') (' Death and Life ')

SETMOTE DOGSOR

God breakeris the battle (\* Jurith ') .... Parry Recit., 'And God erented man' \( ('The Creation' \)
Aria, 'In pative worth' .... \( Hopda ORCHIO-TIM.

March to Calvery (' Redemption ') ..... Gounod

5.0-0.15 app. S.B. from London

8.0 S.B from Dunder (See Landon)

8.45 E.B. from Landon

9.5 West Regional News

0.5 S.B. from London

Epilogue 10,30

10 40-11 o The Silent Fellowship

SSX SWANSEA 1:040 NO

8.30 S.B from Canliff

5.0-8.15 app. S.B from London

8.0 E.B from Dundes (fice London)

8.45 E.B. From London

8.0 &.B from Cardyff

B.S. S.B. Jeom Levelon.

Epilogua

10.40-11:0 S.B. from Cardyff

BOURNEMOUTH.

288-5 M

3.30-8.15 app. E.B from London

8.0 S.R. from Danvilse (See London

8.48 S.B from London (9:0 Local Announce

10.90

Epilogue

PLYMOUTH.

8.30-fl.lfi app. &B. from London

6:30-7.55 CHILDREN'S FESTIVAL SERVICE

Relayed from the Guddhall

Organ Prosume by Mr. T. Martin. Hymn, At even ere the sun was set 'Investion and Lord's Prayer

Anthom by George Street Boptist C. a. Chair Bowl levely are the cores, as the constant Hyron, "Come, let us sing the Bong of Bungs."

Hylan, "Conde use, O Thou Great Jehovah"
At one by the Rev T. Wilkinson R only,
Master of George Street Baptist Church
He a., "Sevinor, again to Thy Dear Name"

Surging by that Company

8.0 E.B. from Dundse (See London)

8.45 SB from London (9.0 Local Announcevou-mist

10.30

Epilogue

2ZŸ MANONESTER.

788 4C

Pastorale | 3.30

THE NORTHERN WHITEENS ORCHESTUA Conducted by ALFRED BARKER (From Manchester)

Slow Movement, Symphony in F (The \*Postoral )

Pastoral Symphony, \*The Message

2.50 ROBBET DONAT (From Liverpool)

Elegy in a Country Churchyard (Thomas Gray) The Solitary Besper (Worlsworth) A Boy's Song (James Hogg)

4.8 Onemerka

Suite, 'A Summer Day in the Country '... Gade

Rending

The Shepherd (Edmund Blunden)
Moontase at Granuere Chese More (Japanes A

# 40 Occurseraa By the Torn .

The Burdes of coven Will w

Asses r write

50-6.15 app. 8 B. from Landon

B.O E.B. from Dundee (See London,

8.48 S.R. from London (9.0 Local Announcethepas.

40.30 / -

Epilogue

Other Stations

NEWCASTLE.

**建** 

1.10-0.15 app. -- S.R. from Landon, 0.0 -- 6.B. from Dunden (See Landon), 0.46; -- 5.R. from Landon, 18.39 --Epingue

GLASCOW. BSC.

2.30 At Orchestral Concept. The Station Conjected by Herbert A Connected by Herbert A Connected to The Tains of the Mountain and the Moud (MacDan) International Technology of the Connected to The Conference of the Conference of the Connected to The Connected to The Conference of the Connected to The Connected to The Connected to The Conference of The Connected to The Connected to The Conference of The Connected to The Connected The Conne

ABERDEEN.

1.35-3.15 app. -8.D. from London 1.0 -5.D. from Dinades. 1.45. -8.D. from London 1.0 -8 D. from Glassian 1.5 -5.D. from London 14.30 - Epidogue

BELFAST.

\$10-618 app. —5.H. from London, 5.8 —5.B. from under (See Landon), 3.68 —5.E. from London, 10.58

#### OPERA IN ENGLAND.

(Continued from page 603,

some of the valuable elements that may be found in other organizations. Opera in English must and should be the nuistanding characteristic of Opera in England. Not till this principle is firmly established shall we know if our composers have any real operation talent; not till then will Opera become in any sense a national institution. But I trust that we shall not be deprived entirely of foreign performances. Of late years such per-formances have become an increasingly promunent feature of the operatic life of all nations. The fact is attested by the great success of the visit of the Vienna Opera to Paris last year, while the amazing triumpl. of the Scala operatic performances in Vinna and Berlin last month will be fresh m the mind of everybody. In a sense, what may be called the Covent Garden principles, so much admired by Debussy, have been strikingly syndicated of late. Can we, too, like other nations, provide any operatic exports to pay for our imports? He would be a bold man who would answer the question in a resolute affirmative, Beecham or no Beecham. Our only hope in this respect lies probably in the matter of Comic, as distinct from Grand, Opera. Still, we cannot be any worse off than we are at present, we may be better off. That is something.

FRANCIS TOYE.

#### 9-35 EDNA THOMAS SINGING SPIRITUALS

### MONDAY, JUNE 24 2LO LONDON & 5XX DAVENTRY

848 MC.)

(1,562.5 M.

9.55 'LA BOHEME' from COVENT GARDEN

BETTY BANKERWAN

By the Barsas

#### 10.15 a.m. THE DAILY SERVICE

10.30 (Dunnitry only) Posts Signal, Green A LA LIEB & BELLET

10 C. Miss. K. Water of the Walterin. to some a new property to the control of the Lorandest of the control of the cont

11.0 (Decentry only) Gramophone Records Planeforte Concerto in G

A Badad Concert GRACE ( JEDON (Soprano) r I L. A Buraum)

12 10 Organ Recital by Erwand O'HENRY From Tusened's Cinema

LIGHT MUSIC I.0-2.0 LEONARDO KEMP SHILL SEE PICCADITALY HOTEL CO RESTRIC

From the Picencilly Hotel JACK PAYNU and Tim B B.C DANCE OUCHESTIA

ALPHONSE DU CLOS and his ORCHESTEA From the Hotel Cond. THE CHILDREN'S HOUR

"Shepherd's Hey ' (Grainger) and other Piano Solos, played by Chem. Draces

'The Beginning of the End,' from 'The
Phonix and the Carpet', E. Nochil)

Songs by Aprilia, Wynn

So by M is I

Brer Rabeit (Mosdonell), with the story told

by Pero v Scholles



EDNA THOMAS.

scen here in one of her charming character make-ups, is giving two recitals of Negro Spirituals from London this week. Tomight she broadcasts from 9.35 to 9.50, and on Thursday between 12 15 and 12.0.



4.0

#### WIMBLEDON TODAY

Running Commentaries on Centra Court Matches will be relayed from the All England Lawn Tennis Club, Wumbledon, at antervals between 4.0 and 6.0 p.m. Definite times for these broadcasts carnot be stated owing to the unavoidable uncervanity of arrangements at Wimbledon.

6.0 Mr W. Powers Owns: 'The Care of the Chicken 1

"The First News"

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

30 The Younger Generation and its Problems VIII, Professor P J. NOZI BAKER; 'Athletics

It is probably up exaggretion to say that the backbone of any successful young people's or gamzateur is its provision and capacity for at letter. In this talk Professor Baker will show how essential to any all-round . . . one to athletics in this instance, athletics for boys, It is becoming more and more evident, these days, that one of the greatest factors in promoting the braith and well being of the younger generation is an adequate supply of playing-fields for outdoor sports.

THE FOUNDATIONS OF MUSIC Mozant Strand Quarters Flaved by

THE INTERNATIONAL STRING QUARTER

MOYART wrote his first String Quartet in 1770, at the age of fourteen. His and his father were in the midst of a triumphantly successful tour in Italy, and the lad had already appeared in many countries of Europe as a child prodigy pianust and composer. He had played in most of the hig towns in Germany and Austria, in Paris, here in Landon, in Housell, and in Switzerland, and

everywhere the public astomahment at the leate of the youngster and his not much older sister found vent to all manner of enthusiastic tributes. there is Louden they had not only according to the countries of the piness were the countries of the piness were the countries of the public raight come and hear the law are are a their two rooms 'every day to be a law and the countries of the same. The research of the same person. The many was an Italy was of the same the matter of course that the father, well of home, said, "It is the same here as everywhere, so there is » I to describe a

The Quartets of the next group date from 1772 or 1773, and the volume of music which the young man was pouring out may be gauged by the numbers affected to them in the complete edition. of his works. The first Quartet was his eighted a piece, and the thirteenth is number 178, though produced only two or three years later.

7.0 Mr. JAMES AGATE: "Drainatio Criticism

Musical Intertado

For Students of French

A Reading by Monseur E. M. Streets from 'Pettie Chef-d'Euvres Contemporara' (Bourn-Boun), a tale by Jules Clarette, from 'Le down, debout près du patit lit. . . . . on page 7, line 29, to the end of the tale, page 0

A CONCERT

The Grashom Parkinggon Quinter BETTE BANNERMAN (Controlto) DAVID HUTCHISON , Tengr)

Arm no met Ja Cradin Bong Ro Inches The Oak True Bough NO ENT 15 For and 10 Two Old French Dances . . DAVID HOTOBISON Us more Amoroso (A) torZ for the form I is a superior of the Samuel La result of the Break Institute of the Jan 1972 Betty BANKERMAN Doux (Two) Rondels (attributed Augu, your dy (Adiea, the 120 30 Le Souvenir de vous me tue (Thy ( Breville memory brings death to me Bonjeur, mon occur (Good-day,) y tour forcur Q TATET Love's Carden St. Filler of Chambrada You to the Tresson). DAVID HUDGUES W Onlynning Ma Blonde Aimée (My fair-haired love)

Volpairi "The Second News" WE THER PORDLAST SECOND GENERAL NEWS Brockerses.

9.15 Topical Talk

9 30 Local Annuancements (Deventry only Shepping Forecast and Fat Spek Prices

EDNA TROMAS (Negro Spirituals)

Interlude 0.50

La Bohème 9-55 Act III

Relayed from the Royal Opera House Covent Garden DANCE MUSIC

[0.70] JAY WHIDDEN'S BAND from the Cariton Hotel Bridge Breadcast

Mrs. Hence Robbson: 'Contract Bridge and How to Play it,' II

DANCE MUSIC (Continued)

12.0-12.19

Experimental Transmission of Still Pictures by the Fustograph Process

#### THE RADIO TIMES.

The Journal of the British Broadcasting

Published every Friday - Price Topopence. Editorial address: Savoy Hill, London, W.C.2.

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### MONDAY, JUNE 24 5GB DAVENTRY EXPERIMENTAL

633 KC. 483.9 M.

Transmissions from London anders where programmes example

8.30 PUCCINI'S **OPERA** 'THE SWALLOW'

LOZELLS PICTURE HOUSE ORCHESTRA

Constuded by A. E. Paracys.

(From Burmingham)

Overtare, "T. 45"
Relection, 'Berrie England Greek J. v.
Kylophone Solo, 'Liebesfreud' (Love s.J. v. Girman. Breisler

(Solout, Lixin Liwis) The Parade of the Tin Souliers ... .....Jessel

4.0

DANCE MURRI JACK PAYNE and THE B.B.C. DANCE OPERENTA

5.30 The Children's Hours (From Birmingham

ON MATSHIMMER NIGHT, a Play In

GIADVE JOINER

Sougs by Man JORGE PALMER Sugaram

Et era Pusyman (Flute)

5.15 The First

Tome SIGNAL, PENN OR WEATHER PROSTA PARAL NEWS BULLS

#### 6.30 Light Music

(From P raninghamir

THE HULLING RAM MPLDIO OBCHERENA Combasted by FRANK CANTRILL

HATTER Y

INCRAM (Con-Imilia ERTED PERSTEAD

(Flute) Опонентва

Overture, 'HI wese King"



"THE SWALLOW." A some from Puccini's Open which is being broadcau from 1GB unight at 8:30.

OROHESTRA

Spanish Dances' .. .... Mostkowski

Arear from its own native music, in which the country is enecially rich, Spain has been respon-sible—though it is a responsibility which the nountry may not always be willing to accept for much so-called Spanish music in which sompo ents of other twees have sought to capture its per straine course in Avail they would no doubt tell you that these were seenewhat super to all amentions, in the same way in which the fet a races despite all attempts by the mere Suxen to understand their idiom. But Spanish or no the result is very often gay and sparking

> something of which one owe eta or and a the sunny South

Moszkowski, brilliant pionist, teacher com-poser am condue or who is probably best T. D. W. C. P. S. aut best was I for his bright and motion usua musical departments forthe note note that duet, frequently made use of the vivid Bosnish this Bulte of Dances among the most perudo-fipansii music a exist encore unstation of the ANT ROPOTOR TO does. andred, rapture some thing of the spirit which HEMATE 'D genume dances of Spain

B.O A PIANO-FORTE RECITAL

by Kandall Taylob

CHATTERLY INCRAM The Landonderry Air . ary, Gould The Swen ORCRESTRA Fultasia, Norma .... Bellini, orv. Echreiner FUTTE PREVILLE Sample Aven

CHAPTERIY INGRAM Were you there ? . . (Neuro ) art. Thurleigh Indictivition to A Sp Transfel of the Roses Coleradge Taylor

EDITE PERVILE

Intermezzo . Aug Veloques

"The Swallow"

( Percusi)

A LYAD COMEDY IN THAMS ACTS English Libretto by D. Millian Chara Relayed from the Parlophone Studio (For full details see London Programme on page 628)

9 15 Interval "The Swallow" (Continued)

"The Second News" WEATURE FORECAST, SECOND GENERAL NEWS BULLERYN

10.20-11.0 'The Swallow' (Continued)

(Monday's Programmes continued on page 822.)

LET POULTRY KEEP YOU



The low yield of upan in many cases is denote been reflecting from unusuals. The only remode a Livermin Control reacted Compound. Also very send, is also less harrhed checks. Includes surely growth and early maturity. Including property daily is on it sen too N is not broken.

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П-



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Where the lates and assigned personal sign from the Manner than the lates and a sign of the sign gold state at a sign gold sta

The William In a Constraint of the work of the second of t

THE WITNEY BLANKET CO. 170.

To-day



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#### Monday's Programmes continued (June 24)

---

1 15-2.0 An Orchestral Concert

Relayed from the National Museum of Wales National Occurrences of Wales Lendorfa Genediae hol (ymr.)

Cipromo fiscaignole

5WA

Remaky Kormakov

1.0 London Programma relayed from Davantry

4.45 Mr. ISAAO J. WULLTAME; "The Land of Spane—VI. The Eccurial"

The Escurial is a royal palace, massoleum, and governiery of Spain, therefore infles north-west of Mar. I and on the south-eastern slope of Storra G as forzaons.

Short a be one an own sig perform a little drawn by the interference is not a find the dress with.

OBUGE STRA

90-1115 S.B. from London (9.30 West Regional N we

5SX SWANSEA.

788.5 M. 1-040 kC.

1 15-2.0 S.B from Card ff

4.0 London Programme relayed from Daventry

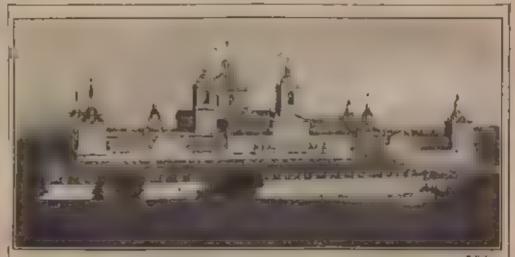
4.45 S. B. from Card ff

6.0 Landon Programme relayed from Daventry

8.15 S.B. from London

7.45 8 B from Cardiff

0.0 S.B from Loude .



A GENERAL VIEW OF THE ESCURIAL.

Spanish royal palace, manadeum, and monastery, the size of which is so great that it has been said. Buckingham Palace could be par down in a corner of it and forgotten. Mr. Isaac § W. dams describes the Escurial in his talk from Cardiff this afternoon.

5.0 Jour Steam of an in a Calebra of the Restra-

15 The Children's Hour

6.0 Landor Programme roley of from Daventry

6.15 SB from Landon

7.45 Music and Drama

WATTOMAL ORGENSTRA OF WALES - cord toria to the fact of Cy are t

For new by WARNER SECTION TO Form of smaller home of Omer de Bazan

Selection, \* Merne England \* ... ...... German

"The Theatre"

A Play in One Act by H. F REDIKSTRIN

The Dark Attendant
The A I Knowing One
The Salas Re
Clayton Crumtherpe
The Facetions Frend
The Girl with the Gigges
Vr. Sydeman
The Fat Woman
The Lagenneus Female
The Healthy Briton
The Man
His Wife

An Apologotic Lady

0.30 S.B. from Care If 10.35-11-15 S.B. from Landon

The state of the state of the state of

6BM BOURNEMOUTH. 1,040 HO

4.0 Lorsion Programme rous of four Liavi try 6.15 of 15 S. S. from London (0.30 Local Apnouncements)

5PY PLYMOUTH.

4.0 Lundon Programme related from Daviadry

15 The Chadren's Hour

Wider Mark Day and shart as All the fun of the fact transferred to you by Mic Bully Andrews (Pannel Entertainer)

188.5 M. 1,040 kg.

8.0 London Programme relayed from Daventry 8.16-13.15 & B. from London (6.39 Local An

2ZY MANCHESTER. 2753 to

40 THE NORTHERN WIRELESS

ORCHESTRA

Overture, 'Le Buon Perdu' (The Lest Jewel)

4-form
Two Spanish Dances .... Mosskrasske

BALFE BROCKLERUEST (Bost)

Piere's a Land

Young Forn o' Devon . Kensedy Russell
If I neglit come to you . W H. Square

#### Programmes for Monday.

(Manchesier Programme continued)

Swars & Objective Gravager Mock Morris

RALPH BROOKLERUDST . . Tost P r orl Deske goes West Friend o' Mins . . Sanderson

OB. HESTEA Walte, Thousand and One Nights Johann Birana

Buite, 'Tales from Toyland' ..... Sharpe Copper Remark

The Children's Hour : 5.15 S.B. from Leads
Midstunies Day
Books ming by Donothy Krouss and J. Woods

Banta

6.0 London Programme relayed from Deventry 6.15 B.B. from London

#### 745 A Midsummer Night's Dream'

Quarrel and Recenciliation of Titanya and Oberon The Scenes term Shakespance's play, specially arranged for this performance by T. O. Banka. arranged for this performance by T O BALES.
With Mundelssohn's Incutantal Music to the play
performed by Tan Nouthern With Land
On destina

9.0 S.B. from London (9.30 Local Aurounte-

DESLYS AND CLARK (Syncopated Harmony)

16.55-1, 15 & H from London

#### Other Stations.

NEWCASTLE 4.6 - Tameton Programme roles i from Directors 5.15 The son one over 6.0 function Programmes related byth Davonter 6.15-41.15 5.13 (run London.

CLASCOW

40 M

20 - Song of the Sea The Station Dechestry Alim Marton

(Dias) \$45 - The Children's Box \$57 Western Alim Marton

(Dias rane \$50 to a sea 1 to a sea 1

ABURDEEN ABIRDEEN 83 A STORM STATE AND STATE

BELFAST.

128-14 - Light Made The Radio Quartet Sethiem Rower (Secretary) 445 for an H bus by he as Howel terms of the Chicken, by Mr. W Pression in 50 Te form of the Chicken, by Mr. W Pression in 50 Te form to the Sea thick the John November Webstell (Ballows Gardiner). A Bestatus Radio Rowell (Ballows Gardiner). A Bestatus Radio Ramy Scholle Rowell (Ballows Gardiner). A Bestatus Radio Company of the Sea Radio BELFAST.

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#### MERRY ENGLISH—AS FRITZ CHARLEY SPEAKS HER.

(Continued from page 609.)

That'il learn hun to warp. Still, it was not m vam, for

Phöbus and Esmerelds embracing another are Implay

Space is running out, so I must be content with a few of the briefest of extracts. Here is a cryptic passage from

by remembering on Kolchis, the bayed wife of Jason. But he submit her, beeing allways inforturnathy for me

If you can understand this, you are one up. Medea was clearly not at all a nice person. We read .--

Kreen reprimend her from the Land and is going away passionately. Medea is forced to go but not before awar bloody vergence. . . . to kill their own thikless and after them Direct.

One of my favourite passages is the opening of Don Pasquale :-

Don Pasquale, an old beckelor, is waiting on Magnesta, his old friend, who tells him, that he has first out a woman for him, booing his own sister, ensenter in the closter but a mee girl past, on ange, hasquak is enthought by suc bogs to be comes are mining with this lady

The old up. But he gets his deserts when a mock marriage ties him for a time to Widow Norina, who nags and even boxes I is ears, This ear boxing leads to another new word :-

. Strong dispute ; the is beling him-'Boting' to perimps hardly so good as warping'; but it has its points as an ingenious blend of beating, hoxing, and baiting.

Unwillingly, I pass many delicious passages, and take as a final gent the closing sentence of Gesavio (Taibert's version of As You Like It, or, as Charley calls it, What You Lsky | 2-

In the third, latest act, is coming all to a happy end; Behastimizaarried Ohva, Tobias and Marias Orsano sau Conorro are becomes happies couppled

There is something almost delinous in the recklessness of the last four words—a howler' of the first water, and one showing Charley led astray once more by his French. His English was not sufficient to show him

there are 'pairs' and 'pears'
I hear a reader say that Charley's English versions are as good as the German examples most Englishmen could turn out. True, but we English are well aware of our deficiences as linguists-in fact, we take a foolish pride in them-and I cannot imagine one of us being so venturesome as to write a German book with no better qualifications than a slender vocabulary, a mere hint of granimar, and an abounding confidence in himself and in his German-English dictionary Anyhow, if there is one so bold, he cannot complain if Germans regard his book as a joke,

I return the 'New Opera Glass' to its niche among the other guides-Kobbé Corbett-Smith, Krehbiel, McSpadden, and the rest. When I really want to know something about the opera plots I shall consult them, as I consult a time-table. But when I don't want information-when I want rather a kind of inspired muddle that will amuse and confuse at the same time-I go elsewhere. Kobbe and Co. I merely consult; Charley I read, again and again.

HARVEY GRACE.



#### THE BEST RECORDS CIHT WEEK'S WIRELESS MUSIC

Orchestral and Band

HUY BLAS OVERTURE [Mondelmonn)
Ferry Fitt and B.B.C. Contested (So. Mini-

48. Ed.);

WAZURKA (Wientrwich)

Du vinn Barannin (Hichretta (So. 3895—3a.);

CHAMSON 48 LOVE (Frint)

Plant Theatre Oroberto (No. 6327—4a. 5d.).

WERRY RNGLAND - Adjection;

R. M. Cernadier in Bond (No. 9007—4a. 5d.).

PARADE OF FIRE TIN SOLUTERS.

1 M. Greins et Courds Band (No. 515—3a.);

COMED ERR-SEINCISM.

COMED SPINION OF DEAM—Coording.

BIT I my J. Wind a a New Quent's Rad.

Order yn (No. 3558—3556—4a. 5d. rue.).

PERIOD - Relegious.

MIGHON Relection.
Percy Perc and New Queen's Hall Light Orchesten
[No. 1936—40 Od.].

(No. 1998—40 0d.),

PAGLIAGGI—Scientiss.

Penny Fish and Kew Qurent's Hall Light Occhesion (No. 1981—40, 6d.),

INVITATION TO THE WALTZ

For a Wongardner and Barle Symphony Orchestra (No. 1982—40 (60.))

PLYMONTH HOE OVERTORE J Amelly

First Theatre Occurry No. 1963—40, 6d.),

GOLLIWOO'S CARE WALK

D. Waters D'Rounell and D.D.D. Wireless Kilkfury

Barlet Saliet Music.

FAUST Sallet Music. Sir Bonry J. Wood and New Queen's Hall Orchestra (Nos. L1794-L1795-Os. 5d. cach).

#### Instrumental.

THE ROSARY
Rowle analysem. Violin (No. 4515—3a.).

6MEPHERD 5 HEY
LET Womberd Plano (No. 5875—3a.).

TY THE WATERS OF MANNETONICA
Cher. In Lander of Table No. 3358 3a.;

LIEBESTREUD (Kreisber)
Ablost Sala, "Celar (No. 1875—3a.).

SIMPLE AVEL.

SIMPLE AVEL Violin, Flore and Hurp (No. 1477 -5a.).

Vicin, Finite and Hurp (So. 2477.-55.).

PRELUDE (M. B. FLAT (Rachimatical).

Led Proschand. Plane (So. 8568—4a. Od.).

BERGEUSE (Chopse)

L. Priedman Plane (So. 1256—6a. 6d.).

MINUET (Pactical).

Cational Quertes (No. 2552—4a. dd.).

NOCTORNE (M. E. FLAT (Chopse).

J. J. Squara Access Count (No. 1942—4a. 55.

LIGHT CAVALRY DVESTORE

Quertin Maddesin, Clintone Organ (No. 4645—5a.).

WERE YOU THERE?
NOTHER AND RESE (No. D1514-44. 6d 1
I HEARD YOU SINGING.
F. AMIS IN HELD, TENDY (No. 4517-34.)
OM STRESS MINE.
Frank MORNING TENDY (No. 4517-34.).
CLOW SLOW THOU WINTER WIND
Fronk MORNING. TENDY NO. 4517-34.).
OLD CLOTHES AND FINE CLOTHES.
NOTHING AND INC. TENDY NO. 4517-34.).
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#### 7.45 A LIGHT PROGRAMME OF REQUESTS

### TUESDAY, JUNE 25 2LO LONDON & 5XX DAVENTRY

Sall hC.) (358 M.

(1,562.5 M. Tgg kCJ

9.40 A CHAMBER MUSIC CONCERT

#### 10.15 a.m. THE DAILY SERVICE

10.20 (Desertey only Time Stonats, Greenwick . WEATING FORECAST

\* Some Summer Sweets\*

(Decentry only) Gramophane Records M seedlaneous

T2.0

ORGAN RECITAL By EDGAR T COOK

(From Southwark Cathedral) CLARYS CURRIE (Soprono)

LINGAR T COOK

Concerto No. 3, in G Minor (1st Ret) . . . . Hundel Adagio-Allegro : Adagio-Allegro

CADYS CURE

I know that my Redeemer Liveth (' Messah )

From the Control of the Parties of the Abertases and Abertases and Abertases and American State of the America GLADER CURRER

M dater Mory

EDGAR T. COOK .

.. Bah wert Toccata and Fugue in G ...... Parry

LIGHT MUSIC ALPHONSE DU CLOS and his ORCHESTRA

1 4 25 December only I upon merical Transmission of Still Photoma By the Fultograph Process

from the Hotel Coal

4.0

Light Music Latera Laveria Oncheschia. Come ested by Annound by B From the Shepherd's Bush Pavilion

4-45

Dance Music JACK PAYOR BUR THE R.B.C.



#### WIMBLEDON TODAY

Running Commentaritis on Centre Court Muches will be relayed from the All-England Lawn Terms Clob, Wimbiedon, at intervals between 4.0 and 6.0 p.m. Definite times for these broadcasts cannot be stated, owing to be maveida de incer across of arrangements at Wimbledon.

THE CHILDREN'S HOUR

Scientions by Sr. Mary's (Eminoron) Grandians' Science Band (Winners of the Boys' Brass Band Championship in the Southern Counties Cortest,

The Arrow from Wi de Dog's Quiver, from Long Lance (Chief Buffate Uhild Long Lance) Story Music, H. The Dream of Hansel and Gretel Humperdank) with the story told by Paper Sec. 88

Poetry Reading

Posses by Edmond Bunnden read by Mr. Robert Harm's

"The First News" CIME SIGNAL GREENWICH; WEATHER FORE-LAST FIRST CENEUAL NOWS BULLETIN

Masica, Interluce

6.45

THE FOUNDATIONS OF MUSIC MOZART STRING QUARTETS Played by The International String Quarter 6 'Holidays es Home and Abroad' VII, Mr. H. V. Morrow, 'A Holiday in Scotland,' H

Most al li serlude

The History of English Letters Six Types of Tudor Prose

III, Philosophic Prose-Bacon, by Mr. T. S.

The Shakespeare Bacon controversy apart, no one would deny the importance of the prose of Bacon's essays and philosophical works as a unlestone in English Interature. After the flowery meads of Sidney's According and other early Elizabethan romances, Bacon's exact and tersely adequate proso a like a firm highway,



#### FRANCIS BACON,

one of the timnic figures of Elephethan Linguish Satesman, photospher and essay st Bacon's pro-o is the subject of Mr. I. S. Elion's talk torught in his series "Six Pypes of Tudor Prose."

Its only obvious ornaments are the max classical stories and comments brought in by give as exact and locid an expression as pos-bla to the hard thenking that underhes it; naver theless, an unuse majesty of rhythm underlies as assertives rhythm born of splendour of thought rather than of splendour of magery Bacon's importance in the development of majeried process a Mr. Plane's themset atta

#### A Request Programme 7-45

of English Light Music

AMER LELLEY (Soprono) THE WIRELESS (SOPRONO) Committed by Jan About a

re, 'A May Day' . . . . Hayda Wood 'The Longuage of Flowers' . . . . Cowen Overture, 'A May Day'

ALICE LILLEY and Orchestra

A Brown Bird Einging ..... Hagels Wood Spring's Awakening ...... Sanderson

CHCHESTRA Selection, 'The Condollers' ..... Subjects ALICE LILLEY

The Stars
Whene'er a mowtake leaves the sky
Lina Lehman I heard you singing ....... Bric Costes

Selection. The Mod of the Mountains!

Suite, ' Rustic Revola

France-Summon

8.0-8.30 Decembry only 'The Foundations of Character III, The Raw Material of Character, by

"The Second News." W ATTOR BORE, OF SECURE AND NEWS YEAR

Sir Walford Davies Music and the Ordinary Listener Eighth Sories. Handel at the Harperet of .

9.35 Local Announcements; (Dans sy only) Shapping Forecast and Fat Stock Proces

Chamber Music

MAT PURE VERNE I WINDOWS FIRENT HE E S OF MA  $\frac{n_{\mathcal{F}}(d)}{H_{\mathcal{A}}(a) A_{\mathcal{A}} s_{\mathcal{B}(a)}} \prod_{i=1}^{n_{\mathcal{F}}(d)} \operatorname{dec}(a) d_{i}$ O as Na W FA Seprence

MATHLES VERNE has been a distinguished figure in the music of Lemino as sol, as, as thember music player, and as teacher, for a good many years. The second of three by mot sector, the was a favourate pould of Madame Schuttsen.

Ference Heredus & Hannartan on his inter s side and Spaush on his mother's, made his first appearance in London before he was out of his terms. Through he has visited this country less often than some Continental artists, he enjoys a seation of book in the very front mak at

the a sets of foncy.

To a set y the biologicalist, is a comparative new are a large an essent world, having at 1 sets a new set of sets with the Royal Photo as Sets, so recently as January of the art succession has occasion. most be fresh a the memory of moste lovers

HEGEOUS, BARJANSKY, and MATHILOS VERNE Tria in D. Op. 70, No. 1 ... ... Beathoren
Liegra vivece e can brio; Largo assas ed
person, Presto

The two Tries which make up Opus 70, appeared further to after the time of Opus 1. It is they are separated from the early works by an advance in style far greater than that interval staggests. They are Besthoven at the very height of his powers, and before any of those sombre qual set of mystery, such as we find in the less to appear and the same of the same or t Jan to fire and axth symphoton year before Fidelio, they have all the axtens and splendld dignity of these great works.

OLGA KAL, W. DA Hungarran Folk Songa

HEGE STS. BARRASSEA BRO MATEL & VERSE 

DANCE MUSIC 10.45-12.0

REG BATTEN and his HAND, from the New PRINCES RESTAURANT

### TUESDAY, JUNE 25 5GB DAVENTRY EXPERIMENTAL

622 kG-1

This year of the MECH LINEOUS EXCEPT WAS SELECTED BY ASSETS

9.0 AN HOUR OF DANCES

A Light Orchestral Concert

From Berneughone, THE BIRMSORAN STUDIO OR HESTER Conducted by FRANK CANTRIA

Overture "A Mideummer's Night's Dream

So . I away se (Soprono) and Tou Kinn) BUNOIL (Buss)

First and Second Intermesz. The Dance of the Camerciats.

TOM KINSLIDERIE An Intercide ... Hatfield Belie

The Crown of the Year

Osci mesma.

Bailet Masic, 'Lukmê'

Scenin Rowlands.

Air de Las (Lias Air) ('The Prodiga, Son')... Debusey The Lake lale of knaisfree Murrel Herbert

The Dreams of London Brie Cont.

Onene syn a

Selection. "Munon" Ambroise Thomas, arr. Godfrey

Sornin Rowianns and Ton R SSIPERCH

At Love's beginning Lam Lehnumn

Ton Kussineren

The Fishermen of England ('The Rebel Maid') Philippe

Oncresses.
March, 'The Queen of Shabo'

THE CHILDREN'S HOUR (From Birmingham)

'The Princess and the Pipkin,' by Idana Ray Coon Songs by Alice Vacuumas (Controllo) Ob. Uncle, what a Surprise ! by Mabel Frauer Songs by Handto Castr (Burdose)

'The First News'

LIGHT MODIC

PAUL MOULDER'S RIVOLT THEATER ORCHESTRA From the Rivoli Theatra

DANCE MUSIC

JACK PAYER and THE B.B.C.

They Seever Creeks a Welcoun Fors Cast, First Greeks News Building



Pho T was it

Rull cone

Boothings Wart n

EGGERT STEPANSSON

Band Concert from 5GB tomeht at 10.15.

is the vocalist in the Military

Tenname of this once formerite quadrille has nothing to do with the kindly and hospitable city on the Tay. Distinguished and hardsome as many of is buildings are and fine though its situation is on the aboves of a noble estuary. It is not as a whole so obviously bematiful as to suggest the epithet 'bonnie' as the most strikingly suitable

adjective to apply to u

The reference is to Oraham of Claverhouse, Viscourt Dundse one of the most remarks and Viscourt Durdee one of the most remarks are heroic personages in the Scattash tradition, and undeed one of the most galiant figures in the whole of British austory. In parts of Scatland, to be size, there are families to this day where his name is still held up to execution for the rubbless way in which the last was enforced against the Covenincters under his regime. But in the light of recent researches it appears that he himse! Indeed on read responsability for the brutal part of had no real responsibility for the brutal part of that persecution, and that he was actuated only

by a lafty sense of his daty as a loyar solute.

And, by all aroun to be was one whose bearing and solderly character rightly carned the affectionate number of \*Bonna Dund-

"The Second News"

WEATHER FORE AST SECOND GENERAL NEWS H TERM

10.15-11 15 A MILITARY BAND CONCERT

EGGERT STEFARSSON (Tener) THE WIRE E & MILITARY DAND

Conducted by B. Wattros O Drassman

Counted Counter, the first of the great composers to give Norwegian music a place of its own, and stult today regarded as the representative Scattella ances. tor who spelt his name Greig. Keenly interested in felt minio of his own country as he was, his minio as all strongly Norwegine in character, and this simple inclody and rhythm of his times have had much to do with their universal popularity.

The first of the Dances in this Suite has a sort of horopipe rhythm on which a slow and rather wistful tune breaks in, though the beginning and of the Dance are lively and vigurous.

The second, of daintier character, begins with a little tune on the obes, auggesting a shepherd's tupe I for to a gorous moments, but on the whole is of a slight and more denoute texture

DODGETT SPEERSON

Characteristic State, Op. 8
Gazganov, arr. Gerrard Williams
Introduction and Rustic Dance Internega-

Schervando and Trio : Carniva

FOREST STEPANSSON

Icelandic National Hymn..... Secimbjornson

(Tuesday's Programmer continued on page 678).

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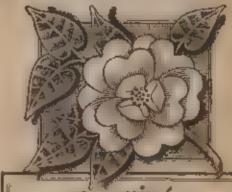
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PANCE ORGANICA **EDNA THOMAS** 8.0 (Negro Spirituals) 8.14 Dance Music (Continued) JACK PAINS and THE B.B.C. DAME ON RESTRA

9.0 A Dance Hour

Composed by William Lloyn For the Old Folks (From Breweigham) THE BIRKINGHAM STUDIO OBCHESTRA Conducted by FRANK CANTELL

Waltz, 'Queen of the North' Lancers. Hearts of Oak." Military Two-step, "Vip-1-addy! Waltz Cotion Vek to Imparation'
Quadrille, 'Bunnie Dandeo'

### Tuesday's Programmes continued (June 25)



Particular people prefer to say

Playeris



N C C A72

CARDIFF.

3.45 NATIONAL ORCHESTRA OF WALES

(Cerdoorig Genealaethol Cymra) Overture, "Baul "

MAYOR BENNETT Soprano) and Orchestra

Awake, ye Sylvan Cheer (from the Walts, ' Wine

Johnny Straues, are Stanford Robinson

ORCHESTRA

5WA

Sugfred Lt. 1

Tun 'Siegicied Idyll' was written as the performance, as a present to Wagner's wife. It belongs to the period when Siegical, the third of the four big music drames of the Rag, was almost completed. Wogner and his wife were Lving at Treeschen, near Lucerno, and there in 1869, their son Seafrand was born. It was that anapicloss event which icspired this ldyll. Its composition and the reneareds were kept a secret from From Wagner, and performed as a surprise to her outside the villa. Wagner h made 8.15 S.B. from in reton

" O S B from Swans a

7 25 SB from London

PARD H CURSUSTS Clarenet)

Les Alsactorrios

Howb

The Super Six

5 Salad 3

A Mixture of Mass and Wesh

Under the direction of Survey Evants

the R v / BACK

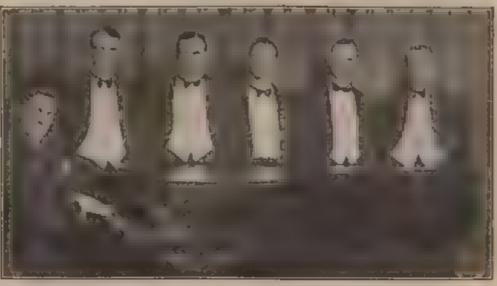
Сылгово Викки

PRANK EVANS

DAVID EVANS

HERBERT STESS

SCHOOLS EVENS



THE SUPER SIX CONCERT PARTY will be heard from Cardiff to-night in a show entitled 'Salad.'

conducted, and the faithful Hone Richter took the trimpet part. Scored for a comparatively small orchestra, the little piece is based on themes when are with one exception taken from the mass drama of Singfried. The one exception is an ob-Comman Craille Song which Wagner is required with the hij post of at.

MAVIS BENNETT

Whene'er a anowlake leaves the aky

I 'a Lehmann

Love's Philosophy The Sloop Voyage .

Recign Sharps

ORCHESTRA

Su to, "Nautical Scenea"

Mayor Beynerr and Orchestra

Breezes of the Night ('Il Troyatore') .... Verd:

ORCHESTICA

Symphome Posm, ' Phoston' Sa ni Snens

5.0 Mr. J. Manner Young, 'Rural Community Councils--- II, Corporate Life in the Villages,'

Vr. v.s. s tife is famous in fletion for storms in tes ups and outrageous alander lying under peaceful exteriors and amidst ldyllic surroundings. It is one of the triumphs of the Rural Community Councils' movement that corporate the in villages is being renewed.

The Children's Hour

6.0 London Programme relayed from Daventry

9.0 S.B. from London

9 85 West Regunnal News.

1.40-13.0 S.B. from London

5SX SWANSEA.

3.45 S.B. from Card ff

6.0 London Programme relayed from Daventey

6.18 S.B. from Landon

Egwyl Gymraeg

Pynelau'r Dydd yng Nglrymru

Gaa

Ye Athro E. ERMER HUGHES A WEIGH INTERLUDE

Current Topics in Wales A Review, in Welah, by Professor E Eavest HUGHES

7.25 E.B. from London

7 48 S.B. from Carliff

9.0 S.B. from London

9.35 S.B from Cardiff

9.40-12.0 S B from London

#### Tuesday's Programmes continued (June 25)

#### 286.5 M. 5040 KG. **BOURNEMOUTH.** 6BM

12.0-1.0 London Programme relayed from Daventry 4.0 Lordon Programme relayed from Doventry

6. 5 S.R. from London

7.0 Mr. C. F CARR, An Impression of Cowes Roadstead To-day

7 1 . 1" 0 S.B. from London (9.35 Louis Anacommenture is

#### PLYMOUTH. 5PY

19.6-1 o London Peogram in relayed from Daventry 4.0 Lection Programme relayed from Day bury

The Children's Hour 5.15 Another Competition Day—this time on Un-finished Story Competition (Alas Hoickard)

5.0 Lendon Programme relayed from Daventry

p 15 S B. from Landen

7.0 Dr. THOMAS ARMETHOSO, Organist of Exctor Cathe-ural, Director of Music, University College, Exercit
'I is Story of E gash
Masic '—I.'

: 15-170 S.B from London 3.3 Local Announce-taints

#### 378 3 M. MANCHESTER.

12.0 Gnanophona Records

1,19-2.0 The Manchester Tuesday Midday Society's Concert Relayed from the Houlds

sporth Hay 1 A PIAROPORTE RECITAL

FRANK MERCHICK

THE NORTHERN WIRELESS ORCHESTRA

MATOR MARONY

Recontinues

5,15 The Children's Hour: No CROWS WITHOUT CAWS-No. III Songs sung by BEATRICK COLERAN and HARRY H a EWELL

8.5 Mins B. C. RESPIERS, "Fish Farming in the Trush Sea." E.B. from Liver pool

6.15 & B. from London

7.0 Sir Hangle Machinesse, The Royal Show at Harrogate, 1929. S.B. from Leeds

7 15 S.B. from London

LAWRENCE LASSON (Syncopation and Sentiment)

#### Famous Northern Resorts 8.0 Scarborough

B.B from Holl

THE SPA ORCHESTRA Conducted by Attex MacLEAN Louder: Paul BEARD

Accompanist: 8, HANLON DEAR Rouged from the Spa-

"Med tation" ("Thois")

arr Fuck AVERNOOF.

(Victin Salo, PAUL BEARD)
Rollet Russe (Russian Rollet) La que

S B from Bull

JOAN M PALLA rang Thomas N at Hyrm at Sen (With Violencello Obbligate)

OR REPARK

Selection, 'The Mando'

Bull sere

9.6. 12.0. S.B. f. on Lone on ... The Local As courses-

#### Other Stations.

NEWCASTLE. 1 230 NO 5NO

120 10 Otto appears to cords 4.0 Vandon temperature in a front a day 4.20 beans illustrated by the state of t



THE MECCA OF YACHTSMEN

A fine serial view of Cowes, showing the Pier and beyond it on the right the Royal Yacht Squadran landing stage. Mr. C. F. Carr gives an impression of the roadstead as it is to-day in his talk from Bournemouth at 7.0.

Must from the Oxford Gallerica. 11-12-12-0;--6-3t, thom London.

GLASGOW. 10 (5 a.m. s.—Min Uly Graham 'Homebald Ways and Meutal III 11.0-13.0 a kacibal of transplints Records 4.6 a h Smith Concert. The Station Projector. Without translation to the charter, 2.6 a Dance Mindo by Charles Wa sons a translation to the charter, 2.6 a key to a service of the charter with the Physical Bultoon. 3.15. The substitute is a first and the charter of the charter of

2BD ABERDEEN 5 2 M 954 kg. 119-129 - Programme relayed from Kavenbry 4.6 Pletidne News Bullivian. 45 Studie Cuberet Inck Phys. 4 Studie Cuberet Inck Phys. 4 Studies of the Millions of the Studies of the Studi

BELFAST.

BELFAST,

10 Dance Maste from Lagrant's Fulais de Datte. Bangar

50 Violin Bucket. Fuch Index. 8.18 — The Children of

619 Mr. Raddick Miller 'Ulro in an Utster Village

619 Mr. at Adol. 1-45 — Maste by Alfred Beyandal.

619 Mr. at Adol. 1-45 — Maste by Alfred Beyandal.

619 Mr. at Adol. 1-45 — Maste by Alfred Beyandal.

610 Mr. at Adol. 1-45 — Maste by Alfred Beyandal.

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#### 10.15 mm. THE DAILY SERVICE

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10-46 Mrs. OLIVER STRACHEV : A Woman's Commentary

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DEDICATION of the CRAPEL

KING'S COLLEGE HOSTEL Relayed from King's College Hostel (See centre of page and page 631)

4.15

Light Music Pona June (Soprano)



WIMBLEDON TODAY Rithing Commentaries on Centre Cour Matches was be relayed from the All-England Laws Tennis Club, Wimhieden, at miervals between 4,0 and 6,0 p.m. Definite times for these broadcasts cannot be stated owing to the universable

#### ORGAN RECITAL

by ALSX TAYLOR from the Davis Theatre, Croydon

THE CHILDREN'S HOUR.

I SH PIDDOCK SKIPS IN HER SLEEP' Eleasor Forjeon art word as a Diologic Story, with India of Miss. by Physical F. STREET

The Funeral March of the Marionettes (Counsel) with the story tald by Prince

Musical Interlude 0.6

6.15 The First Prews
Fine Signal, Greenwich, Weather Fore
1945T, Finer Chymral News Bolletin 'The First News'

0.50 The Week's Work in the Garden by the Royal Hortioustical Society

MUSICAL INTERLUDE 6,40

The Foundations of Munc Mozart String Quarters Played by The International Breing Quarter

7.0 Professor Assort Toystone, Director of Studies in the Royal Institute of Inter-national Affairs: 'Longuage, Commerce and Culture,' (Under the auspices of the Depart-ment of Overseas Trade)

7,15 Musical Interludo

25 SPENDING AND SAVING IN., Buying (Continued), by Mr. A. Kales



The Gateway, King a College,

At 3 p.m. today

#### HIS GRACE THE ARCHBISHOP OF CANTERBURY

will dedicate the Chapel and open the Labrary and New Wing of King's College Hostel, Vincent Square, Westminster Both the Service of Dedication and the subsequent Ceremonal in the Courtyard, will be relayed from the Hostel, Vincent

Square, with addresses by both THE LORD BISHOP OF LONDON and

HIS GRACE THE ARCHBISHOP OF CANTERBURY

(For details of the Relay, see page 631)

#### 'La Rondine' 8.15 THE SWALLOW'

A Lyne Comedy in Three Acts By PUCCINI

English Labret o by D. M lar Craig

The Wiccian Charus Chora Master, Stenford Robinson) The Wireless Symphony Orchestra Lesder S. Knesle Kelley) Conducted by PERCY PITT

Relayed from the Partophone Studios, by courtesy of the Parlophone Company.

INA SO to On R. GROVES Tooms Davies 5 Jagua Paggero Тахин јаки STANLEY BLLEY Rambalito Preichaud 40 COLLETT SAMORE DYRON TOM PURVIA Aprilio Yester KATE WINTER Georgette... FRELORE STEVENSON Gabrielle Sury ... ... Avenue ... ... Thenree Avenue West Vest Trous Singer sesses Students, Artists, Men About Town, Grisettes, Denti-Missiones, Danoors, Western and Flower Girls, Penas,—In the time of the Second Empire, at Paris, Narrator, Filson Young

LAST week Mr. Kahn considered the vexed ques-tion of 'buying 'mairly from the salesman's point of view. His further analysis of the same question this week carries as, first of all, into an examplation of the expect of the variation of price under free competition and under a monopoly. The places played both by the local shop and the department stores in the question of buying are considered. And, lastly, Mr. Kahn gives an account of the dost of distribution from the produce to the consumer.

A Pianeforte Recital by Mrs. NORMAN O'NEILL

Allegro o D. No. 36 Allegro m H Minor, No. 60 Souribiti Allegro (Canon) in F. No. 54
Presto in D. No. 14
Berceuso (Cradie Song)
Hilla to No. 1, in G W. c. · · ] Chapin Heakma Reflets done l' Eau (Mirror'd in the Water) Debussy

8.15 PUCCINI'S OPERA, 'THE SWALLOW'

#### 8.15 "The Swallow"

For details of cust, etc., see centre of page)

Short at a person so of The Hert of intesioned to compose a Musical Considy for one of the Vienna thea true. For generationalt has been the home of sparkling aght opera of the Johann Strouss and Suppé order. and the libratto provided for Pureini was by Walner, who had written the book for more than one of Lebar's successes. It was being transacted into Italian for Puccini when was broke out an tar contract had to be broken off Puccini remodelled and ever pended the stary himse, no once it into what be colled 'A Lyric Camedy,' The term is a little malendary to English readers, although there are humaroms elements in the text, the tale ends

final tropely as I be a the final tropely is foreshadowed all through, Both in France and Buty the operat world uses the term "comedy" as a on the state of grand opera, for subjects which only be a me sorrous or true from some of the beautiful as the source of the modelled on suitably full thearts. I was. It ourtainly is here: full or by as cons muledy which Puncin has taught us to expect, many of the tunes are in really popular style and include several walters of the old-ferbioned continuental

Order

The herome, Magris, is a Purishin derivation of the first act is the salon of the house in which she has been installed by the wealthy Rambasio. Friends of the and here are making marry, among them the poet Prumer, who professes to foretell the future by panetstry. He sees in Magda's hand a warning that she may fly sway to a sumy land at awallows do, to find love there, and the prediction moses a deep outpression on her, coming, as it does after she has recalled a you hird escapedat a ball

In the second or , at the Bal B Ster. a access of any angracy site shrets ad one re-again in the area way to see a beart of a think off on her a see let can The pool Princer, with Magda amaid, Lisette, forma form, and have is a converse of an

The third sot finds Magda and her youth-ful lover in an tdyllic retreat on the Rivinta-He looks forward to their nurriage, and his parents have written to give their blessing But Magda, conscience-struken, tetia him of her winked past, and leaves him, broker

The text, together with an outline of the story, is given in tull in the librate which is eve hible in the asua, form, for all B B.C. listemers.

"The Second News"

WRATHER FORRCAST, SECOND GENERAL NEWS BULLETIN

8.15 Capt Owen Tweeny, '850 M les Across the School

"The Swallow" 9.35 A to H and HI

SURPRISE ITEM 10.50

DANCE MUSIC 11.5-12.0 Trony Brown and his Bann, from Circ's

CLUB

### WEDNESDAY, JUNE 26 5GB DAVENTRY EXPERIMENTAL

TRANSPORT TO VOTE A L TO A SECRET WATER OF NOW HE TATED.

80 VAUDEVILLE FROM BIRMINGHAM

#### 40 A MILITARY BAND PROGRAMME

From Birminghum) THE BAND of the 280 By THE KING'S BROWNST (By permeation of Lt.-Cot. L. R. Schuster, S.O., and Overcass)

Conducted by Bandmaster H. D. HENNEY Portag Magnetines Entertainer)

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Wolfe Ca. I Part of a Transfer of the Works

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it ber, are, Weingartner

Репли Мурралия

DANCE MUSIC JA SPA SEN AF BREET

5 30 The Children's Hour

Sorgel, Mar or FH Re (Sopreno) Y is he Tun bler, by

Land of PEARS DENA ON AR In Irish

PRILLY MIDDLEMISS WILL

6.15 "The First News" PIME SIONAL, GREENWICH. Water Park to Potential Contract News Holliers

DIANCE MISSE IACK PAYNE and TRE B. B.C. DANCE ORCHESTRA

#### 7.0 Light Music

I am B em west on

FAMOUNT LONGING

Pineral by Norms States Relayed from the Café Street

ALBO SHANES (Buritons) NORME STANLEY (Victin)

ORDERESTERA. Overtime, 'The Masterningers' ..... Wooner 1 7 3 1358 Love went a-riding ...... Frank Braige OD. RESTRA Pantosia, 'Coppelia'. Delibes, orr. Town NORTH STANLEY President and Allegro Pagnani, arr. Render ALL DAY HE Walte, 'Le Barcarollo'......, Waldlet fold

#### Vaudeville 8.0

(From Bermingham)

JACK EDWARDS and his Ukalele THE OUR TIME SINGERS DESIG O'NEEL in Irish Song and Story HAROLD CLEMENCE (The Lugabrious One) FLORENCE OLDHAM (Light Songa) PERLIP BROWN'S "ORIGINALS" DANCE BAND

#### Instrumental Programme 9.0

(Prom Birmingham) IVOR JAMES (Violencelle) DAVID McCallette (Violencelle) MILERED DILETEG (Horp)

DAVID MCCALLUM

Hawanan Melody, 'Farawell to Thus'

List and at a

Allegratio in G ..... De Fado, art. Kreisler

Knewler's corner has been in many ways as assumed, ag one. He was only seven when be made his first concert appearance, and in the same year entered the Vienna Conservators, as spite of the rule that purples must be all learn to the contract of the same property of the same propert

fourteen years old on admission. He was the governt pupil who ever start here a control with a control with the youngest who ever won the Gold Menal for violan pla one. He was the cor y the Two years on the selneved another amazing anocess, by winning the first Prix de Rome of the Paris Conservatoire, a come tition with forty others, not one o whom wa leas twenty years of sgo. After fonce species of constitutes in Europe and America, he came back to Vienna and gave up music abopeaux or a se He took a course in Medie se of a sed painting both a Paris and in Rome, and finally became a cavalry officer. During his army green in cal his via o entirely saids, developing, no found, it is questiful private to with the called no loubt, it is que to prist, is with a withstand so well the atduces his of a virtues. Taking up his mure ance more, he soon made litus if our of the fore most concert players in the world, and though the world, and though the most of the army service.

his carroy was again interrupted by army service, during the War, when he was wounded, he is still, probably the most popular solo violenst a today, he is certainly one of the most brilliant

MIDDED DELING

Harp Solos

JACK EDWARDS and his Ukulele will be heard during the housef Vandeville from Birmingham

tonight

IS TO TAKES

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETTS

#### DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB RAND, directed by RAY STARITA from the Ambassador Club

tto Teddy Brown and his Band from Ciro's

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(Wednesday's Programmes continued on page 650.)

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### Wednesday's Programmes continued (June 26)

A Symphony Concert 1.15-2.0

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Bymphony No. 7, in A, Op. 92

For the Schools

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-Thomas Charles and the Establishment of Sunday Schools,\* by Professor T F NEST H HER

2.55 London Programme relayed from Daventry

4.15 NATIONAL ORCHESTRA OF WALES (Cerddorfe Genediaethal Cymra)

Conducted by Waterier Beatrewaits

Overture, 'The Mustersingers' ..... Wagner J Erriox Thomas (Tenor) and Orchestra Lileanore ...... Coleradge Taytor

ORI BRISTINA

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Symphonic Poem, "Vitava" (The Moldan

The Children's Hour

8.0 London Programine relayed from Daventry

6 15 S.B. from London

9.30 West Regional News

9 35-11.6 S.B from London

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2 30 London Programme relayed from Daventry ( 15. 11.6 S.B. from Landon (9.20 Local Anaounce-

5PY PLYMOUTH.

2 30 London Programme relayed from Daventre

The Children's Hours

A Now Play, "There's MANY A Sam," specially written for broadcast ug by Carry Carr

6.0 Louson Programme relayed from Daventry

6 15-11,5 & B from London (9 30 Mid-week Sports Bulletin. Local Announcement &

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2 30 London Programme relayed from Daventry

For the Schools

'Blakespeare's "A Midsummer Night's Dream" and Songs from the Plays-VIII, Shakespeare's Songs-II, by Mr. B. E. Soswirs. S.B. from

3 30 A Short Concert.

> Man & Rotte v v p anot BILLIE BRINDLE (Bango)

Famous Northern Resocts Southport

> A Municipal Band Concert-Relayed from the Bar dstand THE FORENS MOTOR WORKS BAND Conducted by F. Mostisum

Selection. L Africatae Euphonium Sale, "The Merry go-Round Remarer

Soloist, Azac Montmen Literlude, John Peel

Caprice, 'The Whatler and his Dog'

Selection, 'Madazne Pompadour Les Pall Humoresque, 'A Lightning Switch', diford

5.0 Billier Bring (Bonjo)

Banja Vacep Boot on you go

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The Chadren's Hour : B.H. from Lecds

OLD FOLKS AND YOUNG P. LES

Songs by Donts Names and Privat H WARD

0.0 Lor has Programme relayed from Daventry

31 8 B. from Landon

North of England Listen .

6.40-11.5 BB from La 300 Local Announce. add of Co.

#### Other Stations.

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From Lendon

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THE BENNETT COLLEGE Dept. 7, SREFFIELD



### TWO NEW BALLETS BY IGOR STRAVINSKY

Conducted by the Composer and relayed to all Stations from the Kingsway Hall.

THE two works to be broadcast tought represent Stravinsky a latest style. Applied Managete dates from 1927 Le Burser de la Fée from the loi wing year

The characteristic features of his most recent works are the use of simple forms and an outspokenty melodic style. At the same time, although in approximen less complex, the art of Stravinsky has lost none of its force of expression

Ipollon Museupite has the form of a classical bulet. In general idea it is an Allegory represent up the Treamph of Art

The Prologue relates the Bath of Apollo. On coming tata the world be in taxon up by two goodesees, who cover him with a veil and carry him to Olympus

The Prologue opens with a slow Introduction in O Major, during which the birth of the god takes place. As Affecto follows indicating the trivial of the twn goddesses, who havy them selves about the new-boen babe. A repotation of the Introduction, modulating towards its dominant, indicates that the godiesses are carry ing Apolic to Olympus.

In the second scene we see Apollo with three of the Musces: Collispe, the Musc of Poetry: Poly homean, the Musc of Musc and Terpsichore, the Musc of the Dance—Minning, expression, gasture. Terpsichore is allent; the finger to her tip is her symbol. After having heard the art of all three, Apollo Indicates has preference for Terpsichore, who arows him as Leader of the Muscs. Apollo taumits a car and ascends to Parnassus, now hence-

forward the House of the Arts

The Scene (On Olyptum) opens with a Dance of Apollo, which begins and ends with a estenza for Violin Solo. There follows a dance of Apollo and the three Muses, a broad saidedy in B Flot providing polyphonic developments of great variety wherein are utilized all possible combinations of canonic forms. The Dance of Calliope, the Soldess of Poetry, for the motif of which the composer has taken the Alexandrins, is built

The introduction of Polyhymnia is the occasion of a fively and expressive dance. Terpalchies, who represents here at the same time Mining.

Expression, and Greture, la characteristic a dance wherein the composer is an appred by the form of the Comanic. Another dance of Apollo Iollows, the time of Sarabanus. A broad Adagio movement accompanies the meeting of Apollo and Terpachore and ends with a Coda very quick, in which Apollo is joined by all three Vinees. They turn towards Purnassus, the approach to which leads to the Apotheosis.

Le Bosser de le Pée la also an allegorical bu set in four socies. This work was born of the desire to render homage to the Muse of Tchaikovsky. The composer has realized his intention by utilizing, for the most part, motives borrowed from Tchaikovsky, but he has treated them in a different manner. It hough that manner is always inspired by his own taste for Tchaikovsky. The subject is taken from a story of Hans Andersen.

A Fairy marks a young man with a mesterious kess at his birth. She takes the ohld from his mother's arms. She withdraws him from life on the day of his greatest happiness in order that he may keep it forever mechanged. She gives him back his kiss.

In allusion to this argument, Stravinsky has given to his work the following descention.

At 9.35 p.m on Thursday Tune 27

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. Kneals Kelley)

Gonducted by
IGOR STRAVINSKY

1

Apollo and the Muses'
(Apollon Musagete)

A Ballet in Two Scenes.

Prologue—Nassauce d'Apollon (The Birth of Apollo

Variation d'Apollon (Apollo's Dance)
Pas d'Action (Mained Dance)
Variation de Calhops (Calliope's Bance)
Variation de Polyment (Polyhymnia's Dance)
Variation de Polyment (Terpsichore's Dance)
Variation d'Apollon (Apollo Dance)
Par de daix (Apollo and Terpsichore)
Coda (Apollo and the Muses
Apathloss (Apollo and the Apathloss (Apollosis)

П

'The Kiss of the Fairy'
(Le Baiser de la Fée)

An Allegorical Ballet in Four Scenes

Berceure do la Tempéte (Cradle Song of the Storm)

Une Fite au Villoge (A Village Fair)
Au Moulm (At the M.i.)

Berenoe des demeures éternelles (Cradle Song of the Sternal Dwellings) I do note that we the enemony of Peter I and I an

The first scene is the Lallaby of the Tempest which illustrates the following situation

In a high mountain country covered with anew a woman is waking bearing for child in her arms. The Fairy's apurts appear, pursue the woman, separate the child from her and carry her (4). The Fairy then appears, approaches the child surrounding at with tenderness, and departs after having placed a kest upon its fershood. The art of the last story as all for his mother. He is discovered by some peasants and taken along with them

This mustcal piece begins with the theme of a Lailaby, which is soon accompanied by an agitated and threatening introment which points the action on the stage. The first scene leads directly to the accord, which depicts a vilage fête. Peasants are describe to the sounds of rustic in site. Amongst them is the child of the previous scene, now prown to a voting main, dancing with his Funcie. The came up dies away in time and the crowd disperses. The Finnese leaves the young main, who remains show. In the guise of a Copsy the Farry approaches him, taken his hand and foretells his future. Af at once an alegro agitate of sombre and termented character is heard. The Oppy dances and gains more and more power over the young main. She promises him a great happiness and, won by her words, he begs here to lead him to his Finnese.

Then begins the third scene—at the Mill. It begins with a pastoral preliade based upon a characteristic motif. The movement becomes more amounted and gives place to an allegretto graziose, a cort of scherce. The young man, guided by the Feiry, arrives at the Mill. where he finds his Fisnces carrounded by her companions, taking part in dances and games. A classical Pas de Deux is danced by the two young loves. Entrée (Dance of the Young Man) in the form of a barcarolle, Adagio (the

Young man and his Finness; Allegratto grationo (Dance of the Finness); Code, a Calop (the Young Man, his Fiancie, and their companions). At the end of this scene, as the mayement grows calmer, the Francie goes away to put us her wedding voll. Her components fullow her and the young man remains alone. A scene now follows, illustrated by an andante of pathetic character, wherein the Pairy reappears, overed by a bridal vail. The young man believes her to be his Fiances and advances towards her with an expression of joy born of the greatest love. The Fairy then throws back her well. The young man, stupeded perceives his mistake and tries, but in vain, to escape from her power. His strength lades under the Fairy's supernatural influence, his resistance is broken, and he falls into the power of the Fairy who carries him, to the strains of his Lullaby, towards the eternal dwelling places. There she will return his kiss, this time on the arch of the foot

The Epilogue is the Lulisby of the Eternal Dwelling Pinces. The Fairy's Spirits slowly fill the scene, which represents the infinite immensity of sours space. The Fairy is seen on an enumence; having beside her the young man whom she has taken from the moment he had known a matchies 169. She return has kins. The music of the last scene is based upon the melody of the lulisby of the beginning.



APOLLO AND THE MUSES.

Four of the dancers in Apollon Musagite as recently given in London by Serge Dughilev's Russian company

#### 7.45 A MIXED BILL OF VAUDEVILLE

### THURSDAY, JUNE 27 2LO LONDON & 5XX DAVENTRY

(358 ML 1 838 MCL)

(1,56a.5 M.

9-35 NEW BALLETS BY STRAVINSKY

10.15 a.m. THE DAILY SERVICE

10:30 Descrite only Time Sieval, Greenwith Weather Fore 187

10.46 The Growth of the Orid TX The Hor-Mos ST Athry Clours for the Cale ton I Mas ST Athry, bendes being the author of Norsery L (c' a handbook for nurses, is also the Hort. St retary of he Association of Norseas Truming Colleges

11.0 (Decentry only) Grame-phone Reserve On heet

12.0 A MORNING CONCERT Dorres ato stream of prints
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" C = 25 (Doer way one) Pepulan da er d nasion of Stale Pultures by the Fultograph

EVENSONG From Westimaster Abbay

3.45 I be a present a lack V Dr. Atres Pr A beg Lafe on the Indian No. 1 West Pro-tier

A Short Concert MARGARET ADLA (Sojnano) Ourve CLORE (Pianeforte) MARCARET AREA

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48 OF BUILDING St. P. or A. Plan at the a. P. Shurp h pr State San of South 3. 45

4.22 MARGARET ADLA wol versel Hage agerbed Wolff transfer no

4.30 DANCE MUSIC JACK PAYER and THE 5 15 THE CHILDREN'S HOLE

Sheer Agnachan? Three Nonestiss Songs (Victor Hely Hutchinson), (

The Market of a Scan For as of Lake

Proper thank Line

The Descript the Stand Line

The Descript the Hurting of the Stank

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STORY ME SE IV

WIMBLEDON TODAY.

Running Commentaries in Centre Cour Mitches will be relie to from the 1 England Laws Tennis Club. Wimbledon, at intervals be ween 40 and 6.0 p.m. Debute times for these broadcasts cannot be a sted, owing othe unavoidable uncer ain your arrangements at Wimbledon.

The Dance of the Gromes (Linet), with the story, told by Pener Senous

6.0 The Wardess League Quartery Bolletin

"The First News" THE STRAIT CHERRY IN WESTERN FORECAST Prior General News Belgins

6.30 Market Prices for Formers

6.35 Musical Interlude

as the young course had practically not ing on which to began non-exempting. From a worm nearly always ready to come to their assis acre, but they were always in difficulties. From then and 700, he corrose I Sirrey Quart to only interpretable and the ast ones are my dy held in warm affection as among the very best of his music. Three of them were specially composed for the Kang of Threes, who is knowledged been not only with a kind personal letter, but with a

personal letter, but with a gift of a guid annii-box and a saim of maney. These it can at have success to terming your schepers, but of non-array to the press, out of non-array is to the said are not a the Secting Querous are not for the said are not a thore of the said are the said are a the said ar and the property of the second H A ME OF A MAY & MILE P. 8 0/30

7.0 Mins V S STILE WEST NOW No do

7 15 Masseal Interlude

7.25 CHINA

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### 7.45 — VAUDEVILLE — 9.0



#### MABEL CONSTANDUROS

WILL COMPERE THE SHOW WITH

MICHAEL HOGAN



GEORGE ELLIS

WILL CONTRIBUTE SOME NUMOUR AND PHILOSOPHY



#### CLAUDE HULBERT

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WILL BROADCAST SYNCOPATION AND HARMONY WITH

CLARKE



THE FOUNDATIONS OF MUSIC MONAPP STREET Q SOTETS

Ph. a. in T. P.

INTERNATIONAL STREET Q ARTER

r was only after a second use to I are that the young Mozart heard any of the string quartets of we be most or the the Phase section of profoundly, and ast him so energotically profoundly, and set him so cherically to Quartet composing that in the month of August, 1773 he product to be rethered. I such a get the result of the resul



7.45 Vaudeville

+ 10 (1) (1) (f)

JACK PAYNE and THE B B C DANCE OF DEST A (See centre of page.)

9.0 The Second News WLATHER B HECART SPORT OF SERVICE NEWS BULLETIN

916 Mr Veisson Banquerer \* The Way of the Weeld

2.39 Loca A nonnesineata Dar a ra ca a pt p. 1 og Forerest

9.35

Stravinsky Two New Ballets

Relayed from the Kingaway Hall see thouse was

DANCE MUSIC JACK PAYNE and THE H.B.C. DANCE ORCHESTRA EDNA THOMAS 11 15-12-0

Negro Sport and (I in sday a Programmes communed on page "")



Now, if you hold your peace and just bring out your snapshots and pass them round, you will be really talking. They will all realise that the hotel was "right on the front" Seeing you in m.d-a.r they will realise that you used to dive from the end of the pier. They will know, even as though they had been there themselves, that one morning the life-boat went out. Nobody listens nowadays, but everybody looks, say it with a 'Kodak' snapshot. It speaks so much more clearly than words.

Take a Kodak with you

### THURSDAY, JUNE 27 5GB DAVENTRY EXPERIMENTAL

522 kC.) ,482.3 ML TRANSMISSIONS FROM I DEDOT ESCEPT WIS THE OTHERWISE STATES.

9,15 THE MUSIC OF COLERIDGE-TAYLOR

Symphony Concert 30

No. V of the Summer Sesson Relayed from the Pavilion, Boumsmouth THE BOURNESCOTTO MUNICIPAL AUGMENTED CHRISTRA

Deputy Conductor, MONTAGUE BUSON FREST SLANEY (Violencetta)

FERST SEANEY, with Orchestra Variations and access

Teharkovsky

On RESTRA LOZELLS

PICTURE HOUSE

ORGAN

JOSEPH LEGGMES (Tenor)

(From Burmingham)

Overtines. The Bronze

The Jester. . Bantock The Ship of Rip. Keel

Officer's Bengs
East are a Laspina
Ludwoy' . Hope
Wasta in B Minur

JOSEPH BLOOMED

Flore TeacZZO<sub>4</sub>

JOSEPH BLOOMER

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1.04 8

Sweet Leitra

of Rerbert

Sheep ... Oh, Clothes and Fine Clothes

Chopso

Suite, 'Intermetal' ... Rosen Blow Walter Blow Dance: i'm bourne Dance

THE CHILDREN'S HOUR : (From Birmingham)

Caravens, a Play by FLORENCE M. AUSTIN Tony will the settage. Vocal Items by THE WOLFBURA TRIO

"The First News" THE EIGHAL, GREENWICH; WRATHER FORE-CAST, FIRST GENERAL NEWS BULLETIN

> ORGAN RECITAL By Dr. HABOLD REGUES Relayed from the Cathedral, Coventry

Allegro apparaionate (Sonata in C Sharp Miner)
Basil Horwood

An Easter Allelton German's ner Alberta y care. Almerta y care. Almerta y care. Almerta y care. The Wedge)

A Coleridge-Taylor Programme

(From Birmingham)

Gooseens, referring particularly to this opers. He pointed out that the production of a new opers by one of the younger English component during the International season of the Rayal Opers, Covent Garden, is something of an event in the history of our native mosts.

The libretto of the opera, as listeners will remember, is adapted from Mr. Arnold Bennett s. "Jud'th."—a striking tale rich in dramatic

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tion octed by Joseph Lewis

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Four Characteristic

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> WEATHER FORECAST, SECONG OFNERAL NEWS BULLETIN

FROM COVENT GARDEN TONIGHT. Judith will be relayed by 5GB tonight at 8.0

Alex Proving · · · Show

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A CONCERT 10.15-11.15

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Tan GERSHOM PARRINGTON QUINTEY

Nuit d'étoiles (Starry might) .... . Debuesy Golf wages and Walk .
Second Arabesque

OPERATE

. . . . Coher Age Taylor Two Novellestes .

NORA GRUNEBAUM

Madchenlied (Masslen's Song) Wiegenlied (Crudia Bong) Gretel ...

Coterioge Taytor Lieanore .

(Thursday's Programmes continued on page 636.)

This Week's Epiloque 11071

'Lord, Thee my God, I'D sarly seek.' Metrical Pealen) Isalah bai, 1-4, 10 and 11 Hymn; 'God is gone up' Phil. iv, 4

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THE METROPOLITAN WORKS BAND Conducted by G. H. WILSON (From Birmingham)

"Judith" Relayed from the Royal Opera House, Covent Carden

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Artimatics who at his trip every one of he theumands Artimatics who at this trip have approached the poor set evices described. If you are chest or less triple in the every plan of your 4 supposes and he research to the on Treatment who is as imagine healt though at it does not the end you feel to be a to are ofer up obligation in the section. It cause you nothing it you certainly one care polyreed at bothe. In writing the free marketishing address your letter presently to Mr. R. HAYNEL, TYR.T.). AMBROSE PLACE, WORTHING

#### Thursday's Programmes continued (June 27)

5WA CARDIFF. \$23 M

10 Landon Programme relayed from Daventry

3.45 Mr. Itaa Kama F. energy - Experiment (

by this talk Mr. Kyrle Fletcher will sum up all the tendencies be has examined, and he will show the hase along which the theatre is expected to

4.0 S.B. from Swanner

BOURY'S STRING ORCHESTRA From Bobby's Café, Clifton, Beistol.

The Children's Hour 5 35

6.0 London Programme relayed from Daventry

6.15 S.B. from Lundon

6.30 Market Prices for Farmure

BOURNEMOUTH, 288-5 M.

12.0-1.0 London Progressiano selayed irom Davor erv

3.6 London Progenizate relayed from Davistry

3.45 Miss Manjorga Bucacous: \*Vagaboud Days in the Bouth Country

4.0 Landon Programme relayed from Daventry

0.15 S.B. from London

0 30 Market Prices for South of England Farmers

8.35-12.0 S.B from London (9.30 Local An-nomicomercia)

230,5 M. **PLYMOUTH.** 

12.0-1.0 London Programme palayad from Daventry

3.0 London Programme relayed from Daventry

5.15 The Chadren's Hour: A rose through the spine with the different year los of trainer and the story of The Dragon who Doln't (Incle Maryford)

6.0 Landon Programme remyed from Daventry

61° SR from London

9 3t Mr. F. STARTEN L. ACHT aby Pl. month. Elepire. Work. Local Announcements

9.35-12.0 S.B. from London

27Y THE RESERVED OF THE PARTY OF TH

#### 12.0-1.0 A Ballad Concert

S.B. from Hall

Figure Lawrence Schoolson Here in the quiet Hills . . Carne Over the Mountains . Quiller

I nder the Oreonwood Tree

Love, I have won you Landen Republi

6.35 S.B. from London

9.30 West Regional News

9 25-12 0 E B. from London

206.5 M, 6040 kG

3.0 London Programme relayed from Deventry

SWANSEA.

3.45 S.B. from Curtyff

AN ORGAN RECITAL by Eman Huchson

Relayed from Tabernacie. Morriston Someth No. 5 (First Movement). ,Rhemberger

THE SOLDIER'S TALE.

'The Devil's Song' scene as performed by the Round Table Fellowship of Newport, and produced by Mr. Ifm Ryrie Fletcher, who gives from Cardoff this afternoon the last of his series of talks on 'Experiment in the Theatre.'

Graza Offertory, Op. 85 ..... Lafeburg-Wells Maraet in G ..... Berthoven El mute Minuel 

4 45 S.B. Jean Cardiff

6.0 London Programme relayed from Daventry

#15 & B from London

1982 E.B. from Cardeff

6 35 S.B. from London

ti 30 S.B. from Card ff

9.35-12 0 & S. from London

J Dueren (Violis) 

JOSEPH NEWBOLD (Toxor)

Easte Labourt

The String of Pearls ... Lyall Phillips Cive me youth and a day Cuckoo Calls

Јэнгри Мимпот.р.

3.45 FANNY BROWN: "Songstresses of Septemb"

Famous Northern Resorts

THE BUXTON PAVILION CARDENS ORCHESTRA Musical Director, HOMACE PELLOWES

Relayed from the Pavision Gamens Overture, 'Nell Gwyn 'Bailet Music, 'Alcoste'

(Manchester Programme continued on page 037.)

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### Programmes for Thursday.

(Manchester Programme continued from page 838

Scenes Napal sames - Maxwart
Three Drope to Lacrest - Celebrate Trader
White, Tongues - along (A-ways Never
The cufet
Court India Hree Song) - Ramsky Korenkor

Court India Hr o Song) .. Ramaky Korankor Song von i d r. Hamilton.
Melonom con who we set Song v.... Rambers

5 t5 The Children's Hour

Songs song by BEATRICE COLERAN and HARDY

6.0 London Programme relayed from Daventry 5.15 S.B from London

8 30 Marta I note for North of Figure, Far tors

d 45-12 0 S B from London (9.30 Local An

### Other Stations.

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OSC GLASCOW.

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PELFAST.

226 A Remains Service 146 Company I on Perstan I said he said to be a loss for a defection of Perstan I said he said to be said to be

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CASALINA CHARLES AND INCOME.

# THERE'S STILL TIME TO ENTER the TELLUS COMPETITION!

Can you sevent a aligno? We wan a force pithy phrase or sevents about he let us Si per Vacuum Conner Example. It has for a want a clean home. Sample on 2.7 They competition is upon to everybody who uses electricity. Just write your slagen in the compon below and post it right away.

### CLOSING DATE JULY 3161.

There are accress of the prizes including a Tellus Super Valuam Cleaner a 5-valve Portable Wisches Set electric time being current, constens, trong, founts, tipens &c.

Entries insust be enclosed in scaled chyr upon, mamped Ad and sent by post to Congerts on Conference of the Super Vacuum Couler, 11d 58. Vactor of Street, Louise. S.W. 1 to arrive hot later than fully \$1.5, 1929



To COMPETITION," eta Talles Super Vaccoum Obstor utd. 60, Victoria St., London, S.W.J.

Please send me your Cassingue or Please se o intresentative to give me afree demonstration

I subme the following slogan for the Telias Slogan Competition —

Name ......

Ad ress

Visinge of Lighting Circuit

0

8.35 A FARCE IN ONE ACT

### FRIDAY, JUNE 28 2LO LONDON & 5XX DAVENTRY

Ball MG.1

12,552.5 M. 192 kG.)

10.30 FOURTH ACT OF "LA BOHÈME"

Act IV of LA BOHEME from Conent Gurden

### The Last Night of the Covent Garden Season,

10-15 a.m. THE DAILY SERVICE

10:30 (Discentey only) Transfer S.A. CHL'ENWICH; WEATHER FARE

10 45 Mes. Vents Number II for 1a. 0d

11.0 (Doventry only) Gramophore

Morrellaticons

A Sonna Regital JEAN PRICERT (Fished LTT) II MEY Proper over) Sommer u. D. Minne. . Saint Solve

Organ Recita: I Troy and B Wanner

to o Light Music From the May Fair Betel

2 55 A Sale at 'Christie's' See below)

4.0 CAPTAIN H. G. AMERS and his HAND

ne n I N mi h at mat x dution. Newpastle-on Type

A Concert 415 from the

North-East Coast Exhibition 8.8 from Nescontle



W MBLEDON TODAY

Returning Commentarion on Centre Court Matches will be related from the All-England Lawn Tenen Chib Wambiedon, at apternals between 4.0 and 6.0 p.m. Definite times for these brondcasts cannot be stated owing to the unavariable succetainty of arrangements at Wimbledon.

THE CHILDREN'S HOUR 5.15 Telichmelle Pelichnolle (Errader) and other Violencetta Soins played by A crack L. E. E. E. E. T. Stery of Mr. Woggies and Hay Rick (Olwen Bowen) Str. Mrs. B. (V), "Farry Trumpets" (Mrndelmola), with the story told by Percy Scholes

Invertado

'The First News TOUT SE NAL GREENWICK WEATREN FORCE AST, FIRST General News Brillers

0.30 Ministry of Agriculture Fort nightly Hubetin

6.45 THE FOUNDATIONS OF MUSIC MOXART STEINE QUARTETE Played by THE INTERNATIONAL STRING QUARTIST.

7.0 Mr. C. A. Arkinson; Seen on the Screen.

7 13 Musical Interlude



W/ITH the last notes of Puccine's favourite opera, another brithant season of International Opera in Covert Garden comes in an end.

The scene is the stric of the Bohemans, as in Act I. Radelph and Marcel int longing for the sweethearth with whom they quarrelled, and Rudelph ings. "Ah Mimi, fickle-hearted," addressing the little pink houset he had bought as her Christiana present. The four friends make steery over their scarty smal, treating it as a famiful banquet, and then Musche enters with the news that Mimi is dying. Rudelph rushes our so bring her in, and the others hasten to sell everything they can, to buy constours for the sick girf. Colline the photospher addresses his old chark in the well known. Song of the Cost, before hurrying no part with it. Rodelph and Mimi are left alone, and the Opera finishes with their retoriciliation and Mimi's beautiful farewell.

7 25 'Some Makers of Modern a occasion.'
III, Palmers' of and New Ideas of the Electorate,'
by Mr. R. H. Garryns Some Makers of Modern Politics

DANCE MUSIC
A Special Programme
by JACE PAYST
and THE P B C. DANCE ORCHESTER

The Blue Daffodil'
A Fave in One Aut
Written for broadcasting by Ess HAY HOWS 8 35 Bonjurain Penrosa—soke three gardening / ha Penrose, his more and ward—soke doesn't / Matilda, his parlourmand scho doem't cather !

Dalas beet any A bar after more a Listen in the 6th is room of Mr. Porcos a stron-delasshed value at Balwiets Sin-

"The heened News" Windress Free Cor. Scients G NERV North B ELERIS

9 15 Topical Talk

930 Local Announcements (Decembry only) Shapping Forecast and Fat Stock Prices

9.35 A MILITARY BAND CONCLAT

DALE SHITH (Baritone THE WILLIAM MILITARY BAND B. WATTON O DONNELL

Cortige on a Cree of Base Givern II theres Overham Lang of the Merican and the Flood ' Area, on

DATE SHIPE

Office ... Dook Dream Bong .. Hely-Hutchinson

Two Light Proper Stanford Rec uses. Ger. Stanford Rec uses. Ger. Vorus

Interlude, 'Over the Balls' ... Berbert Belford

The Mocking Fairy ...... Keel Love use Bable ..... Parry

Overture, 'The Rival Posts'

Comman, and Garand Williams Suite, No. 2, 'The Wand of Youth' .... Bigar March : The Lattle Bells ; Noths and Bu tec-Fountain Dunce . The Tame Boar . Wild Boars

### A SALE AT 'CHRISTIE'S'

relayed for the first time at 2.55 p.m. today.

An Auction Sale of Pictures by Old Masters

Conducted by Mr. Lane Hannen Relayed from Christial's, King Street, St. James') LOTS 7: -76

The Dutton Family Ortrop (Yoka Zoffany, R.A.) Portrait of John Mordmal (Sir Anthony Fundret)
First Earl of Peterbornogh (see Burration)

Portrait of Elizabeth (Sir Anthony Passing) Fus Countess of Peterborough The Artist with Colonel (Yoka Zoffers, R.A.)
Claude Martin and Pricade

The Descent from the Orors (Revolvence)

10.30 'La Bohème' Act IV (See centre of proje)

114 DANCE MUSIC THE PICCADILLY PLAYERS Directed by At STARTA, and THE PICCADULY GRILL BAND, directed by Juney Hogy, from the Procapilly Horse.

11.15 JAY WHIEDEN'S RAND, from the CASLION HOTEL

12.0-12.15

Properties and Transmission Still Pictures by the Pultograph Process

(Freday's Programmes contenued on page 040.)

# Andrews offer £250 +267 other CASH prizes



# TITLE COMPETITION

For this Competition Mr. Bert Thomas has produced this interesting picture . . . . without a side.

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We offer £250 for the best, and 267 other CASH PRIZES for those which are less successful.

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2nd , ... £100
3rd , ... £50
5 Prizes of £10 each
10 , ... £5 ,
50 , ... £1 ,
Two Hundred Prizes of 16/- each

### COMPETITION CONDITIONS :

Write what me or sent is only short of notificiper and your name and add of its BLOCK LETTERS, in the bow imagine and corner

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A who we rely, the paper DISC from either are tin of A wrows L ver Salt and post to arrive not later than Saturday, July 6th, 1929.

Address --- ANDREWS COMPETITION, Killingworth Place, NEWCASTLE-ON-TYNE.

The Result will be published in "THE DAILY MAIL" of Thursday, August 8th, 1929.

You may seed in a workshop of outsits, but each in since in a lips are an ingising year name and address, with an ANDREW SUNC attached.

0 0 0

The indices do more made by a control as faul and body bending. No correspondence can be entered acts regarding this corpe to on and all entrol retrials the property of the Proposed to ANDREWS AVER SAUT. In the event of a top paid so will be divided.

0 0

The best way to draw inspiration for this Contest as to try it are so for yourself. I count is present and and Andrews is a rusten and to happy and healt of living the whole year round.



andrews Liver Salt



### 6.30 & 8.0 BIRMINGHAM STUDIO **ORCHESTRA**

### FRIDAY, JUNE 28 5GB DAVENTRY EXPERIMENTAL

баз №C.+ (482.3 M.

INAPPRISEDES FROM LOYDON BECEFF WHITE OF SHAPE STATED

9.15 EDNA THOMAS SINGING SPIRITUALS

DANCE MUSIC JACK PAYNE and the B.B.C PANCE OBCHESTRA

PERSALL and STANDUNY (Entertainers at the Piane)

THE CHILDREN'S HOURS 5.30 (From Bremingkain)

\*Peter and the Polace t ar are, by Azeline Lewis

Bongs by Estries Courses (Controlto) JAMES DONOVAN (Saxophone

\*A Chat about Swamm og. 'v Pracivat Handinge Tore Stonal. Caseswich: Whather Fork-

CAST. FIRST GENERAL NEWS BULLETIN

Light Music

THE DOWN NORTH STLESS ORCHESTER Conducted by Joseph Lewis F ALISON GREEN (Tener) Defects Y DAMELS (Postoforte)

Опсиметва

Overture, 'Enrywhite Waste, 'The Sleeping Beauty Teha kusaku **F** Аздвок Сикци

When through the Piaretta Ah I Moon of my Delight My Lovely Cena .... Moon of my Delight .

Meadition L in Lancour

Bonches in

OR APPERLA

District Facilities 

Suite, 'Le Rai s'Amuso' (The Knig's Diversions)

Degrases' incidental misio to Le Roi e in or was composed for a revival of the play at the Comedia Francaise in November 1882 in the forms of a finite, it has niver not 1882. If the forms of a finite, it has niver not separate through not quite rivalling a new or the fact the badees with more than a large new white has destanguished plant to a reposer of charmingly dainty and general distance.

The S is the factor of the miner dainers of the territories are stated as a stated in the stated of the second of the stated of the second of t

The first to a Galliard, a stately measure in triple time, which was long a involution in Police the Society. Listeners will remember Shakespeare's Line—I did think by the excellent constitution of thy leg that it was formed under the Star of a

It was always followed in the old days by the It was always followed in the old days by the stell more mately Payan, and in the State Deaber of the transport of the followed that tradition. The compact of the practical flowing moleculy for the Vederaceless. The next has the name of Lesquereards, a countly movement in long, dish field measures; it is followed by a Madingal, with a dapity turn country to be about the country and weather the country many properties. and woodwinds. The six and probably the best known movement is a lassic of the ordered of supposedly Breton one of popular in the seventeenth and outlier or continues. It it is not a se than most of the old dances. and the example in this Suite has a merry A brief return of the Codiard, the first marament, brings the Sude to a close

F. AUSON GIGERS

The W new Come You, Mary Galler Leer of Th. mes Harod tracken

Bullet Music, ' Faust ' . . . . Port Annua Concert Study in A. Flat

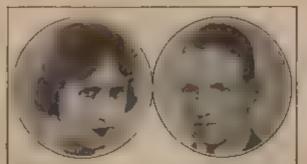
... One nod

An Orchestral Concert 8.0

(From Birm gham)

THE BURMINGHAM STUDIO AUGMENTED ORA HUSTRA

> Leader, PROSE CANTELL Conducted by Joseph Lewis



Extress Column and William Primeose are the scioists in the Orchestral Concert from Barmingham tonight, at \$.0

> LATHER COLUMN (C) Medio) W LITAM PRIMROSI. Todow)

On HE "THA Overture, "Di Haho" (The Bad Former Colevan and Orchestra 

8.20 WILLIAM PRIMEOSE and Orchestra  Introduction and Rondo Capriccioso

No. of Same

ESTERNI COLUMNIC

When thou art dead .. .... Eurene ( me no If I ever have time for the transportant to the

The Harvest of Sorrow . Researchment report OBSTRESSTOA

Summer ( The Seasons )... . . . German 

9.15

**EDNA THOMAS** (Negro Spiratuals)

A Story Reading 0.30

"The Second News"

WI NUTE PORECAST, SECOND CENTRAL NEWS But seem

10.15-11.15 DANCE MUSIC

THE PROCADILLY PLAYERS, directed by At. STARITA, and The Procapilly Grill Band, directed by JERRY HORY, from the Precapitaly Horse.



Every home in which children laugh, play, and cry needs the cintment tin. Boisterous spirits often and in countless little accidests. That's why mother keeps Germolene handy, Germolene never smarts but soother and cools the smarting wound. The aseptic action renders the wound surgically clean—immune from poisoning and dirt. Special tissue-building properties quarre rapid healingand leave no scars to disfigure face or limb! Buy Germolene.





### Friday's Programmes continued (June 28)

July 1 309, CARDIFF. 5WA Irein celayed cf 0-1.0 London Programme Deventry 2 . 3 15 app. London Programme relayed from Links on Ph 4.0 Newcastle Programms relayed from Daventry The Children's Hour 6.0 Miss Ester Shwhent: 'Tales from Tibot
- II, How Treehe, the worked King, was
redeemed and how the King's son subdued the nino-headed Tight -a. 8.13 S.B. from London A CONCERT Relayed from the Priory Park, Tounton 1. 1. 18/14 WALTER GLYSNIK (Tener) RONALD GOURLEY (Blind Entertainer, Fianus Briage Higg , Soubrott 7 THE BAND OF THE 2ND BATT, THE SOMERARY LIGHT INVASTRY (Prince Albert a) (By a not permission of the Commanding Officer, Lt.-Col. V. H. B. MADENDIE, D. S.O., and Officers, Bondmoster, A. E. JANES. 0,0 S.B. from Landon 9.30 West Regional News 9 35-11.0 S. B. from London SWANSEA. 5SX 4.0 Lon-on Programme relayed from Daventry 3.0 S.B from Card II 8.15 S.B. from Lauren 7 45 & B. from Cantiff 0.0 S.B. from Landon 0 30 E B from Cardsff 0.35-11.0 S.B. from London BOURNEMOUTH. 6BM

4.0 Newcastle Programus relayed from Daventry 115 London Programme relayed from Deventry h 15 to at S.B. from London (0.30 Local Au-169, A. THER. A.

986.5 M. 1,040 KG. PLYMOUTH. 2 55-3.15 London Programma relayed Daventry

1.0 Newcastle Programme relayed from Daventry The Children's Hour

ALL THE LATEST

A great nows bulletin full of Wonder Items will

8.0 London Programme relayon from Daventry

43 ( S.R. rom Loudon [9 30 Forthcoming es, Louis, at nepus MANCHESTER. 278.3 M. 703 NO. 2ZY

THE NORTHERN WIRELESS **ORCHESTRA** O ware Le Cant' ...... Ambenue Thomas I a Pagoda ..... Reation

Managerie Witterstoon Communication Lament of lats .... Bantack O Flower of all the World .. Woodfarde Freulen

Melody in F Notaure for Strings, Op. 17 Factary, 'A Modern Cinderella' Eron Maraden MARJORIE WILKINSON

T Tab dr. R syn to ben (My desc and true one Contained Standardon Standardon

Selection, 'The Belle of Maylair' Louis Second March, 'The Mad Major' . A ford

The Children's Hour & B from Lade

8.0 Roaming Abroad '-V, Miss M Calpwait.

8.15 S.H from Landon

Orchestral Music and a Yorkshire Play

T' & NIRTHERS WIRELISS ORCHISTRA 'The Spanish Lady'

> by DOBOTHY I NA REEL FRE

Scene
In the cabin of Mongan's sloop Trme: About the middle of the seventeenth cour ary

OTO RESTRA Three More Dale Dances Arthur Wood 9.0 S.B. from Landon (9.30 Local Ausounce-

An Orchestral Concert 9.35

THE NORTHERN WRITZESS OR BUSTRA Spring. The Two Pigeons 1. . . . . . . . . . Measurer AND R OF \$400 (\$410) Servicent, L. Enfant Products' ('The Products Sun ,

10 15-11 0 AB from Loudon

Other Stations.

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3.13 M.

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BELFAST. 12.4 Creme Residual by Berbart Wissestin De nived trop
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Set up "Kum-Bak," the tennis transer, in your garden, on the boach anywhere! Twenty minutes a day with Kum-Bak," will increase your speed astonithingly. It will quicken your eye, strengthen your strokes, give you Tournament confidence. "Kum-Bak," is the fastest, cleverest opponent you can have. Fifty times a minute at every conceivable angle it comes back to you. The finest training the comes back to you. The finest training the finest practice and the finest fun in the world.

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### Both Sides of the Bristol Chamiel.

### PROCLAMATION OF THE NATIONAL EISTEDDFOD.

National Orchestra of Wales at Llanelly Church Parade Broadcast from Bristol University Students in a Sunday Programme—Commerce as a Career.

Concert From Liancity.

CONCLUSIon is now of the Gorsedd Pro-A came on Cer werey of we steen Not star place at Lianelly in 1950, will be broadcast by Swanses from the Market Hall, Lianelly, and relayed to Cazdiff on Tousday, July 2, at 7 45 p.m. It is customary to hold an evening concert after the annual Proclamation of the National Esteduced toods within the Gorsedd of Bards. The Gorsedd stones used at the Proclamation coremony represent the mineral wealth of the various counties of the Principality, and as far as possible, they are quarried from those countries. Stones are also used to represent

the provinces of Wales, and one stone represents Welshuim abroad. The Archdruid stonds on the Lugan Stone. The Hitten learn which is presented to the Accidented was designed by Sir W Goscombe John, R.A., and it is kept in the National Museum of Wales during the year. At the time of the Preclamation. Wel-b bands are muthered from all parts of the Principality, and the concert is usually arranged to give them an opportunity of hearing the best Welsh talent The viscalists will be Elasticab Hall Williams (suprano), Sorali C. Mercuith (contraits), Grafiti Williams (buritone), and Sylney (bodies (tenur), The National Orehestra of Wales is to make its first appearance in # Procisms

### Territorial Church Parade,

TERRITORIAL Church Parade will be relayed from the Catuedra, the largest hor step pain. The altered a concert in given by the Rev. C. F. Helm, M.C., Senior Choplain, Southern Commend Terratorial Army Later, a concert by the Commendation of the Later, a concert by the Later, a concert

Cory Silver Band, conducted by J. G. Dobbing w.ll be breadcast from the Cardiff Studio.

### Cherol and Orchestral Concert.

Society, conducted by W. G. Williams, will comtribute three groups of madricals to a chord and orchested concert in which the National Orchestra of Wales will take part, on Sunday, June 30, at 2.5 p.m. An interesting episode occurred in assumention with the last broadcast by the Cardiff students. The Madrigal Society of the Bristol University Students had a day's outing to Chedder and lintened to the Cardiff Society's broadcast from a local hotel. They were not only interested but critical, as they were brosuccustum; themselves a few weeks later. They were passimous in their praise of the performance, and wrote to the conductor to say how much they had sojoyed It is proverhed that activity take business holidays, and thus was an welcome as it was unex-

### A Journalist in America.

A TALK entitled 'A Journalist in America will be given by Mr W. J. P. Collins on Saturday even ug, July 6, at 7.0 p.m. Mr. Collins was one of a delegation of British jour na ste who visited America in October and Novem ber lest year as guests of the Carnegie Endowment for International Pence

Wood-Carvers of Wales.

A R. IORWERTH C. PEATE takes 'Wood Carvers' on the sub-ect of his talk on the Old Weigh Critis on Tuesday, July 2. at 7.0 p.m. Mr Peate tells me that wood carving was a fayour to cruft in rura, Wales, but that it should be looked upon more as a bobby than as an industry. It manifested their especially in the making of intricate love-spoons which were especially popular in North and West Wales. Love-spoons were the gifts of Welsh towers to each other and devices of all sorts were eneved on the panels of the spoons. They were often so large that the bowl of the spoon was quite out of proportion



H. J. Banks at A new Links

THE WARE WARD OF THE CARDIFF ROYAL INFIRMARY, the largest hospital in Wases, on behalf of which the Rev D J. Jones, Vicar of Rost h, is broadcasting an Appeal from Card. For Sannay, June 30. This ward was opened ass. year in response to a special appear for 100,000 shalings.

Down on the Farm.

N interesting talk on 'A Woman's experience in war-time ' will be given by Mrs. Howard A Rowlands in the Cardiff Studio on Mon-day, July 1, at 4.40 p.m. "The Taiks I am to give," mys Mrs. Howard Rowlands, "describe some of the humous of life on a farm from the point of view, of a (temporary) farmer's boy, who sampled every nort of job from cleaning out piguties to driving bulls to market. She will give two further talks on July 8 and 16. By the way, this is not the first time listeners have heard of the work of Mrs. Rowlands on the microphone, for her play, Scimors for Luck, was recently broadrest from Cardiff. She obtained the local colour for this play and for her other writings from the expensions about which the will tell in her talks.

### A Concert from the Bristol Zoo.

CONCERT will be trlayed from the Zoological Gardens, Cidton, Bristol, on Thursday, July 4, at 7.45 p.m. The artists the Guladys Namh (soprano), Bonald Gourley (the blud planet and entertainer), and Tommy Handley (entertainer). Thitip Brown's Dominous Dance Band will about a play. The concert will be a via during a fite arranged on behalf of the Children's Hoopstal and the Zoo. The Guldren's Hour will also be relayed from the same Pile, from 5.15-6.0 p.m.

An Appeal for the Cardiff Royal Informary

N appeal on behalf of the Cardiff Roya. Infirmacy will be made at 8.45 p.p. on Sunday, June 30, by the Rev D. J. 1 mes Vicar of Roath. This hospital is the large-t in Wales. It serves the greater part of the South Wales condicid and in also the Towning Hospital of the Weigh National School of Wagner. There are 390 beds in the main bospita. \* to some the in the maternity hospital, and 54 hash of his convoluecent home, St. Me are ( or 1 box as patients and more than 20,000 out-potients nor treated annually in the main hospital alone which, spart from the toll of accidents arison,

limes undustry, has to bear a heavy by rden of motor casualties A tribute to the standard of 1 work was paid a few years agin making it one of the small takinged launivery to aducte be entrusted with a stock of pulmm for the purpose of coducting research in concer cases. The Rev. D. J. Jones, who w? make the appeal, was Chapiani for some years at St. Marhael's Thoulogical College, and Vicas of Port Talbot for nmetern year. He succeeded Camon Book as View of Roath, and is on the Board of Management of the infirmers and a guardian of the Reath Word Mr. dones took on active part in the work of the Neath Emon while he was at Port Taibut

### Development of Rural Industries.

T is suppresting to note that Mr. J Maddan Yorke takes Development of Buzzi Inmastrees as the authors for the habings.

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Last de on Theodor Jun 2.

at 5.0 p.m., as this in the day

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Interlude

### Commerce as a Career

R. J. S. EDH NSCA. Head of the Undere Scace of Common the Towned Codings Cardoff gives a total on them. morre ' in the series on Caroots on Friday, July 5. at 30 pm. Dr Stephenson was educated at Ovens (2 age, Manchester, and at the London School of Economics. After graduating in Arts and Commerce at the Manchester University he was successful in obtaining the degrees of M.A. and M.Com. of that University. As a research student of the London School of Economics he subsequently passed the examination for the degree of L.Sc. in Economics of the London University His is a Cobden and Shuttleworth Prizensin in Reconomics and a "Herbert Birley " Gold Medellat in commercial subjects. For more than twenty years. Dr. Stephenson has been engaged as a lecturer in commerce, and has wide experience in the organization and administration of commercial education. For ten years before coming to Cardiff he was in charge of the Higher ! mornial Department of the Rogent Street Poly technic London. He is the author of many if teresting text books on economic and constitution

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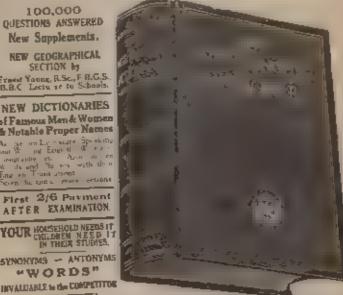
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### 7.45 A MUSICAL COMEDY PROGRAMME

### SATURDAY, JUNE 29 2LO LONDON & 5XX DAVENTRY

(358 M. 858 kC.) (1,962.5 M. 192 kC.)

NITHS

9.35

### 9.35 VAUDEVILLE AND DANCE MUSIC

THE BALL AT THE MANNON HOUSE AFTER THE MANSION HOUSE BALL CAWRE OFFENDED GOWING ALSO DEFENDED A PLEASANT PARTY AT THE CUMMINGS Mr. Francisco, of Preserved Visits Us

### 7.45 Musical Comedy Programme

ROSE HASE I S or GEORGE BAKER (Bordone) Tat Water - Opening By Conducted by Jour A ...

The Second News GE ERAL NEWS BLACE N

9.16 Mr. Gamano Bassy Week in Lunnon The

9.30 Local Announcements: (Dorenty only) Sh., ping Forecast and Fat Stock Prices

### Vaudeville

FLORENCE OLDBAR (Sypcopoted Numbers at the Piano) Georgiany Ginson (Saxophone Soles WITH EVERS and NORA ESTRELLO ('Beilding a Chicken House') Groupe Morcas (Enterlamer) and

A Venety Item from

THE LONDON PALLADIUM JACK PAYOR and THE B.B.C. DANCE UNCOFFFUA

### DANCE MUSIC 10.35-12.0

AMARONE'S BAND, from the May Pair Hotel (Sahaday's Programmer continued on page 646.)

### LOVE IN A VILLAGE.

We regret that, owing to an error, the recent broadcast productson of Lore in a Village wa-described in The Radio Times as "Sir Rigal Play feir's Lysis Theates, Hammerentth, products with music arranged by Alfred Revnoids, wherea-the version actually broadcast was that arranged by Julius Herbage, and first produced at the Everyman Theatre Hampstead

### to 15 s.m. THE DAILY SERVICE 10 30 (Durentry only) Time Signal, negotide; Weather Porcease 10 45 11.0 Miss Lucy Yares; What Bright Ideas will do for Dub Houses

LIGHT MUSIC From the Carton Horse. Occar.

MARGURATTA CARLTON Contraliot THE SEYNEL OWNER

ORGAN RECITAL 4.45 by ALEX TAYLOR from the Davis Theatre, Crowdon

THE CHILDREN'S HOUR Mor about Mrs. Buggins, by

Martin Correspondence

Some medical and Araba

Some Mone VI The Lague at

Monapole will have one cold by

Place Echoles

Mundal Interlude

"The Pirst News" T ME SZONAL, CHEEK WICH WEST ME FORE-CAST PERST (AMERICA NEWS RUMETS

6.45

Manipal Interlude

THE FOUNDATIONS OF MUSIC MOZART STRANG Q ARTERS Played by Tux INTERNATIONAL BIBLIS QUARTER

7.0 Me Hanvey Grace 'Next Work's Broad

7.15 An Eye-Witness Account of the 2nd Test Match-England v. South Africa, by Col. Patter

### 7.30 'THE DIARY OF A NOBODY '-- II

By the late Ozonan Guesserra and WEEDON Свояванты

Read by GEORGE GROSSMITH



### WIMBLEDON TODAY

Running Commentaries in Centre Coprt Matches will be relayed from the All-England Laws Tennis Club, Wenbledon, at merval between 4.0 and 6.0 p.m. Definite tames for these breadcasts cannot be stated owing to the mayordable givertainty ol arrangements at Wimbledon

7.45 to 9.0 there will be a

### MUSICAL COMEDY PROGRAMME

ROSE HIGNELL GEORGE BAKER and the WIRELESS ORCHESTRA Conducted by JOHN ANSELL

> From 9-35 to ro.35 there will be a

### VAUDEVILLE BILL

FLORENCE OLDHAM Syncopated Numbers at the Piano GEOFFREY GIBSON Saxophone Solos

WILL EVANS and NORA EMERALD in a Sketch, \* Building a Chicken House GEORGE MORGAN Entertaner

and a Variety Item relayed from the LONDON FALLADIUM

### SAMUEL PEPYS, LISTENER.

May 30-31.—These 2 days none speaks of anglet but the electiones. Set both a glass min the small he for the intest news of them on the wireless, with great suchness of heart in hearing how the Tories come down like nine-plus, but the Socialists upp like munhrooms pins, but the Socialists upp like mushmoms—which is a devilah thing, and drives me into taking several double whiskeys (extra) to ease my heart-ake. So to bed and to aleep, I" right sound though, but 2" night sweak about them with a most hortid fairness in my mouth, that did put me into the cold tweats lest I have eatcht seem swefull distemper or other, till I find 'the nothing worse than sleeping in my teeth—the first time I have sleep in my reth ever since I had them, and do show how taxily a man may be made forget himself overnight when he is distracted by the heart-ake. night when he is districted by the heart-ake.

Just r.—To Scholon Park to M Green and

his lady, where they capen the new course

with a gread tourney. But first M' Galbouth, with a grand tourney. But first M' Gulbauth, that sits for East Surrey, to drive the christening hall, which he does with a machine (being, anys he, frailier with iron than wood) and afterwards M' Lorrimet suctions it for Croydon Hospitall. Puts it upp at 3° presently goes so 3°, which, is a madd moment, I capt with h 10° menning onche to run it upp, but the bladding issues here and the harmour about to fall on one, when, he God's there, some one save fall on me, when, by God's mercy, some one says
9' and gens it, to mine animits content. But
Lord f What a twitter I had been in of being stuck with the danned thing, and by how neare a squeke had I escaped it!

Watching the professional bigg-wiggs drive off, Taylor, Matchell, Havers, Farrell, Turness and the others, did most closely observe them for tinkles how to do it, and believe I have it, and next time I play I mean to do the same

So to lunch, a company of eleven, with (among

### By R. M. FREEMAN.

other matters) some choucely good lobster other matters) some chouchy good lobster sabets, a plenty of champagne wine and all merrie By and by, to play round with young Mr Green and did sett myself to the ball the same way in every particular as I had observed Matchell do Nevertheless strange I was how I did footed not less but more than my wont. Yet whether this was from my having misob creed Mitchell, or from the champagne wine at limits, or from the fierceness of Mr Green's pull-over, that did been setting in my even when I sett that did keep getting in my eyes when I tent myself to the ball, I cannot be sure

Jime 2 (Lord's Day).-My wife to Church I to rest from my yesterday, abours Lisanding-in this night to Mis Beeman who makes appeal for Alexandra Day, I do resolve, if I find the winner at Epsim come Wednesday, to send her 1. Whereto, for so righteens a cause, approving Hessen give a worthy

### EMPIRE SHOPPING



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### SATURDAY, JUNE 29 5GB DAVENTRY EXPERIMENTAL

622 kC.)

Than Mr tons about the for my and the view of white wast sawing of

9.0 A SYMPHONY CONCERT

Vaudeville

3.30

4 30

(From B en gham.

THE HYDE SPECES IN Light Ser IIs and Harrowty GRORGE BUCK (Consideral) GEOFFREE GIBSON (Saxpohone) Cur. out Thomas and her Massed Garses. He and Sun in 'Odos and Enda' FALLS BROWN & DUMN ST LASCE BAND

The Dansant

(From Bermingham

Bully Fuancis and his Barn R. laved from the West End Dance Hull Fig. TROMPS S. Fording of

5 30 THE CHILDREN'S HOUR

(From Brimon in a The Jagonos and the Kangua, by Barbara Slough

JAMES I represent Entertain

CHRISTE THOMAS and her Musical Glassos I'ma of the Cliff,' by he also Steel-Harper

5.15 'The First News' TIME SIGNAL CREEK-GENERAL NEWS

30 MARCAPET AULETOORTE (Pigan-forte)

(From Bermingham) Nocturnit an

E Flat ... Waste in A Chopin Flat ... Weitz in D

A BAND 6.45 CONCERT

THE CHEY OF BIA-BAND

Conducted by RICHARD WARRELL

Relayed from the Band Stand, Cannon Hill Park, Burningham

Катигкая Саммом Явречно-

SAND Morell axis Flambeaux (Turch Dance)

Mayerbeer, orr. Ratford Overture, 'Light Cavalry', Supple Under the Lime Trees, 'Absolute Scenes', The Wine Shop . Maschet, are Stroton

KATULAUN GARMON

. . Oyril Bootl Daffravia.

Tone Poem, 'Korwegian Carnival

Seendren, arr. Godfrey Block, arr. Godfrey There Photoer Do 1908 Sele cam, Resolie turns of Wales, ner. Knuppy

KATHLEES CAMMON A Blackbird's Song .

.. Cyrd Scott

ger. Passell

Cornet Solo. Off us the Stally Naght? (Soloist, P.C. Coox)



My Mistrett with a montter is in love . . .!

Excerpts from

'A Midsummer Night's Dream?

IN WITTEN SHIEF PPARE From Bermingham tonight

I you less In lave with Hermin Q nee the Carpe for Sloug, the Joiner Bottom, the Wenver Flote, the Wenvir
Flote, the Bellows-mender
Snout, the Tinker
Starveling, the Tailor
Hermis, in love with Lysander
Helons, in love with Demetrius
Oberon, King of the Fairies
Titams, Queen of the Fairies
Puck, a Fairy

Incidental Music by THE MIDLAND PLANGEOUTH SEXTER

Excerpts from

'A Midsummer Night's Dream'

by WILLIAM SHAKESPEARE (From Birmingstone (See centre of page,

9.0 A Symphony Concert

(From Bermingkom)

THE BIRKINGHAM STUDIO AT GNENTED

Leader, FRANK CANTELL! Conducted by JOHNER LEWIS ASTRA DESMOND (Controlto) HAROLD GRAY (Pidraforte)

ORCHESTRA

Sole an Overture

ASTRA DESMOND and Orchestra

Sorg Cycle, Sea Prince', Fore In Haven; Sabbath Morning at Sea : Sea Stumber Song The Swimmer, Where Cornin Lie

HAROLD CRAT and Orchestra

Conterto Grosso (for Pra for, and Strings) ... Block Poll b Dirac P. bords and Denves; Fugue

man 'The Second

WEATHER FORECAST, SPONED GENERAL News Busherin

10.15 Sports Bulletin (From Birminghom,

10.20 Symphony Concert

(Continued) HAROLD GRAY

Two Arabesques..... Debusey Imprompto in C

10.30 ORCHIPTRA

Symphony No. 5 in E Minor ('From the New World') Iranik Adagio-slingro moleo , Lango , Scherze, mosto vivace, Allegro con Funco

11 5-11 45

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### Saturday's Programmes continued (June 29)

5WA

CARDIFF.

822.2 M. 825 HG.

A Concert 12.0-12-45

Relayed from the National Museum of Walts National Openeers of Wales (Cerddoria Genedlaethol Cymri

Symphony No. 5 (' From the New World') Decrak

3.30 London Programme aslayed from Deventry

The Children's Hour

6.6 London Programme relayed from Dayentry

6 15 & B. from London

0.30 Local Sports Hulletin

6:35 S.R. from Landon

7.9 S.B. from Steemests

7 16 Mr. N. V. H. Brenza : County Cricket

7.30

DESLYS AND CLARK (Syncopated Harmony)

A Scottish Concert

Remyed from the Atheil Palson Hotel, Pitlochry S.B. from Dunies
THE VALE OF ATROLL PIPE BAND

HELEN COLLVID (Soer fallen

Ranco, Harro Harne

The Oallant Weaver Michael Diget

Hush a ba, Birdio Cam' ye by Atholi '

Neil Gow I'm ower young tea

watery yet. become McBridge 400 D.A

The Bonne Lass Scott Nkin The Last of the Part of the

RT BURSETT Marian

The Two Old 1 1 Cortars Scote Edward Ballada Loove

THE PLYS BASE THE SOUTHER NATIONAL PLAYES.

6.15 S.B. from London

0.80 S.B. from Carviff

6.35 & B. from London

70 Mr D RHYS PHILLIPS. Old Weban Games

7 15 S.B. from Cordiff

7.4 . S.B. from Dunite See Card ff)

9.0 S.B. from London

9.30 S.B. from Carriell

0.35-12.0 S.H. from London

BOURNEMOUTH. 6BM

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A Gramophone Recital 12.0:10

3 30 London Programme relayed from Davoctry 0.13-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY

PLYMOUTH.

288.0 M. 1,040 kC.

12.0-LO

A Gramophone Recital of FRENCH AND PTALIAN NO SIC



THE ATHOLL PALACE HOTEL,

Pitlochry, situated among come of the most beautiful of Scottish scenery, from which Cardiff, Swanses, and Manchester are taking a Scottish Concert tought at 7.45.

'The Crystal Set' By JOHN H. BOSM

The Seese: The kitchen of a small bouse in Renfrewshire

The Time: Now The Voices are those of :

Walks Gracio (his wife)

THE PIPE BASE HARRY CHINE Can yo sow Cushions ?

The yellow-harred Laddle our Owen Mass

The Sup shrate high Fine Flowers in the Vailey

Ross Maffatt Owen Mass Reares Atmosphere Kennedy Fruser

Algorith on the Machair The wee, woo German Lairdie | Scots Why Hae Stephen Bennett For make a North Att Att Scottud Melodios orr, Alfred Moffat

THE PIPE BAND 9.0 S.B. from London

0.80 West Regional News and Sports Bulletin

93 - . 2 ) S.H. from Lossian

SWANSEA. 5SX 12 x 12 45 S.B. from Curleff

3 30 London Programme relayed from Deventry

5 15 Y.B from Cardoff

6.9 London Programme relayed from Daventry

Overtime Mignon Ambrone Thomas Piéce Heroïque (Horsie Piece) Franck . Gownest Le couron au Ford are bee (The Cackon in the depth of the woods); The Larnival of Animais?

Choque survant is Pastorale (Choruses in own g the Pastorale) ("L'Arlésienne") (The Mn i et

1-11 1 pl. 4 Angle is ("Serrice I torreques") a for many of the M openet

TOALIAM Selection, "Il Trovatoro 8 17 4 Минегрупа or ab Les Millions d'Arloquin's (Harloquin's Mr sons

5.30 London Programme relayed from Daventry

The Children's Hour

4 Revis on Programme, when we give you Oh, Friends in New Clothes

HILDA BLAKE (Seprene) will sing Old Fevouritee

6.0 London Programme relayed from Daventry

6.15 & B. from Loudon

6 10 Sports Bulleton

5.35-12.0 S.H. from London N.val Information; Local Annual spunts Sports Bulleton)

Some lay's Programmes continued on page 648;

# PROGRAMME

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FAUST-Hallet Music Royal Opera Orchestra, Covent Garden C1462 Felday 7.30, Lundon & Daventry.

VALSE IN A PLAT (Chepin Pachmann - DB931 Saturday 6.30, Daventry Ex.

MADAM BUTTERFLY-Love Duet Sheridan & Pertile - DB11.9 Monday 8.0, London.

INVITATION TO THE WALTZ-Cornet - DA655 - Wednesday 4.20, Daventry Ex.

WERE YOU THERE? - Paul Roberon - B2.26 - Monday 7.15, Landon

AHI MOON OF MY DELIGIT -Tudor Davies - D1283 - Priday 6.30, London & Daventry.

MY LOYELY CELLA - Browning Mummary - B2464. Friday 6.30. London and Davestry.

HEJRE KATI - Metiges - D1223 -Wednesday 9 40, Daveniry Es.

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### Programmes for Saturday. (Continued from page 647)

2ZY MANCHESTER.

THE NORTHERN WIRELESS ORCHESTRA 0.10.51 Baseroup Newton Baritone

THE NORTHERN WIRELESS ORCHESTRA 3 39

D. CANASAN & Henry

FREDA JOHNS N , Pagnoforte)

5 15 The Children's Hour

5.6 London Programme rem, ed from Daventry # 15 S B. from Landon

70 Mr Lovis Conorna 'M. Home in Morecon' 7 15 SB from London

A Scottish Concert 7.45

Relayed from the Atholl Passer Rotel, Pulcelay S.B. from Dunder (See Cord ff )

9.0-120 BB from Lenne w (9.30 Local Annous smoots Sports isn'et a)

### Other Stations.

5NO NEWCASTLE 243.6 M 1.237.0 C.
11.0 1.0 Music from F. Dunk a. F. Ture Tea Rooms 3.30
London. 5.15 The Chance as Hour 0.0-12.0 —5 b from London.

ABERDEEN 5 Means 1 18 12 0 Consent on P. Co. 4.0 3 a.b. theory Maria March M. 2.8 p. p. Consent of the Maria March Maria March Physics on Consent of the Maria Maria Maria Physics of the Physics of the Maria Physics of the Phy

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### SPECIAL FEATURES THEORY OF FRAME AERIALS. THE CARE OF ACCUMULATORS DITATING MINLEDAYS.

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ear outperform in the many though how even of the home a reast of ar see even the sheet of the plants are at the strength of t other atochiatate.

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Home, Health, and Garden.

# STAMMERING CHILDREN AND HOW THEY CAN BE HELPED.

By Miss E. C. Macleod.

By an an I mean that kind of speech in the six and the common and shutting, a = he is a need looking thoroughly unhappy, and trying hard to force the words out, until at last they do come with a realizant a jark. Sometimes all goes a 1 at the start, and then suddenly he sticks and stumbles, and sometimes again the whole sentence as a series of jeries, several words at a time, very quickly. These are the chief kinds of stammer, but usually each aufterer has a few specific. V - u - u - I mean that kind of speech in

crickly. Trees are the once kinds of channer, but usually each sufferer has a few specific. It is her own, such as pulling is a stamping has foot, or sume other trick which he hopes will help, let us try for a tew minutes to put ourselves in the position of a stemmers; and then we shall perhaps be able to understand things better. The perhaps he able to substantial group and of a stemmer.

perhaps be able to understand things better. The general idea that a child will grow out of a stammer is quite untrue; in fact they generally grow into it, and got worse and worse, although there is nothing actually wrong with their speech organs. The trouble is that they see using these organs. The trouble is that they seem to use their properly wrongly, and until they learn to use their properly the statement will continue.

We must remember that a stammers is usually very intelligent, with an active brain, for stammering the found in dill-witted people. Imagine, the first content of the what is a feelings of a bright, sensitive the fact to answer a que on, who to anot bold has own in an argument with his brothers or school bracks, and who, in fact, remint say anything enthout making an exhibition of his detect for averybody to been

averybedy to lear. Help in what the staromarer needs but not the kind of help in the excited to give. He does not bed out with his set tence, that is only since the set a remarker that he himself

hes failed We have a not the feel of the rest, struggling to speak theority, in from of course who is all do so easily the very thing which to finds so are alfully difficults. Is it to be wendered

to finds to are admit difficult. Is it to be wendered at that stammering children are often friteble, quek-temperal, fingety excitable, or even visions? Now I am going to turn away from this ride of the picture, are we will try to find out what is causing the difficulty, so that we can help to put the trouble right. I said just now that the words repeated to study in a stemptore, are the or threat seemed to stock in a stammers: - mouth or throat.
Well, whon something stocks i does so because the
hole or passage through which it is trying to
pass is too small. This is exactly what happens in

When we talk, the air passes from our langes of the windpape, and out through the mouth, and it corries with it the word we want to any So we have been the passage free and open, so that the ast can pass through easily. Those of us who do not stammer usually do this naturally, but if

we get excited, or angry, or have a sudden is gitt, cometimes we feel a cort of tump come into the throat, and the words won't come out properly.

throat, and the words won't come that property this is what is always happening to stammeters, who are never calm when they speak. They get one ted or persons, and try very band. They make all their muscles work hard to ferre the words out, and when muscles begin to work they contract; that is, they get shorter and theker, and so the windpipe narrows, the torque gets still, and the sin servery peasage, and so minippe nerrows, the torque gets and so there is a jam. All this trouble comes about through using too much effort, and working the muscles too hard, and so the remedy is—to relax or investes too hard, and so the remedy is—to relax of loosen these overworked muscles, and so stop all the tightness. The stammeter has to learn that to talk normally does not require energy and effort. As a rule, all the muscles in the hody are for too stiff, and therefore he must have exercises to fossen the whole body. These exercises should be done that the standard property is bed at a rule; class in the most particularly when in bed at tught, also in the northern perfect entering the day, for five to but minutes at a time. They must be done regularly, and the mind must be concentrated on the ulea of loosening and ease.

Lie on the book, give two or three long easy night, and let the whole body go limp. If an arm or leg is raised by a second person, and ellowed in iall, it should be heavy and flappy. The child should be told to think his legs and arms heavy and shopy and then his beed and his body, all quite easy arms and the country of the body. mose. Eyes gently shut, to try and imagine he is fleating away on a cloud.

2nd Exercise.

Recount force the thes, count should in a sleepy, dreamy voice, one, Aro, three four five. If there is any sign of a struggle or stammer, he must be told any sign of a struggle or stammer, he must be told to speak more electry, like this i one—suo—ther four—fine—(slowly). This about be repeated rhythmically and monotonously until the child poins in quite essay, when he may gradually be allowed to continue alone. Ease and rhythm are the two things a stammers has to learn. By rhythm I mean keeping time smoothly, no jurks and no jams. Gradually this energies can be done atting up. and they standing all the meaning up. atting up, and then standing, all the mo-long kept loose, speaking in a smooth, gentle, say, o. Later, simple questions and answers may be introduced, and reading about in excellent penetice, if is is kept seay and steady

Please do not expect a stanuer to dissippe at the It will take some munitus, or even years of nations practice to break the faulty habit, and to learn the new easy spreak. But steady persistence has its sure reward and if the child does his share, with the help ond cormragement of his parents. and his schoolmaster or mistress, he will eventually gain a victory over his stammer. The carlier treat ment is begun, the quicker the cure, but it is never too late to begin, even at the age of sixty

MORE ECONOMICAL DINNER MENUS.

> Lancashire Potato Pie. Rice and Raisins.

Lancashire Potato Pie.

l lb. neck of boaf (10d.)
3, lba. Potatoca (31)
1 lb. flour (2d.)

I b. finer (20)
Dripping (20)
Total ... is, 5d,
Out up the best into very small pieces, slice the
onion and put them into a deep dish, tover will
with cold water, add salt and popper and cook until
the meat is tender and there is plenty of gravy
from the motators alread thinly. When the meat the meat is tender and there is plenty of gravy. Have the potatoes alread thinly. When the meat is quite cooked take half of it out of the dish and put in layer of sheet potatoes in, then a layer of ment; then another layer of putatoes, until they are in. It was a thin to be a market print toes. Then pour over the potatoes the gravy you took out of the dish, cover ever with a plate and cook again until the potatoes are done. Last of all, cut on the too of the potatoes a glood troall, put on the top of the potaton a good pre-crust. You can make it as you like, of such, drapping or land. Bake it quickly, and you was find it a cheap. West & Darrey Lower Hillmorton Road, Bugby.

Rice and Raisins.

2 out. rice (1d.) † punt milk (lid.) 2 ors. sugar (†d.) Rassian (Td.)

Total .. 4d.

Put rice in pie-dah, sever with water, and put in even to seak. When rice has properly swelled, pour all water and min in milk and water, segar, salt to teste, and handful of range. Put use or two mall pieces of margarine on top, and bake about it a measurable margarine. slowly in a motorate oven

The pie can be cooked at first in a casecrolo c-r a gas jet and finished off in the oven, when the creat is put on, and the pudding baked at the

Beans and Bacon. Bread Pudding.

Beans and Bacon.

3 (bs. Broad beans ,6d.) Ib, firtely bacon (8d.) pt, milk 154.) l of margarine

Shell beans Red in sa ted water must tender.
Or the inte small pieces, Strain beans in the pan with the bacon and dip.
It was not as a water with the bacon and dip.
It was not as a water with flour and milk and garine, pour over beans and bacon, turn into tureon and serve with small pieces of toust. Thus is millioned for four persons—Moss Phillips, files, House, Meacow Hall, or Sheffeld,

Bread Pudding.

I tablespoonfuls treacle (ld) I can currents and sultants (2d.) 2 cent alree ed sost (2d.)

Soak state broad crusts in sold water evering to.

Press water out by passing through a points masher. Take about 11 pints of prepared crumbs add treacle, currents, sultanes, suce, and sufficient milk to bring all into a thick consistency. Place in a greated bowl and tower. Stand in a secrepant of water and boil for a couple of bours. To make this pudding righer, a braten egg sould be added to the milk.

Two preparements of one should be added. Total

Two pennyworth of gas should be sufficient for rooking, and therefore the cost of both these mests is under 2s.—Mes. S. N. Jan, 26, Crusbourus Bardens. Golden Green, N W 11.

The 1920 Household Browlet us now ready and capies will be found on all bookstalls, price 1/., or it can be obtained from the B.B.U., Sacoy Hol, price 1/3.

### THIS WEEK IN THE GARDEN.

DROFACTION of plants hip next seasons were the sing should be segue now Sen to parts of a bright at the beparatrol from the most of the state of the state for the state of the been flow as you am named no a full frame. If potyanthuses, forget-me note, and so on were sown early, the seedlings will now be large mough to transplant to their nursery lines. For the summer months phoose a half hady position

for growing these giants and keep them mount.

This is a good time to put in outrage of many rock plants. Most of the common r alphass root treely if the out ge are put into frames. The bed of soil should be of pure sand or, at least, of a very sandy usture, and three or four inches deep. Where frames are not available for this purpose, equally good results may be obtained by using bell glasses. These count to be placed on beds of prepared soil in a half-shady place. Outtings of pinks root-freely if inserted in sandy soil in a cold frame about this date. Choose young growing shoots about three or four inches long, trim off the bottom leaves with a sharp knife, and cut close to a joint.

Zonal gerantuma for winter blooming will also be ready for their final potting. Pois six or seven inches in diameter will be found a convenient size. After potting place the plants on a bed of cahes in the open, and remove all flower buds as they appear until about the middle or end of August.

Late-rown broccoll and other members of the cabbage tribe which are in the seed bed should be planted as soon as possible. Make the ground for broccoli firm. If this is not done the plants will make soft growth during summer, and then they will not stand a severe winter. - Royal Hortwolleral Bocsely's Bulletin.

Notes from Southern Stations.

### LISTENING TO THE CENTRE COURT.

Important Matches in Wimbledon Championships to be Broadcast -Another Yachting Talk from Bournemouth-Father Ronald Knox at Birmingham - New Noveis Of Galuppi, Toccatos and Women

NOTHER Wimbledon is open on Our friends Capt. H. B. T. Wakelam and Colonel R. H. Brand will, during the coming fortugit . t ep their duly watch from the B.B.C. observation post, ready to describe any match of outstanding interest. It is not possible to give the precise times corner and assembly find a commentary in protuode ta maga bae ar q al d bas & cow a 1 A.R. New listeners who have never heard a centre-court match described should certainly do so. Given a little imagination and a knowledge of the game, they will find the rapid and accurate descriptions most exciting hearing

R. THOMAS ARMSTRONG, Organist of Pacter Cuthedral and Director of Music to University Codege, Exeter, will give the second of his talka entided 'The Story of English Movie in 7 pairs in Toeday, and 2

TAI K entailed 'Unambitious Cruising off the South Coast' will be given by Mr. A. G. S. Mahomed in the Bournemouth Stades on The slave late 2. Mr. Mahomed will occupy himself to a 1 the yachting of the lashumable world, the acclusive club, and the professional crew, but with the frange of the yachting world—the modest bootso ling, small-cruser-owning, young Englehones who are irresistibly drawn to the sea from every treek, estuary, and harbour in the country. Mr. Mohomed will tell of his own experience. THE address at the religious service for 5GB listeners on Sunday, June 30, which will be relayed from St. Chad's Cathedral Bremingham, will be given by Father Ronald Knox Chaplan to the Catholic undergraduates at Oxford Father Knex is the au bor of many books of a diverse nature, varying from light fiction to essays on religious subjects, and many listeners will remember his thereare power bulletin from 2LO which caused something of an uphoaval in the homes of many lateners.

For the benefit of those of her sex who are unable to be present at the great angual fashion parade, Mrs. Stuart Smith will give a talk entitled. Noted at Ascot, 1929 in the Bournemouth Studio on Thuredov, July 4

NFAV revue, called ' Privilities ' is an imports t tea up the Chern's Horr from Plymonth on Wednesday, July 3.

OVELS reviewed by Mass V Suckrake West on May 20 were Paper Lances by William Plomer Hegerth Press , Back ground for Caroline, by Helen Ashton (Benn), 'Hard Liberty, by Bossland Murray (Chatto and Whidus); 'The Embezzlers,' by Valentine Kataev, transa en by L. Zarren Geo to firm torner in to Generation, by Ludy Augusta Noci Elican Ma hews "East South East," by F. V. Morley (Longmans Green and Co.).

MONG the songs that Ruchele Maraginens. Mori will be singing at a vocal and in-strumental recital (Lendon) on Thursday might, July 4 tre some by those early Italian misers Pergons 6 muppi Paradies, and Painte I was a Toccato of Gaiuppi's, you will remember, that inspired Browning to one of his best kin wa lyrics. Hearing it played, the poet so use I there the centuries roll back till they disclosed the Venice of Galuppi's day-with its balls and masques, its see pleasures in warm May, its lovely women and galiant men, its pleasures and its unhappinesses till, as he listened on, Gamph's moste anddenly broke across the mood with another note 'Dust and other!' Bo you create it, and I want the heart to seeld

Dear dead women, with such hair, too
—what's become of ah the gold I
Uest to hang and brush their bosons? X

feel chilly and grown old.

YENETIAN playlet, called On the Logoon, by Mons Pearce, incorporating musical items by Gertrude Davice (soprano), Hazold Casey baritone), Dorothy English (mandoline), and Harold Mills (violin), should prove an enjoyable on in the 5GB Children's Hour from Birmingham on Tuesday, July 2. Many children own one has he had been a series of here a known on the hadren of the way interesting. The first of these talks will be attended by Westmanner their a of these talks will be given on Wednesday, July 3, by Hugo Van Wadennyen, who will describe how the pictors gets on the film.

### B.B.C. PUBLICATIONS.

### 'THE SWALLOW!

On June 24 and 26 there will be broadcast the tenth of the series of twelve well-known operss, this time The Swallow, 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 Swallow at 2d, each, (2) the complete series of the next twelve Labrettos for 28,, or (3) the remaining three of the series for 6d.

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### 'ELEKTRA.'

Elektra, by Europides, to be broadcast on July 16 and 17, is the eleventh of the Series of Twelve Great Plays. Lasteners 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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value . . . in payment, at the rate of 2s, for the whole series (includes back copies).

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### PLEASE WRITE IN BLOCK LETTERS

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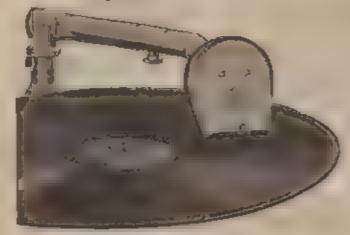
Address \*\* \*\*\*\*\* \*\*\*\*\* \*\*\*\* \*\*\* .......... 

Applications should be sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.z.

Additional names and sourcesses may be written on a separate sheet of paper, but payment for additional subscriptions must be sent with order. Libretion and Great Plays Bookiets can be obtained from your usua, Newsagent or Bookstall.

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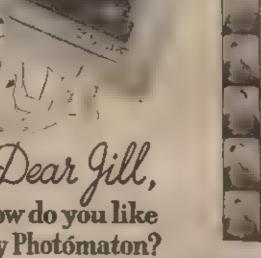
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FS:20 115' x 10' x 6 3 Price \$9, 15. 0, company. Running roots per 1,000 hours uning brucess. B. B. Company, Running roots per 1,000 hours uning him continues at 1,20 and £3,100 as h electricity at 6d per unit at all the for current communition of values used. Consumption correct between 45 and 15 all 100 acris. KT 4 Teppings, 5G 50 120 150. Populs LT 2.6s from 2 ann. ment dom to 6 amp maximum. C.B. Teppings up to 21

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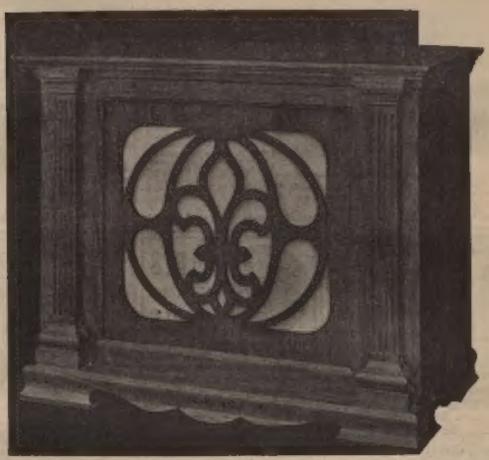
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1 THE tone and volume of your speaker depend on an ample supply of H.T. correct.

This is assured by using Sure-a-Lite batteries.

2 You do not like to be emboyed by cracking nones from your receiver, caused by inregularities in the working of your H.T. hattery.

You would this by using Sure-a-Lite batteries.

3 It is a common mistake to use a small-papacity H.T. battery when the receiver requires a large-capacity unit. This is very wasteful and gives bad results.

Ask your dealer which particular Sare-a-Lits you should use.

4 The damen and manufacture of H.T. batteries is a highly specialised industry calling for considerable experience and much technical skill.

The manufacturers of Sure-o-Lite batteries meet these

requirements in soery respect. I Sure-a-Lite E.T. batteries are guaranteed, every part is tested four times during manufacture.

Try one for YOUR receiver!

Stocked everywhere by everybody.

# BRINGS WOST IN - CIVES MOST OUT

REGISTERED TRADE MARK



92, HURST STREET, BIRMINGHAM. THE BATTERY CO.

# "ALL POSITION"



### NON-SPILLABLE



### FOR ALL PORTABLE RECEIVERS



The electrolyte in C A V most spillable batteries differs from all previously known jellied acid class conlyte, to so far that it is net a solid muse but pan et a cold muse but somey
counds like structure,
whereby free distribution
of the game evolved
during charge and discharge as eneured

The introduction of the C.A.V. "All Position" Jellied Acid Battery has removed, once and for all, the consideration of battery position in Portable Set design. No longer is it necessary to ponder over the various pusstions in which the set may be placed, for with this battery it may be used in any position, with perfect selety, for any length of time, and with the assurance that no seid will be spilt. All parts of the plates are always surrounded by electrolyte, a condition which is impossible in a bettery containing free acid. It is therefore the only cleas of battery which will give its full rated capacity at any sagie.

> Ohtmable from your local dealer and C.A.V. Battery Service Agests. Weste for descriptive follows . ...

AVandervell & O.F.

This class of battery is the result of lengthy and intensive research in mur laboratories it over comes the difficulty of total plate immersion in all positions, on essential feature with all postable receivers of the suitesse



"ACTON GLASS" L.T. The most pupular L.T. renge. of remarkable value and offered in all conscision. Also shaper able in callulant comminers,

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60 volts 3,000 milliomp hours 37 6 Supplied fully charged



solicited proof of the value of the research and brains that go to the manufacture of Mullard radio valves.

THE · MASTER · VALVE

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