

THE BROADCAST PROGRAMMES FOR JUNE 23—JUNE 29

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 23. No. 299.

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

JUNE 21, 1929.

Every Friday. TWO PENCE.

An Opera Number for Opera Week



EUGENE GOOSSENS

a young English composer of the progressive school, whose new opera, written to a libretto by Arnold Bennett, will be relayed from Covent Garden (Duventry Experimental) at 8 p.m. on Thursday, June 27. Not only is the opera particularly interesting in view of the collaboration between Mr. Bennett and one of our younger composers, but the story itself is a very dramatic one, being the Apocryphal story of Judith, the Israelite widow, who saved Bethuliah by slaying Holo-

fernes, general of the invading Assyrian army. For a new English opera to be given at Covent Garden is an event of importance.

'JUDITH'

An Opera in One Act.

GIACOMO PUCCINI



is perhaps the most popular of all composers with English opera-goers. *Tosca*, *Madama Butterfly* and *La Bohème* are included in the repertory of every opera company; melodies from these operas are known to almost every listener. Puccini is represented on three occasions in this week's broadcast programmes. On Monday, Act Three of *La Bohème* 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 Monday (5.15) and Wednesday listeners will hear Studio performances of Puccini's little-known work

'LA RONDINE'

An Opera in Three Acts.

Do you want your programmes conducted on American lines?

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

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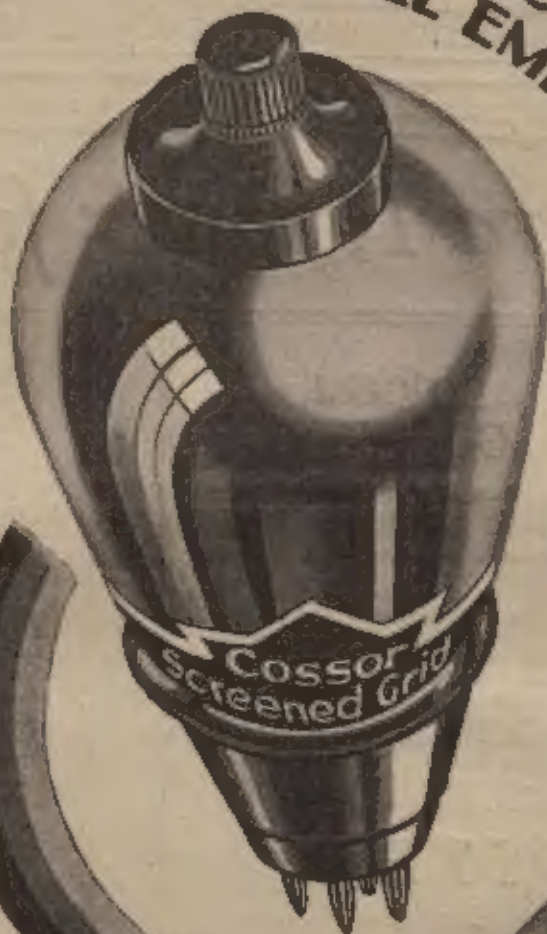
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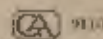
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Every Friday. Two Pence.

OPERA 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 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 defective 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 takes place.

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 pluck, resource, and, on occasions, real self-sacrifice in their efforts to provide decent operatic performances in the provinces and suburbs of London. At their best, as in operas like Verdi's *Falstaff*, 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

OPERA IN ENGLAND.

Francis Toye on its Present and Future.

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 7s. 6d.

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. They neither court nor receive much publicity; they pay their way. I have a great respect for them.

IT 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 Sadler'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 chorus 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 world. In that sense it may, indeed, be considered the most promising of all our operatic organizations.

The D'Oyly Carte Opera Company needs no discussion. It presents the Gilbert and

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 familiar. All musicians agree that its 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 Tufts* 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 Aeneas*, *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 country. It was Cambridge that paved the way for the present Mozart renaissance by its enterprising production of *The Magic Flute* in the first decade of the twentieth century. Oxford has given performances of Monteverdi 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 destruction 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 818).



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 adhesions actual or pending, the Union is now representative of all European broadcasting. As recommended by the Prague Conference, the Union is the recognised 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 checking station at Brussels as official master-regulator for Europe.

Kilohertz 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 being 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 henceforward conform.

Giving a Talk.

TO have given a really successful broadcast 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 prepared manuscript. We are giving nothing away when we reveal that almost 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.B.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 lost its terrors. We know of two impromptu 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 nerve entirely; in the second instance the experiment was a triumphant success. In very early 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 achieve 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 son who was killed in the war.

'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Relay from 'Christie's.'

THE name of 'Christie's,' like that of Tattersall'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 Zoffany, two Vandyck and Rembrandt's 'Descent from the Cross'—come under the hammer. 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 bidders 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 'Christie's—1708-1925' (Constable). It bristles with facts, enchanting, amusing, and picturesque. Previous to the middle years of the eighteenth century, which saw the birth of 'Christie's,' there had been a lull in the collection of pictures and objects d'art. 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 Dutch and Flemish Schools. But, with increasing travel and, later, the French Revolution and Napoleonic Wars, which broke up the art 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 bandage,' 'two hartyshaks,' and 'a bird in a Jessamy 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: 'You at 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 us.

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 altogether along the lines he would have wished. He lived for opera: all his finest 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 concert-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 music were equally important. The fact remains, however, that Wagner's music makes its appeal unaided; 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.

SINCE 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 listeners, you are now going



'A kick in every lumbic.'

to hear *Elektra* by Calvin P. Scarpides, a real-life crime story with a kick in every lumbic. For the benefit of listeners who may get tired half-way there, the story may be summarised as follows: 'ROYAL SIREN BUMPS OFF SPOUSE IN WASHROOM DEATH ORGY. CHILDREN WILL AVENGE, THEY SAY—AND HOW!'

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

The Madrigals of England.

THE history of the madrigal, 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 'a hymn to the Virgin'; others 'a rustic song in the mother-tongue' (matricule). If the origin of madrigals was, as the former derivation would suggest, religious, they had gone far on their travels by the fifteenth and sixteenth centuries; we find Palestrina making allusions to the 'lasciviousness' of these choral works—particularly of the wedding madrigals that were then so popular. Italy may have been the native home of the madrigal, but England adopted it whole-heartedly in the days of Elizabeth. Hyrd, Bull, Tallis, Morley, and others of that pretty nest of singing birds, employed this particular form—with its contrapuntal flourishes and imitations and often gay rhythms—for some of the very best of their work. A glance at the scores 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 Hyrd's best scores; and there was no professionalism in those times. The week's 'Foundations,' beginning July 1, consist of Elizabethan madrigals 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-East Coast 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 Deventry Experimental, of various bands playing at the Exhibition. The dates are June 28, July 11 and 25, August 8 and 22, and September 3 (4-5.15 p.m.).



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Dominion Day.

SIXTY-TWO years ago, on July 1, the provinces of Canada, Nova Scotia and New Brunswick were united by Royal Proclamation 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 Sketch Portrait of Canada from East to West in Thirty Minutes.' This programme is to be broadcast between 7.45 and 8.15 on Monday evening, July 1.

The Fatal Crinoline.

ON July 4 (5GB) and 5 there will be performances of *Betty in Mayfair*, by John Hastings Turner, with music by H. Fraser Simson and lyrics by Harry Graham. The plot of this musical comedy is, in outline, the same as that of Mr. Hastings Turner's comedy *Lilies of the Field*, from which it was adapted. The original play was produced by Basil Dean, with Edna Best and the late Meggie 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 vicar are visited by their godmother, 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 musical comedies. An antiquarian is staying at the vicarage. Whichever of the two girls succeeds in 'vamping' him wins the prize. Betty is 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 microphone show, for its dialogue, coming from Mr. Hastings Turner (author also of *Wake Up and Dream*) is, in a light vein of humour, delightful.

Run Radio.

THERE 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 'boot-legging' organization on the east coast of America. Radio is now, it seems, an intrinsic part of any 100 per cent. efficient boot-legging 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 rushed to shore in racing motor launches and thence in bullet-proof cars to their destination. Our distinguished visitor complains that, owing to police supervision, he has consistently to be moving his apparatus. All communications, both by telephone and short-wave radio, are conducted in code. Sometimes the police find out the code, then the bootleggers have all the bother of thinking up a new one. A favourite way of keeping the code out of harm's way is to put it in an envelope and post it off to yourself. The police are not yet wise to this.

Viola.

NOT until Haydn and Mozart had given the viola an integral part in the formation of the string quartet was this unfortunate Cinderella of the violin family considered as the least important. Hitherto it had been used merely to double either the bass part or the second violin. Its new prominence in the String Quartet was its opportunity. And now, today, its peculiar beauty as a solo instrument is slowly being realized—chiefly, let it be said at once, by virtue of the fine solo-playing of Lionel Tertis. Composers, too, are realizing the opportunities—though with extraordinary slowness. It must be possible to count upon our fingers the really important works that have been written especially for the viola—and among the finest of them stands Benjamin Dale's *Sonata for Viola*. Lionel Tertis is giving a broadcast recital from London on Monday, July 1. Marina Anderson will sing Negro Spirituals.

Christopher Stone.

FROM July 1 onward Mr. Christopher Stone's lunchtime gramophone recitals will be moved from Thursday 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 luncheon hour. Among the new gramophone records broadcast on Thursday, June 13, were Suppé's *Morning, Noon, and Night*, H.M.V. C1867; Donizetti's *Daughter of the Regiment* Overture, H.M.V. C1654; the *Soldiers' Chorus* from *Faust*, Col. 8747; Valente (tenor) in *Ch'ella mi creda libero* from Puccini's *Girl of the Golden West*, H.M.V. B3015; Bettendori and Branzell in the duet from *Lohengrin*, Act II, Parlo. E10852; Clara Serena in *I'm a-lon'g for you*, Col. 6363; and *Kubek*, played by Zygyryd and his Gypsy Orchestra, Regal G9299. A number of new dances and popular vocal records formed the first half of the programme.

The Beethoven Number One.

INCLUDED in a symphony concert programme from 5GB on Sunday afternoon, June 30, is Beethoven's First Symphony. The early symphonies of Beethoven 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 Haydn and Mozart, they have yet enough of Beethoven in them to be vital on their own account. We recall especially a performance of No. 1 by the Berlin Philharmonic—as polished as anything we have ever heard. Bekker, a well-known German authority on Beethoven, puts the matter well when he says: 'In the sonatas he reasons with himself; in the symphonies with the world—and this world is, at first, that of Haydn and Mozart, though seen through Beethoven's eyes.' For Beethoven was already a mature thinking man. He was thirty—an age when Mozart, for instance, had already completed a whole galaxy of symphonies 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 listeners for his championship, in this country, of Spanish music. Appropriately, therefore, the programme includes a first performance here of a *Symphonic Poem* by Gudi, and Turina's *Fantastic Dances*.

Opening of the Dogbody Season.

LAST night we were in our summerhouse reading 'The Anatomy of Melancholia,' when we were defensed by the Wireless Military Band. Our neighbour, Dogbody, 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 ham 'The Dance of the Hours' through his moustache. We were not pleased. Though there was a faint sentimental beauty in the occasion (for it was in somewhat the same manner that we first became acquainted with Dogbody a year ago), we became definitely indignant. We retired indoors to the telephone, and, asking for our neighbour's number, informed him in an angry 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 listeners who are taken with a fancy to listen in the open air to be considerate of their neighbours.

Then—and Now.

WITH 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 eighteenth-century 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 age of English political eloquence, although it is embarrassing to have to pick and choose among such names as Chatham, Burke, Sheridan, Charles James Fox, Grattan, and William Pitt the Younger, the inadequacy of Parliamentary reporting at the time provides an excuse for doing so. But in the nineteenth 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 arbitrary. This embarrassing situation is due mainly to the long 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 everybody's words, but also their voices. The extract chosen for the 'English Eloquence' series, on Sunday, June 30, is a sermon preached by the Rev. Thomas Chalmers, D.D., 'Thoughts on Universal Peace.' (Chalmers lived 1780 to 1847.)

'The Broadcaster'

The Midlands Calling!

A 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.

THE weekly symphony concert takes place on Sunday afternoon, June 30, the guest 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 Symphonic Poem—*Una Aventura de Don Quijote*. This will be its first performance in England. Antonio Brown (violin) is the soloist at this concert and will play the conductor's *Bonito Andante* and Frederic d'Erlanger's *Torantelle*, amongst other items.

Sir Arthur Sullivan.

IN view of the regret expressed in some quarters that the more important compositions of Sir Arthur Sullivan have not received the attention they deserve since his death, it is pleasing to note the periodical space allotted to his works in the B.B.C. programmes. The Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis, will be heard on Tuesday, July 2, in a miscellaneous programme of his vocal and orchestral works, which will include the impressive *In Memoriam* 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-Hutchinson.

Students' Songs.

I REMEMBER once travelling down the Danube from Linz through Austria to Hungary. We slipped 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 gorges with their fir-clad slopes bathed deep purple in the glow of the setting sun behind us. In the fore part of the vessel were a group of German Rover scouts—*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 school sing-songs from the Birmingham Studios have done a great deal in reviving the old melodies, and a special programme of students' songs will be heard from 5GB on Saturday, July 6.

A First Broadcast.

IN an orchestral concert by the Birmingham Studio Symphony Orchestra on Friday, July 5, the first broadcast performance will be given of Norman Denny's Prelude—*The Poisoned Kiss*. This is a prelude to a dance suite of Anglo-Saxon days. Tom Bromley plays Rachmaninov's *Piano Concerto No. 2 in C Minor*, while another interesting orchestral item is Leslie Woodgate's *Impression for Orchestra—Coeddyll* (Cardiff).

'Moonshine.'

THE first radio revue given by the talented band of artists which has been responsible for most of the revue work from the Birmingham Studios for the last six 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 show on Wednesday, July 3. Although written with the Christmas pantomime season in mind, it makes good entertainment all the year round, and will be presented by the original cast of Edith James, Phyllis Lence, Harry Saxton, Harry Sennott, Alfred Butler, Brian Victor, Ewart Mason, together with Jack Venables and Gerald Armes at the pianos. The book has been written by Charles Brewer, with sketches by Edwin Lewis.



Foulsham & Banfield, Ltd.

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 Sunday 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 scullery, and is situated on an ideal site. The gregarious population in Wolverhampton and its immediate vicinity has so far maintained the camp without outside help, but it has now become necessary to substitute permanent buildings for the Army huts, which are practically worn out. 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 5GB with this object in view.

The Profession—

WHEN I was a small child my great ambition was to be an actor, or in some way connected with the profession, and I remember one summer holiday at Llandudno seeing a member of the pier concert party in full pictorial regalia giving away particulars of their concerts outside the pier gates. This I felt was my long-sought opportunity to be thought at any rate connected in some way with the stage, so seizing a bunch of pamphlets hanging near, advertising—I never noticed it in my enthusiasm—waggonette tours, I stood by his side and solemnly distributed these to the passers-by, where I was found by my irate parents.

—and its Glamour.

BURTON HARPER (baritone), who sings in the light music programme on Wednesday, July 3, had a somewhat similar experience, but as he had arrived at years of discretion and had already achieved fame, I feel the occasion was not appreciated by him to the same extent. He was singing at the Albert Hall, and while waiting for his call, strolled along the corridor with a programme under his arm. A young lady dashed up, held out a shilling, exclaimed 'Programme, please!' 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 audience asked for his autograph, among them being the aforesaid young lady, who was covered with confusion at having treated him as a programme seller. No young lady at Llandudno asked me for my autograph. It's an unfair world—some people have all the luck!

Among the First.

IS there a brass plate erected 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. Bannell, Peter Grahame, Vivienne Chatterton, and Hilda Searle. The last-named artist, whose voice combines lyric, operatic, and coloratura 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 musically as well as vocally, taking principal roles in unfamiliar works at a few hours' notice, most of the requisite studying being done in the train on the way to the engagement. Hilda Searle has also appeared at the Old Vic, playing leading characters in many of the best-known operas.

High-Power Short Waves.

ERNEST ELLIOT (entertainer) appears in the Birmingham Military Band's concert on Wednesday afternoon, July 3.

Leonard Gordon (baritone) sings in the relay from Lovells Picture House on Thursday, July 4.

The Hasland Silver Prize Band, conducted by H. F. Moseley, which has won numerous cups and trophies 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 Bohème* from Covent Garden on Monday and Friday evenings.

ALTHOUGH the opera-lover of today knows only one Puccini, the composer of *Manon Lescaut*, *The Girl of the Golden West*, and other even more famous works, was descended from a long line of musicians, unbroken for many generations. 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 distinction.

Left fatherless at an early age, the fifth of seven children, Giacomo owed his upbringing and education to the heroic devotion and self-sacrifice 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 Bohème*; 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 substantial, and *Manon Lescaut*, the third in order, assured his position and his reputation alike, and may be said to foreshadow the later Puccini as exemplified in his next work, *La Bohème*, produced at Turin in February, 1896. Although based upon a disconnected series of episodes rather than 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 well-known 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,



By courtesy of Metro-Goldwyn

PUCCINI'S LOVERS OF BOHEMIA
Mimi and Rodolfo, the story of whose lives is told in *La Bohème*, an opera 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 *Trilico* (or rather *Trilogy*), a series of three short one-act works severally entitled *Il Tabarro* (The Cloak), *Suor Angelica* (Sister Angelica), and *Gianni Schicchi*, 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
of yet another of Puccini's gay and tragic
heroines, Magda of 'La Rondine.'*

politan Opera House, New York, on December 24, 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 hand 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 he was prepared to reconsider the offer.

At this point, however, certain difficulties arose, for the sketch-plots submitted did not appeal to Puccini, 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, Turin, Vienna, New York, etc., meeting everywhere with a very popular success.

His first visit to London was in 1894 for the production of *Manon Lescaut* at Covent Garden, and he was in this country again in 1897, when the Carl Rosa Company produced *La Bohème*. 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, the 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 carelessness 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 ear only as opposed to the eye; but both eye and ear 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 sounds—sounds 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*, *Kaleidoscope the Second*, and *Squirrel's Cage*—lacked something, in so far that by the end of the play you knew as little about the *dramatis personae* 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 circumstances which swayed her life. They were, I think, completely unimpressed by the character of Sylvia the girl. Henry, in *Squirrel'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 unreal 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 audience by assimilating the actor entirely 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 work.

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 understand, 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 fog and with the conviction that Gaev, Lovakhin,

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 childish 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 dialogue and funds of ideas, their theatrical sense is immaterial. That the author 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—

AS FRITZ CHARLEY SPEAKS HER.

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

ON my shelves stands a whole row of opera guides, of all shapes and sizes, and every degree of quality, from Kobbe'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 comparatively small number of folk. Such things ought to be shared, so, for the benefit of the unblest, 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 disrespectful—market is shown by its having in 1900 reached a fourth edition. The odd thing is that Charley should have complacently 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 thirty new operas,' and hopes it 'may find the same kindly reception which has been proved to the foregoing editions.'

It may have been augmented from the author through nearly thirty 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 remainder to appear in one of the funniest travesties of our language that exists? One suspects a touch of malice on the part of the colleague. Or perhaps Charley fancied himself 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*:—

Kalaf, prince of Assam, has leaved his fatherland; after the death of his father, a relative has taken possession of the throne. He intended to enter in service of the prince of Kaschmir. Coming to the castle, he is recognised from the gardeners, but he do not 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 Turandot, daughter of the prince of Kaschmir, is carry on the stage; also the parrot is brought, which Kalaf had catched. Turandot and Kalaf talking in love together. Kalaf does choose a favour: he begs to can loose the riddle Turandot. All are astonished, Turandot herself, who may save the life of the stranger; but Kalaf remains on his desire.

Second Act: Turandot is happy: Kalaf has loosed all her riddle and she hopes now to get him als bridegroom but Kalaf gives non himself such a riddle, which had to loose Turandot, to tell him his name and his native. But she is sorry, she can not find out the right name and so she is looking all hopes; all troubles are vainness. Till, at last, she

heard the name: Achmed of Samarkand. But this is not the right name: Great meeting. Turandot is greeting as Prince Achmed of Samarkand, but must hear from him, that this is not the right name. In a humble manner, she say, that Kalaf must be her Master and commander and that a hearth 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—e.g., in Charley's version of Act II of *Romeo and Juliet*:—

Second Act: Pavillon in Capulets garden. Romeo 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 themselves 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 meaning of her really death he is thinking a bottle poison wishing to be united with her also in the death. In the same moment Julia awaked. Willing to fly the death is coming: Romeo falling on the bottom, Julia takes the sword and murdered herself.

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 NICOLAI.

B. June 9th 1810 at Königsberg. Left the house of his most strongly father and take lessons on music by Kuhn 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. 8 weeks later as his opera: *The merry wives of Windsor* were given at first.

'Jury' leaves us in a state of suspense as to whether June or July is meant. Reference to 'Grove' shows that when Charley says Jury he means June. 'Left the house' is a euphemism for 'ran away.' Nicolai's home,

we know, was unhappy, probably because of that most strongly father.

THE MERRY WIVES OF WINDSOR.

Text after Shakespeare.

Sir John has written two love-letters to Mrs. Pluth [Ford] and Mrs. Reich [Page]. They resolved to take revenge to him. After leaving the stage their husband appears attended by Messrs. Spärrich [Blender] and Cajus. The Stage is changed: Mrs. Pluth awaits Mr. Falstaff. Mrs. Reich entered too and now the wonderful scene: Mr. Falstaff in the clothes-backets.

Second Act: The same play: Falstaff appears at the second time. Now he is patted in the cloths of an old aunt, whom is forbidden the house of Mr. Reich. After some merrily scenes he leaves the house as an old woman, attended by the strike of Mr. Reich's stick.

Third Act: Room in Reich's house. The married couples are in the best humour, the wives have confessed and now they have the intention the old Falstaff to punish the third time.

Changement of the stage: Midnight, in the forest with a blinking house; all persons appears; at least Falstaff too. The two wives are greeting him; singing a Terzett. Suddenly ghosts are appearing, amusing themselves to strike Falstaff in the best manner. Cajus and Spärrich the lovers from Anna are also at present; but Anna loves Mr. Fenton, with whom she is hand at last for ever.

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

Occasionally Charley's linguistic bairiness leads to the coining of some expressions that are none the less happy for being ambiguous. Thus, in the course of a bewildering version of Flotow's *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 read:—

Receiving the orders from the Dogen of Venedig, through a assembly, Othello orders also his wife on the plate, but he is wrathful with his wife, warping her on the ground, so that the people is thinking that Othello is fallen suddenly in assembly.

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* that

Quasimodo looking out for that [Frollo's] mygtful rushing on Phoebus) and observing Frollo, is warping himself between the both and is now stabbed instead of Phoebus.

(Continued on page 622.)

FINANCIAL BROADCASTING:

THE BRITISH BROADCASTING CORPORATION, because of its privileged position in holding a monopoly 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 welcomed criticism, in the hope that something 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. Reynolds 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-

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-

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. Mr. Reynolds is very much impressed by sums 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 hour, 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

'Is there any wonder that the British listener is dissatisfied?'

'The B.B.C.'s function should be simply to rent, operate and maintain studios and stations and co-ordinate programmes prepared by national 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 newspapers 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. Mr. Reynolds is very much impressed by sums 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 hour, 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

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 point.

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-a-million 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

has a 'tax' imposed upon it by the B.B.C. producing 'uninteresting' programmes, and finally he makes the remarkable statement that the B.B.C. 'forces' the British listener to pay the gigantic sum of £401,503 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, thus, of the B.B.C. 'forcing' the unwilling listener to buy its publications. We are not told by what agency this sinister power is exercised, but the statement, like some others of Mr. Reynolds's, is absurd, and wildly far from the fact. There is no publication of the B.B.C. which is not issued in response to a public demand; there is no publication which is issued for any other reason 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 hundred thousand pounds, is surely a testimonial to the popularity of that service which ought to appeal to the financial imagination of Mr. Reynolds. For a similar reason because advertisers compete for space in *The Radio Times*, and find that it pays them to buy it at a profitable rate. Mr. Reynolds informs us that £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 British advertiser does it, it is a robbery 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 startling 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
£1,000

FANNY BRICE
£500

PAUL WHITEMAN
£1,000

The above fees are earned by these American artists for a quarter of an hour before the microphone.

In America advertisement implies Big Names. The heart of the American people is quickly won by the romance of personal success with its implication of personal wealth. Names count for more than the quality of achievements they represent.

Our own people are less dazzled by the use of sensational names. But if names are in question, let us glance through the following list taken at random from the programmes of the past few months—names chosen in the first place not for their advertisement value, but for what their owners had to give the listener.

Sir Thomas Beecham, Glazounov, Ansermet, Sir Henry Wood, Elizabeth Schumann, Sir Walford Davies, Stravinsky, Olczewska, Lionel Tertis, Fried, Sir George Henschel, Peltoneri Quartet, Bruno Walter, Bellezza, Mrs. Gordon Woodhouse, Poushnoff, Olga Haley, Sir Hamilton Harty, Jack Hulbert, George Grossmith, Bunnie Hale, Bobby 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 cigarettes 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 system. But what is its reaction? 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 tobacco-smoking 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 Mr. Reynolds's article has achieved perhaps, rather more attention than it deserves because of its financial and apparently business-like tincture. But what really 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, be thrown 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 'mediocre.'

In America, the ether is racked and torn 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 sufficiently 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 wireless 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
SCHOLES on

'JUDITH'

by EUGENE
GOOSSENS

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

THE warlike widow who delivered Israel—she, at last, is to tread the boards of Covent Garden. 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 five-act opera on the subject. Tchaikovsky, who praises it enormously, says the composer suddenly became 'the hero of the hour, the idol 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 pomp of an Oriental camp and the dances of Oriental women were picturesque features that captured the public imagination, and doubtless we shall find that Arnold Bennett and Eugene Goossens have based some expectations on these too. But, apart from the opportunities the subject holds out for the delight of the eye, it seems also with suggestions for strong dramatic musical effect in the shape of love music, hate music, 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. Botticelli, Cranach, Horace Vernet, and Etty have painted it. Donatello made it the subject of a bronze group at Florence. Poets and dramatists, from Hans Sachs 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 Birmingham Festival forty years ago, has had many a performance since, and is doubtless familiar to a good many readers.

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

Imagine a country of hill towns, fortified and walled, that they may protect from an advancing enemy the less defensible country that lies beyond. The harvest has been but lately reaped; there is food in abundance stored up, but the enemy is an enormous host, 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.

Judith, 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 enemy camp.

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

Achior (baritone) warns Holofernes (bass-baritone) that if the people of the besieged city have sinned, 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 scorn of the world.

This view is unacceptable. Holofernes calls guards to bind Achior, and he is left alone, tied to a stake.

HAGGITH (mezzo-soprano), the maid of Judith, enters. She exclaims at the sight of the prisoner, and he, on his part, questions her as to who she is. Then enters JUDITH (Soprano). Achior, 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

But Holofernes himself enters. The attendants quickly range themselves in front of Judith. Holofernes prostrates himself before his master. Holofernes demands to see Judith, of whose beauty all the camp is talking. Hagoas reveals her. Judith demands private audience in Holofernes' tent.

Then Holofernes catches sight of the stake to which his prisoner, Achior, has been bound. Judith confesses she has released him. Holofernes orders that she be strangled—then, impulsively, 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 insists upon making her own meal of those.

Whilst Holofernes goes out to a council of his officers, Haggith is called and brings the food. With it is the knife already used to release Achior. Judith conceals it in her dress. She then goes out of the tent to pray. Holofernes returns and muses here. After a time Judith re-enters. 'During the ensuing music, Judith and Holofernes remain gazing fixedly at one another, Judith inscrutable and Holofernes fascinated.'

Holofernes and Haggith rise, Hagoas and orders that nobody shall approach within five hundred paces of the tent.

Then follows Judith's subtle dialogue in which she promises Holofernes great things—"to lead my lord and master in the midst of Judaea until he comes to Jerusalem." He drinks and she feigns to do the same. She has the knife ready. She has slipped it behind the couch on which Holofernes reclines. Holofernes calls for his dancing woman. 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 him with wine.

The dancers are dismissed. There is now talk of love and of a life of love and power—of sitting side by side on the throne of Assyria. There is a kiss and then—the knife flashes and Holofernes head rolls to the ground.

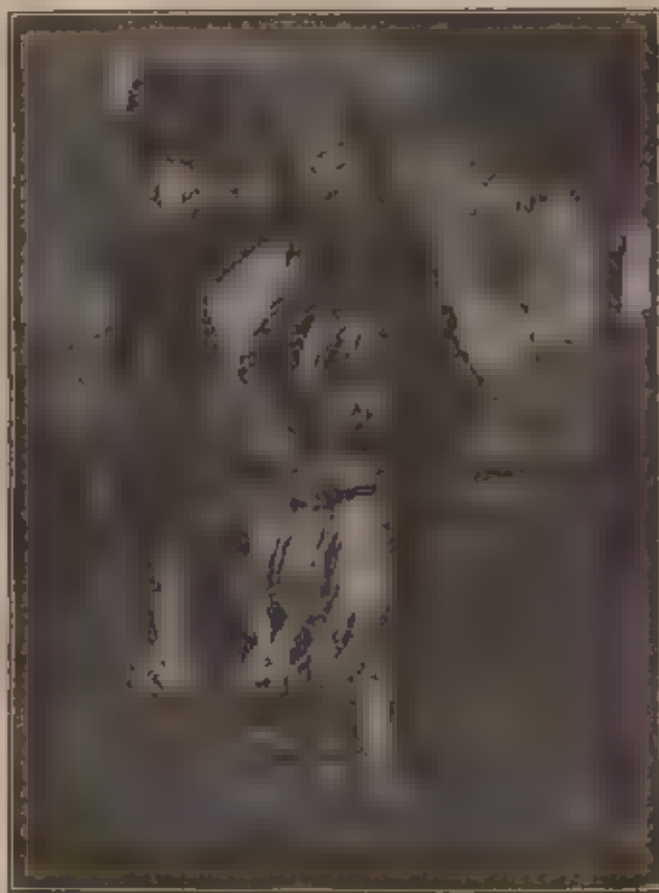
Haggith enters. 'Take the head, Judith commands. 'Put it in thy sack and let us depart again for Bethulia, which is now saved.'

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

New for the music. Expect no set pieces. With the exception of the dance music and various brief instrumental interludes, there is continuous recitative—very vivid and expressive recitative it looks to me. This is supported by an orchestral accompaniment that to an enormous extent grows out of the bold phrases with which the music opens, which phrases (like a Wagnerian motif) incessantly changes in rhythm and intervals and harmonies and orchestration. By this repeated though varied use of a small amount of material is unity achieved—unity together with moment-by-moment dramatic characterisation.

I would particularly call attention to the fact that the libretto and piano-vocal scores may be had (J. W. Chester, Ltd., 11, Great Marlborough Street, W.1, 1s. and 12s. respectively). To have the full libretto before one as the music proceeds would be a great gain.

PERCY SCHOLES.



JUDITH RETURNING WITH THE HEAD OF HOLOFERNES.

From the famous picture by Sandro Botticelli.

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

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

Now a multitude enters—the chief eunuch, Hagoas (tenor) with soldiers and slaves. Hagoas starts at the unexpected sight 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 any message to Holofernes. To his anger, Judith insists on direct speech with the great captain. Then, moved by the reflection that, whatever his part in the matter, she may come to have power with his master, he relents and begins to lead her away.

WHAT SOME SAY OF THE 'TALKIES' 1929

1711 OTHERS ONCE SAID OF THE OPERA

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

THERE is an Italian Opera in London, wrote Monsieur César de Saussure to his family in 1738, the contractors being certain noblemen at Court. The symphony is composed of skilled musicians, both English and foreign, and the singers are all Italian. Two famous singers, the Faustina and the Cuzzoni, and one of the brothers Senesino 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 delight 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 into modern money-value and you get an



JOSEPH ADDISON

idea of the cost of opera two centuries ago. more perhaps than at Covent Garden today. Indeed, the whole thing sounds very modern: imported singers at huge salaries, financial backing by the rich, opera prices. The contractors, he means to were of course, the celebrated 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 guinea 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 wolf-don, no speed-trials. There was cock-fighting, of course; and politics. Opera furnished a welcome addition. When all that mattered were the singers, and the composers themselves were virtuosos, to get up sides was simple—and inevitable. 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 Venice—it became a far more exciting business. Instantly parties were formed: my Lady Pembroke captained the Faustina's, my Lady Burlington the Cuzzoni's. There was the unfortunate affair of May 6, 1727, when a performance of Bononcini's *Asiatica* was

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 personal action by the cries of their supporters, went for each other on the stage and fought like wild-cats. Royalty on that occasion was represented by the Princess of Wales. But all this was eclipsed in the quarrel between the King and his royal father. The King

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 exceedingly unpopular, and the Haymarket was empty; Frederick was idolized, and Lincoln's Inn Fields sang to capacity. In vain Handel scoured the Continent for singers; they were invariably lured away to the rival team. Is it music one is reading about—or league-football? Cuzzoni, Senesino, Farinelli—all of them deserted. Then the Prince of Wales turns round in favour of Handel. The King at once withdraws his support. Which opera will manage to hold out longest? Both race neck-to-neck into bankruptcy, but Handel falls first, and his rivals win 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 *Rinaldo* 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 disgrace 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 ruin 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 singies.' The first night of *Rinaldo* is one of those historic first nights that one would like to have attended. The *mis-en-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 Crummies and a nightmare to Herr Rheinhardt. On this occasion they let loose an entire flock of sparrows on the stage, and search as one may there is 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 singing their little wings in the candles, in a theatre that was already a babel of chatter and a litter of refreshment? One wonders who no film-scenario has ever embraced a night at the opera as M. de Saussure beheld it.

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 orange-women who promenade the intervals, even the gallery—there gallop where nowadays you and I, the *bona fide* sit—gay with the bright liveries of the lacqueys, who are let in 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 out, 'Damn 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 aria following another in strict arrangement, like a Court ritual. Such rigid conventional

monality argued a short life: and Glück indeed, was already in his nursery, who was going to blow the thing to puce. Sir Richard, then might have spared his satire. This Italian opera carried the seeds of its own disintegration. As Dr. Johnson said, with uncanny shrewdness—'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 *Teller* wrote, 'the theatre is breaking.' The theatre was not destined to break—it was the century of Garrick, Mrs. Siddons, Mrs. Jordan; of Goldsmith, too, and Sheridan—though for a tune, for nearly three decades in fact, rank and fashion flocked to 'the singies.'

I turn over the mellow pages of Burney 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 mori* 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 Bononcini and Ariosto (if they are extant) may discover something? For if the operas themselves were bred in folly and strangled by convention, these men were artists and gave of their best.

WILFRID ROOKE LEY,



RICHARD STEELE

[illegible][illegible]

that why a fundon conducted? With all respects
 it is a liberality supply a native conductor w. d.
 pure in keeping. G. H. Clark. The Sunday
 Three
 were were interpreted with a sympathy and modern
 on which by British conductor could have improved
 Ed. The Radio Times.

I am in line to your programme of Young British in-
p. 3 have to pay a visit to my dentist tomorrow—I am
forward to that visit! On the whole, I
—except for quaint Peter Warlock,
my antique fancy highly.—*Differant*

[illegible]

shared in the triumph of our English tenor Mr. Haddon Nash. The critics acclaim him the equal of any of the foreign singers, and Mr. Nash, I am sure, will carry with him the proud waves of his own performance.

I am very glad
to hear from you.
I hope you are well.
I have been thinking
of you often.
I will write again soon.

Yours truly,
John A. Thompson

My wife shares your love for
the sea.

1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571. 2572. 2573. 2574. 2575. 2576. 2577. 2578. 2579. 2580. 2581. 2582. 2583. 2584. 2585. 2586. 2587. 2588. 2589. 2590. 2591. 2592. 2593. 2594. 2595.

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

But would correspondents please note

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

[illegible]

Her voice was ever soft, gentle and shy, an excellent thing in woman. *Shakespeare* — *2* *4*

But he did not say why when I asked to love
 He said he would not love me for he
 thought I was not worthy of his love. But of all men
 the only man who got in, or so it seems is true.
 We have for that with shy voice, ever more and more.
 I recall of my life — *Shakespeare* — *2* *4*

I've just played Kluge Nocturne, *Shakespeare* — *2* *4*
 We like to hear the city with its bells and bells
 — *Andrew Johnson*, *St. Albans* *Wrote*

Let me join with Christopher A. Byrne and Phyllis Kohn in their expressions of appreciation of the increased opportunities for our summer members. — — — — — now gives us, and in the hope that those opportunities will not be missed by the seekers after it. — — — — —

[illegible][illegible]

Although I am only twelve, I am with a
 of my
 when
 were
 are no
 bound
 I am

We print our javanille correspondents letters as received and without comment.—Ed. *The Boston Times*.]

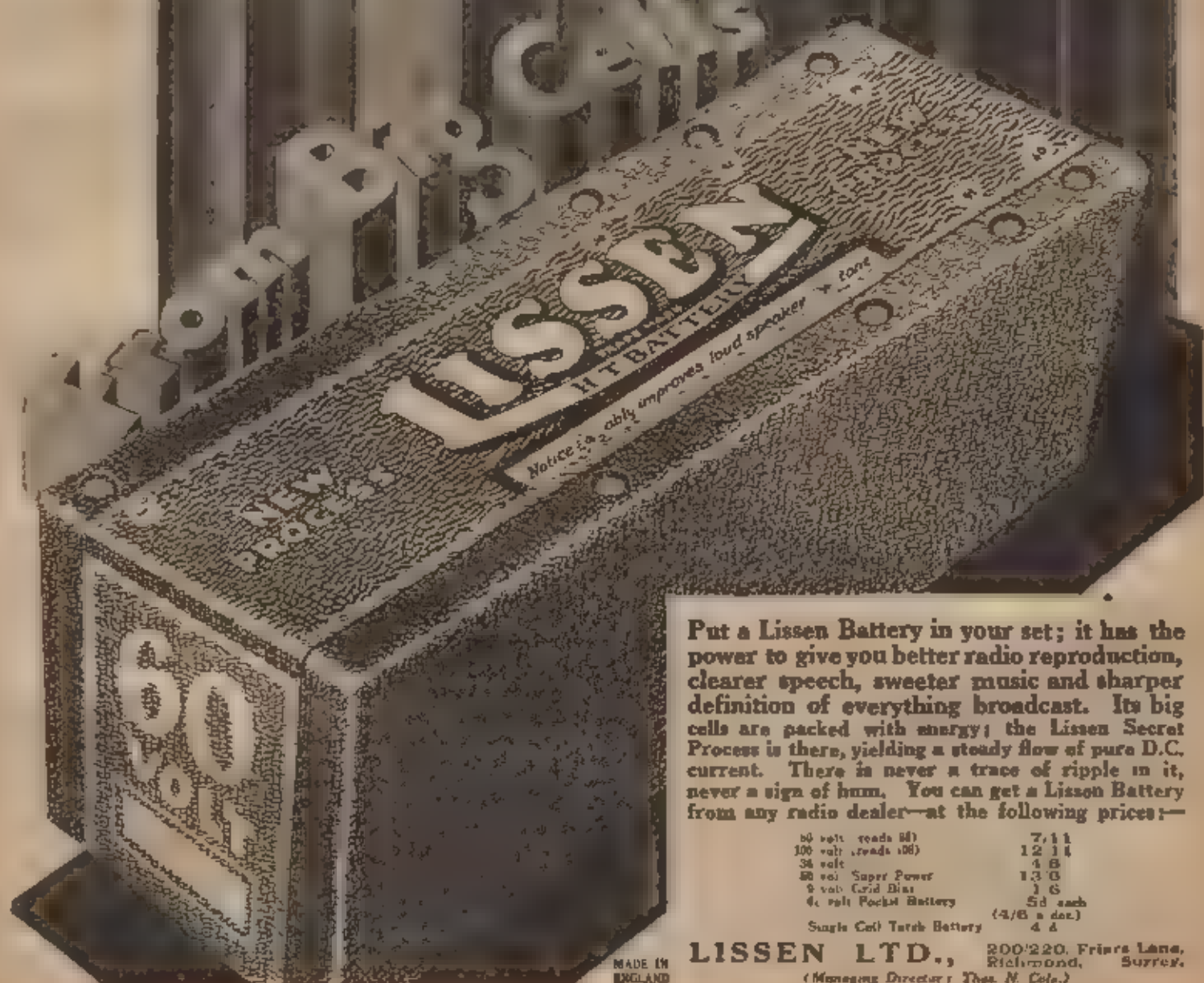
when they are ill-advised enough to try to earn their emoluments. But fancy anyone attributing these lines to Alfred
a young man, he had an air of a typical, Alfred Aust
perpetrated a certain quantity of inferior verse, but in spite
of that he was a true poet, and how your
made the erroneous blunder I simply cannot

MARY thanks for "Wash. Herald" on June 8. It was quite a relief after the tremendous waiting and the long phone from "Event Garden" You gave us the "best song boys" The "Cissels". There was no "Petal Garden" too, far more entertaining than any Italian opera. By the way couldn't you order to the "Cissels" one evening 1-3 & Webster School House, Chicago. Love Ruth

We've only had Jim witness for about six months. He's enjoyed it very much. Couldn't you have some photo of us to start? I'm only thirteen and I'm very fond of plants. I'm interested in the topping programmes you give us. —
L. H. — 2. *ditto*.

Will take your sound advice
And educate me to your beliefs,
Which will be perfectly nice,
Oh good to be again without a job!
A job is a good thing (said)
Most of our time when it does
It saves my worries quick,
In fact—my pettishness I'll give
To you—it's big and loud.
Oh, a career in money ear,
You are a bit too proud.
A Christian with a loan desire (see Sam).

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5.45
BACH CANTATA
from
BIRMINGHAM

(For full programme see opposite page)

5.45-6.15 app. CHURCH CANTATA
(No. 125) BACH

Relayed from the Church of the
Messiah, Birmingham

*(3) BIRMINGHAM 11.15-12.15 LONDON
LIVE

(* COMPASSIONATE HEART OF THE
LOVE EVERLASTING)

KATE WINTER (Soprano)

ALICE VADUHAN (Contralto)

TOM PICKERING (Tenor)

ARTHUR CHAMBER (Baritone)

C. D. COXINGHAM (Continuo)

THE BIRMINGHAM STUDIO CHORUS
and ORCHESTRA

Conducted by JOSEPH LEWIS

THE Cantata for the fourth Sunday after Trinity is a beautiful work. There is no introductory sinfonia; the first Duet begins at once with the melody in the continuo, followed at two bars' interval by the soprano and tenor voices in imitation. Throughout the Duet the oboe plays the melody of the old Choral 'Ich ruf' an dich' ('I cry to Thee').

The Duet is followed by an elaborate Recitative for the alto voice with a sustained accompaniment from the strings with a bass in the continuo.

The third number is an Aria for the alto with an expressive obbligato with the oboe and first violin play the same part as in the

the last of the cantata recitative

and concluding Chorus has a free solo violin part as well as the usual continuo accompaniment.

English Text by D. M. Har Craig.
Copyright B.B.C., 1923.

I.—Duet (Soprano and Tenor):
Compassionate Heart of the
Love everlasting.

Awaken my spirit to knowledge
of Thee.

That I may have charity, hate
from me casting.

O Fountain of Pity, flow Thou
from me.

II.—Recitative (Alto)

Ye hard hearts, that like stone

and rock no pity reach,

Like water flow and melt,

O learn what sow the Saviour
reaches,

Learn, learn His charity

Seek to thyself to gather

The grace of God the Father

Seek not to judge, for God hath
it forgiven

Let God alone on High be
judge,

Let from thine eyes His face
be hidden.

Forgive, so will He be forgive
me

O while on earth thou'rt liv-
ing

Let grace be all thy wealth,
that in His house

God shall reward thee with a
heavenly treasure

As thou dost melt to thee is
giv'n like measure

III.—Aria (Alto)

Be it here on earth thy care,

THE DAY OF REST

Sunday's Special Programmes.

From 2LO London and 5XX Daresbury.



Photo: L. J. P. P.

Broadcast Churches—XIX.

ST. JOHN'S CHURCH, PERTH,

from which a service will be relayed by Dundee and broadcast
from all Stations tonight at 8.0.

By the Rev. Walter B. Lee, Minister of St. John's, Perth

ST. JOHN'S Parish Church, Perth, was dedicated to St. John the Baptist in the dim distance. The church is so old that the date of its foundation is not known. Tradition gives the year A.D. 500, when the first church was built in Perth, and the present church stands on the ancient site. An entry in an old record definitely proves that the church was in existence in 1126, when the church, house, and tithes were presented by David I to the abbot and monks of Dunfermline. Another record tells us that in the days of Robert the Bruce the church was in so ruinous a condition that the King gave orders for its restoration.

Perth used to be the capital of Scotland, and St. John's was the church where royalty worshipped God. The assassination of James I at Blackfriars House was a misfortune to Perth, 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 Catholics, Presbyterians, and Episcopalians, but since the Restoration has been Presbyterian.

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

In 1918 a movement was started to restore the church, make one grand church out of the three into which, in previous 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 restoration and as the War memorial for the County and City of Perth. Under the skill and genius of Sir Robert Lorimer, with the generosity of Lord Forteviot and the help of many in the county and city, St. John's is now a beautiful—even a magnificent—church. It is Gothic in architecture, cruciform in shape, of fine proportions, beautiful in design, and is adorned with costly carvings and some good glass windows.

A noteworthy feature in St. John's is the shrine, or chapel of memory—the Cenotaph of Perth. It was built in the last few years, and serves to mark the commemorative object of the Restoration just completed. In it there is a richly mounted frame containing a panel with an inscription. Scrolls are carried on the surrounding frame to remind future generations of the far-flung operations of the War of 1914-1918. Beautiful symbolic work has been introduced. The Coats of Arms of the City and County have been included in the carved stone work, and these 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 3,669 men who died in the War. To the left of the shrine there is a figure in bronze of John the Baptist, 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 hundred years. It now claims 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 and a sacred edifice worthy of its history as of its dignity, and revealing that in Scotland neither the generosity nor the craftsmanship of Northern Britain is dead, but that still Scotland remembers the pit out of which it has been dug, and gives the glory to God.

8.0

A SERVICE FROM ST. JOHN'S CHURCH, PERTH

World good seed freely sow

Soil to tend thy harvest grow-
ing,

So shall thou for Heaven pre-
pare.

He that good seed freely
soweth

To the harvest gladly goeth.

IV.—Recitative (Bass).

The love of self is vanity. From
out thine eyes

First see that thou the heathen
rejoicest

Ere thou thy neighbour's tiny
mote reproveth.

Within his eye that thou may'st
see

And though thy neighbour sin-
less may not be.

Remember thou, no angel art
thou.

From thine own sin depart
thou!

For when a blind a blind man
seeth

And guidance too he needeth,
So they must fall, he and his
brother.

They do but o'er throw one an-
other

V.—Aria (Bass)

Thus shall the Christian do—
To worship God and know Him,

A faithful love to show Him,

Nor ever judge his neighbour;

Nor waste another's labour

The poor and needy tending

For them his treasure spend-
ing;

That pleasest God and
kind too

Thus shall the Christian do

VI.—Chorus

To thee I call, O Christ my
Lord

Hear me, O Love unbounded;

Give me the grace to keep Thy
word,

Nor let me be confounded.

Thy way I'd go, to Thee
above,

Where no ill may betide me

Thou beside me

My neighbour I would love;

And do Thy will, O guide me.

(The Back Cantata for next Sunday
is No. 6—'Bless' be and 'Bless'
with us)

8.0 A RELIGIOUS SERVICE

Relayed from St. John's Church,
Perth

S.B. from Dundee

Metrica, Psalms, No. 121

Prayer

Antiphon Gloria in Excelsis

Scripture Lesson

Proverbs and the Lord's Prayer

Hymn, 'Gloria in Excelsis' (No. 121)

ROSE, No. 418

Address by the Rev. J. EASTMONT

A AND P. D. D. D.

Hymn, 'Glory be to God the Father'

(C.H., No. 10—R.C.H., No. 7)

Benediction

(For 8.45-10.30 Programme see
opposite page)

10.30

EPILOGUE

'Joy.'

(For details of this week's Epilogue
see page 635.)

MONDAY, JUNE 24

5GB DAVENTRY EXPERIMENTAL

481.3 M. 623 KC.
TRANSMISSIONS FROM LONDON STATION WHERE OTHERWISE STATED.

4.0 LOZELLS PICTURE HOUSE
ORCHESTRA
Conducted by A. E. PARSONS
(From Birmingham)
Overture, 'T. 36' Mozart
Selection, 'Merris England' German
Xylophone Solo, 'Liebesfreund' (Love and Friendship) Kreisler
(Soloist, LESTER LEWIS)
The Parade of the Tin Soldiers Jense!

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

5.30 The
Children's Hour
(From Birmingham)

ON MIDSUMMER
NIGHT, a Play
by
GLADYS JOINER
Songs by MRS
JOHN PALMER
Soprano
ELITH PENNELL
(Flute)

6.15 'The Firm
News'
TIME SIGNAL,
C. PENNELL,
W. PATTER,
F. B. CART,
FIRST FEDERAL
NEWS BULLETIN.

6.30 Light
Music
(From Birmingham)

THE HERMING-
HAM STUDIO
ORCHESTRA
Conducted by
FRANK CASTELL
CHATTER Y
INGRAM (Con-
tralto)
ELITH PENNELL
(Flute)

ORCHESTRA
Overture, 'H I
was King'
Adam

CHATTER Y INGRAM
The Land of the Air arr. Gould
The Swan } Grieg
I love thee }

ORCHESTRA
Fantasia, 'Norma' Bellini, arr. Schreiner

FOUR PENNELL
The Fairy Tale Rameau, arr. Revell
For I have On the Water } Gaudier
Allegro Scherzando }

ORCHESTRA
Sample Ave Thomas
The 'Jimmy Sale' Rag Wood

CHATTER Y INGRAM
Were you there? (Negro) arr. Burleigh
Ind. it is hard }
Is so awful if the Roses Coveridge-Taylor
The Star Rogers

ELITH PENNELL
Intermezzo Anderson
Ave Velasquez Donpler

ORCHESTRA

Sure Spanish Dances' Morzkowski
APART from its own native music, in which the country is especially rich, Spain has been responsible—though it is a responsibility which the country may not always be willing to accept—for much so-called Spanish music in which composers of other races have sought to capture its unique charm. In fact, they would no doubt tell you that these were somewhat superficial imitations, in the same way in which the other races despise all attempts by the mere Spaniard to understand their idiom. But Spanish or no, the result is very often gay and sparkling

in its way, something of the very best of which one can say is that the sunny South.

Morzkowski, brilliant pianist, teacher, composer and conductor who is probably best known for his best work, and best work for his bright and sparkling music for piano and orchestra, frequently made use of the vivid Spanish rhythms, and this Suite of Dances is among the most successful pseudo-Spanish music of the present time. It is more than a mere imitation of the air currents it does, indeed, capture something of the spirit which animates the genuine dances of Spain.

8.0 A PIANO-FORTE
RECITAL

by KENDALL
TAYLOR

Prelude in B Flat (Op. 23) Rachmaninov
Prelude in E Flat (Op. 23) Medtner
Conte (Fairy Tale) in E Minor Ravel
Ondine (Water Sprite) Debussy
Toccata Liszt
Etude (Study) de Concert Chopin
Etude (Study) in A Minor, Op. 25
Etude (Study) in C Sharp Minor, Op. 10
Scherzo in B Minor, Op. 20

8.30 'The Swallow'
(Puccini)

A LYRIC COMEDY IN THREE ACTS
English Libretto by D. MILLAR CRAIG
Relayed from the Parlophone Studio
(For full details see London Programme on page 628)

9.15 Interval

9.25 'The Swallow' (Continued)

10.5 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.30-11.0 'The Swallow' (Continued)

(Monday's Programme continued on page 628.)



'THE SWALLOW.'

A scene from Puccini's Opera which is being broadcast from 5GB tonight at 8.30.

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HARVEY GRACE.

7.45
A LIGHT
PROGRAMME
OF REQUESTS

10.15 a.m. THE DAILY SERVICE

10.20 (Dauntrey only) TIME SIGNAL, GREENWICH.
WEATHER FORECAST

10.45 'Some Summer Sweets'

11.0 (Dauntrey only) Gramophone Records
Miscellaneous

12.0 ORGAN RECITAL

By EDGAR T. COOK

(From Southwark Cathedral)
CLAYTON CURRIE (Soprano)

EDGAR T. COOK

Concerto No. 3 in G Minor (1st Part) Handel
Adagio—Allegro; Adagio—Allegro

CLAYTON CURRIE

I know that my Redeemer Liveth ('Messiah')
Handel

EDGAR T. COOK

Fantasia on 'Adeste Fideles' Henry Joy
Variation on 'Heartsease' Geoffrey Shaw

CLAYTON CURRIE

Madrigal Mary Boughton

EDGAR T. COOK

In any ... Schubert
Toccata and Fugue in G ... Parry

1.0 LIGHT MUSIC

ALPHONSE DU CLOS and his ORCHESTRA
from the Hotel Cecil

2.15 Dauntrey only

Experimental Transmission of Still Pictures
By the Pictograph Process

4.0 LIGHT MUSIC

Laura Lee's ORCHESTRA

Conducted by ARNOLD BAX
from the Shepherd's Bush Pavilion

4.45 Dance Music

JACK PAYNE and THE R.B.C.
ORCHESTRA

WIMBLEDON TODAY

Running Commentaries on Centre
Court Matches will be relayed from
the All-England Lawn Tennis Club,
Wimbledon, at intervals between
4.0 and 6.0 p.m. Definite times for
these broadcasts cannot be stated,
owing to the necessity for minor
alterations in the programme of
arrangements at Wimbledon.

5.15 THE CHILDREN'S HOUR

Selections by Sir MAURY (LONDON) GUARDIAN'S
SCOTT BAND (Winners of the Boys' Brass Band
Championship in the Southern Counties Contest)

'The Arrow from White Dog's Quiver,' from
'Long Lance' (Chief Buffalo Child Long Lance)
Story Music, II, The Dream of Hansel and
Gretel (Humperdink) with the story told by
Patricia Selous

6.0 Poetry Reading

POEMS by EDMUND BLUNDEN read by Mr.
ROBERT HARRIS

6.15 'The First News'

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

MOZART STRING QUARTETS

Played by

THE INTERNATIONAL STRING QUARTET

TUESDAY, JUNE 25
2LO LONDON & 5XX DAVENTRY

(358 M. 834 KC.)

(1,562.5 M. 192 KC.)

7.0 'Holidays at Home and Abroad' VII, Mr.
H. V. MONTAG. 'A Holiday in Scotland,' II

7.15 Musical Interlude

7.25 The History of English Letters

'Six Types of Tudor Prose'

III, 'Philosophic Prose—Bacon,' by Mr. T. S.
ELIOT

THE Shakespeare Bacon controversy apart, no
one would deny the importance of the prose of
Bacon's essays and philosophical works as a
milestone in English literature. After the
flowery meads of Sidney's *Arcadia*, and other
early Elizabethan romances, Bacon's exact and
terse adequate prose is like a firm highway.



FRANCIS BACON,

one of the titanic figures of Elizabethan
England, statesman, philosopher and essayist.
Bacon's prose is the subject of Mr. T. S.
Eliot's talk tonight in his series 'Six Types
of Tudor Prose.'

Its only obvious ornaments are the many
classical stories and comments brought in by
way of illustration. It is a matter to
give as exact and lucid an expression as possible
to the hard thinking that underlies it; never
thick, an innate majesty of rhythm underlies
its austerity—a rhythm born of splendour of
thought rather than of splendour of imagery.
Bacon's importance in the development of
English prose is Mr. Eliot's theme to-night.

7.45 A Request Programme
of English Light Music

ALICE LILLEY (Soprano)

THE WIRELESS ORCHESTRA
Conducted by JESSE ANSELL

ORCHESTRA

Overture, 'A May Day' Haydn Wood
Suite, 'The Language of Flowers' Cowen

ALICE LILLEY and Orchestra

A Brown Bird Singing Haydn Wood
Spring's Awakening Sanderson

9.40
A CHAMBER
MUSIC
CONCERT

ORCHESTRA

Selection, 'The Gondoliers' Sullivan

ALICE LILLEY

The Stars Phillips

When'er a snowflake leaves the sky

Lisa Lehmann

I heard you singing ... Eric Coates

ORCHESTRA

Selection, 'The Maid of the Mountains'

Suite, 'Rustic Revels' Fraser-Simson

Fraser-Simson

8.0-8.30

Dauntrey only

'The Foundations of Character'

III, 'The Raw Material of Character,' by
Mr. Z. F. W. L.

9.0 'The Second News'

WEATHER FORECAST, SEASIDE NEWS, NEWS
BULLETIN

9.15 Sir Walford Davies

'Music and the Ordinary Listener'

Eighth Series. Handel at the Harpsichord.

9.35 Local Announcements; (Dauntrey only)
Shipping Forecast and Fat Stock Prices

9.40 Chamber Music

MATILDE VERNE (Soprano)

FLORENCE HEWITT (Soprano)

and

BARBARA J. DAVENPORT

OLGA KALWADA (Soprano)

MATILDE VERNE has been a distinguished figure in
the music of London as soloist, as chamber music
player, and as teacher, for a good many years.
The second of three brilliant sisters, she was a
favourite pupil of Madame Schumann.

Her husband, a Hungarian on his father's
side and Spanish on his mother's, made his first
appearance in London before he was out of his
teens. Though he has visited this country less
often than some Continental artists, he enjoys
the reputation of being in the very front rank of
the composers of today.

To-day, the biennalist, in a comparative
new and young concert world, having
acquired a reputation with the Royal
Academy of Music, so recently as January of
1928, his brilliant success on that occasion
must be fresh in the memory of music lovers.

HERBERT, BARBARA, and MATILDE VERNE

Trio in D, Op. 70, No. 1 Beethoven
Vivace con brio; Largo assai ed
pizzicato; Presto

THE two Trios which make up Opus 70, appeared
twenty years after the first of Opus 1. But
they are separated from the early works by an
advance in style far greater than that interval
suggests. They are Beethoven at the very
height of his powers, and before any of those
sombre qualities of mystery, such as we find
in the last String Quartets, for instance, had
begun to appear. As in the same year
(1804) as the first and sixth symphonies
year before *Fidelio*, they have all the vigour
and splendid dignity of these great works.

OLGA KALWADA
Hungarian Folk Songs

HERBERT, BARBARA, and MATILDE VERNE

Trio in A Minor Rued
Moderato; Pantomime; Finale

10.45-12.0 DANCE MUSIC

REG BATTEN and his BAND, from the NEW PRINCES
RESTAURANT

TUESDAY, JUNE 25

5GB DAVENTRY EXPERIMENTAL

482.3 M. 622 KC.

TRANSMISSION FROM LONDON EXCEPT WHERE OTHERWISE STATED

4.0 A Light Orchestral Concert

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTILL

Overture "A Midsummer's Night's Dream"

Mendelssohn

Solo: IOWA DE (Soprano) and TOM KENNEDY
H. MOIL (Bass)

8 d as the Night G. C.
Love Me Thy Hand ("Don Giovanni") M. C.

ORCHESTRA

First and Second Intermezzo

The Dance of the Camaristas

TOM KENNEDY

An Interlude

Harlequin Suite

The Crown of the Year

ORCHESTRA

Ballet Music, "Lakmé"

Delibes

SOPHIE ROWLANDS

Air de Lise (Lise Air) ("The

Prodigal Son")... Delius

The Lake Isle of Innisfree

Muriel Herbert

The Dreams of London

Eric Coates

ORCHESTRA

Selection, "Mignon"

Amelias Thomas, arr. Godfrey

SOPHIE ROWLANDS and TOM

KENNEDY

At Love's beginning

Liza Lehmann

TOM KENNEDY

The Fishermen of England

("The Rebel Maid") Phillips

ORCHESTRA

March, "The Queen of Sheba"

Gounod

5.30 THE CHILDREN'S HOUR

(From Birmingham)

"The Princess and the Peppercorn" by Idina Ray

Choir Songs by ALICE VAUGHAN (Contralto)

"Oh, Uncle, what a Surprise!" by Mabel Farnes

Songs by HAROLD CANBY (Baritone)

6.15 "The First News"

THE FIRST NEWS (BROADCAST) WEATHER FORECAST, FIRST GENERAL NEWS-BULLETIN

6.30 LIGHT MUSIC

PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA

From the Rivoli Theatre

7.30 DANCE MUSIC

JACK PAYNE and THE B.B.C.

DANCE ORCHESTRA

8.0 EDNA THOMAS

(Negro Spirituals)

8.15 Dance Music (Continued)

JACK PAYNE and THE B.B.C.

DANCE ORCHESTRA

9.0 A Dance Hour

Composed by WILLIAM LLOYD

For the Old Folks

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTILL

Waltz, "Queen of the North"

Lancers, "Heart of Oak"

Military Two-step, "Yip-i-addy"

Waltz Cotton

Waltz "Inspiration"

Quadrille, "Bonnie Dundee"

9.0 AN HOUR OF DANCES

The name of this once favourite quadrille has nothing to do with the kindly and hospitable city on the Tay. Distinguished and handsome as many of its buildings are and fine though its situation is on the shores of a noble estuary, it is not as a whole so obviously beautiful as to suggest the epithet 'bonnie' as the most strikingly suitable adjective to apply to it.

The reference is to Graham of Claverhouse, Viscount Dundee, one of the most romantic and heroic personages in the Scottish tradition, and indeed one of the most gallant figures in the whole of British history. In parts of Scotland, to be sure, there are families to this day where his name is still held up to execration for the ruthless way in which the law was enforced against the Covenanters under his regime. But in the light of recent researches it appears that he himself had no real responsibility for the brutal part of that persecution, and that he was actuated only by a lofty sense of his duty as a loyal soldier.

And, by all accounts, he was one whose bearing and soldierly character rightly earned the affectionate name of 'Bonnie Dundee'.

10.0 "The Second News"

WEATHER FORECAST

SECOND GENERAL NEWS

BULLETIN

10.15-11.15 A MILITARY BAND CONCERT

EGGERT STEFANSSON (Tenor)

THE WIRELESS MILITARY BAND

Conducted by E. WALTON

O. DUNNELL

Overture, "Russian and Lud-

mila"..... Olshka

Two Norwegian Dances (Nos.

1 and 2)..... Grieg



EGGERT STEFANSSON

is the vocalist in the Military Band Concert from 5GB tonight at 10.15.

Grieg, the first of the great composers to give Norwegian music a place of its own, and still today regarded as the representative of Scandinavian composers, traces his descent from a Scottish ancestor who spelt his name Grieg. Keenly interested in folk music of his own country, as he was, his music is all strongly Norwegian in character, and the simple melody and rhythm of his tunes have had much to do with their universal popularity.

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

The second, of daintier character, begins with a little tune on the oboe, suggesting a shepherd's pipe. It is a gorgeous moment, but on the whole is of a slight and more delicate texture.

EGGERT STEFANSSON

Aldrei radur Kaldalys

Icelandic Folk-song arr. Stefansson

Agnus Dei (Old Icelandic) arr. Stefansson

BAND

Characteristic Suite, Op. 8

(Grieg, arr. Gerrard Williams)

Introduction and Rustic Dance Intermezzo

Scherzando and Trio: Carnya

EGGERT STEFANSSON

E Canto il grillo (The cricket's singing)... V. Bili

Tarantella Sicca V. de Crescenzo

Island Song No. 1 arr. Stefansson

Icelandic National Hymn..... Stefansson

BAND

Irish Rhapsody, No. 1 Stanford

(Tuesday's Programme continued on page 626).

"SUMMER HOLIDAYS"

Following Mr. H. V. Morton's talk on Holidays at Home, secure a free copy of this illustrated programme of over 300 pages containing an infinite variety of holiday arrangements to suit all tastes and purses.

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Here is a very dainty camellia buttonhole—deightfully easy to make—only last night—exciting and a novelty which you or your friends will be delighted to wear. You can make one to match any frock. The materials required are a strip of Dennison Wax, Wire and Gimp Paper with Fine instructions, and at once you can make this charming buttonhole. Even your first attempt will be a success.

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(Use Block Letters)

Tuesday's Programmes continued (June 25)

5WA

CARDIFF.

823.2 M.
828 K.O.

6.15 S.B. from London

3.45 NATIONAL ORCHESTRA OF WALES
(Cantorfa Genedlaethol Cymru)Overture, 'Bail' *Balam*MAVIS BENNETT (Soprano) and Orchestra
Awake, ye Sylvan Elms (from the Walts, 'Wine
Woman and Song
Johann Strauss, arr. Stanford RobinsonORCHESTRA
Siegfried Idyll *Wagner*

This 'Siegfried Idyll' was written for a private performance, as a present to Wagner's wife. It belongs to the period when *Siegfried*, the third of the four big music dramas of the Ring, was almost completed. Wagner and his wife were living at Tribschen, near Lucerne, and there in 1869, their son Siegfried was born. It was this auspicious event which inspired this Idyll. Its composition and the rehearsals were kept a secret from Frau Wagner, and performed as a surprise to her outside the villa. Wagner himself

7.0 S.B. from Swansea

7.15 S.B. from London

7.45 FRED H. CHAMBERS (Clarinet)

Les Allocations
M. P. 1001. 100
1000

8.0

The Super Six

'Salad'

A Mixture of M. S. and M. S.

Under the direction of SIDNEY EVANS

CLIFFORD BROWN

CLIFFORD BROWN

FRANK EVANS

DAVID EVANS

HERBERT SIEG

SIDNEY EVANS



Particular
people
prefer to say

Player's
please



N.C.C. 272



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

conducted, and the faithful Hans Richter took the trumpet part. Scored for a comparatively small orchestra, the little piece is based on themes which are with one exception taken from the music drama of *Siegfried*. The one exception is an old German Cradle Song which Wagner adopted with the highest effect.

MAVIS BENNETT
Where'er a snowflake leaves the sky
Love's Philosophy *John Keats*
The Sloop Voyage *Frederic Sharpe*ORCHESTRA
Suite, 'Nautical Scenes' *Fletcher*MAVIS BENNETT and Orchestra
Broods of the Night ('Il Trovatore') *Verdi*ORCHESTRA
Symphonic Poem, 'Phaeton' *Saint-Saëns*

5.0 Mr. J. MADDOX YOUNG, 'Rural Community Councils—II, Corporate Life in the Villages.'

Village life is famous in fiction for stormy scenes and outrageous scandal lying under peaceful exteriors and amidst idyllic surroundings. It is one of the triumphs of the Rural Community Councils' movement that corporate life in villages is being renewed.

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

9.0 S.B. from London

9.35 West Regional News

9.40-12.0 S.B. from London

5SX

SWANSEA.

823.2 M.
1,040 K.O.

3.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Egwyl Gymraeg

Pynciau's Dydd yng Nghymru
Gad

Yr Athro E. E. HUGHES

A Welsh Interlude

Current Topics in Wales

A Review, in Welsh, by

Professor E. E. HUGHES

7.25 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.35 S.B. from Cardiff

9.40-12.0 S.B. from London

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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 mid-air 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

(Manchester Programs continued on page B37.)

8.35
A FARCE
IN
ONE ACT

FRIDAY, JUNE 28
2LO LONDON & 5XX DAVENTRY
(158 M 8:48 BC) (1552 M 10:23 BC)

10.30
FOURTH ACT
OF
'LA BOHÈME'

Act IV of LA BOHÈME from Covent Garden

The Last Night of the Covent Garden Season, 1920

10.15 a.m. THE DAILY SERVICE

10:30 (Dinner only) TIME SETS A.I.
LIL' ENVOY; WEATHER F.M.

10-45 Mrs. VERA NELSON F.
A Complete Director
(for 18, 00)

110 (Dorset only) Gramophytum
Mammillaria

12.0 A Sonnet Recital
JEAN FURNESS (Poet)
LETTY H. MEY (Piano solo)
Soprano: H. Meyer. — Saint-Saëns

Organ Recital:
 H. LEONARD B. WARNER
 100 S. 1st St., St. Louis, Mo.

10:15 Light Music
11:15 and 12:00 Opera
From the Max Baer Hotel

255 A Sale at 'Christie's'
See below

40 CAPTAIN H. G. AMERS and
his HAND
removed from the Central Court.
1000 N. 10th St. N. 10th St. N. 10th St. N.
dition, Newcastle-on-Tyne

4.15 A Concert
from the
North-East Coast Exhibition
S.B. from Newcastle



WIMBLEDON TODAY
 Retaining Commentaries on Centre Court Matches will be relayed from the All-England Lawn Tennis Club Wimbledon, at intervals between 4.0 and 6.11 p.m. Definite times for these broadcasts cannot be stated owing to the unavoidable uncertainty of arrangements at Wimbledon.

5.15 **THE CHILDREN'S HOUR**
 "Policinelle" (Mazzanti) and
 other Violoncello Solos played
 by ALTON E. L. M. E.
 The Story of Mr. Wiggins and
 the Hay-Rick² (Oliver Bowman)
 Story of a (V). "Fairy Trump
 pet" (Merrill-Kamphaus), with the
 story told by PERRY SCHULTZ

Intercept

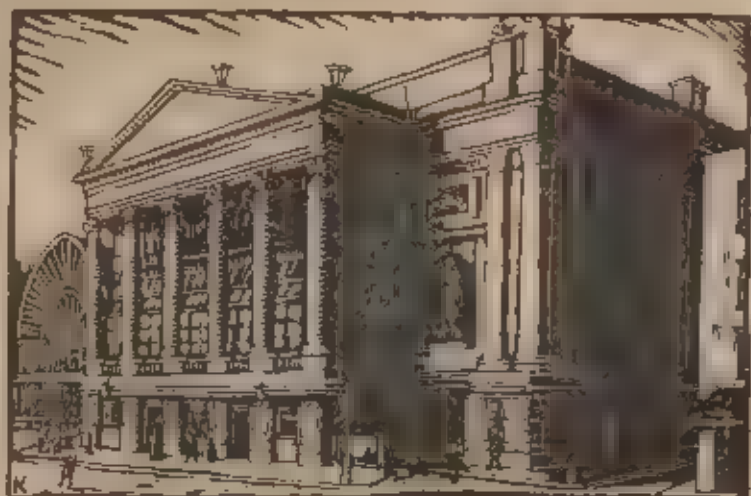
6.15 *The First News
TIME SIGNAL GREENWICH
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN

0.30 Ministry of Agriculture Fort
nightly Bulletin

6.45 THE FOUNDATIONS OF MUSIC
MOZART STRING QUARTETS
 Played by
THE INTERNATIONAL STRING
QUARTET

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

7.13 Musical Interlude



WITH the last notes of Puccini's favourite opera, another brilliant season of International Operas at Covent Garden comes to an end.

The scene is the attic of the Bohemians, as in Act I. Rudolph and Marcel are longing for the sweethearts with whom they quarrelled, and Rudolph sings "Ah Mimi, fickle-hearted," addressing the little pink bonnet he had bought as her Christmas present. The four friends make merry over their scanty meal, treating it as a fanciful banquet, and then Musette enters with the news that Mimi is dying. Rudolph rushes out to bring her in, and the others hasten to sell everything they can, to buy comforts for the sick girl. Colline the philosopher addresses his old cloak in the well-known "Song of the Coat" before hurrying to part with it. Rudolph and Mimi are left alone, and the Opera finishes with their reconciliation and Mimi's beautiful farewell.

7 25 'Some Makers of Modern Politics
III, Palmer's and New Ideas of the Electorate.'
by Mr. B. H. Garzon

DANCE MUSIC
A Special Programme
by JANE PAYET
and THE B.B.C. DANCE ORCHESTRA

835 'The Blue Daffodil'
A Fable in Our Age
Written for broadcasting by ELLA HAY HOWE
Benjamin Penrose—takes three gardening!
Daphne Penrose, his niece and ward—who doesn't!
Matilda, his perky maid—who doesn't either!

Interlude, "Over the Hills", . . . Herbert Bedford

The Mocking Fairy Keel
 Love is a Babel Parry

Overture, 'The Rival Poets'

Suite, No. 2, 'The Wand of Youth' *Sigw*
March: The Little Bells; Moths and Butterflies;
Olden's Fountain Dance; The Tame Bear;
Wild Bears.

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

11.4 DANCE MUSIC

THE PICCADILLY PLAYERS
Directed by AL STARITA, and
THE PICCADILLY GRILL BAND,
directed by JERRY HOFF, from
the PICCADILLY HOTEL.

11.15 JAY WHIDDEN'S BAND, from
the CARLTON HOTEL

12.0-12.15

Experimental Transmission of Still Pictures by the Fulgograph Process

(Friday's Program continued
on page 640.)



Andrews offer £250 + 267 other CASH prizes



TITLE COMPETITION

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

Can you supply one?

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

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|-----------------------|-----------|
| 1st Prize | £250 |
| 2nd " | £100 |
| 3rd " | £50 |
| 5 Prizes of | £10 each |
| 10 " " " | £5 " |
| 50 " " " | £1 " |
| Two Hundred Prizes of | 10/- each |

COMPETITION CONDITIONS:

Write your title or sentence on a sheet of notepaper and your name and address in BLOCK LETTERS in the bottom right-hand corner.

Attach to the paper DISC from either tin of Andrews Liver Salt and post to arrive not later than Saturday, July 6th, 1929.

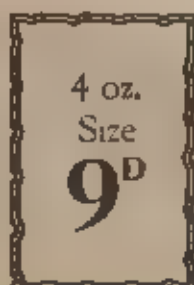
Address—ANDREWS COMPETITION,
Killingworth Place, NEWCASTLE-ON-TYNE.

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

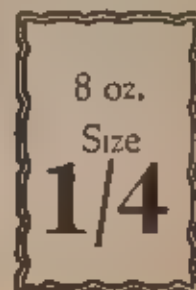
You may send in any number of entries, but each must be in a separate envelope giving your name and address, with an ANDREWS DISC attached.

The judges' decision must be accepted as final and binding. No correspondence can be entered into regarding this competition, and all entries remain the property of the Proprietors of ANDREWS LIVER SALT. In the event of a tie, prizes will be divided.

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Andrews Liver Salt



6.30 & 8.0
BIRMINGHAM
STUDIO
ORCHESTRA

FRIDAY, JUNE 28
5GB DAVENTRY EXPERIMENTAL

(42.3 M. 532 KC.)

TRANSMISSIONS FROM LONDON BECKETT WHILE OTHERWISE STATED

9.15
EDNA THOMAS
SINGING
SPIRITUALS

4.0 DANCE MUSIC
JACK PAYNE
and the B.B.C.
DANCE ORCHESTRA
PERSALL and STANBURY
(Entertainers at the Piano)

5.30 THE CHILDREN'S HOUR:
(From Birmingham)
* Peter and the Palace (by Lewis)
Songs by ESTHER COLEMAN (Contralto)
JAMES DONOVAN (Soprano)
* A Chat about Swimming, by PRECIVAL
HARDIDGE

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

6.30 Light Music
THE DORM NEHAM FELLOWS ORCHESTRA
Conducted by JOSEPH LEWIN
F. ALBION GREEN (Tenor)
DOROTHY DANIELS (Pianoforte)

ORCHESTRA
Overture, 'Euryanthe'
Waltz, 'The Sleeping Beauty'
F. ALBION GREEN
When through the Piazzetta
Ah! Moon of my Delight
My Lovely Gipsy
ORCHESTRA
Minuet
Duet, 'La Folia'
Scherzo in B Flat

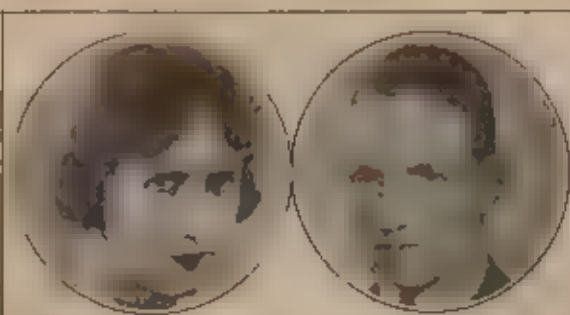
ORCHESTRA
Suite, 'Le Roi s'Amuse' (The King's Diversions)

Listeners' incidental music to 'Le Roi s'Amuse' was composed for a revival of the play at the Comedie Francaise in November 1922. In the form of a Suite, it has always been popular, though not quite rivalled by any of the other Suites which more than a dozen composers have distinguished place as a composer of charmingly dainty and graceful music. The Suite is a series of old-fashioned dances. The first is a Galliard, a stately measure in triple time, which was long a favourite in Court and 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 Galliard'.

It was always followed in the old days by the still more stately Pavane, and in the Suite Debussy followed that tradition. The next movement is the 'Scène de la Boutique' with a gracious flowing melody for the Violoncello. The next has the name of Lesquercaude, a courtly movement in long, dignified measures; it is followed by a Madrigal, with a dainty tune for the Violins and woodwinds. The last, and probably the best known movement is a Passepied, a dance of supposedly Breton origin, which was popular in the seventeenth and eighteenth centuries. It was a dance more than most of the old dances, and the example in this Suite has a merry, A brief return of the Galliard, the first movement, brings the Suite to a close.

F. ALBION GREEN
The Wagon
Come You, Mary
ORCHESTRA
Ballet Music, 'Faust'
Concert Study in A Flat

8.0 An Orchestral Concert
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA
Leader, FRANK CANTER
Conducted by JOSEPH LEWIN



ESTHER COLEMAN and WILLIAM PRIMROSE are the soloists in the Orchestral Concert from Birmingham tonight, at 8.0

ESTHER COLEMAN (Contralto)
WILLIAM PRIMROSE (Violin)
ORCHESTRA
Overture, 'Di Ballo' (The Ball)
ESTHER COLEMAN and ORCHESTRA
Egmont
WILLIAM PRIMROSE and ORCHESTRA
Romance in G
Poem

Introduction and Rondo Capriccioso
ESTHER COLEMAN
When thou art dead
If I ever have one for me (by George)...
The Harvest of Sorrow
ORCHESTRA
Summer (The Seasons)...
This Symphonic Suite is always popular wherever it is played. In every way an important work, dignified in design and admirable in the craftsmanship, it is all fresh and wholesome music, set forth the ideas of its subject in the happiest way. In its melodious grace and its rhythmic vigour, listeners will easily discern some kinship with the well-known dances from the music for the Shakespeare plays, and the whole work is, in the best sense of the word, English in conception and character.

9.15 EDNA THOMAS
(Negro Spirituals)
9.30 A Story Reading
10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15-11.15 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by AL STARRA,
and THE PICCADILLY GRILL BAND, directed
by JERRY HOBY, from the PICCADILLY HOTEL



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Friday's Programmes continued (June 28)

5WA CARDIFF. 228.2 M. 828 KC.

12.0-1.0 London Programme relayed from Daventry

2.15-3.15 app. London Programme relayed from Daventry

4.0 Newcastle Programme relayed from Daventry

5.15 The Children's Hour

6.0 Miss ESTYLS NEWBERRY: 'Tales from Tibet'—II. How Tresho, the wicked King, was redeemed and how the King's son subdued the nine-headed Tigu.

6.15 S.B. from London

7.45 **A CONCERT**
Relayed from the Priory Park, Taunton

WALTER GLYNNE (Tenor)
RONALD GOUDLEY (Blind Entertainer, Pianist and Songster)
BLAZE HILL (Soubrette)
THE BAND OF THE 2ND BATT. THE SOMERSET LIGHT INFANTRY (Prinos Alberts)

(By kind permission of the Commanding Officer, Lt.-Col. V H B MAJENDIE, D.S.O., and Officers, Bandmaster, A. E. JAMES)

9.0 S.B. from London

9.30 West Regional News

10.35-11.0 S.B. from London

5SX SWANSEA. 288.5 M. 1040 KC.

4.0 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.15 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.30 S.B. from Cardiff

10.35-11.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1040 KC.

4.0 Newcastle Programme relayed from Daventry

5.15 London Programme relayed from Daventry

6.15-10.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 288.5 M. 1040 KC.

2.55-3.15 London Programme relayed from Daventry

4.0 Newcastle Programme relayed from Daventry

5.15 The Children's Hour
ALL THE LATEST

A great news bulletin full of Wonder Items will be despatched to you

6.0 London Programme relayed from Daventry

9.1-11.0 S.B. from London (9.30 Forthcoming Events, Local News)

22Y MANCHESTER. 278.5 M. 703 KC.

4.0 THE NORTHERN WIRELESS ORCHESTRA

Overture 'Le Caid' Ambrose Thomas
The Pagoda Bratten

MARGARET WILKINSON, Concertina

Lament of Isis Banstock
Juno Quiller

O Flower of all the World Woodfarde-Pausten

ORCHESTRA

Melody in F Hubert
Nocturne for Striaga, Op. 17 Speer
Fantasy, 'A Modern Cinderella' Eron-Murden

MARGARET WILKINSON

Les Deux P. Chau des Reys
The Golden Swan (My dear and true one) Sanderson
The Glory of the Sea

ORCHESTRA

Selection, 'The Belle of Mayfair' L. and S. Wood
March, 'The Mad Major' J. Ford

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

6.0 'Roaming Abroad'—V, Miss M. CALDWELL, Germany

6.15 S.B. from London

7.45 **Orchestral Music and a Yorkshire Play**

THE NORTHERN WIRELESS ORCHESTRA

Three Dole Dances } Arthur Wood
Suite, 'My Native Heath' }

'The Spanish Lady'
by
DOROTHY L. NA RACE-LEWIS
Scenes
In the cabin of Morgan's sloop
Time: About the middle of the seventeenth century

ORCHESTRA

Three More Dole Dances Arthur Wood

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

9.35 **An Orchestral Concert**

THE NORTHERN WIRELESS ORCHESTRA

Suite, 'The Two Pigeons' Macalister
The Two Pigeons Macalister
Suite, 'L'Enfant Prodigue' ('The Prodigal Son') Macalister

10.15-11.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 245 M. 735 KC.

4.0 Captain H. G. Anson and his Band send from the ship at sea, 'The Two Pigeons' Macalister
The Two Pigeons Macalister
Suite, 'L'Enfant Prodigue' ('The Prodigal Son') Macalister

5.15 The Children's Hour

6.0 'Roaming Abroad'—V, Miss M. CALDWELL, Germany

6.15 S.B. from London

7.45 S.B. from Newcastle

9.0 S.B. from Newcastle

9.30 S.B. from Newcastle

10.35-11.0 S.B. from Newcastle

2BD ABERDEEN. 312 M. 684 KC.

4.0 Evening News from 4.0-4.15

4.15-4.30 The Children's Hour

4.30-4.45 The Children's Hour

4.45-5.00 The Children's Hour

5.00-5.15 The Children's Hour

5.15-5.30 The Children's Hour

5.30-5.45 The Children's Hour

5.45-6.00 The Children's Hour

6.00-6.15 The Children's Hour

6.15-6.30 The Children's Hour

6.30-6.45 The Children's Hour

6.45-7.00 The Children's Hour

7.00-7.15 The Children's Hour

7.15-7.30 The Children's Hour

7.30-7.45 The Children's Hour

7.45-8.00 The Children's Hour

8.00-8.15 The Children's Hour

8.15-8.30 The Children's Hour

8.30-8.45 The Children's Hour

8.45-9.00 The Children's Hour

9.00-9.15 The Children's Hour

9.15-9.30 The Children's Hour

9.30-9.45 The Children's Hour

9.45-10.00 The Children's Hour

10.00-10.15 The Children's Hour

10.15-10.30 The Children's Hour

10.30-10.45 The Children's Hour

10.45-11.00 The Children's Hour

2BE BELFAST. 302 M. 684 KC.

12.0 Overture 'Le Caid' Ambrose Thomas
The Pagoda Bratten

MARGARET WILKINSON, Concertina

Lament of Isis Banstock
Juno Quiller

O Flower of all the World Woodfarde-Pausten

ORCHESTRA

Melody in F Hubert
Nocturne for Striaga, Op. 17 Speer
Fantasy, 'A Modern Cinderella' Eron-Murden

MARGARET WILKINSON

Les Deux P. Chau des Reys
The Golden Swan (My dear and true one) Sanderson
The Glory of the Sea

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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 Llanelly.

A CONCERT in honour of the Gorsedd Proclamation Ceremony of 1935, which is to take place at Llanelly in 1936, will be broadcast by Swansea from the Market Hall, Llanelly, and relayed to Cardiff on Tuesday, July 2, at 7.45 p.m. It is customary to hold an evening concert after the annual Proclamation of the National Eisteddfod made within the Gorsedd of Bards. The Gorsedd stones used at the Proclamation ceremony represent the mineral wealth of the various counties of the Principality, and as far as possible, they are quarried from those counties. Stones are also used to represent the provinces of Wales, and one stone represents Welshmen abroad. The Ardudraud stone on the Lapan Stone. The Hanes Iorn which is presented to the Ardudraud 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 Proclamation, Welsh bands are gathered from all parts of the Principality, and the concert is usually arranged to give them an opportunity of hearing the best Welsh talent. The vocalists will be Elizabeth Hall Williams (soprano), Sarah C. Meredith (contralto), Griffith Williams (baritone), and Sydney Charles (tenor). The National Orchestra of Wales is to make its first appearance in a Proclamation

Territorial Church Parade.

A TERRITORIAL Church Parade will be relayed from the Cathedral, Bristol on Sunday, June 30, at 7.30 p.m. The address will be given by the Rev. G. F. Helm, M.C., Senior Chaplain, Southern Command Territorial Army. Later, a concert by the Cory Silver Band, conducted by J. G. Dobbing will be broadcast from the Cardiff Studio.

Choral and Orchestral Concert.

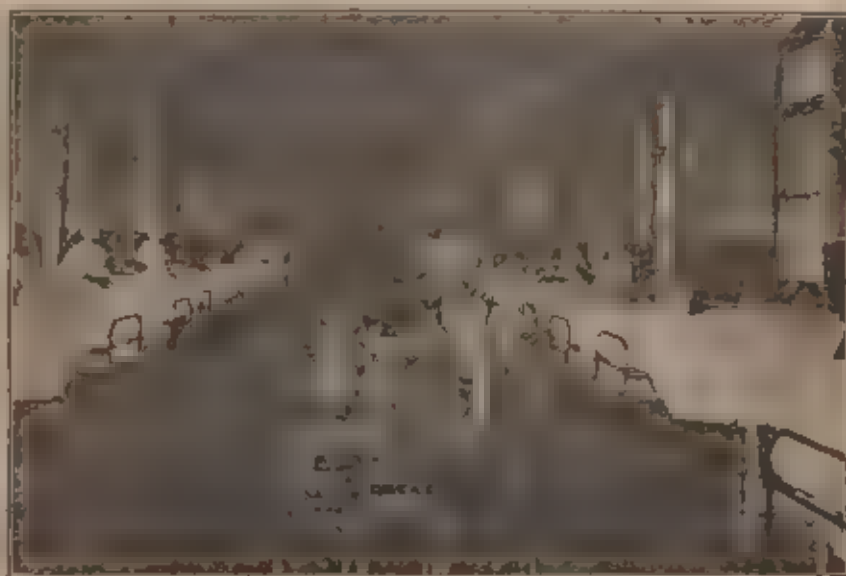
THE Cardiff University Students' Madrigal Society, conducted by W. G. Williams, will contribute three groups of madrigals to a choral and orchestral concert in which the National Orchestra of Wales will take part, on Sunday, June 30, at 9.15 p.m. An interesting episode occurred in connection with the last broadcast by the Cardiff students. The Madrigal Society of the Bristol University Students had a day's outing to Cheddar and listened to the Cardiff Society's broadcast from a local hotel. They were not only interested but critical, as they were broadcasting themselves a few weeks later. They were unanimous in their praise of the performance, and wrote to the conductor to say how much they had enjoyed it. It is proverbial that artists take business holidays, and this was as welcome as it was unexpected.

A Journalist in America.

A TALK entitled 'A Journalist in America' will be given by Mr. W. J. T. Collins on Saturday evening, July 3, at 7.0 p.m. Mr. Collins was one of a delegation of British journalists who visited America in October and November last year as guests of the Carnegie Endowment for International Peace.

Wood-Carvers of Wales.

MR. IORWERTH C. PEATE takes 'Wood Carvers' as the subject of his talk on the Old Welsh Crafts on Tuesday, July 2, at 7.0 p.m. Mr. Peate tells us that wood-carving was a favourite craft in rural Wales, but that it should be looked upon more as a hobby than as an industry. It manifested itself especially in the making of intricate love-spoons which were especially popular in North and West Wales. Love-spoons were the gifts of Welsh lovers to each other and devices of all sorts were carved on the panels of the spoons. They were often so large that the bowl of the spoon was quite out of proportion.



THE WARE WARD OF THE CARDIFF ROYAL INFIRMARY.

the largest hospital in Wales, on behalf of which the Rev. D. J. Jones, Vicar of Roath, is broadcasting an Appeal from Cardiff on Sunday, June 30. This ward was opened last year in response to a special appeal for 100,000 shillings.

Down on the Farm.

An interesting talk on 'A Woman's experience in war-time' will be given by Mrs. Howard Rowlands in the Cardiff Studio on Monday, July 1, at 4.45 p.m. 'The Talks I am to give,' says Mrs. Howard Rowlands, 'describe some of the humours of life on a farm from the point of view of a (temporary) farmer's boy, who sampled every sort of job from cleaning out pigsties to driving bulls to market.' She will give two further talks on July 8 and 15. By the way, this is not the first time listeners have heard of the work of Mrs. Rowlands on the microphone, for her play, *Seasons for Luck*, was recently broadcast from Cardiff. She obtained the local colour for this play and for her other writings from the experiences about which she will tell in her talks.

A Concert from the Bristol Zoo.

A CONCERT will be relayed from the Zoological Gardens, Clifton, Bristol, on Thursday, July 4, at 7.45 p.m. The artists are Cyrladys Nash (soprano), Ronald Gourley (the blind pianist and entertainer), and Tommy Handley (entertainer). Philip Brown's Dominoes Dance Band will also play. This concert will be given during a fete arranged on behalf of the Children's Hospital and the Zoo. The Children's Hour will also be relayed from the same place, from 5.15-6.0 p.m.

An Appeal for the Cardiff Royal Infirmary.

An appeal on behalf of the Cardiff Royal Infirmary will be made at 8.45 p.m. on Sunday, June 30, by the Rev. D. J. Jones, Vicar of Roath. This hospital is the largest in Wales. It serves the greater part of the South Wales coalfield and is also the Teaching Hospital of the Welsh National School of Medicine. There are 380 beds in the main hospital, 100 in the maternity hospital, and 54 in the convalescent home, St. Michael's. Over 30,000 out-patients are treated annually in the main hospital alone, which, apart from the toll of accidents arising

from industry, has to bear a heavy burden of motor casualties. A tribute to the standard of work was paid a few years ago by the Medical Research Council in making it one of the small number of provincial hospitals to be entrusted with a stock of radium for the purpose of conducting research in cancer cases. The Rev. D. J. Jones, who will make the appeal, was Chaplain for some years at St. Michael's Theological College, and Vicar of Port Talbot for nineteen years. He succeeded Canon Beckas Vicar of Roath, and is on the Board of Management of the infirmary and a guardian of the Roath Ward. Mr. Jones took an active part in the work of the Roath Union while he was at Port Talbot.

Development of Rural Industries.

It is interesting to note that Mr. J. Maddox Jones takes 'Development of Rural Industries' as the subject for his talk on Radio Cardiff on Tuesday, June 2, at 5.0 p.m., as this is the day on which Mr. Iorwerth C. Peate

tells of the Old Welsh Crafts in the Welsh Interlude.

Commerce as a Career.

DR. J. STEPHENSON, Head of the Higher School of Commerce at the Technical College, Cardiff, gives a talk on 'Commerce' in the series on Careers on Friday, July 3, at 8.30 p.m. Dr. Stephenson was educated at Owens College, 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.Ba. in Economics of the London University. He is a Cobden and Shattellworth Prize-man in Economics and a 'Herbert Birley' Gold Medalist 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 Commercial Department of the Regent Street Polytechnic, London. He is the author of many interesting text books on economic and commercial subjects.

STEEP HOLM.

EMPIRE SHOPPING



IRISH FREE STATE Butter—Eggs—Bacon

The mild climate and rich pastures of Ireland are perfect for dairy farming. Irish cows, pigs and poultry are reared in the open fields under the healthiest conditions.

To these natural advantages the Irish Free State Government has added the most up-to-date methods of production and marketing. The creameries, where Irish butter is made, and

the grading and packing stations for eggs, are all subject to Government regulations, and are models of cleanliness and efficiency.

Fresh supplies of newly made Irish creamery butter and new laid eggs arrive daily in the shops. Ask for Irish Free State Butter—Eggs—Bacon, they are Empire produce of guaranteed quality.

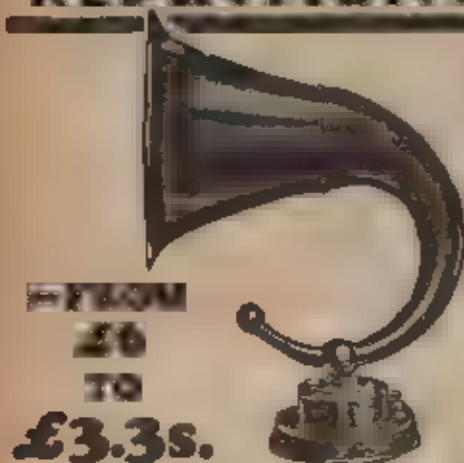
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BUTTER—EGGS—BACON*

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all reputable dealers.

SATURDAY, JUNE 29

5GB DAVENTRY EXPERIMENTAL

(482.3 M. 622 KC.)

THAT IS YOURS FROM 10.15 TO 11.15 P.M. (WEDNESDAY)

3.30

Vaudeville

(From Birmingham)

THE HYDE SISTERS in Light Songs and Harpody
GEORGE BUCK (Comedian)
GEOFFREY GIBSON (Saxophone)
CHRISTIE THOMAS and her Musical Glasses
He and She in 'Odds and Ends'
FREDERICK BROWN'S DOMINION LANCE BAND

4.30

Thé Dansant

(From Birmingham)

BILLY FRANCIS and his BAND
Relayed from the West End Dance Hall
FREDERICK BROWN'S DOMINION LANCE BAND

5.30 THE CHILDREN'S
HOUR

(From Birmingham)
'The Juggler and the
Kangaroo' by Barbara
Slough
LITTLE JAMES and
Entertain
CHRISTIE THOMAS and
her Musical Glasses
'The Old Cliff' by
FREDERICK BROWN'S DOMINION LANCE BAND

5.15 'The First News'

TIME SIGNAL, GREEN-
WICH WEATHER
FORECAST, FIRST
GENERAL NEWS
BULLETIN

8.30 MARGARET
AULETHORPE (Piano-
forte)

(From Birmingham)
Nocturne in
E Flat...
Waltz in A
Flat...
Waltz in D
Flat...
Chopin

6.45 A BAND
CONCERT

THE CITY OF BIR-
MINGHAM POLICE
BAND

Conducted by
RICHARD WARELL

Relayed from the Band Stand, Cannon Hill
Park, Birmingham

KATHLEEN GAMMON (Soprano)

BAND
March aux Flambeaux (Torch Dance)
Mazurka, arr. Ratford
Overture, 'Light Cavalry'... Supp.
Under the Lime Tree... Albanian Scenes
The Wine Shop... Massenet, arr. Straton

KATHLEEN GAMMON

Daffodils... Cyril Scott

BAND
Tone Poem, 'Norwegian Carnival'
Swendens, arr. Godfrey
Three Flower Dances... Black, arr. Godfrey
Schubert, 'Herculean Songs of Wales' arr. Kappay

KATHLEEN GAMMON
A Blackbird's Song... Cyril Scott

BAND
(First Solo. On the Stilly Night'
arr. Russell

(Soloist, P.C. Cook)

9.0

A Symphony Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA
(Leader, FRANK CAMPBELL)
Conducted by JAMES LEWIS
ASTRA DESMOND (Contralto)
HAROLD GRAY (Pianoforte)

ORCHESTRA

Solenn Overture
Grieg

ASTRA DESMOND and
Orchestra

Song Cycle, by
J. S. Bach
In Haven; Sabbath
Morning at Sea; Sea
Shanty Song; The
Swimmer, Where
Comes Love

HAROLD GRAY and
Orchestra

Concerto Grosso (for
Piano, Violin, and
Strings)... Bloch
Pavane, Dances,
Fugue

10.0 'The Second
News'

WEATHER FORECAST,
FIRST GENERAL
NEWS BULLETIN

10.15 Sports Bulletin
(From Birmingham)

10.30 Symphony
Concert
(Continued)

HAROLD GRAY

Two Arabesques... Debussy
Impromptu in G... Schubert

10.30 ORCHESTRA

Symphony No. 5 in E Minor ('From the New
World')
Adagio—allegro molto, Largo, Scherzo, molto
vivace, Allegro con Furco

11.15.45

Experimental Transmission of Still Pictures
by the Fultograph Process

WURLITZER

"The Living Organ"

IS REGULARLY BROADCAST FROM
5NO, NEWCASTLE — Havelock, Sunderland
5GB, BIRMINGHAM — Lancelotti Cinema
2LO, LONDON — Madame Tussauds
2BS, BELFAST — Cinema Cinema

Also played at London's leading Cinemas, including the
New Gallery, New Empire, Tivoli, Palace and
Madame Tussauds

WURLITZER, 53, KING STREET W.C.1

Saturday's Programmes continued (June 29)

5WA CARDIFF. 222.2 M.
825 KC.**12.0-12.45 A Concert**Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cordellia Gennadethol Cymru)

Symphony No. 8 ('From the New World') Debra

3.30 London Programme relayed from Daventry**5.15 The Children's Hour****5.55 London Programme relayed from Daventry****6.15 S.B. from London****6.30 Local Sports Bulletin****6.45 S.B. from London****7.0 S.B. from Swansea****7.15 Mr. N. V. H. Richards: 'County Cricket'****7.30 DESLYS AND CLARK**

(Syncopeated Harmony)

7.45 A Scottish ConcertRelayed from the Atholl Palace Hotel, Pitlochry
S.B. from Dundee

THE VAL OF ATHOLL PIPE BAND

HELEN OGILVIE (Solo)

Hail to, Hail to Hail to

The Gallant Weaver

Hush a ba, Birdie

Cam' ye by Atholl

I'm owie young too

merry yet

Mr. J. Michael Dick

The Bonnie Lass

The Bonnie Lass

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6.15 S.B. from London**6.30 S.B. from Cardiff****6.45 S.B. from London****7.0 Mr. D. RHYE PHILLIPS: 'Old Welsh Games'****7.15 S.B. from Cardiff****7.45 S.B. from Dundee (see Card 5)****9.0 S.B. from London****9.30 S.B. from Cardiff****9.55-12.0 S.B. from London****6BM BOURNEMOUTH.** 255.5 M.
1,040 KC.**12.0-1.0 A Gramophone Recital****3.30 London Programme relayed from Daventry****6.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)****5PY PLYMOUTH.** 255.5 M.
1,040 KC.**12.0-1.0 A Gramophone Recital**
of FRENCH AND ITALIAN MUSIC**THE ATHOLL PALACE HOTEL,**

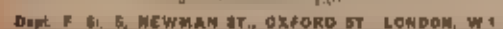
Pitlochry, situated among some of the most beautiful of Scottish scenery, from which Cardiff, Swansea, and Manchester are taking a Scottish Concert tonight at 7.45.

FRENCH**Overture 'Mignon' Andre Thomas****Pièce Heroïque (Hercule Ponce) Franck****Le coucou au fond des bois (The Cuckoo in the****depth of the woods) (The Carnival of Annan)****Chœur suivant la Pastorale (Chorus following****the Pastorale) ('L'Arlesienne') (The Marseillaise)****Anglais ('Serenade') (The Marseillaise)****Anglais ('Serenade') (The Marseillaise)****ITALIAN****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****Selection, 'Il Trovatore' Verdi****SSX SWANSEA.** 255.5 M.
1,040 KC.**12.0-12.45 S.B. from Cardiff****3.30 London Programme relayed from Daventry****6.15 S.B. from Cardiff****6.0 London Programme relayed from Daventry****6.15 S.B. from London****6.30 Sports Bulletin****6.55-12.0 S.B. from London (9.30 Items of****Local Information; Local Announcements; Sports Bulletin)****Save My's Programmes continued on page 648****OUTSTANDING
ITEMS FROM
THIS WEEK'S
PROGRAMME**

obtainable on

**'His Master's Voice'
RECORDS****LES PRELUDES** London Symphony
Orchestra D166 & D1617—Sunday
9.30, Daventry Ex.**CARMEN BALLETT MUSIC** Royal
Opera Orchestra, Covent Garden—C1424
Sunday 10.30, Daventry Ex.**LIEBESFLEUD** Kreisler—DB955—
Monday 4.0, London.**LONDONDERRY AIR**—Lauri
Kennedy—C1618—Monday 6.30, London.**ETUDES (Chopin)**—Bachhaus—
DB17.8—DB1179—Monday 8.0,
London.**MASTERSINGERS OVERTURE**—
State Opera Orchestra, Berlin—D1314—
Wednesday 7.0, Daventry Ex.**LOVE WENT A-RIDING**—Tudor
Davies—E4.4—Wednesday 7.10,
Daventry Ex.**JEWELS OF THE MADONNA**—In-
termezzo Mark Hambourg—B2475
Tuesday 4.15, Daventry Ex.**FAUST—Ballet Music** Royal Opera
Orchestra, Covent Garden—C1452
Friday 7.30, London & Daventry.**VAISE IN A FLAT (Chopin)**
Pachmann—DB931—Saturday 6.30,
Daventry Ex.**MADAM BUTTERFLY—Love Duet**
—Sheridan & Percie—DB11.9
Monday 8.0, London.**INVITATION TO THE WALTZ**
Conci—DA555—Wednesday 4.20,
Daventry Ex.**WERE YOU THERE?**—Paul
Robeson—B2.26—Monday 7.15, London.**AM I MOON OF MY DELIGHT**
—Tudor Davies—D1283—Friday 6.30,
London & Daventry.**MY LOVELY CELIA**—Browning
Mummary—B2464—Friday 6.30, London
and Daventry.**HEJRE KATT**—Menges—D1223—
Wednesday 9.40, Daventry Ex.**INTRODUCTION & RONDO**
CAPRICcioso—Cheney—A2897
Friday 8.0, London & Daventry.**SYMPHONY IN E MINOR** From
the New World—Royal Albert Hall
Orchestra—D1250 to D1254—Saturday
10.30, Daventry Ex.**GREATEST ARTISTS—
FINEST RECORDINGS**

Equation 7 is used to calculate the amount of oxygen consumed by the system.



2d. World-Radio 2d.

NATIONAL ELECTRIC
COMPANY

Home, Health, and Garden.

STAMMERING CHILDREN AND HOW THEY CAN BE HELPED.

By Miss E. C. Macleod.

BV I mean that kind of speech in which the words seem to get stuck at all, and the speaker is looking thoroughly unhappy, and trying hard to force the words out, until at last they do come with a rush and a jerk. Sometimes all goes well at the start, and then suddenly he sticks and stumbles, and sometimes again the whole sentence is a series of jerks, several words at a time, very quickly. These are the chief kinds of stammer, but usually each sufferer has a few special tricks of his own, such as pulling his ears, stamping his foot, or some other trick which he hopes will help.

Let us try for a few minutes to put ourselves in the position of a stammerer and then we shall 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 get worse and worse, although there is nothing actually wrong with their speech organs. The trouble is that they are using these organs wrongly, and until they learn to use them properly the stammer will continue.

We must remember that a stammerer is usually very intelligent, with an active brain, for stammering is found in dull-witted people. Imagine, then, the feelings of a bright, sensitive child who is condemned by his stammering speech to be always the last to answer a question, who cannot hold his own in an argument with his brothers or school friends, and who, in fact, cannot say anything without making an exhibition of his defect for everybody to hear.

Help is what the stammerer needs, but not the kind of help it is easiest to give. He does not want to be pointed out with his sentence, that is only more humiliating. It is a reminder that he himself has failed.

We have seen some of the feelings of the stammerer, struggling to speak fluently, in front of people who find it so easily the very thing which he finds so awfully difficult. Is it to be wondered at that stammering children are often irritable, quick-tempered, fidgety, excitable, or even vicious? Now I am going to turn away from this side of the picture, and 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 seemed to stick in a stammerer's mouth or throat. Well, when something sticks it does so because the hole or passage through which it is trying to pass is too small. This is exactly what happens in

we get excited, or angry, or have a sudden fright, sometimes we feel a sort of lump come into the throat, and the words won't come out properly.

This is what is always happening to stammerers, who are never calm when they speak. They get excited or nervous, and try very hard. They make all their muscles work hard to force the words out, and when muscles begin to work they contract; that is, they get shorter and thicker, and so the windpipe narrows, the tongue gets stiff, and the air cannot pass along this narrow passage, 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 loosen these overworked muscles, and so stop all the tightness. The stammerer has to learn that to talk normally does not require energy and effort. As a rule, all the muscles in the body are far too stiff, and therefore he must have exercises to loosen the whole body. These exercises should be done most particularly when in bed at night, also in the morning before dressing, and two or three times during the day, for five to ten minutes at a time. They must be done regularly, and the mind must be concentrated on the idea of loosening and ease.

1st Exercise.

Lie on the back, give two or three long easy sighs, and let the whole body go limp. If an arm or leg is raised by a second person, and allowed to fall, it should be heavy and floppy. The child should be told to think his legs and arms heavy and sleepy and then his head and his body, all quite easy and loose. Eyes gently shut, to try and imagine he is floating away on a cloud.

2nd Exercise.

Keeping loose like this, count aloud in a sleepy, dreamy voice, one, two, three, four, five. If there is any sign of a struggle or stammer, he must be told to speak more sleepily, like (list one—two—three—four—five—slowly). This should be repeated rhythmically and monotonously until the child joins in quite easily, when he may gradually be allowed to continue alone. Ease and rhythm are the two things a stammerer has to learn. By rhythm I mean keeping time smoothly, no jerks and no jams. Gradually this exercise can be done sitting up, and then standing, all the time being kept loose, speaking in a smooth, gentle, easy voice. Later, simple questions and answers may be introduced, and reading aloud is excellent practice, if it is kept easy and steady.

Please do not expect a stammer to disappear at once. It will take some months, or even years of patient practice to break the faulty habit, and to learn the new easy speech. But steady persistence has its sure reward, and if the child does his share, with the help and encouragement of his parents, and his schoolmaster or mistress, he will eventually gain a victory over his stammer. The earlier treatment is begun, the quicker the cure, but it is never too late to begin, even at the age of sixty.

good results may be obtained by using bell glasses. These ought to be placed on beds of prepared soil in a half-shady place. Cuttings of pink 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 geraniums for winter blooming will also be ready for their final potting. Pots six or seven inches in diameter will be found a convenient size. After potting place the plants on a bed of ashes in the open, and remove all flower buds as they appear until about the middle or end of August.

Late-sown broccoli 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 salt growth during summer, and then they will not stand a severe winter.—Royal Horticultural Society's Bulletin.

MORE ECONOMICAL DINNER MENUS.

Lancashire Potato Pie.

Rice and Raisins.

Lancashire Potato Pie.

1 lb. neck of beef (10d.)

3 1/2 lbs. Potatoes (3d.)

1 lb. flour (2d.)

Dripping (2d.)

Total .. 1s. 5d.

Cut up the beef into very small pieces, slice the onion and put them into a deep dish, cover well with cold water, add salt and pepper and cook until the meat is tender and there is plenty of gravy. Have the potatoes sliced thinly. When the meat is quite cooked take half of it out of the dish and put a layer of sliced potatoes in, then a layer of meat; then another layer of potatoes, until they are done. Then pour over the potatoes the gravy you took out of the dish, cover over with a plate and cook again until the potatoes are done. Last of all, put on the top of the potatoes a good proportion. You can make it as you like, of sweet, dripping or lard. Bake it quickly, and you will find it a cheap, and very good dinner.

Lower Hillmorton Road, Rugby.

Rice and Raisins.

2 ozs. rice (1d.)

1 pint milk (1d.)

2 ozs. sugar (1d.)

Raisins (1d.)

Water.

Total .. 4d.

Put rice in pie-dish, cover with water, and put in oven to cook. When rice has properly swollen, pour off water and mix in milk and water, sugar, salt to taste, and handful of raisins. Put one or two small pieces of margarine on top, and bake slowly in a moderate oven.

The pie can be cooked at first in a casserole or a gas jet and finished off in the oven, when the crust is put on, and the pudding baked at the same time.

Beans and Bacon.

Bread Pudding.

Beans and Bacon.

3 lbs. Broad beans (5d.)

1 lb. fat bacon (8d.)

1 pt. milk

1 oz. flour (2d.)

1 oz. margarine

Salt

Total .. 1s. 4d.

Shell beans. Boil in salted water until tender. Or cut into small pieces. Strain beans and put in the pan with the bacon and fry.

Put a little of the fat of the bacon in a saucepan, add flour and milk and stir well. Pour over beans and bacon, turn into a buttered dish and serve with small pieces of toast. This is sufficient for four persons.—Miss Phillips, Glen House, Meadows Hall, nr. Sheffield.

Bread Pudding.

1 lb. bread (1d.)

2 tablespoons treacle (1d.)

1 oz. currants and sultanas (2d.)

2 ozs. almond paste (2d.)

Milk

Total .. 5d.

Soak stale bread crusts in cold water overnight. Press water out by passing through a potato masher. Take about 1 1/2 pints of prepared crumbs add treacle, currants, sultanas, salt, and sufficient milk to bring all into a thick consistency. Place in a greased bowl and cover. Stand in a saucepan of water and boil for a couple of hours. To make this pudding richer, a beaten egg could be added to the milk.

Two pennyworth of gas should be sufficient for cooking, and therefore the cost of both these meals is under 2s.—Mrs. S. N. Jan, 20, Cranbourne Gardens, Golden Green, N.W. 11.

The 1920 Household Budget is now ready and copies will be found on all bookstalls, price 1/-, or it can be obtained from the B.B.C., Savoy Hill, price 1/3.

THIS WEEK IN THE GARDEN.

PROLIFERATION of plants for next season's use should be begun now.

Some of the plants of interest at the present time are the various kinds of pink root, which are now coming into the market. These plants may be used in a number of ways. They may be planted in a cold frame, or in a pot, and then they may be used in a number of ways. If potted, the seedlings will now be large enough to transplant to their nursery lines. For the summer months choose a half-shady position for growing these plants and keep them moist.

This is a good time to put in cuttings of many rock plants. Most of the commoner alpine root freely if the cuttings are put into frames. The bed of soil should be of pure sand or, at least, of a very sandy nature, and three or four inches deep. When frames are not available for this purpose, equally

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 Novels Of Galuppi, Toccato and Women

ANOTHER Wimbledon is upon us. Our friends Capt. H. B. T. Watcman and Colonel R. E. Brand will, during the coming fortnight, keep their daily 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 when we shall 'go over to Wimbledon,' but tennis enthusiasts will usually find a commentary in progress between 4 and 5 in p.m. and again at about 7.30. 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.

DR. THOMAS ARMSTRONG, Organist of Exeter Cathedral and Director of Music to University College, Exeter, will give the second of his talks entitled 'The Story of English Music' at 7 p.m. on Tuesday, July 2.

ATALK entitled 'Unambitious Cruising off the South Coast' will be given by Mr. A. G. B. Mohamed in the Bournemouth Studio on Tuesday, July 2. Mr. Mohamed will occupy himself with the yachting of the fashionable world, the exclusive club, and the professional crew, but with the fringe of the yachting world—the modest boat-sailing, small-cruiser-owning, young Englishmen who are irresistibly drawn to the sea from every creek, estuary, and harbour in the country. Mr. Mohamed 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 Birmingham, will be given by Father Ronald Knox Chaplain to the Catholic undergraduates at Oxford. Father Knox is the author of many books of a diverse nature, varying from light fiction to essays on religious subjects, and many listeners will remember his thrilling news bulletin from 2LO which caused something of an upheaval in the homes of many listeners.

For the benefit of those of her sex who are unable to be present at the great annual fashion parade, Mrs. Stuart Smith will give a talk entitled 'Notes at Ascot, 1929' in the Bournemouth Studio on Thursday, July 4.

ANEW revue, called 'Privileges' is an importation from the Children's Hour from Plymouth on Wednesday, July 3.

NOVELS reviewed by Miss V. Sackville West on May 20 were 'Paper Tunes' by William Plomer (Hogarth Press), 'Back ground for Caroline' by Helen Ashton (Benn), 'Hard Liberty' by Rosalind Murray (Chatto and Windus), 'The Embellisher' by Valentine Kataev, translated by L. Zorin (Benn), 'In a Corner in to Generation' by Lady Augusta Noel (Elkin Mathews), 'East South East' by F. V. Morley (Longmans Green and Co.).

AMONG the songs that Rachele Muraglioni-Mori will be singing at a vocal and instrumental recital (London) on Thursday night, July 4 are some by three early Italian masters: Pergolesi, Galuppi, Paradies, and Palestrina. I was a Toccato of Galuppi's, you will remember, that inspired Browning to one of his best known lyrics. Hearing it played, the poet saw the centuries roll back till they disclosed the Venice of Galuppi's day—with its balls and masques, its sea pleasures in warm May, its lovely women and gallant men, its pleasures and its unhappinesses till, as he listened on, Galuppi's music suddenly broke across the mood with another note.

'Dust and ashes!' So you create it, and I want the heart to scold
Dear dead women, with such hair, too
—what's become of all the gold I
Used to hang and brush their bosoms? I
Feel chilly and grown old.

AVENETIAN playlet, called *On the Lagoon*, by Mona Pearce, incorporating musical items by Gertrude Davies (soprano), Harold Casey (baritone), Dorothy English (mandoline), and Harold Mills (violin), should prove an enjoyable item in the 5GB Children's Hour from Birmingham on Tuesday, July 2. Many children own picture books which show a series of three pictures. Snapshots is sure to be very interesting. The first of these talks will be given on Wednesday, July 3, by Hugo Van Wadenyzen, who will describe how the picture gets on the film.

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'THE SWALLOW.'

On June 24 and 26 there will be broadcast the tenth of the series of twelve well-known operas, 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 Librettos for 2s., or (3) the remaining three of the series for 6d.

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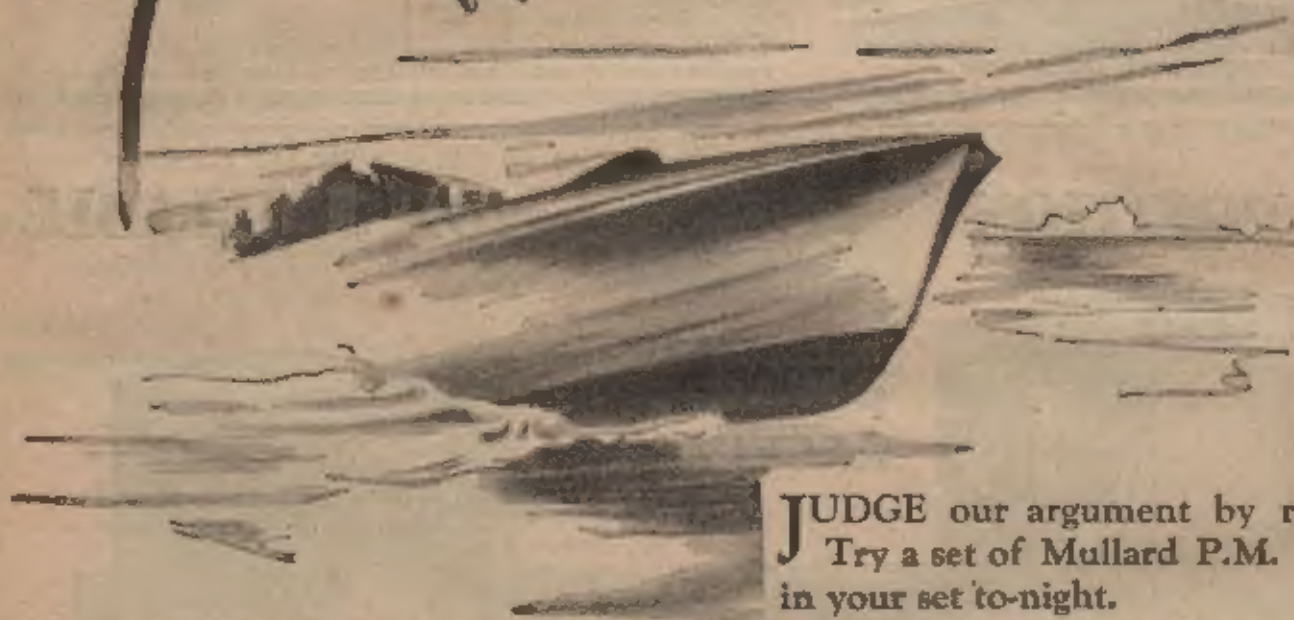


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