

THE BROADCAST PROGRAMMES OF THE WEEK (August 12th—18th).



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What Does the Public Want?

It is absurd, says St. John Ervine in this article, to suppose that the public, as a whole, can ever be in agreement as to what it wants. Tastes differ profoundly. Those who are responsible for providing entertainment should see to it that they give only the best, for the best pays in that it always outlasts the worst. The motto of the listener should be, briefly, 'I'll tolerate your tosh, if you'll tolerate mine!'



'I,' says Mr. Dogsboddy, 'should like Military Band Music all day'—

WHAT does the the public want? That is the question which all entertainers have been asking ever since the original Morality piece was performed in the Garden of Eden, and was booed off the stage. Someone has answered it, but not satisfactorily, with the assertion that the public does not know what it wants until it gets it. If that be true—and it is largely true—then the business of entertainment is entirely a matter of luck; and a perfectly good entertainment may be a calamitous failure merely because it happens to be produced at the wrong time. How is one to account for the fact that a clever comedy, *The Road to Rome*, should receive so little support

from the play-going public that it was withdrawn after a run of a fortnight? Some critics have ascribed its failure to its title, saying that the public regarded it as (a) a proselytizing piece, or (b) a dull, historical piece; while others have asserted that the theatre in which the play was produced was too large, or that the preliminary publicity was inadequate, or that the time of year was the wrong time. Any, or all, of these explanations may be right. I suppose there are idiots in the world who imagine that a play called *The Road to Rome* must be either an awful warning against the errors of the Roman Catholic Church or an attempt to persuade weak Protestants to desert the faith of their fathers. I suppose, too, that there are want-wits who think that any play which is not about cocktails must be dull.

When Miss Heather Thatcher took a play called *Quest* to Sheffield, a member of her company talked about it to a young person in a hairdresser's shop in that city. The actress thought she might do some useful propaganda for her play by talking of it to the young person who, after she had listened for a few minutes, exclaimed, 'Oh, it isn't a musical comedy, then?' 'No,' the actress replied, 'it's a play!' The young person expressed her disappointment. What she liked was musical comedy. Anyhow, what sort of a play was *Quest*? The actress told her. A cry of pain burst from the young person's lips. 'Aren't there

any posh clothes in it?' she moaned. 'No,' the actress answered. 'Then I shan't go,' the young person said. 'Fancy! Not a musical comedy, and no posh clothes in it!' That is the sort of playgoer that grows in Sheffield, and managers can easily make up their minds about the sort of entertainment they must offer that poor fool on whose education hundreds of pounds have obviously been wasted. The woman would have been as well if she had never been educated at all!

I take it that the public wants good entertainment, but that it cannot tell what is good entertainment until it has enjoyed it. I know what a good meal is, but I cannot tell whether the meal I am about to eat is good until I have eaten it. The cook has to

(Continued overleaf.)



—'We,' say Mr. and Mrs. de la Mere d'Arcy, 'adore the more obscure quartets of Van Plonck!'

chance her luck with me, and she may be unfortunate enough to find that I am the single person in the world who cannot eat meals cooked by her. If she offers me a bowl of Scotch broth—the finest soup in the world—in the middle of July, I am unlikely to thank her for it as heartily as I should do if she offered it to me in the middle of December; and if I am invited to witness a performance of *Ghosts* by the best company in England on a fine afternoon in the merry month of June, I may reply, 'Do you know, I think I'll go and gather me nuts and may instead!' There must, I think, be some regard shown for the season and the temper of the time, but not, I suggest, too much regard for them. It will not do to lower the standard when the mood is unexacting because there may be difficulty in raising it again; and on the whole it is better to offer the best you have, even if no one wants it, than to offer your worst, because you will find, when the public has become satiated with imbecility, that you will not easily be able to improve upon it. When the taste has been ruined, people do not turn from bad stuff to good stuff; they turn to different stuff; and if managers of theatres persist in supplying 'dud' entertainments, a time will inevitably come when the very people who demanded them will cease to ask for them. When it comes, they will not say, 'Give us good stuff!' They will conclude that you have nothing but bad stuff to sell, and will seek for their entertainment in other places than yours. And what is true of the theatre-

managers is true of all other entertainers.

Periodically I read letters in the newspapers from people, generally anonymous, complaining of the B.B.C. programmes. These complaints amount to this: I do not like classical music (or concert parties or talks, or dance music, or whatever it may be), so why should there be any classical music in the programmes? The man who loves jazz seems to imagine the B.B.C. exists solely for his entertainment. He pays his twopence-halfpenny per week, and he thinks that he ought to receive twenty-five shillings' worth of his particular sort of pleasure in return for it. The severe gentleman who cannot listen to anything more frivolous than Beethoven's Fifth Symphony frowns heavily when he hears that his twopence-halfpenny per week is being spent, in part, on enabling Low Brow Bill or No Brow Bessie to hear the Savoy Orpheans, while the person who loves concert parties can scarcely contain himself when he reflects that other people are being treated—at his expense, mind you!—to accounts of native life in New Guinea.

I do not know how many millions of people listen to wireless programmes. Nobody knows. But it is obvious that the millions are many, and that no human being can possibly devise a programme that will please the lot. So we all have to compromise. I will tolerate your tosh if you will tolerate mine. There is, in brief, no means whereby any person in authority can discover what it is that the public wants, because there is no such thing as *the* public, if

by that expression we mean a collection of persons all with the same tastes; and the most that any man can do is to give what seems to him to be the best kind of entertainment in its own line. If he finds that there are people who like jazz bands and people who hate them, but like chamber music; and people who enjoy talks and debates, and people who detest them, but enjoy concert parties; and people who love broadcast plays and people who cannot listen to them, but like to be given instruction in French or Italian—then, surely, the best thing that he can do is to satisfy all these tastes to the best of his ability and hope that he will please all of them to some extent. The public wants the best that it can get, but it does not always want the same best, even when it appears to be unanimous about its need. I often say, in connection with the theatre, that no man can tell what sort of play will be popular—he would soon become a millionaire if he could—but that any intelligent man can tell what is a good play and what is a bad play; and in the long run, the man who persists in offering what seems to him to be the best stuff will do better than the man who runs about looking for what is likely to be popular or cynically offers bad stuff in the belief that the bad is generally the most profitable. For good stuff will outlast bad stuff. It may not be demanded today but it will certainly be demanded tomorrow; and it will continue to be in demand long after the bad stuff is dead and damned.

MUSIC OF THE WEEK.

2LO & 5XX.	5GB.	Other Stations.
<p><u>Sunday.</u> 3.30-5.15. Military Band. Lionel Tertis (Viola). 5.45. Bach Church Cantata No. 46. 9.5-10.30. Light Orchestral Programme.</p>	<p>3.30-5.35. Bantock Programme (Chorus and Orchestra). 9.0-10.30. London Wind Quintet.</p>	<p>9.5-10.30. Cardiff. National Orchestra of Wales.</p>
<p><u>Monday.</u> 8.0-10.30. Promenade Concert (Queen's Hall).</p>	<p>8.0-9.45. 'Ma Mie Rosette,' Romantic Opera.</p>	
<p><u>Tuesday.</u> 7.30-8.30. 'Request' Orchestral Programme. 9.50-10.30. Montague Phillips's music.</p>	<p>8.30-10.0—Military Band.</p>	<p>7.30. Belfast. 'I Dispettosi Amanti,' An Opera in One Act, by Enrico Comitti.</p>
<p><u>Wednesday.</u> 9.50-11.0. Chamber Music Recital.</p>	<p>9.0-10.0—Light Orchestral Programme.</p>	<p>4.0-5.15. Glasgow. Music of the Highlands and Hebrides. (Orchestra.)</p>
<p><u>Thursday.</u> 7.30-8.0. Military Band (Coleridge-Taylor Programme).</p>	<p>3.0-4.30. Bournemouth Symphony Orchestra.</p>	<p>4.0-5.15. Cardiff. National Orchestra of Wales.</p>
<p><u>Saturday.</u> 7.45-8.15. Albert Sammons.</p>	<p>8.0-10.30. Promenade Concert (Queen's Hall).</p>	



PERHAPS the best way to realize what the 'Proms' mean, and have meant, these thirty years past and more, to London and the Londoner is to recall how we all felt this time last year when it was feared that we were going to lose them. Oh! the agonies of suspense and apprehension which we all endured as we sat, so to speak, beside the patient's death-bed and awaited what had seemed at first the inevitable end. Who will not recall those anxious hours and the feelings which accompanied them?

The incredulity at first with which the stupefying rumour was received that the best and best-loved of all London's many concerts were actually to cease to be! The despair and indignation which quickly succeeded as the horrid truth of this 'unbelievable' report was quickly realized! Then the dawn of hope as the thrilling news got about that the situation might yet be saved by the intervention of the B.B.C.—previously denounced, by the irony of things, as the villain of the piece who had been responsible for all the trouble! And finally the joy when at length it was definitely made known that such was indeed the case, that the 'Proms' had been rescued from extinction when actually in *articulo mortis* and given a new lease of life!

Yes, it was really almost worth the anxiety to have enjoyed the subsequent relief; and certainly it all brought home in the most unmistakable manner the unique position which the 'Proms' had come to occupy in the affections of the London musical public—as well they might indeed!

For, of course, there simply never have been any jollier or better concerts of their kind. Others might be as good, or even better, in their way. But none ever had quite the same friendly and exhilarating atmosphere—an atmosphere of healthy enthusiasm and unlimited appreciation, of ease and unrestraint and unfettered enjoyment, of eager attention and exuberant delight; in a word, of a hearty democratic audience enjoying the very best music in the very best way. Certainly I know no other concerts where quite the same spirit of intense enjoyment and appreciation prevails.

And how enormously the pleasure of the concerts is increased for one and all thereby! Even if you are tired yourself of, say, the *Casse-Noisette* suite and the *Tannhäuser* overture, it is in itself a 'separate ecstasy' to note what intense enjoyment these famous, if too familiar, numbers can still afford to others.

Your Promenader is, indeed, nothing if not catholic and liberal-minded. Unlike the gentleman who preferred Offenbach to Bach often, he takes to one and all with equal avidity. Bach or Bartok, Haydn or Honnegger, Sullivan or Scriabin—nothing comes to him amiss, provided only it be good of its

kind; and even sometimes, be it whispered, if it is not! But, after all, a healthy eclecticism is no bad foundation on which to build, and even a little misplaced enthusiasm is better than none at all. When the B.B.C. 'took charge' last year, it eliminated entirely those ballads which in former seasons had rather over-emphasized the 'popularity' of the concerts.

As a whole there is certainly little occasion to feel dissatisfied with the tastes of these Promenade audiences. On the contrary, it is more often than not quite astonishing to

The Thirty-Fourth Season of THE PROMENADE CONCERTS.

THOUGH there had previously been Promenade Concerts at Covent Garden for many years, the affectionate nickname of 'the Proms' was first applied to the series of concerts which opened at the newly built Queen's Hall in 1895 and has continued until the present, thirty-fourth, season under the conductorship of Sir Henry J. Wood. This year's season opens tomorrow, Saturday, August 11, and will continue for eight weeks. The opening concert will be heard from all stations at 8 p.m. One concert will be broadcast from London and Daventry each week, two from Daventry Experimental, and at least one from all other Stations, so that listeners will have a fair chance of hearing London's oldest and most popular annual festival of orchestral music.

THERE will be many, however, who will wish to go to the Queen's Hall to hear those concerts which are not broadcast. They can obtain tickets from the usual agencies, from Chappell's Box office at the Queen's Hall, and from the B.B.C., Savoy Hill, at the following prices: Promenade, 2s.; Balcony, 3s.; Grand Circle (numbered and reserved), 5s. and 7s. 6d.; Season Tickets (Promenade), 35s. (a limited number).

note what stiff fare they will stand and apparently enjoy. Sometimes, indeed, when some hour-long symphony or formidable new work is being tackled one is disposed to fear that Sir Henry is trying his faithful supporters almost too high, and to tremble for the result. But not a bit of it! That full-throated roar of approval is always forthcoming at the close to prove that such fears were groundless.

Yet, splendidly as he stands the stiffer items, what the average Promenader always wants, of course, is to hear again and again

the things he knows and loves already. Give him such things as the C Minor symphony, the *Meistersinger* overture, and the *Peer Gynt* suite to the end of the chapter and he is perfectly content. Sir Henry Wood, however, has always considered it his duty to educate his public as well as to entertain them. And so, along with the tried and tested, he has always included a due proportion of things less familiar, including a certain number of absolute novelties, even though perfectly aware that from the box-office point of view he could easily choose things more attractive. And he has had his reward in the respect, as well as affection, which is always enjoyed by those who take the higher line and who even 'chasten us for our good.

The 'Proms' as we know them go back some thirty years and more, but, of course, there were others earlier still, at Covent Garden and elsewhere, though of a very different type; nay, even at one time with a flavour of 'naughtiness' about them. For those were 'Proms' at which there actually was 'promenading,' and in the case of which the business at the 'bars' was not the least important source of revenue to the management. But to dwell on these would be taking us far indeed from our blameless Promenaders of today!

Yet it may be just worth recalling, for the benefit of readers of the younger generation, that even in the case of those earlier and more frivolous 'Proms'—going back, indeed, to the days of the great Jullien, otherwise the famous 'Mons,' himself—the music given was often surprisingly good. The general standard maintained may not have been so high as that which prevails today. But it is quite a mistake to suppose that good popular music was unknown in those earlier times.

Thus Jullien himself, with his jewelled bâton and white kid gloves, ceremoniously handed to him on a silver tray by a Negro attendant, always made great play with Beethoven, even though he might sandwich him with quadrilles of the day and descriptive battle pieces. And later, under such conductors as Sir Arthur Sullivan and Sir Frederic Cowen (happily still with us), at Covent Garden and elsewhere, fare no less excellent was regularly provided and appreciated. Thus it is on record that the 'Trauermarsch' from *Götterdämmerung* was actually encoered on the occasion of its first inclusion in a 'Prom' programme, under Arditì, at Covent Garden.

Nevertheless, one may certainly say that such programmes as will be offered once again at Queen's Hall during the forthcoming season were quite unknown in those earlier times, and there is food for pleasant reflection in the fact. Certainly one need not despair of the musical republic so long as such programmes go down so well.



Songs of Moussorgsky.

NEXT week's 7.15 Recitals will consist of songs by Moussorgsky sung by Tatiana Makushina, the Russian soprano. The life of Modeste Petrovitch Moussorgsky (1835-81) was a tragic one. As a youth, he joined the famous Preobrazhensky Regiment, a crack corps of the Czar's army, but he had been musical since a child, and, since military service seriously interfered with his aspirations, he sent in his papers and devoted his life to music. Poverty meant lack of food and loss of health. He was driven to work in a government department, but his poor health and excitable temperament eventually made office work impossible. In 1874 his great national opera *Boris Goudonov* was performed in the capital; it earned him some fame but little money. For a while he shared rooms with Rimsky-Korsakov; later he toured Russia as a pianist, and seemed likely at last to earn a living and freedom to develop his genius, but fortune came too late. Worn out by illness and drugs, he died in South Russia. His songs are the greatest expression of his genius.



July 15. (Lord's Day, Swithin's Day). The hottest day that ever I felt in my life. Whereby did envy my wife that she goes to church in onelie her sleeveless pink jorgette over camiknickers, but I swelter in cloth and a hard shirt. The sweat running from me all service-time, and made me fear for my collar's going, but by God's mercy it held good. Admirall Norcker's collar, that sits in front of us and fancies widow Fripp across the middle aisle, the old fool, already rumped to a ragg; which, I confess, did please me to observe.

In the porch, coming out, the Fripp woman staid to bid us to her bathing party that she gives at her bungalow nr. Maidenhead, come Wednesday. Her holding of my hand in greeting me and her looking into my eyes most challengingly roguish beyond everything, and would have pleased me more onelie for my having seen her look the same way at Adml. Norcker and others. She wears her arms bare, like my wife, but they have more fluff on them and the sun makes it show. Sett me wondering why women that have fluffy arms, some of them like monkeys' almost, will chuse parade them naked, when they should soe much better bury them in sleeves. But Lord! If a man once began to wonder why women do this or that, he may live wondering.

Listening-in, my wife and I this night, to Dame Madge Kendal, who makes appeal for the Rehearsal Clubb for poor she-players. Her speaking voice as good, pure and clear as ever, and was, I have heard father say, always noted for it from the first, when she was still Madge Robertson; but afterwards married to Mr. Grimston (of my Lord Verulam's family) that played under the name of Kendal.

July 16. Having an occasion of business to my friend Mr. Greene to Selsdon Park by Croydon, I did by the way wander into Sanderstedd Church—a most sweet church in a most sweet churchyard as ever I did behold. But what, in particular, catcht me was an old tomb in the church with a woman's effigy on top of it; hereunder an inscription to her prayse,

BOTH SIDES OF THE MICROPHONE



The British Association.

ON September 5 we are to hear, relayed from Glasgow, Sir William Bragg's Presidential Address to the British Association. This annual address is one of the year's most important public contributions to science. You will remember that last year we broadcast Sir Arthur Keith on 'Darwin Today.' At 9.15 on August 22, Sir William is giving a talk on the British Association and its purpose. I will not forestall his talk except to say that the full title of the B.A. is the British Association for the Advancement of Science; that its annual meeting is held in each of the great cities of the Empire in turn, though never in London; that each branch of Science has its own section at the meeting and elects its own president, who gives an address to the Association on some aspect of his particular subject; and that these addresses are published and quoted in every part of the world as up-to-date and authoritative contributions to scientific progress. Listeners should make a note of the date of the relay from Glasgow. Last year's presidential address was a most lively relay which created a great deal of interest and discussion.

The Monologue Play.

AFTER 'touring' 5GB and Belfast, Hermann Kesser's *Nurse Henriette* comes to London and Daventry on August 29. This extraordinary play—forgive the paradox!—is not a play at all—or rather *was* not a play but a short story until the translator of it persuaded the B.B.C. to present it in dramatic form over the microphone. *Nurse Henriette* takes the form of a monologue. The single character will be played by Lilian Harrison, who created the part and has made a name for herself in it. Kesser is one of the leading authors of the German 'expressionist' school. The technique of this play is, therefore, closely allied to that of the expressionist film—such as the recently revived *The Street*—which strives with varying success to picture the thoughts as well as the actions of its characters. This movement is important. We are so used to seeing tragedy, which grows and breeds in the mind, portrayed on the stage in terms of violent action, that the less thoughtful of us are apt to forget that the greatest dramas of love, passion, jealousy, despair, failure, are enacted behind the eyes of men and women who are too stunned to perform more than the vaguest physical actions. *Nurse Henriette* is a novel and strangely moving experiment. Listen to it. It is so real.

Dogsbody Trial: First Day.

THIS morning I rose at eight and looked out of the window. On the lawn next door I saw Dogsbody in a singlet and a pair of trousers doing Muller exercises with great *travura*. I reached the court as the clock struck the hour. Mr. Malice (my solicitor, you remember) told me yesterday that our case was first on the list. This, however, was not so. The whole day so far has been occupied by the tail end of one of yesterday's cases—van Haddock v. Smithson. Smithson, it appears, is accused of alienating the affections of van Haddock's canary. I am jammed in between my Aunt Agatha, who is staring hard at Dogsbody in indication of the contempt she feels for him, and Mr. Malice, who is reading a wine merchant's catalogue and grumbling to himself about the price of Madeira. Dogsbody, wearing one of those white linen suits, appears quite unmoved by my aunt's scrutiny. Every now and then he winks at her under the impression that he has created rather a flutter in that direction. When we were out for lunch, a lady in Girl Guide uniform dashed up to me and wrung my hand fiercely. 'You are a good man,' she said. 'I can read it in your face. These beasts who allow noisy loud-



'Dashed up to me and wrung my hand.'

speakers in their gardens! Ugh!' With these words she hurried away—but I have a sneaking suspicion she must have been Miss Jimp.

Samuel Pepys, Listener.

By R. M. Freeman.

(Part-Author of the New Pepys' 'Diary of the Great Warr,' etc.)

in Latin, declaring how, after first marrying and losing Randolph, she afterwards married and was lost by Ludwig; so now lies buried in the tomb of Randolph, but in the heart of Ludwig, expecting to enjoy (in the Company of the Blest hereafter) eternal nuptials with both husbands, yet without jealousy (simple zelotypia); which methought a pretty simple sort of expectacioun.

July 18. To Mrs. Fripp to Maidenhead by carr, carrying with us our bathing cloathes; my wife's a white body-piece, with black shortts; mine all one piece, with cherry stripes over cream, which is fine, yet chaste; but my wife disables it, saying something darker had slimmed my bulges better; whereto I answered her not, knowing it for onelie wifeliness with more habit than hurt in it, yet it vext me.

Come to Mrs. Fripp, here we find a good company gathered, of whom was Admirall Norcker who brings his niece, a pert wench that they call Mumps, Mr. Jimble and his lady, with them Connie, Leftenant Hilbert, a most lively young saylor, and severall others, whose names I catcht not. So to eat lunch under the trees; then, having rested awhile, into our bathing cloathes, and to pass the afternoon, now romping in the water, now sunning on the lawn, all with the greatest freedom yet innocency imaginable. Presently, having drunk tee, did turn on the wireless, and, happening upon a fox-trot, to trot it thereto (still in our bathing cloathes); I having Mumps to my partner, with the utmost difficulty in keeping a grip of her by the wet slipperiness of her skin-tight suit, and is, moreover, all hard muscle, as our young wenches now be.

A thing that prest itself on me was how comelier by farr be most folk in theyr cloathes than out of them—in particular, Adml. Norcker's broomsticks of legs, Mr. Jimble's duck feet, his lady that (without her stays) do wobble and fall abroad like a jelly; and even Connie, I was sadd to see, hath square, squab toes. Yet, for all theyr looking such guys naked, not one of these poor blind fools seems to see it; which is very strange.



BOTH SIDES OF THE MICROPHONE



The Poor Gargler of Guy's—

A FRIEND has sent me the following charming legend, which is in line with that of the poor juggler in mediæval days who, as an offering to the Virgin, juggled with his knives before her altar in Notre Dame. It is entitled 'The Poor Gargler of Guy's,' and at the risk of occupying a whole column of my valuable (*sic!*) space, I propose to quote it in full. 'He was nothing im-



'Up and up his gargling soared!'

portant. Just a throat case. "Tonsillitis Acute" was written on the label above his bed. He was poor and rather plain, and not at all clever at music or hymns. But in the sick room Nurse had taught him to gargle. Of course, he was clumsy enough at first, but gradually he learnt the trick of it, and, by practising hard every day, at last made himself quite an expert. Not content with the common chord of C Major upon which most people base their garglings, our poor invalid would try experiments, he would run off into joyous little trills, lively arpeggios, and even arabesques of fantastic design, while the other patients stopped their own gargling to listen to the wonderful sweetness of his music. Well, one evening our poor friend chanced to be listening by wireless to a performance of Beethoven's Solemn Mass in D at the Albert Hall. He heard the superb voices of Rosina Buckman and Muriel Brunskill soaring up and up like silver fireworks over an August sea.

—And His Strange Offering.

IT was at the height of the glorious music of the Sanctus that the Nurse stood before him with his tumbler of reddish liquor for his gargle. His first instinct was to wave her aside, and bid her wait until the aria was finished. But on second thoughts—suppose this were "his one talent which 'twere death to hide!" No, he must not shirk! He seized the tumbler and drank. He began to gargle, at first a mere quiet, nervous vibrato, but as the voices of the singers lifted to the heights, our poor invalid rose to the occasion: up and up his gargling soared, making a harmonious third with Buckman and Brunskill, nay even outsoaring them, lost in the perfection of his own art! Not until his breath failed him did he remember where and who he was: not a prima donna, not even a nameless chorister in the Albert Hall, but a poor invalid in bed with an empty glass. His fellow singers had ceased now and there was a moment's hush on the wireless. But, presently, very far off it seemed, there came to his ears the faint sound of many hands clapping; and the poor invalid, like the poor juggler of Notre Dame, knew that his strange offering had been accepted.

Last Week's Rumours.

ONE of my 'rumours' of last week has vanished into thin air. Albert de Courville is not to give us a radio revue after all. However, *Djinn*—and 'Bitters' is good for the evening of August 25. The music of this revue is by Billy Milton and Harry Pepper, the book and lyrics by Clifford Seyler. These three were responsible for *Fancy Meeting You!* the gay and 'snappy' little show we heard on June 23. It deals with the magic behaviour of a Djinn with a flying carpet and, like its forerunner, consists of a number of scenes scattered all over the face of the globe. That is where the studio 'has one on' the stage. It costs the producer nothing extra to stage a show with a hundred scenes. What a chance for putting on a super-melodrama of the old Drury Lane type with a list of scenes including the Royal Enclosure at Ascot, the Interior of the Stock Exchange, the Bursting of the Dam, Vesuvius in Eruption and so on. As a boy I used to see dams burst and volcanoes erupt at the old Curzon Hall in Birmingham. The excitement almost killed me. With regard to my rumour of a 'thriller' on the 21st, this is still true, but *The Locked Chest* is by John Masefield, not Drinkwater. I apologize to these eminent playwrights. I expect my head was full of *The Mayor of Casterbridge* which we are to hear this week. *The Locked Chest* is based upon an old Icelandic story.

The Man who Dressed the Waxworks.

WANDERING round the new Madame Tussaud's, I wondered at the great detail of the costumes in which the waxen celebrities are dressed. The designing of these, I now hear, was the work of one man, Mr. Herbert Norris, who is coming to Savoy Hill on August 22 to talk about the amusing experiences he met with in the course of this work. Mr. Norris is an expert in historical costume. He lectures on this subject to students for the University of London's Diploma in Dramatic Art. The costumes in the new film, *The Triumph of the Scarlet Pimpernel*, are his, as also those in a new play entitled *The Song of the Sea*, which is coming to the West End this autumn.

Departed Voices.

THE gramophone is raised to something more than a mere instrument for music by its power to record for us the voices of dead singers, the playing of famous orchestras long since disbanded, the touch of a vanished pianist. It has become the storehouse of the musical performances of all time. Had it been invented a century earlier we might today be hearing the first performance of a Beethoven Symphony, or the passion of Chopin's interpretation of one of his own pieces. It can, however, give us the voices of Adelina Patti and Enrico Caruso. On August 24, at 7.30, we are to have a recital, entitled 'Voices of the Past,' in which we shall hear those two great singers as immortalized by the gramophone records which they made. These records, although manufactured before the days of the electrical process, are of remarkable clarity. The recital will conclude with Patti singing *Home, Sweet Home*.

Pouishnov Recital.

ON August 20 Ief Pouishnov is to give a recital from London and Daventry. His programme will include thirty-two *Variations in C Minor* by Beethoven, which have not been heard for some time, a new short composition of his own entitled *Quand il pleut* (When it rains) and the first broadcast performance of Godowsky's arrangement of *The Swan* by Saint-Saëns.

Novels to Read.

ON July 26, Mrs. Hamilton, in her talk, reviewed the following books: 'Tragedy at the Unicorn,' by John Rhode (Geoffrey Bles); 'The Unpleasantness at the Bellona Club,' by Dorothy Sayers (Benn); 'The Man from the River,' by G. D. H. and M. Cole (Collins); 'Kontrol,' by Edmund Snell (Benn); 'The Flying Kestrel,' by Captain Dingle (Heinemann); 'Drums of the Legion,' by J. D. Newson (Heinemann); 'Beau Ideal,' by P. C. Wren (Murray); 'The Enormous Room,' by E. E. Cummings (Cape); 'The Bewildered Lover,' by Ward Muir (Lane); 'The Professional Guest,' by William Garrett (Lane).

An Interesting Abbey.

ON Sunday, August 19, an interesting religious service is to be broadcast at 8.0. p.m. from Buckfast Abbey, relayed from Plymouth to London and Daventry. The story of this Abbey is romantic in the extreme. After the death of its former Abbot in 1906, Dom Ansear Vonier, O.S.B., was elected and allotted the duty of rebuilding the Abbey Church. His only resources were to begin with, apart from enthusiasm and good intentions, a single brother who could handle hammer and trowel. Up to the present day, however, the work has gone steadily forward with, as an average, four brothers occupied on the building. Expenses have been and are exclusively covered by voluntary contributions of visitors. To prove the truth of the old motto, 'Laborare est orare' is the aim of the monks. The service to be broadcast will be given both in English and in Latin.

'The Female Spectator.'

THE wife of that eminent novelist, critic and broadcaster, Mr. J. B. Priestley, is giving, at 3.45 p.m. on August 23, a talk on *The Female Spectator*, a contemporary, and imitator, of the famous *Spectator*, edited by Addison and Steele, whose graceful essays were the talk of the coffee-houses during the short life of their periodical (it lasted for little more than a year). This first of women's journals, as Mrs. Priestley will show, was a quaint publication. Her talk will consist mostly of extracts from its pages concerning tea, the evil



'Cosmetics for the use of young officers.'

effects of its immoderate use by ladies who are apt to neglect their household duties in favour of the tea-cup; Mrs. Rebecca Faceman, who sold face-creams and cosmetics for the use of young officers in His Majesty's Forces; the impossibility of the use of flying machines, and so on. It should be interesting to compare the contents of *The Female Spectator* with those of our scientific and sophisticated contemporaries.

(Continued at foot of page 240.)

The World We Live In.

Three extracts from travel-talks lately given from the London Studio by E. M. Forster, the famous author of 'A Passage to India,' Sir Ronald Storrs, Governor of Cyprus, and Compton Mackenzie, who has given us in 'Carnival' and 'Sinister Street' two of the greatest novels of the century. All three talked of places they loved so vividly as to arouse the *wanderlust* in their listeners.

Of Railway Bridges.

An extract from the talk given on July 6 by Mr. E. M. Forster.

ASK for three things to be precise: firstly, movement, which is or ought to be provided by the train; then I want a nice view; and, thirdly, I want what I am going to call 'geographical emotion.' A beautiful view by itself isn't enough; it's too vague; one just slides by like a tourist. And if there's only geographical emotion, one starts thinking and feeling too much, rummaging in one's mind for maps and dates and ideas, and doesn't look at what's passing at all. To make this clearer I'll take two examples of bridges which fail—at least by my standards. The bridge over the Rhine near Schaffhausen fails because it is merely a view—foaming cataracts, beetling crags luxuriant vegetation—no more. If a lot of water has to fall over a lot of rocks, it can't do it better than the Rhine does it at Schaffhausen with Teutonic thoroughness; but one's reaction is touristy, and I'm wanting something more from my bridge. On the other hand, a bridge can be too geographic, and here I would instance the bridge that crosses the Ganges into Benares. This is in many ways an admirable structure. People who die on one bank of the Ganges go to a bad place, people who die on the Benares bank go to a good one; so the geographical emotion can nowhere be more intense, and there is the added interest of throwing a halfpenny into the river, in order to please the goddess.

Showers of Propitiatory Coins.

Coins come flying out of all the third-class carriages—a perfect shower. Some of them reach the water; most of them hit the metal stays and girders and then bounce back upon the fairway, to the despair of their donors. I was not travelling third the time I crossed myself—I had not the pluck—but I, too, threw a coin. A Hindu friend had asked me to do this for him as he could not come to Benares himself. It was not easy. For one thing, I was travelling with English people, who had hitherto treated me as their equal, and their manner changed when they saw me fumble in my pocket and go to the window. For another thing, I had to take a careful aim, which is unnatural to me, and I was afraid of failing, in case it brought bad luck to my friend. I did not fail. My coin found a gap in the lattices, and, like religion reconciled with science, fell triumphantly into the abyss. Yet, in spite of this success, I cannot rank the Benares Bridge high. It is too purely geographic. There is no sensuous enjoyment in it. One is thinking and feeling all the time: considering the future and the past, where the Ganges comes from, where it is going to, whether Hinduism is intensely foolish or more profound than the Western mind can grasp; all that, but scarcely looking at all. Certainly not looking at Benares, which is all sectioned up behind the girders. And one does want to look, one does want a beautiful view as well as thoughts and ideas, and my bridge must combine them all.

The Flower-Isle of Cyprus.

From the talk given on July 13 by Sir Ronald Storrs.

... You take a little train, about half the size of those we know here, and wander out in it through the fortifications across the great central plain of the island until we come to the capital, Nicosia. In spring this plain is one great emerald of blazing

barley with very brightly coloured groups of peasants driving bullock carts. The curious feature of the peasants is that men, women, and very often children, wear black top boots, which I fear they don't change quite as often as they might, for fear, they say, of being bitten by snakes. Snakes are now growing rarer and rarer, and I expect the real reason is to avoid the scratching of thorns and briars and the prickly spear grass. The peasant costume, until one gets used to it, continues to remind one rather of the Russian Ballet, also perhaps of a conventional stage pirate; a shirt, with a brilliantly-coloured sash round the waist, handkerchief round the head and enormously baggy-pleated black trousers, which you would think in case of necessity would accommodate almost the whole family.

Flower Carpets.

Some of the country is wonderfully beautiful—great masses of wild flowers, including anemones

A further step forward in the development of

'THE RADIO TIMES'

will begin in the issue dated August 24. Not only will the weekly programmes be further amplified and illustrated, but the editorial section will contain several new features of interest to the wide radio audience.

'HOME, HEALTH AND GARDEN'

a weekly page devoted to the interests of the woman listener whose special requirements are already met by the Afternoon and Household talks.

In the same issue will begin an important series of articles under the general title of

'THE FUTURE OF BROADCASTING'

The series will open with an article by

HILAIRE BELLOC,

who writes with his customary brilliance and frankness.

of every colour, cyclamen and hyacinths; olives, cypresses, poplars, almonds, eucalyptus, and other trees, and on a fine day (and it's nearly always fine) with the background of the brilliant Mediterranean Sea, the effect is enchanting.

After Nicosia, you can go on by train to the foot of the mountain, but it is pleasanter in some ways to take the car and drive along until you get to the vine country, whole hills most brilliantly carpeted with green vineyards. The air is often heavy with the dust, and, great as the benefit is for the island, you are apt to regret the atmosphere until once more the road takes a sharp turn and you find yourself in the glorious great pine forests of Mount Olympus, six thousand four hundred feet above the sea.

The Giant Pines of Cyprus.

The pines are very much larger than anything one ever finds here, eleven and even twelve feet in circumference, with their boughs curiously bent downwards by the weight of the winter snow that presses upon them for so many months of the year. The country here is a mixture of the scenery of Switzerland and Scotland, the little burns and waterfalls flashing down the glens and through the trees; and very often can be heard the thin, distant sound of a goatherd's pipe, recalling the early legend of the pipes of Pan on the mountain.

The Enchanted Island.

From a talk given on July 12 by Mr. Compton Mackenzie.

... 'Come with me. You see that diminutive hut thatched with rushes? Mind your head. The door is only four feet high. You'd better sit down at once, or the smoke will make your eyes smart.' It's dim inside, because the only light comes from a hole in the thatch which is letting out the smoke. Gradually, however, your eyes get used to the dimness and you find yourself in a dwelling-place which has grown as it were out of the island like one of its own flowers.

It is as genuine a product of environment as Robinson Crusoe's residence. It may make you just a little impatient of a tent or a caravan or any of the other halfway houses to simplicity. Every bit of wood used in the construction has been washed ashore on the island beaches—even the planks covered with rushes on which you are going to sleep. The bothy was built by fishermen who come here every year in winter for two or three weeks at a stretch to catch lobsters.

Fairy Tale Land.

You might disdain your quarters at first, but after you had climbed all over the islands you would be glad enough to lie down and sleep, with the firelight flickering on the sooty thatch, watching the blue cloud of smoke above your head, and through the only aperture the pearl-grey Hebridean night sailing overhead. You would begin to think yourself a child again, living in one of those jolly places which the illustrators of fairy-books love to draw, but in which few of them can ever have been lucky enough to live. And perhaps I might mention that you'd better not leave such things as leather bags lying about because the rats might chew them up. They are very enterprising, our rats.

Still, in spite of the rats, if I go on talking about this bothy I shall pack up and go North again by the 7.30 train tomorrow evening, which would upset a number of those absurd fetters of the mind which we call business appointments. You see, I can't stand at my door in London, nor even in the Channel Islands, and watch not thirty yards away an eider duck with her duckling swimming in the sea at twilight. I can't be an object of curiosity to an intelligent slant-eyed seal, that eyes me over the crest of every wave. I can't wonder if I shall perhaps see a whale, and then actually see one routing about lazily in the water for herrings.

Sharks and Seals.

The aquarium at the Zoo is a wonderful place, and many a fine sight can I see there; but I can't watch there the two black fins of a basking shark like two black sails. I can't see the gannets at their fishing in Regent's Park. I can't sit on a green brae and count fifteen great creamy dappled Atlantic seals at their ease on the rocks below. I can't walk through a tract of irises in full golden bloom to go and lie in the sun on a mattress of sea-pinks and watch on the face of a cliff three hundred feet high a thousand thousand birds, not one of which will allow my presence to disturb it.

There on one narrow ledge you'll see seven guillemots in a row with their backs to the sea, looking like seven little Eton boys turned to the wall in disgrace. Each of them has an egg, and not one of them dares to turn round to enjoy the view for fear of knocking that priceless egg off the ledge. Close to me is a Fulmar Petrel, with cold, disdainful eye.

Pursuit.

In this Twelfth Chapter of *Old Magic** by Bohun Lynch, Tom Carlew meets in the inn at Hamadon the barefooted youth who had tried to pick his pocket in London and, pursuing him, comes across the stolen packet containing the note-book.

THIS is a story of the Future, of a strange warfare between the Mid-Devon Farming Syndicate, which seeks to monopolize farming in the West Country, and an unknown antagonist, believed by Tom Carlew and Melvil Rooke, who are on the track of the mystery, to be connected with Hamadon, a village on Dartmoor, and an ancient semi-religious sect known as the Hamadenites. They have seen an old notebook containing strange drawings of houses, crude figures, etc., which they know have some relation to the mystery, for, after various attempts, it has been stolen from Carlew.

The two friends have come down to Devonshire in search of further information regarding Hamadon and the Curse, leaving behind them in London a further mystery connected with the disappearance of Guy Harvester, secretary to the late Spiridon Kakoglou, head of the Syndicate, who, it is suspected, was killed by his opponents. They are tramping across Dartmoor when John Torch, husband of Carlew's old nurse, pursues them on a bicycle and warns them against tampering with the Curse. Without further adventure, except a meeting with a strange labourer who whistles an old classical tune, they come to Hamadon, where their reception at the only inn is vaguely cold and forbidding.

AFTER a while, when they were half way through a second helping of bread and cheese, a shadow suddenly fell across their table. Someone outside had paused at the window and was looking in. Tom Carlew raised his head and for an instant looked into a pale, staring face pressed close to the glass. The next moment it was gone. He started up, but Rooke caught his arm.

'Keep still,' he said, and as he spoke the whispering from behind the bar ceased.

'Didn't you see him?' Carlew said. 'It was the boy who tried to pick our pockets at King's Cross that night. Here—let go!' He twisted himself free of Rooke's grip and sprang across the room. In another moment, heedless of his companion's call to him to stop, he was outside in the village street. The boy with the pale face was running up the hill. Tom Carlew followed. Rooke was just about to go after him, when a man entered the bar parlour from the back of the house. Rooke felt that all the uneasiness and depression of that morning had come suddenly to a culminating point.

On the face of it there was nothing remarkable about the newcomer—a spare, awkwardly built fellow of average height,

with grey hair and a short moustache which grew low about the corners of his mouth, red-faced from exposure to the weather, and dressed in the old worn clothes of a working farmer. His eyes were peculiar, direct, and yet having in them a sort of coldness, like a goat's.

Rooke was against the light, and it was not until the man was well inside the room that he saw him. When he did so, the newcomer started forward, his cold eyes suddenly gleaming with amazement.

The youth who had looked in at them through the window of the inn had run up the hill towards a part of the village they had not yet seen. When Tom Carlew gave chase he had no plan in his mind, no particular end in view: the lad was simply associated with their London adventures, and the fact that he was running away seemed to point to a guilty conscience.

Not another living soul was in sight: the afternoon sun shone down out of the cloudless sky, and from the woods beyond the village came the call of pigeons. The youth ran bent, his long arms hanging, and now and again he glanced behind him. Carlew saw that he wore no shoes. He ran with the furtive swiftness of an animal.

At the top of the hill the road forked, one branch on the right continuing uphill towards the south-east, the other leading northward, level for some way, and then, as Carlew discovered later, slanting down to a bend of the stream. It was round this latter turning, to the left, that the youth disappeared as Tom Carlew raced up the hill. When he reached the corner, he caught sight of a figure going into a big shed, which from the thick incrustations of paint upon the half-door, which gleamed green, and red, and blue in the sun, would seem to be the shop of a carpenter who had cleaned his brushes on the boards for many years.

'Now, my boy, I've got you,' Carlew said to himself and slackened speed. As he did so, he saw a man suddenly appear at the side of the road beyond the carpenter's shop, who glanced about him for a moment and then turned back, apparently into an adjacent cottage garden. Tom Carlew was certain that this was the fellow who had passed him on the road earlier in the day, the man who had been whistling.

Presently he found himself abreast of the



A long thin arm shot out and snatched the soft blue paper sticking out of the coat upon the door.

shop. He peered into the dusty interior, where no one was to be seen. At any other time, he would have been interested to observe the old-fashioned equipment of the place—the lathe worked by a treadle, the well-worn bench, the hand-planes and other obsolete gear. Now all his attention was given to the matter in hand. There was nowhere in the shop itself where anyone could hide and no other exit except a dusty window at the back which had evidently remained long closed. On one side of the shop, however, a wooden step ladder led up to a loft from the edge of which the ends of a store of boards protruded. With a glance into the road, left and right, which told him that no one was about, Tom Carlew entered the shop and scrambled up the ladder. The loft was but dimly lit from a doorway which gave upon a much larger place, no doubt used at one time as a barn, but now, except for a few pieces of timber and some old rusting machinery, empty. In one corner an open trap-door looked down into a stable behind the shop and opposite, away from the road, was an open door such as would be used in bygone days for taking in hay. A second glance showed him a couple of trusses in one corner with the evident signs of having been lain on. Just over them hung a couple of rain-coats on the wall, while near at hand, on a packing-case, stood a small lamp such as travellers used for cooking. It was obvious that two people were camping here.

Carlew went quietly across this farther loft, looking down first into the stable, and then, without exposing himself, out of the open door. There was no sign of the lad who, if he were not lurking somewhere up here, could easily have made his escape.

* *Old Magic* is a purely romantic adventure of the Future and is not intended by its author as propaganda for any point of view.

Tom Carlew was just about to retrace his steps to the outer room over the carpenter's shop in order to make sure that there was no hiding-place amongst the stored timber, when he heard the stable-door open below him. He stood still. From his position, by leaning forward, holding a beam, he could without moving his feet or making a sound see through the trap-door the space in front of the stalls below. He expected to see the youth he was hunting in the act of escaping from the stable. He was surprised, therefore, to recognize in the man who entered the place the countryman who had passed him outside. He was no longer whistling, but talking to someone who remained outside.

'Phew!' he said, 'it's a real melter today. Wish we could go to the beer-shop, but that won't do.'

As he said this he hung up the coat he was carrying on a nail.

Carlew noticed that a blue paper was sticking out of the breast-pocket.

The man had not spoken like a countryman, but in these days, when local dialects were practically extinct, that signified nothing.

The fellow picked up a knapsack which disclosed a bunch of bananas. Then he went out, shutting the stable-door, and a moment or two later Carlew heard his voice again on the other side of the building, he and his companion having chosen there a shady corner where they could sit and eat their midday meal. Peering round the door of the hay-loft, he was unable to see them, but lowering himself to the floor and very carefully dragging himself to the edge of the doorway he was able to look right down upon the two men who sat with the knapsack between them and their backs against the wall.

At this point some trees encroached upon the village, screening the backs of the houses which ran at right angles to the stable. Where the two men were sitting was a rough farm track, which ended at a stone wall on the left, and on the right turned about to join the road just behind the carpenter's shop. On that side, towards the north, Tom Carlew could see the straggling cottages of the farther part of the village that he had

not yet been through, and a low grey tower peeping from amongst trees, which was probably that of the derelict church.

He lay there, looking down at the two workmen, but curiously enough paying no attention to what they said. Two words kept coming, unuttered, to the tip of his tongue—two words which seemed to have no meaning. 'Blue paper—blue paper.' From where he lay on his face his toes were just over the edge of the trap to the stable, and now catching his shoe on that edge it came to him why he should be thinking of blue paper. A piece of blue paper was sticking out of that fellow's coat-pocket and the coat was hanging there in the stable. There was something more in the connection of ideas than that, something which belonged to another period of the adventure and, after a moment of desperate concentration, Tom Carlew remembered what it was. There, eight or nine feet below, the two workmen were eating their food and talking in an undertone, which, however, was plainly audible. Suddenly one of them uttered a name which caught Carlew's attention and he craned forward.

'He'll be coming to Hamadon tonight,' one of them had said.

'Who? Torch?'

'John Torch. We'll take him at the bridge—any time after six. It's queer, but he's the only one against whom there's a scrap of evidence.'

'Not much for him, either.'

'Enough.'

'What about the boy?'

'He's half-witted, poor thing. He doesn't count, especially as I've got the book from him. And it wasn't he who first stole it—we know that.'

Tom Carlew waited to hear no more. He knew now or imagined that he knew why Torch had been so agitated that morning when he had overtaken them this side of Bishop's Morchard. Rooke was right. It was for himself that he was afraid.

With the utmost care lest he should make a sound, he dragged himself very slowly backwards, pushing against the floor boards with his hands and pulling himself with his toes over the edge of the trap.

'Blue paper—yes, he must make sure.'

In another moment, kicking gently, he had a foot upon the step-ladder down to the stable and without a sound had swung himself on to it. As he did so he heard voices and footsteps outside. The men were coming round again to the stable door. Ducking as he passed the window, Tom Carlew was just about to dart forward, when out of the deep shadow of a loose-box, a long, thin arm shot out and snatched the soft blue paper sticking out of the coat upon the door. It was the bare-footed youth again, and it was clear even in that momentary glimpse from the way he gripped it that there was something hard inside the package. Carlew had not been mistaken. When he had wrapped up the packet for Sir Francis Cadogan, he had used some sheets of blue paper. The shade was an unusual one. He was just about to call out and seize the boy, when he remembered Torch.

Still without a sound he sprang back to the foot of the ladder and scrambled quickly up into the loft just as the stable door opened.

For a moment he stood irresolute in the middle of the floor. Then the next words he heard uttered decided for him his course.

'Better get a sleep while we can,' said one of the men. 'We shan't get any to-night.'

This was followed by a muttered assent from the other and the ladder up from the stable shook under a heavy tread.

Carlew tiptoed to the open door, hastily lowered himself till he was sitting with his legs dangling, and then, turning and keeping a grip upon the wooden jamb, hung for a second and dropped on the grass below. As he did so he heard the foremost of the two men cross the boards from the trap-door. At the same moment he caught a glimpse of a slight figure running, bent double, amongst the trees before him. Keeping close to the wall, Tom Carlew went along the road without passing the stable-door. Then he broke into a run and darted back the way he had come not many minutes before, past the carpenter's shop, round the corner, and down the hill towards the inn.

'Old Magic' will be continued in next week's issue.

(Continued from page 237.)

A Bach 'Prom'

NEXT week's 'Prom' from London and Daventry, on Wednesday, August 22, will consist largely of Bach—the Wednesday concerts at the Queen's Hall are, alternately, Bach and Brahms Nights. We shall hear two of the Brandenburg Concertos (so named because they were written by Bach at the request of the Margrave Christian Ludwig of Brandenburg, a wealthy amateur of music with an orchestra of his own)—No. 6 for violas, violoncellos and double basses, and No. 4 for solo violin, two flutes and strings, also the Suite No. 5 for strings and oboe. Ethel Bartlett and Rae Robertson will play Philip Emmanuel Bach's Concerto in E flat for two pianos. The soloists are Dorothy Silk and Stuart Robertson; Mr. Stanley Marchant will play the organ in Handel's Organ Concerto in G Minor.

—And from 5GB.

LISTENERS to Daventry Experimental are to hear two concerts from the Queen's Hall next week—on Tuesday, August 21, a miscellaneous programme including the *Symphony in E Flat Minor* by Arnold Bax, the modern English

composer whose music has been much broadcast of late; and on Friday, August 24, a Mozart and Beethoven concert including the famous Ninth (Choral) Symphony of Beethoven (on this occasion the final, choral, section will be omitted), and the same composer's *Piano Concerto No. 2 in B Flat*, in which Harold Samuel will play the solo part. The soloists in the former concert will be May Huxley, John Turner, and Katharine Goodson, the pianist; in the latter, both Percy Whitehead and Flora Woodman will sing.

Sunday Programmes.

THE afternoon concert from London and Daventry on Sunday, August 19, is to be given by the Casano Octet, with Hubert Eisdell and Rispah Goodacre. In the evening the String Players are coming to the studio to give one of those programmes of an eighteenth-century flavour, which, to my mind, when played by a string orchestra, 'comes over' almost better than anything else. They will play Woodhouse's arrangement of four pieces from Bach's *Suite in D*, Vivaldi's *Concerto in G Minor*, a gavotte by Rameau and the ballet music from Gluck's opera, *Orpheus*.

Mr. France's 'Balieff.'

I WAS interested in Victor France's article in last week's issue, though he set the B.B.C. a harder task than he realized. That radio Balieff, 'a mixture of Varsity don, raconteur, music critic and publicist' is about as easy to find as the Philosopher's Stone. The B.B.C.'s task of providing programmes from every station every day is stiff enough; how much more so that of a man who had to talk interestingly and amusingly about those same programmes every evening of the three hundred and sixty-five. Despite Mr. France's flattering optimism, I am sure that, did such an announcer-entertainer exist, the B.B.C. would have discovered him by now.

Arthur Watts.

I HAVE received many letters from listeners appreciating the drawings which each week illustrate my page—and several asking the name of the artist. Arthur Watts, of course.

"The Announcer."

'Taking Stock,' by Capt. P. P. Eckersley. No. III.

The Partition of the Ether.

In his third article on the present situation in Broadcasting and likely developments of the future, Captain Eckersley deals with the 'Plan de Geneve' which created 'common wavelengths' for the surplus of European Stations, and prophesies possible readjustments which will make for what may be termed 'a fairer division of the ether.'

THE problem of the minimization of mutual interference between broadcasting stations is essentially international. The B.B.C. may take some credit for foreseeing this, and it was on their primary initiative that most European organizations exploiting broadcasting were invited to discuss the matter in London in the year 1925. The result was the formation of the Union Internationale de Radiophonie.

The chief problem before the Union has been to devise means of overcoming interference between European broadcasting stations. The devising of a plan to reduce interference was entrusted to the Technical Committee of the Union. Under the inspired Chairmanship of M. Raymond Brailard, of Brussels, much has been done to form order from chaos. The essence of the matter is simple; there were, when the problem was tackled, and there still are today, something like twice the number of stations than available channels—'House full'—everyone clamouring for admission and, when admitted, reluctant to have any but the front seats!

The Plan de Genève was a plan designed to try to make a repartition of available channels on a basis of justice to existing and future national broadcasting systems. Of the hundred medium waves assumed to be available in 1925 (Washington had not then decided on the exact number), the Plan arranged that eighty-four were to be considered to be allocated among all European countries for their exclusive use, while stations in excess of this allocation were to share one of the sixteen remaining channels set apart for 'common' use. The eighty-four wavelengths were divided up among nations according to an agreed formula, taking into account a country's population, area, and economic and cultural activity (the last factor assessed according to a League of Nations figure). Of this division Britain found herself with nine medium waves and one long.

Common Waves.

The Plan de Genève accepted by many organizations and put into partial operation finally in 1926 based itself upon the sharing of sixteen waves internationally between excess stations. These shared waves are called common waves.

In the writer's opinion, the Plan de Genève has just saved the situation in time. Everyone knows that it is far from perfect, but what if it had never existed and unchecked building of masses of small stations had gone on? But we cannot stand still. Everyone realizes that the Plan is a point of departure; one may ask departure where to. Can we foresee better methods and minimize interference?

I look mostly towards single-wavelength working (*i.e.*, the sharing of one wave between several stations exactly synchronized and doing the same programme), not as allowing fundamental revolution in the art,

PRO AND CON.

This week's winning letters. A full page of Listeners' Letters will be a feature of next week's issue.

PRO.

DEAR SIR,—

I certainly agree
With those who praise the B.B.C. ;
A pair of 'phones, a crystal set,
Ten bob a year—for this I get
A store of knowledge, wealth of fun,
To cheer me when the day's work's done :
Whatever other folk may say
I thoroughly enjoy a play,
While comedy and bright revues
Are just the things to banish 'blues' ;
Lowbrow I'd be considered as
Because I'm rather fond of jazz—
But highbrow too!—I love each note
Of music which great masters wrote ;
By foreign talks I strive to learn,
I'm there when opera takes its turn,
For weather forecasts, news reports,
For talks on travel and on sports ;
When Mr. Baldwin 'takes the air'
Or when the Prince is in the chair
I listen in ; by Greenwich time
I set my watch, and Big Ben's chime.
I listen to the church bells' ring,
I hear the congregation sing,
And from the broadcast pulpit glean
Comfort from him who speaks unseen.
O give to me the happy mind,
O give me the contented kind,
That pleasure, knowledge, wealth will find
Whatever be the programme!

A Cheque for One Guinea will be sent to Miss Lillian L. Cornelius, 21, Compton Road, Canonbury, N.1.

CON.

'To my mind the most disconcerting result of wireless is the decay of amateur instrumental playing. We have become a nation of listeners rather than players. While pre-war piano playing usually served as a more or less musical accompaniment to drawing-room conversations, the advent of broadcast music effectively put an end to all requests for amateur performances.

The B.B.C. has given us musical perfection and nothing less than perfection is in demand today, hence the popularity of wireless and the gramophone.

Crowds of youths go every Saturday to see professional football matches instead of playing football themselves.

Where will this lead us? It is so easy to watch and to listen; action is more difficult. Comfort should be a means to an end, not an end in itself.

One day, possibly, the earth will have been transformed into one huge feather bed with man's body slumbering sweetly on the top of it and his mind, like Desdemona, smothered underneath.

A Cheque for One Guinea will be sent to Mr. W. H. Hought, 66, Chanterlands Avenue, Hull.

but as the present most practical palliative against interference. Examining the implications of the method in more detail and stressing what was pointed out in the last article, we have this: if two stations, exactly synchronized, transmit the same

programme, then they will give each a good local service in an area bounded by the contour where the field strength of one is five times that of the other. Thus each station has an area of good service, but the two stations together create outside this service area a 'mush' area where quality is bad. If, however, a third station *not* on the same shared wavelength as the other two fills up this mush area and gives a service to those who would otherwise be denied, we see that two wavelengths are sufficient to spread one programme over a very wide area. More important and useful is that the densely populated areas will be covered by strong signals. The channel or wavelength, as such, does not, therefore, on the basis of single-wavelength working, represent so valuable a property as a means of spreading one programme throughout a large area; *it retains, however, its intrinsic value as a means for giving separate programmes.*

Turning back, therefore, to the question of the Plan de Genève, one foresees, with the new means at our disposal, not revolution, but evolution. This evolution may take place along the lines of the gradual abandonment of the wave to be shared among stations doing *different* programmes (international common wave) in favour of the granting of more waves to countries who have now only one wave. By this means no country in Europe can complain of the impossibility of spreading *one programme* over a very wide area and providing any densely populated area with strong signals.

All the above is speculation based on what we know now about working two stations on the same wave. I have no authority from the Union for saying that development will take place as I have suggested, but certainly there is a hope of further minimizing interference between broadcasting stations.

Naturally, if non-upward-radiating aerials are practical, facility will be greater, but still single-wavelength working will be a useful weapon against interference.

To Sum Up.

In the past the chief attack against interference has been the formation of the Plan de Genève. This has been successful when considered in comparison with what might have occurred had it not existed. Possible evolution of the Plan may be towards the gradual abandonment of the international common wave which made the Plan de Genève possible, in favour of the national exclusive wave which, on occasions and where desirable, may be shared between two or more stations under one authority and transmitting one programme. The practical attack against interference means that it can be minimized by single-wavelength working, *but at the expense of the total number of programmes which can simultaneously co-exist.*

PROGRAMMES for SUNDAY, August 12

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

7.55 St. Martin-in-the-Fields

THE BELLS

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

3.30 **A Military Band Concert**
MEGAN THOMAS (Soprano); LIONEL TERTIS (Viola)
THE WIRELESS MILITARY BAND, Conducted by Lieut. P. S. G. O'DONNELL
Heroic March *Saint-Saëns*
Overture, 'The Homeland' ('Patrie') *Bizet*

3.50 MEGAN THOMAS
Serenade *Gounod*
Kid Dance *Grieg*
BAND
Suite from Ballet, 'The Seasons' *Glazounov*

GLAZOUNOV (born in 1865) is probably the most distinguished living Russian composer who does not work on very advanced 'modernist' lines.

He is a master of orchestral effect, and in his ballets and other light pieces he has produced music that follows very agreeably, yet with distinct individuality of its own, in the Tchaikovsky tradition.

The Seasons, a Suite of orchestral pieces (now to be heard in an arrangement for Military Band), was originally written for a Ballet. We are to hear—(1) *Barcarolle and Variations*; (2) *Waltz of the Poppies and Cornflowers*; (3) *Slow Movement*; (4) *Bacchanal*.

4.12 LIONEL TERTIS and CECIL DIXON (Pianoforte)
Sonata in A, No. 1
Mozart, arr. Lionel Tertis
Allegro molto; Thema con variazioni
Three Songs of Brahms
arr. Lionel Tertis
Minnelied (Love Song), Op. 71, No. 5
Wiegenlied (Lullaby), Op. 49, No. 4,
Wir wandelten (We wandered), Op. 96, No. 2

BAND
Fantasia from 'La Boutique Fantasque' (The Eccentric Toyshop) *Rossini, arr. Respighi*
Waltz from 'Eugene Onegin' *Tchaikovsky, arr. Gerrard Williams*

EUGENE ONEGIN, the libretto of which was written by the celebrated Russian poet Pushkin, was first performed in 1879 by the students of the Moscow Conservatory. The plot concerns the love of the rakish Eugene Onegin for the innocent, sentimental Tatiana, whose sister Olga is betrothed to Lenski, Onegin's friend. When Tatiana foolishly writes Onegin a love letter (the letter scene is a favourite concert air), the modish fellow is offended. At a ball he flirts with Olga. Lenski is resentful, and challenges his friend to a duel. Lenski is killed. Years later, the remorseful Onegin meets Tatiana, now the wife of a prince, and makes love to her, but she, after doubting her feelings, sends him sorrowing away.

The Opera is not heard in England now, but some of the dance music is fairly often played, notably the Waltz which we are to hear.

4.48 MEGAN THOMAS
When Myra sings *A. L. Shepherd, thy demeanour vary*
Brown, arr. Lane Wilson
BAND
Suite from 'Othello' *Coleridge-Taylor*

Dance; Children's Intermezzo; Funeral March; Willow Song; Military March

5.15 **A SONG RECITAL**
By HEDDLE NASH (Tenor)
Devotion *Schumann*
Serenade *Schubert*
Hedge Roses *Schubert*
Chlorinda *Morgan*
So sweet is she *Dolmetsch*
It was a lover and his lass .. *Morley, arr. Keel*
The Pretty Creature *Storace, arr. Lane Wilson*

8.0 **THE SERVICE**
Hymn, 'How sweet the Name of Jesus sounds'
Confession and Thanksgivings
Psalm No. 23
Lesson
Nunc Dimittis
Prayers
Hymn, 'The King of Love my Shepherd is'
Address by
the Rev. H. R. L. SHEPPARD, C.H., D.D.
Hymn, 'Holy Father, in Thy Mercy'
Blessing

8.45 (Daventry only)
THE WEEK'S GOOD CAUSE:
Appeal on behalf of Wireless for Hospitals by Mr. J. C. STUART

THERE are 7,500 blind persons in Greater London, and this Fund was formed seven years ago to represent their interests and co-ordinate the activities of the many societies, institutes, libraries and associations that train, educate and maintain them.

Contributions should be sent to the London Blind Broadcast Appeal, 224 Great Portland St., W.1.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN. Local Announcements. (Daventry only) Shipping Forecast

9.5 **A Light Orchestral Concert**

WINIFRED DAVIS (Mezzo-Soprano); SINCLAIR LOGAN (Baritone)
THE WIRELESS ORCHESTRA,
Conducted by JOHN ANSELL
Overture to 'Iolanthe'... *Sullivan*
WINIFRED DAVIS and Orchestra
Le Temps des Lilas (Lilac Time) *Chausson*
On the Banks of the Indus *Meyer*
The Lover's Song; The Hindu Boatman's Song
ORCHESTRA
Selection from 'Thais' *Massenet, arr. Tavan*

9.35 SINCLAIR LOGAN and Orchestra
Homeward Bound ('Songs of the Devon, O Devon / Sea') *Stanford*
ORCHESTRA
Little Suite *Debussy*
(Boating; Procession; Minuet; Ballet)
WINIFRED DAVIS
Parodies on Nursery Rhymes *Hughes*
Little Bo Peep; Curly Locks

10.2 ORCHESTRA
Two Minuets for Strings
From 'Berenice' *Handel, arr. Best*
Minuet in A *Boccherini*

SINCLAIR LOGAN
The Happy Lover *Anon., arr. Lane Wilson*
The Dance *Rossini*
ORCHESTRA
Incidental Music to 'Rosamunde' *Schubert*

10.30 **Epilogue**
'Blessed are they that Mourne'

10.40-11.0 (Daventry only)
The Silent Fellowship
S.B. from Cardiff



MASTERS OF THE MICROPHONE—'DICK' SHEPPARD.

The Rev. H. R. L. Sheppard will this evening return to his old church, St. Martin-in-the-Fields, from which his address will be relayed during the course of the Service at 8.0 p.m.

5.35 **SONGS OF THE BIBLE—V**
David's Dirge over Saul and Jonathan
2 Samuel i, vv. 17, 19-27

5.45 **Bach Church Cantata**
No. 46,
'BEHOLD AND SEE'
(For the words of the Cantata, see page 245)
ENID CRUICKSHANK (Contralto)
TOM PICKERING (Tenor)
PHILIP MALCOLM (Bass)

THE STATION CHOIR AND ORCHESTRA
Conducted by HERBERT A. CARRUTHERS
S.B. from Glasgow

(The Bach Cantata to be performed next Sunday is No. 113; 'Herr Jesu Christ, du höchstes Gut,' 'Lord Jesus Christ, Thou Fountain Pure.')

Sunday's Programmes cont'd (August 12)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A Bantock Programme

(From Birmingham)

To celebrate the sixtieth birthday of an eminent British Composer

THE BIRMINGHAM STUDIO CHORUS and AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
FRANK MULLINGS (Tenor)

BANTOCK, the son of a doctor, had some lessons at Trinity College, London, and then studied at the Royal Academy of Music. Here some of his compositions were performed. Later, he ran a musical magazine for a time, and conducted musical comedies, in the provinces and on a world tour. In 1897 he became Musical Director at New Brighton Tower, and made known there a good deal of British music. Then in 1900 he was made Principal of the Birmingham and Midland Institute School of Music, and, seven years later, Professor of Music in the University of Birmingham.

In his choice of subjects for musical treatment he has frequently been attracted by Eastern and pagan ideas, poetry and mythology.

ORCHESTRA

Overture to a Greek Tragedy

3.42 FRANK MULLINGS and Orchestra

Four Pagan Chants

The Dead Dryad; The Crippled Faun; The Hind in Ambush; The Faun Despondent

(Conducted by the COMPOSER)

4.7 ORCHESTRA

Suite for Strings, 'Scenes from the Scottish Highlands'

THESE *Scenes* form one of several works which show the Composer's great interest in things Scottish. The work was written in 1913, for String Orchestra. It contains five Movements: First, a Strathspey, a dance rather like the Reel. The tune of this is called *The Braes o' Tullymet*. Next is a Dirge, on the tune *The Isle of Mull*. A Quickstep, sub-titled *Inverness Gathering*, follows; then an arrangement of an old Gaelic melody, *Baloo, Baloo*, and, lastly, a Reel, *The De'il among the Tailors*.

CHORUS

Unaccompanied Choral Music
On Himalay; Evening has lost her splendour

4.30 ORCHESTRA

Helena Variations on the Theme H.F.B.

THE short basic theme forms the initials of the composer's wife—Helen F. Bantock (H being the German name for B natural and B for our B flat). There are twelve variations.

4.50 FRANK MULLINGS and Orchestra

Ferishtah's Fancies
Cherries; Plot-Culture; A Bean-stripe or Apple Eating; Epilogue
(Conducted by the COMPOSER)

5.5 ORCHESTRA

Incidental Music to 'Macbeth'

5.35-5.45 SONGS OF THE BIBLE

David's Dirge over Saul and Jonathan
2 Samuel, i. vv. 17, 19-27

8.0 A Religious Service

From the Studio

Conducted by Dr. C. C. MORRISON

Order of Service:

Hymn, 'City of God, how broad and fair' (Church Hymnary, No. 209)

Prayers

Hymn, 'Immortal Love for ever full' (Congregational Hymn Book, 19)

Bible Reading: Psalm No. 103

Hymn, 'Lord of all Being' (Congregational Hymn Book, 5)

Address by Dr. C. C. MORRISON

Hymn, 'Sun of my Soul' (Congregational Hymn Book, 683)

Prayers

8.45 THE WEEK'S GOOD CAUSE:

(From Birmingham)

Appeal on behalf of Pearson's Fresh Air Fund, by Mr. W. BROWN (Chairman and Hon. Treasurer)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Chamber Music

STUART WILSON (Tenor)

THE LONDON WIND QUIN- TET: ROBERT MURCHIE (Flute), LEON GOOSSENS (Oboe), HAYDN DRAPER (Clarinet), AUBREY BRAIN (Horn), FRED WOOD (Bassoon)

Quintet Lefebvre
Canon; Allegretto; Presto

ROBERT MURCHIE, AUBREY BRAIN, and ERNEST LUSH (Pianoforte)

Serenade Titi

QUIN- TET

Quintet Scarlatti, arr. H. Greenbaum
Scherzo; Pastoral; Burlesque

STUART WILSON

Wie Melodien (Like Melodies) Brahms
Die Schür (The Cord)
Dornröschen (The Sleeping Beauty)
Marienwürmchen (The Lady bird)

QUIN- TET and M. DRAPER (Bass Clarinet)

Suite, 'Mladi' (Youth) Janáček

ROBERT MURCHIE, HAYDN DRAPER, and FRED WOOD

Trio from Sonata No. 19. Mozart, arr. Halton

STUART WILSON

Flow not so fast, ye fountains Dowland
Come away, come, sweet love
Muses, bring now roses hither Purcell
Evening Hymn

QUIN- TET

Aubade Barthe
Presto Haydn, arr. Hermann
Passacaglia Barthe

10.30 Epilogue

(Sunday's Programmes continued on page 244.)



GRANVILLE BANTOCK,

the distinguished composer, has just celebrated his sixtieth birthday, and this afternoon a special programme of his works will be broadcast from 5GB.

HOW TO PROTECT THE FAMILY AGAINST ITS GREATEST ENEMY.

THE MENACE OF CONSTIPATION.

"Constipation," says Sir Arbutnot Lane, "is the master disease, the disease of diseases. It is responsible for all bodily ills of civilised man, and cannot be regarded too seriously."

"Constipation," says Dr. Aslett Baldwin, addressing the Royal Society of Medicine, "is due to the removal of the aperient properties of the grain from flour—these reside in the germ and the bran which should be retained."

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Allinson 100 per cent. Wholemeal Flour for home baking is sold by Bakers and Grocers in sealed cotton bags of 3½, 7 and 14lbs. weight. In each bag is to be found particulars of a generous free gift scheme and crossword puzzle with £300 in cash prizes; also a recipe book which tells of 101 ways in which Allinson Wholemeal Flour may be used to prepare many original and appetising delicacies.

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Sunday's Programmes continued (August 12)

5WA CARDIFF. 353 M. 850 KC.

3.30 S.B. from London
 5.45-6.15 app. S.B. from Glasgow (See London)
 6.30 S.B. from Swansea
 7.55 S.B. from London (9.0 Local Announcements)

9.5 AN ORCHESTRAL CONCERT

NATIONAL ORCHESTRA OF WALES
 Leader, ALBERT VOORSANGER
 Conducted by REGINALD REDMAN

Overture to 'Hänsel and Gretel' *Humperdinck*

THE tuneful gaiety and homely sentiment of this piece make it a constant favourite. It will be remembered that it embodies tunes from the Opera—the Children's Prayer at the opening (on the Horns); the Witch's Magic (Trumpets); the Song of the Sandman who puts children to sleep; and so forth.

MARGARET LEWYS (Contralto) and Orchestra
 O don fatale (O fatal gift, from 'Don Carlos')
Verdi

ORCHESTRA
 Pathetic Symphony *Tchaikovsky*

TCHAIKOVSKY said of this Symphony: 'I love it as I have never loved one of my musical offspring before.' He did not live to witness its abounding success: a fortnight after its first performance he was dead. The separate Movements of the Symphony are as follows:—

FIRST MOVEMENT. (Slow Introduction. Then fairly quick—Rather slow—Quick and lively—Rather slow). That is to say, this is a Movement with many changes of speed. With the 'fairly quick' section the Movement proper opens. It is made out of two chief tunes, one agitated and broken in character, and the other gracious and flowing.

SECOND MOVEMENT. (Quickly, but gracefully). This is the favourite Movement, with five beats to a bar, instead of the two, three, four, or six usual at the time this work was written. (Considered in another way, it consists of alternate bars of two and three beats).

The THIRD MOVEMENT is a Scherzo. Throughout most of this Movement Strings and Woodwind maintain a delicate swift flight of notes. But there is an unmistakably military, even heroic feeling in the March-tune which very soon appears and swells over the whole Orchestra.

In the FOURTH MOVEMENT (Slow and lamenting, then somewhat quicker) the moods pass through pathos and pity to final despair—a sadly appropriate ending to the composer's last Symphony.

MARGARET LEWYS
 Bluebells from the Clearings *Ernest Walker*
 In the Great Unknown *d'Hardslot*
 At the Well *Hageman*

ORCHESTRA
 Musical Moment *Schubert*
 Dance of the Tumblers *Rimsky-Korsakov*

10.30 Epilogue
 10.40-11.0 The Silent Fellowship
 Relayed to Daventry

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

3.30 S.B. from London
 5.45-6.15 app. S.B. from Glasgow (See London)

6.30 A Religious Service (in Welsh)

Relayed from Capel Gomer Welsh Baptist Church

Gweddi
 Emy'n, 'Oliachawdwriaeth Hyfryd'
 Darllen—Eseia 60
 Emy'n, 'At Un a Wrondy Weddi'r Gwan'
 Gweddi
 Cyhoeddiddau
 EDITH HOWELLS—Cân
 Emy'n, 'Ar lan Iorddonen ddofn'
 Pregeth Y Parch R. S. ROGERS
 Emy'n, 'Cymer aden fwyn Efenyl'
 Y Fendith Apostolaidd

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

9.5 S.B. from Cardiff
 10.30 Epilogue
 10.40-11.0 The Silent Fellowship
 S.B. from Cardiff

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 S.B. from London
 5.45-6.15 app. S.B. from Glasgow (See London)
 7.55 S.B. from London (9.0 Local Announcements)
 10.30 Epilogue



Claude Harris

MARGARET LEWYS,
 contralto, sings in the Orchestral Concert that will be broadcast from Cardiff tonight at 9.5.

5PY PLYMOUTH. 400 M. 750 KC.

3.30 S.B. from London
 5.45-6.15 app. S.B. from Glasgow (See London)
 7.55 S.B. from London (9.0 Local Announcements)
 10.30 Epilogue

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

3.30 S.B. from London
 5.45-6.15 app. S.B. from Glasgow (See London)
 7.55 S.B. from London (9.0 Local Announcements)

10.30 Epilogue

6ST STOKE. 284.1 M. 1,020 KC.

3.30 S.B. from London
 5.45-6.15 app. S.B. from Glasgow (See London)
 7.55 S.B. from London (9.0 Local Announcements)
 10.30 Epilogue

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 S.B. from London
 5.45-6.15 app. S.B. from Glasgow (See London)
 7.55 S.B. from London
 8.45 THE WEEK'S GOOD CAUSE: A Flower Day's Appeal for the Blind of Manchester, Salford and District, by the Rev. DAVID GRIFFITHS. Contributions should be sent to the Honorary Secretary, Flower Day's Appeal, Henshaw's Institution for the Blind, Old Trafford, Manchester

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

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 313.5 M. 960 KC.

3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Glasgow. 7.55:—S.B. from London. 10.30:—Epilogue.

5SC GLASGOW. 405.4 M. 740 KC.

3.0:—Band of H.M. Scots Guards. (By kind permission of Col. Francis Alston, C.M.G., D.S.O.). Conducted by Capt. F. W. Wood. Relayed from Kelvingrove Park. Marche Militaire (Op. 51) (Schubert); Overture, 'Patrie' (Bizet); Suite, 'Othello' (Coleridge-Taylor). Cornet Solo, 'Serenade' (Schubert). (Soloist, Corp. H. Stanley). Selection, 'The Glory of Russia' (Krien and Lotter); Scherzo and Finale from C Minor Symphony No. 5 (Beethoven); Londonderry Air, and Shepherd's Hey (Grainger); Selection, Leslie Stuart's Songs (arr. Hume); Norwegian Carnival (Svendsen). 4.45:—Recital. Ethel Fenton (Contralto). Désirée MacEwan (Pianoforte): The King's Hunt (Ball, arr. Craxton); O Mistress Myne and John, come kiss me now (Byrne). Ethel Fenton (Contralto); Von ewiger Liebe (O Eternal Love) Wiegand (Cradle Song), Sonntag (Sunday), and Die Mainacht (A Night in May) (Brahms). Désirée MacEwan: Mortify us by thy Grace (Choral Prelude) (Bach-Bummel); Preludes and Fugues in F Minor and C Sharp Minor (Book 1) (Bach). Ethel Fenton: Über Nacht (Tomorrow Night) (Wolf); Heiden Röslein (Little Wild Rose) (Schubert); Warum sind denn die Rosen so blass (Why are the Roses so pale) (Cornelius); Ich denke oft ans Blaue Meer (I often think of the blue sea) (Weingartner). Désirée MacEwan: Nocturne in C Minor, Op. 48 (Chopin). 5.30:—S.B. from London. 5.45:—Bach Church Cantata No. 46. 'Behold and See.' Eaid Cruickshank (Contralto). Tom Pickering (Tenor). Philip Malcolm (Bass). The Glasgow Station Choir and Orchestra, conducted by Herbert A. Carruthers. Relayed to London and Daventry. 7.55:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 500 M. 600 KC.

3.0:—S.B. from Glasgow. 5.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Glasgow. 7.55:—S.B. from London. 8.45:—The Week's Good Cause: Appeal on behalf of Wireless for Hospitals, by Mr. J. C. Stobart. S.B. from Daventry. 8.50:—S.B. from London. 10.30:—Epilogue.

2BE BELFAST. 306.1 M. 980 KC.

3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Glasgow (see London). 6.30:—Organ Recital by Thomas H. Crowe. Relayed from the Fisherswick Presbyterian Church. Organ: Gothic Suite (Boellmann). Introduction, Choral; Gothic Minuet. W. J. McDowell (Bass): Aria, 'O God have mercy and blot out my transgressions' (from 'St. Paul') (Mendelssohn). Organ: Prayer (from Gothic Suite) (Boellmann). Jessie Coulter (Soprano). Recit., 'O let Eternal Honours crown His Name' (Handel); Aria, 'From mighty Kings He took the spoil' (Handel). (From 'Judas Maccabaeus.') Organ: Toccata (from Gothic Suite) (Boellmann). 7.0:—Religious Service, relayed from the Fisherswick Presbyterian Church. Order of Service: Scripture Sentences. Doxology. 'Holy, Holy, Holy, Lord God of Hosts' (R.C.H., No. 713) (3rd Setting). Invocation. Praise. Metrical Psalm No. 96, Verses 1-7, Tune 110. Reading. Prayer. Organ Voluntary. Andante con moto (from Sonata in F, Op. 82) (E. Siles). Prayer and Lord's Prayer. Praise, 'For My Sake and the Gospel's, go' (R.C.H., No. 370). Address by the Rev. John S. Pyper, B.A., of Portrush. Prayer. Praise, 'The Sun declines' (R.C.H., No. 273). Benediction. 7.55 app.:—S.B. from London. 10.30:—Epilogue.

THE RADIO TIMES.

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This Week's Bach Cantata.

Church Cantata, No. 46.

'Schauet doch und sehet' ('Behold and see').

REFERENCE was made to this Cantata in last week's note on No. 105, with which it has many features in common; it belongs to the same prolific period in the Master's career. Only few of the Cantatas are so rich as these in striking, even thrilling, effect; very few can rival this one in the beauty with which its grief is set before us.

It opens with a fine orchestral introduction in which two flutes, two violins, and violas all have expressive parts: alto voices begin the chorus, followed, in imitation, by tenors, sopranos, and basses, all singing the same melody, simple, and eloquent of Jeremiah's lamentations: a change to quicker tempo with an energetic theme, illustrates the words 'his fierce anger.' In the beautiful tenor recitative which follows, the two flutes, in thirds, have a persistent broken figure throughout, over a sustained string accompaniment: trumpets, which elsewhere merely reinforce the voices, have an independent part along with the strings, in the vigorous bass aria, No. III, and, similarly, two oboes da caccia join the flutes in accompanying the alto voice—'But Jesus mild.' There is no bass to this accompaniment. In the final chorale, the two flutes play short interludes between the lines sung by the choir.

WORDS.

English version by D. Millar Craig, copyright by the B.B.C., 1928.

I. Chorus:

Behold and see if there be any sorrow, like to mine, which is done to me; for the Lord afflicted me in the day of anger, in the day of His wrath.

II. Recitative (Tenor):

Bemoan thy fate, lost city of the Lord,
Thou shatter'd place of evil livers!
Thy tears are flowing ev'n as rivers,
For like a flaming sword,
There hath descended upon thee a judgment
from on high,
For that the Lord's command thou didst defy.
Yet wert thou like Gomorra not chastised,
Nor wholly wert despised.

Far better thou wert levell'd to the ground,
Than that God's enemies within thy walls be
found.

To thee were Jesus' tears as nought;
So wrath like angry waters' flood that rages,
Upon thee fell, of sin thy wages,
Since God, long suffering, hath thee to judgment brought.

III. Aria (Bass):

The darkness closeth round thee, o'er thee,
But at the last will shine a light;
Blinding 'twill fall upon thy sight.
Thy evil way pursuing,
Hast wrought thine own undoing
And nought but downfall stands before thee.

IV. Recitative (Alto):

Yet boast thou not, O sinner, in thy pride,
Nor aye Jerusalem deride
As though her sinful ways appal thee;
Thou knowest well a like fate may befall thee:
In evil continue
And cherish uncleanness within you,
So shall ye encompass your awful destruction.

V. Aria (Alto):

But Jesus mild for us aye pleadeth,
He is our shield, our Saviour He,
To Him His sheep He gently leadeth,
And watches o'er them tenderly.
When tempests of vengeance o'er sinners are
breaking
He is our Rock, us ne'er forsaking.

VI. Choral:

Almighty God of Truth, 'fore whom no man
may plead,
Save Thy Son, Jesus Christ, who for our sins
did bleed,
O look Thou on the Cross He bore,
His wounds, the crown of thorns He wore,
And by the love he gave us,
Forgive us, Father, save us.

Next week's Cantata is No. 113, 'HERR JESU CHRIST,
DU HOCHSTES GUT'
('Lord Jesus Christ, Thou Fountain pure').

In the Near Future.

News and Notes from Daventry Experimental.

The Rev. G. E. Southall will conduct the studio service on Sunday, August 19.

The weekly recital on Monday, August 20, will be broadcast from the Church of the Messiah, Birmingham, Mr. Gilbert Mills being the organist, and Arthur Smith (baritone) the vocalist.

A selection of musical comedy items and songs by Aubrey Millward (baritone), and Olive Groves (soprano), will be heard at 8.30 p.m. on Monday, August 20, the title of the broadcast being 'The Mad Whirl.'

At 6.45 p.m. on Friday, August 24, the Birmingham Studio Orchestra, conducted by Frank Cantrell, is giving a programme of light music, the items including Eric Coates' Suite *Four Ways* and a Fantasia on *Lohengrin*. Popular ballads will be sung by Ida Cartwright (contralto).

The afternoon and early evening programme on Saturday, August 25, will be given by the Amington Band, conducted by Roland Davis, Charles Dean (baritone), Harold Clemence (entertainer), Geoffrey Dams (tenor), Muriel Sotham (contralto), and Marie Wilson (violin).

For their afternoon concert on Tuesday, August 21, the Birmingham Military Band, conducted by W. A. Clarke, will include selections from *La Traviata*, Massenet's *Neapolitan Scenes*, and the Overture to *William Tell*. The soloists are Mary Pollock (soprano), and Alice Couchman (pianoforte).

The artists in a vaudeville programme to be broadcast at 9 p.m. on Wednesday, August 22, include Dick Francis and Doreen Season (comedy duo), Albert Daniels (child impressions), Muriel Ferris (character songs), and the Audley Mouth Organ Trio, who will be supported by Philip Brown's Dominoes Dance Band.

All the Tomorrows is the title of a play to be performed on Monday evening, August 20. It is a tragedy written by Mr. Aubrey Millward, who will himself play a part, other members of the cast being Trevor Cash, Gladys Ward, Gladys Joiner, and Ethel Malpas. Incidental music will be provided by the Midland Piano-forte Trio.

Bizet's *L'Arlésienne* Suite and the Overture to *Ruslan and Ludmilla* will be heard during the afternoon concert on Thursday, August 23, which is being provided by Lozells Picture House Orchestra under Paul Rimmer. Frank Newman at the organ will include Luigini's Suite of Russian Ballet Music. The vocalist is James Bennett (baritone).

Another relay from the Bandstand, Cannon Hill Park, will be heard on Saturday evening, August 25, when the City of Birmingham Police Band, conducted by Richard Wassell, will, among other items, play the First Movement from Schubert's *Unfinished* Symphony and a selection from *Aida*. Lewis Knight (bass) will be the vocalist.

An orchestral concert, in which the soloist is Leonie Zifado (soprano), will be heard on Sunday afternoon, August 19, when the whole programme will be of a light, summery nature. The orchestral pieces will include Cowen's Ballet Suite *In Fairyland*, and the Ballet Music to *Cephalé and Procis*, while among the vocal items is the *Aria Dove Sono* from *The Marriage of Figaro* by Mozart.

Leading Features of the Week.

DRAMA, ETC.

Monday, August 13.

(5GB) 8.0. 'Ma Mie Rosette,' a Light Opera.

Wednesday, August 15.

(5XX) 7.30. 'Ma Mie Rosette.'

Thursday, August 16.

(5XX) 9.50. *Charlot's Hour*.

Friday, August 17.

(5XX) 7.30. 'The Mayor of Casterbridge,' a Play by John Drinkwater from the novel by Thomas Hardy.

TALKS (5XX).

Monday, August 13.

5.0. Miss Phoebe Redington: *Casserole Cooking*.

10.35. Mr. Paul Cavanagh: 'Some Reminiscences—from the West to the West End.'

Tuesday, August 14.

7.0. Mr. A. B. B. Valentine: *Londoner's Country—II, Up to the Chilterns* (2LO only).

Mr. Donald Maxwell: *The Countryman in London—II* (5XX only).

Wednesday, August 15.

7.0. Mr. Harry Hillman: *Sticks that Walk*.

Thursday, August 16.

3.45. *A Bonnet Laird: Cream for Tea*.

7.0. Mr. W. Addington Willis: *Your Boots and Shoes*.

Friday, August 17.

9.15. Mr. Donald Maxwell: *The Lost Rivers of London*.

Saturday, August 18.

7.25. Mr. George F. Allison: *Prospects for the Football Season* (S.B. from Newcastle).

VAUDEVILLE AND VARIETY.

Monday, August 13.

(5XX) 7.30. Rex Evans' Cabaret.

Tuesday, August 14.

(5XX) 8.30. Dick Tubb, Lily Burns and Norman Parry, Joseph Burns and George Foster, Mary O'Farrell, Tommy Handley.

Friday, August 17.

(5GB) 9.0. Tommy Handley, Raie da Costa, Penrose and Whitlock, George Foster, Philip Brown's Dominoes.

Saturday, August 18.

(5XX) 8.15. John Thorne, Harold Scott and Elsa Lanchester, the Parkington Quintet.



LONDON and DAVENTRY
PROGRAMMES FOR
Monday, August 13
Including a B.B.C. Promenade
Concert



- 10.15 a.m. **The Daily Service:**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 11.0 (Daventry only) **Gramophone Records**
A Request Programme
- 12.0 **A BALLAD CONCERT**
MAY SLYNE (Soprano)
PAUL MORTIMER (Baritone)
- 12.30 **THE B.B.C. DANCE ORCHESTRA**
Personally conducted by JACK PAYNE
- 1.0-2.0 **AN ORGAN RECITAL**
By EDGAR T. COOK
Relayed from Southwark Cathedral
Sonata in C (Prelude—Idyll—Toccata) *Rheinberger*
Andante from String Quartet *Debussy, arr. Guilmant*
ROY FOSTER
Bible songs *Dearak*
God is my Shepherd; Hear my Prayer; Sing
ye a joyful song
EDGAR T. COOK
Glory to God on High.... } Chorale Preludes
Praise God your Christ ... } *Bach*
Magnificat (Fugal Style) .. }
Harmonies du Soir (Evening) } *Karg Elert*
Harmonies) }
La Nuit (Night)..... }
Cornelius March .. *Mendelssohn, arr. W. T. Best*
- 4.0 **ALPHONSE DU CLOS and his ORCHESTRA**
From the Hotel Cecil
- 5.0 Miss **PHOENE REDINGTON:** 'Casserole
Cookery'
- Q**UITE recently there have been some unusual and startling developments in the special line of cookery caused by that most useful kitchen utensil, the casserole. Miss Redington's talk this afternoon has, therefore, a special topical interest.
- 5.15 **THE CHILDREN'S HOUR:**
'Water Wagtail' and other Piano Solos, played by **CECIL DIXON**
'The Treachery of Enstace Leigh, from 'Westward Ho!' (Charles Kingsley)
'Annie Laurie' and other Scottish Songs, sung by **REX PALMER**
'Sea Bathing,' a few hints on what to do and what not to do, by **GEORGE NICOL**
- 6.0 **Musical Interlude**
- 6.20 **Boys' and Church Lads' Brigade Bulletin**
- 6.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 **Musical Interlude**
- 7.0 **Mr. E. J. STRACHEY:** Literary Criticism
- 7.15 **THE FOUNDATIONS OF MUSIC**
GRIEG PIANO MUSIC
Played by **JOHANNE STOCKMARR**
- 7.30 **Rex Evans's Cabaret**
Devised and written by **ROWLAND LEIGH**
and **REX EVANS**

ANONA WINN
LAWRENCE ANDERSON
BASIL HOWES
and
REX EVANS
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

ANOTHER 'revue in miniature' from Rex Evans and Rowland Leigh. Rex Evans has the intimate art of cabaret at his fingers' tips. The famous syncopated singer is shortly to make his first appearance in revue when *Charlot's Show of 1928*, as I believe it is to be called, comes to the Vaudeville Theatre. Rex Evans has been associated with Andre Charlot in many of his weekly broadcasts. Be sure to listen tonight. In Rowland Leigh we have one of the cleverest writers of smart lyrics—and Rex Evans and Co. certainly know how to 'put them across.'

8.0 **B.B.C. PROMENADE CONCERT**

SIR HENRY WOOD
and
his **SYMPHONY ORCHESTRA**
BELLA BAILLIE (Soprano)
WALTER WIDDOP (Tenor)
Relayed from the Queen's Hall

PART I
Overture to 'The Mastersingers' } *Wagner*
The Siegfried Idyll }

IN the spring of 1869, on the shore of Lake Lucerne, was born Wagner's son, Siegfried, named after Wagner's great symbolical hero. Shortly afterwards, Siegfried's mother was greeted, on her birthday morning, with a specially-written and very beautiful piece of music, the *Siegfried Idyll*.

All who are familiar with Wagner's great Trilogy, *The Ring of the Nibelungs*, will recognize in the Idyll many tunes from various parts of that work, tunes mostly connected with Siegfried and Brünnhilde. The melody which chiefly dominates the Idyll (it persists in the strings in

the first section) is the chief melody in the great love-duet.

The only tune used which does not occur in the *Ring* Trilogy is an old German cradle song.

WALTER WIDDOP
Tannhäuser's Pilgrimage, from Act III, 'Tannhäuser' *Wagner*
ORCHESTRA

Klingsor's Magic Garden and the Flower Maidens' Scene ('from Parsifal') *Wagner*
Siegfried's Journey to the Rhine (from 'The Dusk of the Gods') *Wagner*

IN *Parsifal* the evil magician, Klingsor, angry at his exclusion from the sacred Knighthood of the Holy Grail, has created an enchanted castle and garden. Here, with the help of Kundry, a beautiful woman, and her attendant Flower Maidens, he tempts the Knights. Parsifal is led there, and in this scene we hear their seductive music.

IN Wagner's great Music Drama, *The Dusk of the Gods*, Siegfried, the hero, has won his bride, Brünnhilde. He gives her the Ring as pledge of his love, and she gives him her war-horse, Grane.

Siegfried now descends into the valley, and though in the opera house the curtain falls, the music continues to picture his journey, and his horn is frequently heard. After a time, the music tells us that he has reached the deeply-flowing Rhine.

BELLA BAILLIE
Isolda's Death ('Tristan') *Wagner*
ORCHESTRA
Overture to 'Rienzi' *Wagner*

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

9.45 **B.B.C. PROMENADE CONCERT**
PART II

THE ORCHESTRA
English Rhapsody, 'A Shropshire Lad' *Butterworth*

SOME of the loveliest music of this century was left us by George Butterworth, who was killed in action in France, in August, 1916.

Of his small output, two song-cycles and this orchestral Rhapsody are founded on A. E. Housman's poem-cycle, *A Shropshire Lad*. The song-cycles are, of course, settings of certain of the poems, while the Rhapsody is a sort of epilogue to the song-cycles—a reverie, perhaps, on the whole of *A Shropshire Lad*.

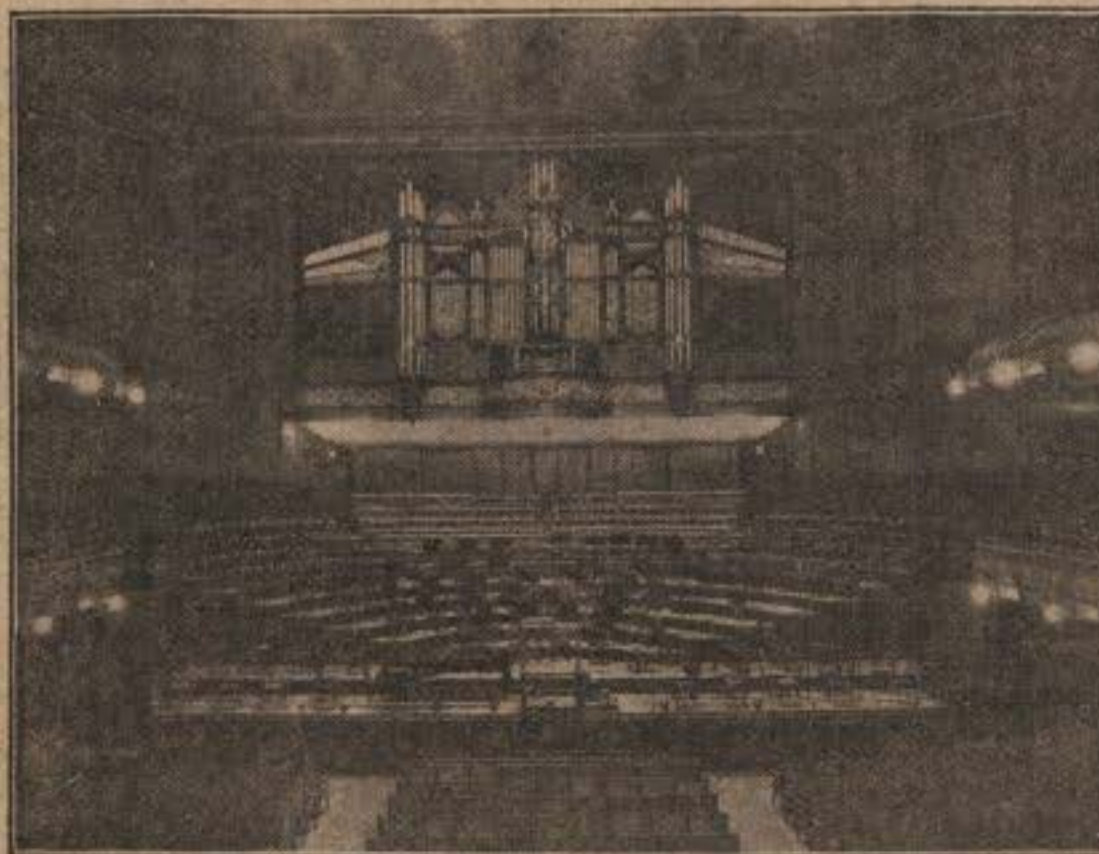
BELLA BAILLIE
Selected Songs
WALTER WIDDOP
Selected Songs
ORCHESTRA
Fourth 'Pomp and Circumstance March' *Elgar*

10.30 **Local Announcements (Daventry only); Shipping Forecast**

10.35 **Mr. PAUL CAVANAGH:** 'Some Reminiscences—From the West to the West End'

10.50 **A SHORT PIANOFORTE RECITAL**

11.0-12.0 (Daventry only) **DANCE MUSIC:** FRANK ASHWORTH and his BAND, from the Hotel Metropole



QUEEN'S HALL WAITING FOR ITS FAITHFUL CROWDS.

The new 'Proms.' are in full swing again now, and tonight's Wagner Concert will be relayed from London and Daventry, starting at 8.0, whilst Thursday's and Saturday's Concerts will be broadcast from 5GB. A special article on the 'Proms.' will be found on page 255.

Monday's Programmes cont'd (August 13)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

4.0 AN ORGAN RECITAL

(From Birmingham)

Relayed from the Church of the Messiah

GILBERT MILLS (Organ)

March *Salomé*
Pastoral from Sonata No. 20 *Rheinberger*

HILDA GRUNDY (Contralto)

Annie Laurie *arr. Lehmann*
Melisande in the Wood *Goetz*

GILBERT MILLS

Concert Piece *Guilman*
Allegretto grazioso *Hollins*

HILDA GRUNDY

Sink, red sun *Del Riego*
Go not, happy day *Frank Bridge*

GILBERT MILLS

Air } *Templeton*
Prelude }
Minuet in style of Ravel }
Finale in B Flat *Wolstenholme*

5.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

5.45 THE CHILDREN'S HOUR:

(From Birmingham)

'A Golden Afternoon,' by the Hon. Mrs. WILMOT
Songs by HAROLD CASEY (Baritone)
D. J. MACDONALD (Banjo)
'The Windmill Man and the Corn,' by GRETA COSTAIN

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

6.45 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Recollections of Ossian' *Gade*
Fantasia on Nicolai's 'The Merry Wives of Windsor' *Tavan*

GADE was a Dane, whose early work found favour in Mendelssohn's eyes. When Gade was twenty-six, Mendelssohn conducted his first Symphony at Leipzig, and wrote the young man a fine letter of congratulation.

Gade was fond of reading the poems and legends attributed to the heroic poet Ossian, and such works as this Overture embody his impressions of those great doings in the days of old about which he had read.

The Overture, his Op. 1, was written for a competition organized in his native Copenhagen, of which Spohr was one of the judges. It was



8.0 MA MIE ROSETTE

A Romantic Opera in Two Acts.

The English version by GEORGE DANCE

The music by

PAUL LACOME and IVAN CARYLL

Henry IV of France GEORGE BAKER
Bouillon GEORGE GREGORY
Al Cognac ROBERT CHIGNELL
Rosette ROSE HIGNELL
Vincent JOHN ARMSTRONG
Corisanda HELEN ALSTON
Martha MIRIAM FERRIS
Peasants, Huntsmen, Courtiers, etc

The Scenes

Scene I. The yard of Moustajon's Farm near the Chateau Nérac
Scene II. The Reception Hall in the Chateau

Gade's success in this composition that paved the way for his studying in Leipzig.

SAMUEL SAUL (Baritone)

Monarch of the Woods
Cherry

Son of Mine; The Rebel (from 'Four Freebooter Songs')
William Wallace

ORCHESTRA

Suite of Ballet Music from 'Lakmé'

Delibes, arr. Mouton

7.30 SAMUEL SAUL

When comes my Gwen; I'm weaving sweet violets; Love is a bable
Hubert Parry

THESE come from Parry's Sixth Set of English Lyrics. The first, a setting of a translation from the Welsh, tells how, when Gwen comes,

'more glorious the sun in heaven appeareth, the tree-tops bow down to earth to greet her, and her loving eyes ... point the way to heaven.'

The second, entitled *A Lover's Garland*, is a graceful song with verses from the Greek, by that famous lyric-writer, Alfred Perceval Graves—'I'm weaving sweet violets ... Frail narcissus ... for Heliodora's brow.'

Love is a bable is full of brisk wit. Its burden is that it passes the wit of man to make head or tail of love. 'No man is able to say 'tis this or 'tis that.' What, then, shall we do with the fickle sprite? 'Hang him, and so let him go!'

ORCHESTRA

Entr'acte, 'La Colombe' (The Dove) *Gounod*
Invitation to the Waltz *Weber*
La Cloche (The Bell) *Saint-Saëns*

8.0 MA MIE ROSETTE

A Romantic Opera in Two Acts

(For particulars, see above)

9.45 A Reading of Canadian Poetry by A. WATSON BAIN

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: CHARLES WATSON'S BAND, from the Kit-Cat Restaurant

11.0-11.15 FRANK ASHWORTH and his BAND, from the Hotel Metropole

(Monday's Programmes continued on page 248.)

The Organs broadcasting from

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5GB—BIRMINGHAM—Lozells Picture House
5NO—NEWCASTLE—Havelock, SUNDERLAND
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Further particulars from

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SVA 102-251

Monday's Programmes continued (August 13)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 4.45 Major F. H. SHANNONS, M.C., 'My Impressions of the British Legion's Pilgrimage to the Battlefields'
- 5.0 JOHN SPEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant.
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Boy's Brigade Bulletin
- 6.30-11.0 S.B. from London (10.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 4.0 THE ROYAL BATH HOTEL DANCE BAND
Relayed from the King's Hall Rooms, Bournemouth
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.15 Boys' Brigade Bulletin
- 6.20-11.0 S.B. from London (10.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
A Musical Playlet
'A Glimpse of Bach'
By H. G. Sear
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (10.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.0 Mrs. WEBBER: 'The Eternal City'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.20 Boys' Brigade Bulletin
- 6.30-11.0 S.B. from London (10.30 Local Announcements)



MAJOR F. H. SHANNONS

will describe, from a personal angle, the British Legion's recent pilgrimage to the battlefields in his talk from Cardiff at 4.45.

6ST STOKE. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.0 KATHLEEN HALFORD: 'Lawn Tennis'
- 5.15 THE CHILDREN'S HOUR:
Street Cries:
Will ye buy any ink? } *Newton*
Dust O' }
Old Cloes }
Rags and Bones } *Lewis*
The Milkman } *Brahe*
- 6.0 London Programme relayed from Daventry
- 6.20 Boys' Brigade Bulletin
- 6.30-11.0 S.B. from London (10.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 4.0 London Programme relayed from Daventry
- 5.0 Mrs. MAEEL OSBORNE: 'Let's Talk of Worries!'



JOHANNE STOCKMARR,

who plays Grieg's piano music in the 'Foundations of Music' series this week.

5.15 THE CHILDREN'S HOUR

- 6.0 London Programme relayed from Daventry
- 6.20 For the Boys' Brigade
- 6.30-11.0 S.B. from London (10.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

- 12.0-2.0—London Programme relayed from Daventry.
- 4.0—London Programme relayed from Daventry.
- 5.15—The Children's Hour.
- 6.0—Harry Pell (Cornet): Invocation ('Faust') (Gounod); Precious wee one (Leo T. Croke); I know of two bright eyes (George H. Chisam).
- 6.10—Martin Henderson (Concertina): March from 'Tannhäuser' (Wagner); Worryin' (Fairman); Whistle away your blues (Myers); Here am I brokenhearted (De Sylva).
- 6.20—London Programme relayed from Daventry.
- 6.30-11.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

- 11.0-12.0—Gramophone Records.
- 4.0—Light Orchestral Concert. The Station Orchestra: Overture, 'Light Cavalry' (Suppé). Queenie Arthur (Soprano): Come, do not tarry (Marriage of Figaro) (Mozart); Song of the Open (La Forge); Wind on the Wheat (Montague Phillips). Orchestra: Ballet Music, 'Faust' (Gounod). Queenie Arthur: Bird Songs at Eventide (Coates); Hindu Song (Rimsky-Korsakov); The Vain Suit (Brahms). Orchestra: Japanese Ballet, 'Madame Chrysanthemum' (Messager).
- 5.0—Casserole Cookery, by Phoebe Redington.
- 5.15—The Children's Hour.
- 5.58—Weather Forecast for Farmers.
- 6.0—Musical Interlude.
- 6.30-11.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

- 11.0-12.0—Gramophone Records.
- 4.0—Organ Recital, from the Cowdray Hall. Organist, Arthur Collingwood. With Studio Interludes by Lena Dunn, (Contralto): Organ: Suite: Gothique (Bossmann). 4.14—Lena Dunn: Shepherds Song (Elgar); So we'll go no more a-roving (M. V. White); Still as the night (Böhm). 4.24—Organ: Woodland Scenes (MacDowell); Scherzo, 'Sous les Bois' (Guilmant-Burand); Hebridean Idyll (Nesbitt). 4.37—Lena Dunn: The Silver Ring (Chaminade); A Memory (Goring Thomas); The Wooing of the Rose (César Franck). 4.47—Organ: Cantilene Nuptiale (Dubois); Tone Poem, 'Finlandia' (Sibelius).
- 5.0—Casserole Cookery, by Miss Phoebe Redington.
- 5.15—Children's Hour.
- 6.0—Dance Programme by Al Leslie and his Music.
- 6.30—S.B. from London.
- 7.30—Dick Tubb (Comedian).
- 7.45—Bert Symes (Baritone), in a selection of popular chorus songs.
- 8.0-11.0—S.B. from London.

2BE BELFAST. 506.1 M. 880 KC.

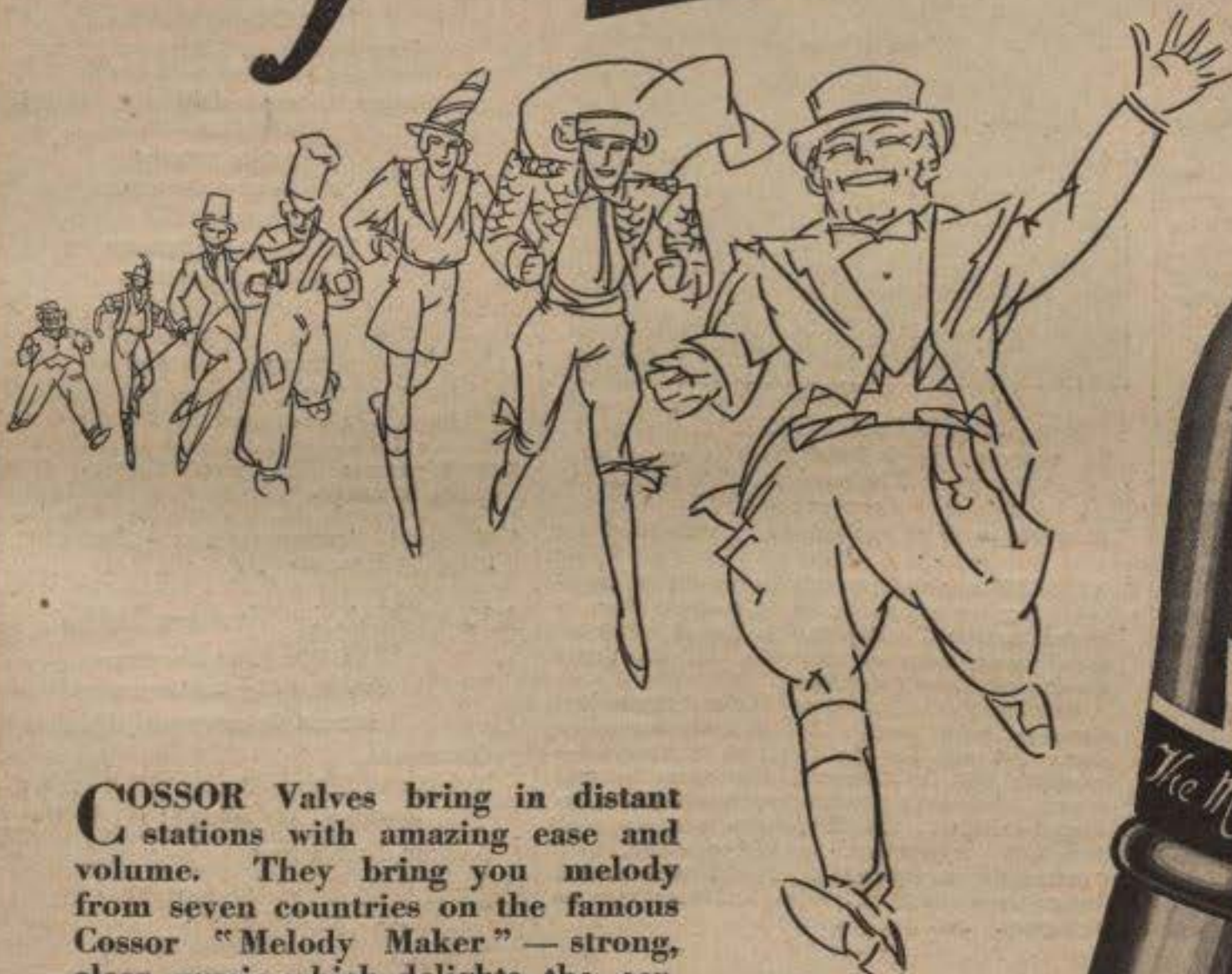
- 12.0-1.0—Concert. The Radio Quartet: March, 'Blaze of Glory' (Holzmann); Selection, 'Mignon' (Thomas, arr. Alder); Hindu Song (Rimsky-Korsakov). Beryl McVeigh (Soprano). Down in the Forest (Landon Ronald). Kerry Dance (Molloy); June (Quilter); Pleading (Elgar). Quartet: Suite, 'L'Arlesienne', No. 2 (Bizet); Selection, 'Our Miss Gibbs' (Caryll and Monckton). 3.45—Concert Music. Orchestra. Rhapsody No. 4, 'The Fisherman of Lough Neagh, and what he saw' (Stanford); Tone Poem, 'With the Wild Geese' (Harty); A Negro Rhapsody (Rubin Goldmark). 4.30—Dance Music. Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. 5.0—Casserole Cookery, by Miss Phoebe Redington. 5.15—Children's Hour. 6.0—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30-11.0—S.B. from London.

Cardiff Sunshine Carnival.

FOR the fourth year, the Cardiff Station is holding a Sunshine Carnival in Weston-super-Mare in aid of the local hospital. Each year the amount of money handed over has been greater than the last, and as the financial result is a direct index to the popularity of the event, it is safe to say that the carnival improves each year. Wednesday, August 22, and Thursday, August 23, are the dates of this year's Carnival. On the first day the artists include George Graves, the famous Baron Popoff of the *Merry Widow*; George Carney, Burlesque Comedian; the Musical Avolos with their xylophones; Will Van Allan, the Musical Tramp; Billy Hill, Soubrette; and Mai Ramsay, Mezzo-Soprano. The artists for the second day are Leonard Gowings, Baritone; Gwladys Naish, Soprano; Malcolm Scott, Comedian; and George Graves, who will act as *compère*. On both days music will be provided by the band of the Second Battalion the Black Watch, by the Station Orchestra, and by Mogg's Military Band. The side-shows will be more interesting than ever, as many musical novelties have been arranged. Excellent travelling facilities will be available for those living at a distance; in the West of England there will be reduced fares to Weston, and the cross-channel steamers between South Wales and Weston will run special late boats.

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PROGRAMMES for TUESDAY, August 14

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The
Daily Service

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

11.0 (Daventry only) Gramophone Records
Symphony in C Schubert

12.0 LIGHT MUSIC
BERTRAM NEWSTEAD (Baritone)
THE LONDON ENSEMBLE QUINTET

1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

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

5.0 Miss HOWARD-BURLEIGH, 'Hedgerow Har-
vests'

THIS afternoon's talk is one of the series on holiday subjects. Miss Howard-Burleigh will describe some of the plants we meet with in hedges and ditches along our English roads, and tell us particularly of those which can be gathered and utilized indoors during the winter months.

5.15 THE CHILDREN'S HOUR:
'SNOW WHITE AND ROSE RED'
A Play adapted from Grimm's Fairy Tales by
E. Harcourt Williams
Incidental Music by GENIAL JEMIMA
The Story of Puss-in-Boots, told by MARJORIE
ALLEN

6.0 A Recital of Gramophone Records. Arranged
by Mr. CHRISTOPHER STONE

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

6.45 A Recital of Gramophone Records (Cont'd)

7.0 Mr. A. B. B. VALENTINE, 'Londoners' Country
—II, Up the Chilterns'

ON the north-west of London lie the Chilterns, a range of little hills that contains some of the most typically English scenery in the Home Counties. Although the Chilterns are within such easy reach, their beauty-spots are still unspoiled, and in this evening's talk Mr. Valentine will describe some of their less-known places and how best to get to them.

7.0 (Daventry only) Mr. DONALD
MAXWELL, 'The Countryman in
London—II Names in London'

AT this time of the year a two-fold migration goes on in London; the inhabitants go out in search of the country and the people from the country come in to see the sights in town. Mr. Valentine's series of talks caters for the former, Mr. Maxwell's for the latter class. This evening Mr. Maxwell will speak of some of those names that make the streets of London sound so beautiful, and in which so much history lies hid.

7.15 THE FOUNDATIONS
OF MUSIC
GRIEG'S PIANO MUSIC
Played by JOHANNE STOCKMARR

7.30 A Classical Request
Programme
MAY HUXLEY
THE WIRELESS SYMPHONY
ORCHESTRA
Conducted by
STANFORD ROBINSON



Clyde Harris

Mr. MONTAGUE PHILLIPS,

the composer of *The Rebel Maid*, a concert of whose music will be broadcast at 9.50 tonight.

Overture to 'The Marksman' ('Der Freischütz')
Weber

WEBER was uncommonly successful in catering for early nineteenth-century German tastes in Opera, which lay in the direction of folk-legends, tales of romantic and chivalrous deeds, and homely sentiment.

The Opera, *The Marksman*, is about mysterious deeds of black magic, the romantic love of a huntsman, and the machinations of his rival—a capital plot for those who like opera hot and strong, and don't trouble too much about its improbabilities. *The Marksman* went down at the first performance, so Weber wrote, with 'incredible enthusiasm . . . 'I was called before the curtain . . . verses and wreaths came flying up. *Soli Deo gloria.*'



Underwood

THE GREAT TREES OF BURNHAM BEECHES.

This famous beauty-spot is on the way out from London to the Chiltern Country, about which Mr. Valentine will speak this evening in the second of his new series of talks.

His Overture is built on melodies sung in the Opera.

MAY HUXLEY and Orchestra
Voi che sapete ('Le Nozze de Figaro')...Mozart

ORCHESTRA
'Unfinished' Symphony.....Schubert

MAY HUXLEY and Orchestra
O Patria mia (from 'Aida').....Verdi

ORCHESTRA
Overture, 'Fingal's Cave' Mendelssohn

8.30 Vaudeville

DICK TUBB (Comedian)
LILY BURNS and NORMAN PARRY
(Light American Ballads)
JOSEPH BURNS and GEORGE FOSTER
(Concertina Duets)
'ONE WORD'
By JOSEPH SANTLEY
HENRY OSCAR
FLORENCE MATTHEWS
MARY O' FARRELL
HERBERT LUGG
and
TOMMY HANDLEY

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

9.30 WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.45 Local Announcements; (Daventry only)
Shipping Forecast

9.50 Music by Montague Phillips*

THE WIRELESS ORCHESTRA
Conducted by the COMPOSER
ARTHUR BECKWORTH (Violin)

ORCHESTRA
New Suite, 'Dance Revels'
(1) Mazurka; (2) Minuet; (3) Waltz
ARTHUR BECKWORTH
Violin Solos

ORCHESTRA
A Hillside Melody
Two Light Orchestral Pieces
(1) Violette (Air de Ballet);
(2) Arabesque

ARTHUR BECKWORTH
Violin Solos

ORCHESTRA
Scherzo

FEW names are more familiar to listeners than that of Montague Phillips. He was born in 1885, and studied at the Royal Academy of Music, of which he later became a Fellow, Professor of Composition, and Examiner. His music for the romantic Opera, *The Rebel Maid*, is perhaps his most considerable stage work. He has written also a Symphony, a Pianoforte Concerto, a Symphonic Poem, *Boadicea* and a *Heroic Overture*.

10.30-12.0 DANCE MUSIC:
JAY WHIDDEN'S BAND, from the
Carlton Hotel

11.0-12.0 AMBROSE'S BAND from
the May Fair Hotel

Tuesday's Programmes cont'd (Aug. 14)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

4.0 A MILITARY BAND CONCERT

(From Birmingham)

Relayed from the Pump Room Gardens, Leamington Spa

The BAND of H.M. ROYAL ARTILLERY (Portsmouth)

Conducted by J. L. T. HURD

March, 'A Bunch of Roses' *Chapi*
Selection from 'Romeo and Juliet'
Gounod, arr. Godfrey

NORA DESMOND (Soprano)

Eros *Grieg*
Danny Boy *Old Irish Air*
Sanctuary } *Besly*
The New Umbrella }

BAND

The Doll Dance *Brown*
Cornet Duet, 'Ida and Dot' *Loscy*
Soloists: Musician F. MARKHAM;
Q.-M.Sgt. J. DOWELL

RUPERT O'HEA (Entertainer)

The Glorious Days to Come

Schantz

On the Piano

Frampton

Asking Papa

Gordon

BAND

Selection from 'Melodious Memories'

Finck, arr. Winterbottom

NORA DESMOND

Soupir (Sigh)

Henri Duparc

Obstination *De Fontenailles*

The Rose enslaves the Nightingale

Rimsky-Korsakov

Au bord de l'Eau (By the Water Side)..... *Fauré*

Song of Florian *Godard*

BAND

Entry of the Gods into Valhalla (from 'The Rhinegold')

Wagner

Xylophone Solo, 'Tell'..... *Kruger*

RUPERT O'HEA

Alphabets *O'Hea*

Phil the Fluter's Ball *French*

Tilda Banks *Corney Grain*

Ballymoney Conversation *Jackson*

BAND

Scottish Patrol, 'The Gathering of the Clans'

Williams

5.45 THE CHILDREN'S HOUR:

(From Birmingham)

'The Price of a Nightingale,' by Agnes Taunton
Songs by NORA DESMOND (Soprano)

ELSIE STEEL (Violin)

'Rock-a-bye Sea Babies,' by G. BERNARD HUGHES

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

6.45 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

ETHEL and BURGESS SOAR in Songs and Duets
W. DELLER (Comedian)

8.0 'HUSBANDS UNLIMITED'

A Farical Duologue by STUART READY
Being the Second Adventure of James Augustus
(From Birmingham)

James Augustus STUART VINDEN
Beryl Vernon MOLLY HALL

The Scene is James' flat in London

Incidental Music by the MIDLAND PIANOFORTE TRIO

8.30 A MILITARY BAND CONCERT

DOROTHY SMITHARD (Contralto)

RENE COOK (Pianoforte)

THE WIRELESS MILITARY BAND, conducted by CHARLES LEGGETT

March of the Peers, from 'Iolanthe'... *Sullivan*
Overture to 'The Bronze Horse' *Auber*

8.45 DOROTHY SMITHARD

Softly awakes my heart *Saint-Saëns*
Vergebliches Ständchen (Vain Serenade) *Brahms*

8.52 BAND

Waltz, 'Artist Life' *Johann Strause*

9.2 RENE COOK

Impromptu, No. 2 *Chopin*
Scherzo... *D'Albert*

9.10 BAND

Ballet Music from 'Carmen'... *Bizet*
Prelude, 'The Toreadors'; Intermezzo, Nocturne; Entr'acte, 'The Dragons of Acala'; Gipsy Dance

9.25 DOROTHY SMITHARD

The Lover's Curse } (Three Irish Songs)
I know where I'm goin'... } *arr.*

B for Barney } *Herbert Hughes*

9.32 BAND

Three English Dances *Quilter*

9.42 RENE COOK

Waltz in E Minor } *Chopin*
Ballad in G Minor }

9.50 BAND

Ballet Movement from 'Herodias'... *Massenet*
Waltz from 'The Sleeping Beauty' *Tchaikowsky*

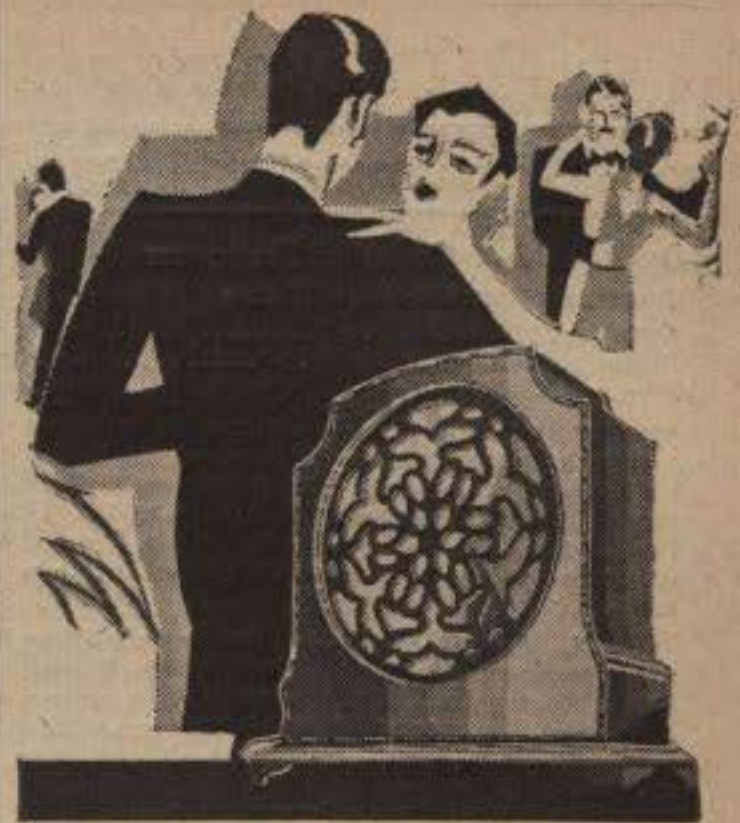
10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel

11.0-11.15 AMBROSE'S BAND from the May Fair Hotel.

(Tuesday's Programmes continued on page 252.)

No wireless receiving apparatus, crystal or valve, may be installed or worked without a Post Office licence. Such licences may be obtained at any Post Office at which Money Order business is transacted, price 10s. Neglect to obtain a licence is likely to lead to prosecution.



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Tuesday's Programmes continued (August 14)

5WA CARDIFF. 353 M. 850 KC.

4.0 A Light Orchestral Programme

NATIONAL ORCHESTRA OF WALES
Overture, 'Fingal's Cave' Mendelssohn
Suite From the 'Samoaan Isles' Geehl

No. 1. *By Coral Reef and Shady Palm.* The opening theme is given out over an insistent pizzicato (plucked) bass which plays an important part throughout the movement. This gradually works up to a climax, after which the first theme is resumed, and a brief Coda, founded on earlier material, brings the movement to a close.

No. 2. *Savaii Love Song.* Over a soft lilting accompaniment, in which the Ukulele is used (probably the first time in music of a serious character), the main theme is given out. This is afterwards treated in imitative style, and ends mysteriously.

No. 3. *Festal Dance.* This movement is written throughout in the Dorian mode, and is founded upon one theme only. The whole finale is extremely rhythmic and barbaric in character; a long and sustained working-up passage brings the work to an exhilarating conclusion.

Most of the themes used in all the Movements are of Polynesian origin.
Berceuse (Cradle Song)..... } Järnefelt
Prelude }
First 'Peer Gynt' Suite Grieg

GRIEG was a fine partner for Ibsen in the presentation of the scenes in *Peer Gynt*. Not only had the composer a splendid sense of Norwegian local colour, but his imaginative music was just the thing to accompany and intensify the effect of Ibsen's tale of Peer's adventures in many lands.

Morning is the serene prelude to the Fourth Act. *Ase's Death* (for Muted Strings) refers to Peer's old mother. *Anitra's Dance* is the dance of a Bedouin girl who bewitches Peer. *In the Hall of the Mountain King* gives a vivid picture of Peer's reception in the palace of the goblins whom he visited, and who tormented and terrified him.

Selection from 'Merrie England' German

5.0 LYNDON HARRIES: 'Young Mrs. Caudle on Cricket' (R. Sims)

5.15 THE CHILDREN'S HOUR

6.0 ORGAN RECITAL by JAMES N. BELL
Relayed from the New Palace Theatre, Bristol

6.30 S.B. from London

7.0 A WELSH INTERLUDE
Prof. W. J. GRUFFYDD, 'Islwyn'

7.15 S.B. from London

7.30 Scenes from Shakespeare

[GRAVE AND GAY

Produced by EDITH CRAIG

Relayed from the Summer School of Dramatic Art, Citizen House, Bath

' KING HENRY VIII '

Act III, Scene 1

The Palace at Bridewell. A Room in the Queen's Apartment

Dramatis Personæ:

Cardinal Wolsey
Cardinal Campeius
Queen Katharine
A Gentleman

' THE MERRY WIVES OF WINDSOR '

Act III, Scene 3

A Room in Ford's House

Dramatis Personæ:

Sir John Falstaff
Ford (Two Gentlemen dwelling Page) at Windsor
Sir Hugh Evans (a Welsh Parson)
Doctor Caius (a French Physician)
Mistress Ford
Mistress Page
Robin

' THE MERCHANT OF VENICE '

Act V, Scene 1

Belmont. The Avenue to Portia's House

Dramatis Personæ:

Antonio (the Merchant of Venice)
Bassanio (his Friend)
Gratiano
Lorenzo (in love with Jessica)
Launcelot Gobbo (a Clown)
Stephano (servant to Portia)

9.50 A Concert

EDGAR JONES (Pianoforte)

Waltz in E Minor } Chopin
Waltz in D Flat, Op. 64, No. 1..... }

ARTHUR FEAR (Bass-Baritone)

Young Dietrich Henschel
Good fellows, be merry Bach

W. H. J. JENKINS (Violin)

Zapateado Sarasate

Melody Gluck, arr. Kreisler

Reigen (Round Dance) Gluck

Liebeslied (Love Song) Kreisler

Hornpipe Handel, arr. Harty

ARTHUR FEAR

Summertime on Bredon Peel

Eri Tu (It was thou, from 'A Masked Ball') Verdi

EDGAR JONES

Seguidillas Albeniz

Berceuse (Cradle Song), Op. 57 Chopin

10.40-12.0 S.B. from London



THE MERRY WIVES OF WINDSOR.

The famous scene in Ford's house, when Falstaff has to escape in the washing-basket, is being relayed from Citizen House, Bath, by Cardiff Station this evening at 7.30. This picture, by the Hon. John Collier, shows three famous Players—Ellen Terry, Beerbohm Tree, and Madge Kendal—in the parts.

Portia (a rich Heiress)
Nerissa (her Waiting-maid)
Jessica (daughter to Shylock)

8.30 S.B. from London (9.45 Local Announcements)

9.50 S.B. from Swansea

10.40-12.0 S.B. from London

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

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 S.B. from Cardiff

7.15 S.B. from London

7.30 ROUND THE STATIONS

Swansea visits other members of the Broadcasting Family

8.30 S.B. from London (9.45 Local Announcements)

6BM 326.1 M. 920 KC.

BOURNEMOUTH.

4.0 TEA-TIME MUSIC from Bobby's Restaurant

Directed by J. P. COLE

Fox-trot, 'Blue Bird, sing me a song' Hanley

Operatic Fantasia on Gounod's 'Romeo and Juliet'

Valse, 'When the clock struck twelve' Sissle

Entr'acte, 'Minnel' Kostal

Selection, 'Bacchanalia' Finck

Fox-trot, 'Wherever you are' Hanley

Two Pieces:

Song of Sadness } Tchaikovsky

Humoresque }

Four Dances from 'The Rebel Maid' Montague Phillips

Valse, 'Doctrinen' Johann Strauss

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 DUDLEY BARRER: 'A Schoolboy looks at Life'

7.15 S.B. from London (9.45 Local Announcements)

10.30 DANCE MUSIC: BILL BROWNE'S DANCE BAND-relayed from the Westover

11.0-12.0 S.B. from London

5PY PLYMOUTH. 400 M. 750 KC.

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

'Flutters and Feathers' in which 'The Flamingo' (Gladys Davidson) takes part

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. A. C. SMITH, Secretary of the Plymouth Week Boxing Tournament: 'Boxing in the West Country—I'

7.15-12.0 S.B. from London (9.45 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. CLIFFORD K. WRIGHT: 'Random Reflections on Modern Dancing'

7.15-12.0 S.B. from London (9.45 Local Announcements)

Tuesday's Programmes cont'd (Aug. 14)

6ST STOKE. 294.1 M. 1,020 KC.

- 4.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:**
Play, 'Nancy-Never-Glad' (Emma Mince)
Story, 'The Flamingo' (Davidson)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Mr. BROWNING BUTTON: 'The Lakes and Landscapes of Southern Ireland'
- 7.15-12.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER 384.0 M. 780 KC.

- 4.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:**
A Dry Trip to Blackpool
ROBERT ROBERTS will conduct the Trip
Selection from 'On with the Show of 1928'
Nicholls, arr. Somers
Lancashire Clogs Grinshaw
Played by the SUNSHINE TRIO
Come to the Fair Easthope Martin
Fairings
Sung by HARRY HOPEWELL
- 6.0 **ORCHESTRAL MUSIC**
Relayed from the Theatre Royal
- 6.30 S.B. from London
- 6.45 **ORCHESTRAL MUSIC (Continued)**, directed by MICHAEL DOBÉ
- 7.0 Writers of the North—II, W. J. RILEY:
'Windyridge Revisited.' S.B. from Leeds
- 7.15 S.B. from London

8.30 'The White Blackbirds'
FELDMAN'S CONCERT PARTY
Relayed from the Central Pier, Blackpool

9.15-12.0 S.B. from London (9.45 Local Announcements)

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

4.0—London Programme relayed from Daventry. 4.30—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—May Grant (Contralto): Like to the Damask Rose (Elgar); Before you came (Lane Wilson). 6.7—Donald Murdy (Tenor): Serenade (Schubert); The Willow (Goring Thomas). 6.14—May Grant: Hushen (A. A. Needham); Just away in' for you (C. J. Bond). 6.21—Donald Murdy: Prize Song (Wagner); Maire my Girl (Alken). 6.30—S.B. from London. 7.0—Mr. T. Russell Goddard, F.L.S., 'Some Birds of the North Country—IV, The Crow Family.' 7.15—S.B. from London. 8.30—Song and Jest. Parry Jones (Tenor). Stainless Stephen (Entertainer). Parry Jones: At the mid-hour of night (Cowen); Fairy Song (Rusland Boughton); In the Dawn (Elgar). 8.41—Stainless Stephen: Switch him off, mother! 8.52—Parry Jones: Eldorado and Eleanore (Mallinson); Feast of Lanterns (Bantock). 9.3—Stainless Stephen. Debates with Atmos P. Heris. 9.15—S.B. from London. 10.30—Dance Music relayed from the Oxford Galleries. 11.15-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

4.0—Musical Interlude. 4.30—Recital by the Picton Dick Trio. 5.0—Katherine Harvey Reid 'The Wonders of Pekin.' 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Organ Recital, from the New Savoy Picture House. S. W. Leitch at the Organ. 6.30—S.B. from London. 6.45—Scottish Sports Bulletin. 6.50—Musical Interlude. 7.0—Mr. Ralph Buckridge: 'Humours of Local Government.' 7.15—S.B. from London. 7.30—S.B. from Aberdeen. 8.0—Variety. The Station Orchestra: March Juarez (Schettino). Rickards and Stevens in a Comedy Duo. Orchestra: In the Steppes of Central Asia (Borodin); 'The Brass Door Knob.' A Play in One Act by Matthew Boulton. Orchestra: Suite, 'Scenes from an Imaginary Ballet' (Coleridge-Taylor). Dorothy Forrest (Soprano): 'The Man I Love' (Gershwin); 'Tea Time' (Parsons); 'Changes' (Donaldson); 'A Room with a View' (Coward). Orchestra: Waltz, 'Espana' (Waldteufel). 9.15—S.B. from London. 9.50—Light Orchestral Concert. The

Station Orchestra. Rex Palmer (Baritone). The Station Orchestra: Overture 'Gipsy Lad' (Ketelbey). Rex Palmer (Baritone) and Orchestra: Three Songs of Travel (Vaughan Williams). The Orchestra: Suite 'From the Countryside' (Coates). Rex Palmer: Shepherd's Song (Elgar); Trotting to the Fair (Stanford) (With Orchestra). The Yeomen of England (German). The Orchestra: Selection 'Merrie England' (German). 10.30-12.0—S.B. from Edinburgh.

2BD ABERDEEN 500 M. 600 KC.

4.0—Fishing News Bulletin. 4.5—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. 5.0—'Hodgerow Harvests,' by Miss Howard-Burleigh. 5.15—Children's Hour. 6.0—Gramophone Records. 6.25—Fishing News Bulletin. 6.30—S.B. from London. 6.45—S.B. from Glasgow. 7.15—S.B. from London. 7.30—Song and Story of the Gael: Hector McDonald (Recorder). Neil McKinnon (Tenor). 8.0—Scottish Programme. Pipe Band: March, 'John Bain McKenzie' (Traditional); March, 'Colonel Cruden' (Mann); Strathspey, 'Munlochy Bridge' (Traditional); Reel, Selected (Traditional). 8.8—A. B. Duncan (Baritone): Lord Ronald (Macpherson); Mally Lee (Drysdale); Jenny Nettles (A. C. Bantock). 8.16—'George' in a humorous Character Study entitled 'Granda' (Arthur Black). 8.26—Alistair Kerr (Violin): An Gille dubh, ciar dubh (Traditional, arr. Bell); Atholl Highlanders' Farewell to Loch Katrine (Rose, arr. Scott Skinner); Bonnie Lass o' Bon-Accord, Laird o' Drumblair, The Hurricane (Scott Skinner). 8.34—Pipe Band: March, 'Green hills of Tyrol' and March, 'Atholl Highlanders' (Traditional). 8.40—A. B. Duncan: Polwart on the Green (MacCunn); The Nameless Lassie (MacKenzie); Touch not the nettle (Lehmann); My love she's but a lassie yet (D. Stephen). 8.48—'George' will again relate How he Opened a Bazaar (Black). 8.58—Alistair Kerr: Robin Adair (Traditional); Our Highland Queen, Mrs. Scott Skinner, King Robert the Bruce, The Miller o' Hira, Brides' Reel (Scott Skinner). 9.6—Pipe Band: March, 'Dovecote Park'; March, 'Invercauld'; Strathspey, 'Market Place of Inverness'; Reel, 'High Road to Linton' (Traditional). 9.15—S.B. from London. 9.50—S.B. from Glasgow. 10.30-12.0—S.B. from Edinburgh.

2BE BELFAST. 305.1 M. 980 KC.

4.0—Orchestra. 4.30—A Vocal Interlude. 4.42—British Composers. Orchestra. 5.0—Talk. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.30—'Castle Creevey' or 'The Growth of Gossip,' A Parable in Music. Words by Alfred Booth and Stanley Evernden. Music by Gervase Hughes. 9.15—S.B. from London (9.45 Regional News). 9.50 app.—Variety. Eva Taylor (Concertina); Bert Copley (Entertainer); Yvette Darnac (Light Ballads in French, English and Spanish). Variety Band conducted by Harold Lowe. 10.30—Dance Music. Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. 11.0-12.0—S.B. from London.

Listeners' Talks.

A NEW feature in the Household series this autumn will be a monthly talk to which listeners are invited to contribute recipes, or household hints. Most of us have some special dish which we pride ourselves is like no one else's, or a wrinkle which we know from experience saves time and trouble. Most of us, too, like to share these good things with our neighbours and receive their hints in return. So here is a splendid opportunity of which it is hoped listeners will take full advantage.

The first talk will be given on Monday, September 24, at 6 p.m.

All recipes and hints should be personally known to and tested by senders. Recipes must not be more than 150 and preferably only 100 words. Hints must not be more than 50 words.

Ingredients should be given in the same measure, i.e., all in spoonful, or all by weight. Recipes should mainly be of an economical nature, not involving the use of expensive materials.

Contributions should be written on one side of the paper only.

Not more than five recipes and five hints will be broadcast at one time. There will be a closing date for each talk, but contributions received late will be carried on for consideration in the next batch. A fee of 10s. 6d. for each recipe and 5s. for each hint will be paid, and this will cover publication in either *The Radio Times* or any future Household Booklet if the B.B.C. wish to use them for this purpose.

No contributions will be returned.

The closing date for contributions to the talk on September 24 is Monday, September 3. The names of the accepted contributors will be given in *The Radio Times* issue of September 21.

Letters should be addressed to Household, B.B.C., and marked 'Recipe' in the left-hand corner.

DON'T MISS THIS CLEARANCE OF REMAINING STOCKS LEFT OVER FROM OUR

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BARGAIN BUYING MADE SIMPLE AND SAFE.
A "Ner-Sag" will abolish sag and put your mattress right for another 20 years or more. Sound common sense impels you to take that one simple action—sending the coupon—which will save both worry and money.

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SALE COUPON. Post Now!

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If I like it I will pay the Special Sale Price within seven days; if not, I will return "Ner-Sag" in good condition within the same period. Please write in Block Letters.

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Nearest Railway Station.....
Radio Times, August 10, 1928.

R

PROGRAMMES for WEDNESDAY, August 15

2LO LONDON and 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

10.15 a.m. **The Daily Service**

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

11.0 (Daventry only) Gramophone Records
Light Music

12.0 A BALLAD CONCERT
CATHCART LYNN (Contralto)
ALEXANDER MCCREDIE (Tenor)

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

1.0-2.0 FRASCATI'S ORCHESTRA,
Directed by GEORGES HAECK,
from the Restaurant Frascati

4.0 A Light Classical Concert
LESLEY DUDLEY (Soprano)
THE MARIE WILSON STRING QUARTET:
MARIE WILSON (First Violin); GWENDOLEN
HIGHAM (Second Violin); ANNE WOLFE (Viola);
PHYLLIS HASLUCK (Violoncello)

QUARTET
Quartet in E Flat, No. 9 Haydn

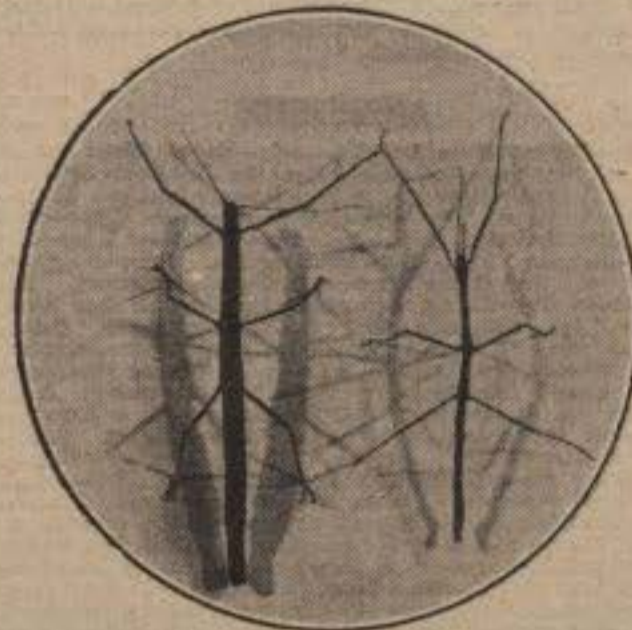
LESLEY DUDLEY
Una voce poco fa (A voice I heard just now, from
'The Barber of Seville') Rossini
O Santissima Vergine Maria (O Holiest Virgin
Mary) Gordiniani
Il mio ben quando verra (O my
dear, when shall I see thee?)
Paisiello
Se Florindo è fedele (If Florindo
is faithful) Scarlatti

LOVERS' plots and counter-plots are the keynote of *The Barber of Seville*. Count Almaviva adopts various disguises in order to obtain access to the fair Rosina, whose jealous old guardian won't let her out of his sight. The Count has been serenading her. Musing happily on the incident, she sings this elaborate song, *A voice I heard just now*, and determines to outwit her guardian and return the love of her suitor.

ALESSANDRO SCARLATTI (1659-1728) was a great writer of opera and songs in the days when the new operatic art (that began about 1500) was becoming extremely popular in Italy. Composers had to write to please rich patrons, and so Scarlatti, in his serious operas, did not venture on much elaborating, but strung together a series of songs such as his princely patron liked. You will notice in his song the clear plan of a first section, then a contrasting melody, then a return of the first section.

QUARTET
Quartet in G Biz

HERE is a work full of tunes and richness, cheerful and simple to grasp. In the Slow Movement we find clean emotion and attractive efflorescence of delicate ornamentation. The Third and Final Movement (a Rondo) prances and swings along in great feather. Note the curious glassy sounds produced when (after the music has gone into



THE ELUSIVE MALE.

This interesting photograph shows, on the left, the female of the stick-insect, which is commonly found, and, on the right, the very rare male. Mr. Hillman, who succeeded in breeding this male stick-insect, will give a talk on the subject this evening at 7.0.

six-eight time—two beats to the bar, each beat divided into three) the strings play very close to the bridge—'sul ponticello,' as it is called. The work is dedicated to Elgar.

5.15 THE CHILDREN'S HOUR:

'Simple Simon' and other Songs, sung by KATHLEEN MITCHELL
'That's how it all began'—a Whimsical Story by Stephen Southwold
'Life for Life'—an Adventure Story, by Gustav Grieg

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

6.20 The Week's Work in the Garden, by the Royal Horticultural Society

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

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

7.0 Mr. HARRY HILLMAN: 'Sticks that Walk'

THE subject of Mr. Hillman's talk this evening is one of the most curious inhabitants of the insect world. As a general rule, the stick-insect reproduces itself by parthenogenesis, the sex being consistently female. Mr. Hillman, after many years of experiment, has succeeded in producing a male stick-insect—an unique performance which has not so far been achieved even by the experts of the Zoological Gardens.

7.15 THE FOUNDATIONS OF MUSIC

GRIEG PIANO MUSIC
Played by JOHANNE STOCKMARR

7.30 'MA MIE ROSETTE'

A Romantic Opera in two Acts
(Lacome)
(See Centre Column)

9.15 Topical Talk

9.30 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast

9.50 Chamber Music

GORDON WALKER (Flute), H. WYNN REEVES (Violin), ALFRED HOBDAV (Viola)
GABY VALLE (Soprano)
GORDON WALKER, H. WYNN REEVES and ALFRED HOBDAV
Serenade for Flute, Violin and Viola, Op. 141A..... Max Reger
Vivace; Larghetto; Presto

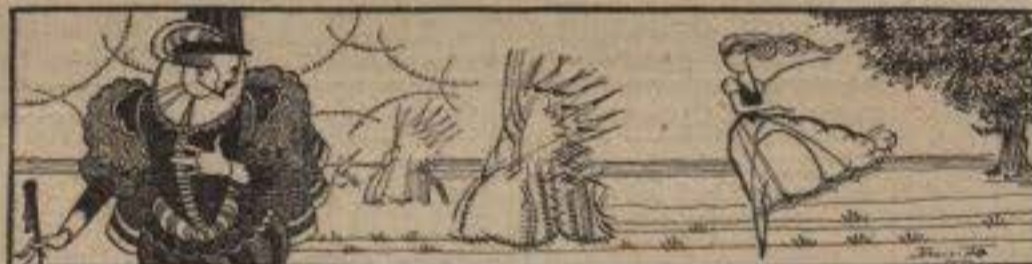
GABY VALLE
D'une prison .. }
Paysage } Reynaldo Hahn
La Marcheta .. }

GORDON WALKER
Sonata in C for Flute (with Pianoforte accompaniment)
Bach

GABY VALLE
When through life we
wandered }
I know where I'm goin' } Herbert
Down by the Sally Gardens } Hughes

GORDON WALKER, H. WYNN REEVES and ALFRED HOBDAV
Serenade in D for Flute, Violin and Viola..... Beethoven

11.0-12.0 (Daventry only) DANCE MUSIC: THE NEW PRINCES ORCHESTRA and ALFREDO'S BAND from the New Princes Restaurant



7.30

'Ma Mie Rosette'

A Romantic Opera in Two Acts

The English version

by GEORGE DANCE

The Music

by PAUL LACOME and IVAN CARYLL

Henry IV of France GEORGE BAKER
Bouillen GEORGE GREGORY
Col. Cognac ROBERT CHIGNELL
Rosette ROSE HIGNELL
Vincent JOHN ARMSTRONG
Corisandre HELEN ALSTON
Martha MIRIAM FERRIS

Peasants, Huntsmen, Courtiers, etc.

The Scenes:

Scene I. The yard of Moustajon's Farm near the Chateau Nerac.
Scene II. The Reception Hall in the Chateau.



Wednesday's Programmes cont'd (Aug. 15)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

4.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
from the Rivoli Theatre

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

5.45 THE CHILDREN'S HOUR (From Birmingham):
'Fuzzy, Wuzzy, Barley and Others,' by Idina
Ray. TONY will Entertain. 'The Silvery
Severn,' by William Hughes. Songs by JOHN
ARMSTRONG (Tenor)

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

6.45 Light Music

DOROTHY STANTON LEE (Soprano) and JAMES
TOPPING (Tenor) in Solos and Duets
THE SLYDEL OCTET

OCTET
Valse 'Symphony' Mazzacapo
Blue Eyes Massenet

DOROTHY STANTON LEE
Don't come in, sir, please Cyril Scott
The fields are full Armstrong Gibbs

JAMES TOPPING
A Dream of Spring Bantock
The Star James Rogers

OCTET
Gipsy Suite Coleridge-Taylor
Chorus of Gitanos; Song of the Gipsy Girl;
Gipsy Dance

DOROTHY STANTON LEE and JAMES TOPPING
O lovely night Landon Ronald
Mountain Lovers Squire

OCTET
Rondo Capriccioso Mendelssohn
Muted Strings Martin Uhl

JAMES TOPPING
Go, lovely rose Quilter

DOROTHY STANTON LEE
My Lovely Celia Monro, arr. Lane Wilson

JAMES TOPPING and DOROTHY STANTON LEE
Sweet is the Air Sullivan

OCTET
Ballet Music from 'Coppélia' Delibes

8.0 A Reading from R. L. Stevenson by Mr.
PAUL CAVANAUGH

8.30 'A TABLOID'
A Tragic Farce by ARTHUR ECKERSLEY
(From Birmingham)

Sherwood (a dramatist) STUART VINDEN
Knight (his friend) TREVOR CASH
Thorndike (an old actor) H. HOWELL-DAVIES
The action takes place in Sherwood's com-
fortably furnished flat about midnight. The
table in the centre of the room is littered with
writing materials.

Incidental Music by
THE MIDLAND PIANOFORTE TRIO

9.0 A Light Programme
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS

Overture, 'Fingal's Cave' Mendelssohn

MENDELSSOHN'S Overture, an inspiration
from his visit to the wonderful cave in
the Isle of Staffa, has been known by various
names. On the first copy of the score, written
at Rome in 1830, the piece is entitled *The Lonely
Island*. A second copy (an amended score) bears
the name *The Hebrides*. The name by which
the Overture is usually known is that given in
our programme. The opening theme came into
the composer's mind as he was rowed into the
great cave.

HARDY WILLIAMSON (Tenor) and Orchestra
Recit., 'Hell is raging in my
bosom' (from
Air, 'E'en the shepherd with
flock scant in number' 'Rodelinda')
Handel

ORCHESTRA
Suite of Ballet Music Goring Thomas
HARDY WILLIAMSON
Black Roses Sibelius
To Evening
Twilight Fancies
To the Queen of my heart Delius

ORCHESTRA
Minuet, 'My Lady Lavender' Peter
March from 'Tannhäuser' Wagner

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 DANCE MUSIC: THE PICCADILLY
PLAYERS directed by AL STARITA, and the
PICCADILLY HOTEL DANCE BAND, from the
Piccadilly Hotel

11.0-11.15 THE NEW PRINCES ORCHESTRA and
ALFREDO'S BAND from the New Princes
(Wednesday's Programmes continued on page 256.)

A Private Income— Not a Salary

£400 A YEAR FOR LIFE— FOR YOU!

Think of it! Not a salary de-
manding daily work at the office,
but a private income to be paid
to you every year as long as
you live.

And while you are qualifying
for it—it begins at age 55—
there's full protection for your
family; £3,200, plus accumulated
profits, will be paid to them
in the event of your death.
Should that be the result of an
accident, £6,400, plus the profits
will be paid. Should illness or
accident permanently prevent you
earning any kind of living, £32
a month will be paid to you until
you are 55, when the £400 a year
becomes due.

Every year you will save a very
substantial amount of Income-
Tax—a big consideration in itself.

This can all be accomplished by
means of a plan devised by the
Sun Life of Canada—the great
Annuity Company with Govern-
ment supervised assets exceeding
£82,000,000.

It's a wonderful plan, adaptable
to any age and for any amount.
It brings independence within the
reach of tens of thousands of
men, who, otherwise, would be
compelled to go on working till
the end of their days.

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To J. F. JUNKIN (Manager),
SUN LIFE ASSURANCE CO. OF CANADA,
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London, W.C. 2. (Nr. Temple Station.)

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per..... please send me—without obligation
on my part—full particulars of your endowment
plan showing what income or cash sum will be
available for me.

Name.....
(Mr., Mrs., or Miss)

Address.....

Exact date of birth.....

Occupation.....

R.T. 10/8/28.



The Slydel Octet will take part in the concert of Light Music from 5GB this afternoon.

Wednesday's Programmes continued (August 15)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 THE STATION TRIO:
FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
Miniatures, Set 2 Frank Bridge
CLAERWYN DAVIES (Baritone)
From Oberon in Fairyland.....Slater
Absent Metcalf
Queen of Tarts Sterndale Bennett
FRANK THOMAS (Violin)
Meditation Glazounov
Two Norwegian Dances Rebel
TRIO
Turkish March Beethoven
Rose Mousse (Moss Rose).....Bosc
CLAERWYN DAVIES
Y BUDERWY W. Davies
The Three Comrades Hermann
TRIO
Selection from 'La Bohème'. Puccini, arr. Alder

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London (9.45 Local Announcements)

9.50-11.0 Two One-Act Plays
Produced by EDITH CRAIG
Relayed from The Summer School of Dramatic Art, Citizen House, Bath

'The Betrayal'
By PADRAIC COLUM
Characters:

Gideon Lefroy, the keeper of an inn
Morgan Lefroy, his brother—a magistrate
A Bellman
Peg, the ballad-singer
Scene: An inn-room in an Irish country town
Time: Eighteenth century

'Square Pegs'
A Polite Satire
By CLIFFORD BAX
Characters:

Hilda, a modern girl
Gioconda, a sixteenth-century Venetian
Scene: A Garden

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

12.0-1.0 London Programme relayed from Daventry

4.0 A Concert
JENNIE ELLIS-FRANKLIN (Mezzo-Soprano)
THE STATION TRIO:
T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Violoncello)

5.15 THE CHILDREN'S HOUR
6.0 For West Wales Girl Guides
6.15 London Programme relayed from Daventry
6.30 S.B. from London (9.45 Local Announcements)
9.50-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records
4.0 BILL BROWNE'S DANCE BAND
Relayed from the Westover
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR:
An All English Day, dating from 1066
6.0 London Programme relayed from Daventry
6.30 S.B. from London (9.45 Mid-week Sports Bulletin; Local Announcements)

9.50-11.0 Ballads and Plays
MABEL GROSE (Soprano)
Sing Merrily today }
Song of a Nightingale } Montague Phillips
The Dawn has a Song }

Witch-Wife
A Drama by MICHAEL HOGAN and MABEL CONSTANDUROS
Presented by THE MICROGNOMES

Characters:
Seth Herdstone (aged fifty) ERIC MORDEN
Grannie Mallon PAULINE CARR
The Stranger CHARLES STAPYLTON
Margaret Mallon (aged fourteen) MOLLY SEYMOUR
A seventeenth century drama in which 'the unexpected' plays a prominent part. The scene is the kitchen of Stonecroft Farm, in Devonshire, in the year 1697, twelve years after the Monmouth Rebellion.

MABEL GROSE
Brown Eyes I love }
Bird songs at Eventide } Eric Coates
Little Lady of the Moon }

Aunt Maria's Wireless
A Sketch by MABEL CONSTANDUROS
Presented by THE MICROGNOMES

Characters:
Mrs. Jenkins PAULINE CARR
Mr. Jenkins ERIC MORDEN
Harry (a Wireless Expert) CHARLES STAPYLTON
Bluebell (a maid of all work) MOLLY SEYMOUR
Aunt Maria RENE LOCKYER
Emmer-leen STELLA DERING

To enjoy to the full this irresponsible little Comedy, listeners must pay an imaginary visit to the Front Parlour of Mrs. Jenkins' house, where the good lady is regarding with dismay the arrival of an Unknown Quantity—a Wireless Set.

MABEL GROSE
A blackbird's Song Sanderson
The voices all are still Landon Ronald
I hear a thrush at eve Cadman
There are Fairies at the bottom of our Garden Lehmann

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry
4.0 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.45 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

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

5.15 THE CHILDREN'S HOUR:
School Stories: 'The Sneakiness of Sylvia' (Chandler); 'How Young Jones Kept His End Up' (Edwards)

6.0 London Programme relayed from Daventry
6.30-11.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 New Gramophone Records
4.0 Famous Northern Resorts Southport
A MUNICIPAL BAND CONCERT
Relayed from the Bandstand
THE MABSDEN COLLIERY BAND, conducted by JOHN BODDICE
Overture, 'Boccaccio' Suppé
Euphonium Solo, 'Arbucklenian Polka' Hartmann (Soloist, ALFRED COATES)
Cornet Solo, 'Pandora' Damare (Soloist, GEORGE MATHER)
Tone Poem, 'Labour and Love' Fletcher
5.0 JAMES E. SCOTT (Lancashire Dialect Entertainer)
John Booth and the Vicar }
Ode to the Sun } S. Laycock
Bakin' Day Sam Fitton

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.20 Royal Horticultural Society's Bulletin
6.30 S.B. from London (9.45 Local Announcements)

9.50-11.0 VARIETY
DICK TUBB (Comedian)
HELENA MILLAIS (Our Liz)
BROOKE RICHARDS (Originality and a Piano)
HOPE CHARTERIS and EVE DIXON (The Delightful Duo)
HARRY HURDLE (Xyl-Este Soloist)

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.
12.0-1.0—Gramophone Records. 4.15—Music relayed from Fenwick's Terrace Tea Rooms. 5.15—The Children's Hour. 6.0—The Two B's in Duets and Solos. 6.20—Royal Horticultural Society's Bulletin. 6.30-11.0—London.

5SC GLASGOW. 405.4 M. 740 KC.
11.0-12.0—Gramophone Records. 4.0—Music of the Highlands and Hebrides. The Station Orchestra. Ena Barty (Soprano)
5.15—Children's Hour. 5.58—Weather Forecast for Farmers
6.0—Recital by Nora Desmond (Soprano): There, Arminda's Gardens, Child and the Twilight (Parry); Do not go, my love (Hagemann); The Broken Vase (Arenskey); The Vale of Twilight (Tchaltkovsky); The Sower (Cul); Come, my own one (Butterworth). 6.20—Mr. Dudley V. Howells; Horticulture. 6.30—S.B. from London. 6.45—Scottish Sports Bulletin. 6.50-11.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.
11.0-12.0—Gramophone Records. 4.0—Fishing News Bulletin. 4.5—Steadman's Orchestra. 5.0—Christine Shepherd (Contralto). 5.15—Children's Hour. 6.0—Pianoforte Recital by Marie Sutherland. 6.15—Mr. George E. Greenhow; Horticulture. 6.25—Fishing News Bulletin. 6.30—London. 6.45—Glasgow. 6.50—Juvenile Organizations' Bulletin. 7.0—London. 9.50-11.0—A Programme of International Variety.

2BE BELFAST. 306.1 M. 990 KC.
12.0-1.0—Gramophone Records. 4.0—Dance Music. 5.0—Ruddick Millar: 'Say it with Flowers.' 5.15—Children's Hour. 6.0—Organ Recital from the Classic. 6.20—London. 7.30—Concert Favourites. Dorothy Bennett (Soprano). Stephen Wearing (Pianoforte). Symphony Orchestra, conducted by E. Godfrey Brown. 9.15—London. 9.50 app.—Concert Favourites (continued). 10.30-11.0—Dance Music: Ernie Mason's Dance Band relayed from Captain's Palace de Danse, Bangor.

'SOME Curiosities of the Sky' is the subject of a talk to be given from Bournemouth by Mr. L. B. Benny, Chairman of the Astronomical Section of the Bournemouth Natural Science Society, on Tuesday, August 21.

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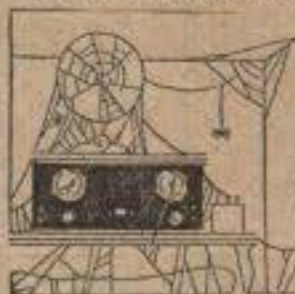
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Neat and active all-glass cells working steady;
When the set was switched on, tone was superfine,
Percy wanted to go on after closing time.



Algy had a Wireless Set,
It wouldn't work at all;
And everywhere that Algy went
His set he would miscall.



He read an Oldham ad. one day,
About the 10-volt Block;
Now Algy's set is quite his pet
And works right round the clock.



Mary's set was quite contrary,
Noises and howlings galore;
Her brother said "Gee! Get an Oldham H.T."
Now there's distortion no more.

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ensures
Better Tone, Longer Range,
Greater Volume



OLDHAM 10-Volt H.T. Block
capacity 2,750 milliamps, complete with
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5151.

PROGRAMMES for THURSDAY, August 16

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The
Daily Service

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

11.0 (Daventry only) Gramophone Records
including
Beethoven No. 7 Symphony

12.0 A CONCERT
EDITH DELANEY (Soprano)
REGINALD OLLEY (Baritone)
JOHN EDWARDS (Pianoforte)

1.0-2.0 The Week's Recital of Gramophone
Records

3.0 Evensong
From WESTMINSTER ABBEY

3.45 A. BONNET LAIRD, 'Cream for Tea'
MANY listeners will be familiar with the
name of Mr. Laird, and equivalently
glad to welcome him back to the pro-
gramme. His charming title covers the tale
of one of his country rambles.

4.0 AN ORGAN RECITAL
by EDWARD O'HENRY
Relayed from Madame Tussaud's Cinema

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

5.15 THE CHILDREN'S HOUR:
Animals—Past and Present
BEATRICE SNELL will parade 'Donkeys,'
Kangaroos, and other animals
'The Wicked Uncle' will discourse on
'Prehistoric Animals,' with special refer-
ence to some of his own discoveries
'The Zoo that Never Was' must be in-
cluded
'Prickles, the Hedgehog'—another
Mortimer Batten story of animals of today

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

6.15 Market Prices for FARMERS

6.20 Musical Interlude

6.30 TIME SIGNAL, GREENWICH; WEATHER
FORECAST, FIRST GENERAL NEWS BUL-
LETIN

6.45 Musical Interlude

7.0 Mr. W. ADDINGTON WILLIS: 'Your Boots
and Shoes'

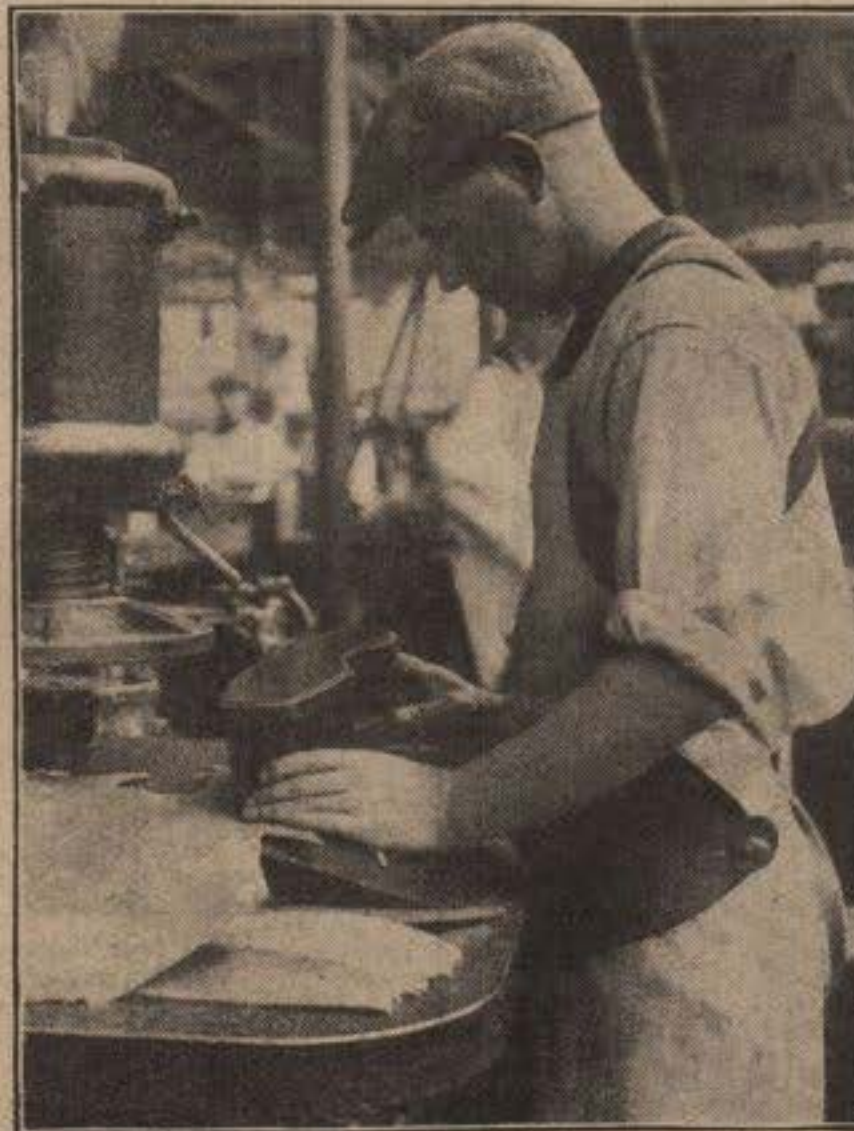
AS Independent Chairman of the National Con-
ference of the Boot and Shoe Industry and
Chairman of the Boot and Shoe Trades Board,
Mr. Willis knows most things that are to be known
about footwear. Great Britain is the largest
exporting boot and shoe country, and 126,000
people are employed in a trade in which no
industrial strike has occurred for a generation.
Mr. Willis tells us facts of popular interest, such
as the remarkable number of processes involved
in the making of a single pair of boots, the search
for novelty, and the value to national health of
sound footwear.

7.15 THE FOUNDATIONS OF MUSIC
GRIEG'S PIANO MUSIC
Played by JOHANNE STOCKMARR

7.30 A Coleridge-Taylor Programme

ONE day, the conductor of a Croydon theatre
orchestra, looking out of his window, saw
a little curly-haired, black-faced boy holding a
small-sized violin in one hand and playing marbles
with the other. He called him in, put some music
before him, and was delighted to find that he
could play it in perfect time and tune.

From that moment the child, whose name was
Samuel Coleridge-Taylor, was ear-marked for
music. While he was still at school he led the



HOW YOUR BOOTS ARE MADE.

This evening at 7.0 Mr. Addington Willis will give a talk on the
obscure side of footwear—all that goes on behind the scenes, and
finally results in the shoes that you see in the shops. Here is a
shoe-worker in a big factory cutting inner soles.

class-singing with his violin, and began to appear
in public.

Some few years later he was enrolled, by a local
benefactor, as a student of the Royal College of
Music.

While still a student at the College, the youth
produced the first part of his now famous
Hiawatha—a work which exhibited both racial
and individual qualities, and attracted imme-
diate admiration.

It was in the hall of the Royal College of Music
that it had its first performance. Stanford con-
ducted, and Sullivan was present. The evening
was a triumph, and heralded his brilliant career.
That was in 1898, when Coleridge-Taylor was
twenty-three. He lived only fourteen years
more, dying, like Purcell, at the age of thirty-
seven.

A book about the composer is Sayers's 'Samuel
Coleridge-Taylor: His Life and Letters.'

BAND

Rhapsodic Dance, 'The Bamboula'

THE BAMBOULA is a rhapsody in dance
style on matter contained in the composer's
Bamboula, a West Indian air, one of the *Twenty-
four Negro Melodies* which he collected and
transcribed for the Pianoforte. This orchestral
piece was commissioned by an American
patron.

CECIL DIXON

Selected Solos

BAND

Three Dream Dances

IN 1910 Coleridge-Taylor was commis-
sioned by Sir Herbert Tree (for some
of whose productions he had already
written incidental music) to compose
music for Alfred Noyes' fairy play *The
Forest of Wild Thyme*. The play was not,
after all, put on the stage by Tree, and
the composer later issued some of his
music under various titles—*Three Dream
Dances* and *Christmas Overtures*, among
others.

8.0 POETRY AND PROSE READING

8.20 A MILITARY BAND
CONCERT

FRANK PHILLIPS (Baritone)
THE WIRELESS MILITARY BAND
Conducted by JOHN ANSELL

BAND

Overture to 'Iphigenia in Aulis'.. Gluck

FRANK PHILLIPS

To Althea, from Prison..... Quilter
Four by the Clock..... Mallinson
King Charles Maud Valorie White

BAND

Norwegian Rhapsody Lalo

FRANK PHILLIPS

Two Hungarian Folk Songs... arr. Korbay
Had a Horse; Shepherd, see thy horse's
foaming mane

BAND

Dance Suite, 'The Shoe'..... Ansell
The Sabot; The Ballet Shoe; The Court Shoe;
The Sandal; The Brogue

9.15 Topical Talk

9.30 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Road Report; Local Announce-
ments. (Daventry only) Shipping Forecast

9.50 CHARLOT'S HOUR

A Light Entertainment

Specially devised and arranged
by the well-known theatrical director
ANDRE CHARLOT

10.50-12.0 DANCE MUSIC: THE SAVOY
ORPHEANS and THE SAVOY BAND, from the
Savoy Hotel

Thursday's Programmes continued (August 16)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 Summer Symphony Concert

Relayed from the Winter Gardens, Bournemouth
THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA

Conducted by Sir DAN GODFREY
DOROTHY D'ORSAY (Contralto)
GORDON BRYAN (Pianoforte)

ORCHESTRA

Overture to 'Hänsel and Gretel'...*Humperdinck*
Concerto in F Minor for Piano and Strings...*Bach*
Soloist, GORDON BRYAN

DOROTHY D'ORSAY

Selected Songs

ORCHESTRA

Variations for Piano and Orchestra...*Frank*
Soloist, GORDON BRYAN
Symphony (No. 5), in E Minor...*Tchaikovsky*
Andante, allegro con animo, E Minor;
Andante Cantabile, con alcuna licenza, D
Major; Waltz—Allegro moderato; Finale—
Andante maestoso, Allegro, vivace, (Alla
Breve) moderato assai e molto maestoso—
Presto, Molto meno mosso

4.30 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by PAUL RIMMER

March, 'The Mad Major'...*Alford*
Waltz, 'Les Patineurs' (The Skaters) *Waldteufel*

BARBARA FREWING (Contralto)

Ferry, ahoy!...*Brewer*
Love the Podlar...*German*

ORCHESTRA

Selection from 'The Desert Song'...*Romberg*

BARBARA FREWING

A Summer Night...*Goring Thomas*
Our little home...*Eric Coates*

ORCHESTRA

Will o' the Whispers...*arr. Connelly*
Overture to 'Anacreon'...*Cherubini*

5.45 THE CHILDREN'S HOUR:

(From Birmingham)

'The Caves of Victis,' by J. E. Cowper. Songs
by PHYLLIS LONES (Mezzo-Soprano), MARGARET
ABLETHORPE (Pianoforte). A Story by Phyllis
Richardson

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

6.45 THE B.E.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

GEORGE MORRIS (Banjoist)

8.0 PROMENADE CONCERT

Relayed from the Queen's Hall
Sir HENRY WOOD

and his SYMPHONY ORCHESTRA

MARIAN ANDERSON (Soprano)

FRANCIS RUSSELL (Tenor)

VICTOR HELY HUTCHINSON (Pianoforte)

ORCHESTRA

Overture to 'Figaro'...*Mozart*
Symphony No. 4, in A (Italian)...*Mendelssohn*

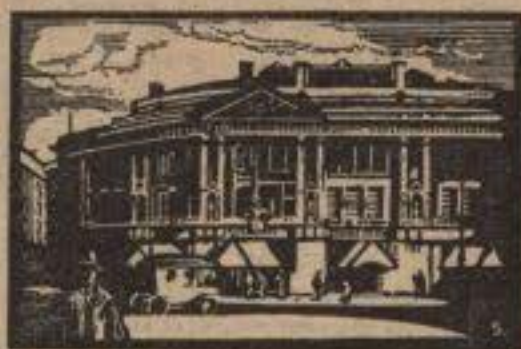
MARIAN ANDERSON

Arja, 'O Don fatale' (O fatal gift, from 'Don
Carlos')...*Verdi*

VICTOR HELY HUTCHINSON

Pianoforte Concerto...*Tansman*

ALEXANDER TANSMAN, a young Pole,
began to compose at nine, studied both
music and law at Warsaw, and had his *Symphonic*



A PROMENADE CONCERT
will be relayed from the Queen's Hall,
London, starting at 8.0 tonight.

Serenade for Strings played when he was fifteen. In 1919 he won a national prize for composition, and in 1920 went to live in Paris. He is a prolific composer, having written music for plays, Ballets, an Opera, a Symphonic Poem, a Symphony, music for Chamber Orchestra, String Quartets, Pianoforte pieces, Sonatas for Strings, and Songs.

His Pianoforte Concerto, produced by Koussevitsky in 1926, is in four Movements, the Slow Movement being second and a short Scherzo third. The first two make some use of the idiom of Polish folk songs.

FRANCIS RUSSELL

Lohengrin's Farewell to the Swan (Act III, 'Lohengrin')...*Wagner*

ORCHESTRA

Symphonic Poem, 'Don Juan'
Richard Strauss

THE music is founded on a poem of the Hungarian writer, Lenau (1802-1850). He presents the Don as a man in search of an ideal woman, in whom he can enjoy all perfections. He is continually disappointed, and finds nothing but weariness in all his adventures. At length Disgust (for thus is Satan figured in this version) brings an end to his adventures.

We find, then, in the music all the moods of Don Juan—his youthful fire, the maidenly charm of women, and then the philanderer's disappointment and spiritual defeat.

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.45 PROMENADE CONCERT (Continued)

ORCHESTRA

Three Dances from the Ballet 'The Three-Cornered Hat'...*De Falla*

MARIAN ANDERSON

Selected Songs

FRANCIS RUSSELL

Selected Songs

Overture to 'Benvenuto Cellini'...*Berlioz*

10.30-11.15 DANCE MUSIC: THE SAVOY ORPHEANS, from the Savoy Hotel

(Thursday's Programmes continued on page 260.)

for
HEAT SPOTS
and
SUNBURN



Apply **Germolene**
at night—the skin will soon be healed

Treat sunburn and heat-spots as you would a burn or rash—with Germolene, the first thought of thousands in such cases. Remarkably soothing and rapid-healing, it is famed particularly for its success in preventing disfiguring scars. Germolene is the safest skin-dressing you can use, because it is aseptic and germ excluding. The Germolene treatment Booklet, free with every tin, tells you what to do whenever the skin is injured or out of order.

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and all
obstinate skin
complaints

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Batteries at 7/- for 7 months or 'EKCO' at 7/- in 7 years?

AT a very low estimate a good 60 volt H.T. Battery costs 7/- every seven months.

An "EKCO" D.C. Model selling at 17/6 complete costs only 7/- in seven years to maintain when used four hours a day. Furthermore, at the end of seven years you still have left your "EKCO" as sound as when it was first purchased. Cost is, however, but one of the great advantages of using "EKCO" instead of batteries and accumulators. "EKCO" is no trouble whatsoever. At a touch you have Mains Power and your set gives perfect humless reception.

Save money, save time, save worry—"EKCONOMISE" NOW.

Write for the illustrated "EKCO" folders detailing all "EKCO" Mains Power Units and Sets. Complete Units range from 17/6 D.C. and from £4-12-6 A.C.



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Model C.1, D.C. For H.T., L.I. and G.T. Price £6-7-6 complete.

E.K. COLE LTD DEPT. R.T. "EKCO" WORKS, LONDON RD., LEIGH-ON-SEA.

Thursday's Programmes cont'd (August 16)

5WA CARDIFF. 353 M. 850 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 An Orchestral Concert
THE NATIONAL ORCHESTRA OF WALES
Conducted by REGINALD REDMAN
Overture to 'The Mastersingers' Wagner
FRANCES BOWEN (Contralto) and Orchestra
The Third Song of Lehl ('The Snow Maiden')
Rimsky-Korsakov
- ORCHESTRA
'Unfinished' Symphony Schubert
- FRANCES BOWEN
Spring Wakes Rachmaninov
The Wild Rose Schubert
The Lady Bird Schumann
- ORCHESTRA
Finnish Lullaby Palmgren
On Hearing the First Cuckoo in Spring .. Delius



DICK TUBB,

the comedian, will broadcast from Cardiff this evening at 7.30. He took part also in Manchester's Variety programme last night at 9.50, and on Tuesday he figured in the Vaudeville programme from London and Daventry at 8.30.

- FRANCES BOWEN
Lament of Isis Bantock
The Earl of Moray arr. Malcolm Lawson
To People who have Gardens
arr. Kennedy-Fraser and Macleod
- ORCHESTRA
'Nell Gwyn' Dances German

- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 6.45 Girl Guides: Miss HELEN BEVERIDGE, 'Signalling'
- 7.0 S.B. from London
- 7.30 DICK TUBB (Comedian)

- 7.45 An Arabian Night
THE STATION ORCHESTRA
Oriental Suite; 'The Rubaiyat of Omar Khayyám'
Cadman
- FREDERICK STEGER (Tenor)
The Mountains of Allah Geehl
An Eastern Lament Cyril Scott
- RICHARD BARRON
A Reading from 'The Arabian Nights'

- ORCHESTRA
A Desert Romance Ketelbey
Arabian Dance Tchaikovsky
- FREDERICK STEGER
The Garden of Kama Petro
The Lute Player; Mahomed Akram's Appeal to the Stars
- ORCHESTRA
Oriental Serenade Herbert
Snake Dance Bantock
- RICHARD BARRON
A Reading from 'Omar Khayyám' .. (Fitzgerald)
- FREDERICK STEGER
Two Songs of the Desert Ring
Eastern Lullaby; Warrior's Love Song
- ORCHESTRA
Three Eastern Sketches Howpili
In the Bazaar—Morning; Interlude—Afternoon; The Dance—Evening
- 9.15-12.0 S.B. from London (9.45 Local Announcements)

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

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.30 S.B. from Cardiff
- 9.15-12.0 S.B. from London (9.45 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
Rhymes in Music and Verse
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.30 A SONG RECITAL
by ALEXANDER MCCREDIE (Tenor)
Phyllis has such charming graces
Young, arr. Lane Wilson
My lovely Celia Monroe, arr. Lane Wilson
Four Scottish Songs:
MacGregor's Gathering Lee
Oh, open the door Poem by Burns
The Laird o' Cockpen Poem by Lady Nairn
O' a' the Airts Poem by Burns
O mistress mine Quilter
Love's Philosophy Quilter
- 8.0-12.0 S.B. from London (9.45 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 8.0 A Concert.
DAVID LILLIMAN (Violin); DAVID BRANSON (Pianoforte); MARJORIE EDGAR (Entertainer)
BUTTERLEY MALE VOICE CHOIR, conducted by WALTER COOKE
- CHORUS
Strike the lyre Cooke
Tom the Piper's Son Kendall
Drink to me only arr. Elliott Button

Thursday's Programmes cont'd (August 16)

DAVID LILLIMAN
On Wings of Song.....Mendelssohn
Garden Melody.....Schumann
Gavotte, with Variations...Pugnani, arr. Corti

DAVID BRANSON
Waltzes in E Minor, D Minor, G and G Sharp
Minor.....Brahms
Pastorale.....Liszt
On the Lake of Wallenstadt.....Liszt
Clair de Lune (Moonlight).....Debussy
Polonaise in E Minor, Op. 46, No. 12. MacDowell

MARJORIE EDGAR
Will Entertain

DAVID LILLIMAN
Bourrée.....Sammons
Romance.....Beethoven
Chinese Tambourin.....Kreisler

DAVID BRANSON
Mazurkas, No. 37 in A Flat, 40 in F
Minor, 49 in F Minor.....Chopin
Nocturne No. 6, in G Minor.....Chopin
Barcarolle.....Chopin

CHOIR
Ha! Ha! this world doth pass.....Weelkes
Newquay Fisherman's Song.....Mackenzie
Land o' the Leal.....arr. Button
O peaceful night.....German

9.15-12.0 S.B. from London (9.45 Local Announcements)

6ST STOKE. 294.1 M 1,020 KC

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
A Woodland Evening
Story, 'Suisse, the Red Squirrel'.....Batten
Verse, 'The Enchanted Wood'.....Churchill
Songs:
In the Hush of the Wood.....Oliver
Trees.....Martin Shaw
A Tree in a Wood.....Folk Song

THE AVENUE MUSICIAN (Violin)

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 384.6 M 780 KC

12.0-1.0 Gramophone Records

4.0 Famous Northern Resorts
Buxton
A CONCERT BY THE BUXTON PAVILION GARDENS
AUGMENTED ORCHESTRA
Musical Director, HORACE FELLOWES
Relayed from the Pavilion Gardens
Overture to 'Der Freischütz' ('The Marksman')
Weber
Night Patrol.....Martel
Suite from 'Water Music'...Handel, arr. Harty
Ballet Music from 'Coppélia'.....Delibes
Melodies from 'The Mikado'.....Sullivan

5.0 Mrs. CHRISTIAN, 'Adventuring in Armenia'

5.15 THE CHILDREN'S HOUR:
Intermezzo, 'Forget-me-not'.....Macbeth
Waltz, 'Vision'.....Waldteufel
Played by THE SUNSHINE TRIO
Songs for the Tiny Tots
Sung by BETTY WHEATLEY
Stories for Tiny Tots
Told by JEAN NIX

6.0 London Programme relayed from Daventry

6.20 Market Prices for Farmers

6.30 S.B. from London

8.0 Famous Northern Resorts
Harrogate
THE HARROGATE MUNICIPAL ORCHESTRA
Relayed from the Royal Hall, Harrogate
Conducted by BASIL CAMERON
S.B. from Leeds

9.0 W. TURNER: Musical Wineglasses
A Novelty Musical Act
Sweet Chiming Bells (Folk Song)...arr. W. Turner

Gipsy Duet (from 'Il Trovatore').....Verdi
Andantino.....Lemare

9.15 S.B. from London (9.45 Local Announcements)

9.50 A Choral and Instrumental
Concert
THE FAENWORTH WESLEY MALE VOICE CHOIR
Conducted by GEORGE MOORE
Strike the lyre.....Cooke
Let the hills resound.....Richards
MICHEL DORÉ (Violin)
Ballad and Polonaise.....Vicieuxtempo
CHOIR
The Lincolnshire Poacher.....arr. Bantock
When Allen-a-Dale went a-hunting...De Pearsall
MICHEL DORÉ
Elfin Round.....Bazzini
Variations on a Theme by Corelli
Tartini, arr. Kreisler

CHOIR
The Monks' War March.....Joseph Parry
MICHEL DORÉ
The Swan.....Saint-Saëns
Chinese Tambourin.....Kreisler
CHOIR
When evening's twilight.....Hatton
Good-night, good-night, beloved.....Challinor

10.50-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 312.5 M 960 KC
3.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—For Farmers: Prof. C. Heigham, 'Quality in Cereals.' 6.15:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.30:—Variety: Yvette, the Quaint Comedienne; The Electric Sparks Concert Party. Leslie Bridgewater's Trio. 9.15-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M 740 KC
4.0:—Light Orchestral Concert. The Station Orchestra. Marion Welsh (Soprano). 5.0:—Alexander Horne, F.E.I.S., 'The Scottish Countryside—X. The Orkneys.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House, Mr. S. W. Leitch at the Organ. 6.30:—S.B. from London. 7.30:—A Mixed Menu. The Station Orchestra: Salut d'Amour (Elgar). Mrs. Maltosa Wallis (Harp); Serch Hudol (Love's Fascination) (J. Thomas); Danse des Sylphes (Godefrid); Fantasia on Scottish Airs (Chatterton). Orchestra: Four Pieces from Suite in D (Bach)—Gavotte; Bourrée; Air; Gigue. Bloss Heron (Soprano) and Edith Johnson (Soprano). Orchestra: Un peu d'Amour (Sibeu). Wallace Cunningham (Entertainer); Interlude of Burlesque Opera, Humour, Stories, Song, and Whistling (Original). Orchestra: March, 'Colonel Bogey' (Alford). 8.45:—Selections from the Gilbert and Sullivan Operas by the Station Orchestra: Iolanthe; The Yeomen of the Guard. 9.15-12.0:—S.B. from London.

2BD ABERDEEN. 500 M 600 KC
4.0:—Fishing News Bulletin. 4.5:—A Concert. Kathleen Porteous (Pianoforte); Thème Varié (Paderewski); Refrain de Berceau (Palmgren). 4.15:—Drina Pirie (Mezzo-Soprano): Lie there, my lute (MacCunn); Thoughts (Fisher); My world (Geehl). A Bowl of Roses (Coningsby Clarke). 4.25:—George Wiseman (Flautist): Du! Du! (Boehm); Piccolo Solo, 'Danse des Satyrs' (Le Thiétre); Romance Russe (Strlezki). 4.35:—Kathleen Porteous: Scherzo-Intermezzo (Barton); Dr. Gradus ad Parnassum and Le Petit Berger (Debussy); Songs at Twilight (Dunhill). 4.43:—Drina Pirie: Columbine's Garden (Besly); I be hopin' you remember (Coningsby Clarke); Dear Little Soul (Travers); Can't remember (Goatley). 4.52:—George Wiseman: Impromptu (Sabathil); Piccolo Solo, 'Silver Birds' (Le Thiétre); Study, 'Papillon' (Kohler). 5.0:—The Scottish Countryside—X. The Orkneys, by Alexander Horne, F.E.I.S. 5.15:—Children's Hour. 6.0:—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 6.25:—Fishing News Bulletin. 6.30-12.0:—S.B. from London.

2BE BELFAST. 306.1 M 980 KC
3.30-3.45:—A Religious Service. 4.0:—Memories. Orchestra, William Magill (Tenor). 5.5:—Pianoforte Jazz. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.30:—A Violin Recital by Editha Braham. 7.50:—A Holiday Programme. The Radio Quartet: March, 'The Spirit of Pageantry' (Fletcher); Overture, 'Plymouth Hoe' (Ansell); Suite, 'On the Briny' (H. Carr); Three Irish Dances (Ansell); Selection, 'Merrle England' (German); March, 'A Long way to Tipperary' (Judge). 8.45:—Dancing Time: Eric Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. 9.15-12.0:—S.B. from London.

PLYMOUTH listeners who remember the interesting travel talks given by Captain La Chard will look forward to another which he is giving on Friday, August 24.
'Boxing in the West Country' is the title of a talk to be given by Mr. A. C. Smith, Secretary of the Plymouth Week Boxing Tournament, on Tuesday, August 21.

CHARACTERS from DICKENS



MR. SQUEERS.

"Isn't it brimstone morning?" "I forget, my dear," replied Squeers. "Yes, it certainly is. We purify the boys' blood now and then, Nickleby."

The nauseous drugs of Dickens' days no longer obtain in 1928. Iron Jelloids are palatable and easy to take.

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If you would have radiant health, an elastic step and well-braced nerves, you must have healthy blood. To improve and strengthen the blood take Iron Jelloids. In cases of Anæmia and Weakness, Nerve Strain, Overwork, Convalescence, etc., in Men, Women, and Children, Iron Jelloids will be found a most valuable treatment. A ten days' treatment (costing 1/3) will convince you. Everyone should take Iron Jelloids now and again—they are the great Blood Enrichers.

Dr. R. O. wrote: "I find the preparation (Iron Jelloids) particularly serviceable and reliable."

Dr. L. R. wrote: "I find that my patients thoroughly appreciate Iron Jelloids."

Dr. A. H. R. wrote: "My wife finds Iron Jelloids very agreeable and easy to take."

Dr. A. O. H. wrote: "Iron Jelloids give the greatest satisfaction."

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Ten days' treatment 1/3. Five weeks' treatment 3/-

Programmes for Friday, Aug. 17

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)
TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 10.15 a.m. **The Daily Service**
- 10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (*Daventry only*) Gramophone Records
American Programme
- 12.0 A SONATA RECITAL
JULIUS ROSTALL (Violin)
HENRY BRONCKHURST (Pianoforte)
Sonata in F..... *Beethoven*
- 12.30 AN ORGAN RECITAL
by LEONARD H. WARNER
Relayed from St. Botolph's Church, Bishopsgate
Concert Overture in F Minor..... *Hollins*
Fantasia in A..... *Franck*
Grand March from 'Tannhäuser'
Wagner, arr. Fricker
- 1.0-2.0 LUNCH-TIME MUSIC
THE HOTEL METROPOLE ORCHESTRA,
Leader, A. MANTOVANI
From the Hotel Metropole
- 4.0 MOSCHETTO and his ORCHESTRA
From the May Fair Hotel
- 5.0 Miss ABERNACHY: 'Lets all Pull Together'
WHAT would the great oarsmen of the 'seventies and 'eighties have said if they, in all the glory of their whiskers and straw hats, had pulled in to a wharf at Barnes or Putney and encountered a women's eight just setting out? It would have seemed to them a shocking and almost sacrilegious thing for women to take up rowing. But women have done it, and at the women's colleges it is now a recognized and popular sport. Miss Abernachy, who is to talk on women's rowing, is President-Elect of the London University Federation of Rowing Clubs.
- 5.15 THE CHILDREN'S HOUR:
'At the Bo'sun's Pipe,' an original dialogue by C. E. Hodges, introducing 'Billy Boy,' 'Ben Backstay,' and other well-known Songs of the Sea, sung by THE WIRELESS SINGERS, directed by STANFORD ROBINSON
- 6.0 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse, Lewisham
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)
- 7.0 Mr. PERCY SCHOLES: The B.B.C. Music Critic
- 7.15 THE FOUNDATIONS OF MUSIC
GRIEG'S PIANO MUSIC
Played by JOHANNE STOCKMARR
- 7.30 'The Mayor of Casterbridge'
A Play
By JOHN DRINKWATER
from the Novel by
THOMAS HARDY
(See opposite page.)
- 9.0 Some Pieces by Alec Rowley
Played by the COMPOSER
'The Bell Buoy' and 'Sea Spray'
Humoresque and Hornpipe
Serenade
The Rambling Sailor



E. O. Hoppé

THOMAS HARDY,

the great writer, who died last year, was the author of 'The Mayor of Casterbridge,' the dramatized version of which will be broadcast tonight.

9.15 Mr. DONALD MAXWELL: 'The Lost Rivers of London'

IN this Talk, Mr. Maxwell will explain how it is possible to trace ancient remains, in particular the remains of Old London, by properly trained observation. Any trip or ramble can be doubled in interest and value for anyone whose eyes can observe as well as merely see.

9.30 WEATHER FORECAST: SECOND GENERAL NEWS BULLETIN; Road Report. Local Announcements; (*Daventry only*) Shipping Forecast

9.50 A CONCERT

HILDA BLAKE (Soprano)
THE VICTOR OLOF SEXTET

- SEXTET
Overture to 'The Harem'..... *Mozart*
Pavans in Memory of a Dead Princess.... *Ravel*
- HILDA BLAKE
Selected Songs
- SEXTET
Selection of Grieg Melodies..... *arr. Urbach*
- HILDA BLAKE
Selected Songs
- SEXTET
Fantasia on Puccini's 'Madame Butterfly'

10.45 SURPRISE ITEM

11.0-12.0 (*Daventry only*) DANCE MUSIC: THE B.B.C. DANCE ORCHESTRA, personally conducted by JACK PAYNE

(Continued from column 3.)

9.0 Vaudeville

(From Birmingham)

- TOMMY HANDLEY (The Wireless Comedian)
- RAIE DA COSTA (Syncopated Pianisms)
- BURNS and PARRY (Light Duets)
- PENROSE and WHITLOCK (Two Old Sports)
- GEORGE FOSTER (Concertina Selections)
- PHILIP BROWN'S DOMINOS DANCE BAND

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Road Report

10.15 DANCE MUSIC: THE CAFE DE PARIS DANCE BAND, from the Café de Paris

11.0-11.15 THE B.B.C. DANCE ORCHESTRA Personally conducted by JACK PAYNE

(Friday's Programmes continued on page 264.)

- 4.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
ETHEL and BURGESS SOAR
In Light Songs and Duets.
W. DELLER (Comedian)
- 5.45 THE CHILDREN'S HOUR (*From Birmingham*):
'How the Kangaroo got his Hop,' by Hilda Redway. RAIE DA COSTA (Pianoforte). 'Making the best of it—a new use for Umbrellas,' by Vera Green BURNS and PARRY (Light Duets)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 Light Music
ELSIE WYNN (Contralto)
SILVIO SIDELI (Baritone)
CALLENDER'S CABLE WORKS BAND
Conducted by TOM MOEGAN
- BAND
First Military March..... *Schubert*
ELSIE WYNN
With Courty Grace (Gavotte) .. } (Old World
Powder and Patches (Minuet) .. } Dance Songs)
In the Gay Olden Times (Gigue) .. } *Montague Phillips*
- BAND
Excerpts from 'The Grand Duchess' *Offenbach*
SILVIO SIDELI
Tristezza (Sadness)..... *Tosti*
Occhi di fata (Fairies' Eyes)..... *Denza*
- BAND
Duet, 'A Night in Venice'..... *Lucantoni*
(Duettists: R. W. HARDY, Cornet; W. SLOANE, Euphonium)
- ELSIE WYNN
My Heart's Desire .. } (Desert Love Songs)
The Hawk..... } *Coningsby Clarke*
The Dove..... }
- BAND
Polonaise..... *Chopin*
- SILVIO SIDELI
Sing to me of love..... } *De Curtis*
Tu ca nun chaigne..... }
- BAND
Selection of Squire's Songs..... *arr. Ord Humo*
- 8.0 Carnival Nights
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
Selection from 'The Dancing Mistress'
Monckton
WYNNE AJELLO (Soprano) and Orchestra
Tickle Toe Dance ('Going Up')..... *Hirsch*
Dancing Time ('The Cabaret Girl')..... *Kern*
- ORCHESTRA
Lazy Dance..... *Ring*
AUBREY MILLWARD (Baritone) and Orchestra
Come to the Ball ('The Quaker Girl') *Monckton*
I'd like to dance with the girls..... *Ayer*
- ORCHESTRA
Dancing Moon..... *Aubry*
WYNNE AJELLO, AUBREY MILLWARD and Orchestra
Oh, do step the Two Step ('The Arcadians')
Talbot
Dancing Honeymoon ('Battling Butler')
Braham
- ORCHESTRA
The Last Waltz..... *Oscar Straus*
That One-Step..... *Fisher*

(Continued at foot of column 2.)

Thomas Hardy

The Novelist

IN March, 1865, a short story by an unknown writer called Thomas Hardy was published in *Chambers's Journal*. In 1872 was published a novel—'Under the Greenwood Tree'—and two years later a story called 'Far from the Madding Crowd' attracted wide interest when it appeared anonymously in the *Cornhill Magazine*. Thus, a lifetime ago, at a time when the Third Republic was young in France, and Germany, newly become an Empire, was treading the first steps on the fatal road that was to lead to the tragedy of 1914, Thomas Hardy was already taking that commanding place in English letters that he was to occupy until his death last year.

A mighty record, that of Hardy's output in the three periods of his long life. In 1895 he concluded a series of novels that included 'The Mayor of Casterbridge' and 'Tess of the d'Urbervilles,' one of the great books of the English tongue. He was then established as the greatest living English novelist, and, despite the attacks of the critics who took his irony, his deep sense of the tragedy of human life and aspiration, for a blighting pessimism, he was recognized as one of the definitely great writers of all time. After 1895 Hardy never wrote another novel. Instead, the years until 1908 saw the publication of his great trilogy, *The Dynasts*, which gave him a rank as a dramatic poet as eminent as that he had already won as a novelist. Unique in its scope, its Olympian grandeur combined with intense human feeling, *The Dynasts* showed Hardy's gifts of strength and beauty displayed in a new form and on a new scale.

But his evolution was not yet over. Master of the novel and the poetic drama, he turned his back on both forms, and the deepening sympathy of his later years found expression in lyrical verse. From 1909 until his death he wrote only lyrics, and during those years he published a body of poetry distinguished by all the qualities that marked the Hardy of 'Tess of the d'Urbervilles,' *The Dynasts*, and 'Jude the Obscure,' allied to a brilliant originality of technique that succeeded in achieving beauty by methods that left the critics aghast. After the age of eighty, when most men of creative genius have burnt out their forces, Hardy was still writing poetry with the technical ingenuity of a café poet of Montparnasse and the wisdom and strength of a man who had learnt the answer to the riddle of life. That that answer was the true one is an assertion that may be denied. But no critic can deny Hardy's achievement as a writer; a writer who attained perfect mastery of every form he essayed, and who has left, in 'Tess,' *The Dynasts*, and such lyrics as 'Satires and Circumstance,' monuments of which any of the world's great writers might well be proud.

THE MAYOR OF CASTERBRIDGE



a play by
JOHN DRINKWATER
adapted from the novel by
THOMAS HARDY

At 7.30 on Friday, August 17

THE MAYOR OF CASTERBRIDGE

A Play by
JOHN DRINKWATER
from the novel by
THOMAS HARDY

The Persons:

Henchard HENRY OSCAR
Susan CHRISTINE SILVER
Elizabeth Jane MOYNA MACGILL
Newson DOUGLAS BURRIDGE
Donald Farfrae ARTHUR CLAY
Lucetta LOTI FORD
Christopher Coney BASIL DYNE
Nance Mockridge MONICA STRACEY
Mrs. Stannidge FLORENCE WOOD
Mrs. Cuxson MARGARET WATSON
A Boy LEWIS SHAW

Village Worthies, Rustics,
Carters, Village Women, etc.

The Scenes:

Scene I—A Tent on the Fair Ground at Weydon-Priors. September 15, 1825
Scene II—The Street outside 'The King's Arms,' Casterbridge. October, 1843
Scene III—'The Three Mariners,' Casterbridge. The same evening
Scene IV—The same. The next morning
Scene V—The same. December, 1843
Scene VI—The yard of Henchard's business premises. July, 1844
Scene VII—The same. The next morning
Scene VIII—The Parlour of Henchard's House. January, 1845
Scene IX—The Churchyard, Casterbridge. February, 1845
Scene X—High Place Hall. Three days later
Scene XI—The loft in Farfrae's yard. September, 1845
Scene XII—Abel Whittle's Cottage. February, 1846
Scene XIII—The same. October, 1846

John Drinkwater

The Playwright

THE poet-playwright who has dramatized *The Mayor of Casterbridge* was born in 1882, a generation later than Thomas Hardy. Hardy was the novelist of Wessex, Drinkwater is the poet of the Cotswolds. A resemblance between them lies in their acute feeling for the beauty of the countryside. Like so many artists, John Drinkwater began his career in a prosaic setting. For twelve years he was an insurance clerk in Birmingham. During this time he interested himself in one of the most famous of amateur dramatic societies, the Pilgrim Players, which, from a struggling infancy, during which it gave performances on an inadequate stage in the Edgbaston Assembly Rooms, developed, through the enterprise of Mr. (now Sir) Barry V. Jackson, into the Birmingham Repertory Theatre which has left its mark on the contemporary theatre

not only with the non-commercial plays which it has courageously produced, but with the actors and scenic designers which it has sent to London.

He has published many volumes of verse, but it is not with them that we are concerned here. His greatest popular success has been as a dramatist—though the influence of his poetry upon his plays cannot be over-emphasized; he sees drama with the eye of a poet. In 1918 *Abraham Lincoln* was produced in Birmingham; later it came to Town.

Abraham Lincoln is a great play. The theme demands simple treatment and has received it. A lesser dramatist might have made a 'super-production' of it with half the armies of North and South on the stage and 'The Star Spangled Banner' vying with 'Dixie' in the orchestra-pit. The story of Abraham Lincoln as John Drinkwater told it has the beauty of simplicity and the dramatic quality of humanity. The play has been given with great success in the U.S.A. and on the Continent. We have heard it broadcast on several occasions. It has the simplicity of its author's writing for the theatre which fits him admirably to put into play-form the stark simplicity of one of Hardy's greatest novels. He has given a succession of 'chronicle dramas'—*Mary Stuart*, *Oliver Cromwell*, *Robert E. Lee*—each characterized by the same simplicity, the same sense of dramatic values. More lately, we have had *Bird in Hand*, a rustic comedy of his own Cotswold country.

Tonight's version of *The Mayor of Casterbridge* was first performed, a year ago, at the Q Theatre. The combination in its creation of a great novelist and a great playwright makes it worthy of the far wider audience which comes to it tonight. Its beauty, the simple truth in it, make it an ideal radio play. Tonight's broadcast will interest many in the work of John Drinkwater who are not yet acquainted with it.

Beecham's Pills are a digestive corrective, restorative, and curative medicine



(1) Sufferer wearing a bandage. Notice how the leg has lost its shapeliness and daintiness.

(2) Sufferer wearing Compri-Vena Stocking under Silk Hose. Notice slim and shapely appearance of ankle and leg.

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CALLERS & FULLEST INVESTIGATION INVITED.

Friday's Programmes cont'd (August 17)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 4.45 C. M. HAINES: 'Theatrical Mysteries,' I
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.30 A VIOLIN RECITAL by MORGAN LLOYD
Spanish Dance *Granados arr. Kreisler*
Pale Moon *Logan, arr. Kreisler*
On Wings of Song *Mendelssohn, arr. Achron*
Hejre, Kati (Hello, Katie) *Hubay*

7.45 St. Hilda's Band

Musical Director, HUBERT BATH

Relayed from the Institution Gardens, Bath

- BAND
- Overture to 'Rosamunde' *Schubert*
Second Hungarian Rhapsody *Liszt*
Descriptive Piece, 'Bells across the Meadow' *Ketelbey*
- Cornet Solo, 'Cleopatra' (Soloist, WILLIAM SINGLETON)

SCHUBERT'S Overture was actually written for a 'melodrama' called *The Magic Harp*, not for the play of *Rosamunde*.

It starts with an introduction in a bold style, after which comes the first main tune, its springing theme full of fresh-air gaiety. The theme is a little enlarged upon, and the second main tune comes as the most perfect contrast. Note the dainty echo of the last couple of bars of the tune by various instruments.

On this material the Overture is built, with unflagging spirits. Its Coda is long, and carries us to the conclusion in a still gayer rhythm.

- LAWSON WILLIAMS (Tenor)
Don Caesar's Dialogue and Song from 'Martina' *Vincent Wallace*
I came to your garden *Majori Kent*

BAND

Selection, 'Communityland' *Hume*
Trombone Solo, 'The Trombone King' (Soloist, ELIJAH BOAM)

- Excerpts from 'The Desert Song' ... *arr. Hume*
Extravaganza, 'On the Tiles' ... *Dooglass*
Hymn, 'Eventide' *Monk*

9.15 S.B. from London (9.45 Local Announcements)

9.50 A Concert

THE NATIONAL ORCHESTRA OF WALES

Overture to 'Oberon' *Weber*

IN all the operatic music of Weber, the strange genius to whom German national opera owes so much, we find that dramatic power and sense of the theatre (obtained from his early associations with the stage) that served him so well in laying the foundation of romantic opera in his country.

Oberon was written for production at Covent Garden, when Weber was mortally ill. (He died in London a few weeks after the work was

brought out.) There is little suggestion in the music of its being the work of a dying man, for it contains some of the freshest, most charming thoughts he ever set down.

At the beginning of the Overture we hear the magic horn of Oberon, King of the fairies, who immediately make their tripping entry. The rest of the Overture is built upon leading airs from the opera, and conjures up its atmosphere of fairyland, of chivalry, adventure and the triumph of love after many vicissitudes.

THE LYRIAN SINGERS

Conducted by E. IDLOES OWEN

There was an old woman
Tom, Tom, the piper's son
Humpty, Dumpty
Little Tommy Tucker } *Hughes*

STEAINLESS STEPHEN (Professor of Punctuation) ORCHESTRA

Four English Dances *Cowen*

THE LYRIAN SINGERS

Three Irish Melodies *Forayth*
Erin, the Tear and the Smile; We have brought the summer in; At the Yellow Boreen
Alexander *Brewer*
Mary had a little lamb *Hughes*

10.45-11.0 S.B. from London

5SX SWANSEA 294 M. 1,020 KC.

- 12.0-1.0 Gramophone Records
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.30 S.B. from Cardiff
- 9.15 S.B. from London (9.45 Local Announcements)
- 9.50 S.B. from Cardiff
- 10.45-11.0 S.B. from London

6BM BOURNEMOUTH. 328.1M. 920 KC.

- 12.0-1.0 Gramophone Records
- 4.0 Tea-Time Music
Relayed from Beale's Restaurant
Directed by GILBERT STACEY
- Overture to 'Post and Peasant' *Suppe*
Valse, 'Together' *Henderson*
Selection from 'Will o' the Whispers' *Ellis*
Impromptu *Schubert*
- Songs:
'I heard you singing' *Eric Coates*
'Hinton and Dinton and Mere' *Holliday*
Fox-Trot, 'Broken-hearted' *Henderson*
Concert Waltz *Durand*
Selection from 'La Bohème' *Puccini*
Suite, 'Riviera Scenes' *Byron Brooke*
March, 'Patriots All' *Stacey*

5.0 Mrs. Y. CURTIS: 'Exiles in China'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

Friday's Programmes cont'd (August 17)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry
 4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR:
 'The Noah's Ark,'
 in which are found two stories.
 'The Fairies of the Hill' from Collins' Children's Annual
 'The Black Tailor' (Evelyn Smith)
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.45 Forthcoming Events and Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.45 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry
 4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 A 'Charming Weather' (Monckton) Programme
 Songs:
 It don't do nothing but rain Cook
 What a lovely winter Rule
 Wind on the hill Milne and Fraser-Simson
 Story, 'The Brown Umbrella' Morin
 6.0 London Programme relayed from Daventry
 6.30-11.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

4.0 London Programme relayed from Daventry
 5.0 'Nintoku'—a Japanese Love Story. Written and told by ALAN GRIFF
 5.15 THE CHILDREN'S HOUR:
 The Beginning of a Tour across Central Europe
 Conducted by Uncle Phillip
 I, Crossing the Channel
 Cargoes Easthope Martin
 The King's Highway Stanford
 Sung by HARRY HOPEWELL
 Were I a bird Abt
 If I could go anywhere Rowley
 Sung by BETTY WHEATLEY
 6.0 ORCHESTRAL MUSIC
 Relayed from the Theatre Royal
 6.30 S.B. from London
 6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ
 7.0 S.B. from London (9.45 Local Announcements)

9.45 B.B.C. PROMENADE CONCERT
 PART II
 Sir HENRY WOOD
 and his SYMPHONY ORCHESTRA
 Relayed from the Queen's Hall, London
 Suite L'Arlésienne Bizet
 CLARA SERENA and PISHO
 I know a Bank Martin Shaw
 Praise ye the Lord Bantock
 HARRY BRINDLE (Bass)
 List to me, Rosebud Korbay
 Had a Horse Korbay
 Song of the flea Moussorgsky
 ORCHESTRA
 Gopak 'The Fair at Sorotchinsk' .. Moussorgsky

10.30 Local Announcements

10.35 HARRY GREY (Banjo)
 Tieklin' the Strings Colicchio
 Pickin's Reser
 Lollipops Reser
 Go! Go! Colicchio

10.45-11.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-1.0—Gramophone Records. 4.0—London Programme relayed from Daventry. 5.0—Mrs. Una Rodenhurst: 'Here and There in Northumbria—III, The Attractive Warkworth.' 5.15—The Children's Hour. 6.0—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 6.30—S.B. from London. 9.0—Dick Tubb (Comedian). 9.15—S.B. from London. 9.50—A Band Concert. Newcastle City Police Band (by kind permission of Mr. F. J. Crawley, Chief Constable), conducted by W. A. Crosse: Valse, 'Blue Danube' (Strauss). 10.0—Henry Wendon (Tenor): Onaway, awake beloved ('Hiawatha') (Coleridge-Taylor); The English Rose ('Merrie England') (German); It was a lover and his lass (Thomas Morley). 10.10—Band: Selection, 'The Thistle' (Myddleton); March, 'Colonel Bogey' (Alford). 10.25—Henry Wendon: O Vision Entrancing (Goring Thomas); Passing By (E. C. Purcell); At Dawning (Cadmán); Linden Lea (Vaughan Williams). 10.35—Band: Selection, 'No No Nanette' (Youmans). 10.45-11.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

4.0—Light Orchestral Concert. The Station Orchestra Selection, 'Boris Godounov' (Moussorgsky). Alexander Y. Cameron (Bass): Great Isis! Great Isis! (Magic Flute) (Mozart); The Pilgrim's Song (Tchaikovsky); The Lute Player (Albtsen). Orchestra: Selection, 'Eugene Onegin' (Tchaikovsky). Alexander Y. Cameron: Son of Mine (Wallace); Vulcan's Song (Gounod); Blow, blow, thou winter wind (Sargeant). Orchestra: Selection, 'A Life for the Czar' (Glinka, arr. Godfrey). 5.0—Maude May: Notable Letter Writers—II, Fanny Burney. 5.15—Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Orchestral Interlude. Eastern Music. The Station Orchestra: Suite, 'The Garden of Allah' (London Ronald); Danse Egyptienne (Ganne); The Sultan's March (Cairo) (Percy Fletcher). 6.30—S.B. from London. 6.45—S.B. from Edinburgh. 6.50—S.B. from London. 9.50—Band Night. The Scottish Co-operative Wholesale Society Band, conducted by Mr. A. Copland: Overture, 'Morning, Noon and Night' (Suppé); Cornet Solo, 'The Harlequin' (Greenwood) (Soloist, Mr. W. C. Crozier). Alexander D. Carmichael (Baritone): Bonnie George Campbell (Keel); Turn ye to me (Traditional, arr. Lawson); Border Ballad (Cowen). Band: Selection, 'Songs of Scotland' (Bound). Alexander D. Carmichael: The Sea Gipsy (Willeby); Trade Winds (Keel); The Fishermen of England (Phillips). Band: Demande et Réponse (Question and Answer) and Le Caprice de Nanette (Nanette's Whimsy) (from 'Petite Suite de Concert') (Coleridge-Taylor); In a Persian Market (Ketchey). 10.45-11.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0—Gramophone Records. 4.0—Fishing News Bulletin. 4.5—The Playhouse Orchestra, directed by R. E. Cahill. Relayed from the Picture Playhouse. 5.0—Mr. Alex Keith, 'Scottish Nights' Entertainments, IV. 5.15—Children's Hour. 6.0—Mr. Donald G. Munro: For Farmers. 6.10—Agricultural Notes. 6.15—Mr. Peter Craigmyle: Football Topics. 6.25—Fishing News Bulletin. 6.30—S.B. from London. 6.45—S.B. from Edinburgh. 6.50—S.B. from London. 9.50—S.B. from Glasgow. 10.45-11.0—S.B. from London.

2BE BELFAST. 308.1 M. 980 KC.

12.0-1.0—Concert. The Radio Quartet: March, 'Yankee Grit' (Lottier); Selection, 'Hérodiade' (Massenet, arr. Alder); Lullaby (Peterson); Evening Lullaby (J. H. Squire). 12.24—Mary Spence-Smith (Soprano): The Shepherd's Song (Kilgar); The Rivulet (M. Shaw); My Mother bids me bind my hair (Haydn); Little Snowdrop (Stanford). Quartet: Suite, 'The Two Pigeons' (Messenger); Selection, 'No No Nanette' (Youmans and Stohart). 2.45—Concert. The Radio Quartet: Overture, 'The Bohemian Girl' (Balfe); Berceuse (Järnefelt); Selection, 'Il Trovatore' (Verdi); Suite, 'Ballet Egyptien' (Lugni); March, 'The Thin Red Line' (Alford). 4.30—Dance Music. Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. 5.0—H. Richard Hayward: 'Through Western Ireland with a Caravan to Donegal.' 5.15—The Children's Hour. 6.0—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30—S.B. from London. 7.30—A Military Band Concert. Ivan Firth and Phyllis Scott (Light Songs and Duets), Queen's Island Military Band. (By kind permission of the Directors, Messrs. Harland and Wolff, Ltd.) Conducted by Mr. George Dean (late Bandmaster 1st Norfolk Regt.). Band: Processional March, 'Silver Trumpets' (Vivian); Overture, 'Lustspiel' (Keler-Bela); Intermezzo, 'Lois du Bal' (Gillet); Air, 'La Cinquantaine' (Gabriel-Marie). 7.51—Ivan Firth and Phyllis Scott. 8.3—Band: Selection of Leslie Stuart's Songs (arr. Ord Hume); Intermezzo, 'Bells across the Meadows' (Ketchey); Three Light Pieces (P. Fletcher). 8.28—Ivan Firth and Phyllis Scott (Duets). 8.30—Band: Selection 'Faust' (Gounod); Euphonium Solo: 'Love's Old Sweet Song' (Molloy) (Soloist S. Crothers); Intermezzo, 'Hearts and Flowers' (Blon); Caprice, 'Butterfly' (Bendix). 9.0—S.B. from London (9.45—Regional News). 9.50—Military Band Concert (continued). Band: Overture, 'Tancred' (Rossini); Piccolo Solo, 'Deep Blue Sea' (Brewer) (Soloist, W. J. McFadden). 10.3—Ivan Firth. 10.13—Band: Reminiscences of Sullivan (arr. Winterbottom); Polonaise in B Flat Op. 40, No. 1 (Chopin). 10.45-11.0—S.B. from London

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 CHIEF OFFICES - BIRMINGHAM

W&G

PROGRAMMES for SATURDAY, August 18

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The Daily Service

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

1.0-2.0 THE MARGARET HOLLOWAY LADIES ORCHESTRA

3.30 Some Light Music
FLORENCE LONG (Mezzo-Soprano)
TOPLISS GREEN (Baritone)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

ORCHESTRA

Processional March Finck
A Holiday Overture Patrick Barrow

FLORENCE LONG

June Quilter
All my very own Barbara Melville Hope
The Wood Pigeon Lehmann
The Owl Lehmann

ORCHESTRA

Wildflowers Paul Andrew
Opening Buds: In Full Bloom
Serenade Pierre
On the Road to Zag-a-Zig Finck

TOPLISS GREEN

Had a horse (Hungarian Melodies)
Shepherd, see they horse's foaming } arr. Korbay
mane }

ORCHESTRA

Selection from 'Blue Eyes' Kern
Intermezzo, 'Marionettes' Felix

TOPLISS GREEN

The Bard's Song (from 'The Immortal Hour')
Boughton
Love went a-riding Frank Bridge

ORCHESTRA

Suite 'Pantomimes' Schytte
Introduction—Pierrot—Colombine—Harlequin
and Finale

FLORENCE LONG

Pur Dieesti A. Lotti, edited by Alberte Randegger
May Dew Sterndale Bennett
Thou'rt like a lovely Flower Schumann

ORCHESTRA

Danse des Bohemiens .. Godard
Overture, 'Zanetta' Auber

ORCHESTRA

Waltz, 'Love and Spring'
Waldteufel
Second Suite, 'Egyptian Ballet'
Luigini

5.15 THE CHILDREN'S HOUR:

Selections from Gilbert and Sullivan's Operas played by THE PARKINGTON QUINTET
'Koko the Thingumabob,' another Whimsical Story by Anthony Armstrong, specially put into dialogue form for the Children's Hour.

6.0 Musical Interlude

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

6.45 GEORGE BAKER (Baritone)

7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'



Mr. GEORGE F. ALLISON.

well remembered as the man through whose eyes millions of listeners have seen the Cup Finals, will this evening presage the advent of the football season with a talk on prospects for next year.

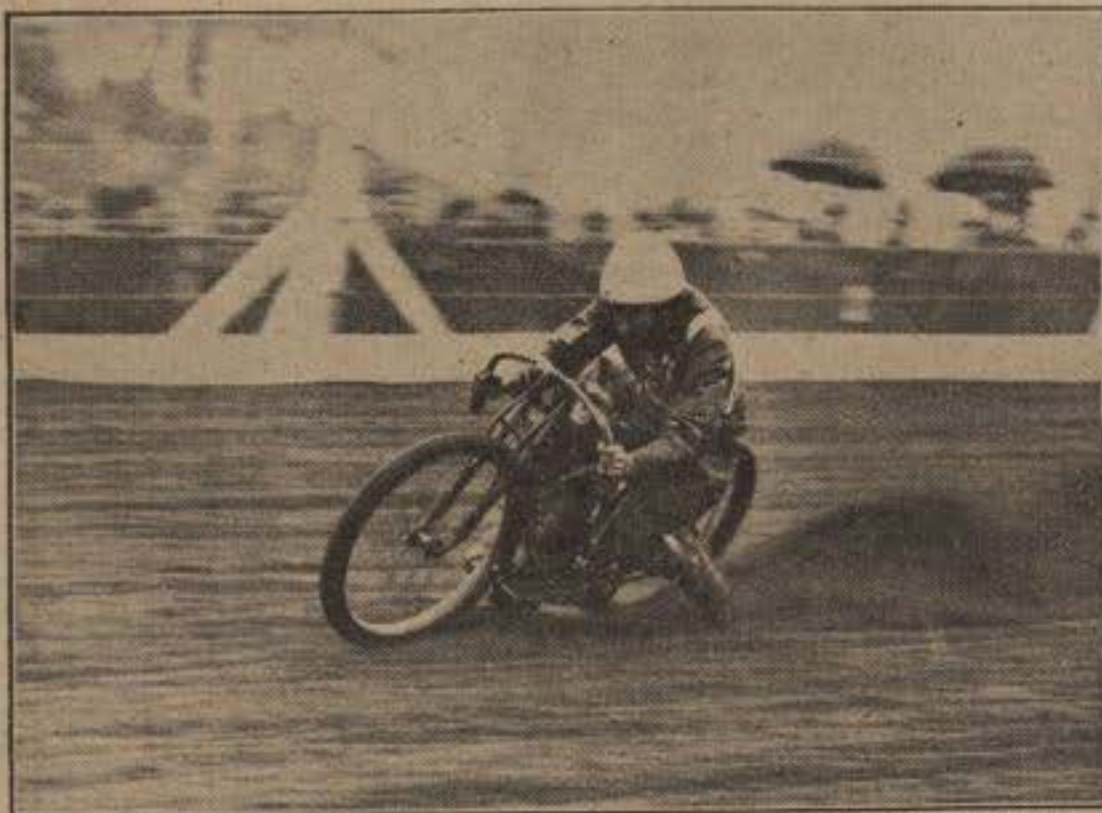
7.15 THE FOUNDATIONS OF MUSIC
GRIEG'S PIANO MUSIC
Played by JOHANNE STOCKMARR

7.25 Mr. GEORGE F. ALLISON: 'Prospects for the Football Season.' S.B. from Newcastle

IN his capacity as a Director of the well-known Arsenal team, Mr. Allison can be relied upon to know his subject thoroughly from every angle. The simultaneous return of Football is one of the few permanent consolations for the annual return of Autumn.

7.45 A VIOLIN RECITAL
by
ALBERT SAMMONS
ERNEST LUSH (Pianoforte)

First Movement of Sonata in C Minor .. Grieg
La fille aux cheveux de lin (The girl with the flaxen hair) Debussy, arr. Hartmann
Minuet Beethoven
Hejre, Kati! (Hullo, Katie!) Hubay
Waltz in A Brahms, arr. Hochstein
Rigaudon Monsigny, arr. Franko



Sport and General

O-O-O-O-O-O-O-H!

A real speed thrill on the cinder track, as an Australian crack does a spectacular corner skid. A running commentary on the evening's racing at Stamford Bridge will be broadcast at 9.50 tonight.

GRIEG'S feet were first set on the path of music by his friend Ole Bull, the Violinist, to

whose influence we owe a good many exceedingly effective Violin pieces that Grieg wrote. He attempted few large-scale works, and when he used the Sonata scheme, one finds, usually, that he has simply written three very effective and quite simply constructed pieces, very charming, but not essentially built up into one homogeneous work. He is almost always at his best in short lyrical pieces. This Sonata aims, in its First Movement, at greater intensity of feeling than most of his other works.

HEJRE, Kati! (Hello, Katie!) is one of a series of Scenes from the Czardas, the national dances of Hungary. 'Czardas' originally meant noisy revelry, and it is significant that it is derived from a word that means 'ale-house'! The dances are generally divided into sections, a slow portion, the Lassan, being followed by one or more quick measures, called Friskas. Hejre, Kati! is constructed after this fashion.

Hubay (born 1858) has taught a great many of the best-known violinists—Szigeti, von Vecsey, and our own Jelly d'Aranyi among others. He is Director of the Royal High School for Music at Budapest.

8.15 VARIETY

JOHN THORNE (Baritone)

In Songs of Childhood by Doris Rowley and Kenneth Wright

Accompanied by THE QUINTET

HAROLD SCOTT and ELSA LANCHESTER

In Old-Time Music-Hall Songs and Duets

MICHAEL SHERRBROOK (Poems and Recitations)

ANN STEPHENSON and J. HUBERT LESLIE

in a sketch,

'WILLY TAKES A RISK'

ANONA WINN (American Songs and Light Ballads)

THE PARKINGTON QUINTET

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast

9.50 Music and Thrills

THE PARKINGTON QUINTET

And a running Commentary on the Cinder Track Race Meeting At Stamford Bridge

Under the Auspices of the Motor Track Racing Association, Limited

Relayed from Stamford Bridge

LIKE greyhound racing, motor-cycle racing on cinder tracks is a recent importation into this country, and one that has immediately won the enthusiasm of English sport-lovers. The thrills of the 'dirt track,' ghostly in the strange white rays of the floodlights, where the crack riders come roaring and skidding round the hairpin bends, have gripped the Londoner thoroughly, and Stamford Bridge, the home of football and athletics and the London headquarters of baseball, has added another success to its list. Tonight these thrills will be communicated—vicariously—to the great body of listeners who live out of reach of Stamford Bridge.

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY BAND, from the Savoy Hotel

Saturday's Programmes cont'd (Aug. 18)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 VARIETY

(From Birmingham)
 THE BIRMINGHAM
 STUDIO CHORUS
 Conducted by JOSEPH
 LEWIS
 MINA TAYLOR in a
 Character Sketch
 CYRIL LIDINGTON
 (Light Songs)
 NORMAN HACKFORTH
 (Pianoforte) in a
 selection of his own
 Compositions
 MELSA (Violin)



A PROMENADE CONCERT
 will be relayed from the Queen's Hall,
 London, starting at 8.0 tonight.

4.30 THÉ DANSANT

(From Birmingham)
 BILLY FRANCIS and his BAND
 Relayed from the West End Dance Hall
 EDITH JAMES (Entertainer at the Piano)

5.45 THE CHILDREN'S HOUR (From Birmingham):

'Three Feathers and their Meaning,' by AZELINE
 LEWIS.
 EDITH JAMES will Entertain
 W. A. CLARKE (Bassoon)

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

6.45 A MILITARY BAND CONCERT

(From Birmingham)

Relayed from the Bandstand, Cannon Hill Park
 THE CITY OF BIRMINGHAM POLICE BAND
 Conducted by RICHARD WASSSELL
 March, 'Review' Wassell
 Overture to 'Light Cavalry' Suppé
 The Wine Shop (from Suite of } Massenet,
 Alsatian Scenes) } arr. Strelton
 Under the Lime Trees }
 HARRY SENNETT (Tenor)
 At Dawning Calman
 BAND
 Tone Poem, 'Finlandia' Sibelius
 Four Dances from 'Merrie England' ... German
 Hornpipe; Minuet; Rustic Dance; Jig
 HARRY SENNETT
 Mighty like a Rose Nevin
 BAND
 Suite, Russian Ballet, 'Luigini, arr. Winterbottom
 Waltz, 'Jeunesse Dorée' (Gilded Youth)
 Waldteufel
 Overture, 'La Chasse du Jeune Henri' (Young
 Henry's Hunt) Méhul

8.0 B.B.C. PROMENADE CONCERT

Relayed from the Queen's Hall, London
 Sir HENRY WOOD
 and his SYMPHONY ORCHESTRA
 DORA LABBETTE (Soprano)
 HAROLD WILLIAMS (Baritone)
 BEATRICE HARRISON (Violoncello)
 Solo VOICES: AUBREY BRAIN, M. GRAYDON,
 F. W. SALKELD, G. W. SMITH
 ORCHESTRA
 Overture to 'The Merry Wives of Windsor'
 Nicolai
 Ave Maria Arcadelt
 DORA LABBETTE
 Airs:
 'With Thee, th' unshel- } ('Solomon') Handel
 tered moor I'll tread' ... }
 'Bless'd be the day' }

AUBREY BRAIN, M.
 GRAYDON, F. W.
 SALKELD, G. W.
 SMITH and Orches-
 tra

Concert Piece
 Schumann

HAROLD WILLIAMS
 Aria, 'Gazing around'
 ('Tannhäuser')
 Wagner

BEATRICE HARRISON
 Concerto in E Minor
 Elgar

THE Concerto was
 long a display
 piece for the soloist:
 sometimes it was
 simply and solely that,

sometimes the display was subordinate to the
 music. No Concerto, however, before this of
 Elgar, had so much of reflection and mysticism
 in its composition. Its spirit has some affinity
 with that of *The Dream of Gerontius*.

The Concerto is in four Movements, but there
 is no break between the first two, and the third
 ends inconclusively, thus leading to the Finale.

In the FIRST MOVEMENT the solo Violoncello's
 opening recitative-like phrase should be noted, for
 it becomes a sort of 'text' for the whole work.

The SECOND MOVEMENT opens with a Recita-
 tive, similar to the phrase at the opening of the
 First Movement, but out of it the soloist gradually
 evolves the chief tune of that Movement, which
 is characterized by rapid repeated notes.

Almost the whole of this Movement is of this
 rapid, agitated character, which contrasts with
 the pastoral feeling of the First Movement.

The THIRD MOVEMENT (Slow) is very short,
 and is practically a continuous song for the Solo
 Violoncello, with Muted Strings (and occasionally
 chords on Clarinets, Bassoons, and Horns). As
 has been already mentioned, the inconclusive
 ending of this Movement leads into—

The FOURTH MOVEMENT. The Recitative
 which opened the First and Second Movements
 is now expanded further still, and ends in an
 elaborate *Cadenza* for the Solo Violoncello.

This instrument then (accompanied by Strings
 in detached notes) enters upon the main tune
 of the Movement, which consists of the 'text'
 transformed into a dance.

There are a few other contrasting tunes,
 but this one, being, as it were, the apotheosis of
 the 'text' tune of the work, dominates the music
 until, at the end, the Solo Violoncello gives
 out the 'text' emphatically in its first form.

Then the dance is taken up again, but quickly
 comes to an end.

ORCHESTRA
 Overture to 'William Tell' Rossini

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.45 PROMENADE CONCERT

(Continued)

ORCHESTRA
 Spanish Caprice Rimsky-Korsakov

DORA LABBETTE
 Selected Songs

HAROLD WILLIAMS
 Selection from his Repertoire

ORCHESTRA
 Slavonic Dance in F Dvorak

10.30 Sports Bulletin (From Birmingham)

10.35-11.15 DANCE MUSIC: THE SAVOY ORPHEANS from the Savoy Hotel

(Saturday's Programmes continued on page 268.)



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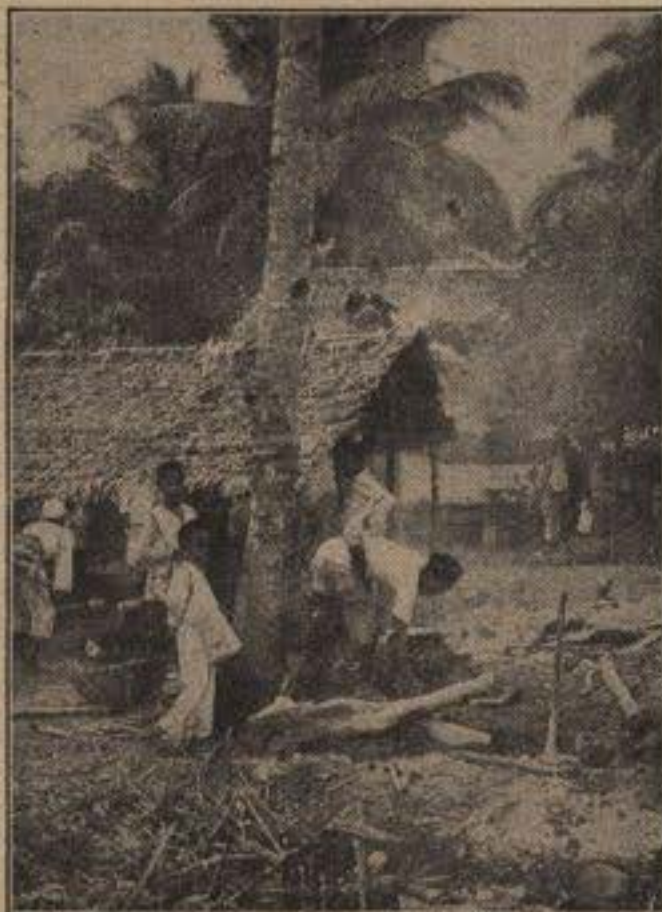
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Saturday's Programmes cont'd (August 18)

5WA CARDIFF. 353 M. 850 KC.

3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 BLANCHE LEWIS: 'A Koran School in Malaya'
7.15 S.B. from London
7.25 A. S. BURGE: 'Current Sports Gossip'
7.45 S.B. from London
9.45 B.B.C. PROMENADE CONCERT
S.B. from Daventry Experimental
10.30 Local Announcements (Sports Bulletin)
10.35-12.0 S.B. from London



A MALAY KITCHEN.

In her talk from Cardiff this evening Miss Blanche Lewis will describe a Koran School in Malaya, where all the students cook their own meals in the open, in the same way as the Malays shown in the picture above.

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

3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Mr. W. H. EVANS: 'Glamorgan County Cricket Topics'
7.15 S.B. from London
7.25 S.B. from Newcastle (See London)
7.45 S.B. from London
9.45 B.B.C. PROMENADE CONCERT
S.B. from Daventry Experimental
10.30 Local Announcements; Sports Bulletin
10.35-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Newcastle (See London)
7.45-12.0 S.B. from London (9.45 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR:
'Koko the Thingumabob' (Anthony Armstrong)
Pianoforte Interludes by LOUIE BAWDEN
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Newcastle (See London)
7.45-12.0 S.B. from London. (9.45 Items of Naval Information; Sports Bulletin; Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

3.30 London Programme relayed from Daventry.
5.15 THE CHILDREN'S HOUR:
'Round the World in a Big Drum,' music by ADA RICHARDSON and W. RATCLIFF. 'The Genie of the Drum' (Valerie Smith)
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Newcastle (See London)
7.45-12.0 S.B. from London (9.45 Local Announcements; Sports Bulletin)

6ST STOKE. 294.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR:
Story, 'Koko, the Thingumabob' (Anthony Armstrong), with what-d'you-me-call-it Music by THE STATION TRIO
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Newcastle (See London)
7.45-12.0 S.B. from London. (9.45 Local Announcements; Sports Bulletin)

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

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

Saturday's Programmes continued (August 18)

ZZY MANCHESTER. 384.6 M. 780 KC.

3.30 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**
Oboe Solos by ALCO WHITTAKER
Two Old Ballads, sung by HARRY HOPEWELL
On Wings of Song (Mendelssohn)
The Village Blacksmith (Weiss)
A Story, 'Koko the Thingumabob' (Anthony Armstrong)

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. A. H. ANDERSON: 'The Irish Tailteann Games (Aonach Tailteann)'

7.15 S.B. from London

7.25 Mr. F. STACEY LINTOTT: Sports Talk

7.45-12.0 S.B. from London (9.45 Local Announcements; Sports Bulletin)

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

3.30:—London Programme relayed from Daventry. 4.15:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.0:—Mr. Frank K. Marden, M.C., 'A Traveller's Tales from South Africa—VII, To see the Prince of Wales.' 7.15:—S.B. from London.

7.25:—Mr. George F. Allison, 'Prospects for the Football Season.' 7.45:—S.B. from London. 8.15:—Concert by The Municipal Orchestra; directed by Frank Gomez. Relayed from the Spa, Whitby. Special Request Programme. Fantasia, 'Il Trovatore' (Verdi); Selection, 'Merrie England' (German); Tone Poem, 'Finlandia' (Sibelius); Traumerel (Schumann); Moroccan for Strings—Minuet (Bocherini); Fantasia, 'Madame Butterfly' (Puccini); Violin Solo—Mazurka (Zarecki); (Anna Lynae); Selection, 'The Thistle.' 9.15-12.0:—S.B. from London.

55C GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.30:—The Golden Cameo Concert Party. Relayed from the Kelvingrove Park. 5.0:—Musical Interlude. 5.15:—Children's Hour. 5.59:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 6.50:—Scottish Sports Bulletin. 6.55:—Musical Interlude. 7.0:—Provost W. D. Kerr: 'The Story of an Ancient Burgh, the Quarter-Centenary Celebrations at Saltcoats.' 7.15:—S.B. from London. 7.25:—S.B. from Dundee. 7.45:—S.B. from London. 9.50:—Dick Tubb (Comedian). 10.5:—Dan Seymour (Baritone) with Ernie Gower and his Dance Orchestra in the Latest Song Hits. 10.30-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

3.30:—Dance Music by Al Leslie and his Orchestra. Relayed from the New Palais de Danse. With Interludes from the Studio by May McLenn (Contralto) at 4.15:—The Songs my Mother Sang (arr. Grimshaw); O Western Wind (May Brahe); I'm a loonin' fo' you (Hathaway); Bird Songs at Eventide (Eric Coates); The night has a thousand eyes (Frank Lambert); and 4.50:—My Ships (A. Barratt); The Little Brown Owl (Sanderson); Windy Nights (Stanford). 5.15:—Children's Hour. 6.0:—The Playhouse Orchestra, directed by B. E. Cahill, relayed from the Picture Playhouse. 6.30:—S.B. from London. 6.50:—S.B. from Glasgow. 7.0:—'Beholdian' ('From my Watch Tower'). 7.15:—S.B. from London. 7.25:—S.B. from Dundee. 7.45-12.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

11.0 a.m. app.:—Motor Race Today. A Running Commentary on the Royal Automobile Club International Tourist Trophy Motor Race over the Dundonald-Newtonards-Comber Course, near Belfast. 11.0 a.m. app.: The Start. Commentary on the position of the cars will be given at 12.0 noon, 1.0 p.m., 2.0 p.m., 3.0 p.m., and between 4.0 p.m. and 5.0 p.m. Full distance of Race, 410 miles; Length of Course, 134 miles; Number of

Laps, 30; Width of Course, 35 ft. (ave.). 4.0:—Concert. The Radio Quartet: Overture, 'Morning, Noon and Night' (Suppe); Quartet: Overture, 'Morning, Noon and Night' (Suppe); Fairy Fest (Flick). 4.15:—Philip Whiteway (Violin): Caprice No. 13 (Paganini, arr. Catterall); Melodie (Tchaikovsky); Hungarian Dance in E Minor (Brahms). 4.25:—Quartet: Selection, 'My Son John' (O. Straus); Suite, 'A Day in Naples' (Byng). 4.45:—George Beggs (Baritone): Four Jolly Sailormen' (German); Now sleeps the crimson petal' (R. Quilter); Maiden of Morven (arr. Lawson); Hatfield Bells (Easthope Martin). 4.57:—Quartet: Selection, 'Cavalleria Rusticana' (Mascagni); March, 'Old Faithful' (Holzman). 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.25:—Mr. George F. Allison: 'Prospects for the Football Season.' S.B. from Newcastle. 7.45:—S.B. from London. 10.30:—Dance Music: Ernie Mason's Dance Band, relayed from Caprou's Palais de Danse, Bangor. 11.0-12.0:—S.B. from London.

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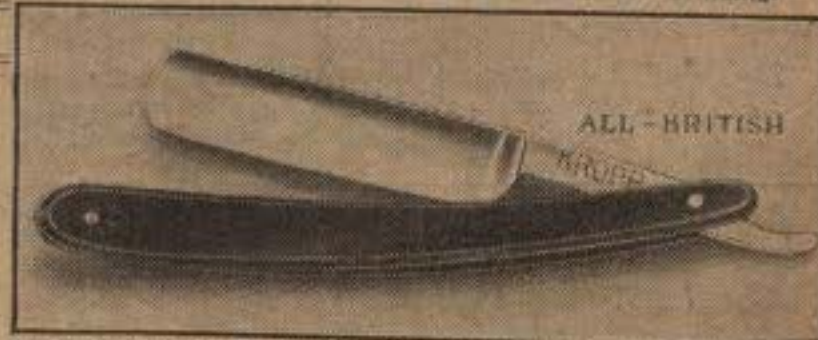
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What the Other Listener Thinks.

Appreciation and Criticism Selected from the Editor's Mail.

I ENTIRELY agree with Mr. Morton's suggestion regarding broadcasting sounds. One can easily imagine these things if we hear the actual sound, and I am sure more of them would be much appreciated. You may have tried some of these (I am only a 'young' listener), but may I suggest—Mitcham Fair—or Nottingham Goose Fair—Trooping the Colour—The Zoo—anyway, I am sure listeners would appreciate any actual ceremony that is at all possible from your point of view—it is the only chance many of us will ever have of 'seeing' these events, much as one would like to.—S. F., Banbury.

THE ordinary workman's tastes are not high-brow. We like songs with a common appeal, and less of the 'cuckoo' and 'sweet birdie' stuff. 'Little Brown Jug,' 'Old Stable Jacket,' etc. are miles ahead.—G. B. B., Fleetwood.

I AM a Southerner, now living in an industrial village among the Yorkshire hills.

One member of our family is left behind in London and we see her but seldom. Every day, at noon, I turn on the wireless for the mere pleasure of hearing the boom of Big Ben, feeling that she, too, is most probably hearing the same sound.—W. E. B., Meltham, nr. Huddersfield.

ALLOW me to express my agreement with another listener whose remarks appear in today's issue, that 'people are too fussy.' If any listener does not appreciate chamber music or any other particular class of item, he need not listen to it; there is plenty of choice for all varieties of taste. Personally, I find the chamber music, and especially that of the older composers, the most satisfactory thing in the programmes; and I have no doubt so do many other listeners who don't think it necessary to write and say so. Why such

music should be supposed to be 'intended to represent' anything but itself, I do not understand. If I remember right, Mendelssohn, on being asked what his 'Songs without Words' meant, replied that 'they meant what they said.'—A. T. M., Headington, Oxon.

To my mind, the trouble with the B.B.C. is that it provides entertainment too cheaply. If people had to pay for it a sum comparable with that paid for any other form of entertainment, the B.B.C. would get the appreciation that is its due. I have dabbled in wireless since 1919. Then we used to sit waiting for sounds that did not come, afraid almost to breathe in case the point came off the carborundum, and not knowing whether the set was out of order, or whether there was 'nothing about.' Now we can turn on music as easily as we can turn on water—and pay less for it.—F. H. B., East Ham, E.6.

THE curse of radio is the habit of turning on a loud-speaker like a gas-fire. I have played bridge to it, and when my frenzy became apparent to my host he turned it lower!—A. N., Richmond-on-Thames.

SOMETIMES we have alarming contrasts in the same evening. The worst was an Act from *Aida* between two interludes of variety, and no one can enjoy great music and horribly amusing 'turns' in (forgive me) absurd juxtaposition. But what is ten shillings?—J. M., Halifax.

How refreshing to enjoy opera without being disturbed by the singer's bad acting or unimpressive presence; to revel in a symphony concert minus the crackling of programmes, eating of chocolates, or the stertorous breathing of one's neighbours; or be whirled away by the lilt of a dance orchestra without being introduced to impossible

people, spending hours in an oppressive atmosphere and seeing all the pantomime of modern dancing.—B. C., Ipswich.

IN the concert hall a singer sings three songs. Between each song she must bow her acknowledgments to the applause, smile, toy with her music, and so on. In the broadcasting studio, however, the singer has no sooner finished her last top note than she must take a deep breath and burst into her next song without delay. The listener, who may have enjoyed the song, is given no opportunity of dwelling on it and properly appreciating its beauty—unless he switches off. The same hurry is evident in almost all the programmes, and when no other noise is available someone tinkles on the studio piano.—H. G., Southsea.

THOUGH on the whole pleased with the broadcast programmes, I should like to venture one word of constructive criticism with regard to the opera broadcast from Covent Garden. I think the B.B.C. make a mistake in filling up the short interval with items from the studio. It completely spoils the atmosphere of the opera, and it would be far better to leave the listeners at the Opera House to hear the applause and enthusiasm of the audience.—L.P.T., Manchester.

THE marvel is that the responsible department can arrange such a variety of items day after day, week in and week out, and I am certain there is not a professional producer in the country who could do the same for any hall, or halls, of entertainment. There are certainly some programmes of the past which have stuck to our memory, and which we should love to hear again; but I think the whole trouble is, we get too much for our money. Given less, we would appreciate it the more.—A. S., Dundee.

Publications Subscriptions Scheme.

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

<p>AIDS TO STUDY PAMPHLETS. Autumn 1928</p> <p>FIRST HALF OF SESSION Ready shortly</p> <p>'Mechanics in Daily Life' (Illustrated) by Dr. Alex Wood. 'Life in Roman Britain' (Illustrated) by Major Gordon Home. 'Some Ideas and Ideals of World Religions,' by Dr. E. S. Waterhouse. America To-day' (Illustrated), by Mr. S. K. Ratcliffe.</p> <p>SECOND HALF SESSION.</p> <p>'Science in the Modern World' (Illustrated), by Professor E. N. da C. Andrade. 'Modern Britain in the Making' (Illustrated), by Mr. G. D. H. Cole. 'Tendencies in Industry Today,' by Lord Melchett, Mr. W. M. Citrine, Mr. H. D. Henderson, Major Walter Elliot, M.P., Miss Lynda Grier, Sir Herbert Samuel, M.P. 'Wayfaring in Olden Times' (Illustrated), by Miss Grace Hadow. 'How to Begin Biology' (Illustrated), by Mr. Norman Walker.</p> <p>Twopence post free.</p> <p>All applications in connection with the scheme and for separate copies of publications must be marked Publications, and sent to the B.B.C. Bookshop, Savoy Hill, London, W.C.2. Additional names and addresses may be written on a separate sheet of paper, but payment of the additional subscriptions must be sent with order.</p>	<p>BROADCAST OPERA SEASON, 1928-1929. The New Season opens on September 26.</p> <p>Listeners who wish to subscribe for the libretti of the new season are advised to do so early, thereby facilitating registration.</p> <p>For a subscription of 2/- the British Broadcasting Corporation will forward, approximately in the first week of each month, a copy of each Libretto, or any number pro rata.</p> <p>* OPERAS TO BE BROADCAST.</p> <table border="0"> <tr> <td>'Maritana' (W. Vincent Wallace)</td> <td>Wed., September 26, 1928</td> </tr> <tr> <td>'Pelleas and Melisande' (Debussy)</td> <td>October 31</td> </tr> <tr> <td>'Samson and Delilah' (Saint-Saëns)</td> <td>November 28</td> </tr> <tr> <td>'Blue Forest' (Aubert)</td> <td>December 19</td> </tr> <tr> <td>'Lakmé' (Delibes)</td> <td>January 30 1929</td> </tr> <tr> <td>'Coq d'Or' (Rimsky-Korsakov)</td> <td>February 27</td> </tr> <tr> <td>'Ivanhoe' (Sullivan)</td> <td>March 27</td> </tr> <tr> <td>'Flying Dutchman' (Wagner)</td> <td>April 24</td> </tr> <tr> <td>'Jongleur de Notre Dame' (Massenet)</td> <td>May 29</td> </tr> <tr> <td>'The Swallows' (Puccini)</td> <td>June 26</td> </tr> <tr> <td>'Werther' (Massenet)</td> <td>July 31</td> </tr> <tr> <td>'Le Roi l'a dit' (Delibes)</td> <td>August 28</td> </tr> </table>	'Maritana' (W. Vincent Wallace)	Wed., September 26, 1928	'Pelleas and Melisande' (Debussy)	October 31	'Samson and Delilah' (Saint-Saëns)	November 28	'Blue Forest' (Aubert)	December 19	'Lakmé' (Delibes)	January 30 1929	'Coq d'Or' (Rimsky-Korsakov)	February 27	'Ivanhoe' (Sullivan)	March 27	'Flying Dutchman' (Wagner)	April 24	'Jongleur de Notre Dame' (Massenet)	May 29	'The Swallows' (Puccini)	June 26	'Werther' (Massenet)	July 31	'Le Roi l'a dit' (Delibes)	August 28	<p>SUBSCRIPTION FORM FOR PERIODICAL PUBLICATIONS. (Please strike out Form not required.)</p> <p>LIBRETTI (a) Please send me _____ copy (copies) of each of the next Twelve Opera Libretti as published. I enclose P.O. No. or cheque value in payment at the rate of 2/- for a series of twelve.</p> <p>AIDS TO STUDY PAMPHLETS (b) Please send me _____ copy (copies) of the Talks Syllabus and of all Aids to Study Pamphlets as published for the three sessions. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series.</p> <p>SCHOOL PUBLICATIONS (Details of which will be announced early in September) (c) Please send me _____ copy (copies) of the Schools Syllabus and of each of the School Pamphlets as published for the three sessions. I enclose P.O. No. or cheque value in payment at the rate of 4/- for the whole series.</p> <p>ALL PERIODICAL PUBLICATIONS (d) Please send me _____ copy (copies) of each of the above periodical publications. I enclose P.O. No. or cheque value in payment at the rate of 10/- for one copy of all such publications.</p> <p>PLEASE WRITE IN BLOCK LETTERS.</p> <p>Name..... Address..... (County)</p> <p>Date</p>
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