


THE BROADCAST PROGRAMMES FOR JULY 21—JULY 27.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 24. No. 303.

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

JULY 19, 1929.

Every Friday. TWO PENCE.

From the Week's Programmes:

At 9.20 p.m. on Monday, July 22.

A WIRELESS DEBATE

Compton Mackenzie and Beverley Nichols will debate over the microphone (London) the merits of Town and Country.

At 9.35 p.m. on Tuesday, July 23.

CHAMBER MUSIC

A Concert by the Virtuoso String Quartet, with John Ireland at the pianoforte. The programme includes Ravel's Quartet for Strings.

At 9.35 p.m. on Thursday, July 25.

A PALLADIUM 'TURN'

A Vaudeville evening by Renee Reel (Comedienne), Beryl Hayden (American Songs), and George Morgan; with a relay from the Palladium.

At 3.30 p.m. on Sunday, July 21.

MASSED BANDS CONCERT

Two hundred musicians will take part in this Massed Bands Concert, which will be relayed from the Knavesmire at York.

At 9.35 p.m. on Wednesday, July 24.

DUMB WIFE OF CHEAPSIDE

A revival of Ashley Dukes's wireless play (London as above; 5GB on Tuesday evening, July 23) first produced last April.

At 9.35 p.m. on Friday, July 26.

A SYMPHONY CONCERT

The Wireless Symphony Orchestra, conducted by Leslie Heward, in a programme which includes W. H. Bell's 'A South African Symphony.'

Contributors to this week's Issue include:

ASHLEY DUKES

RAYMOND MORTIMER

RICHARD CHURCH

HARVEY GRACE

FRANCIS BIRRELL

RICHARD CAPELL

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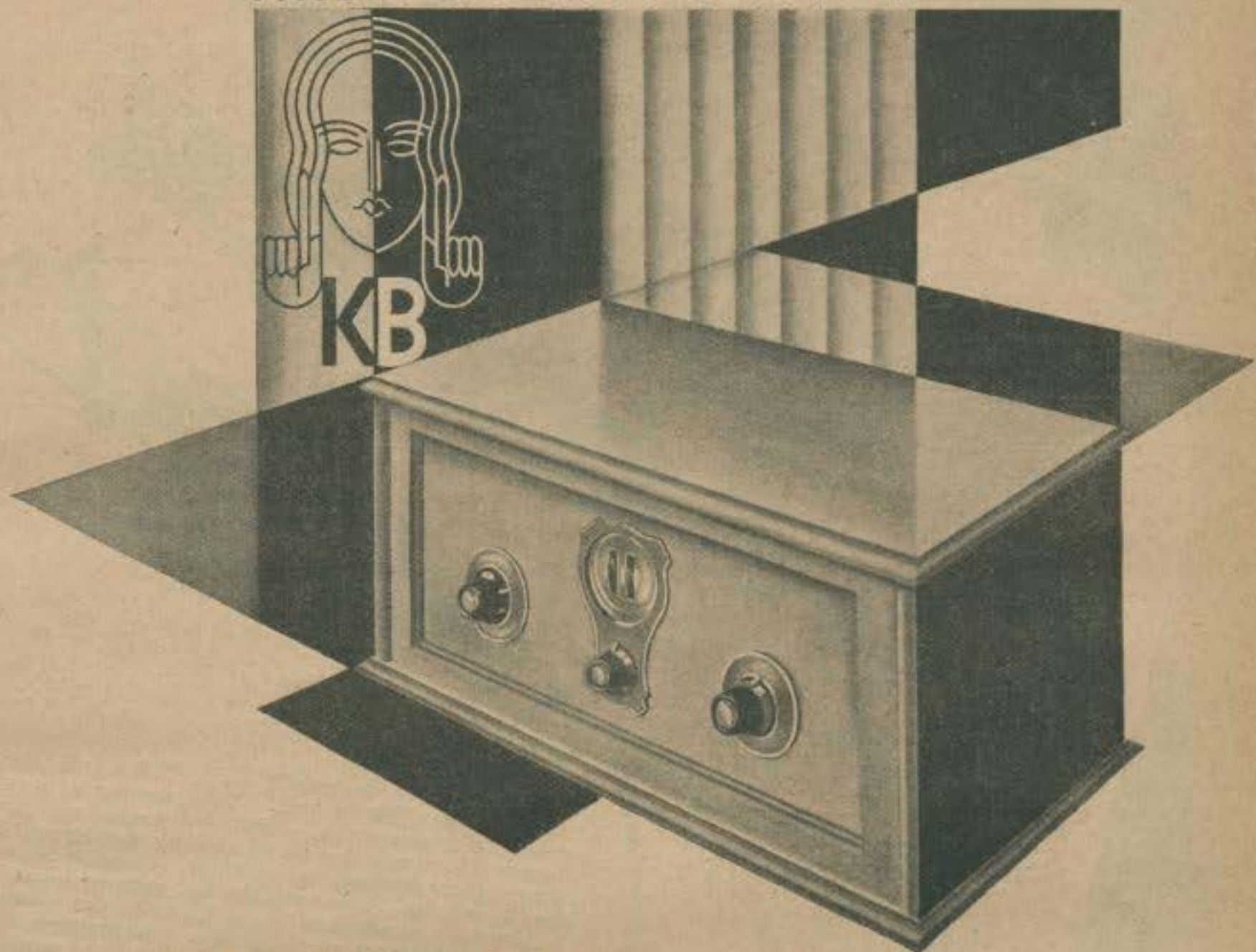
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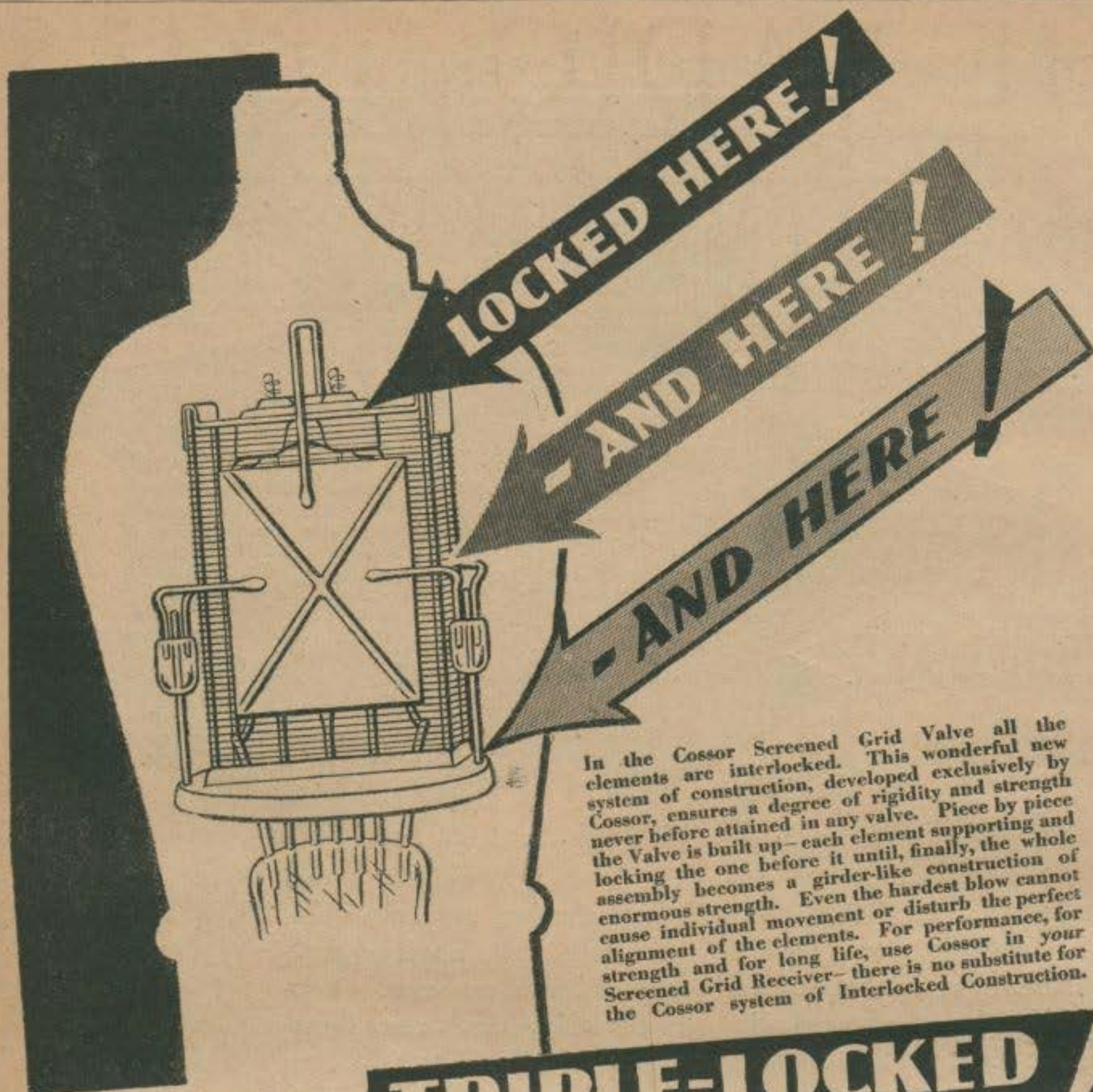
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Vol. 24. No. 303.

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JULY 19, 1929.

Every Friday. Two Pence.

DRIVING BACK THE HORIZONS

I HAVE listened to many lugubrious persons who, in discussing the effects of the radio on the mind of the masses, pull long faces like the young Shakespeare's King of France, and 'are wrapped in dismal thinkings.' They moan about the decay of originality and the dissolution of all local and particular qualities which differentiate the people of one county from those of another. 'What is to become of local customs?' they ask; 'the charming habits of dress, speech, and manners that distinguish, for instance, Devon folk from those of Lincoln? Our various dialects are bound to disappear beneath this universal erosion of the tide of town culture.'

I confess that the argument is very depressing when one is in a conservative mood. I picture to myself the last few villages where possibly flowered muslin dresses are worn by the maidens on Sunday; where the blacksmith stands at the forge door and pulls an honest forelock to the thin-nosed squire and dame, and where tales of local demons are still told on winter nights round the ingle in the taproom of the Coach and Horses.

So, in fifty years' time, will a newer generation regret those innocent days when quaint red omnibuses ran about the streets of London, carrying the simple population cumbrously and slowly to work. Some dear old lady will recollect that in *her* day there were summer and winter sales in picturesque Stores that were run by private companies—so naïve, that *delightful* competitive system—while one actually went to a special building and gathered in crowds to hear music or to see a play.

Thus the Song of Reminiscence has been sung, and will be sung, through the ages, by all men and women when the mood is on them. And in that mood they are bound to be a little tearful, and to turn a suspicious eye on all novelties and revolutions as they chant the eternal chorus 'Ah, things were different when I was a boy!'

So much for those who hate the radio. In certain moods we all hate it, just as we hate ourselves for growing older and maturer and losing the enthusiasms which once made our hearts throb. But we cannot hold Time back, and—to confess the truth—we do not want to. Even while we pay lip-service to the past, we are thinking with some excitement of the ruck of new events and ideas. This advent of the radio, for instance: what a world of possibilities it opens. We begin to question the truth of our lugubrious friend's prophecies that it will destroy individuality. One might just as well say that the Roman Catholic faith, or the doctrines of Buddha, or man's first discovery of the uses of fire, were agents for that purpose. For they all tended to a centralization of interest and idea. They drew men into congregations round the

How Wireless Enlarges the Public Imagination

camp-fire, the hearth, and the pulpit, there to listen to the persuasion of tongues, and the first enunciations of teachings that were to lay the foundations of culture.

It is all part of a process that is unending. That process is the relation by men to each other of their ideas, their experiences, and their emotions. One man sees something. He immediately turns to his neighbour who has also seen it, and they compare their impressions. This leads to argument, *for their conceptions differ*, and a third man is called in to give his opinion. So the process is multiplied, until a legend or myth or culture is created, something which is not peculiar to any single member of the crowd, but which moves him in a mysterious way, so that he sees his own particular and original conception in a new light. It is a case of two and two making four and a tiny fraction

more. This little odd fraction is a fact which has so puzzled us that we have had to invent a new science, crowd-psychology, to explain it. The fact, however, remains very ancient; and out of it have sprung all the congregational activities of mankind: some of them good, such as religion, morality, and patriotism; some of them evil, such as superstition, mob-rule, and chauvinism.

They are all incalculable quantities, because they all originate in that small incalculable quantity which is the *something more* than the sum

of the individual imaginations of those people who form the crowd, the nation, or the race. That something more is what we may call *public imagination*. It is a gigantic force, a sort of over-spirit which, as our means of inter-communication expand, will tend to become more and more coherent and single. So far as we know, it can be influenced only by propaganda amongst the individuals over which it hovers.

We have to ask ourselves what effect the radio may have on this emanation of the people, this *public imagination*. I think the answer is that the effect will be one, not of sustenance, but of stimulation. It will not directly change the *quality* of this public imagination, but it will make it more self-conscious, because more swift and self-communicative. It will become more able to *realize* itself. Radio will supply it with a nervous system more subtle and sensitive than it has ever had before. Hitherto its nerves have been slow and clumsy—human messengers, rumours, letters, newspapers—but with this speeding up of its vitality it may acquire a means of self-demonstration such as we do not dream of today.

If it does, the result will be a reaction on the individual, necessitating still further casting off of outgrown garments and skins. Politicians, lawyers, and priests will have to expand their technique, or be shaken off as the particles of dead skin are shaken off when we brush our hands together.

It is very difficult to express, in a short and simple way, these vast potentialities, for the stuff with which I am trying to deal escapes definition by a mind that is limited to conceptions bounded by time and space and individuality. Public imagination transcends these factors, as every experienced statesman has known. The radio may be one step nearer measuring this force which is not god, nor demon, nor yet wholly human.

RICHARD CHURCH.



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The Broadcasters' Notes on Coming Events:

BOTH SIDES OF
THE MICROPHONE

Supreme in Song.

THE 'Foundations of Music' for the week, beginning July 29, consists of songs by Hugo Wolf, sung by George Parker. By many musicians Wolf is counted as the greatest of the *Lieder* writers, out-classing Brahms, Schubert, and Schumann in the constant richness of his settings. He has not yet attained anything like the popularity that any of these other three composers enjoys with the public; he is more difficult, for one thing, and he has not always (though such song as the well-known *Verborgene* are exceptions) the easy soaring melodic line that characterizes their work. A week's recitals of Wolf's songs is a treat that rarely comes our way: no listener who cares for song at its loveliest level should miss this opportunity. Though Wolf only lived a little over forty years he wrote hundreds of songs—44 of the famous *Mörike Lieder* were written in less than three months. That is how he worked: in a white heat of inspiration he would fling off song after song, scarcely pausing for rest or food, until the inspiration had passed, when he would relapse again into a period of bleakest lethargy. So much is each of his songs a unity that one might almost be persuaded he has written both words and music. He wrote other music too—a couple of operas, for instance—but it is for his songs that Wolf will be remembered; a rich and rare monument to one so loved of the gods that they seem to have given him a burden too great for mortal to bear—he died, in 1903, wretchedly insane.

A Symphony Concert.

AT the Symphony Concert on Friday evening, August 2, the soloist will be Bernard Shore, who will be heard in a *Fantasy for Viola and Orchestra* by Arnold Bax. Bax is essentially a romantic. The whole programme of this concert is pitched in a romantic key: Schumann's *Symphony No. 4, in D Minor*, and Rimsky-Korsakov's *Caprice Espagnol* being the other two works.

In Defence of Peace.

THE Lincolnshire listener who punctured the parchment cone of his neighbour's loud-speaker with an air-gun is not without our sympathy. When the peace of one's garden-close is shattered by the man next door, it is hard to remember that there is a law against guerilla warfare. It is only by the exercise of our own iron



'The annoyance of his neighbours.'

will that we have so far restrained ourselves from attacking Dogsbody in a similar fashion—and the fact, of course, that we have no air-gun, and, had we one, could not hit a whole broadcasting station, much less a loud-speaker. We look forward to the happy day of more national legislation when a man who unleashes a violent wireless set in his garden, to the annoyance of his neighbours, will be blown sky-high by the battery of howitzers at 'The Laurels,' exploded by Lewis guns from 'Mon Repos,' and undermined by a party of indignant amateur sappers quartered at 'Bella Vista.'

Tidworth Tattoo.

THERE are to be relays of two extracts from the opening night of the Southern Command Tattoo at Tidworth on Saturday, August 3. The two relays cover the Entry of the Massed Bands, the Pageant of 'The Glorious Past,' and the Grand Finale. The Pageant is the chief event of the evening. Listeners must imagine some Chelsea Pensioners asleep in the arena. They dream of a Valhalla of History, where friend and enemy ride together in amity. Out of a moonlit avenue of trees ride the ghostly figures of Marlborough, Tallard, Clive and the 34th Dorsets (*Primus in Indis*), Wolfe, Montcalm, Wellington, Napoleon, Blucher, Ney, and Napoleon's Old Guard. The dream moves on, and there appear Florence Nightingale, the heroes of Balaclava, and other figures of the Crimean War. Next come Sir Garnet Wolseley, and Gordon of Khartoum, and the relief that arrived too late to save that fated town; then the soldiers of the Boer War; and, lastly, after a fanfare of trumpets, the heroes of the 'Old Contemptibles,' followed by the 'Army of Today'—small, but strong with the latest modern equipment of transport, tanks, and guns. The strange din awakens the old Pensioners, who rise and salute these Heroes of the Past, whilst the whole arena slowly blazes with light.

In Canterbury—this August.

ELSEWHERE in this issue details are given of some of the musical festivals that holiday-makers, if they are lucky, may take in on their travels. Included in the list are Bayreuth, Salzburg, Baden-Baden, and Munich. England has such festivals, too; but this year, for the first time, a musical and dramatic festival is to be 'staged' at Canterbury. The festival ranges over the week beginning August 19, and will include choral and orchestral concerts in the nave of the Cathedral, chamber-music concerts in the Chapter House, dramatic performances (outside the West Door) of *Everyman* and *Dr. Faustus* by the Norwich Players, and 'serenades' in the Cloisters. The B.B.C. Symphony Orchestra, under the direction of Dr. Adrian Boult, plays symphonies by Beethoven, Brahms, Mozart, Schumann, and Vaughan-Williams; the 'serenades' will include music by Holst, Delius, Warlock, Wagner, and Ethel Smyth; and on Tuesday and Thursday a Kent Chorus of 250 voices will be heard in Bach, Wagner, and Parry. Applications for tickets, or further particulars, should be addressed to the Festival Manager, Chapter Office, Canterbury.

'Le Roi Pa Dit.'

THE next Libretto Opera to be broadcast is *Le Roi Pa Dit*; it will be heard from 5GB on Monday, July 29, and from London on Wednesday, the 31st. Leo Delibes is perhaps best known for his opera *Lakmé* and for his ballet *Sylvia*; but the present example of his light-hearted music well merits a hearing. It is in the direct tradition of the French comic opera, built round a fairly flimsy story, full of sparkle and fun. The basis of the 'plot' is the old idea of the rustic placed among courtiers. Such French composers as Delibes, Messager, and Massenet are somehow pertinently expressive of certain French characteristics. Indeed, towards the end of his successful career, Delibes showed so little signs of realizing how native were the qualities that had made him successful that he aspired to imitate Wagner: rather as if a canary should aspire to be an eagle.

Sirius at His Tricks Again.

THESE are the dog-days. Dog-days, so our dictionary tells us, 'are variously-dated according to the hellical and cosmical rising of Sirius.' We didn't know it was Sirius who was responsible for the blight that has been on us these summer days. Watching him twinkle his



'... makes work so loathsome.'

merry eye, we had thought better of him. But disillusionment is the price we all pay, sooner or later, for growing up; and we shall, in future, firmly refuse to twinkle back when we catch old Sirius eyeing us over the chimney-pots. It is he, apparently, who makes work so loathsome when July comes, filling our mind with thoughts of over the hills and far away. It is he, too, who makes us sigh enviously for the happier lot of others, when we read that on July 29 'Greenhorn' is going to give another of his talks. For 'Greenhorn,' you will remember, is the young man who worked his way round the world for a wager. If only we had his courage!

What's in a Title?

HARRIET COHEN is giving a pianoforte recital on Sunday afternoon, July 28; her programme is drawn entirely from the Elizabethans, including Byrd, Dowland, John Bull, Gibbons, Purcell, and Giles Farnaby. What a really English name is that last! One cannot somehow resist the mental picture of him as a very pleasant and lovable man; indeed, one's sentimental predilection is here, for once, given the authority of history—for we find this composer's friends referring to him as the 'gentle Farnaby.' He was also, one suspects, not without a pinch of wit in his make-up. Here, for instance, are some of the quaint titles to his virginal pieces: Giles Farnaby, *His Dreame*; *His Rest*; *His Humour*; *His Toy*. If ever titles gave a bouquet to the wine of music, these do. And here are the sly words with which he dedicated a certain book of his to 'Master Ferdinando Heaborn': 'As the silly sparrow presumeth to chirp in presence of the melodious nightingale, so bluntly and boldly, as a poore member among the musical sort, I make bold to intrude these silly works as the first fruits of my labour, craving your gentle acceptance.' More than a twinkle, surely, lies in these words.

Scouts of Forty Countries.

THE Scouts' World Jamboree is to open at Birkenhead on Wednesday, July 31. Altogether there will be four broadcasts in connection with this mighty gathering of scouts from the world's four quarters: of these broadcasts two are national. The first occurs on Friday, August 2, when the Prince of Wales—who, as Chief Scout of his own Principality, will have spent the previous night in camp with his brother Scouts—will make a speech. And the second is on the following Sunday, when the Archbishop of Canterbury will be present at a great Thanksgiving Service.



With Illustrations by Arthur Watts
**BOTH SIDES OF
 THE MICROPHONE**



When You Go Rambling.

IT is to be feared that Southern 'ramblers' are neither so numerous nor so hardy as those of the North. We have seen hordes of healthy young people pour into the railway stations of Northern industrial towns, easily and enduringly clad, to enjoy a day or even a whole week-end in the hills. On the Continent, particularly in Germany, it is the same; in a town like Freiburg in Baden, you may easily find yourself wakened any summer's Sunday morning, even before it is properly light, by a hum of feet in the street below that is like an exodus of all the city; it is, in fact, nothing more than the army of 'wander-birds' setting out, with ruck-sack and guitar, for a day in the pine-covered hills. All this 'rambling,' indeed, is part of the great youth movement that, since the war, has spread over Europe. It is as well for rambblers to know a little about the rules and regulations against which, in all innocence, they may easily stumble. On Thursday, August 1, Mr. A. L. Simpson (better known as 'Pathfinder') will give a talk on the 'Rights and Wrongs of Ramblers.'

Gramophone Records.

THE new gramophone records broadcast during the luncheon hour on Friday, July 12, by Mr. Christopher Stone, included *Chorus Hits of Yesterday*, by the Jolly Old Fellows (Regal G9324); Chopin's *Etude Op. 10, No. 3, in E Major*, Emil Sauer (Parlo. E10863); the Sheffield Choir in *See the conquering hero comes* (Col. 9724); the Finale to Act II of *Die Fledermaus* (Parlo. R20085); Saint-Saëns' *Le Rossignol d'Omphale* (Col. 9719); William Byrd's *Excursion Domine*, the Westminster Abbey Special Choir (H.M.V. C1678); and part of Beethoven's *Seventh Symphony*, the Philadelphia Symphony Orchestra (H.M.V. D1639-1643).

A Plea for Americanization.

WE strongly advocate the adoption of the American system of broadcasting. Some ten years ago, on the advice of an uncle of ours, we invested our savings in a collapsible fountain-pen—not one collapsible fountain-pen but millions of them—in fact, an organization styled on its prospectus 'The Neverleak Stylographic Corporation.' In return we received



'An uncle of ours.'

a number of highly-coloured certificates like Bolivian bank-notes. For a while our hopes soared with the market. Obstinate, we did not sell. Now we cannot sell. But the Neverleak Stylographic Corporation still exists upon the sea-coasts of Bankanpay. Our uncle informs us that 'things will look up.' We think things might look up a great deal more quickly if the public could be made 'pen conscious' by the broadcasting from London and all other stations of a weekly Neverleak Beethoven Hour. . . . We are writing to Mr. Bantock Reynolds about this.

'Melting Numbers.'

IT would be a pity if, as recent discoveries seem to prove, the story behind Handel's *Water Music* were unfounded on fact. By a pension, Queen Anne had lured the composer from the Court of Hanover; but Anne died, and the Court of Hanover, round the person of King George I, came to Whitehall. Handel was in disgrace; and, but for the stratagem of one Baron Kilmansegge, he might long have languished there. It happened that, on August 22, 1715, King George was to make a triumphal procession down the river from Whitehall to Limehouse. Kilmansegge was charged with the arrangements. He at once saw his (and Handel's) opportunity and seized it: his friend should write the music for the occasion—music that would be so rare it must melt away the King's displeasure. So it was arranged. The procession advanced down the river. Following the royal barge was another, bearing the musicians; and as they glided along, that lovely music was first loosed upon the summer air. So charmed was the King (was it, we wonder, the delicious *Air in F* that particularly captivated him, or the merry *Hornpipe*?) that he sent for Kilmansegge and, congratulating him, inquired who was the composer. Handel was called up from the second barge . . . but the rest of this tale of royal reconciliation is easily imagined. You protest it is all a little naïve? Maybe. The *Water Music* is to be played from 5GB on Tuesday evening, July 30.

The Men Behind the Scenes.

INGREDIENT X, a new play for broadcasting by L. du Garde Peach, described in the programme as 'a Play of the City, the Sea and the Jungle,' is down for performance on July 31 (5GB) and August 1. The idea behind the theme is not unlike the idea behind John Galsworthy's play, *The Forest*. That play, you will remember, opens and closes with a Directors' Meeting, the central scenes being in a tropical forest where, in an odour of death, a company's fortunes are being made or lost. The theme is obviously capable of far more realistic treatment, when used in a wireless-play, than Mr. Galsworthy gave it. In Mr. Peach's play full advantage has been taken of the microphone's ability to switch us suddenly from one quarter of the globe to another so that we may see, as it were, the 'truth behind the news.' The play is concerned with the consequences that attend the evolution of 'Ingredient x'—a mysterious substance used in the formation of a synthetic rubber that is to make or mar the fortunes of a certain company. While men with complete detachment discuss its possibilities, other men are giving their lives for this mysterious ingredient.

English Eloquence, XIV.

THE late Earl of Rosebery will provide the fourteenth example in the series of 'English Eloquence' (Sunday, July 28). The particular example chosen is the notable speech made by the Earl in the House of Lords on the occasion of the death of Mr. Gladstone in 1898. No one was better fitted to make this speech, for the two had long been friends. Throughout his life Rosebery was a great orator—a speaker in the grand eighteenth century tradition: travel (he had once made a trip round the world) had given him a wise perspective, he was extremely well-read, and he was blessed with a rare and natural tactfulness. Even after his retirement he often appeared as a public speaker—a kind of unofficial national orator.

Village Idyll.

ON Monday, July 29, Miss Ann Spice is to give a talk on 'Books for Holiday Makers.' There was a time when we should have scorned the idea of taking any books at all when we went on holiday. On holiday we *did* things: there was all the rest of the year for reading. Now we know better. It



'On holiday we did things.'

was a quiet old country inn in East Anglia that taught us the lesson. For a day or two we indulged our bent for rural conversation: the bar parlour offered all the entertainment we asked. But perhaps we are by nature ungregarious; anyway, we very soon found ourselves prowling round in search of the inn's library. Finally we found it: ten bound volumes of 'The Live Stock Breeder,' two bound volumes of sermons, Darwin's 'Origin of Species,' 'Wandering in Italy,' 'Eric, or Little by Little,' and 'Spavin in Horses, and how to Cure it.'

Society for Pure English.

THE newest S.P.E. Tract (No. XXXII, Clarendon Press, 3s. 6d. net) contains, together with criticisms thereon, the recently-issued recommendations of the B.B.C. for the pronunciation of doubtful words. The criticisms were made by a body including Lord Balfour, Earl Russell, Lord Grey of Fallodon, and Mr. Granville Barker, and have been edited by Mr. Robert Bridges. The Society for Pure English, which was founded in 1913, gave as the reason for its existence 'the duty of the English-speaking people to make their language adequate and efficient, and worthy of its increasing and world-wide use'; it is interesting, therefore, to note that, of the 322 words contained in the original B.B.C. pamphlet (which the Director-General himself, in his Foreword, described as an attempt to seek 'a common denomination of educated speech') as many as 99 have been questioned by the S.P.E. What is, on the surface, a considerable disagreement, diminishes to very little, however, when we read that 'of the 99, 56 have only one objector; and since a vote of four to one is as much as one could expect, we may count them also as approved; and, of this already vanishing figure, 29 have only two objectors. So that, after all, there is a majority of votes against only 14, and there is no instance of any one word which all five objectors oppose.' Coming from a committee as rigorous in its selections as is the S.P.E., such a measure of approval is gratifying. Among the B.B.C. recommendations that were disapproved are *fetid* (B.B.C. *fétid*), *entourage* (B.B.C. *ontoorázh*), *ensemble* (B.B.C. *onsómblo*), *apparent* (B.B.C. *appárrant*), *disputable* (B.B.C. *disputáble*), and *humour* (B.B.C. *h to be sounded*).

'The Broadcasters.'

Scotland Calling!

A FOLK SONG EXPERT.

Robert Burnett's Recital—Programme for Soloists—Sports Editor's Reminiscences—Edinburgh Going Strong—Another MacCunn Ballad.

A Modern 'Diogenes.'

THERE can be few men in Scotland with greater experience of sport of all kinds than 'Diogenes' of the *Edinburgh Evening News*—or to give him his real name and title, Mr. William Reid, F.J.I. For more years than he would like to count, probably, he has been attending football matches, golf tournaments, cricket matches, fights, races, and other sporting events all over the country, and the columns and columns of print which he has written about them would fill volumes. He has chosen a good title for his next talk to Scottish listeners on Saturday, August 3—'A Veteran Discourses on Sport.'

Merely a Suggestion.

IN a flippant mood I suggested to the Aberdeen announcer that he might introduce Mrs. M. G. Cameron's talk on Friday afternoon, August 2, with a parody on a popular song of the moment, but I regret to inform you that he has refused to do so. I'm sure you would have preferred a title like 'What shall we eat in our open-air retreat?' (with dance band accompaniment) to the mere prosaic 'Picnic Meals at Home and Away,' but you can't have it, so that's that! Seriously, though, this talk ought to be extremely helpful to the ever-worried maker-up-of-picnic-baskets. Wayfarers nowadays are not content with the hunks of bread and ham—or and jam, as the case may be—which satisfied their more Spartan predecessors. They want all sorts of interesting dishes served on those fascinating little cardboard plates which are a feature of all respectable picnics, and the ordinary common-or-garden sandwich is a thing of the past. Mrs. Cameron's hearers will be able to run super-picnics after this talk!

Soloists' 'Night Out.'

SOLOISTS on three very different instruments are to have a 'night out' in Glasgow's Programme on Thursday, August 1. Jan Wien, the zither-banjoist, generally plays on his own, but the other two, James Chalmers (trombone) and Kemlo Stephen (xylophone), are more accustomed to forming part of 'a big band.' James Chalmers, by the way, is a world champion on his instrument, and the pieces which he is to play in this concert are, I understand, selected from among the test-pieces at historic trombone tournaments.

By His Words

EVEN if you could not recognize his voice you could always tell when Robert Burnett was broadcasting by the little explanation with which he prefaces each of his songs. As an expert on Scottish folk-song, and joint-author of *The Stephen-Burnett Collection*, he can give the songs which he sings so well just that word or two of preface which makes them doubly interesting. No doubt these little explanations will figure in the recital of lesser-known Scottish folk-songs which he is to give as part of the 'group' programme on Saturday, August 3. This recital will be followed by a 'feature' programme, *A Highland Gathering*, by Charles D. Kinnis.

Scots Broadcaster's New Book.

EDWARD ALBERT, the author of 'Kirk o' Field' and 'Man's Chief End,' who has frequently broadcast travel talks from the Scottish stations and who read a short story in our series of readings by contemporary Scottish authors last year, has just published a new novel—'The Grey Wind' (Cassell, 7s. 6d.). Those of you who enjoyed 'Man's Chief End' will be eager to get hold of this new story which opens in the Western Highlands and ends, on a tragic note, in Edinburgh. The grey wind, says an old Gaelic proverb, brings good luck, and throughout a lifetime of tragedy Mrs. MacBeen, the dominating figure of the book, feels its gentle breath all too seldom. Yet at the very end, when she lies dying in a nursing home at Edinburgh, the grey wind steals through her open window and brings peace for her, with promise of greater happiness for her children.

Edinburgh to the Fore.

THE doleful prophets who told us about a year ago, that Edinburgh would soon cease to be of any significance in broadcasting have been thoroughly confounded by the programmes of the past few months. Not only have several of the most important O.B.'s of the year and quite a number of feature programmes come from Edinburgh, as well as a very large proportion of Scottish talks, but the capital has also supplied many of the singers and players for important programmes in the Glasgow Studio. A leading Edinburgh violinist, W. Watt Jupp, will travel to Glasgow on Tuesday, July 30, to play Mozart's *Violin Concerto No. 4, in D Major*, with the Station Orchestra in a programme which will be broadcast from Glasgow, Edinburgh, and Dundee.

Another MacCunn Choral Ballad.

NOT long ago two of Hamish MacCunn's choral settings of Scots ballads—*Bonnie Kilmeny* and *Lord Ullin's Daughter*—were broadcast from Glasgow. On Thursday, August 1, Aberdeen is to give another—*The Cameronian's Dream*. Arthur Collingwood, who in the previous broadcast of this work conducted the Station Choir, is at present in Canada, and Paul Askew, the leader of the Station Octet and musical advisor at the station, will take his place. Though Aberdeen has no longer a regular station choir, the members of 'the old brigade' have been brought together for this occasion and the soloist will again be Robert Watson (baritone).

'Two-Piece' Programmes.

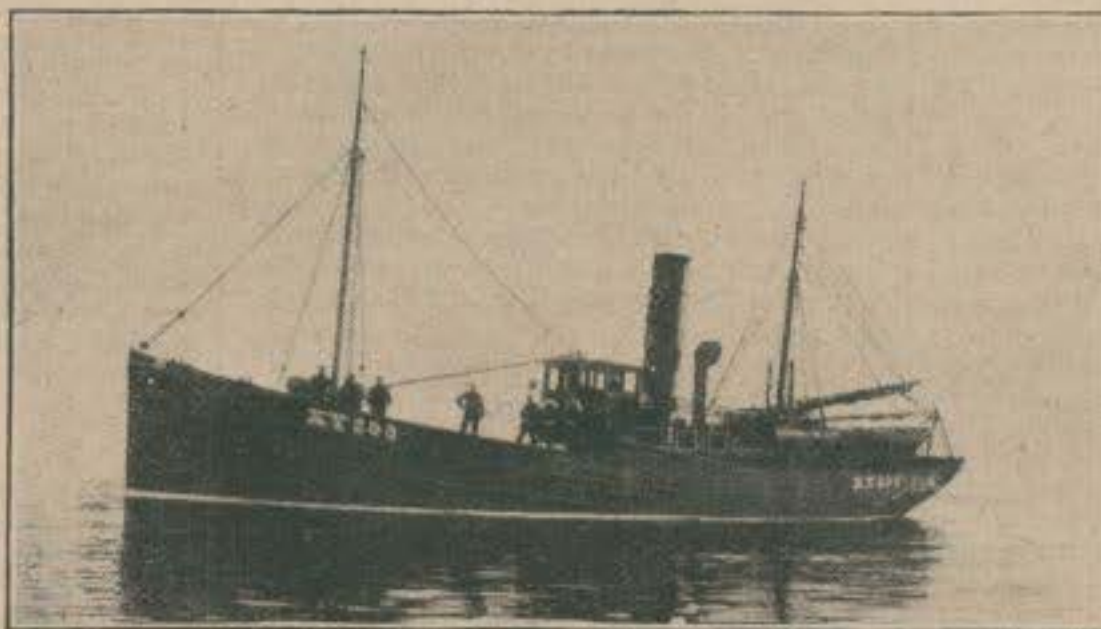
JUDGING by the advertising pages of the Press the 'two-piece' bathing suit is to have a considerable vogue

this summer—every illustrated journal brings us alluring pictures of happy beings lolling at ease on sunny beaches or splashing vigorously in rocky pools, each one correctly clad in two pieces—and, judging by the projected arrangements of the Scottish stations which I received this morning, the 'two-piece' programme is going to have an equal vogue in Scotland this summer—the 'group' programmes, on August 3, is in this style and so is Aberdeen's local programme on Tuesday, July 30. Whether there is any connection between the two phenomena I cannot pretend to discover. I cherish a private theory that thoughts of the longed-for holidays to come have exercised a subconscious effect on the harassed minds of programme-builders—but it is merely a theory.

The Overtures come after

THE first (and the bigger) half of the Aberdeen programme consists of a Scottish Variety Concert given by Christina McDonald (contralto), Alick Hobbs (entertainer), Charles Sutherland (violin), and Willie Kemp (comedian). The second half brings three favourite overtures played by the Station Octet.

'THE CHIEL'



OUR LISTENERS AT SEA.

A typical drifter of the Scottish fishing fleet, for whose benefit the fishing news bulletin, compiled by the Fishing Board in Scotland, is broadcast twice daily from Aberdeen.

Best in Backgrounds.

THE MacBeen family is steeped in tragedy. Mrs. MacBeen's husband wrecked a wonderful scholastic career on the rock of drunkenness, her son was expelled from the University for stealing, and escaped a murder charge on the dubious verdict of 'Not Proven'; and her daughter's child was an idiot. The bulk of the story is depressing, but it is not really the story of 'The Grey Wind' which is important but its backgrounds. Personally I do not think 'The Grey Wind' is nearly so good as 'Man's Chief End'—the story is more obviously a 'story,' and it has manifold imperfections, such as the distinctly feeble explanation of Hector's expulsion from the University and the perilous closeness to burlesque involved in Mrs. MacBeen's attempt at suicide, abortive because she neglected to put a penny in the gas-meter!—but when its author is painting backgrounds he shows his quality again. His vivid description of the West Highland village, which lives only for the holiday season, and his grim picture of the High Court of Justiciary are as good as anything in his former book. Altogether it is a novel well worth reading, and if it leaves us just a little disappointed we must attribute that disappointment to the excellence of its predecessor.

BRAHMS FOR THE MILLION

by Harvey Grace

The music of Brahms figures more and more prominently in the programmes of today. What is the reason? In this article Mr. Harvey Grace gives an answer.

WHEN the middle-aged among us were young, this joke went the rounds:—

A: 'Do you like Brahms?'
B: 'M-m-m-Y-y-yes.'
A: 'No more do I!'

There, in a nutshell, you have the position of Brahms in this country a quarter of a century ago. Today, he is by way of being a popular composer, and the change is one of the most surprising in recent developments in public taste. No doubt he profits by the present reaction in favour of the classics generally, the more so as he is strongly represented in every department save that of opera.*

He proves his greatness, in fact, by being an all-rounder, for no composer has been admitted to the very first flight on the score of success in one field alone. (If you raise a questioning eyebrow and murmur 'Wagner?' the reply is that Wagner excels as a symphonic composer no less than as a dramatic, although he wrote no actual symphonies save one youthful effort. The fact of his symphonic music being embodied in his operas is a detail. The time may come when the symphonic or purely musical side of him will be seen to be the greater. The point is perhaps best summed up in a remark of Romain Rolland, who, speaking of the possible influence of Beethoven's *Leonora*, says: 'Wagner is a cutting from the Beethoven symphony, rather than from the Beethoven choral tragedy'.)

Until a few years ago—we may almost give the end of the War as the date—Brahms occupied the odd position implied in the imaginary dialogue quoted above. He was the object of almost fanatical worship by a small body of musicians, and if you wished to be of the elect, or at least on its fringe, you had to become a worshipper too. Hence a large number of people said 'Ye-e-es!'

It is true that a few of his works were popular even to threadbareness. You could hardly escape the best-known of the Hungarian Dances. Similarly, a handful of the pianoforte waltzes, (especially the A Flat, which is probably the weakest of the lot) were played to death; and certain of the songs became little short of an infliction. But the general musical public shied at the symphonies and concertos, were even more afraid of the chamber music, and regarded the chief piano works as dull, dry, and heavy.

Today, there is so marked a change in our

attitude towards the bigger Brahms that it may be interesting and not unprofitable to try to account for it. Such factors as broadcasting and the gramophone will occur to the reader at once. The part they play is so obvious that it need not be dwelt on. I will bring forward only one little bit of personal evidence as to what broadcasting is doing in the development of a wide appreciation of classical music. During the few months in which I have had the privilege of giving the talks on the coming week's music, I have been pleasantly astonished at the evidence received orally and by letter, of the interest shown by the average listener in works that a few years ago

of handicaps to a creator, whether he be a poet or a composer. We know, for example, what Browning Societies did for the poet, besides 'explaining' him; and the Brahmins (as his disciples in England were called), did a similar disservice to the composer. They over-emphasized the difficulties of appreciation, and they roused prejudice and hostility amongst the rank and file. There is now a new generation of listeners, able to approach Brahms free from both snobbishness and animosity. They owe this freedom to one of two accidents: (a) Their youth was spent in an environment beyond the reach of the Brahms cult or (b) they were born so late as to escape it altogether.

These new listeners, profiting by the great advance in musical and other education, are less likely than their forefathers to be put off by the primary qualities of Brahms' music—its general seriousness of mood, loftiness of aim, intellectual appeal, and, not least, its technical excellence.

Here are three bits of evidence in support of this view.

During the past few seasons of Promenade concerts, the evenings on which Brahms's Concertos and Symphonies were played have been amongst the most largely attended, and the very marked proportion of young people in the audience was significant.

A few weeks ago I had the pleasure of a chat with Mr. Edwin A. Fleisher, of Philadelphia. About twenty years ago Mr. Fleisher founded an amateur orchestra club amongst slum boys. The club now runs three orchestras—a Junior String Orchestra of seventy-five players, a Senior String Orchestra of seventy-five, and a Symphony Orchestra of one hundred and ten. Last season a vote was taken as to the major works to be put into rehearsal. Here is the order of the poll:—

1. Brahms's Second Symphony.
2. Tchaikovsky's Fourth Symphony.
3. Franck's Symphony.
4. Beethoven's No. 5.
5. The *Meistersingers* Prelude.

I pass by the evidence provided by the increased proportion of Brahms's chamber music in concert programmes, and end by a reference to the gramophone.

Now the testimony of the gramophone is specially important, because it reflects rather than leads public taste—as is inevitable in a concern that has to be mainly commercial. Today we find recorded not only the most popular of the Hungarian Dances, piano pieces, and songs, but also the four symphonies, the violin concerto, and a pretty representative list of the

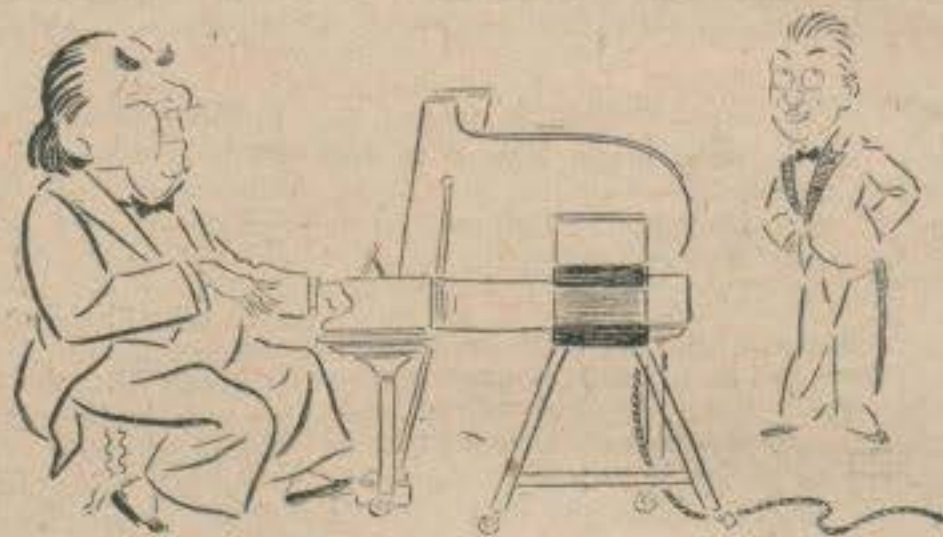
(Continued on page 116, col. 3)



BRAHMS.

would have been regarded as outside the scope of any but a highly-trained few. Such expressions as, for example, 'tell us more about the later quartets of Beethoven,' are frequent. Brahms, more than most composers, needs such help as broadcasting; and we may safely assume that his increased popularity is largely due to the courageous policy of the B.B.C. Other points in his favour, such as the present-day return to the classics (and especially to Bach and Beethoven, from whom he derived so much), might be dwelt on, but I have space for one only, and I choose the one that is generally overlooked. Go back once more to that scrap of imaginary conversation, and all that it implies in the way of a cult, with its inevitable crop of preciousness, pedantry, and insincerity. Such things are the severest

* To Hanslick, who recommended him to marry and become less of an ascetic, he said: 'It is as hard to marry as to write an opera. In both, a first success might perhaps embolden one to try again; but it wants more courage than mine to make a start.' (The implication of a series of experimental wives reflects his cynical and somewhat Oriental attitude towards women.) So he wrote no opera, and remained a bachelor.



CON GRAZIA

AMOROSO



CON ESPRESSIONE

CON SPIRITO



FURIOSO

FINALE

LEONARD SMITH

'THE OVERSTRUNG GRAND'

WE HAVE OUR OWN DEBATE

On Monday evening next, Compton Mackenzie and Beverley Nichols will broadcast a debate (London, 9.20 p.m.) on 'Town v. Country': in the accompanying article, RAYMOND MORTIMER and FRANCIS BIRRELL do a little friendly sparring on the same subject.

F FRANCIS BIRRELL: How I loathe the town! It is a pitiless desert. I feel so terribly lonely amid an ocean of faces that I have never seen before, and never shall see again. No friendly figure says 'Good day' to me as I take my walk.



London

In the town I do not know my neighbours even by name.

RAYMOND MORTIMER: And I loathe the country. When I am there I can never escape from people. Chars-à-bancs smother me with dust, and one group of trippers spoils the entire view. The only places in the country where one can be alone are places so ugly that no one else wishes to go there. Moreover, my smallest action is the talk of the village. If I receive a telegram, everyone knows its contents before I do. The butcher and baker spend their time diminishing my income, which they have no difficulty in doing, as food costs so much more in the country than in the town.

F. B.: That is simply because you are hungrier and eat more. I have no appetite in London.

R. M.: That is very unfortunate for you, as in London you can occasionally get something to eat. In the country everything you have to eat comes out of tins. All the chickens, and asparagus, and cream go to London. In the country even the water comes from filthy wells and is undrinkable. It is only in towns that people know how to cook, and that a man can eat well.

F. B.: And ruins his health in the process.

R. M.: I am surprised by such absurd paradoxes. Everyone is ill in the country, owing, no doubt, to the absence of fresh food and fresh air. Look at the country people: they all have adenoids, they all wear spectacles. Their teeth have fallen out, or one wishes they had. Take a walk through the village in the small hours. Every window is

shut. No wonder that the population is dying of consumption. But if you come back late from a party in London, every window will be open.

F. B.: I cannot agree that the city is more healthy, but it is certainly more boring: the long mornings that hardly seem to move, those lotus afternoons, slower than the slowest cricket match, the endless hours between tea and dinner, and the interminable evenings. There is no variety in the town, it looks the same whether the sun is in the east or the west. Sunsets are invisible, there are no branches to wave gracefully in the breeze, and even the snow disappears at once. The only birds are sparrows, the only animals mangy cats, unhappy dogs, and overworked horses. There is, it is true, a river in London, but it is impossible to take a boat on it. There is nothing to do in London, which is perhaps fortunate, as if there were, one would have no time to do it. For the difficulty of getting from one street to another makes all leisure impossible.

R. M.: Leisure! Why, in the country, I could never get a minute to myself. The gardener pestered me in the morning, the vicar's wife all the afternoon, and in the evening all the neighbours thought themselves entitled to listen to my wireless.

F. B.: I can never, when I am in the town, get used to its graveyard silence. A pall of death hangs over the city during the early hours.

R. M.: You do not appreciate your good fortune. I find the noise of the country intolerable. All day guns crackle: pigs scream while their throats are being cut; savage dogs bark at passers-by, when they are not howling at the moon. Cuckoos exasperate the nerves with the ridiculous iteration of their note, while from three in the morning onwards sheep and cows rival each other in lamentations over their vanished young. Cocks crow, geese cackle, hens cluck, horses neigh, donkeys bray, turkeys gobble, house-martins squeak. Never is there an instant's peace. Then the colour is so monotonous—that same unending green of shapeless trees. How I miss the rocketing brilliance of the sky-signs!

F. B.: I fear that your colour sense has become debauched by the garishness of the town. The screaming vermilions and gamboges of the buses have blinded you to the delicate gradations which distinguish the alder from the beech. In towns the eye is continually affronted by hideous pictures of obese and liverish bookmakers advertising rival brands of beer, or recommending necessary, but inefficacious laxatives. Any building that is not hideous is quickly torn down and replaced by some monstrous affair covered with degraded ornament. The eye is lacerated by grotesque statues, and the nose tortured by a variety of smells.

R. M.: If it comes to smells, I prefer petrol to manure. The obscenity of the countryside must revolt any civilized person. In the town grass is grown for the proper reasons,

for recreation and decoration; in the country merely for growing meat. Animals are not entertained as friends, but merely fattened for slaughter.

F. B.: Anyway there is no romance in London. No stiles, no leafy lanes, no nightingales. You cannot see the moon for the street-lamps. You have no sense of beauty.

R. M.: Oh, that worn out platitude! And what can you know of beauty, you who never see a picture or a play? In the town you have the culture of the world at your disposal.

F. B.: And are in too much of a hurry to profit by it. You are so occupied with your ridiculous parties that you have hardly been to a concert this year. In the country I sit for hours by the wireless listening to Orlando di Lasso and Willy Walton.

R. M.: Yes, the one thing that makes the country tolerable is sound relayed from London.

F. B.: As the only thing that makes the town tolerable are the food and flowers sent in from the country.

R. M.: Still, though you sentimentalize the country in every possible way, you are always rushing up to the town.

F. B.: Yes, and perhaps I love the country so much because, ever since I went to live there, you have hardly been off my doorstep.



London

AFTER WHICH WE LEAVE THE MATTER TO BE SETTLED BY MESSRS. COMPTON MACKENZIE & BEVERLEY NICHOLS.

MILESTONE OR GOAL?

Ashley Dukes is the author of 'The Dumb Wife of Cheapside'—

by
ASHLEY DUKES

—to be broadcast on Wednesday next (5GB on Tuesday).

ADMITTEDLY the radio play calls for a technique other than that of the stage play; and this may for the present justify playwrights in thinking of radio drama as a new art form, whose laws must be studied as well as obeyed. Already there are critics prepared to define the task of the writer for dramatic broadcasting. Some of them find in the microphone the most eloquent expression of the spoken word; others praise the rapid movement that is made imaginatively possible by frequent changes of scene; and others again make a virtue of the actors' invisibility, which (they declare) positively enhances the pleasure of dramatic performance. There are some signs of confusion in this enthusiastic chorus; let us try to think coolly about the matter.

To my mind it is necessary to consider one important possibility, which is that radio drama itself may endure only temporarily in its present or blindfold form. Artists and critics, like statesmen, often lay down laws for passing circumstances as though they were permanent. Not long ago the discriminating admirers of the film were all declaring silence to be its cardinal virtue, and clamouring for scenario writers who should be able to free themselves from all 'literary' prejudices and embrace a purely visual technique of expression. But to-day the silent film, if not artistically obsolete, must yield commercial place to the 'talkie'; and that is the beginning of the end, for film production is governed by the necessities of an immense international industry, which moves forward as inevitably as the scientific invention it exists to exploit. The film has begun to talk for one reason only, that it has developed the mechanical power of talking; and from that advance no retreat is possible. For the present it talks crudely and with a twang, as the scenario and caption writers turn their hand to the new trade of dramatic dialogue; but soon, side by side with an enormous output of conventional rubbish, it will develop a dramatic poetry of its own. We shall hear epic and fantastic talkies, talkies in prose and verse that differ as widely from the stage play as from the silent film they are destined to supersede. Visually, too, they will complete and perfect themselves. Today they are monochrome and two-dimensional, but to-morrow they will be coloured and stereoscopic. Today they require for their projection all the apparatus of the movie theatre, whose audience makes some kind of joint emotional response to the drama of eye and ear; but tomorrow they will be transmitted from a station and received at home as simply as any other broadcast item. The equivalent of a crystal set may bring the theatre of the world before our eyes.

And what of radio drama then? We do not know who will transmit the visual play

when it enters the field of the ether as a practical possibility. The great corporations that make up the film industry frankly depend upon the movie theatre and the box-office. Disperse their physical audience, or cheapen its means of dramatic reception, and they will make pictures no more. Perhaps a National Theatre will have to make them, in order to satisfy the popular demand for drama, the popular art. These are problems that will have to be considered by a future Ministry of Arts, and the sooner they are clearly envisaged the more hopeful will be the prospect of their solution. Meanwhile radio drama, like the silent film drama, must look forward to inevitable and sweeping extensions of its own powers. The detailed nature of its progress cannot be foreseen, but it is none the less certain. The invisible spoken drama and the silent visual drama are bound sooner or later to be merged in a means of expression addressed to eye and ear.

For the present, radio playwrights must accept the limitation of an unseen stage and contrive their technique accordingly; but

Ashley Dukes, the author of 'The Dumb Wife of Cheapside' puts forward an arresting suggestion concerning the future of wireless drama.

the example of the silent film (now transforming itself into the talkie) should be a warning to them not to mistake an immature instrument for an artistic necessity. Great is the power of the spoken word; but let us have no illusions about its unique appeal to the imagination. On the day when radio drama discovers how to make itself visible it will become visible; and visible it will remain. While the scientists busy themselves with this next step in the perfection of the instrument, we may usefully consider what its artistic implications will be.

I do not imagine the visual radio drama of the future at all necessarily as the transmission of a stage play. Already the talking picture begins to shape itself, not as a moving photograph of something seen in a theatre, but as a kaleidoscopic creation of the studio in which words play a definite dramatic part. We, who write for the theatre and love the theatre, know that the conditions of our own art, implying a performance by living actors in the physical presence of the spectator, cannot be reproduced on a screen or by any device of radio-television. Not only is the stage a platform of original dramatic creation, but the playhouse also is the home of the physical audience, whose response quickens the actor's spirit and infuses the dramatic whole. But if these essentials of the theatre cannot be reproduced, a new and

immense field is opened up already by the talking film, and we can judge how far this field will be enriched dramatically by the coming of radio-television and the direct transference of the visual image without the cumbrous machinery of film and screen.

And meanwhile, what of the radio dramatist and his task? I confess that to my mind the dramatist, as distinct from the scenario writer of the silent film or the dialogue writer of the unseen wireless, is one who presents the living spectacle of man in movement. His spectator must see and his listener must hear, and neither seeing nor hearing alone can replace the other's lack. In the theatre, spectator and listener are merged in one to form the audience; and this audience, from whose response and participation drama originally sprang, is continually creating new schools of drama and new forms of theatrical art, which take shape in the work of dramatists, and actors, and artists of the theatre in general. That is the process of dramatic creation, as I conceive it; and I believe that the new and immensely larger audience outside the doors of the theatre, the audience that looks at films and listens to radio plays, will itself create a drama on a vaster scale. That drama will be less intimate than that of the theatre, perhaps less subtle, almost certainly more varied and experimental; and, thanks to science and art together, it will be seen as well as heard.

BRAHMS FOR THE MILLION.

(Continued from page 113.)

chamber works. Moreover, hardly a month goes by without the addition of a work that a few years ago would have been almost unknown to the general public.

It is of interest to re-read today Hadow's long and penetrating discussion of Brahms, written shortly after the composer's death.* So glowing a tribute no doubt represented critical opinion at the time, and just as probably it was felt twenty years later to be an over-estimate. But was Hadow wrong, after all? I imagine that among such present-day musicians as are qualified by knowledge and experience to give an opinion, few would dispute this summary of Hadow:—

That Brahms stands beside Bach and Beethoven is hardly any more a matter for controversy. All three are poets of the same order—noble, dignified, majestic—followers of the statelier muses. . . . All three are consummate artists, in whose supreme mastery of utterance the highest message has found fit and adequate expression; and, finally, in all three alike may be seen the culmination and fulfilment of an epoch in musical history. . . .

HARVEY GRACE.

* *Studies in Modern Music*, Second Series (Secy, Service & Co., 5s.)



THE 'THANKSGIVING SERVICE.'

THE Thanksgiving Service from the Abbey was successfully broadcast in this church by the use of three portable receiving sets, grouped together on the chancel step. We got sufficient volume to fill the church, with absolute clearness. The inexperienced was surprised at the complete unanimity of the three 'voices.' The service was most impressive, and was a true service and in no sense a 'demonstration.' The church is not large, but everyone was able to hear distinctly, and we shall repeat the experiment on the next suitable occasion.—A. Helps Sturgis, Vicar, Cambridge Vicarage, Ridley House.

A BELFAST APPRECIATION.

PLEASE allow me a small space in your wonderful paper, *The Radio Times*, to thank you for broadcasting the 'King's Thanksgiving Service' on Sunday. I am sure you know what a very loyal city Belfast is (although I am not of Belfast, but from Dublin), and as the clock chimed 11 a.m. on this Sunday I played my loudspeaker on the kitchen window-sill, and at first the neighbours did not take much notice, but as the strains of 'The National Anthem' rose in the air all doors were open (back and front) and in no time I had a fair congregation. I stood at my back door and announced the programme as it proceeded, and I am sure it was listened to with as much reverence as if we were inside of Westminster Abbey itself.—L. C., Woodstock Road, Belfast.

THE ORGAN AND THE ORGANIST.

YOUR two correspondents on 'Cinema Organists' are peculiarly enough, both correct. Mr. Edward O'Henry is indeed an artist, and I agree with the statement that thirty minutes is not enough either for the listener or the artist, as he cannot give a full demonstration of both his prowess and the possibilities of his instrument in that time. But, alas, with reference to Cinema Organists, there are others!!! I think I made mention once before, of an organist who gave a so-called selection from *Rigoletto* with wrong harmonies in several places. Then there is another broadcaster who rattles along without either of the three T's—taste, tone, and tempo, and—L.R.A.M.

[Among others who have written in praise of the organ recitals by Mr. Edward O'Henry relayed from Tusnauld's Cinema are the following: 'Aberdeenian,' Fraserburgh; H. H. Parnell, 7, Nevada Terrace, Bedford Street, Bere Alston, Devon; 'Decamerone'; W. J. Smither, Dorchester.]

THE OFFENDING COMMA.

MAY I offer a criticism of the otherwise excellent hymn singing heard from Savoy Hill? The voices are pleasing, the expression good, but the phrasing spoils both. It is not correct to mutilate a line of the music because a comma intervenes, nor to run one line into the next because a comma does not intervene. In either case, the rhythm is entirely lost. The same applies to the reading of poetry. When read as prose it becomes 'prosy,' and for this reason I, who am a poetry lover, can seldom listen to broadcast poetry, owing to the irritation caused by 'form' being made subservient to punctuation.—L. M. Downey, Nurbury, S.W.16.

MILITARY BAND MUSIC.

I AM not an accustomed grumbler, but may I express my opinion towards these appalling Military and Brass band concerts which are cast upon us more than often? I am a lover of symphonic and other types of orchestral music, and I cannot imagine anything more atrocious than hearing a beautiful aria, scored mainly for strings, blurted out by a collection of brass instruments, and a little woodwind. These bands are pretty dreadful at the best of times, but I think their attempt is even worse through the medium of the microphone. Let Military bands stick to Military music, and not distort the refined compositions which were never intended for them.—Anti-Band.

WHAT YOU LIKE.

In his recent article on the (let us suppose) defunct but entirely amusing 'Fritz Charley,' Mr. Harvey Grace contrived a slip of the pen which readers of *The Radio Times* were quick to correct. Mr. Harvey Grace sends to us and to them now an apology which will disarm even the most vigilant of our critics.—Ed., *Radio Times*.

MEA Culpa! My fault was a glaring one, and it flatters me because *Twelfth Night* happens to be my favourite comedy and as familiar to me as the back of my hand. The mistake, however, is even less odd than the fact that although the article was first published about ten years ago in a widely circulated journal, I have had to wait until now for a correction. I am obliged to my *Radio Times* correspondents for having thus corrected me and I will put the passage right in the next edition of 'A Musician at Large.'—Harvey Grace.

WE ARE DOOMED!

LET not the B.B.C. take encouragement for their dreary programmes from the letters of the ascetic and cranky. The majority of people like to be amused, and by cheerful things, and I suggest that the majority should be better catered for. One service a day is quite sufficient, and one 'bore' lecturing or talking on any subject is quite enough. There is far too much talking on the wireless. Also, there should be less lachrymose light music and in its place more dance music earlier than 10.30 or 11 p.m. otherwise the B.B.C. is doomed, and rightly.—SENSIBLE.

NEGRO SPIRITUALS.

IN the eighties I was privileged as a child to hear the Jubilee Singers. In those early days we still read 'Uncle Tom's Cabin'; so it was a great treat to be able to hear real freed slaves sing the old songs of their captivity; and to see among them the real Uncle Tom of Mrs. Beecher Stowe's story. 'Steal away to Jesus, I ain't got long to stay here!' was sung to us just as the Negroes used to sing it, almost in whispers, when they stole away into the woods for their religious meetings by night. 'Drown ole Pharaoh's Army Hallelu!' was a triumph song and was rendered with great gusto. I am so pleased to hear the Negro spirituals broadcast so realistically.—T. M. Dancer, Ashott, Princes Risborough.

THE DOMINION DAY PROGRAMME.

THE Dominion Day Programme was wonderful: it shows how interesting things, such as statistics, can be made if treated in the proper manner. The two artists who read the figures, etc., kept together 'wonderfully,' also the presentation of it must have entailed a large amount of careful planning. There was only one thing that I consider should have been put in at the end: that was a Canadian patriotic song.—Henry Haydon 'The Banks,' Carshalton, Surrey.



'THAT DREADFUL CHILDREN'S HOUR'?

No, this is not a portrait of an indignant listener to the Children's Hour, but merely JOHN FEVER, of Bodmin, Cornwall, awaiting wireless greetings on the occasion of his second birthday!

A CANINE VOCALIST.

IT is doubtful whether Mr. Howlett is right in accepting the common idea that all dogs howl at music because they dislike it. Some dogs howl more or less in tune, and are attracted by music, and will go and stand by a piano while it is being played. Our black flat-coated retriever (or retriever-setter) does so, and tries—succeeding to some extent—to sing in tune with it. He does not at all dislike chamber music and perhaps Mr. Howlett's dog agrees with your 'Two First-Formers' of Liverpool and simply ignores Jazz bands, etc., because he does not enjoy them, preferring Beethoven's chamber music. I also know a black cat which would jump up into a lady's lap and purr and rub itself against her when she whistled. The lady was very fond of music and whistled 'good stuff,' sometimes to a piano accompaniment.—P. L. Snowden, Hereford.

A SEVERE CRITIC?

IN reply to Mr. H. C. Howlett, who states that his dog forces them to switch off whenever Chamber Music is played—I would like very much to congratulate that dog on its excellent musical taste, and I venture to suggest that should its owner be rash enough to leave it alone in the room when some of the ultra-modern chaos is being sent out, it would possibly wreck the receiver.—W. J. Smither, 10, Mounth Road, Dorchester.

THE MUSICAL CAT.

I WAS very delighted to hear of a dog who can appreciate Jazz music, as I possess a cat which goes one better than your correspondent's dog. Every time Jazz music is broadcast she will persist in joining in and thereby improving the really delightful music.—H. Baxter, Gloucester.

THE GLORY OF THE GARDEN.

MAY I ask all who have not done so to read 'Anglo-phill's' letter in your issue of July 5, headed 'This Sad Correspondence Page,' and those who have, to let it sink well in. I have a lot to do with musicians of all classes, and quite candidly, the lesser are, generally speaking, the most selfishly intolerant class there is and by violent expressions of opinion besmirch the beautiful art they profess to follow. It seems to me that your Programmes are like a garden cultivated to give the maximum amount of pleasure to all tastes, however divergent. When one shows a party of friends round one's garden, does one of them violently abuse your delphiniums because he is not partial to blue, or another invoke curses on your best cucumbers because his particular distaste cannot cope with them, or another insult your botanical friend because he finds something to interest him in a mere weed? No! each realises each other's different taste and all are grateful for your attempt to give pleasure and so preserve manfully and tolerant behaviour. Surely manners and music should go together, for both are an art and begin with 'm.'—R. J. Sharp Westfold, Chichester.

THE 'OLD FOLKS' PROGRAMME.

Why should programmes of old songs, etc., be termed 'Old Folks' Programmes? I am, I suppose, one of the so-called modern generation, not yet being eighteen, but I must say that on the whole I like them much better than most of the very latest dance music. All the same, I fail to see on what grounds the people who bemoan of too much jazz base their accusations. Apart from the dance music every night, and perhaps three at the most waltzville programmes a week, we hardly get anything really light enough. I am sure there are many more who are of the same opinion as myself.—R. Knott, Melbourne House, Charnmouth, Dorset.

THE NIGHTINGALE'S 'SQUEAK, SQUEAK.'

Being a reply to listeners who wrote recently to 'The Radio Times' objecting to the broadcast of the song of the Nightingale.

To have no ear for Nature's gentle voice,
To turn away when nightingales do sing,
And scorn the fluted pipes of Pan for choice
Of swamp-born gods—this is no little thing!

It is no little thing to lose the pow'r
To wonder that so sweet a song should be
When Philomel's full-throated golden show'r
Some haunted night bedews with melody.

If we no more have heart for songs as these,
Or, grown so mad, must dance where one-time trod
Barbaric forebears, pity us, ye trees,
Ye birds and flowers!—pity us, dear God!
—Michael Cowart.

THE LITTER HOUNDS.

IN this week's issue of *The Radio Times* I read this phrase—'included in a paragraph on the New Forest.' Unfortunately there is a marked reticence regarding the forest's hidden beauties on the part of those who know it best. I do not think this is quite fair to the forest lovers, for if visitors will leave our lovely green glades looking like rubbish dumps, forest lovers can hardly be expected to introduce them to those few quiet corners that have escaped. Forest lovers, I am sure, are not miserly beings, who will not share their treasures with their fellow men, and if the average visitor would use ordinary tidiness, I am sure he would be welcomed to our remotest and loveliest spots.—Bessie Brownfield, Garden Cottage, Alton Green, Ighiteburn, Hants.

WIMBLEDON—'VANTAGE IN' AND—

I SHOULD like to send a word of appreciation to say how much I enjoyed the relay of the Wimbledon tennis and how clearly and vividly it was described by both Col. R. H. Brand and Captain H. B. T. Wakelam. I was only sorry that one had to come back to other parts of the programme at various intervals, especially in the middle of an exciting match.—G. S. Holder, Northampton.

—'VANTAGE OUT.'

THANK Heaven that 'Wimbledon' is finished. We shall now be able to settle down to our regular listening. The broadcasts of 'Afternoon-love,' etc., are absolutely futile. I wonder how many licence holders really enjoyed them. Sorry to have to grouse, but I am really fed up with them.—B. Sillou, Eritch.

THE SEARCH FOR A 'GROUSE.'

THE reading of this page week by week convinced me that there must be something in which I can join up with the many grumbler who write so frankly. I was determined to get my growl in, so I got the great pile of *The Radio Times* on the table to look for it. The marks, comments, and various notes of appreciation simply filled the margins of the pages, that I almost gave up hope of finding what I set out to find. However, perseverance got its reward. I found it, and bodied with rage! If the picture at the top of this page is not changed to that which we had up to May 10—those dear souls on one side of the loudspeaker yawning and plugging their ears and looking shocked, and on the other side, charmed beyond description—I shall never again waste ten shillings on a licence.—T. Whittcraft, 5 Trafalgar Square, Ashmunder-Lyne.

TAKE YOUR HOLIDAY WHERE THERE'S MUSIC.

Richard Capell, the Music Critic of the 'Daily Mail' and the author of 'Schubert's Songs,' tells where you may spend your holiday in delightful summer surroundings, and hear beautiful music at the same time.

THESE are festivals and festivals. The French call any one-man concert a festival, though it be but a two-hour affair in a hole-and-corner room, or even a performance by a café band.

Let us jealously guard the word from misuse. The thing is, at its best, so very good. A festival should be an occasion for executants and audience to give themselves up entirely to music for days on end. Music is then not, as in the ordinary course of things, a diversion at the end of the day's work. For the time being it is the day's main business.

The centre of everyone's doings is the performance in the cathedral, the Festspielhaus, or wherever it may be. Music is enthroned, and the position becomes her. Elgar in Gloucester Cathedral, Wagner at Bayreuth, *Aida* in the Roman Amphitheatre at Verona—such festival performance gives music a new vividness. Scratch performances are generally to blame when music seems to one somehow duller than it used to be—that, and the deadening effect of the racket of everyday life. A festival performance has been specially prepared—to meet the ears of a fresh, keen, holiday-making audience.

There exist urban and wintry festivals, such as those of Leeds and Norwich, which are very fine in their way. But the musical festival to be at its best must be held in some rural or romantic spot, in one of the holiday months.

There were musical festivals before Wagner, but Wagner was the first composer to write expressly for festival conditions. His name must therefore come first, even though this year there happens to be no festival at Bayreuth.

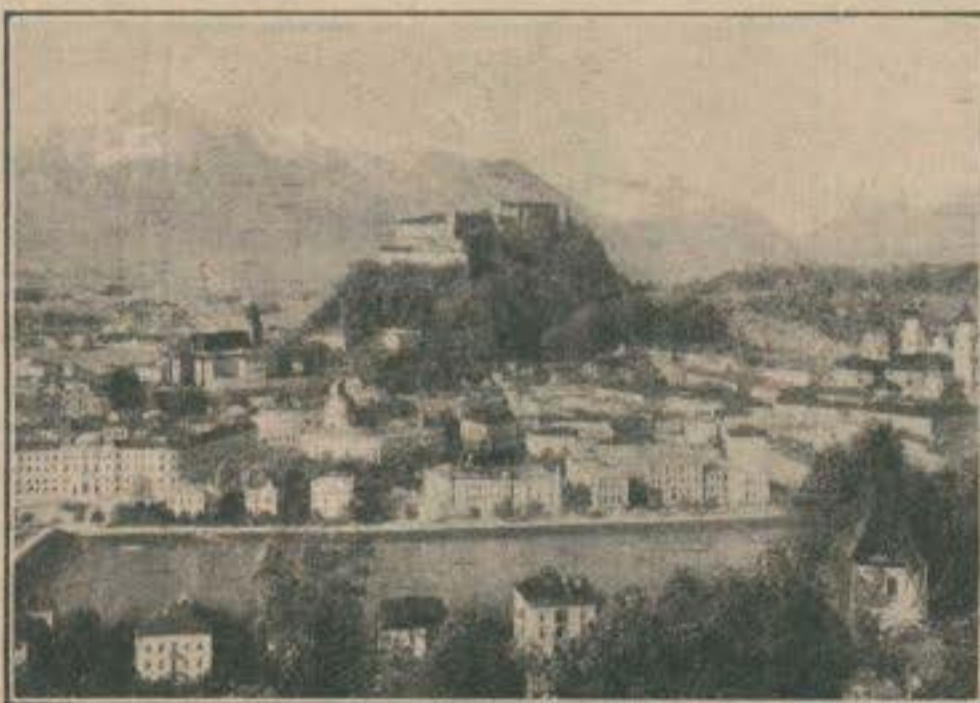
Wagner, we know, would have preferred that *The Ring* and *Parsifal* should never be performed save in the theatre—which is more a temple than a theatre—which he built on the hill just outside the little Bavarian town. And it remains true that, though magnificent Wagner performances are given elsewhere, there is something stately and reposeful about the conditions at Bayreuth which—together with the incomparable acoustic properties of the wooden theatre, the superb orchestra and chorus, the well-prepared ensemble and, in some of the performances even a certain number of first-rate solo singers—leaves a peculiarly agreeable and long-lasting impression. A visit to Bayreuth is a kind of pilgrimage without mediæval discomforts. (I must except the municipal swimming pool, which is almost mediæval and uninvitingly green.)

The devout Wagnerian will this year have to turn his steps to Munich instead of Bayreuth. At Munich there is a Wagner festival every year in the special 'Prince Regent' festival theatre—a fine house, built on the Bayreuth plan, on the far side of the Isar. Even in a Bayreuth year some prefer Munich. At Bayreuth the pilgrim's life is rather rustic, rather austere. Apart from the festival itself, there is nothing to do but to wander about the pine woods and to gossip in The Owl (provided one can edge one's way in—and then succeed in breathing).

Munich has, of course, plenty of resources: an attractive town, built in a sham-Italian style, with acres of bad modern pictures but a number of good old ones, and a marvellous piece (the 'Barberini faun') in the Sculpture Gallery. It is a big town,

but empty and sleepy in aspect for the most part. It lives on beer and the tourist traffic.

Wagner is well performed in the Prince Regent Theatre—particularly in point of staging and machinery, a point on which the German theatre generally is remarkable. The singers may not all be first-rate, and the pilgrim must not expect quite so good a cast as in the first *Ring* at Covent Garden this season. But all that organization and good routine can do will be done at Munich. There is the further attraction of the Mozart performances which are given in the pretty little eighteenth-century Residence Theatre. Apart from the German habit of singing *Figaro* and *Don Giovanni* in translation, these performances are uncommonly enjoyable. The Munich festival begins with *Meistersinger* on July 23.



The home-town of Mozart, Salzburg in Austria.

Not far from Munich is Mozart's native place, the picturesque Austrian town of Salzburg, where the festival of opera, chamber music, symphonies, choral music, and Reinhardtian spectacle—lasts throughout August. The operas this year are *Don Giovanni*, Beethoven's *Fidelio*, and Strauss's *Rosenkavalier*. Hofmannthal's *Everyman* is performed in the Cathedral square; choral concerts are given in the cathedral. Symphony concerts are given in the 'Mozart House,' and there are performances in the courtyard of the former palace of the prince-archbishops. The Salzburg festival begins on August 4.

* * * *

The oldest musical festival in the world, and still one of the most flourishing and most agreeable, is that of the Three Choirs, which has for well over 200 years been a great institution in the West of England. This year it is Worcester's turn (the other cities of the festival are Gloucester and Hereford). The festival is held at the beginning of September and lasts for the best part of a week. The musical basis of the festival consists of *Messiah*, *Elijah*, and Elgar's oratorios. To the beauty of noble music finely sung is added that of the glorious cathedrals in which the principal performances are given—Gloucester, a proud Norman church with late-Gothic embroidery; Worcester, vast and still wonderfully beautiful for all the ravages of destroyers and restorers; Hereford, a smaller cathedral than the others but exquisitely lovely. The Three Choirs' Festival rejoices nearly always in golden weather.

For those who find the whole musical programme too much for them (there are performances morning, afternoon, and night) green walks by the banks of the Severn or Wye are inviting.

Industry and the inroads of modern business and advertising have indeed affected Worcester and Gloucester, but not to the entire destruction of their old provincial charm; while Hereford remains virtually unspoilt, a calm little country town, dignified and friendly, where the Three Choirs Festival is to be seen at its most characteristic.

The great choral works of Sir Edward Elgar—a Worcester man—have given the Three Choirs, within the last generation, a new *raison d'être*. The great man regularly conducts his own music there. *Gerontius*, *The Apostles*, and *The Kingdom*—not to mention the minor works—are regularly sung at the three cathedrals with a particular care and devotion.

The mediæval setting is of a beauty no other festival in the world can boast—a beauty that mingles with that of the music to unforgettable effect. Who has not heard Elgar sung by the Three Choirs has not heard Elgar.

At Worcester this year Sir Ivor Atkins, the cathedral organist, will conduct most of the performances. The programme promises a new work by Zoltan Kodaly, as well as his *Hungarian Psalm*, which was sung at Gloucester last year with striking effect; Heinrich Kaminsky's *Magnificat*; a new choral concerto by Mr. Alexander Brent-Smith, a young composer who was formerly a choir-boy at Worcester; a new choral work by Sir Walford Davies; a *motet* by Purcell ('*Jehovah, quam multi hortet*'), scored by Elgar; and new orchestral pieces by Edgar Bainton, H. W. Sumsion, and W. H. Reed. Those are the novelties. The other works will be *Messiah*, the *St. John*

Passion, *Elijah*, Verdi's *Stabat Mater* and *Te Deum*, Elgar's *Gerontius* and *The Kingdom*, and Vaughan Williams' *Sancta Civitas*.

So great a musical work has been done by the Three Choirs Festival that the lack of anything comparable in the other English cathedrals is a matter for surprise. A festival that flourished for many years at Peterborough and Lincoln was, unhappily, suppressed by the clergy some twenty years ago. But this year an interesting new enterprise is starting at Canterbury.

Many will remember the impressive Mystery Play that was given in Canterbury Cathedral at Whitsuntide in 1928. The Canterbury festival to be held next August (19-24) is to be an extension of that innovation. Four orchestral, two choral, and two chamber concerts are to be given in the cathedral nave, the chapter house, and the cloisters. The orchestra will be provided by the B.B.C. and will be conducted by Mr. Adrian Boult; and Mr. Nugent Monk and the Norwich Players will present Marlowe's *Dr. Faustus*.

This will be a considerable event. It is a great thing for the cathedrals to be playing an even larger part in people's lives. It is good, too, to see music extending its dominion. Then Canterbury is an enchanting little town, rich in memorials of the past, both noble and picturesque, and surrounded by pleasant English country undefiled. The average tourist pays Canterbury a flying visit. The August festival will afford an opportunity to linger, to browse, to absorb.



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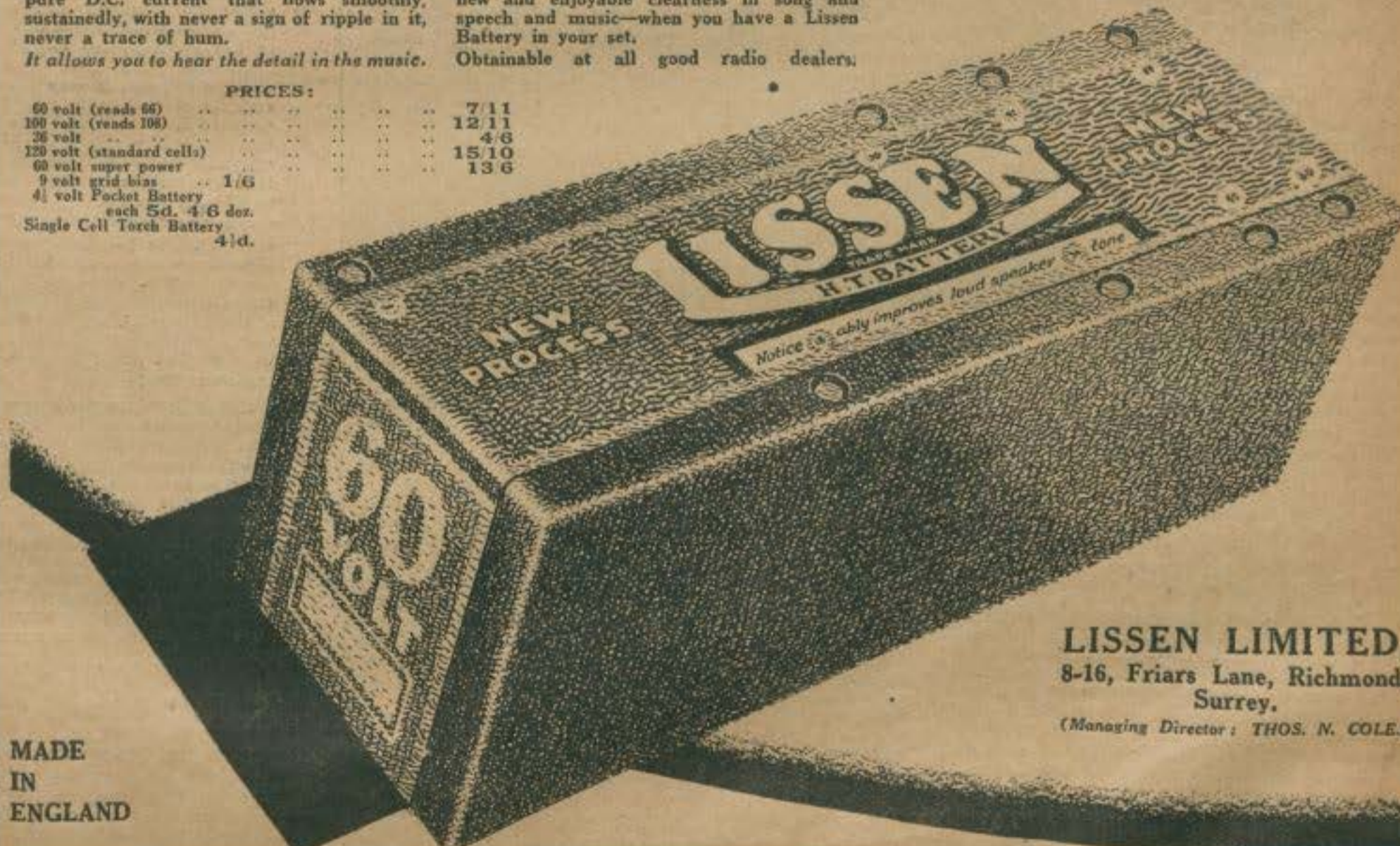
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3.30 THE BANDS OF SEVEN REGIMENTS

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

3.30 A MASSED BANDS CONCERT

Relayed from Knavesmire, York S.B. from Leeds

1st Bn. THE MIDDLESEX REGIMENT Bandmaster, J. W. CLARKE

Selection, 'Cairn' Bizet

1st Bn. THE NORTHUMBERLAND FUSILIERS

Bandmaster, J. C. WINDRAM Song, 'The Trumpeter' Airlie-Dix

2nd Bn. THE KING'S REGIMENT

Bandmaster, H. D. HEMSLY Tone Poem, 'Finlandia' Sibelius

1st Bn. S. STAFFORDSHIRE REGIMENT

Bandmaster, J. TURTLE Excerpts from Ballet, 'Coppelia' Delibes

5th INNISKILLING DRAGOON GUARDS

Bandmaster, R. B. HEGGIN Two Parisian Sketches Percy Fletcher

1st Bn. THE NORTHUMBERLAND FUSILIERS

Bandmaster, J. C. WINDRAM Pot Pourri, 'Classical Memories' arr. Ewing

1st Bn. THE CAMERONIANS

Bandmaster, L. M. DUNN Suite, 'Keltic' Foulds

2nd Bn. THE EAST SURREY REGIMENT

Bandmaster, H. JENKINS Excerpts from 'Il Trovatore' Verdi

5.0 ENGLISH ELOQUENCE -XIII

Address at the Dedication of the National Cemetery at Gettysburg, November 19, 1863. Delivered by Abraham Lincoln, President of the United States of America

ABRAHAM LINCOLN and John Bright, the author of the specimen of English Eloquence broadcast last Sunday, had an admiration for each other based upon mutual characteristics. They shared an honesty, simplicity, and strength of character which compelled the attention and admiration not only of the people, but also of folk far more 'cultivated' than themselves. Their eloquence proceeded from what Milton expressed in words, which appealed to Bright as a young man—the serious and hearty love of truth.

As a young man, Lincoln had been a great wrestler; as an orator in later life, he wrestled summarily with words. His words did not begot words, like those of more literary speakers—they were the shortest, clearest, and toughest expressions of his thought. It is significant that the whole of his famous address at Gettysburg was so short that people unfamiliar with it think of it as the greatest passage in a long oration. The act of dedication, at which it was spoken, fittingly commemorated the passing of the crisis in the Civil War. It was rendered memorable not by the florid address of a popular orator of the time, Edward Everett, who spoke first, but by

SUNDAY, JULY 21 2LO LONDON & 5XX DAVENTRY

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the simple statement of Lincoln's thoughts upon a solemn occasion.

(For 5.15-8.45 Programmes see opposite page)

8.45 The Week's Good Cause

Appeal on behalf of ex-Services Welfare Society by J. H. HAYES, M.P., Vice-Chamberlain of His Majesty's Household

ONE of the most pitiable figures in the ranks of War sufferers is the ex-Service man who has become mentally afflicted. It was to help such



LONDON'S MEMORIAL TO A GREAT AMERICAN.

In the heart of the Empire, facing the Houses of Parliament, stands this impressive statue of Abraham Lincoln, one of the greatest statesmen and orators among the Presidents of the United States. His most famous speech, the Gettysburg oration, is being read in the 'English Eloquence' series this afternoon.

cases that, under the presidency of Sir Frederick Milner, the ex-Services Welfare Society was founded. At the present moment, ten years after the War, the homes belonging to the Society are full to overflowing. Cure, one would think, could only be slow and comparatively seldom in such cases; but it is amazing how many are the instances in which, by careful treatment, the Society has saved men from the Lunatic Asylum. A particularly interesting feature of the Society's work is the colony they have founded at Leatherhead, where a large number of men are trained and employed under sheltered conditions. On April 14 last year His Majesty the King, accompanied by the Queen, visited this colony and expressed his deep appreciation of the work.

Donations should be sent to the ex-Services Welfare Society, 122, Victoria Street, London, S.W.1.

9.5 THE WIRELESS SINGERS AND ORCHESTRA

8.50 'The News'

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

9.5 A Choral Concert

THE WIRELESS STRING ORCHESTRA

Conducted by JOHN ANSELL

THE WIRELESS SINGERS

Conducted by

STANFORD ROBINSON

ORCHESTRA

Serenade in E, Op. 22 .. Dvorak

9.20 THE WIRELESS SINGERS

Come, pretty wag, and sing

Parry

An old song resung

Balfour Gardiner

Sweet love for me (Damaetas' jig in praise of his love)

Stanford

9.37 ORCHESTRA

A Birthday Piece Lealie Woodgate

1 Romance; 2 Fuga; 3 Theme and Variations

Love Songs (arranged for Strings).....Dvorak

Air de Ballet.....Percy Pitt

THE first movement of this fresh and wholesome music of Dvorak's begins with a rather sad little fragment of tune; it makes way very soon for a brisk and energetic figure, after which, the first melody returns. The second movement is a waltz; the first strain is lively and rather energetic, and the alternative section in the middle, more tender in character. The third movement, a Scherzo, is very lively, and its chief tune is eloquent of good spirits. In this movement, too, there is a calmer section, which interrupts the laughter of the first tune more than once. The fourth movement is a plaintive song which the first violin begins and in which the other instruments share, and the last is again very vivacious and light-hearted in character. There is a hint of mischief in the way in which the last note of each bar, in the chief tune, is given a vigorous punch.

MR. PERCY PITT, happily known to wireless listeners as the B.B.C.'s own Director of Music, has had a large share in raising British music to the honourable position which it holds today. His labours on behalf of Opera in this country are known to all, and from time to time listeners have had opportunities of hearing how well he can turn to account his knowledge of the orchestra in light-hearted, as well as in serious ways. This comparatively slight piece is a happy example of gracious melody, and of the skilful way in which he can present it.

10.4 THE WIRELESS SINGERS

To DaffodilsQuilter
O Mistress MineS. P. Waddington

10.10 ORCHESTRA

Neapolitan SuiteEsposito

10.30

Epilogue

6.30
(*Daventry only*)
**A SERVICE FOR
WELSH
LISTENERS**

(For 3.30-5.15 Programmes see
opposite page)

5.15 CHILDREN'S SERVICE

Conducted by the Rev. Canon
C. S. WOODWARD

Relayed from St. John's,
Smith Square.

Order of Service:

Hymn, 'He Who would Valiant be'
(E.H., 402)

Prayers

Lesson, St. Matthew xiii

Psalm 121

Prayers

Hymn, 'O Worship the King' (vv.
1, 4, 5) (E.H., 466, A. and M., 167)

Address by Canon Woodward

Hymn, 'All Things Bright and
Beautiful' (E.H. 587, A. and M.,
673)

The Blessing

5.45-6.15 CHURCH CANTATA
(No. 136) BACH

'ERFORSCH' MICH, GOTT'
(Thou knowest me, God)

Relayed from the Guildhall School
of Music

DORIS OWESS (*Contralto*)

JOHN ARMSTRONG (*Tenor*)

KRITH FALKNER (*Bass*)

THE WIRELESS CHORUS

JOHN FIELD (*Oboe d'Amore*)

Continuo { AMBROSE GAUNLETT
(*Violoncello*)
EUGENE CRUFT (*Bass*)
LESLIE WOODGATE
(*Organ*)

THE WIRELESS ORCHESTRA
(*Oboe, Trumpet and Strings*)

Conducted by STANFORD ROBINSON

I.—*Chorus*:

Thou knowest me, God, Thou has
searched my heart,
O try my thoughts and know if they be
wicked.

II.—*Recitative (Tenor)*:

See how the curse that on the Earth was
bound
The hearts of men also hath smitten!
Deep in whose soul that curse hath bitten,
How may he hope Thy goodly fruit to
bring forth
Where only thorns of sin can spring forth,
And thistles choke the ground,
Though oft may the spirits of darkness
draw nigh thee,
Like angels of light, but to try thee:
So mid the thorns of thine own sow'ing,
Though hidden, yet may grapes be
growing.
A wolf may hide himself in sheep's fair
clothing,
But there will come a day
When he in terror and in loathing
Will turn and flee away.

III.—*Aria (Soprano)*:

A day shall come
When, as our Judge returned,
Deceitfulness and lies He shall strike
dumb,
When in His wrath shall sin be barred,
All vanity and falsehood spurned.

IV.—*Recitative (Bass)*:

So pure not ev'n the heav'ns are seen,
As man before his Judge must stand, of
guilt made clean,
Who, through the Saviour's blood made
holly,
In faith abideth, pure and lowly,
He knows no bitter judgment him awaits,
Him, if his sin yet grieve,
Hath he but weakly striven,
So he in Christ believe,
Shall righteousness be given.

THE DAY OF REST

Sunday's Special Programmes.

From 2LO London and 5XX Daventry.



Broadcast Churches—XXII.

PUNSHON MEMORIAL CHURCH,

*Bournemouth, from which a service will be broadcast from
London and Daventry tonight at 8.0.*

IN a town that can make no claims to antiquity, 'Punshon Church,' as it is familiarly known to members of the Wesleyan denomination at Bournemouth, can only be called comparatively old. Yet the imposing-looking structure which occupies a commanding position on Richmond Hill, just to the north of Bournemouth's principal shopping centre, has some interesting claims to distinction. The church approximately marks the spot where Wesleyan Methodism may be said to have begun in Bournemouth—in the days when the pleasure resort of today, with its population of over 100,000, was the merest village.

The first record of Wesleyan Methodism in the town makes reference to humble quarters that were acquired in Orchard Place in November, 1859. The tiny congregation that worshipped in the original meeting-place quickly grew, and a move was made for a time to the Belle Vue Assembly Rooms, which, as residents and many visitors know today, occupied a site now covered by the much greater Pavilion and its grounds.

The congregation went on adding to its numbers, so much so that it was necessary to erect an altogether new structure (Gothic) in the main old Christchurch Road. The first service in this new church was held on September 27, 1869.

It was during the next twenty years that Bournemouth's fame as a health resort spread so rapidly, and the result was that even the comparatively new church became inadequate to requirements. Hence the scheme for the building of the present church on Richmond Hill, named after William Morley Punshon, LL.D., renowned as preacher and lecturer, who, with Sir W. M'Arthur, gave the church considerable support. The foundation stones of Punshon Memorial were laid on June 1, 1885, the opening taking place on June 30, 1886. The building consists of a nave sixty-nine feet long and twenty-seven feet wide, and it has two handsome windows, one over the entrance—a five-light traceried window of cathedral glass—and the other at the chancel end, a three-light traceried stained-glass window placed there in memory of Dr. Punshon's eldest son. The tower and spire, reaching to a height of one hundred and thirty feet, are an imposing feature of the building, which is of stone, with Swanage stone facings, the columns and ornamental mouldings being of Corsham stone. During the war the Lecture Hall of the church was used as a recreation room for men serving in H.M. Forces, and many thousands will remember the happy times they spent there.

Today Punshon Memorial Church is only one of many churches of the same denomination in the borough. Two of these have been opened in the north of the borough within the past five years. The Superintendent Minister is the Rev. W. L. Waights, who, years before he was appointed to that position, was a junior Minister in the circuit.

8.0
**A SERVICE
FROM
BOURNEMOUTH**

V.—*Duet (Tenor and Bass)*:

By sin is mankind yet accursed,
That Adam's fall on us hath brought,
Alose him to the Cross who clingeth
The Saviour grace and mercy bringeth,
For him Salvation sure is wrought.

VI.—*Choral*:

Thy blood that freely flow'd,
Such store of grace bestow'd,
The whole earth purifying
Through Thee, Thy Cross, Thy dying,
From evil and temptation,
It gave all men salvation.

English text by D. Millar Craig.
Copyright, B.B.C., 1928.

The Cantata for next Sunday (July 28) is—
No. 105, 'Herr, gebe nicht ins Gericht'
('Lord, enter not into wrath').

6.30 (*Daventry only*)
**A RELIGIOUS SERVICE
(In Welsh)**

Relayed from Capel y Trinitï,
Abertawe

(Trinity Calvinistic Methodist
Chapel, Swansea)

Progothir gan Y Parch W. E.
FAYTHURCH

S.B. from Swansea

Trefn y Gwasanaeth

Emyn: (Llyfr Hymnau, Rhif 43;
Llyfr Tonau, Rhif 516), 'Mae
Dau yn lloed pob lle'

Daclon: Yr Epistol at Y Rhufeini-
aid, Pen. V.

Emyn: (Llyfr Hymnau Rhif 177;
Llyfr Tonau, Rhif 561), 'Bood
clod i'n Frynwr rhad'

Gweddi a 'Gweddi'r Argiwydd'
Cyhoeddiadau a'r Casgliad

Emyn: (Llyfr Hymnau Rhif 249;
Llyfr Tonau, Rhif 908), 'O agor
fy llygaid i weled'

Y Brogoth: Testun, I Timotheus,
Pen. IV, Adnod 8

Gweddi

Emyn: (Llyfr Hymnau Rhif 479;
Llyfr Tonau, Rhif 546), 'Da-
wioledeb yn ei grym'

Y Weddi Hwyrdd

Organydd ac Arweinydd, D. EVANS
WILLIAMS

Yr Emynau o Lyfr Hymnau a
Llyfr

Tonau y Methodistiaid Calfinaidd

8.0 A RELIGIOUS SERVICE

From the Punshon Memorial Church,
Bournemouth

S.B. from Bournemouth

ORGAN SOLOS:

'Theme' (from Theme and Six
Diversions) German

'Chorale' (from Cantata No. 147)
Bach

8.10 Hymn No. 51 (The Methodist
Hymn Book), 'Eternal Light!
Eternal Light!'

Prayer

Scripture Reading

The Lord's Prayer

Anthem, 'Hail, Gladdening Light'
T. A. Walmesley

(Solo Soprano, Miss FREDA BOWDEN)
Address by the Rev. J. D. JONES,
C.H., M.A., D.D.

Hymn No. 430 (The Methodist Hymn
Book), 'Nesrer, my God, to Theo'
Benediction

ORGAN

March in C.....Grey
(at the organ, Mr. C. G. TAYLOR)

(For 8.45-10.30 Programmes see
opposite page)

10.30 Epilogue

'Goodness'

(For details of this week's Epilogue
see page 142)

Sunday's Programmes continued (July 21)

55C GLASGOW. 752 kc/s. (398.9 m.)

3.0 A MILITARY BAND CONCERT

From the Bandstand, Kelvingrove Park
THE BAND OF H.M. GRENADIER GUARDS
 (By kind permission of Colonel Lord HENRY C. SKYMOUR, D.S.O.)

Director of Music, Captain GEORGE MILLER, L.R.A.M.

- Grand March, 'The Crown of Chivalry' Fletcher
- Overture, 'Giustino' Handel
- Suite, 'The Tempter' German
- Piccino Solo, 'The Message of Spring' ... Brewer
- Pilgrim's March and Saltarella from 'The Italian Symphony' Mendelssohn
- The Auld House o' Gask } arr. Miller
- Wi' a Hundred Papers }
- Fantasia on Popular Music of XVII Century G. Miller
- Old English Song, 'Drink to me only with Thine Eyes' arr. Quiller
- Intermezzo, Zorra York Bowen
- Selection, 'Scotland's Pride' Goffrey
- GOD SAVE THE KING

4.45 Lieder

Sung by AMY SAMUEL (Soprano)

- Wiegenlied (Cradle Song) Mozart
- Basslied (Song of Penitence) Beethoven
- (Die Forelle) The Trout Schubert
- Die Lotusblume (The Lotus Flower) Schumann
- Auf dem Kirchhofe (In the Churchyard) Brahms
- Über Nacht Kommt still das Leid (Overnight my grief comes stealing) Hugo Wolf

BEETHOVEN'S music was certainly inspired by his own deeply devotional spirit, though from all we know of him he had no need to bewail quite so many sins as the beginning of this song sets forth. It closes with a confident belief that the Lord has heard the singer's prayer and is taking the load from his spirit.

ALTHOUGH Schubert's tune is worthy of much better things, the poem of this song is a rather foolish little story, telling of the capture of a trout by an angler, as though from the fish's point of view. The poet is clearly in sympathy with the trout rather than with the fisherman.

It is one of the melodies which Schubert used again; as chamber music enthusiasts know well, it forms a finely melodious movement in his Quintet which is affectionately known, on that account, as the 'Trout' Quintet.

SCHUMANN'S expressive song sets forth how the Lotus flower closes in timid fear before the noonday-heat of the sun, and opens to the cool breath of the night.

THE day was heavy with rain and storm, so the singer tells in Brahms' song, as he went from one neglected tomb to another; their names were so faded as to be hardly readable, and the first strain closes sadly with the word 'gewesen' (which means simply 'been'). But the song ends with the thought that instead the message should be 'gesesen' (which means literally 'recovered from sickness').

5.0-6.15 app. S.B. from London

8.0 S.B. from Bournemouth (See London)

8.45 S.B. from London

9.0 Scottish News Bulletin

9.5 S.B. from London

10.30 Epilogue

2BD ABERDEEN. 995 kc/s. (301.5 m.)

3.0 S.B. from Glasgow

5.0-6.15 app. S.B. from London

8.0 S.B. from Bournemouth (See London)

8.45 S.B. from London

9.0 S.B. from Glasgow

9.5 S.B. from London

10.30 Epilogue

2BE BELFAST. 1,238 kc/s. (242.3 m.)

3.30 S.B. from Leeds (See London)

5.0-6.15 app. S.B. from London

6.45 Organ Voluntary

Organist, Mr. J. McKEOWN

Relayed from St. James's Parish Church

Sonata in D Minor, No. 6 Mendelssohn
 Choral; Andante sostenuto; Allegro molto;
 Fugue; Andante

7.0-8.0 EVENSONG

Relayed from St. James's Parish Church

Order of Service:

Hymn, 'Lead us, Heavenly Father' (I.C.H., No. 504)

Psalms 42 and 43

Magnificent and Nunc Dimittis (Martin Shaw, in C)

Anthem, 'O for a closer walk' Stanford

Intercessions

Hymn, 'O the deep, deep love of Jesus' (I.C.H., No. 706)

Address by the Rev. ERNEST G. DIXON, M.A., Curate of St. James's

Hymn, 'All praise to Thee, my God, this night' (I.C.H., No. 15)

Benediction

8.45 S.B. from London (9.0 Regional News)

10.30 Epilogue

Programmes of the Scottish Relay Stations.

DUNDEE 2DE and **EDINBURGH.** 2EH
 1,040 kc/s. (288.5 m.)

3.0 A MILITARY BAND CONCERT
 From the Bandstand, Kelvingrove Park
 S.B. from Glasgow

4.45 AMY SAMUEL (Soprano)
 S.B. from Glasgow

5.0-6.15 app. S.B. from London

8.0 A RELIGIOUS SERVICE
 From the Puncheon Memorial Church,
 Bournemouth
 S.B. from Bournemouth (See London)

8.45 S.B. from London

9.0 Scottish News Bulletin
 S.B. from Glasgow

9.5 The Wireless String Orchestra
 Conducted by JOHN ANSELL
 THE WIRELESS SINGERS
 Conducted by STANFORD ROBINSON
 S.B. from London

10.30 Epilogue



The man
 who
 smokes
 Player's
 gets
 Quality



NCC 634

Sunday's Programmes continued (July 21)

5GB **DAVENTRY EX.** 828 kc/s. (479.2 m.)

3.30 **A CONCERT**

THE GERSHOM PARKINGTON QUINTET
ELSIE COCHRANE (Soprano)
DENNIS NOBLE (Baritone)

QUINTET
Après un Rêve (After a Dream) } Fauré
Berceuse (Cradle Song) }
Sicilienne }

ELSIE COCHRANE
Chair de Lune (Moonlight) Joseph Sule
Un Rêve (A Dream) Grieg

QUINTET
Keltic Lament Foulds
Villanelle Dell'Acqua
Venetian Gondola Song Mendelssohn

DENNIS NOBLE
The Erl King } Schubert
Serenade }

QUINTET
Selection, 'Pagliacci' Leoncavallo

ELSIE COCHRANE
The Spirit Flower Campbell-Tipton
Les Filles de Cadix (The Maidens of Cadix) Delibes

QUINTET
Le Déluge Saint-Saëns
Danse des Bacchantes Gounod

DENNIS NOBLE
The Tapestries } Crampton
The Chapel }

QUINTET
Slav Dance Dvorak
Mary Richardson
Gavotte ('Mignon') Ambroise Thomas

8.0 **A RELIGIOUS SERVICE**
From the Birmingham Studio

Order of Service:

Hymn, 'Jesu calls us, o'er the tumult' (Songs of Praise, No. 279)

Prayer

Reading, Colossians iii, Verse 1 to 17
Hymn, 'How shall I sing that Majesty' (Songs of Praise, No. 264)

Address by the Rev. R. RICHMOND RAYMER, of Sheldon Church

Hymn, 'Mine eyes have seen the Glory' (Songs of Praise, No. 304)

Benediction

8.45 **The Week's Good Cause**
(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 **A MILITARY BAND CONCERT**
(From Birmingham)

THE LICEESTERSHIRE MILITARY BAND
Conducted by A. V. PALMER

Overture, 'Rosamunde' Schubert, arr. Winterbottom
MAY SOMERFIELD (Soprano)

Absent Metcalf
Elf and Fairy Denmore
Sorrow Hubert Brown
Sing, Joyous Bird Phillips

BAND
Selection, 'Faust' Gounod

BARRS PARTRIDGE (Violin)
Andante and Finale from Concertino Hans Sitt
Giboulee Muriel Herbert

BAND
Ballet Music, 'William Tell'
Rossini, arr. Winterbottom

MAY SOMERFIELD
Il Bacio (The Kiss) Arditi
At Parting Hubert Brown
Love the Jester Phillips

BARRS PARTRIDGE
Ballet Scenes d'Beriot

BAND
Minuet Beethoven, arr. Winterbottom
Excerpts from 'Lilac Time' Schubert, arr. Clutson

10.30 Epilogue

Other Stations.

5NO **NEWCASTLE.** 1,140 kc/s. (261.3 m.)

3.30:—An Orchestral Concert. The Newcastle-upon-Tyne Philharmonic Orchestra, conducted by Edgar L. Balston. Orchestra: Overture, 'The Marriage of Figaro' (Mozart); Symphony No. 4 in D Minor (Op. 120) (Schumann). 4.5:—Tatiana Makushina (Soprano) and Orchestra: Elizabeth's Greeting (Tannhäuser), Isolda's Liebestod (Tristan and Isolda) (Wagner). 4.16:—Bazriet Cohen (Pianoforte) and Orchestra: Concerto in D Minor (Bach). 4.33:—Tatiana Makushina: To the Dnieper (Moussorgsky); Song of the Elfs (Medtner); Two Spanish Songs (Obradors). 4.42:—Harriet Cohen: Danse du Menuet (Farina), Becht du Pecheur, Danse Rituelle du Feu (de Falla). 4.50:—Orchestra: In the Steppes of Central Asia (Borodin); Gopak (Moussorgsky). 5.0-6.15 app.:—S.B. from London. 8.0:—S.B. from Bournemouth (See London). 8.45:—S.B. from London. 10.30:—Epilogue.

5WA **CARDIFF.** 951 kc/s. (309.9 m.)

3.30:—S.B. from Leeds (See London). 5.0-6.15 app.:—S.B. from London. 6.30:—S.B. from Swansea. 8.0:—S.B. from Bournemouth. 8.45:—S.B. from London. 9.0:—West Regional News. 9.5:—A Concert. Relayed from The Pier Pavilion, Penarth. National Orchestra of Wales, conducted by Warwick Braithwaite: Symphony No. 8, in B Minor (Unfinished) (Schubert); Herbert Heyner (Baritone); Honore (Coleridge-Taylor); Old Man 'Might-have-been' (Besly); When the King went forth to War (Koenemann). Orchestra: Symphonie Poem, 'Le Ronet d'Orphée' (Saint-Saëns); Rhapsodie Espagnole (Chabrier). 10.0:—S.B. from London. 10.30:—Epilogue.

ZZY **MANCHESTER.** 767 kc/s. (376.4 m.)

3.30:—S.B. from Leeds (See London). 5.0-6.15 app.:—S.B. from London. 8.0:—A Religious Service. Relayed from the Manchester Cathedral. The Bells. 8.5:—Hymn, 'Praise to the Holiest in the Height' (A. and M., No. 172); The Lord's Prayer and Versicles; Magnificat; Reading from Scripture; Nunc Dimittis; Prayers; Hymn, 'Glorious things of Thee are spoken' (A. and M., No. 545); Address by the Rev. Percy Dearmer, D.D.; Hymn, 'The day Thou gavest, Lord, is ended' (A. and M., No. 477); The Blessing. 8.45:—S.B. from London. 9.5:—A Pianquette Programme. (Pianquette born this day in the year 1940.) The Northern Wireless Orchestra, conducted by T. H. Morrison: Selection, 'Big Van Winkle', Bernard Hess (Baritone) with Orchestra; With joy my heart ('Les Cloches de Cornouille'); Only a moment was mine ('The Old Guard'). Orchestra: Selection, 'Paul Jones', Bernard Hess; Illusion; Once upon a time (Neil Gwynne). Orchestra: Selection, 'Les Cloches de Cornouille', Bernard Hess; Nieces (A Lullaby); Ever and ever mine (Paul Jones). Orchestra: Selection, 'Neil Gwynne'. 10.30:—Epilogue.

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BIRMINGHAM—33a, MARTINEAU ST.
NEWCASTLE—59, NORTHUMBERLAND ST.
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9.20
TOWNSMAN
MEETS
COUNTRYMAN

MONDAY, JULY 22
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

10.15
THE NATIONAL
ORCHESTRA
OF WALES

10.15 a.m. THE DAILY SERVICE
10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45 Mrs. K. WAUCHOPE MACIVER: 'Economics in the Home—VI, Your Share in the State'
11.0 (*Daventry only*) Gramophone Records
12.0 A Ballad Concert
ELSIE HAY (*Contralto*)
ERNEST ALLEN (*Tenor*)
12.30 Organ Music
Played by EDWARD O'HENRY
Relayed from Tussaud's Cinema
1.0-2.0 Light Music
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
From the Piccadilly Hotel

6.45 THE FOUNDATIONS OF MUSIC
PIANOFORTE DUETS by
BEETHOVEN, BRAHMS, and SCHUMANN
Played by
VICTOR HELY-HUTCHINSON and LESLIE HEWARD
7.0 Mr. JAMES AGATE: Dramatic Criticism
7.15 Musical Interlude
7.25 GEOFFREY WHITWORTH: 'Holiday Drama'
7.45 Vaudeville
SUTHERLAND FELCE (*Raconteur*)
RONALD GOURELY (*Whistling Solos*)
REG PALMER (*Entertainer*)
SID PHILLIPS and JEAN PACQUES (*Saxophone Solos*)
MARIE BURKE (*In Comedy Songs and Ballads*)
STUART ROSS and JOE SARGENT,
(*In Syncopated Numbers*)
JACK PAYNE and the B.B.C.
DANCE ORCHESTRA

his first book, 'Twenty-Five,' to realize that he will not be at any loss. Another thing of which one can be sure is that the sparks will fly when two such doughty opponents cross swords. Nor, we suspect, need either of them be taken too seriously; for, in these days, it is fortunately possible for quite a large percentage of us to enjoy, in this matter, the best of both worlds.

10.15 An Orchestral Concert
S.B. from Cardiff
NATIONAL ORCHESTRA OF WALES
(CERDDORFA GENEDLAETHOL CYMRU)
Conducted by WARWICK BRAITHWAITE
Overture, 'Roman Carnival' *Berlioz*
Andante (Cassation, No. 1, in G)..... *Mozart*
(Solo Violin, LOUIS LEVITUS)
The Fern (The Language of Flowers) *Cowen*
Suite, 'Wand of Youth,' No. 2..... *Elgar*



To be broadcast tonight at 9.20

TOWN *versus* COUNTRY

A discussion between
Mr. Beverley Nichols (*left*),
novelist, playwright, autobiographer, and
confirmed townsman, and
Mr. Compton Mackenzie (*right*),
author of 'Sinister Street' and 'Carnival,'
and owner of Jethou in the Channel
Islands.

A somewhat different handling of a similar theme, by Mr. Raymond Mortimer and Mr. Francis Birrell, will be found on page 115.



4.0 DANCE MUSIC
JACK PAYNE and the B.B.C.
DANCE ORCHESTRA
4.15 LIGHT MUSIC
ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil
5.15 THE CHILDREN'S HOUR
'Highland Melody' and other Piano Solos played
by CECIL DIXON
The Story of 'The Ghost Horse' from 'Long
Lance' (*Chief Buffalo Child Long Lance*)
'Freights' will be included in the songs sung by
ARTHUR WYNN
6.0 Mr. W. POWELL-OWEN: 'The Care of the
Chicken', III
6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
6.30 The Younger Generation and its Problems:
XII. Mr. J. J. MALLON (Warden of Tynbee Hall).
'Nobody's Business—A Talk on Everybody's
Business'

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Local Announcements; (*Daventry
only*) Shipping Forecast and Fat Stock Prices
9.20 TOWN *versus* COUNTRY
A Discussion between
Mr. BEVERLEY NICHOLS
and
Mr. COMPTON MACKENZIE
'There is nothing good to be had in the country,
or, if there be, they will not let you have it'
Hazlitt on Wordsworth's
'Excursion'
ANYONE who is familiar with Mr. Mackenzie's
novels will know how well equipped he is to take
up the cudgels on behalf of the countryside in
this debate: one need only remind listeners,
for instance, of Mr. Grey, in 'Guy and
Pauline,' who was so fond of his garden, and of
the wide knowledge shown of butterflies in
'Sinister Street.' As for Mr. Nichols' ability to
defend the merits of the town against Mr.
Mackenzie's onslaughts, one has only to recall

Legend, 'The Enchanted Lake' *Liadov*
Overture, 'Der Freischütz' ('The Marksman')
Weber
COMPOSED among the woodlands of Weber's home
in Holstein, his opera *Der Freischütz* has always
been regarded as a masterpiece. The story tells
of an evil spirit which, in exchange for a man's
soul, will give him magic bullets which are bound
to hit their mark, irrespective of the aim. 'The
Seventh Bullet' was the name given to the opera
on its first performance here in London in July,
1824, two years before Weber died.
The Overture is a fine example of Weber's
romantic music, and the supernatural basis of
the tale is vividly suggested in the note of fore-
boding which makes itself heard as an under-
current to the main joyous tunes.
11.0-12.0 DANCE MUSIC
REG BATTEN and his BAND from the NEW PRINCES
RESTAURANT
12.0-12.15
Experimental Transmission of Still Pictures
by the Fultograph Process.

MONDAY, JULY 22

SCOTTISH STATIONS

GLASGOW

5SC 752 kc/s. 38.9 m.)

- 4.0 **The Countryside**
 THE STATION TRIO
 Suite, 'From the Countryside' Eric Coates
 NANCY S. KEIR (Soprano)
 Forest Echoes Phillips
 The Quiet Country Places d'Hardelot
 Down in the Forest Landon Ronald
 Sing, Joyous Bird Phillips
- TRIO
 Entr'actes:
 Fragrance Ancliffe
 White Lilies Hume
- MARGUERITE PATON (Reciter)
 Admonition to a Traveller (Wordsworth)
 To Daffodils (Herrick)
 To a Field Mouse (Robert Burns)
 The Reaper (Wordsworth)
 The Nightingale and the Rose (Alice Parry Gunn)
- TRIO
 Suite, 'The Green Lanes of England' .. Clutsam
 The Joyous Wayfarer; The Forge
- NANCY S. KEIR
 To a Hilltop Ralph Cox
 In the Marshes del Biego
 Heart of the Hills T. J. Hewitt
 Bonnie Bush o' Broom)
- TRIO
 Suite, 'The Green Lanes of England' .. Clutsam
 Noontide Lovers; Gipsies
- 5.15 **The Children's Hour**
 Mr. T. H. GILLESPIE tells you what happens
 'When Summer comes to the Zoo'
 ISAAC LOSOWSKY will play Violin Solos
- 5.57 Weather Forecast for Farmers
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 HARRY CHILVERS (Baritone)
 Onaway, awake, beloved Cowen
 The Blind Ploughman Cowingsby Clarke
 Invictus Bruno Huhn
 The Midnight Review Glinka
 Silent Noon Vaughan Williams
 The Lute Player Allitsen
- 6.45 S.B. from London
- 9.15 Scottish News Bulletin
- 9.20 S.B. from London
- 10.15-11.0 S.B. from Cardiff (See London)

ABERDEEN

2BD 995 kc/s. (301.5 m.)

- 4.0 **An Afternoon Concert**
 EDWARD WOOLARD (Baritone)
 THE STATION OCTET
 March, 'Sons of the Empire' Olsen
 Overture, 'Iphigenia in Aulis' Gluck
- 4.15 EDWARD WOOLARD
 The Vagabond Vaughan Williams
 The Cornish Emigrant's Song ... James R. Dear
 Five Eyes Armstrong Gibbs
- 4.25 OCTET
 Suite, 'Africana' Thurban
 Three Dale Dances Arthur Wood
- 4.45 EDWARD WOOLARD
 Gifts Dunhill
 Sigh no more, Ladies W. A. Aiken
 The Tramp Stanley Taylor
- 4.55 OCTET
 Selection, 'Véronique' Messager
 Waltz, 'Blue Danube' Johann Strauss
- UNQUESTIONABLY the best known of Johann Strauss' hundreds of dance tunes, the 'Blue Danube' might safely claim for itself the position of the best known, and even the best, waltz in existence. Strauss, as most listeners will remember, was Director of the Court Balls at Vienna, where he had an excellent band, composing industriously for many years not only most of the dance music for the balls, but comic operas and other pieces, all instinct with the same sparkling rhythm and the same inexhaustible fund of joyous melody. But popular as many of them are, none has earned quite so striking a tribute from one of the sister arts as this. Mr. Arnold Bennett calls the 'Blue Danube' waltz: 'That unique classic of the ballroom which, more than any other work of art, unites all Western nations in a common delight.'
- 5.15 **The Children's Hour**
 'Cruiskeen Lawn,' 'The Rakes of Mallow,' and other Irish Airs played by THE STATION OCTET
 Irish Folk Songs by NAN DAVIDSON
 Story, 'The Cub,' by H. Mortimer Batten
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 S.B. from Glasgow
- 6.45 S.B. from London
- 9.15 S.B. from Glasgow
- 9.20 S.B. from London
- 10.15-11.0 S.B. from Cardiff (See London)
 (Monday's Programmes continued on page 126.)

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Think of it! An income of £275 a year absolutely secure to you for the days of your retirement—even if you live to be a centenarian. An income irrespective of business or other investments, and not subject to market fluctuations, trade conditions or political troubles. What a boon to you and yours! What a burden off your mind! The plan devised by the Sun Life of Canada (the Company which, in co-operation with employers, is responsible for protecting thousands of men and women under its *Group Life and Pensions Policies*) makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money, under the care of this most prosperous Company, accumulates to your credit and to it are added extraordinarily generous profits. Thus you share in the Company's great prosperity. The figures here given assume an age of 35, and are estimated on present profits, but full details of other ages and amounts will be sent upon request. Here is how the plan works out:

£275 a Year for Life

From 55 years of age you will receive £275 a year for life. If you prefer it, a cash sum of £3,400 will be given you instead of the yearly income.

£20 a Month if Unable to Work

(Applicable to residents of the British Isles, Canada, and the United States.) Supposing you adopted this new plan now, and next week, next year, or any year until you are 55, you become—through illness or accident—permanently incapacitated for earning a living, £20 a month will be paid to you until the £275 a year becomes due.

Income Tax Rebate

If Income Tax remains as now, you will save over £200 during the run of the arrangement. This is additional to the profit you make on the transaction.

£2,000 for Your Family if Anything Happens to You

Should you not live to the age of 55, £2,000 plus accumulated profits will be paid to your family. If death results from an accident the sum would be increased to £4,000, plus the profits.

Any Age, Any Amount

Though 55 and £275 a year for life have been quoted here, the plan applies at any age and for any amount, even for a policy of only £100. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

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R.T. 19/7/29.

Programmes of the Scottish Relay Stations.

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4.0	S.B. from Glasgow	9.15	Scottish Sports Bulletin S.B. from Glasgow
6.0	London Programme relayed from Daventry	9.20	Town v. Country A Discussion between MR. BEVERLEY NICHOLS and MR. COMPTON MACKENZIE S.B. from London
6.15	S.B. from London	10.15.11.0	An Orchestral Concert S.B. from Cardiff (See London) NATIONAL ORCHESTRA OF WALES Conducted by WARWICK BRADSHAW
6.30	HARRY CHILVERS (Baritone) S.B. from Glasgow		
6.45	S.B. from London		
7.45	Vaudeville S.B. from London Including: STUART ROSS and JOE SARGENT (Singing in Harmony)		
9.0	WEATHER FORECAST, NEWS		

Monday's Programmes continued (July 22)



THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

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Percy Pitts and New Queen's Hall Light Orchestra (No. 9441-4s. 6d.).
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H.M. Grenadier Guards Band (No. 4026-5s.).
- SLAVONIC DANCES-Nos. 1 and 3.**
Sir Dan Godfrey and London Symphony Orchestra (Nos. L1850 and L1851-6s. 6d. each).
- A MIDSUMMER NIGHT'S DREAM-Scherzo.**
Sir Thomas Beecham and London Symphony Orchestra (No. L1853-6s. 6d.).
- ROMANTIC OVERTURE (Beecham).**
William Mengesberg and Concertgebouw Orchestra (No. L1799-6s. 6d.).
- CARMEN-Selection.**
Percy Pitts and B.B.C. Wireless Symphony Orchestra (No. 9125-4s. 6d.).
- MARRIAGE OF FIGARO-Overture.**
Orchestra and Société des Concerts in Conservatoire (No. L1975-6s. 6d.).
- TANCREDI-Overture.**
H.M. Grenadier Guards Band (No. 513-4s. 6d.).
- CARMEN-Suite.**
Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. L1203 and L1209-6s. 6d. each).
- OLD COMRADES MARCH (Telle).**
Royal Guards Band (No. 1868-3s.).
- LA GIOCONDA-Dance of the Hours.**
Norman O'Neill and Odette Symphony Orchestra (No. 8238-4s. 6d.).
- RIGOLETTO-Selection.**
H.M. Grenadier Guards Band (No. 5890-3s.).
- THE DESERT SONG-Selection.**
Dobroy Somers Band (No. 9200-4s. 6d.).

Instrumental.

- APRES UN REVE.**
Gasper Cassado-Cello (No. D1596-4s. 6d.).
- SICILIENNE (Fauré).**
W. H. Squire-Cello (No. L1759-6s. 6d.).
- SLAVONIC DANCE in E Minor (Dvorak).**
Joseph Salge-Violin (No. L1953-4s. 6d.).
- NIGNON-Gavotte.**
J. H. Squire-Celeste Octet (No. 3377-3s.).
- MINUET (Beethoven).**
Joseph Salge-Violin (No. D1527-4s. 6d.).
- PRELUDIUM (Jasnefelt).**
J. H. Squire-Celeste Octet (No. 9098-4s. 6d.).
- CLASSICA SELECTION (arr. Kivina).**
J. H. Squire-Celeste Octet (No. 9440-4s. 6d.).
- RONDO CAPRICcioso (Mendelssohn).**
Sydney Cronks-Piano (No. 9179-4s. 6d.).
- HUMORESKE (Dvorak).**
G. T. Pattison-Organ (No. 9131-4s. 6d.).
- SONGS MY MOTHER TAUGHT ME.**
W. H. Squire-Cello (No. D1620-4s. 6d.).
- TANGO (Albeniz).**
Lutz Pohlmann-Piano (No. 4830-3s.).
- LARGO (Handel).**
J. H. Squire-Celeste Octet (No. 9179-4s. 6d.).
- POUPEE VALSANTE (DANCING DOLL).**
Sacha Jacobson-Violin (No. 4771-3s.).
- LA CINQUANTAINE.**
W. H. Squire-Cello (No. D1622-4s. 6d.).
- CHERRY RIPE (arr. Cyril Scott).**
Lionel Tertis-Viola (No. D1569-4s. 6d.).
- THE FLIGHT OF THE BUMBLE BEE.**
London Flute Quartet (No. 4215-3s.).

Vocal.

- ERL KING.**
Frank Titterton, Tenor (No. 9431-4s. 6d.).
- SERENADE (Schubert).**
Charles Hackett, Tenor (No. 7367-8s. 6d.).
- ABSENT (Melpop).**
Layton and Johnstone (No. 4735-3s.).
- I HEAR A THRUSH AT EVE.**
William Martin, Tenor (No. D1561-4s. 6d.).
- LA GIOCONDA-Cielo e Mar.**
F. Merrill, Tenor (No. L2208-6s. 6d.).
- BARBER OF SEVILLE-Largo al factotum.**
Riccardo Stracconi, Baritone (No. L2127-6s. 6d.).
- FRIEND O' MINE.**
Edgar Coyle, Baritone (No. 2520-3s.).
- SHE IS FAR FROM THE LAND.**
Edgar Coyle, Baritone (No. 3248-4s. 6d.).
- MARRIAGE OF FIGARO-Voi che sapete.**
Pampalini, Soprano (No. D1605-4s. 6d.).
- I LOVE THE MOON.**
Hubert Eldell, Tenor (No. 4811-3s.).
- FLORAL DANCE.**
Rex Palmer, Baritone (No. 3947-3s.).

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- 12.0-1.0 A Morning Concert
THE RADIO QUARTET
Suite, 'Dance Revels'Phillips
Three English DancesQuilter
SerenadeToselli
BLUEBELLE MCFARLAND (Contralto)
A Sheepfold SongLandon Ronald
The ShepherdHart
From AfarCyril Scott
RitournelleChaminade
- QUARTET
Selection, 'Funny Face'Gershwin
Suite, 'The Pagoda of Flowers'
Woodforde-Finden, arr. Fletcher

4.0 Beethoven

- ORCHESTRA
Overture, 'Prometheus,' Op. 43
Symphony, No. 7 in A, Op. 92.
Poco sostenuto, Vivace; Allegretto; Presto,
Presto meno assai; Finale, Allegro con brio

This Symphony made its appearance first at a concert conducted by Beethoven himself, and consisting entirely of his own works, in Vienna in 1813. The concert was actually organized by Maelzel, remembered now only as the inventor of the metronome, and it included two military marches specially composed by Beethoven for a mechanical instrument of Maelzel's invention, which played them. The Symphony won an immediate success, and the second movement had to be repeated—a tribute but rarely accorded to a symphonic movement on its first appearance.

The Symphony begins, like the second, with a long and elaborate introduction. Beethoven has expanded this with such evident interest and even affection, that it stands out with a great sense of bigness, even among his many big achievements. It leads quite gradually towards the main quick part of the movement, and when it appears it is irresistible in its energy and freshness.

The slow movement, an Allegretto, is built up on a steady march rhythm above which a very beautiful melody is played by the violas and violoncellos together. There is a contrastingly joyous tune in the major played first by the clarinet.

The next movement is in form a Scherzo and Trio, although Beethoven did not call it so. It begins at once with a merry theme, and the tune of the Trio is based, so we are told, on an old pilgrim song which originally came from Austria.

The last movement brims over with wholesome laughter and bustling good spirits. Almost breathless in its haste, it is among the most entirely happy things which Beethoven gave us.

- 4-45 Organ Music
Played by GEORGE NEWELL
From The Classic Cinema

5-15 The Children's Hour

- 6.0 'The Care of the Chicken,' by Mr. W. POWELL-OWEN

- 6.15 S.B. from London (9.15 Regional News)

- 10.15-11.0 S.B. from Cardiff (See London)



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(From Birmingham)
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Overture to a ComedyKeler-Bela
Selection, 'The Damnation of Faust'Berlioz
Malaguena (Spanish Dance)Mozzkowski

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

- 5.30 The Children's Hour
'Dazzle uses his Paint Brush,' by Agnes Taunton
Songs by JANET MACFARLANE (Soprano) and
GEOFFREY DAMS (Tenor)
'A Girl of Long Ago,' by T. C. Lawton

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

- 6.30 Light Music
(From Birmingham)

- HARRY SENNETT (Tenor)
CORA ASTLE (Pianoforte)
JAN BERENSKA'S PIANOFORTE QUINTET
Overture, 'The Caliph of Baghdad'Boieldieu
HARRY SENNETT
The Road of Lookin' ForwardLohr
I hear a thrush at eveCadman
You did not knowEaton

- QUINTET
Waltz, 'Gipsy Love'Lehar
Selection, 'The Prodigal Son'Debussy
CORA ASTLE
Oriental Fantasy, 'Islamey'Balakirev

- QUINTET
The Volga Boat Songarr. Gibson
PraeludiumJasnefelt

- HARRY SENNETT
KittyFletcher
A River's DreamGoring Thomas
A Heart's FanciesGoring Thomas
The Rose and the MuskJalowicz

- QUINTET
Classica Selectionarr. Ewing
CORA ASTLE
Caprice, Op. 42, No. 6Arensky
HumoresqueYork Bowen

- QUINTET
Rondo CapricciosoMendelssohn, arr. Mulder

- 8.0 Reading
'Watch-dogs,' by W. W. JACOBS, read by
V. C. CLINTON BADDELEY

- 8.30 An Orchestral Concert
LENGHI CELLINI (Tenor)
SIDNEY HARRISON (Pianoforte)
THE WIRELESS ORCHESTRA
Conducted by STANFORD ROBINSON

- ORCHESTRA
Overture, 'The Italians in Algiers' .. Rossini
LENGHI CELLINI with Orchestra
Cielo e mar (Heaven and Ocean) ('La Gioconda')
Ponchielli
Un di all 'azzurro spazio (Gazing one day into
the blue heaven) ('Andrea Chénier') Giordano

- ORCHESTRA
In the Steppes of Central AsiaBorodin
Night on the Lonely MountainMoussorgsky
SIDNEY HARRISON and Orchestra
Concerto in F MinorBach

- ORCHESTRA
Slavonic Dances, Nos. 1 and 3Dvorak
HumoresqueDvorak
LENGHI CELLINI with Pianoforte
Songs my Mother taught meDvorak
The AsraRubinstein
A DreamGrieg

Programmes for Monday

SIDNEY HARRISON

Prelude in D Minor }
 Etude in D Flat (Posthumous) } *Chopin*
 Three Ecossaises (Posthumous) }

ORCHESTRA

First Suite, 'The Wand of Youth' *Elgar*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

10.15 DANCE MUSIC

JAY WHIDDEN'S BAND from the MAY FAIR HOTEL

11.0-11.15 RED BATTEN and his BAND from the
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Other Stations.

5NO NEWCASTLE. 1,145 kc/s. (261.5 m.)

4.0—London Programme relayed from Daventry. 5.15—
 Children's Hour. 6.0—London Programme relayed from
 Daventry. 6.15—S.B. from London. 10.15-11.0—S.B. from
 Cardiff.

5WA CARDIFF. 568 kc/s. (508.9 m.)

1.15-2.0—An Orchestral Concert. Relayed from the National
 Museum of Wales. National Orchestra of Wales (Cerdorfa
 Genedlaethol Cymru): Overture, 'Zampa' (Berold); Suite,
 'Casse-Noisette' (Tchaikovsky); Selection, 'The Mastersingers'
 (Wagner). 4.0—London Programme relayed from Daventry.
 5.0—John Stoss's Carlton Celebrity Orchestra. From the Carl-
 ton Restaurant. 5.15—Children's Hour. 6.0—London Pro-
 gramme relayed from Daventry. 6.15—S.B. from London.
 9.15—West Regional News. 9.20—S.B. from London.
 10.15-11.0—An Orchestral Concert. Relayed to London and
 Daventry. National Orchestra of Wales (Cerdorfa Gened-
 laethol Cymru), conducted by Warwick Braithwaite: Overture,
 'Carnival Roman' (Debussy); Andante Cassation, No. 1, in G
 (Mozart) (Solo Violin: Louis Levkus); The Fern ('The Language
 of Flowers') (Cowen); Suite, 'Wand of Youth', No. 2 (Elgar);
 Legend, 'The Enchanted Lake' (Ladov); Overture, 'Der
 Freischütz' (Weber).

2ZY MANCHESTER. 727 kc/s. (376.4 m.)

4.0—Famous Northern Resorts. Macclesfield. The Band of
 the 2nd Battalion, The Black Watch, Royal Highlanders. Band-
 master, H. E. Asting (by kind permission of Col. L. P. Evans,
 V.C., C.M.G., D.S.O., and Officers). Relayed from the West End
 Bandstand. Suite, 'Mascarade' (Lacoste, arr. Godfrey);
 Hungarian Rhapsody No. 3 (Liszt, arr. Schmidt-Kotter);
 Selection, 'Mr. Cinders' (Ellis and Myers, arr. Godfrey); Three
 Dances from 'Nell Gwyn' (German, arr. Gready); Fantasia,
 'Folk Songs of Italy' (arr. Rampazzotti); Regimental March,
 'The Garb of Old Gaul'. 5.0—Greatest Aunty (Tenor): Songs
 of Soho—A Cycle of Four Songs (Drummond); A Summer
 Idyll (Michael Head); Over the Mountains (arr. Quilter).
 5.15—Children's Hour. S.B. from Leeds. 6.0—London
 Programme relayed from Daventry. 6.15—S.B. from London.
 7.25—Musical Interlude. 7.30—The British Medical As-
 sociation. Inaugural Concert of the 97th Annual Meeting.
 Relayed from the Free Trade Hall. The Northern Wireless
 Orchestra, conducted by R. J. Forbes and T. H. Morrison:
 Overture, 'The Mastersingers' (Wagner); Isobe! Ballade
 (Soprano) with Orchestra; Dove Song ('Marriage of Figaro')
 (Mozart); Arthur Catterall (Violin) and Orchestra: Concerto
 in D, Op. 55 (Tchaikovsky); Norman Allyn (Bass) with Or-
 chestra: O Isis and Osiris ('The Magic Flute'), and When a
 maiden takes your fancy (C. B. Seraglio) (Mozart). Orches-
 tra: Second Suite, 'The Wand of Youth' (Elgar). 9.0—
 S.B. from London. 10.15-11.0—Vandeville, Tony Ennsell,
 featuring Popular Melodies on his Piano-Accordion. Clinton
 Shepherd Presents his Latest Successes, Arthur Dixon, the New
 Radio Comedian, in his Original Act, 'My Holiday'. Walter
 Jones and Partner, the Famous 'Quiet Songsters.'

SAMUEL PEPYS, LISTENER.

By R. M. FREEMAN.

June 28.—To Wimbledon by carr with prim,
 pretty Hannah, being that my wife cannot goe,
 through having the megrims; so, sooner than
 lose her ticquet, I did phoan Hannah and says
 she will come, to my great content, greater even,
 I believe, than if my wife had been going allmost,
 God forgive me.

Talking with Hannah in the way down, I
 find her more discourable with her eyes than
 with her tongue. So was led to answering her
 back in the same lingo, and is, methinks, a
 mighty good lingo for saying the firtiest things,
 yet in such a manner as it nays you down to
 naught that can be taken hold of afterwards;
 which is a comfortable thought. Come to
 Putney, here putting on speed to pass a bus,
 were within a hayre of fowling a taxi that comes
 the other way. But Lord! To hear the im-
 pudent rascal of a driver, his crying aloud,
 'Now then, Segrave! You and your joy-
 girl!' Whereat the sayd prim Hannah did
 bridle (his naming her for a joy-girl), yet not,
 methought, much real resentment in her bridling,
 was pretty to observe.

At Wimbledon as great a strength of people
 as ever I beheld. All in astonishment at seeing
 Senorita de Alvarez put out by Mrs. McIlgnam.
 Some pride I had in the victory of native over
 foreigner, yet also some sadness in the putting
 out of this so graceful comely Spanish Mis.
 Another worse astonishment was our Mis Ben-
 nett's going down to Mrs. Bundy, the American,
 that might be pretty Eileen's mother allmost;
 whom I saw win at Wimbledon this y^r was
 24 y^r being thin May Sutton, with such a devill
 of a punch to her swipes as never was and keeps
 it yet.

Come home, my wife mighty curious to know
 what I have made of Hannah; whereto did
 assure her of my having found the girl as mum
 a wench as ever I met. Which, as to words,
 is (God knows) true enough; albeit, as to eyes,
 another matter. But how is a man to put
 into words, for another's understanding, the
 wordless discourse of a wench's eyes? So
 forebore the attempt.

June 29 (Peter's Day.—Uncle Peter Pepys
 (now with God) born this day was 100 y^r,
 and dyed of taking (at 59) a most opinionastre
 2nd wife, that did one day contradict him into
 a fitt, the first time of any woman's ever daring
 contradict him, and he mighty choleric. So
 fell down black in the face, and it carried him
 off.

Dinner this night neare on 1/2 h^r late, whereby
 I fuming and to ring for Doris and ask what it
 means. Who did, after some pressing, admit
 having forgot the time, both she and cook,
 in listening-in to the tennis-match between
 Kingsley and Austin: of whom the baggage
 do speak most familiarly as 'Bunny,' and seems
 to set nothing by our being kept 1/2 h^r for dinner
 on her joy of his having won. Very observable
 it is how madd all the world is now got on tennis.
 Even common wenches like cook and Doris;
 and saw them but last Lord's Day going off
 to theyr club in white frocks and bandeaux,
 theyr racquets coddled in oylskins, and both
 wearing white sox to theyr sunburn stockings,
 as they might have been a couple of Suzannes.
 Which is a pretty proof of the impudence of the
 common people in this seditious age; and what
 shall be the end of it, God knows.

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The Listener

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 by
 LORD ULLSWATER

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MUSIC AND
THE
ORDINARY LISTENER

10.15 a.m. THE DAILY SERVICE

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

10.45 'Recipes for Tartlets'

11.0 (Daventry only) Gramophone Records

12.0 Organ Music

by
EDGAR T. COOK

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Miss KATHLEEN WHITTOME (Soprano)
He shall feed His flock ('Messiah') Handel

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Sullivan

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Conducted by ARNOLD EAGLE
From the Shepherd's Bush
Pavilion

5.15 THE CHILDREN'S HOUR

'Robin Hood meets Maid
Marian'—a Play by Anne
Macdonnell, with Incidental
Music by the

GERSHOM PARKINGTON
QUINTET

6.0 Poems by C. HENRY WARREN
Read by ROBERT HARRIS

6.15 'The First News'

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

Pianoforte Duets by
BEETHOVEN, BRAHMS, and SCHUMANN
Played by
VICTOR HELY-HUTCHINSON
and LESLIE HEWARD

7.0 'Holidays at Home and Abroad'—XI,
Mr. COMPTON MACKENZIE: 'A Holiday in the
Channel Isles'

From his island of Jethou, Mr. Compton Mackenzie has, as it were, as good a view of the Channel Islands as a man might have. Fortunate, indeed, he is, to be able to enjoy these happy islands from the inside instead of, as with us poor occasional holiday-makers, from the outside. Who has not wished, when spring first comes, to be free to go where these fields are full of flowers and where already it is warm? But it is the

people who live in the Channel Islands of whom, also, Mr. Mackenzie will be able to tell us. And no one who has heard any of his broadcast talks will need reminding of the charm with which, by virtue of his retentive memory and sensitive style, he can invest his words over the microphone.

7.15 Musical Interlude

7.25 Talk

7.45 A Light Orchestral Concert

EDA KERSEY (Violin)

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

Overture, 'Le Cid' Massenet

Caprice Brillante on the Theme, 'Jota Aragonesa'

(Spanish Dance)..... Glinka



GLIMPSSES OF THE CHANNEL ISLES.

Mr. Compton Mackenzie will act as a guide to the Islands this evening at 7.0

EDA KERSEY with Orchestra

Romance in A Minor Bruch

ORCHESTRA

Suite, 'Album for my Little Friends' .. Pierné

Pastorale; Farandole; The Guardian Angel;

Little Gavotte; Bygone Days; March of the

Leadon Soldier

Mars and Venus Ganne

EDA KERSEY with Pianoforte

Tango Albeniz, arr. Kreisler

Polichinelle Serenade Kreisler

Waltz Chopin, arr. Ysaie

ORCHESTRA

Fantasia on Grieg's Works .. arr. Ernst Urbach

March, 'Entry of the Boyards' Halvorsen

9.0 'The Second News'

WEATHER FORECAST, (SECOND GENERAL NEWS
BULLETIN

9.15

Sir Walford Davies

'Music and the Ordinary Listener
(Series VIII), Handel at the Harpsichord'

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

9.35

Chamber Music

JOHN IRELAND (Pianoforte)

THE VIRTUOSO STRING QUARTET

MARJORIE HAYWARD (Violin); EDWIN VIRGO

(Violin); RAYMOND JEREMY (Viola); CEDRIC

SHARPE (Violoncello)

Quartet in E Flat Dittersdorf

Allegro; Menuetto non troppo presto; Finale;

All-gro

JOHN IRELAND

Three London Pieces..... Ireland

Chelsea Reach; Ragamuffin; Soho Forenoons

QUARTET

Quartet..... Ravel

Allegro moderato; Assez vif

—très rythmé (Very lively

and rhythmic); Très lento

(Very slowly); Vif et agité

(Lively and spirited)

It is an interesting measure of the rapid march of music in our time, that Ravel—regarded less than a generation ago as the arch-apostle in France of modern impressionism—is now accepted as the foremost representative there of the older order, upholding the tradition which can be logically traced from the classics through Saint-Saëns and Fauré.

This Quartet, dedicated 'to his dear Master, Fauré,' is an early work; revised by Ravel, it appeared in its present form in 1910. The chief difficulty which it presents to the ordinary listener is the sense it is apt to give him of being fragmentary; only after repeated hearings does its consciousness become clear. The first movement, however, is fairly easy to follow, and its two main tunes, the first appearing at the beginning on the first violin, and the second, also on the first violin a little later, are quite straightforward melodies which are easily recognized throughout the movement.

The second begins with a very quick figure which gives place soon to a little fragment of song-like tune on the first violin, and though the time and the mood change frequently, these two, as well as another melody broadly played by the first violin, will be heard to have the chief say in it. The third movement is for the most part in a very slow time, although it, too, changes here and there to a livelier mood. The melody which listeners will find it easiest to keep in mind is one which the viola plays at the beginning of the movement.

The last movement begins stormily, and soon there is a calmer section with a broad melody in which all the instruments share. On alternations of these two the short movement is made up.

10.45

DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND,
directed by

RAY STARITA, from the AMBASSADOR CLUB

11.0-12.0

TEDDY BROWN and his BAND
from CIG'S CLUB

TUESDAY, JULY 23
SCOTTISH STATIONS
GLASGOW

5SC 752 kc/s. (398.9 m.)

6.0
THE HISTORY
OF
ST. ANDREWS

4.45 Mrs. **STUART SANDERSON**: 'Household Ways and Means'—VII

11.0-12.0 A Recital of Gramophone Records

5.15 The Children's Hour
MARGARET BARRETT will sing

5.57 Weather Forecast for Farmers

4.0 A Scottish Concert

THE STATION TRIO
 Overture: 'Prince Charlie' *Folli*

DOLLY ROBERTSON (Contralto) —
 The Auld Fisher *MacCunn*
 Sound the Pibroch *J. K. Lees*
 Turn ye to me *arr. John Wilson*

TATO
 Selection: 'Songs of the Hebrides'
arr. Kennedy-Fraser

Nor till near the end of the eighteenth century was any serious attempt made to write down the old melodies of the Highlands and Islands. About 1760 the Rev. Patrick MacDonald and his brother made a collection of airs which they published and, though they probably differed a great deal in their written form from the traditional way in which they had been sung for countless generations, they still held much of the wild simple beauty which no other music has in quite the same degree.

Since the MacDonalds' day, many collections have appeared, and one of the most notable was a volume published in 1876 by the Gaelic Society of London.

In our own time Mrs. Kennedy Fraser has done very valuable work in rescuing and transcribing many of the tunes which would soon have been lost and forgotten but for her enthusiasm. No one can tell at this date how near her arrangements come to the genuine original forms, but they do observe to a remarkable degree what we have grown to regard as the spirit of Hebridean music.

DOLLY ROBERTSON
 Cam ye by Athol? *arr. MacParren*

Annie Laurie *arr. Liza Lehmann*
 The Rowan Tree *Baroness Nairne*

Caller Herrin' *arr. Moffat*
TATO
 Patrol: 'The Wee Macgregor' *Amers*

5.0 **Organ Music**
 From the **NEW SAVOY PICTURE HOUSE**



Will F. Taylor.

A ROYAL AND ANCIENT BURGHE.

The St. Regulus Tower at St. Andrews, pictured above, is probably nearly a thousand years old—one of the oldest landmarks in the historic burgh about which Mr. James Wilkie will talk from Edinburgh (relayed to Glasgow and Dundee), this evening, at 6.0.

6.0 Mr. **JAMES WILKIE**: 'Some Ancient and Royal Burghs of Scotland—II, St. Andrews.' *S.B. from Edinburgh*

6.15 *S.B. from London*

9.30 Scottish News Bulletin

9.35-12.0 *S.B. from London*

Programmes of the Scottish Relay Stations.

DUNDEE 2DE	and 1,040 kc/s. (288.5 m.)	EDINBURGH. 2EH
10.45-12.0	<i>S.B. from Glasgow</i>	9.0 <i>S.B. from London</i>
4.0	<i>S.B. from Glasgow</i>	9.30 Scottish News Bulletin <i>S.B. from Glasgow</i>
6.0	Mr. JAMES WILKIE : 'Some Ancient and Royal Burghs of Scotland—II, St. Andrews.' <i>S.B. from Edinburgh</i>	9.35 Chamber Music <i>S.B. from London</i> JOHN IRELAND (Pianoforte) THE VIRTUOSO STRING QUARTET
6.15	<i>S.B. from London</i>	10.45-12.0 DANCE MUSIC <i>S.B. from London</i>
7.45	A Light Orchestral Concert <i>S.B. from London</i> EDA KERSEY (Violin) THE WIRELESS ORCHESTRA Conducted by JOHN ANSELL	

This week's talk on the

CHANNEL ISLANDS

by Mr. Compton Mackenzie may prompt you to make enquiries as to **WHERE TO GO AND WHERE TO STAY.**

Your problems will be solved by

"SUMMER HOLIDAYS"

An illustrated programme giving a wide range of Tours and Holiday Arrangements, at home and abroad, including Jersey, Guernsey and Sark.

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DOSE OF**

*Beecham's
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Indigestion is a probable result of auto-toxication. Poisons accumulate in the system which give rise not only to indigestion but biliousness, headaches, lack of energy and appetite. Beecham's cleanse the stomach and quickly restore order.



Mother says:

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Bread
needs**

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Shred'**

The Easily Digested Marmalade

ROBERTSON—only maker

RF 8.5

TUESDAY, JULY 23
SCOTTISH STATIONS—Continued
ABERDEEN

2BD 995 k.cs. (301.5 m.)

7.45
**TREASURES
OF
THE WEST**

11.0-12.0 Programme relayed from Daventry

4.0 Fishing News Bulletin

4.5 A CONCERT

BARRIE WATT and MARIE HILL in Duets

THE STATION OCTET

March, 'The New Colonial' *Hall*
Overture, 'The Barber of Seville' *Rossini*

4.15 BARRIE WATT and MARIE HILL

The Skylark *Waltow*
The Nightingale and the Rose *Lohr*
There is a garden in her face *Ireland*

7.45 Treasures of the West

IAN MACPHERSON (*Baritone*)

THE RADIO PLAYERS

THE STATION OCTET

OCTET

The Road to the Isles *arr. Kennedy-Fraser*

7.55 IAN MACPHERSON

Kishmull's Galley *arr. Kennedy-Fraser*
The Mull Fisher's Song
Hebridean Sea-Reiver's Song

8.5 'The Spanish Galleon'

A Play in One Act
by JOHN BRANDANE
and A. W. YUILL

Time—A.D. 1588

Place—

Tobermory (Isle of Mull)

Scene—

John Smollett's Trading Quarters

Persons of the Play:

John Smollett—Trader in the West Highlands, and Secret Service Agent of the English Embassy at Holyrood

Johnathan Smollett—His Son

Don Sebastian Enriquez—Son of the late Commander of the San Juan Bantista, a Galleon of the Great Armada, storm-stricken

in the Hebrides, but now at anchor in the Bay of Tobermory

Ewan MacMorran—Crofter and Fisherman in Mull

Barabel MacLean—Daughter of a Tacksman in Mull

John Smollett and Ewan MacMorran sit drinking at the small table, casting furtive glances from time to time at the door of the room

8.35 OCTET

Coronach *Barratt*

8.40 IAN MACPHERSON

Sea Sorrow
The Sea Gull of the Land-under-Waves *arr. Kennedy-Fraser*
The Ships at Sea

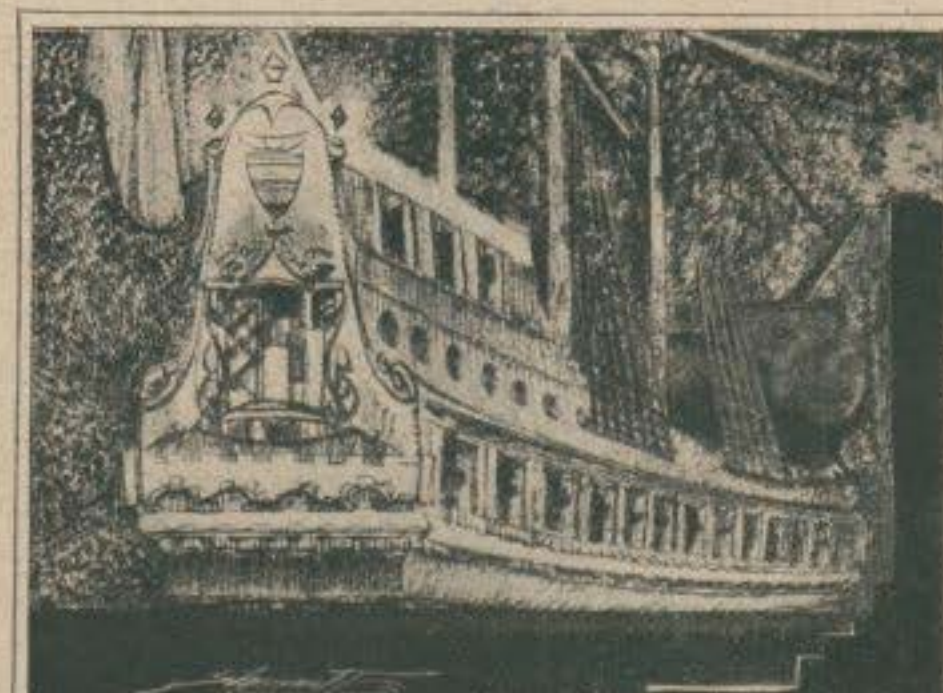
8.50 OCTET

A Highland Scene *Moore*

9.0 S.B. from London

9.30 S.B. from Glasgow

10.35-12.0 S.B. from London



'THE SPANISH GALLEON'
A play in one act—tonight at 8.5

4.25 OCTET

Suite, 'Henry VIII' *Saint-Saens*
Czardas *Michael*

4.45 BARRIE WATT and MARIE HILL

Sweet and Low *Baraby*
Evening Song *Ireland*
To the Nightingale *Heuschel*

4.55 OCTET

Selection, 'The Gondoliers' *Sullivan*
Waltz, 'Amorettenanze' *Gung'l*

5.15 The Children's Hour

A SCOTS PROGRAMME

'Three Hundred Years Ago'

The Story of Kate Kennedy, the Maid of Immerkepple, by CHARLES M. CAMPBELL

'I hae laid a herrin' in saut,' and other Old Songs by W. M. CAMPBELL

'The Souters o' Selkirk,' and other Border Airs, played on the violin by ALEC NICOL

5.55 Fishing News Bulletin

6.0 London Programme relayed from Daventry

6.15 S.B. from London

TUESDAY, JULY 23

NORTHERN IRELAND

BELFAST

2BE 1,238 kc/s. (242.3 m.)

- 4.0 DANCE MUSIC**
JAN RALFINT and his BAND
 From Caproni's Palais de Danse, Bangor
- 5.0 A Violin Interlude**
MARGARET HUXLEY
 Slumber Song (Church Cantata, No. 82)... Bach
 In Greenwich Park (18th Century) } arr. Muffatt
 Almacks }
 Mennett } Porpora, arr. Kreisler
- 5.15 The Children's Hour**
- 6.0 Mr. HARRY DAVIS: 'A Gallery of Mixxes'**
- 6.15 S.B. from London**
- 7.45 A Ballad Concert**
WINIFRED FISHER (Soprano)
KENNETH ELLIS (Bass)
HARRY DYSON (Flute)
- WINIFRED FISHER**
 An Old Garden Hope Temple
 May Dew Sterndale Bennett
 Go from my window, go } arr. Somervell
 Gathering Daffodils }
 A fat l'il feller wid his mammy's eyes Gordon
 Good morning, Brother Sunshine Liza Lehmann
- 7.57 HARRY DYSON**
 Andante, Op. 86 Mozart
 Gigue, from Suite Kronke
 Tambourin Hasse
 Waltz, Op. 64 Chopin
- 8.0 KENNETH ELLIS**
 Young Dietrich Henschel
 Thou art risen, my beloved Coleridge-Taylor
 The Wanderer's Song Julius Harrison
- 8.21 WINIFRED FISHER**
 Sweet chance, that led my steps abroad... Head
 The Lake Isle of Innisfree Graham Peel
 Homing Birds Bawner
 She wandered down the mountain side Clay
 The Early Morning Graham Peel
- 8.33 HARRY DYSON**
 Andante Böhm
 Air de Ballet Chaminade
 Il Carnivale di Vidozin Briccialdi
- 8.47 KENNETH ELLIS**
 Chiquita Mabel Wayne
 Ships of Yule Martin Shaw
 The Emigrant Fothergill
 King Charles Maud Valerie White
- 9.0 S.B. from London (9.30 Regional News)**
- 9.35 A Brahms Programme**
 Serious and Gay
ERNEST A. A. STONELEY (Violin)
THE STATION CHOIR AND ORCHESTRA
 Conducted by E. GODFREY BROWN
- ORCHESTRA**
 Academic Festival Overture, Op. 80
 First Movement from Concerto in D for Violin
 and Orchestra, Op. 77
 (Soloist, ERNEST A. A. STONELEY)
- THIS Concerto is in the usual three movements, the first being the longest and most elaborate. There is a full-sized introduction by the orchestra in which the main theme is heard at the beginning. There are two other themes, of which the second, by its rhythm, has a big influence on the whole course of the movement. The solo violin, when it enters, has a brilliant passage leading up to the first main theme, which it follows soon afterwards with the second principal tune. It has another broad melody in double notes, and still one other new melody, also in double notes. Towards the end, in the usual place, there is a great Cadenza for which Joachim is thought to be responsible.**

9.35 THE MUSIC OF BRAHMS

- 10.5 CHOIR**
 O' Lovely May, Op. 93a
 Nightwatch, Op. 104, No. 1
 Love Song, for Women's Voices
 A Pretty Little Singing Bird ('Songs of Love')
- 10.17 ORCHESTRA**
 Two Minuets from Serenade in D
- 10.22 CHOIR**
 Gipsy Songs for Chorus with Pianoforte Accompaniment
- 10.35 ORCHESTRA**
 Hungarian Dances, Nos. 11 to 16... arr. Poldowski
- BRAHMS' Hungarian Dances must be well known to countless listeners who have very little interest in the rest of his work. He was not a Hungarian himself, but the verve and rhythm of their dances and folk songs interested him keenly all his musical life. And he made use of them in many ways in his own works. It is supposed that his interest in them was first aroused when, as a young man, he went on tour with the Hungarian violinist Remenyi, and that may well be true. Remenyi was himself an enthusiast for the folk music of his own country, and played many of the native airs, so that Brahms heard them in all their genuine vigour and charm.**
- The Hungarian Dances appeared first as pianoforte duets—for two players at the one keyboard, and very soon became so popular all over the world that arrangements of them in all manner of other ways quickly came into being. The great Joachim arranged them for violin, and Piatigorsky for violoncello, with pianoforte accompaniment, and orchestras and military bands everywhere seized on them as splendid additions to the popular repertory.**
- There can be but few listeners to whatever kind of programme, who have not heard and enjoyed some of them.**
- 10.45-12.0 S.B. from London**
- 5GB DAVENTRY EX. 626 kc/s. (479.2 m.)**
- 4.0 A CONCERT (From Birmingham)**
THE NORRIS STANLEY PIANOFORTE SEXTET
WYNNE AJELLO (Soprano)
GLYN EASTMAN (Bass)
- 5.30 The Children's Hour (From Birmingham)**
 'And What Happened Afterwards,' a Play by GLADYS WARD
 Songs by EMILIE WALDRON (Soprano) and HAROLD CASEY (Baritone)
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.30 Light Music (From Birmingham)**
PATTISON'S SALON ORCHESTRA
 Directed by NORRIS STANLEY
 Relayed from the Café Restaurant, Corporation Street
- Overture, 'Melusine' Mendelssohn
 Serenata Toselli
 Italian Caprice Tchaikovsky
- NORRIS STANLEY (Violin)**
 Nocturne Hubay
- ORCHESTRA**
 Fantasia, 'The Huguenots' Meyerbeer, arr. Tavan
- 7.30 DANCE MUSIC**
JACK PAYNE and the B.B.C. DANCE ORCHESTRA

- 8.0 'The Dumb Wife of Cheapside'**
 By ASHLEY DUKES
 Alderman John Groat, a haberdasher of Cheapside
 Mistress Ann Groat, his newly-wedded wife
 Master Quill, his attorney
 Master Jolly, a learned physician
 Master Sunder, a very skilful surgeon
 Master Ounce, a most precise apothecary
- 9.0 Vaudeville (From Birmingham)**
PATRICIA ROSSBOROUGH and PARTNER (Syncopated Pianists)
TOMMY HANDLEY (Comedian)
GABLE and KEMP (The Comedy Duo)
VERA ASHE and SIDNEY EVANS present 'Stung'
 A Sketch by L. DU GARDE PEACH
JAN WIEN (Banjo)
PHILIP BROWN'S 'DOMINIONS' DANCE BAND
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 10.15 DANCE MUSIC**
JACK HYLTON'S AMBASSADOR CLUB BAND,
 directed by RAY STARITA,
 From the AMBASSADOR CLUB,
- 11.0-11.15 TEDDY BROWN and his BAND from CRO'S CLUB**

Other Stations

- 5NO NEWCASTLE. 1,149 kc/s. (261.5 m.)**
12.0-1.0—Gramophone Records, 4.0—London Programme relayed from Daventry, 4.30—Organ Recital by Herbert Maxwell from The Havelock Picture House, Sunderland, 5.15—Children's Hour, 6.0—Donald Murdy (Tenor): Deeper and deeper still, and Wait her angels (Jephtha) (Handel); Yes! let me like a soldier fall (Wallace); Mountain Lovers (Squire); A Parrot (Liddle), 6.15—S.B. from London, 7.0—Mr. Ewart Kempton: 'The Art of Discarding at Auction Bridge', 7.15—S.B. from London, 7.45—Poetry Reading by Roby Pentland: The Confessional (R. Browning); Haven (S. W. Robinson); To Night (Shelley); My Kate (E. D. Browning); The Young Musician (Sam W. Pegg), 8.0—Concert by The Municipal Orchestra under the direction of Frank Gomez, relayed from the Spa, Whitby; Overture, 'The Yellow Princess' (Saint-Saëns); Selection, 'Pirates of Penzance' (Sullivan); Danse Espagnole (Mansueti de Falla); Flight of the Bumble Bee (Rimsky-Korsakov); Cornet Solo, 'Love's Old Sweet Song' (Molloy); 'Il Bacio' (Arditi) (Soloist, James Ellis, Principal Trumpet of the Scottish Orchestra); Melodie Elegie (Massenet); The Rain (David); Slavonic Rhapsody (Friedemann), 9.0—S.B. from London, 10.45—Dance Music from the Oxford Galleries, 11.30-12.0—S.B. from London.
- 5WA CARDIFF. 962 kc/s. (309.5 m.)**
4.0—National Orchestra of Wales (Cerdioria Genedlaethol Cymru), conducted by Warwick Brithwalter; Marche Militaire (Schubert); Frank Powell (Baritone) and Orchestra; Gazing Around 'Tambourin' (Wagner); Orchestra; Suite, 'Bend Mea' (Holst); Frank Powell; Der Tambour; Weylas Gesang; and Farsreise (Hugo Wolf); Orchestra; Overture, 'Egmont' (Beethoven), 5.0—Mr. J. Maddox Yorke: 'Bural Community Councils—VI, Facilities Available to Villagers', 5.15—Children's Hour, 6.0—London Programme relayed from Daventry, 6.15—S.B. from London, 7.0—S.B. from Swansea, 7.25—S.B. from London, 7.45—'Up the River', An Aquatic Entertainment for broadcasting, by L. du G., assisted by The Station Trio and The Station Repertory Choir, 9.0—S.B. from London, 9.30—West Regional News, 9.35-12.0—S.B. from London.
- 2ZY MANCHESTER. 797 kc/s. (376.4 m.)**
12.0—Gramophone Records, 1.0-2.0—Northern Wireless Orchestra; Overture, 'Poet and Peasant' (Suppe); Waltz, 'Lune de Miel' ('Honeymoon') (Waldteufel), D. N. Canavan (Soloist), Orchestra; Three Dances from 'Hullo, Annettes' (Flock), D. N. Canavan, Orchestra; Hungarian Rhapsody, No. 2 (Liszt), 4.0—Famous Northern Resorts, Buxton Pavilion Gardens Orchestra (Musical Director, Horace Fellers), relayed from the Pavilion Gardens; Overture, 'Carnival' (Dvorak); Minuet d'Amour (Minuet of Love) (Cowen); Suite de Ballet, 'Sylvia' (Delibes, arr. Tavan); Aragonaise (from 'Le Cid') (Massenet); Waltz, 'Roses of the South' (Johann Strauss); Tone Poem, 'Le Rouet d'Orphale' (Orphale's spinning Wheel) (Saint-Saëns); Melodies from 'Madama Butterfly' (Puccini, arr. Tavan), 5.15—Children's Hour, 6.0—Rev. G. W. Kerr: Medical Humour, 6.15—S.B. from London, 7.0—Professor R. S. Conway: 'My Impressions of New Zealand', 7.15—S.B. from London, 7.45—Mary Dilly and Partner—Songs at the Piano: You were meant for me (Brown); How about me? (Berlin); Twenty Thousand Scotchmen (Weston); I'll get by (Albert); He's funny that way (Morley), 8.0—Famous Northern Resorts; Llandudno, S.B. from Liverpool, The Llandudno Pier Orchestra, conducted by John Bridge, relayed from the Pier Pavilion; Overture, 'Euryanthe' (Weber); Minuet d'Amour (Cowen); Polka (Pizzicato) (Strauss); Hungarian Rhapsody, No. 4 in D (Liszt), George Baker (Baritone); So, Sir Puff (Figaro) (Mozart); Variations from Third Suite in C (Tchaikovsky), 9.0—S.B. from London, 10.45-12.0—Dance Music; Bertini's Dance Band, from the Tower Ballroom, Blackpool.

9.35
ASHLEY DUKES'S
COMEDY
REVIVED

WEDNESDAY, JULY 24
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

11.0-12.0
DANCE MUSIC
FROM THE
PICCADILLY HOTEL

10.15 a.m. THE DAILY SERVICE

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

10.45 Mrs. OLIVER STRACEY: 'A Woman's
Commentary'

11.0 (Daventry only) Gramophone
Records

12.0 A Ballad Concert
BETTY BOWEN (Soprano)
WILLIAM E. SHAPLEY (Bass)

12.30 A Recital of Gramophone
Records

1.0-2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
Directed by GEORGES HAECK
From the Restaurant Frascati

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

4.45 Organ Music
Played by ALEX TAYLOR
Relayed from Davis' Theatre,
Croydon

5.15 THE CHILDREN'S HOUR
'Breaking Up' for the Holidays,
according to TOMMY HANDLEY

6.0 Musical Interlude

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

6.30 The Week's Work in the
Garden, by the Royal Horti-
cultural Society

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
Pianoforte Duets by
BEETHOVEN, BRAHMS AND
SCHUMANN
Played by
VICTOR HELY HUTCHINSON and
LESLIE HEWARD

7.0 Mr. G. M. GILLET, M.P.,
Minister for Overseas Trade:
'British Overseas Trade'

7.15 Musical Interlude

7.25 Mr. G. E. WILKINSON: Litera-
ture—I, 'On Childhood'

7.45 An Orchestral Concert

SINCLAIR LOGAN (Baritone)
THE WIRELESS SYMPHONY
ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by STANFORD
ROBINSON

Overture, 'Egmont' Beethoven

SINCLAIR LOGAN with Orchestra
Aria, 'Largo al factotum' (Make way for the
factotum) ('Barber of Seville') Rossini

ORCHESTRA
Symphony, No. 35 in D ('Haffner') Mozart
Concertante in B Flat Haydn
(Solo Oboe, JOHN FIELD; Solo Bassoon, ERNEST
HINCHLIFF; Solo Violin, S. KNEALE KELLEY;
Solo Violoncello, AMBROSE GAUNTLETT)

MOZART'S good friends, the Haffners, were a well-to-do Salzburg family, one of whom was the Burgomaster in Mozart's time. They are responsible for three of the master's works, this Symphony, the Serenade, and a little March, the two latter having been commissioned and composed in honour of the wedding of one of the daughters in 1776. Five years later, for the

woman who had such music written by such a master in her honour.

The first movement begins at once, with a robust, joyous theme, easily recognized in its subsequent appearances and development. The movement is of no great length, and has no repetition of its first part, as so often was, and still is, usual.

The slow movement has only oboes, bassoons, and horns, supporting the strings, and the first violin begins at once with the beautiful tune, very characteristic of Mozart, which forms the basis of the whole piece.

The Minuet is vigorous rather than dainty, with the Trio forming an admirable contrast in that respect, and the last movement, a bustling Presto, brings the Symphony to an end in the same happy spirit which has characterized it throughout. It begins at once with the merry principal tune played in unison by the strings.

SINCLAIR LOGAN with Pianoforte
Mortel cosa son io (Mortal as I
am) Monteverdi
Pur dioesti (Truly thou sayest)
Lotti

Star vicino (To be near thee)
Salvator Rosa

L'esperto nocchiero (The skilful
pilot) Bononcini

ORCHESTRA
Suite, 'The Good-humoured
Ladies' Scarlatti, arr. Tommasini

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

9.15 Talk

9.30 Local Announcements; (Dav-
entry only) Shipping Forecast and
Fat Stock Prices

9.35 'The Dumb Wife of
Cheapside'

by ASHLEY DUKES

(See centre of page)

This play, which was first broadcast last April, was specially written for the microphone by Mr. Ashley Dukes, the dramatist and dramatic critic, whose play, *The Man with a Load of Mischief*, was one of the most notable London productions of recent years, and is considered a model of English dramatic prose.

An article by Mr. Ashley Dukes, discussing the present state of the radio drama, appears on page 114.

10.35 A Recital

By HAROLD FAIRHURST (Violin)

Sonata in G Minor Tartini

Andante, presto non troppo; Largo, Allegro
commodo

Minuet in G Mozart, arr. Adlington

Hungarian Dance, No. 1 Brahms, arr. Joachim

Lullaby for a Modern Baby Delius

Zapateado Sarasate

11.0-12.0 DANCE MUSIC

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



9.35 *The Diverting, Moral, and Most Ancient
Comedy of*

'THE DUMB WIFE OF CHEAPSIDE'

by

MASTER ASHLEY DUKES

GOOD masters and mistresses! Now shall you hear us act for our profit and your pleasure the Comedy of him who had espoused and married a Dumb-Wife—the which is a most ancient comedy having been acted above fifty thousand times since the beginning of the world and written down a score of times at least. Our tale is drawn from *Master Francis Rabelais*, his *Pantagruel*, where you may read it if you will; but we, being players, would have you hear it instead.

AND this is a bill of the characters which you may read and that is all you shall know of the comedy until you have heard it.

They are:—

Alderman John Great, a haberdasher of Cheapside.

Mistress Ann Great, his newly-wedded wife.

Master Quill, his attorney.

Master Julip, a learned physician.

Master Sunder, a very skilful surgeon.

Master Ounce, a most precise apothecary.

and Servants in the Alderman's House which is our scene.

wedding of a younger daughter, Mozart's father was asked to compose a Symphony; he passed on the commission to his illustrious son, who, in spite of the almost overwhelming tasks with which he was engrossed at the moment, undertook it, composing the work at even greater speed than was usual with him. It is on record that when he looked it over again years afterwards, he was himself astonished to find it so good.

As befits the happy occasion for which it was composed, the Symphony is throughout in sunny, exultant vein; she was indeed a fortunate young

WEDNESDAY, JULY 24

SCOTTISH STATIONS.

GLASGOW

5SC 752 kc/s. (398.9 m.)

7.45

THE MUSIC OF SCOTLAND

3-45 **DANCE MUSIC**
by
CHARLES WATSON'S ORCHESTRA
From the Playhouse Ballroom

4.0 **A Light Classical Concert**
THE STATION TRIO
Overture, 'Figaro'.....Mozart
INA KIRKHOPE (Contralto)
Whither?
The Question
Hark! hark! the lark
Love's Unrest
TRIO
Selection, 'The Tales of Hoffmann'...Offenbach
JACK WERNER (Pianoforte)
Waltz in A Minor, Op. 34, No. 2.....Chopin
Gavotte Gluck, arr. Brahms
Waltz in A FlatBrahms
TRIO
Suite, 'Three Irish Pictures'Ansell
INA KIRKHOPE
Gentle Shepherd Pergolesi
Love's Troth
The Forge
Nay, though my heart should break Tchaikovsky
TRIO
Waltz, 'Wine, Woman and Song'....Strauss

There are five sections to this joyous waltz of Strauss, one of the best of his hundreds of dance tunes. There are words to it, which might be very nearly sacrilegious were it not for the naive, almost childlike, simplicity which inspires them. The first section sets forth how the three gifts of the title were ordained by a wise Providence for mankind's blessing. The next is a Rhapsody in praise of wine and good cheer, when wisely used, and the third glorifies true love and wedded bliss. The fourth embodies a sentiment which might well be taken to heart, the benefits to body, soul and spirit, of care-free singing, especially when happy voices join in harmony, and the last is a summing up of what has gone before—a homage to Martin Luther, who is credited with the invention of the phrase, 'Wine, Woman and Song.'

5.15 **The Children's Hour**
A Play, 'The Goose Girl,' adapted from Grimm
by M. H. ALLEN
5.57 Weather Forecast for Farmers
6.0 Musical Interlude
6.15 S.B. from London
6.30 Mr. J. S. CHISHOLM: 'Roses' and Topical Gardening Notes. S.B. from Edinburgh
6.45 S.B. from London

7-45 **A Scottish Concert**
THE STATION TRIO
March and Two-Step, 'The Blue Bonnets'
De Ville

R. GALLOWAY (Bass-Baritone)
The Standard on the Braes o' Mar...Traditional
Skye Boat Songarr. Lawson
The Wee Toun ClerkHugh S. Robertson
SANDY SOUTAR and Mrs. CUNNINGHAM
On the Choosing of a New Minister (Relayed from Tullytassie)
CATHERINE STEWART (Contralto)
The Four Maries
There's nae luck about the hoose } Traditional
Ca' the yowes tae the knowes
JOCK MACKAY (Violin)
Air from Stratherrick..... } W. B. Moonie
Song of the Gloaming
R. GALLOWAY
The MacGregor's GatheringTraditional
O'er the Moorarr. Lawson
The Wee Cooper o' FifeTraditional
SANDY SOUTAR and Mrs. CUNNINGHAM
Discuss a Tullytassie Scandal (Relayed from Tullytassie)
JOCK MACKAY
Culloden Mackenzie Murdoch
CATHERINE STEWART
Gala Water } arr. Moffatt
Ae fond kiss }
Touch not the nettlearr. Lawson
TRIO
Scottish Fantasy David Stephen

ONE of the present-day Scottish composers who has a keen interest in the folk tunes of his native country—many of them tunes which would be rapidly disappearing from mankind's knowledge were it not for such enthusiasts—David Stephen is by no means unknown to listeners as a composer. Orchestral and chamber music, as well as songs, of his have several times been broadcast, and he is known as the scholarly editor of one of the best editions of Scottish songs in existence. All his work has been done in Scotland; he has held a number of posts as organist, choral conductor, and teacher, and for many years was much in request for Organ recitals. In 1905 he became Director of the Music of the Carnegie Trust.

9.0 S.B. from London
9.30 Scottish News Bulletin
9.35-11.0 S.B. from London
(Wednesday's Programmes continued on page 134.)

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3.45 S.B. from Glasgow
6.15 S.B. from London
6.30 Mr. J. S. CHISHOLM: 'Roses' and Topical Gardening Notes S.B. from Edinburgh
6.45 S.B. from London
7-45 A Scottish Concert S.B. from Glasgow
9.0 S.B. from London

9.30 Scottish News Bulletin S.B. from Glasgow
9.35 'The Dumb Wife of Cheapside' A Comedy by Master ASHLEY DUKES S.B. from London
10.35-11.0 A Recital by HAROLD FAIRHURST (Violin) S.B. from London

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7-45
CONCERT OF CHAMBER MUSIC

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4.0 Sinigaglia

ORCHESTRA

Overture, 'Le Baruffe Chiozzotte,' Op. 32 ('The Hubbub at Chioggia')
Movements from Suite, 'Piedmont,' Op. 36
Piedmontese Dances, Nos. 1 and 2, Op. 31

4.28 A Vocal Interlude

EVELYN GIBB (Soprano)

The Romance of Lady June Herbert Oliver
Pleading Elgar
A Young Girl's Song Phillips
Sing, joyous bird Phillips

4.40 Wagner

ORCHESTRA

Song of the Rhine Daughters ('The Dusk of the Gods')
Entrance of the Gods into Valhalla ('Rhinogold')

5.0 Miss EDITH GREGG:
'Motoring in the South of Ireland'

5.15 The Children's Hour

6.0 Organ Music

Played by GEORGE NEWELL
From the Classic Cinema

6.15 S.B. from London

6.30 Royal Horticultural Society's Bulletin

6.40 Musical Interlude

6.45 S.B. from London

7.45 Chamber Music

DORIS BATES and DOROTHY JOHN (Violins)

HAROLD LOWE (Viola)

JOHN SOWERBY and MARJORIE BROWN (Violoncellos)

GEORGE SIMPSON (Clarinet)

J. H. CHAMBERS (Baritone)

Quintet in E for Two Violins, Viola, and Two Violoncellos Boccherini
Andante con moto; Menuett and Trio; Grave;
Rondo Allegro con moto

BOCCHERINI, in his own day in the very front rank of violoncello players, was also a composer of immense industry. It used to be said of him that he was a fountain of which it was only necessary to turn on the tap to produce a stream of music. He left no fewer than 467 instrumental works, including twenty symphonies, all of them marked by simple natural melodiousness, and by a dignified and courtly style. He and Haydn had a

great mutual regard, and the relation of Boccherini's music to that of the more famous master was characterized in the saying that 'Boccherini was the wife of Haydn.'

It is sad to have to record that his last years were spent in something very like penury and distress. It was an age when royal or noble patronage was almost necessary if a musician was to flourish, and though at one time Boccherini might truly call himself a friend of princes, he realized in his latter years that one may not always count on friendships such as theirs enduring.

8.15 J. H. CHAMBERS

Dedication Schumann
Litany Schubert
Droop not, young lover Handel



Will J. Taylor

BETWEEN KILLARNEY AND KENMARE.

One of the striking rock tunnels on the Kenmare Road, a fine motor road through some of the best scenery in Southern Ireland. 'Motoring in the South of Ireland' is the subject of Miss Edith Gregg's talk from Belfast this afternoon.

8.27 Rhapsodie Quintet for Clarinet, Two Violins, Viola, and Violoncello Herbert Howell

8.40 J. H. CHAMBERS

Bois Epais (Sombre Woods) Lully
If there were dreams to sell Ireland
John Mouldy Armstrong Gibbs
The Blind Ploughman Coningsby Clarke

8.52 Canzonetta from Quartet, Op. 12 Mendelssohn

9.0-11.0 S.B. from London (9.30 Regional News)

2BD **ABERDEEN.**

995 kc/s. (301.5 m.)

4.0 Fishing News Bulletin

4.5 George Steadman's Orchestra
From the Electric Theatre

5.0 LILIAN LAWTON (Pianoforte)

Berceuse (Cradle Song) Chopin
Wedding Day Grieg
Reflets dans l'eau (Mirror'd in the water) Debussy

5.15 The Children's Hour

'When the Stormy Winds do Blow'
A Trip on the a.s. Pullaway

Horopipes on the lower deck, piped by WILLIAM HARKINS

Sea Shanties by the Freebooters' Chorus
Trouble in the Galley by the Ship's Cook

5.55 Fishing News Bulletin

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Mr. GEORGE E. GREENHOWE: Horticulture

6.45 S.B. from London

9.30 S.B. from Glasgow

9.35-11.0 S.B. from London

(Wednesday's Programme continued on page 137.)



THE MAN WHO HAS TRAVELLED thousands of miles to show how the elephant stampedes or how the tiger springs, equips himself with Kodak film. He has enquired of men who have travelled Asia, Africa and the Arctic and they have all told him — Kodak film.



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**£200
for Limericks**



*A chauffeur who hailed from Mayfair,
Was blessed with extremely red hair;
He'd drive every night
Without any light*



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£50 WINNER.

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Who cared for nobody—not he!
When his wife said, "You will,"
He just went through the mill,
Now he knows that his name's M.U.D.*

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2nd. PRIZE £20

3rd. PRIZE £10

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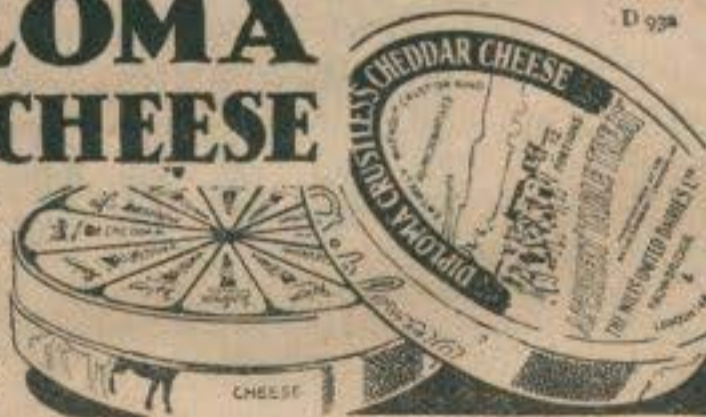
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Wednesday's Programmes continued (July 24)

(Continued from page 134.)

5GB DAVENTRY EX. 626 kc/s* (479.2 m.)

4.0 A MILITARY BAND PROGRAMME
(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL

Overture, 'Euryanthe' Heber, arr. Godfrey
Final Movement (Symphony No. 11)
Haydn, arr. Hecker

RONALD GOURLY (Entertainer)
Music and Humour

BAND
Suite Woodland Pictures' Fletcher
In the Hayfields: An Old-World Garden: The
Banquet
Waltz, 'Wood Nymphs' Eric Coates

RONALD GOURLY

BAND
Selection, 'Carmen' Bizet, arr. Godfrey

5.0 Dance Music
JACK PAYNE and THE B.B.C.
DANCE ORCHESTRA

5.30 The Children's Hour
(From Birmingham)

'Wisperina,' by MAISIE GILBERT
RONALD GOURLY will Entertain
COLLEEN CLIFFORD in Light Songs
'How Railway Engines Work,' by Major VERNON
BROOK

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

6.30 Dance Music
JACK PAYNE and THE B.B.C.
DANCE ORCHESTRA

7.0 Light Music
(From Birmingham)

LOZELL'S PICTURE HOUSE ORCHESTRA
Conducted by E. A. PARSONS

Overture, 'Figaro' Mozart
FREDERICK STEGER (Tenor)

Fair House of Joy Quilter
An Eastern Lullaby Ring
The Dream ('Manon') Massenet

ORCHESTRA
Selection, 'Tannhäuser' Wagner, arr. Rhode
Waltz, 'Mon Rêve' (My Dream) Waldteufel

FREDERICK STEGER

Night Song Guyon Williams
Anna (An Irish Love Song) arr. Newton

ORCHESTRA
Selection, 'Her Soldier Boy' Rosenberg

8.0 'X RADIANTS'
(From Birmingham)

An Unknown Quantity of Ultra-Violet Items
brought into focus by DOROTHY EVANS
and projected by JOHN RORKE

COLLEEN CLIFFORD
HAROLD CLEMENCE
EDITH JAMES
ALFRED BUTLER

With JACK VENABLES at the Piano

9.0 A MILITARY BAND CONCERT
GABY VALLE (Soprano)

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, 'A Life for the Czar' Glinka
Scène Espagnole, 'Sevillana' Elgar

GABY VALLE
Pleurez mes yeux (Weep, mine eyes)
Recit. and Aria ('Le Cid') }
Ouvre tes yeux bleus (Open thy }
blue eyes) } Massenet

BAND
Divertimento, No. 11
Mozart, arr. Gerrard Williams

GABY VALLE
Morning Speaks
Il Bacio (The Kiss) Arditi

BAND
Waltz ('The Sleeping Beauty') Tchaikovsky
Scherzo, Op. 45 Goldmark, arr. Guirne Creith

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by AL STARITA
and the
PICCADILLY GRILL BAND, directed by JERRY HOEY,
from the PICCADILLY HOTEL

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

Other Stations.

5NO NEWCASTLE. 1,186 kc/s. (261.3 m.)

4.0.—London Programme relayed from Daventry. 4.15.—
Music from Fenwick's Terrace Ten-Bells. 5.15.—The Children's
Hour. 6.0.—Mr. Robert Hyslop: 'Langholm and its Common
Rising.' 6.15.—S.B. from London. 6.30.—Royal Horti-
cultural Society's Bulletin. 6.35.—Musical Interlude. 6.45-
11.0.—S.B. from London.

5WA CARDIFF. 960 kc/s. (309.9 m.)

1.15-2.0.—A Symphony Concert. Relayed from the National
Museum of Wales. National Orchestra of Wales: Symphony,
No. 9 in B Minor (Beethoven) (omitting Choral section). 4.0.—
The Station Trio: Trio in E Major (Florian Pascal). Aimée
Gibbins (Contralto): Has sorrow thy young days shaded?
and The Lover's Curse (Herbert Hughes): Oh, that it were so
(Bridget). Trio: Trio in E (Florian Pascal). Aimée Gibbins:
I know where I'm going (Herbert Hughes): Lament of Isis and
Feast of Lanterns (Granville Bantock). Trio: Trio in E (Florian
Pascal). Trio in C Minor (Mendelssohn). 5.15.—The Children's
Hour. 6.0.—London Programme relayed from Daventry.
6.15.—S.B. from London. 7.45.—A Welsh Orchestral Concert.
National Orchestra of Wales, conducted by Warwick Braith-
waite: Overture, 'The Wasps' (Vaughan Williams). Dinah
Evans (soprano) and Anita Vaughan (Contralto): Old Welsh
Songs arranged as duets, with Harp Accompaniment by Herbert
Bedford (Harriet, Rhianon James). Orchestra: Hillside
Melody (Phillips); Welsh Melodies (arr. Myddleton). Bhlannon
James (Harp): March Y Melnydd and Clychau Aberdyfi (John
Thomas); 'The Castaways come to Cardiff,' by C. W. Miles.
Dinah Evans and Anita Vaughan: Spring and Barbara Allen
(J. Stuart Archer); Sylvan and Down in the Forest (Eaton
Ronald). Orchestra: Fantasia on Welsh Folk Tunes (Braith-
waite). 9.0.—S.B. from London. 9.30.—West Regional
News. 9.35-11.0.—S.B. from London.

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

4.0.—Famous Northern Resorts. Southport. A Municipal
Band Concert. Relayed from the Bandstand. The Pendleton
Public Band, conducted by W. Ashworth: Three Dale Dances
(Arthur Wood); Cornet Solo, 'Pandora' (Danare) (Soloist,
H. Brooks); Selection, 'Il Trovatore' (Verdi); Serenade, 'The
Birdsday' (Lincke); Fox-trot, 'It goes like this' (Cliff Friend);
Excerpts from 'The Vagabond King' (Prinz). 5.0.—Jessie
Morphet (Contralto): In a Strange Land (W. Tumbert); On
Wings of Song (Mendelssohn); A Lament (Coleridge-Taylor);
Sleep, my Child (Somerset). 5.15.—S.B. from Leeds. 6.0.—
London Programme relayed from Daventry. 6.15.—S.B. from
London. 6.30.—Royal Horticultural Society's Bulletin for
North of England Listeners. 6.40.—S.B. from London. 7.45.—
Stuart Ross and Joe Sargent (Singing in Harmony). 8.0.—
Concert from the Festival of British Music. Relayed from
the Royal Hall, Harrogate. S.B. from Leeds. 9.0-11.0.—S.B.
from London.

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The Journal of the British Broadcasting
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THURSDAY, JULY 25
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9.15
'THE WAY
OF
THE WORLD.'



- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'The Growth of the Child—XIII, The Hon. Mrs. ST. AUBYN: 'Reading'
- 11.0 (Daventry only) Gramophone Records
- 12.0 A Morning Concert
PAUL MOLCHANOFF (Bass-Baritone)
JOHN LINDEN (Violoncello)
BELINDA HEATHER (Pianoforte)
- 1.0 Organ Music
Played by REGINALD FOOT
Relayed from the Regent Cinema, Bournemouth
S.B. from Bournemouth

2.0-2.25 (Daventry only)
Experimental Transmission of Still Pictures by the Fultograph Process

- 3.0 EVENSONG
From Westminster Abbey
- 3.45 'Life in Foreign Lands'—VII, Miss JUDITH MARFX: 'Country Life in Hungary'
- 4.0 A BAND CONCERT
H.M. ROYAL HORSE GUARDS (The Blues)
Conducted by Lieut. W. J. DUNN, M.C.
Relayed from the Central Bandstand, North-East Coast Exhibition. S.B. from Newcastle
- 5.15 THE CHILDREN'S HOUR
The 'Prentices of London'—an old English Programme devised by ANNE SIMMS

- 6.0 Musical Interlude
- 6.15 'THE FIRST NEWS'
TIME SIGNAL, GREENWICH;
WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN

- 6.30 Market Prices for Farmers
- 6.35 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
PIANOFORTE DUETS by
BEETHOVEN, BRAHMS and SCHUMANN
Played by
VICTOR HELY-HUTCHINSON and LESLIE HEWARD
- 7.0 Mr. L. P. HARTLEY: 'New Novels'
- 7.15 Musical Interlude
- 7.25 Professor R. S. CONWAY: 'Laziness as a Fine Art'

- 7.45 A MILITARY BAND CONCERT
GLADYS RIPLEY (Contralto)
MILDRED DILLING (Harp)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
BAND
Overture, 'Tancredi' Rossini

The opera *Tancredi*, of which only the Overture is now known, was the first of Rossini's operas in what was called 'the grand manner.' Till then (1813) he had composed only short and very light comic operas, not much more than what we should now call operettas. *Tancredi* made a convincing success, and though it never won the enduring fame of *The Barber* or *William Tell*, one number from it survived for many years. Listeners will remember that in *The Barber* a singing lesson is given on the stage, and though the lesson is itself a burlesque, the Prima Donna seizes the occasion to sing a brilliant solo piece. For many years it was traditional for the singer to choose for that scene an air from *Tancredi*,

relinquishing his rank on the active list of the Navy. That there was nothing amateurish in his musical equipment is by now very clearly recognized. He is known as one of the most brilliant members of the modern Russian school, whose work combines something of Eastern gorgeousness with the sombre traits of the Slav character.

In this piece he has given us a sparkling study in the vivacious Spanish manner. Most of the movements are in Spanish dance rhythms, with characteristic names. The first is an Alborada, with a boisterous theme which the violins begin in unison. It is followed by a theme, announced by the horns, on which a short series of variations is built, and thereafter the first Alborada reappears in an altered guise, with different orchestration, but with all the same strenuous energy which characterized its first appearance.

The fourth movement is called 'Sceno e canto gitano' (Gipsy Song). It begins with a series of elaborate Cadenzas. Horns and trumpets together play the first one, to be followed in turn by solo violin, flute, clarinet and harp, after which the movement pursues its somewhat wayward and capricious course, the themes being mainly those of which we have heard hints in the Cadenzas.

The fifth and last movement is a Fandango asturiano, of which the sturdily rhythmic tune is first presented by woodwinds and violins in unison; a short Coda, working up to a boisterous, hurrying close, is founded on the tune which we heard first in the opening Alborada.

GLADYS RIPLEY
All through the Night (Welsh Air)
Mammy's Lullaby
J. Thompson

RENEE REEL
Comedienne

BERYL HAYDEN
American Songs and Ballads

GEORGE MORGAN
Entertainer

V A U D E V I L L E FROM THE STUDIOS

TONIGHT AT 9.35

BOBBIE COMBER
Comedian

JACK PAYNE
and the B.B.C. Dance Orchestra

P A L L A D I U M WITH A RELAY FROM THE

but even it has disappeared from concert programmes as from its place in *The Barber*.

- GLADYS RIPLEY
Hindoo Song Bemberg
O Lovely Night Landon Ronald

- BAND
Suite from 'Carmen' Bizet
Prelude (The Toreadors); Intermezzo (Nocturne); Entr'acte (The Dragoons of Alcala); Bohemian Dance

- MILDRED DILLING
Contemplation H. Renié
Tic-toc-choc Couperin
Valse Romantique De Severac
Etude de Concert Godofroid

- BAND
Spanish Capriccio Rimsky-Korsakov

Like more than one of his gifted compatriots, Rimsky-Korsakov began his career as a musician from the amateur's point of view. Born in that class of Russian society whose sons have a choice of only two careers, he was a sailor until his thirtieth year. Even after his fine musicianship had earned him the appointment of Professor of Composition in the Petrograd Conservatoire, he carried on its duties for some time without

- All Souls' Day Lassen
- BAND
Three Dances ('Tom Jones') German
Morris Dance; Gavotte; Jig

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

- 9.15 Mr. VERNON BARTLETT: 'The Way of the World'

- 9.30 Local Announcements; (Daventry only) Shipping Forecast

- 9.35 Vaudeville
(See centre of page.)

- 10.45-12.0 DANCE MUSIC
JACK PAYNE and the B.B.C.
DANCE ORCHESTRA
LESLIE SARONY
(Comedian)

(Thursday's Programmes continued on page 140.)

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THE BAND OF H.M. ROYAL HORSE GUARDS
(The Blues)
(By permission of Lieut.-Col. Lord A. R. INNES-KERR, D.S.O.)
Conducted by Lieut. W. J. DUNN, M.C.
From the Central Bandstand
North-East Coast Exhibition
Newcastle Programme relayed from Daventry
- 5.15 **The Children's Hour**
- 5.57 Weather Forecast for Farmers
- 6.0 Musical Interlude
- 6.15 *S.B. from London*
- 6.30 **CHRISTIAN BLACK (Mezzo-Soprano)**
Johnny, my Dear *arr. Lyall Phillips*
Little Rose of Love *Dorothy Forester*
Where the Brooklet Ripples..... } *Wm. G. James*
Put a Dancing Song }
Homeward to You } *Eric Coates*
Bird Songs at Eventide..... }
- 6.45 *S.B. from London*
- 7.45 **STUART ROSS AND JOE SARGENT**
(Singing in Harmony)
- 8.0 *S.B. from Aberdeen*
- 9.0 *S.B. from London*
- 9.30 Scottish News Bulletin
- 9.35-12.0 *S.B. from London*

Programmes of the Scottish Relay Stations:

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- 11.0-12.0 Gramophone Records
S.B. from Glasgow
- 4.0 Newcastle Programme relayed from Daventry (*See Glasgow*)
- 5.15 *S.B. from Glasgow*
- 6.15 *S.B. from London*
- 6.30 **CHRISTIAN BLACK (Mezzo-Soprano)**
S.B. from Glasgow
- 6.45 *S.B. from London*
- 7.45 **A MILITARY BAND CONCERT**
S.B. from London
GLADYS RIPLEY (*Contralto*)
MILDRED DILLING (*Harp*)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
- 9.0 *S.B. from London*
- 9.30 Scottish News Bulletin
S.B. from Glasgow
- 9.35 **Vaudeville**
S.B. from London
- 10.45-12.0 **DANCE MUSIC**
S.B. from London

THURSDAY, JULY 25
SCOTTISH STATIONS.
ABERDEEN

2BD 995 kc/s. (301.5 m.)

8.0
A CONCERT FROM THE STUDIO

- 11.0-12.0 Programme relayed from Daventry
- 4.0 Fishing News Bulletin
- 4.5 **An Afternoon Concert**
ALEXA KNOX (*Contralto*)
THE STATION OCTET
OCTET
Fantasia, 'Tannhäuser' *Wagner*
- 4.15 ALEXA KNOX
The Reason *del Rio*
Requiem *Sydney Home*
Snowflakes *Coven*
Here in the quiet hills *Gerald Carne*
- 4.25 OCTET
Suite, 'A Doll's House' *Engelman*
Three Dances ('Nell Gwyn') *German*
- 4.45 ALEXA KNOX
Herding Song } *arr. Lawson*
Turn ye to me }
Skye Fishers' Song
arr. Kennedy-Fraser
Leezie Lindsay
arr. Lawson
- 4.55 OCTET
Selection, 'From the Highlands' *Langley*
- 5.15 **The Children's Hour**
Flower Legends and Songs
'Why the Convolvulus Twines' and other Stories of Flowers
Songs of the Flowers, by CECIL AUSTIN
Blether and Bother decide to grow Antirrhinum
- 5.55 Fishing News Bulletin
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 7.45 **STUART ROSS AND JOE SARGENT**
(Singing in Harmony)

The scene of 'The Jewel Song' is the garden of Margaret's house. Siebel, Margaret's youthful admirer, has left a little posy of flowers on her doorstep, and then Faust has come in with Mephistopheles, and Faust has sung his beautiful meditation on the place where his beloved dwells, Mephistopheles, whom he had bidden to leave him alone, has returned, bringing a handsome casket of jewels and an elaborate bouquet with which he replaces Siebel's simple posy, and the two withdraw. Margaret comes in through the wicket gate, and, dreaming of the handsome stranger who had spoken to her, she sits at her spinning-wheel and sings the simple old ballad of the King of Thule, interrupting it by thoughts of the unknown gallant. Then, as she is about to enter her house, she finds the casket of jewels and, hesitatingly at first, opens it. Though she cannot be sure that a gift so costly can really be

meant for her, she decks herself out with the gems, and then, admiring her reflection in the handglass which is in the casket, breaks into the brilliant Jewel Song. Its striking effect is always enhanced by its contrast with the simplicity of the ballad which she has just sung, and something of the success of the brilliant air, when well sung, depends, too, on the fact that it is almost the first time in the Opera that a solo soprano voice has been heard.



From a wood engraving by E. Fitch English
LEGENDS OF THE FLOWERS
will be told in the Children's Hour from Aberdeen this afternoon.

- 8.0 **An Octet Concert**
MARGARET EMSLIE (*Mezzo-Soprano*)
THE STATION OCTET
Overture, 'Raymond' *Ambroise Thomas*
THOMAS, although known almost wholly now by *Mignon*, was the composer of at least twenty operas and full-sized ballets which enjoyed great popularity in the second half of last century. In his own day, indeed, he was easily the most popular of composers for the Paris stage. The latter part of his life was spent, however, in teaching, as head of the famous Paris Conservatoire, a post which he held for twenty-five years. It was the success of his opera *Hamlet*, following on *Mignon*, which won him that distinction, and to *Mignon* he owed also the award of the Grand Cross of the Legion of Honour which was given to him on the occasion of its thousandth performance.
The opera *Raymond*, of which only the Overture is now played, although that is well known and popular, appeared in 1851.
- 8.10 MARGARET EMSLIE with Octet Accompaniment
The Jewel Song ('Faust') *Gounod, arr. Chignell*
Rose, softly blooming *Spoer*

- 8.22 OCTET
Idyll, 'Evening Breeze' *Langley*
Liebestraum (Love's Dream) *Von Blon*
Dance of the Tumblers *Rimsky-Korsakov*
- 8.35 MARGARET EMSLIE
I attempt from love's sickness to fly .. *Purcell*
Butterfly Wings *Phillips*
Bird Songs at Eventide *Eric Coates*
Sing merrily today *Phillips*
- 8.43 OCTET
Burns Suite *W. B. Moonie*
- 9.0 *S.B. from London*
- 9.30 *S.B. from Glasgow*
- 9.35-12.0 *S.B. from London*

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THURSDAY, JULY 25

NORTHERN IRELAND

BELFAST

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7.45

THE STATION

MILITARY

BAND

- 3.30 A RELIGIOUS SERVICE
- 3.45 'Life in Foreign Lands'—VII
- 4.0 Light Concert Music

ORCHESTRA

Suite, 'Vasantasena' *Halvorsen*
 Vorspiel (Prelude); Prelude Bajadesentanz;
 Hymne au Brahma; Stilleban Tanz a
 Bacchante

4.25 Miniature Suite, No. 1 *Bebikoe*
 Berceuse; La Revue; Moment Triste;
 Tarantelle

4.40 VICTORIA GORDON (Contralto)
 I love you *Beethoven*
 Lie there, my lute *MacCunn*
 Spring Sorrow *Ireland*
 In Haven *Elgar*

4.52 PAULINE BARKER (Harp)

Marguerite douleur-
 euse au rouet (Un-
 happy Margaret
 at her Spinning
 Wheel) *Zabel*
 Op. 28
 Warum? (Why?),
 Op. 28
 Am Springbrunnen
 (At the Foun-
 tain) Op. 23

5.5 ORCHESTRA

Sarabande, Andante, and
 Bourree for String Or-
 chestra
Bach, arr. Buchrich

5.15 The Children's Hour

6.0 Gramophone Records

6.15 S.B. from London

6.30 Dedication Ceremony
 of the
 Bells of St. Columb's
 Cathedral

Relayed from Londonderry
 Procher, The Most Rev.
 Dr. CHAS. F. D'ARCY, Arch-
 bishop of Armagh and
 Primate of All Ireland

This famous peal of bells is, so far as can be ascertained, the oldest in Ireland. The newest bell was given by the citizens of Londonderry in 1671. Five were the gift of King Charles I in 1638. The remaining two were given by the Honourable the Irish Society, one in 1639 and the other 'recast for Londonderry steeple' in 1614, and are actually older than the Cathedral itself. They were not, however, correctly tuned, and attempts made since have not proved satisfactory. In recent years great advances have been made in the casting and harmonic tuning of bells. The Derry bells have recently gone through this new process, and the reconditioned peal will be formally dedicated by the Primate at this evening's ceremony. At the close of the service a team of ringers from St. Patrick's Cathedral, Dublin, will give an exhibition peal.

7.45 A MILITARY BAND CONCERT

TONI FARRELL (*Songs at the Piano*)
 THE STATION MILITARY BAND
 Conducted by E. GODFREY BROWN

BAND

March, 'Entry of the Boyards' *Halvorsen*
 Overture, 'A Life for the Czar' *Glinka*
 Welsh Rhapsody *German*

Russian music has formed so large a share of the concert programmes of the whole world for the

past two generations, that it is difficult to realize how recent a growth it is. But, except for folk music, in which it always was specially rich, Russia had no music of its own, broadly speaking, until Glinka founded the national school which has since given us so much that we value and enjoy.

A Life for the Czar, his first opera, which was also the first real Russian opera, was produced in 1836 and was an immediate success, the vigour and freshness of its music and the strongly national appeal of the story alike winning popularity and affection. It immediately made it clear that a new Russian school of music had been born. The story is on a patriotic subject, dealing with a revolt by the people against their sovereign, which is eventually overcome.

Or Sir Edward German's purely orchestral music, this *Welsh Rhapsody* is easily the best known.



THE BELLS OF ST. COLUMB'S,

Londonderry, claimed to be the oldest peal in Ireland, which were recently recast and rehung, will be dedicated by the Archbishop of Armagh this evening at 6.30. The dedication ceremony, and the exhibition peal following it, will be broadcast from Belfast.

Specially composed for the Cardiff Festival of 1904 and produced there, it has ever since figured constantly in programmes wherever the best British music is played. It is built up on four traditional Welsh tunes; the opening section is based on 'Loudly proclaim.' The second part, corresponding to the Scherzo movement of a symphony, is vivacious and merry, in 6-8 rhythm, on the tune 'Hunting the Hare.' A slow section comes next, founded on that beautiful old tune 'David of the White Rock.' The last section is a stirring exposition of the fine march, 'The Men of Harlech.'

8.15 TONI FARRELL
 Will Entertain

8.27 BAND

Suite, 'The Pixies' *Dunhill*
 The Procession; Moonbeam Party; Gnomes' Dance; In the Heart of the Forest; Galopade

8.44 TONI FARRELL
 Will Entertain

8.56 BAND

March, 'On the Quarter Deck' *Alford*

9.0-12.0 S.B. from London (9.30 Regional News)

(Thursday's Programme continued on page 142.)

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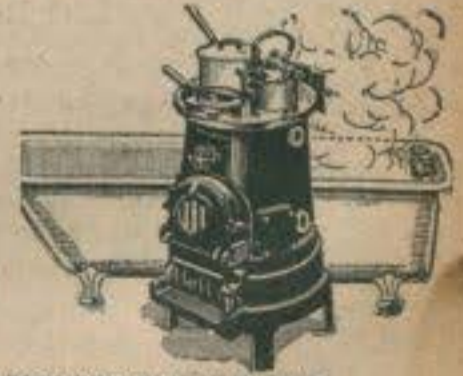
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Thursday's Programmes continued (July 25)

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3.0 A Symphony Concert

Relayed from the Pavilion, Bournemouth
No. IX of the Summer Season

THE Bournemouth MUNICIPAL AUGMENTED
ORCHESTRA

Conducted by SIR DAN GODFREY

- Overture, 'The Wasps' Vaughan Williams
- Suite, 'Mother Goose' Ravel
- Pavane of the Sleeping Beauty; Hop o' My
Thumb; Laidronnette, Empress of the
Pagodas; Conversations of Beauty and the
Beast; The Fairy Garden
- Violin Concerto in G Minor Max Bruch
- Vorspiel (Prelude); Adagio; Finale
(Soloist, WALTER SCOTT)
- Symphony No. 2, in B Minor Borodin
- Allegro; Scherzo; Prestissimo; Andante;
Finale, Allegro

4.30 Organ Music

Relayed from Lozells Picture House
(From Birmingham)

- Fantasy Selection Sude
- Entr'acte, 'Under the Trees' Hope

MARGARET COLLIER (Soprano)

- Bird with a Broken Wing Gosson
- The Swallows Cowen

ORGAN

- Romantic Waltz Heinecke
- Tango, 'Argentino Amor' Don Carlos
- Large Handel

MARGARET COLLIER

- Charming Chloe German
- Waltz Song ('Tom Jones')

ORGAN

- March, 'Old Comrades' Teike

5.30 The Children's Hour

(From Birmingham)

- 'The Enchanted Island'—an Adventure Play by
MARY RICHARDS
- Songs by MARJORIE PALMER (Soprano)
- JAMES DONOVAN (Saxophone)

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

6.30 Organ Music

Played by DR. HAROLD RHODES
Relayed from Coventry Cathedral

- Prelude (Sonata in E Flat Minor) Rheinberger
- Choral Prelude, 'Mortify us by Thy
Grace' Bach
- Fugue in D Minor ('The Giant')
- Fantasia in E Wolstenholme
- Prelude, 'How sweet the Name'
Handel, arr. Darke
- Bridal March, 'The Birds' Parry

7.0 DANCE MUSIC

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

7.45 A Light Symphony Concert

S.B. from Manchester

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

- 'Occasional' Overture Handel
- ARTHUR CATTERHALL (Violin) and Orchestra
- Concerto No. 2, in D Mozart
- Allegro moderato; Andante; Rondeau,
Allegro

ORCHESTRA

- Fourth Symphony ('The Italian') in A
Mendelssohn
- Allegro vivace; Andante con moto; Con
moto moderato; Saltarello (Presto)

9.0 A CONCERT

JEAN NOLAN (Soprano)

THE OLOF SEXTET

- Selection, 'La Boutique Fantasque' (The Fan-
tastic Toyshop) Rossini, arr. Respighi
- Albumblatt (Album Leaf) Wagner

JEAN NOLAN

- A Faded Flower Grieg
- The Cuckoo Clock Grant, arr. Schaffer
- Child's Prayer at Bed-time Moussorgsky

SEXTET

- Suite of Three Pieces Edward Vidal
- The Dancer; The Story; The Brook and the
Bird

JEAN NOLAN

- O Men from the Fields Hughes
- The Terrible Robber Men
- Open the door softly arr. Hughes
- The Next Market Day

SEXTET

- La Fringante Fiocco, arr. O'Neill
- Serenade Borodin, transcribed John Foulds
- Bourée Bach, arr. Woodhouse
- Fantasia Impromptu Chopin, arr. Mulder
(Solo Piano, SIDNEY CROOK)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.15-11.15 DANCE MUSIC

THE CAFE DE PARIS BLUE LYRES BAND, relayed
from the CAFE DE PARIS

Other Stations.

5NO NEWCASTLE. 1,140 kc/s. (261.3 m.)

12.0-1.0.—Gramophone Records. 2.0.—London Programme relayed from Daventry. 4.0.—Band of H.M. Royal Horse Guards (The Blues) (By permission of Lieut.-Col. Lord A. R. Innes-Ker, D.S.O.), conducted by Lieut. W. J. Dunn, M.C. From the Central Bandstand, North-East Coast Exhibition. Relayed to London and Daventry. 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—Market Prices for Farmers. 6.35.—S.B. from London. 7.45.—Robert Strangeways (Baritone), Willie Walker (Clarinet), Light Orchestra, conducted by Olive Tomlinson Orchestra: Overture, 'La Princesse Jaane' (Saint-Saëns); Shepherd's Boy (P. Grainger); Robert Strangeways and Orchestra: Torsador Song ('Carmin') (Brett); 8.0.—High Tension, a Radio Play by W. Huntley Adams. 8.35.—Orchestra: Danse des Bacchantes ('Phénon et Bacchis') (Gounod); Meditation ('Thais') (Massenet). (Violin Solo, Fred Mayall). Willie Walker and Orchestra: Concerto No. 1 (First and Third Movements) (Weber); Robert Strangeways and Orchestra: When the King went forth to War (Koenigsmann); King Charles (M. Valerie White), Orchestra: 'Noël' Waltz (Delibes). 9.0-12.0.—S.B. from London.

5WA CARDIFF. 968 kc/s. (309.9 m.)

3.0.—London Programme relayed from Daventry. 3.45.—Mr. Richard Barron: 'Some Patriotic Poems.' 4.0.—S.B. from Swansea. 4.45.—Bobby's String Orchestra, from Bobby's Cafe, Clifton, Bristol. 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—Market Prices for Farmers. 6.35.—S.B. from London. 9.30.—West Regional News. 9.35-12.0.—S.B. from London.

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

12.0-1.0.—A Ballad Concert. S.B. from Sheffield. Ernest Renshaw (Pianoforte). The Empire Cinema Four. Tom Hopkinson (Mouth-organ Soloist). 3.45.—Miss Phyllis Bentley: 'Holiday Reading—III, Wet Days.' S.B. from Leeds. 4.0.—S.B. from Newcastle. 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—Market Prices for North of England Farmers. 6.45.—S.B. from London. 7.45.—A Light Symphony Concert. Relayed to Daventry Experimental. The Northern Wireless Orchestra, conducted by T. H. Morrison: Occasional Overture (Handel). Arthur Catterhall (Violin) and Orchestra: Concerto No. 2, in D (Mozart). Orchestra: Fourth Symphony ('The Italian'), in A (Mendelssohn). 9.0-12.0.—S.B. from London.

This Week's Epilogue

'GOODNESS'

- Hymn, 'O Thou who makest souls to shine'
Romans xii, 9-21
- Hymn, 'Sun of my Soul, Thou Saviour dear'
Psalm 23-6



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a reality

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A CONCERT FROM QUEEN'S UNIVERSITY.

A Novel Test in Ulster School of Music Relay—What Happened in Portrush—Music in the Kitchen—Negro Melodies—Revue in Review—Band Concerts in the Studio.

The Right Amount of Echo.

A CORRESPONDENT inquires why the quality of outside broadcasts varies; the reason is that the sources from which these outside broadcasts come vary greatly in their acoustic properties. Some transmissions might almost be said to be made by the hall from which they come. Some persons are firmly convinced that the success of Sandler's Sunday evening concerts, which used to come from Eastbourne, was in great part due to the peculiar properties of the hall from which they were relayed. One of the most successful D.B. points—as the technicians say—which the Belfast Studio has at its command is the Great Hall, Queen's University. A large amount of wood is used in the construction of the Hall and this appears to give just the right amount of echo. When the Belfast Symphony Orchestra gives one of its concerts there on Tuesday, July 30, listeners will be able to judge for themselves. The Concert on this occasion is being given in connection with the Ulster Summer School of Music. Arnold Trowell, the famous cellist, long a favourite in Ulster, will play the Saint-Saëns *Concerto in A Minor*, the shorter and simpler of Saint-Saëns' two concertos for cello and orchestra.

Summer Schools—and some are not.

THE Ulster Summer School of Music is a worthy project. It is organized yearly by Captain Corrin in conjunction with the Ministry of Education. Captain Corrin's association, both with the Ministry and the B.B.C., needs no elaboration. The Summer School has taken the premises of the Rockport School for its activities, as was the case last year, to accommodate the two hundred pupils—or should one say patrons? These Summer Schools always intrigue me. All over the country small collections of earnest young men and women meet together in the hottest part of the year to discuss Beethoven. Which displays great zeal, does it not?

On the Out' Side-Car.

THERE is no artist who has a firmer place in the affections and the hearts of Ulster listeners than old Mat Muleaghey, the Besom Man from County Tyrone. His slow charm of manner and pawky humour appeal not only to Tyrone listeners—or should one say Tyrannese?—but to every inhabitant in the Six Counties. Now Mat has disclosed himself in a new rôle. In the past he has written and arranged many good shows, but he never before committed the indiscretion of a full length work, and at last he has succumbed. *'On the Out' Side-Car*, specially written for broadcasting by Mat Muleaghey, will be performed in the Belfast Studio at 9.35 p.m. on Friday, August 2. The scene is laid in Portrush, whither many turn their steps in the summer season. Amongst them are Mat Muleaghey and one Cornelius Hooper, of 'Lil' old New York.' No one should miss the opportunity of eavesdropping on this pair and their dialects, kissing and co-mingling on the steps of the Portrush boarding-house.

A Merry Old Soul.

JOKES in music are comparatively rare (there is no need to write and remind me of Mozart's pallid jest; it never strikes me as being really funny). One of the few musical quips that really does amuse me is the *March of the Kitchen Utensils*, by Vaughan Williams, which is scheduled for an afternoon programme on Wednesday, July 31, together with the same composer's ballet, *Old King Cole*. The 'Kitchen Utensils' piece comes from a Suite, *The Wasps*, founded on his incidental music written for the Cambridge production of Aristophanes' play of the same name in 1909. Vaughan Williams seems to have a failing for merry old souls; for Aristophanes certainly falls into this category. The dramatist seems to be coming slightly into his own again, for I see there is an American project afoot to refurbish his *Birds*

Post-Prandial Pot-Pourri.

EARNEST students of radio revues may have noticed in the last year or so many changes in this particular form of entertainment. Early radio revues, in what one might term the 'soap box days' of the B.B.C., were built on a simple formula of sketch—song—sketch—duet, etc., but now things have become more subtle. An apology of a plot now occasionally shows itself in radio revue, although no one apologizes for it. The musical numbers are introduced with more low cunning than of yore and even the conventions of the red-nosed comedian have in part been broken down. Anyone who wishes to continue his study of this phenomena will have an opportunity of indulging his taste on Monday, July 29, when *Cabaradio*, a Post-Prandial Pot-Pourri, will be performed in the Belfast Studio. The cast includes Harold Clemence, Jean Allistone, and John Roche. The book and some of the music has been written by Charles Brewer.

Sounding Brass.

FODEN'S Brass Quartet is performing in the studio on Thursday, August 1. Exactly what a brass quartet is has always been rather a mystery to me, but I hear on excellent authority that these four Lancashire lads perform prodigies on their brazen instruments. On this particular occasion they will be supported by Wallace Cunningham, the ventriloquist and entertainer. 'Fodens' is a firm which believes in encouraging its employees to take an interest in music. They have one of the finest brass bands in the country (the Quartet consists of its four crack players) and also a Male Voice Choir. Others may boast of cricket pavilions, playing fields, motor bicycles or pet rabbits; but 'Fodens' pin their faith to the brass band. Another firm which caters for its workers in the same way is Harland and Wolff.



QUEEN'S UNIVERSITY, BELFAST.

A picturesque glimpse of one of the most famous homes of learning in Ireland. A concert will be relayed from the Great Hall of the University, on Tuesday, July 30.

and make it into a modern play with expressionist sets. The locale has been changed from Athenian 'Cloud Cuckoo Land' to 'Cloudville, U.S.'

Things Negroid.

ONE can hardly pick up a day's programme nowadays without finding embedded somewhere in it a negro spiritual or a plantation song. There is a case in point in the afternoon on Monday, July 29, when three Negro Melodies, collected by Coleridge-Taylor, will be played. How the vogue for things negroid started I do not quite know. I think Edna Thomas had something to do with it, and it is certain that there were 'all-black' dance bands and revue companies in Paris long before the virus attacked this country. In England *Blackbirds* and Layton and Johnston helped on the vogue which reached its culminating point with *Porgy*. It may be that the fashion of admiring everything connected with the negroes is on the wane. *Porgy* was not a success, though *All God's Chillun* may reverse the verdict. Whatever may be the fashion of the moment, negro spirituals, sung as they should be sung, are very beautiful things.

Pitched Low.

WHEN there was so much discussion about the change of pitch for Army bands the Queen's Island Military Band found itself in a happy position. It could boast, and as far as I remember, did, that it was one of the few military bands in the United Kingdom which used the low pitch to which it is proposed to translate all military bands. The band has been in existence for seven years and has never deviated from this pitch except, one supposes, occasionally at rehearsals. The conductor, Mr. George Dean, one time bandmaster of the 1st Norfolk Regiment, is bringing the band to the Belfast Studio on Saturday, August 3, at 7.30 p.m., when they will play a popular programme, supported by James Newell (baritone).

'ULSTERMAN.'

'The Chiel's' Notes on forthcoming programmes from Scottish Stations will be found on page 112.

7.45
(*Daventry only*)
**A PROGRAMME
FROM THE
'FLYING FOX'**

FRIDAY, JULY 26
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

9.35
**SOUTH
AFRICAN
PROGRAMME**

- 10.15 a.m. **THE DAILY SERVICE**
- 10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH ;
WEATHER FORECAST**
- 10.45 'Menus and Recipes'
- 11.0 (*Daventry only*) **Gramophone Records**
- 12.0 **A Sonata Recital**
SIDNEY CROOK (*Pianoforte*)
VICTOR OLOF (*Violin*)
Sonata in E Minor, Op. 82 Elgar
- 12.30 **Organ Music**
Played by
ALLAN W. BUNNEY, F.R.C.O.,
Organist and Director of the
Choir,
Christ Church, Hampstead
Relayed from St. Mary-le-Bow
Prelude and Fugue in G Parry
Chant de May Jongen
Andante Maestoso from 4th
Organ Concerto (1st Set)
Handel
Finale Lemmens
- 1.0-2.0 **A Recital of Gramophone
Records**
by CHRISTOPHER STONE
- 4.0 MARGARETA HARVEY-
SAMUEL (*Pianoforte*)
Bacchante Chopin
Variations on a German Air
Chopin, arr. Friedemann
- 4.15 **LIGHT MUSIC**
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel
- 5.15 **THE CHILDREN'S HOUR**
My Programme
by
DAME EDITH LYTTTELTON
- 6.0 Miss PROENE REDINGTON:
'Some Suggestions for Curry-making'
- 6.15 'The First News'
TIME SIGNAL, GREENWICH ; WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN
- 6.30 Ministry of Agriculture Fortnightly Bulletin
- 6.45 **THE FOUNDATIONS OF MUSIC**
PIANOFORTE DUETS by
BEETHOVEN, BRAHMS, AND SCHUMANN
Played by
VICTOR HELY-HUTCHINSON and LESLIE HEWARD
- 7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'
- 7.15 Musical Interlude
- 7.25 Mr. CLINTON BADDELEY: 'The Making of
an Encyclopedia'
- 7.45 **A CONCERT**
VIVIEN LANBELET (*Soprano*)
FOSTER RICHARDSON (*Bass*)
THE GERSHOM PARKINGTON QUINTET
QUINTET
Two Shakespearean Sketches.... Norman O'Neill
Lullaby Cyril Scott
VIVIEN LANBELET
My Lady of Dreams Kathleen Lucas
I know where I'm goin' arr. Hughes
Remembrance Keel
QUINTET
Selection, 'Cavalleria Rusticana' .. Mascagni

- FOSTER RICHARDSON
If thou wert blind Noel Johnson
Friend o' Mine Sanderson
VIVIEN LANBELET
Beauty }
Sing a Song of Spring-time .. } Vivien Lanbelet
Chestnut Trees in Summer }
Youth Warlock
QUINTET
En Badinant (In playful mood)... }
Pavane } D'Ambronio
Canzonetta }
- FOSTER RICHARDSON
Noah Helen Alston
She is far from the Land Lambert
When dull care Lane Wilson

- 9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
- 9.15 Sir RICHARD PAGET: 'What Talking
Really is'
- 9.30 Local Announcements: (*Daventry only*) Ship-
ping Forecast and Fat Stock Prices

9.35 **South African Programme**
Music written in Capetown in the Last Ten
Years

- NOEL EADIE (*Soprano*)
THE WIRELESS SYMPHONY
ORCHESTRA
Conducted by LESLIE HEWARD
ORCHESTRA
Three Fugal Fancies
Victor Hely-Hutchinson
NOEL EADIE
Two Children's Songs
(with Pianoforte)
(a) The Cow (R. L. Stevenson)
(b) Lullaby (Law-
rence Alma Tadema) Leslie Heward
Two Little Chinese
Songs (with Orch.)
(a) The Little Lady
of Ch'ing His ..
(b) Plucking the
Rushes.....
ORCHESTRA
A South African Symphony
W. H. Bell
Lento — Allegro; Allegro
Scherzo; Adagio; Allegro
Energico



THE WIRELESS SYMPHONY ORCHESTRA
will broadcast a concert from the studio tonight. Inset above are Leslie Heward,
who conducts the Orchestra, and Noel Eadie, who will sing.

THE composer of this Symphony was born at St. Albans in 1873. Winning a scholarship at the Royal Academy of Music, London, he was for a time a Professor of Harmony there, but gave that up to become Director of the South African College of Music at Cape Town. He was appointed to the newly-formed chair of music in the University of Cape Town in 1918, and later became Dean of its Faculty of Music.

His later orchestral works are often played by the Cape Town Municipal Orchestra. Most of his earlier works were produced in England, and he conducted at the St. Albans Pageant in 1907 (for which he composed the music), and in 1911 at the Festival of Empire.

- NOEL EADIE
Songs Colin Taylor
- ORCHESTRA
South African Patrol—'Afrikaans Piknik-
hebjes'..... Leslie Heward
(A Frivolous Medley of Afrikaans Folk Tunes)

- 10.45 **SURPRISE ITEM**
- 11.0-12.0 **DANCE MUSIC**
JAY WHIDDEN'S BAND from the CARLTON HOTEL

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

- QUINTET
Orientale Cui
Waltz Marshall Grauel
Idylle Elgar

7.45 (*Daventry only*)
BRISTOL'S NAVAL NIGHT

On Board H.M. Drill Ship 'FLYING FOX'
At Bristol
(S.B. from Cardiff)

Bristol's story of ships and sailors that helped to make England mistress of the Seas will be told by Captain Cogan, R.N.V.R., within a stone's throw of the spot from whence the famous *Saucy Arctusa* was launched.

- Old Naval Songs by Bristol Vocalists
DENNIS NOBLE (*Baritone*)
ROBERT COLE (*Tenor*)
HERBERT POWELL (*Baritone*)

Choruses by Old Bluejackets, Royal Marines and Members of the R.N.V.R.

The bugle and pipe calls of the Royal Navy will be explained by a Naval Officer and exemplified by men of the Bristol Division, R.N.V.R.

The Lord Mayor of Bristol will preside, supported by the Sheriff of Bristol, and Chief Naval Officers of the District.

FRIDAY, JULY 6
SCOTTISH STATIONS
GLASGOW

5SC 752 kc/s. (398.9 m.)

7.45
'DOON THE WATTER'

3.45 **DANCE MUSIC**
by Charles Watson's Orchestra
From the Playhouse Ballroom

4.0 **A Concert of Light Music**
THE STATION TRIO
Suite, 'Russet and Gold'Sanderson
ROBERT F. JOHNSTON (Tenor)
An Evening SongBlumenthal
EleanoreColeridge-Taylor
Just for todayB. E. Seaver
MaushlaMacMurrugh

5.15 **The Children's Hour**
A Stamp Talk by A. KEITH MACDONALD

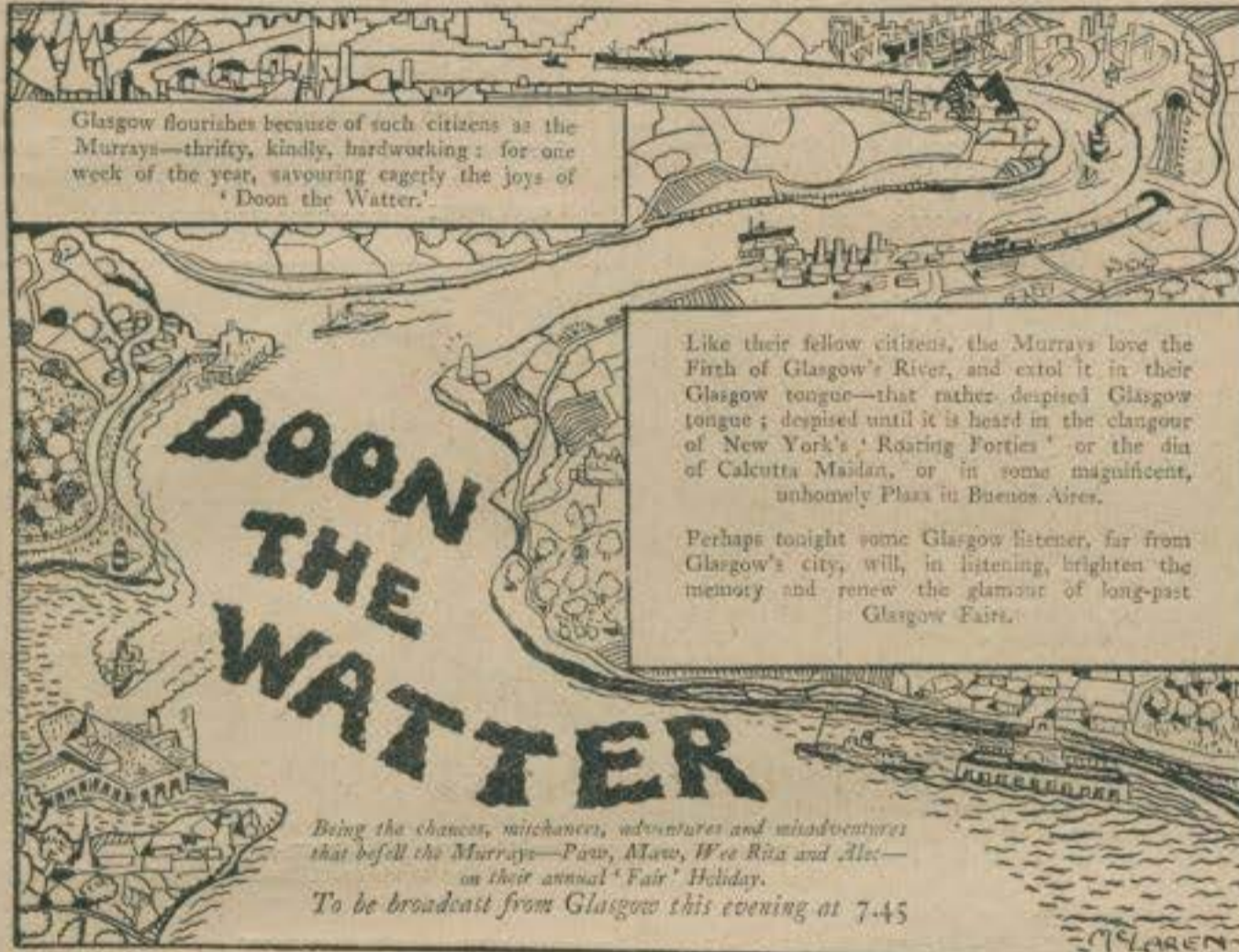
5.57 **Weather Forecast for Farmers**

6.0 **London Programme relayed from Daventry**

6.15 **S.B. from London**

6.30 **Scottish Market Prices for Farmers**

6.40 **Musical Interlude**



Trio
Fantasia, 'Schubertiana'Finck
ROBERT F. JOHNSTON
EchoLord Henry Somerset
Sometimes in my Dreams
The Curtain Fallsd'Hardelot
Wait
Trio
Selection, 'The Mikado'Sullivan

5.0 **Organ Music**
From the New Savoy Picture House

6.45 **S.B. from London**

7.45 **'Doon the Watter'**
Written and Produced by
T. P. MALEY
(See above)

9.0 **S.B. from London**

9.30 **Scottish News Bulletin**

9.35-11.0 **S.B. from London**
(Friday's Programmes continued on page 146.)

Programmes of the Scottish Relay Stations.

DUNDEE and **EDINBURGH**
2DE 1.040 kc/s. (288.5 m.) 2EH

3.45	S.B. from Glasgow	9.30	Scottish News Bulletin S.B. from Glasgow
6.0	London Programme relayed from Daventry	9.35	A South African Programme S.B. from London
6.15	S.B. from London	THE WIRELESS SYMPHONY ORCHESTRA Conducted by LESLIE HEWSON NOEL EADIE (Soprano)	
6.30	S.B. from Glasgow	10.45-11.0	Surprise Item S.B. from London
6.45	S.B. from London		
7.45	'Doon the Watter' S.B. from Glasgow		
9.0	S.B. from London		

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2BD	ABERDEEN.	995 kc/s. (301.5 m.)
4.0	Fishing News Bulletin	
4.5	A Scottish Programme NORMAN H. SMITH (<i>Soprano</i>) THE STATION OCTET Overture, 'The Gathering of the Clans'... <i>Volti</i>	
4.15	NORMAN H. SMITH My Boy Tammy } <i>Traditional</i> There grows a bonnie Brier Bush ... }	
4.22	OCTET Suite, 'Perthshire Echoes' <i>W. B. Moonie</i>	
4.37	NORMAN H. SMITH The Gallant Weaver } <i>Traditional</i> There's nae luck about the hoose ... }	
4.45	OCTET Selection, 'The Thistle' <i>Myddleton</i>	
5.0	MRS. JEANNE HANCOCK, 'A Cheap Tour of Paris and Touraine'	
5.15	The Children's Hour A VARIETY PROGRAMME Introduced by the Farmer's Wife frae Turra; including Fairy Songs by <i>BARRIE WATT</i> , 'Maggie McCarthy's Caelie' (<i>Irvine Grieg</i>), and other Humorous Songs by <i>G. R. HARVEY</i>	
5.55	Fishing News Bulletin	
6.0	Gramophone Records	
6.15	S.B. from London	
6.30	S.B. from Glasgow	
6.45	S.B. from London	
7.45	S.B. from Glasgow	
9.0	S.B. from London	
9.30	S.B. from Glasgow	
9.35-11.0	S.B. from London	

FRIDAY, JULY 26 NORTHERN IRELAND BELFAST

2BE 1,238 kc/s. (242.3 m.)

7-45 A SYMPHONY CONCERT

12.0	Gramophone Records
12.30-1.0	A Concert THE RADIO QUARTET Selections: 'Mister Cinders' <i>Ellis and Myers</i> 'The Student Prince' <i>Romberg</i> 'Peggy Ann' <i>Rodgers</i>
4.0	DANCE MUSIC JAN RALFINI and his BAND From Caproni's Palais de Danse, Bangor
5.0	OBOE INTERLUDE DAVID JOHN Lento and Gigue <i>Corelli</i> Sonata in C Minor <i>Handel</i> Reverie } <i>Schumann</i> At the Fireside

8.52	Tambourin and Rondeau <i>Rameau, arr. Haddon</i>
9.0	S.B. from London (9.30 Regional News)
9.35	Symphony Concert (Continued) ORCHESTRA A Somerset Rhapsody <i>Hold</i> Menuet des Follets (Dance of Will o' the Wisp) ('Faust') <i>Berlioz</i> Danse des Sylphes .. Marche Hongroise ..
9.57	TATIANA MAKUSHINA Les Berceaux (Cradles) <i>Fauré</i> Mandoline <i>Debussy</i> Cradle Song <i>Arnold Bax</i>

5.15	The Children's Hour
6.0	'Some Suggestions for Curry-making' by Miss PROENE REDIOTOS
6.15	S.B. from London

7-45 A Symphony Concert

TATIANA MAKUSHINA (Soprano)
PHILIP WHITEWAY (Violin)
THE SYMPHONY ORCHESTRA
Conducted by E. GODFREY BROWN
Roumanian Rhapsody, No. 1 in A <i>Enesco</i>



TATIANA MAKUSHINA and PHILIP WHITEWAY are the soloists in the Symphony Concert that will be broadcast from Belfast this evening at 7-45

At this end of Europe we know very little of Roumanian music; that we know anything at all of it is chiefly due to Georges Enesco. Born in 1881, he studied in Paris and in Vienna, but that insight into the more conventional music of Western Europe has not in any way modified his enthusiasm for the folk songs of his own country. In the exploitation of these he is indeed an enthusiast, and little more need be said of this Rhapsody than that it embodies half a dozen native Roumanian airs, presented without much elaboration, but with a skilful use of the orchestra which makes them into a highly successful piece of concert music.

The tunes have some kinship with the Gipsy element familiar to us in Hungarian music; their strongly rhythmic character is none the less clear evidence of their Slav origin.

7.57	TATIANA MAKUSHINA and Orchestra Isolda's Love Death <i>Wagner</i>
8.5	ORCHESTRA Variations upon a Theme of Haydn, ... <i>Brahms</i>
8.22	TATIANA MAKUSHINA Somnernaecht (Summer Night) .. } <i>Erich Wolff</i> Gold'ne Wiegen schwingen (Golden Cradles Rock) .. } Verzagen (Refusal) <i>Brahms</i> Lilac <i>Bachmaninov</i> The Rough Sea <i>Rimsky-Korsakov</i>
8.34	ORCHESTRA Andante and Finale (Concerto in E Minor for Violin and Orchestra) <i>Mendelssohn</i> (Soloist, PHILIP WHITEWAY)

Eldorado <i>Walthew</i>
Spanish Song, 'Pano Marciano' <i>Joaquin Nin</i>

10.10	ORCHESTRA Movements from Lyric Suite, Op. 54 <i>Grieg</i> Shepherd's Boy; Nocturne; March of the Dwarfs
-------	--

THE composer has left it on record that this Suite owes its birth chiefly to Anton Seidl, the conductor, who was the first to arrange the second, third, and fourth numbers for orchestra. These were, however, afterwards entirely altered by the composer himself, and the first number added. Although all four were originally composed as pianoforte music, they are admirably adapted for performance by an orchestra, in which form they gain a new picturesqueness.

The first movement, *A Shepherd Boy*, is a simple melodious piece, rather like a folk song.

In the third movement, *Nocturne*, the violins have an expressive tune, to a syncopated accompaniment by the lower strings, while the woodwinds suggest bird songs.

The last of the four movements, the merry *March of the Dwarfs*, runs about in a way which at once suggests the mischievous little people.

The Battle of Poltava ('Mazepa') <i>Tchaikovsky</i> Overture, 'Zampa' <i>Herold</i>
--

10.45-11.0	S.B. from London
------------	------------------

WORLD-RADIO

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Contains exclusive and authoritative information on Wavelengths and Programme details of all the chief European Broadcasting Stations.

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Programmes for Friday.

5GB DAVENTRY EX. 626 kc/s. (479.2 m.)

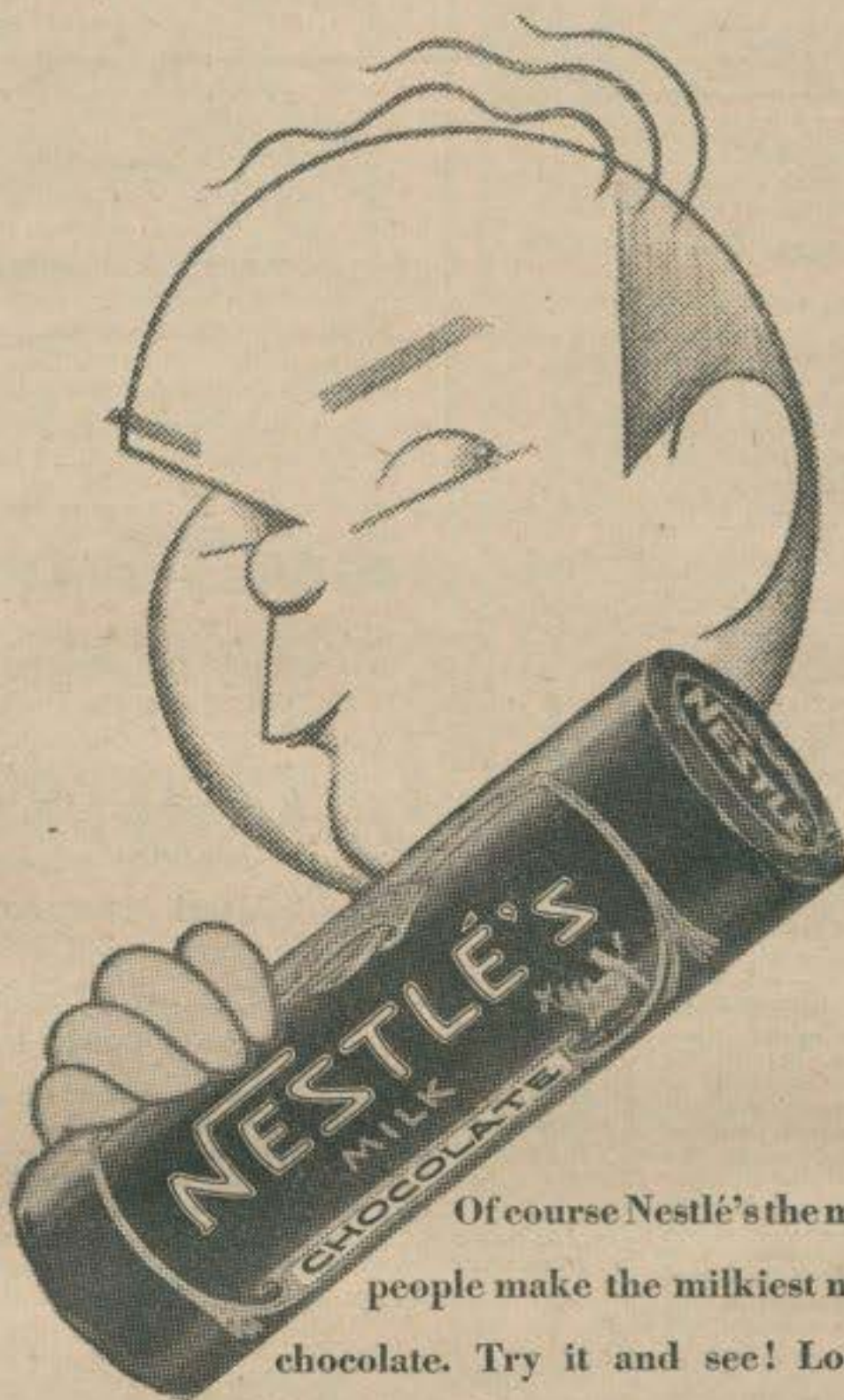
- 4.0 Jack Payne and the B.B.C. Dance Orchestra
- 5.30 The Children's Hour (From Birmingham)
 'Saying and Doing,' and other Verses by N. GURNEY CALLER
 HENRY BENTLEY (Violoncello)
 Jacko will Entertain
 'The Knight of Wolverley,' by ESTELLE STEEL-HARPER
- 6.15 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Light Music (From Birmingham)
 THE HAYDN PIANOFORTE SEXTET
 CLAIRE DAVIS (Soprano)
 HENRY BENTLEY (Violoncello)
- 8.0 'Mrs. Buggins Again Sees it Through'
 Written and Composed by MABEL CONSTANDUROS and STANFORD ROBINSON
 Produced by GORDON McCONNEL
 Scene I
 A Voice: Mrs. Buggins! You're wanted at the B.B.C.
 Mrs. Buggins: 'Ave I got to go now?
 A Voice: I'm afraid you're late as it is
 Mrs. Buggins: Can't I slip into my blue velvet?
 A Voice: They're waiting for you now—
 Mrs. Buggins: Oh, well, it can't be helped, I s'pose—Alfie—if you so much as touch that pail of water while I'm away—I'll—
 Mrs. Buggins: MABEL CONSTANDUROS
 'Er: MICHAEL HOGAN
 'Elpin: OLIVE GROVES
 'And: HAROLD KIMBERLY
 REGINALD PURDELL
 JESSIE TANDY
 THE REVUE CHORUS and ORCHESTRA
 Conducted by STANFORD ROBINSON
- 9.0 DANCE MUSIC
 Jack Payne and the B.B.C. Dance Orchestra
- 10.0 Weather Forecast, Second General News Bulletin
- 10.15 DANCE MUSIC
 TEDDY BROWN'S BAND from CIRO'S CLUB
- 11.0-11.15 JAY WHIDDEN'S BAND from the CARLTON HOTEL

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.5 m.)
 4.15:—Music from Tilley's Blackett Street Restaurant
 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.45:—Stuart Ross and Joe Sargent (Singing in Harmony). 8.0-11.0:—S.B. from London.

5WA CARDIFF. 968 kc/s. (309.9 m.)
 12.0-1.0:—London Programme relayed from Daventry.
 4.0:—London Programme relayed from Daventry. 5.0:—John Stean's Carlton Celebrity Orchestra from the Carlton Restaurant. 5.15:—Children's Hour. 6.0:—Miss Eayit Newbery: 'Tales from Tibetan Folk Lore: A Visit to the Lama King at Mall.' 6.15:—S.B. from London. 7.45:—Bristol's Naval Night. On Board H.M. Drill Ship 'Flying Fox.' At Bristol. Relayed to Daventry (5XX). (See London Programme.) 9.0:—S.B. from London. 9.30:—West Regional News. 9.35-11.0:—S.B. from London.

2ZY MANCHESTER. 797 kc/s. (376.4 m.)
 4.0:—Northern Wireless Orchestra: March, 'Pomp and Circumstance' (Elgar); Petite Suite Moderne (Little Modern Suite) (Rosse). Helena Cello (Entertainer). Orchestra: Selection, 'Rip Van Winkle' (Planquette). H. R. Ashton. Orchestra: Laughing Marionette (Collins); Miniature Suite (Coates). 5.15:—Children's Hour. S.B. from Leeds. 6.0:—'Industrial Gardens'—III. Miss Anne Lamplough 'Gay Window Boxes.' 6.15:—S.B. from London. 7.45:—A Request Performance of 'The King of Zenon.' A Tale of the South Seas by Edwin Lewis. (First Produced in Manchester August 1, 1928.) 9.0-11.0:—S.B. from London.



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7-30
GEORGE
GROSSMITH
AS
MR. FOOTER

SATURDAY, JULY 27

2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

9-35
MABEL
CONSTANDUROS
AS
MRS. BUGGINS



10.15 a.m. THE DAILY SERVICE

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

10.45-11.0 A Talk on Decorations

1.0-2.0 MOSCHETTO AND HIS ORCHESTRA
From the May Fair Hotel

3-30 A CONCERT

GEORGE PIZZEY (Baritone)
ANDREW BROWN'S QUINTET

Selection, 'The Beggar's Opera'
arr. Austin

Three Russian Airs:

- Berceuse (Cradle Song) *Iljinsky*
- Mazurka *Scriabin*
- Barcarolle *Arensky*

3.50 GEORGE PIZZEY

The Devon Maid *Katie Moss*
Oh! my Sweetynge *Harold Samuel*
My song is of the Sturdy North *German*

3.58 QUINTET

- Two Waltzes *Brahms*
- Hungarian Dances: No. 3 in F, and No. 7 in A
- Chant d'Amour (Love Song) *Albeniz*
- Tango *Albeniz*

ISAAC ALBENIZ, beginning his musical career as an infant prodigy pianist, devoted his interest through life chiefly to his own instrument, although his first composition, produced when he was only seven, was a military band piece. After courses of study at Madrid, Brussels, and Leipzig, he toured Europe and America with Rubinstein, and at the age of twenty settled down in his native country as teacher. He soon gave that up, however, and most of his short life—he was only forty-nine when he died in 1909, was spent between Paris and London. Here he was known for a time as a composer of operas, comic and serious, but, though several of these enjoyed temporary successes, none of them has survived.

4.18 GEORGE PIZZEY

- Homeward to you *Eric Coates*
- Flownphort Ferry *Evelyn Sharpe*
- Border Ballad *Coven*

4.24 QUINTET

Serenade in B Flat *Widor*
Cherry Ripe *arr. Cyril Scott*
Selection, 'Rigoletto' *Verdi, arr. Tavan*

4-45

Organ Music

Played by ALEX TAYLOR
Relayed from Davis' Theatre, Croydon

5-15

THE CHILDREN'S HOUR
(S.B. from Manchester)

'At the Court of King Hamodrak'
Songs sung by DORIS GAMBELL and HARRY HOPEWELL
Music by THE SUNSHINE TRIO
LEONARD WOODHOUSE (Siffleur)

5.50

Birthdays

6.0 Musical Interlude

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
PIANOFORTE DUETS by
BEETHOVEN, BRAHMS, and SCHUMANN
Played by
VICTOR HELY-HUTCHINSON and LESLIE HEWARD

7.0 Mr. HARVEY GRACE: 'Next Week's Broadcast Music'

7.45 A MILITARY BAND CONCERT

OLIVE STURGESS (Soprano)
TOM CLARE (Entertainer)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Maritana' *Wallace*
OLIVE STURGESS
Si mes vœux avaient des ailes (If my songs had wings) *Hahn*
Devotion *Richard Strauss*
Modest Love *Hugo Wolf*

BAND

A Miniature Suite *Eric Coates*
Children's Dance: Intermezzo; Scène du Bal

TOM CLARE

(Entertainer at the Piano)

BAND

Selection, 'Lilac Time'
Schubert, arr. Clutsum

OLIVE STURGESS

I love the Moon *Bubens*
Il Bacio (The Kiss) *Arditi*

BAND

Czardas, 'Hungarian Shepherd's Dance' *Gung'l*
The Flight of the Bumble Bee *Rimsky-Korsakov*
March, 'Old Panama' *Kenneth Alford*

UNLIKE the dance tunes of the present day, many of those of a former generation can still be played and enjoyed simply as music, without much thought of the dances for which they were written. The Waltzes of Johann Strauss are among the best examples of such music, and there are many others scarcely less worthy. Joseph Gung'l, at one time schoolmaster, then a soldier, and latterly a famous bandmaster and composer of marches and dance tunes, left some three hundred pieces, almost all full of delightful tunes and vigorous rhythm, many of which still figure from time to time in light and popular programmes. The family tradition was carried on, as it was in the Strauss family; his nephew Johann also composed many popular dance tunes, and, like his uncle, made many successful tours in Europe with them.

8.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. GERALD BARRY: 'The Week in London'

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

9-35 'Mrs. Buggins Again Sees It Through'

A Revue written and composed by
MABEL CONSTANDUROS and STANFORD ROBINSON
Produced by GORDON MCCONNELL
(See centre of page.)

10.35-12.0 DANCE MUSIC

AMBROSE'S BAND from the MAY FAIR HOTEL
(Saturday's Programmes continued on page 151.)

Tonight at 9.35 'Mrs. BUGGINS AGAIN SEES IT THROUGH.'



A revue written and composed by
MABEL CONSTANDUROS
and
STANFORD ROBINSON
Produced by GORDON MCCONNELL

A Voice: Mrs. Buggins! You're wanted at the B.B.C.
Mrs. Buggins: 'Ave I got to go now?
A Voice: I'm afraid you're late as it is.
Mrs. Buggins: Can't I slip into my blue velvet?
A Voice: They're waiting for you now—
Mrs. Buggins: Oh, well, it can't be helped, I s'pose—Alfie—if you so much as touch that pail of water while I'm away—I'll . . .
(Fade out Mrs. Buggins and fade in Opening Chorus)

Cast:

- Mrs. Buggins MABEL CONSTANDUROS
- 'Er MICHAEL HOGAN
- 'Elpin' OLIVE GROVES
- 'Ands' HAROLD KIMBERLEY
- REGINALD PURDELL
- JESSIE TANDY

THE REVUE CHORUS and ORCHESTRA Conducted by STANFORD ROBINSON

7.15 Mr. A. E. LAWTON: An Eye-Witness Account of the Fourth Test Match, England v. South Africa. S.B. from Manchester

7-30 'The Diary of a Nobody'—VI

By the late GEORGE and WEDDON GROSSMITH
Read by
GEORGE GROSSMITH

MEET TEDDY FINSWORTH, AN OLD SCHOOLFELLOW
RESPECTING MR. FINSWORTH'S PICTURES
DINNER AT FRANCHING'S TO MEET MR. HARDFUR HUTTLE

LUPIN IS DISCHARGED

LUPIN LEAVES US

MEET MISS LILIAN POSH

AM SENT FOR BY MR. HARDFUR HUTTLE
IMPORTANT

ONE OF THE HAPPIEST DAYS OF MY LIFE
THE END



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You have until September 16th next to send your ideas, which must be addressed to R. & J. Hill, Ltd., "S" Dept., 175, Shoreditch, London, E.1.

All entries become the absolute property of R. & J. Hill, Ltd., whose Directors will judge them on their merits, and award the prizes. Their decision will be final and the awards will be advertised in this paper on October 25th.

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- APRÈS UN RÊVE—Casals—DA731, 6/ Daventry Ex., Sunday 3.30
- ERL KING—Peter Dawson—C1327, 4/6. Daventry Ex., Sunday 4.30
- SLAVONIC DANCE—Erica Morini—D1397, 6/6. Daventry Ex., Sunday 5.0
- GAVOTTE "MIGNON"—Virtuoso String Quartet—B2784, 3/-. Daventry Ex. Sunday 5.0
- UN DI ALL' AZZURRO SPAZIO "ANDREA CHENIER"—Martinelli—DB1143, 8/6. Daventry Ex., Monday 8.30
- WAND OF YOUTH SUITES (Elgar) London Symphony Orchestra—D1636-38 D1649-50, 8/6 each. Daventry Ex., Monday 9.15
- EGMONT OVERTURE—New Light Symphony Orchestra—C1385, 4/6. London and Daventry, Wednesday 7.45
- ZAPATEADO—Heifetz—DB1048, 8/6. London and Daventry, Wednesday 10.40
- CARMEN—Selection—Massed Bands of Aldershot Command—C1371, 4/6. London, Wednesday 4.30
- IL BACIO—Bori—DA900, 6/-. London, Wednesday 9.30
- OCCASIONAL OVERTURE—Harold Darke—C1464, 4/6. Daventry Ex., Thursday 7.45
- CAVALLERIA RUSTICANA—Selection—Creator's Band—C1540, 4/6. London and Daventry, Friday 8.0
- BERCEUSE (Järnefeldt)—Royal Opera Orchestra, Covent Garden—B2678, 3/-. Daventry Ex., Friday 6.45
- VOI CHE SAPETE? "MARRIAGE OF FIGARO"—Schumann—DB946, 8/6 Daventry Ex., Friday 6.50
- FLORAL DANCE—Peter Dawson—C1313, 4/6. Daventry Ex., Saturday 6.30
- TANGO (Albeniz)—Kreisler—DA1009, 6/-. London, Saturday 4.0
- CLAIR DE LUNE—Dame Nellie Melba—DB989, 8/6. Daventry Ex., Sunday 3.35
- SERENADE (Schubert)—Solon Orchestra—B2768, 3/-. Daventry Ex., Sunday 4.30
- NON SO PIU "MARRIAGE OF FIGARO"—Schumann—DA844, 6/-. Daventry Ex., Friday 6.50
- BARBER OF SEVILLE—Overture—State Orchestra, Berlin—D1294, 6/6. Daventry Ex., Saturday 6.30
- DIE VÖGEL—Schumann—D1411, 6/6. Daventry Ex., Saturday 9.15
- MARIA WIEGENLIED—Gerhardt—DB1030, 8/6. Daventry Ex., Saturday 9.20
- KELTIC LAMENT—Victor Olof Sextet—C1578, 4/6. Daventry Ex., Sunday 3.50

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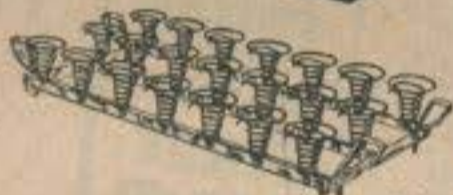
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Saturday's Programmes continued (July 27)

SCOTTISH STATIONS.

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- 11.0-12.0 A RECITAL OF GRAMOPHONE RECORDS
- 3.30 THE NE'ER-DO-WELLS CONCERT PARTY
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ELSIE LEIGH
Song and Dance, 'Nothing But'
ALVA HARVEY and BILLY LYNNE
Comedy Duet, 'Didn't I?'
SYDNEY RONALD (*Baritone*)
Onaway, Awake *Concen*
Three Lightning Sketches by the COMPANY
GLADYS STEPHENS (*Violin*)
Intermezzo, 'Cavalleria Rusticana' *Mascagni*
A Comedy Interlude, 'A Lady's Attraction'
HILDA BELISIA (*Pianoforte*)
Wedding Day *Grieg*
ELSIE LEIGH and IVAN GREY
Dancing Duet, 'My Dancing Boy'
JOAN BEAUCHAMP and SYDNEY RONALD
Vocal Duet, 'You are Love'
ALVA HARVEY
Comedy Song, 'How ashamed I was'
A Burlesque by the COMPANY *Ivan Grey*
- 5.0 JAMES A. GIBSON (*Recitator*)
- 5.15 The Children's Hour
- 5.57 Weather Forecast for Farmers
- 6.0 GEORGE BOYD (*Bass*)
Off to Philadelphia *Haynes*
The Floral Dance *Katie Moss*
Glorious Devon *German*
The Trumpeter *Die*
- 6.15 *S.B. from London*
- 6.30 Mr. STENFORTH LOCKHART: An Eye-Witness account of the Clach to Dunoon Swim
- 6.40 Musical Interlude
- 6.45 *S.B. from London*
- 7.0 Rev. H. F. T. HEATH, 'This Year's Cricket in Scotland' *S.B. from Edinburgh*
- 7.15 Musical Interlude
- 7.30 *S.B. from London*
- 9.30 Scottish News and Sports Bulletins

ABERDEEN.

2BD 995 kc/s. (301.5 m.)

- 9.35-12.0 *S.B. from London*
- 11.0-12.0 Recital of Gramophone Records
- 4.0 A Scottish Half Hour
ELLA GARDNER (*Soprano*)
GEORGE HUTCHISON (*Reciter*)
ELLA GARDNER
My heart is sair *Burns*
Lizzie Lindsay *Traditional*
- 4.4 GEORGE HUTCHISON
Mrs. Thomson Visits her Daughter ... *Wm. Neil*
- 4.13 ELLA GARDNER
The Spinning Wheel *Stella*
Robin Adair *Traditional*
- 4.19 GEORGE HUTCHISON
A Lesson in Singing *W. Grant Stevenson*
- 4.25 ELLA GARDNER
Coming thro' the Rye *Traditional*
O whistle an' I'll come tae ye *Burns*
- 4.30 DANCE MUSIC
From the New Palais de Dance
- 5.15 The Children's Hour
A PROGRAMME FOR BOYS
Story, 'Jungle Thunder,' by Douglas Gordon
'Hints on Sprinting,' by H. M. Abrahams
Songs of the Open Air by HECTOR MONRO
- 6.0 London Programme relayed from Daventry
- 6.15 *S.B. from London*
- 7.0 Rev. H. F. T. HEATH: 'This Year's Cricket in Scotland' *S.B. from Edinburgh*
- 7.15 *S.B. from Glasgow*
- 7.30 *S.B. from London*
- 9.30 *S.B. from Glasgow*
- 9.35-12.0 *S.B. from London*
(Saturday's Programmes continued on page 152.)

Programmes of the Scottish Relay Stations.

DUNDEE 2DE and EDINBURGH. 2EH
1,040kc/s. (288.5m.)

11.0-12.0	Gramophone Records <i>S.B. from Glasgow</i>	7.30	'The Diary of a Nobody'—VI Read by GEORGE GROSSMITH <i>S.B. from London</i>
3.30	The Ne'er-do-Wells Concert Party From the Bandstand, Kelvingrove Park <i>S.B. from Glasgow</i>	7.45	A MILITARY BAND CONCERT <i>S.B. from London</i> OLIVE STURGESS (<i>Soprano</i>) TOM CLARE (<i>Entertainer</i>) THE WIRELESS MILITARY BAND Conducted by B. WALTON O'DONNELL
5.0	<i>S.B. from Glasgow</i>	9.0	<i>S.B. from London</i>
6.15	WEATHER FORECAST, NEWS	9.30	Scottish News and Sports Bulletins <i>S.B. from Glasgow</i>
6.30	<i>S.B. from Glasgow</i>	9.35	Mrs. Buggins Again Sees it Through <i>S.B. from London</i>
6.45	The Foundations of Music <i>S.B. from London</i>	10.35-12.0	DANCE MUSIC From the May Fair Hotel <i>S.B. from London</i>
7.0	Rev. H. F. T. HEATH: 'This Year's Cricket in Scotland' <i>S.B. from Edinburgh</i>		
7.15	Musical Interlude <i>S.B. from Glasgow</i>		

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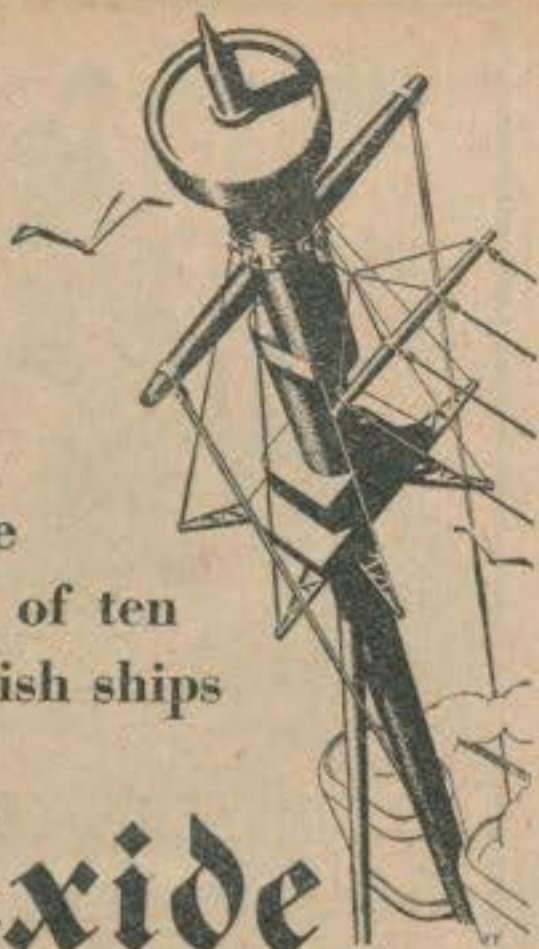
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SATURDAY, JULY 27
NORTHERN IRELAND
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3.30 The Promenade Concert

(Opening Concert, Queen's Hall, August 11, 1928)

ORCHESTRA

Invitation to the Waltz, Op. 85 Weber
Solemn Melody Walford Davies
Prelude, 'L'Après-midi d'un Faune' (A Faun's
Afternoon) Debussy

THIS music of Debussy's is one of the most interesting examples in existence, of the translation into the medium of one art, of a very subtle and elusive work conceived by a sister Muse.

Stéphane Mallarmé, the author of the poem which inspired it, lectured at Oxford a generation ago, on 'La Musique et les Lettres,' making much of the close connection between the two arts. His favourite theory was that in poetry, words must convey an impression as indefinite as that of music. A parallel is furnished by Liszt's contention, that the function of music was, on the other hand, to be in every way as definite in its message as words.

4.15 SAMUEL ADAMS (Baritone)

Song of the Flew Mussorgsky
Hoein' D. Richards
The Pride of Tipperary Lockhead
The Sea Road Hayden Wood

4.27 ORCHESTRA

Hungarian Rhapsody, No. 2 Liszt
Clog Dance, 'Handel in the Strand' ... Grainger

4.45

Organ Music

by GEORGE NEWELL
From the Classic Cinema

5.15

The Children's Hour

6.0

Gramophone Records

6.15

S.B. from London

7.0 Mr. E. GODFREY BROWN: 'Next Week's Music'

7.15 S.B. from Manchester
(See London)

7.30 S.B. from London

7.45 A Light
Orchestral Concert

MARY JOHNSTON (Soprano)
HUGO THOMPSON
(Baritone)

THE ORCHESTRA

Selection, 'Merrie
England' German
Folk Dance, 'Dick o'
Devon' Holliday

8.0 MARY JOHNSTON

A Little Maiden ('Gipsy
Love') Lehar
Alice Blue Gown ('Irene')
Tierney



HUGO THOMPSON, baritone, and MARY JOHNSTON, soprano, sing in the Light Orchestral Concert from Belfast this evening at 7.45.

Debussy's music is as impossible to explain or analyse as Mallarmé's poem: the two really 'mean' the same thing—a vague, dreamy picture of a Faun who wakes in the forest at day-break and tries to recall his experience of yesterday afternoon. He cannot be sure whether nymphs actually came to visit him, white and golden in the sunlight, or whether his memory is no more than a dream, conjured up by the notes of his own flute.

In Debussy's music it is the Flute which begins with a dreamy melody, and clarinet and oboe also have large shares in the work. There is one sweeping theme for strings and winds in combination, but the hint of the poem given above is probably a better guide to an understanding of the piece than anything like a detailed analysis of its tunes.

3.55 Wanderer Fantasy for Pianoforte and
Orchestra, Op. 15 Schubert, arr. Liszt
(Soloist, CLIFTON HELLIWELL)

THERE are frequent instances in music of a composer's special interest in one of his works having induced him to set it in more than one way. The beautiful song on which this Fantasy is based has often been sung to wireless listeners, and Schubert's fondness for it is easy to understand.

In this Fantasy he elaborates the idea of the song—one who wanders alone through the world looking for happiness and reaching the melancholy conclusion that only there, where he himself is not, can happiness be found.

This orchestral arrangement of the Fantasy was made by Liszt in 1856.

Love will find a way ('The Maid of the Mountains') Fraser-Simson
One glimpse of a Face ('The Little Duchess')
Cluam

8.11 ORCHESTRA

Selection, 'The Gondoliers' Sullivan
The Bells of Ouseley Hume

8.28 HUGO THOMPSON

The Yeomen of England ('Merrie England')
German
Love and War ('The Happy Day') Rubens
Yo ho, little girls, yo ho ('The Country Girl')
Monckton

8.40 ORCHESTRA

Bird Songs at Eventide Eric Coates

8.45 MARY JOHNSTON and HUGO THOMPSON

I love you so ('The lady of The Rose')
J. Gilbert
If you were the only Girl in the World
(The Byng Boys) Ayer
April Blossoms ('Wildflower') Youmans
Moon am shuin' ('Topsy and Eva')
Duncan Sisters

8.55 ORCHESTRA

Pastor, 'The Wee Macgregor' Amere

9.0-12.0 S.B. from London (9.30 Regional News; Sports Bulletin)

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Saturday's Programmes continued (July 27)

5GB DAVENTRY EX. 626 kc/s. (479.2 m.)

3.30 Vaudeville
DOROTHY MONKMAN
SCOVELL and WHELAN (Light Duets)
OLLY OAKLEY (Banjo)
PHILIP BROWN'S DOMINGOS DANCE BAND

4.15 A BRASS BAND CONCERT
THE DUNLOP WORKS BAND
Conducted by ARTHUR TOMLINSON
MURIEL SOTHAM (Contralto)

5.30 The Children's Hour
(From Birmingham)
'A Secret from the Flowers,' by Greta Costain
Songs by DAPHNE HICKMAN (Soprano)
OLLY OAKLEY (Banjo)
'Proofing and Prinking,' by Gwendoline Carlier

6.15 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.30 Light Music
(From Birmingham)
PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from the Corporation Street Café Restaurant
Overture, 'The Barber of Seville' Rossini
Waltz, 'Beautiful Spring' Lincke
WILLIAM FRITH (Baritone)
The Floral Dance Katie Moss
ORCHESTRA
Fantasia, 'Manon Lescaut' Puccini
NORRIS STANLEY (Violin)
Slav Dance in E Minor Dvorak, arr. Kreisler
WILLIAM FRITH
The Wheeltapper's Song Wolseley Charles
ORCHESTRA
Selection, 'Rose Marie' Friml

7.30 STUART ROSS AND JOE SARGENT
(Singing in Harmony)

7.45 'Our Mr. Pillicock'
(From Birmingham),
Presents
'The Gentle Shade'
A Radio Illusion
Written by WALTER PITCHFORD
Featuring SIR FRANK BENSON
Characters:
First Announcer
Second Announcer
A Messenger
A Sorcerer
A Lady with Recorders
Musicians
The Shade of William Shakespeare
The Scene is the Announcers' Room an hour before Sunset

8.45 Chamber Music
MIRIAM LICETTE (Soprano); MARJORIE HAYWARD (Violin); REBECCA CLARKE (Viola); ALLEN FORD (Violoncello); LYELL BARBOUR (Pianoforte)
MARJORIE HAYWARD, REBECCA CLARKE, and ALLEN FORD
Trio in G, Op. 9, No. 1 Beethoven
Adagio—Allegro con brio; Adagio ma non tanto e cantabile; Scherzo, Allegro; Presto
MIRIAM LICETTE
Das Lied im Grün (Song amid the green) Schubert
Die Vögel (The Birds)
Maria Wiegenlied (The Virgin's Cradle Song) Max Reger
Bescheidene Liebe (Humble Love) Hugo Wolf
Wer hat dies Liedlein erdacht (Who conceived this little song) Mahler
Du meines Herzens Krönlein (Thou, dear crown of my heart) Strauss
Schlagende Herzen (Beating hearts)

MARJORIE HAYWARD, REBECCA CLARKE, ALLEN FORD and LYELL BARBOUR
Quartet in A, Op. 26 Brahms
Allegro non troppo; Poco adagio
Scherzo, Poco allegro; Finale, Allegro

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 DANCE MUSIC
AMBROSE'S BAND from the MAY FAIR HOTEL

11.15-11.45
Experimental Transmission of Still Pictures by the Fultograph Process.

Other Stations.

5NO NEWCASTLE. 1,146 kc/s. (261.5 m.)
12.0-1.0:—Music from Fenwick's Terrace Tea Rooms. 3.30:—London. 6.15:—The Children's Hour. 6.0:—London. 7.15:—Manchester. 7.30-12.0:—London.

5WA CARDIFF. 966 kc/s. (309.9 m.)
12.0-12.45:—A Popular Concert. Relayed from the National Museum of Wales. National Orchestra of Wales. 3.30:—London. 4.45:—'The Coney Beach Five,' relayed from The Coney Beach Dance Restaurant, Porthcawl. 5.15:—Children's Hour. 6.0:—London. 6.30:—Local Sports Bulletin. 6.35:—London. 7.0:—Mr. W. J. T. Collins: 'A Journalist in America.' 7.15:—Mr. L. E. Williams: Sports Gossip. 7.30:—Stuart Ross and Joe Sargent. (Singing in Harmony.) 7.45:—London. 9.30:—West Regional News and Sports Bulletin. 9.35-12.0:—London.

2ZY MANCHESTER. 797 kc/s. (376.4 m.)
12.0-1.0:—Northern Wireless Orchestra. Clarissa Petreman (Soprano). 3.30:—Northern Wireless Orchestra: Olive McKay (Contralto). Tom Sherlock (Baritone). 5.15:—Children's Hour. 5.50:—Manchester and Regional Birthdays. 6.0:—London. 7.0:—Mr. J. T. Halliday: 'Great Houses of the North—III.' 7.15:—An Eye-Witness Account of to-day's play at Old Trafford, in the Test Match, England v. South Africa. 7.30:—London. 7.45:—Musical Comedy. The Northern Wireless Orchestra. May Tomlinson (Soprano). Franklyn Forrest (Baritone). 9.0-12.0:—London.

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*Home, Health, and Garden.***SOME HOT AND COLD SWEETS.***Suitable for the Summer Season.*

By MABEL COLLINS.

IT is usual to associate hot sweets with the winter season and cold sweets with the summer season, but I think it is more in keeping with our climate to arrange the 'sweet course' according to the state of the weather at the time and also to the occasion.

I always consider that cold sweets are more easily prepared than hot, and the following recipes are specially chosen for their cheapness and easy preparation.

The first possesses the simple name of Lemon Mould, and the recipe is as follows:—

1 pint milk
 ½ oz. gelatine.
 ½ lb. loaf sugar.
 2 lemons.
 ½ pint water.

Soak the gelatine in the water for at least an hour, put it in a saucepan with the milk, lemon juice and rind and sugar, heat it slowly, stirring all the time, but do not boil. Strain it into a basin and pour into a mould, previously rinsed out with cold water. Turn out when set.

When we require anything a little more luxurious there is always the Fruit Cream, for the different varieties of which here is a general recipe:—

1 lb. fruit (such as strawberries, raspberries, or currants).
 ½ pint cream.
 2 or 3 ozs. sugar (more if necessary).
 ½ oz. gelatine.
 About ½ gill water.
 Carmine or cochineal (if liked).

Clean and prepare the fruit, rub it through a hair sieve; a pound of fruit will produce about ½ pint of purée. Dissolve the gelatine in the water; when fairly cool add it to the purée. Now sweeten this to taste, allowing for the addition of the cream. Whip the cream until it clings slightly to the whisk and stir it carefully into the other mixture. Add the colouring and pour into the prepared mould. If the purée is very thin add another two sheets of gelatine.

A particularly easy and economical recipe for making a Jelly Cream is as follows:—

1 pint packet jelly crystals or jelly tablet.
 ½ pint cream.
 Extra flavouring if liked.

Make the jelly according to directions, only using ½ pint of water instead of one pint. When it is just beginning to set but still liquid stir in the slightly whipped cream, add the extra flavouring if desired. Pour into prepared mould. Turn out when set.

THIS WEEK IN THE GARDEN.

THE flowering season of the bearded irises is over, and any necessary dividing and replanting should be done as early as possible. Although bearded irises can be planted any time from now until the month of March, those that are planted early will give the best results the following season. The plants begin developing new roots after they have finished flowering, and if transplanted towards the end of this month or early in August, they quickly become established in their new quarters, and will flower satisfactorily next season.

Bearded Irises are so easy to grow that in most gardens they are put in some out-of-the-way place or odd corner, and left to take care of themselves. But the magnificent varieties that are available today place irises in the front rank of hardy plants, and they are worthy of an open, sunny position, where they can have the best attention possible. A deeply-worked, well-drained soil is more desirable than a rich soil to which farmyard manure has been added. When planting, care should be taken not to bury the rhizomes. It is essential for future success that these should be practically on the surface.

Oranges can now be bought all the year round at a very reasonable price. An excellent and easy way of using them as a sweet is to peel them, cut them into rounds about ¼ inch thick, remove the pips and as much of the pith as possible. Then put a layer at the bottom of a dish, a generous sprinkling of sugar, and repeat this until the dish is full. It is better to make this sweet some time before it is wanted, to give the sugar a chance to soak in. A little whipped cream piped on at the last moment is an improvement. Some people prefer a sprinkling of cocoanut.

Here is a recipe for an Orange Jelly:—

½ oz. gelatine.
 ½ pint water.
 3 ozs. loaf sugar.
 Rind and juice of 3 oranges.
 Rind and juice of 1 lemon.

Soak the gelatine in the water, put this into a saucepan with the orange and lemon rind and the sugar. Simmer for 10 minutes, remove all scum as it rises. Add the orange and lemon juice and strain into a prepared mould. This jelly naturally will not be clear, but it will be good to eat.

And now for a hot sweet called Apple Meringue. For this you require:—

1 lb. apples.
 3 ozs. sugar.
 2 ozs. butter.
 2 eggs.
 ½ teaspoonful lemon essence, or grated rind of a lemon.

Melt the butter in a saucepan, add the sugar and the apples peeled and cut, simmer gently until cooked, stirring frequently. Then beat this mixture until quite smooth, stir in the yolks of egg and the lemon flavouring. Place it in a small pie-dish and bake in a gentle oven for ten minutes. Whip the whites of egg very stiffly, shake plenty of caster sugar through them, pile on top of the apple mixture and put into a hot oven for about three minutes to set the meringue.

Gooseberries can be used instead of apples with the addition of a little extra sugar according to taste.

During the month of August the daily talks at 10.45 a.m. will be discontinued. They will begin again, however, on Monday, September 2, when several new and interesting series have been arranged.

Seedlings of wallflowers and other biennials and perennials that were sown in May are now ready for transplanting. Do not make the nursery lines for these plants on rich soil, for if this is done the plants grow rankly and seldom stand cold weather during winter.

Dahlias and gladioli require attention to staking and tying before the plants are damaged by winds. Cut the seed pods off lupins and delphiniums and other herbaceous plants as they pass out of flower. If this is done early it will encourage the plants to make secondary shoots, which will flower freely later on, especially if a good mulch can be applied and be followed by a thorough watering.

As soon as the earliest potatoes have ripened their haulms they should be lifted. This will give spaces for planting autumn and winter crop. If seed-tubers are required for next season they should be exposed to the light to harden their skins before placing them in seed trays for storing.

Shallots are now ripe, and should be carefully lifted and dried before storing. Do not allow these to remain in the ground, or they will begin to make fresh growth, which spoils them.—*Royal Horticultural Society's Bulletin.*

TWO ECONOMICAL FISH MEALS.

ORDER from your fishmonger a large halibut's head, and ask him to remove the gills. Now wash the head in cold water and place it flat on a table or board. Take a short sharp knife and start cutting deep round the outside of the cheek. You can feel with your finger the ridge of the cheek-bone; cut quite close to it and keep cutting deeper until you can remove from either side of the head the whole cheek.

You will then have two large lumps of halibut without bone or any waste. Place these in a greased pie-dish or casserole. Slice some fresh tomatoes and add to the dish. Failing fresh tomatoes, a little tinned would do, or even tomato sauce. Then put an ounce of margarine and an ounce and a half of plain flour into a small saucepan. Cook together without letting it brown. Add half a pint of milk and water and one tablespoonful of vinegar, and cook until it thickens. To this sauce add a teaspoonful of made mustard and a tablespoonful of onion juice and, of course, salt and pepper to taste. Pour this sauce over and around the fish and tomatoes, scatter breadcrumbs on top, bake in a quick oven for forty-five minutes. The onion can, of course, be omitted, everyone not liking onions, but if added to food as juice very few people object to it. You can obtain the juice very easily if you rub your onion on a breadcrumb grater, the juice goes through and the pulp stays on the grater. The flavour of the dish is much improved. This dish is called *halibut à la mode*.

You now have the rest of the halibut's head to deal with. Put this on to boil with about a pint of water, and, of course, salt to taste. Cook until very tender and bones will slip out. Remove the head very carefully out of the pan on to a dish. Make very certain that you do not leave any fish behind. If you have cooked the head very soft it would be as well to strain the liquor in which you have cooked the fish. Quickly remove the bones from the fish; this is not a tricky business, for the head bones of halibut are not at all small or fine. Collect all your cooked fish together into a basin. Add about one pound of mashed potatoes. Mash well together with a fork, add chopped parsley, pepper, salt, and a little onion juice and grated nutmeg, or grate of lemon rind if liked. Bind the whole together with a cooking egg. Then form into round little cakes and cover with brown breadcrumbs. Fry in dripping; this latter should be past the bubbling stage and the blue smoke rising before the fish-cakes are cooked. If you would like a sauce to eat with these fish-cakes, use the liquor which is left after boiling the fish, thicken with either corn or plain flour and a little margarine.

You now have cooked two most delicious fish dishes entirely different, and the cost should not be more than 1s. 6d., taking the halibut head at 11d. For an even cheaper dish buy three cods' heads, or even four, which should not cost more than 3d. or 4d. Remove the gills, and boil the head until tender, and make the fish-cakes with these.—*From a talk by Mrs. V. Nelson-Edwards.*

Bean and Bacon Pie.

1 lb. haricot beans.
 2 ozs. sago or tapioca (soaked in water for at least one hour).
 1 grated onion.
 ½ lb. fat bacon.
 2 pints water.
 Salt.
 ½ teaspoonful mixed herbs (if desired).

Wash the beans and soak overnight if possible, (but it is not absolutely necessary to soak them). If soaked, pour off the water they have been soaked in and put that in a saucepan. When boiling, add the beans, and onion—also the herbs, if you are using them, but not the salt.

Cook slowly with lid on for three-quarters of an hour, then add the salt. Pour the beans into a pie-dish. Mix well with the soaked sago or tapioca. Add the bacon cut up in small pieces. Cover with pastry or mashed potatoes and bake half to three-quarters of an hour.

Are you interested in Poultry Keeping? See the new 1929 Booklet of Household Talks for much useful information regarding this. 1/- from any bookstall, or 1/3 post free from Savoy Hill.

THE ALPHABET IS A GREAT SYMPHONY.

Perhaps in these days when the strains of music flood so freely into our homes we are inclined to forget the music of words—the melody of the beautiful phrase—the opera-house of the English dictionary.

OF the two means of communication at present open to broadcasting authorities, music seems to be used more extensively than speech. The chief reason for this is probably the fact that there are more music-lovers than word-lovers among listeners. But if, from the point of view of an hour's entertainment, the musician's appeal is somewhat more universal than the writer's, there is much to be said for one's private study of words.

The first characteristic of a word is its sound. There are some words which, far from coming trippingly from the tongue, labour clumsily before they make themselves heard.

Among words, simplicity in sound usually implies simplicity in meaning and understanding. That, after all, is the first duty of a word. Whenever, therefore, I see some honest-to-goodness butcher who has turned 'meat purveyor,' or some equally good barber who describes his shop as 'the tonsorial hall,' I so far misunderstand their meanings as to go elsewhere to plainer folk.

Contrasted with these high- or low-sounding words, there are many others in our language which might well be called 'sounds and sweet airs that give delight and hurt not.'

Hard in reality, yet wonderfully soft in its sound, is that lullaby word, 'pavement.' Equally commonplace, but still (to me) charming to say, are such words as 'automobile' and 'metropolitan.' Among the 'poet's words,' some, like 'mellow,' 'starry,' 'liquid,' and 'wistful,' would take their places in anyone's list. Similarly, the word 'lonely' displays its character in its sound; and it is typical of us as a far-flung race that the one word in our

language transcending others in the beauty of its sound is also the most beautiful in its associations. The word is 'Home.'

In recent years broadcasting has done more than any other medium to popularize good poetry. The wireless presents poetry in the way it is intended to be presented—aloud. Poetry has been defined as 'The best words in the best possible order.' Though this definition leaves much to be desired, for poetry is far more than word-arrangement, yet it does lay a useful stress on the value of the individual word. For the true poet there is always an exact word which most nearly expresses his fine shade of meaning. A 'nearly-as-good' will not do. Keats, whose beauty of expression has rarely been equalled, showed this when he wrote, of the nightingale's song:—

'The same that oft-times hath
Charmed magic casements, opening on the foam
Of perilous seas, in fairy lands forlorn. . . .'

In this case 'windows' would not have served for 'casements,' nor 'dangerous' for 'perilous'; neither would the lines have achieved immortality if any other word had been used instead of 'forlorn.'

In their expression of sound, words are greatly indebted to the individual letters they contain. The alphabet itself is a great symphony. In his mastery of technique the poet can hide the use he makes of individual letters, but it can be revealed by a little analysis. Thus, in this sound-picturing of the drowsiness of a summer's day, the letters 'm,' 'n,' and 's' all contribute their soft colourings:

'The moan of doves in immemorial elms,
And murmuring of innumerable bees.'

Yet so successful is the picture as a whole that it seems almost a crime to find out 'how it works.'

Apart from their sounds, words have stories and histories as interesting as those of many human beings.

Take, for instance, that favourite inn of pantomimists and cartoonists, 'The Pig and Whistle.' It is a sad truth that in the beginning there was neither pig nor whistle. Yet the life-story of this name is almost as romantic as if there had been days when the pig pursed his lips like an errand boy. The North of England word for an ordinary household lading-can is 'piggin.' Similarly, in those parts about Christmas-time you will hear talk of 'wassail.' Now the piggin and the wassail-bowl are surely big enough for the most convivial of inns, and so, by a process of change, the 'Piggin and Wassail' has become the 'Pig and Whistle.'

Every word has a similar story in it, and often the tale extends to a host of relatives. To divide a thing is to 'share' it. So your neighbour's 'shears' divide your privet stragglers from their roots. The 'shore' divides or separates the sea from the land; your son's suit, in which he has gone a-gathering brambles, returns in shares, or 'shreds,' and finally England herself is in the grip of this mighty family of shareholders, for she is split up and divided into a number of 'shires.'

The English dictionary is a library of many thousands of stories, and an opera house in which an equal number of sounds can be heard. And that, when one is getting History instead of Bach, or Grieg instead of Garden Hints, is worth while remembering.

ALFRED DUNNING.

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'LE ROI L'A DIT.'

On July 29 and 31 there will be broadcast the eleventh of the series of twelve well-known operas, this time *Le Roi l'a dit* by Delibes. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Le Roi l'a dit* at 2d. each, (2) the complete series of twelve Librettos for 2s., or (3) the remaining two of the series for 4d.

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'HENRY VIII.'

Henry VIII, by William Shakespeare, to be broadcast on August 13 and 14, is the twelfth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *Henry VIII*, at 2d. each, (2) the complete series of twelve for 2s.

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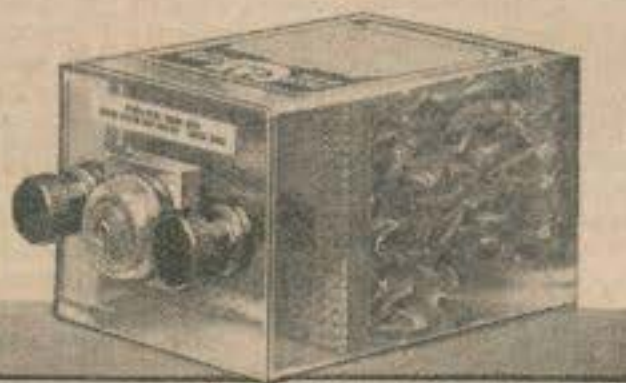
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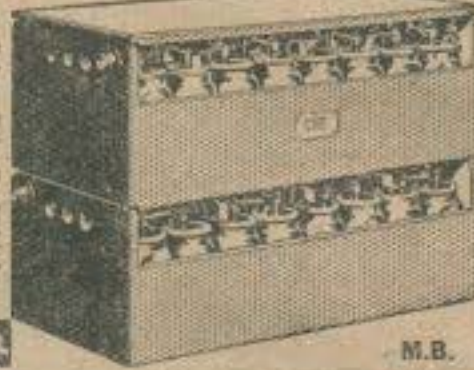
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