

THE BROADCAST PROGRAMMES FOR AUGUST 11—AUGUST 17.

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol 24. No. 306.

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

AUGUST 9, 1929

Every Friday. TWO PENCE

## THE FIRST WEEK OF THE PROMENADE CONCERTS

*The following Concerts will be relayed from Queen's Hall during the week:*

Monday	(5GB)	8.0 - 9.40 p.m.	(Wagner Programme).
Tuesday	(2LO)	8.0 - 9.40 p.m.	(Mozart, Schubert).
Wednesday	(5GB)	8.0 - 9.40 p.m.	(Bach Programme).
Friday	(2LO)	8.0 - 9.40 p.m.	(Beethoven Programme).
Saturday	(5GB)	8.0 - 9.40 p.m.	(Purcell, Debussy, etc.).

*This issue contains articles on Broadcasting and the Programmes by:*

**CHARLES MORGAN**

*'Who did write "Henry VIII"?'*

**STEPHEN KING-HALL**

*'Uses of Broadcasting in War'*

**M. WILLSON DISHER**

*'A History of Vaudeville—I'*

**W. ROOKE LEY**

*'Chopin—the Poet of Exile'*

**W. R. ANDERSON**

*'The Ordinary Listener—Pre-War Vintage'*

**KENNETH BELL**

*'Henry VIII—Hero, Ogre, or Simpleton'*

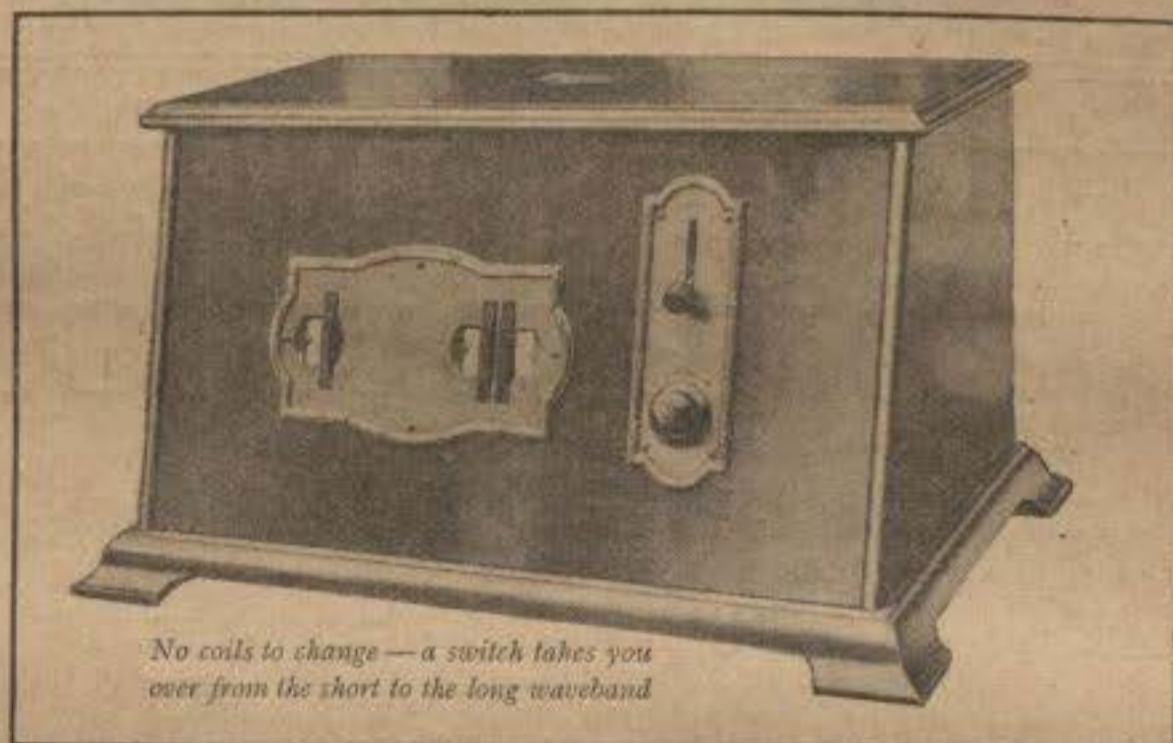
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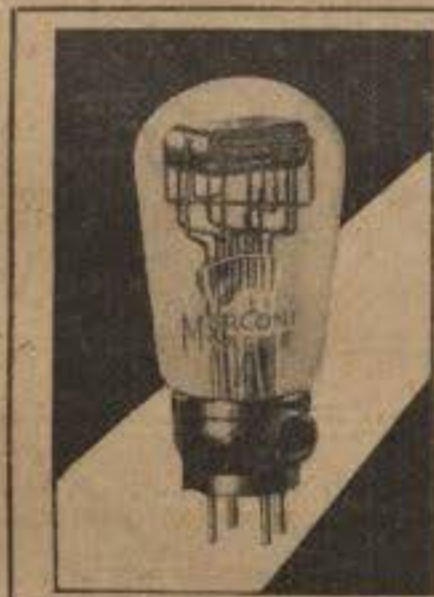
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## THE ORDINARY LISTENER—PRE-WAR VINTAGE

*Are we so different from the Bright Young Holders of 'The Prom Ticket'?*

AS each Prom-tide comes round (that happy supplementary season of the year, which for the music-lover allays the sorrow of summer's passing and gives foretastes of the crisping joys of autumn) I take down my copy of the late A. H. Sidgwick's 'The Promenade Ticket' (Arnold), first published before the war, and browse again among the comments, inseeing and witty, that abound in this 'lay-record of concert-going,' as its author called it. It is the lay not of one minstrel but of a number of friends, varying in brow-height, and representing roughly the various 'publics' for music, who in turn make use of a Prom season ticket, and agree to set down their impressions of the concerts. The comments are not always serious. When they are, they usually keep well above the level of 'The concert was very nice'—thus that pillar of the office and dry old stick R. Thos. Lane, who in his report, written in businesslike style, has as much to say about 'the gentleman who fainted' as about the music.

THE chief *raisonneur* is Nigel Clarke, a type of the best kind of amateur music-lover, intelligent, keen, and critical, linking up his ideas about music with those on other arts, and exemplifying the right use of the blessed (and sometimes accursed) word 'appreciation'—getting down to the roots of things, and summing up. If we had more of his keenness for art (remember Chesterton's 'All good taste is gusto'), and if all writers of programme notes would forget their dignity and write as humanly as he does, there would be fewer people outside the range of serious music, and those inside it would enjoy themselves still more than they do now.

Then there is J. R. Harrison, merry and bright, with his unsophisticated outlook. After a concert full of 'fine stuff,' he comments: 'Rather hard work, but I suppose one gets used to it'—just the remark, I expect, that thousands of listeners have come to make after some experience of music they once would have feared to tackle. J. R. H., the cheery and ramshackle, is a likeable sort, with his 'Rather cheap, but enjoyed it. Rotten taste, I suppose,' after one of the Saturday night beans. At the end of the season, after a glorious winding-up concert, in which he thrills to Brahms's 'Hungarian Dances,' 'with the orchestra whacking her up and letting her go alternately,' he votes it all 'good fun,' and says that at the start he 'had no idea how interesting this sort of thing was.'

Another of the diligent reporters of impressions is Rhoda Clarke, cousin of Nigel. There is not in her the engaging streak of

Mr. Pooter that endears J. R. H. to us, but in her dashing and sometimes rather caustic way (witness 'She produced her voice all wrong, and was much applauded'), she, too, represents a public. The man with the drums early took her eye, with his 'pretty trick-work with the wrists.' She is curious about 'who arranges his part'—'Does the composer fit exactly the number of whacks he is to give, or does he simply leave general directions: "Sit tight for a bit here and turn off the taps, and then let her have ten good ones"? I should like to play the drums.' So should we all, if we could discover how on earth the timpanist manages to re-tune in the midst of the most infernal uproar. Another remark of Rhoda's is: 'There was rather a good singer (high tenor), but he looked as if he wanted something to eat.' Here is a topic for the newspapers' silly season, now upon us—'Why are tenors so tenuous?' Rhoda signs herself 'Rhoda G. R. Clarke' throughout the reports, but in the following February, when authorizing their publication, she has become 'Rhoda G. R. Wharton'; and one Flavia, her friend, begins with the surname 'Ward' and ends with 'Crauford-Wright'; so you may guess that there are traces of other pleasant flavours in the book, besides the musical.

RHODA'S friend ('Fluffy') is a folk-song fanatic, and, as a friend of mine said about a certain pushful person of the same persuasion, hasn't a soul above the Dorian mode. She is very earnest and goopy about her particular-ism, and 'in all seriousness' thinks that 'in folk-song lies the hope for the regeneration of national music: we must return to the spring!' Haven't we all met a Fluffy?

Of course, there are some discussions about modern music, though the book was written before the season of indiscriminate laudation of all modern music, good and bad, had set in eight or nine years ago with all its virulence—now happily spent. The chat on this topic does not get far beyond the good old primitive comments that, on the one hand, 'the young composers simply make a noise, and think it is good because it is novel'; and, on the other, 'it merely needs training to appreciate them'; both of which observations, of course, have a grain of pearly truth in them, that is generally spilled in the scramble when disputants get together, and begin to enjoy that which is so much sweeter and more potent than argument—tearing each other's hair out.

One or two of the comments in the book have already become classics—that about

the atmosphere at the Proms being 'compounded of 60 per cent. "Three cheers for Beethoven," 35 per cent. "By Jove, this is splendid!" and 5 per cent. "Aren't we jolly cultivated to be able to enjoy it?"'—the last a bit of true psychological insight: that odd 5 per cent. is one of the music-lover's small rewards for taking trouble. Then there is the delectable tabloid 'programme' for funeral marches, most of which, J. R. H. opines, 'seem to cheer up in the middle and then become gloomy again. I suppose the idea is, (1) the poor old boy's dead; (2) well, after all, he's probably gone to heaven; (3) still, anyhow, the poor old boy's dead.'

I USED to enjoy, before each concert, turning up the index of the book to find what one or other of the band of critics had to say about the items, and I imagine many others have done the same. That index, by the way, contains some bits of quiet humour and surprise; as witness, 'Brahms, relation to Higher Thought, 30,' which one finds to be a reference to 'the staid and anti-cyclonic calm which you get at particularly refined and select Brahms recitals, resulting from a uniform high pressure of moral principle.' The B.B.C., always busy about the weather, has apparently contrived to minimize this pressure, for I see that Brahms, praises be, has become a 'best-seller,' at the Proms.

All up and down the book one comes on neat sayings and bits of crystallized criticism, for only a few of which I have room. I like Nigel Clarke's 'Personally I mistrust the musician who cannot make a noise occasionally'; and the satirical note of one of the friends, Henry Malins, who constitutes himself a committee of Wagner, and produces a report every bit as muddled as that of some committees we know, and far more amusing. Nigel's miniature on Tchaikovsky's 'Pathetic' symphony is a good summing-up of the reasons for the work's popularity—its 'extraordinary clearness' in every movement and theme, the way the tunes 'simply hit you in the eye,' the fact that the music tells its dramatic story without the need of a 'programme.' You should not miss the 'guessing competition,' when the party decided not to look at the programme, but try to identify the nationality of the music by internal evidence; with the sequel, a comical case of mistaker identity, complete with double-crossing (when a Mendelssohn piece was substituted for a Svendsen, and some of the party knew of the change, and some didn't). There is, too, Nigel's account of a certain religious

(Continued on page 303.)

## The Broadcasters' Notes on Coming Events.

BOTH SIDES OF  
THE MICROPHONE

Not 'Cup,' but 'Trophy.'

LAST week we referred unguardedly to 'the Schneider Cup.' This term is inaccurate and offensive to those who go up to the air in ships. 'Schneider Cup' sounds like the name of one of those mysterious drinks we have encountered at garden parties, which are largely



'Mysterious drinks at garden parties.'

composed of soda water and borage. Though the phrase is in common use, the fact is that there is no Schneider Cup. The seaplane race, which listeners are to hear described on September 7, is fought out for 'the Schneider Trophy,' a magnificent statuette in marble and silver which, as we write, is on show at the Olympia Aero Exhibition. In the commentary on the race the B.B.C. is co-operating with the Royal Aero Club. The official judge, Colonel Lindsay Lloyd, will be with the commentators on the roof of the Pier Pavilion at Ryde.

## Phenomenal Blackpool.

AT 7.45 p.m. on Tuesday, August 20, we are to hear an evening's programme relayed from Blackpool—dance bands, an excerpt from a revue, a Wurlitzer recital, and so on. It is fitting that there should be a whiff of Blackpool in the summer programmes, for to literally millions of people Blackpool is Summer. Everyone should visit Blackpool once before he dies. It is an incredible place—a sort of super-exhibition beside the sea. Everyone enjoys himself in this colossal fun-fair. The enjoyment is strenuous. If you aren't dancing or walking along the infinite concrete of the 'proms' you must be eating Blackpool Rock or going on the 'Dipper' on the Pleasure Beach or getting lost in the Big Tower. None of this nonsense about lying on your back and drinking in the beauties of Nature. If you lay on your back someone would tread on your face—and as for beauties of Nature—well, there aren't any. It is interesting to note that the world's most booming seaside resorts are entirely devoid of such beauties. Ostende, Zoppot on the Baltic, the Lido, they are all flat, hot and man-constructed. Blackpool has a super-swimming bath, Monte Carlo a rubber swimming beach. Holiday-makers have come to the conclusion that the sea is lacking in modern conveniences. Personally, we prefer a secluded cove in Cornwall or the Esterel section of the Riviera—but everyone must see Blackpool once. They may become confirmed Blackpuddlians.

## A New Short Comedy.

THE London programme for Saturday evening, August 24, will include a short comedy by Barrington Gates, entitled *The Mulligatawny Medallion*. The medallion in question is one of those literary awards which turn the heads of young authors. The play is an amusing trifle about a cheesemonger father who is a secret poet and his poet son who refuses to monger cheese.

## The Pink Convolvulus of Eriskay.

ON August 15 Compton Mackenzie is to talk about Eriskay—that small, remote and romantic island of the Outer Hebrides which, we dare wager, is best known to most listeners as the home of 'The Eriskay Love Lilt.' It was on Eriskay, then as now a wholly Catholic Island, that Prince Charles Edward landed on his arrival from France in 1745. It is said that he dropped on the Eriskay beach the seeds of the pink convolvulus that still grow there. Without wishing to seem unreasonable, we wonder vaguely why the Young Pretender carried convolvulus seeds around with him; and without wishing to seem inconsequent, we would like to say that this legend recalls to us the case of a friend of ours who bought a sixteenth-century house in Essex. In the course of adding a wing to his manor he disturbed the original fabric. Old bricks and mortar were heaped in the garden. Next year this heap was ablaze with unexpected French poppies. The mystery may be explained by the fact that the house had originally belonged to Huguenot refugees who must have kept a store of poppy seeds, which were brought to light by the excavation.

## A Conrad Play to be Broadcast.

JOSEPH CONRAD wrote only two plays; they were called *Laughing Ann* (a title recently adopted elsewhere) and *One Day More*, though he also put his own novel, 'The Secret Agent,' into play form. It is not surprising that his work for the stage was limited, for his own methods of handling drama tended always towards the indirect. *One Day More* is to be broadcast from 5GB at 8 p.m. on Monday, August 19. This will play for about an hour. There are four main characters. Conrad adopted a technique which, oddly enough, is particularly suited to broadcasting; he wrote *One Day More* in a number of short, self-contained scenes. It is the tragic story of a girl in a small seaport left to the company of two old men, a blind tyrant of a father and a crazy sea-captain who intends her to marry his runaway son. We have already heard Conrad's *Lord Jim* as a wireless play, in the adaptation by Cecil Lewis which paved the way for a succession of later story-productions. We shall shortly hear *Typhoon*, adapted by John Watt, and *Romance*, upon which Peter Creswell is working. Personally, we consider that *Nostromo* towers above the other Conrad masterpieces—but the canvas of this great story is too vast to permit of microphone presentation.

## Saul of Tarsus.

THE successful Sunday series of passages from English Eloquence comes to an end this week. It will be followed next Sunday, August 18, by the first of a new series of Bible Readings. These will tell, in sixteen extracts from the Acts of the Apostles, the story of St. Paul's life and wanderings. Archaeological and literary researches have established that the book of the Acts of the Apostles was the work of St. Luke. Quite apart from its religious and historical significance, the story is an amazing psychological study of the man Saul of Tarsus, the Pharisee tent-maker, who, from a fanatic persecutor of the Christians, became the first and greatest missionary of the Lord. A simple outline of Paul's life, entitled 'A Bondman of the Lord,' is published by the S.P.C.K.; some listeners may wish to study it before the series of readings begins. For the literary-minded, there is Donn Byrne's fine, though highly coloured, novel 'Brother Saul.'

## The Thing that is Plain.

IN a recent paragraph we referred to the forthcoming broadcast, on September 4, of Naomi Mitchison's first wireless play, *The Thing that is Plain*. Mrs. Mitchison is known for her historical stories. She specializes in Greeks, Romans, and Barbarians. She writes exquisitely, making her characters speak in modern English which nevertheless has a period flavour. Someone has said, 'Her Barbarians are superb, though her Greeks come straight from Balliol.' *The Thing that is Plain* tells of a Viking blood feud. If you do not know our author's books, read them; the best are, 'The Conquered,' 'Barbarian Stories,' and 'Cloud Cuckoo Land.' Mrs. Mitchison is a niece of the late Lord Haldane and sister of Prof. J. B. Haldane. She has a most enviable house at Hammersmith.

## A Vile Traffic.

TO most of us whose lives are securely ordered the horrors of the White Slave Traffic are unimaginable. In most countries of the world there is nothing so pitifully helpless as a friendless, parentless girl. On Sunday evening, August 18, Dr. C. G. Montefiore will make an Appeal on behalf of the Jewish Association for the Protection of Girls and Women. He will be asking assistance for an organization which is doing devoted work, nationally and internationally, by looking after neglected and maltreated children, providing lodgings for lonely working girls, helping unfortunate unmarried mothers, and combating, in association with the League of Nations, the ubiquitous vileness of the traffickers in women. Such widespread work costs money. When Dr. Montefiore outlines its scope, it is to be hoped that he will find a generous audience.

## Massenet's 'Werther.'

THE B.B.C. is rightly careful as to the moral implications of plays, etc., which are broadcast. But should the censorship be tightened we are afraid that there would be no more opera. The general moral frailty of the protagonists of opera is a matter for comment. Voiletta, Mimi, Isolde, Butterfly, Louise, Margaret, and Magda, to quote a few feminine examples, are scarcely conventional in this respect. Massenet is said to have decided to set Goethe's 'Werther' to music because he wished for once to present a virtuous woman on



'The feeble, neurotic Werther.'

the stage. *Werther* is to be broadcast on Wednesday, August 28 (5GB) and Friday, August 30, in the 'libretto' series of operas. Already this year we have heard the composer's *Jongleur de Notre Dame*. We hope one day to hear Massenet's *Manon*, based on Prevost's story which Puccini also treated in *Manon Lescaut*. The score of *Werther* is charmingly sentimental. The heroine, Charlotte, is Massenet's 'good woman.' She is not a particularly interesting person. It seems a pity that the feeble, neurotic Werther should have shot himself for her sake—but such fatal passions were in literary fashion when Goethe wrote 'The Sorrows of Werther.'



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



Peacocks, Pots, and Pants.

AT 10 p.m. on Monday, August 19, Mr. Harry Firman gives a talk entitled, 'Peacocks, Pots, and Pants.' This will not be, as its title might suggest, mere fantasy, but an account, by one who knows them intimately, of London's three greatest street-markets—Club Row in Bethnal



'Where you can buy ambiguous puppies.'

Green, the Rag Fair in Notting Dale, and Petticoat Lane, Aldgate. 'Petticoat Lane,' or Middlesex Street as the prosaic authorities have named it, is on the tourist track. Any Sunday morning you will meet Americans and other visitors wandering among the clamour of quack-doctors, mock auctions, and public tooth-extractions. The Rag Fair, however, is still quite select—perhaps because it opens early and all the best things are snapped up before you have finished your Sunday newspaper and made up your mind to go out. Club Row is London's animal market where you can buy ambiguous puppies, goats, rabbits, canaries that you take away in a paper-bag (only to find disillusion when in the strong sunlight they fade back to sparrows), and even peacocks. Ourselves, we have a secret passion for the Berwick Market of Soho, away behind the stage-doors of Shaftesbury Avenue, where the main merchandise is fruit and veg., and we once bought, on Saturday evening, a bargain Camembert so ripe that in the darkness of the larder it glowed like phosphorus. This is a true story.

Honegger.

POSSIBLY the two works by modern composers that have made most stir, been most discussed, and, in the end, received most general acceptance, are Stravinsky's *Le Sacre du Printemps* and Honegger's *King David*. They are works by which, quite literally, many people date their musical experience: 'Ah yes, that was the year I first heard *Le Sacre*.' There is no doubt that both are works of tremendous importance, both historically and intrinsically. Honegger is a composer far less before the public eye than Stravinsky, perhaps because he has not written ballet music and does not himself appear on the platform as interpreter of his music. Also his music is, if anything, more abstruse: he consistently does all he can to avoid any literary or pictorial suggestion whatever in his work. Mainly he is known for his symphonic suite *Pacific No. 231*, which even Grove quite wrongly styles 'an orchestral description of a steam-engine,' as if it were a picture in sound of a giant locomotive. The same erroneous conception will probably befall his new symphonic suite *Rugby*, which we shall doubtless hear described as a picture in sound of a football match—whereas, of course, it merely takes its inspiration from the obvious counterpoint and rhythms of the game. Honegger's *Concertino for Pianoforte and Orchestra* (with Elsa Karen as soloist) will be played at the Saturday 'Prom,' August 24, and broadcast from Daventry Experimental.

Boom in Brahms.

THE first of the four all-Brahms programmes of this year's 'Proms' occurs on Wednesday night, August 21, and will be broadcast from Daventry Experimental. During the course of these four concerts, listeners will have the altogether exceptional opportunity of hearing the four Symphonies, the Viola Concerto in D, the two Pianoforte Concertos, and the Violin and Violoncello Concerto, in fact, most of Brahms' most important orchestral and instrumental works. It has taken a long time for Brahms to come into his own; but the recognition is ardent enough now it has arrived. There is, moreover, something a trifle unaccountable in this recognition coming at such a time. This is a day when the Romantics are not too favourably eyed: and of all the nineteenth century Romantics Brahms was the most profound. Schumann spoke once of the 'dunkle Stille' (the dark peace) that pervaded all Brahms' work: and if there is any quality more characteristic than another in modern music it is that of the high (and what Bacon called the 'dry') light of the mind. It is doubtful, however, whether the 'great-musical public really takes much heed of what is or is not the mode of the moment: it obeys its own deep impulses. And in Brahms it is discovering a pleasure no tweakings of the critics can destroy.

Out of East Anglia.

NUMBER seven of the Folk-song Society's *Journal* contains a number of tunes that were noted down by Vaughan-Williams at King's Lynn in Norfolk when he was living in the country there, among the people, in January, 1905. The fact is more important than appears on the surface. Vaughan-Williams had studied music, here in England under Parry, Wood, and Stanford, and in Germany; but he somehow could never find the way of saying what he wished to say—as if there was some language to which he must find the key before he could perfectly express himself. That language he discovered in the songs he took down from native lips in the King's Lynn days. Now he was free to say what he would, and thence onward; whether it was 'the Shropshire Lad' he was singing or the 'London' Symphony, the language was as essentially East Anglian as in those three orchestral tone-poems with which he celebrated his discovery of 1905—'Impression,' 'In the Fen Country,' and 'Norfolk Rhapsody.' It is not at all that Vaughan Williams uses the actual tunes of East Anglia; rather it is that he has made their idiom his own, so that something of the very essence of East Anglia—its long level horizons, its willows and water, its wistful sundowns—seems always to shine through his music. Thus, even with the 'London Symphony,' which is to be played at Thursday's 'Prom,' August 22 (London), despite its cries of the lavender seller, its jingle of cab-bells, and its mouth-organ, it is perhaps rather the view of the countryman come to town (in so far as it is 'programme' music at all) than of the townsman himself, subjectively viewing his own town.

Programme Alterations.

DURING the Promenade Season the weekly 'Surprise Item' will be broadcast at 10.15 p.m. on Thursdays. This is the second adjustment of the programme in view of the 'Proms'—the first being that on weekdays the Second General News Bulletin has been moved from 9 p.m. to 9.40 p.m.



Of Long Books.

WE shall listen to Miss Anne Spice's talks on 'Books for Holiday Makers' (she gives the second at 6 p.m. on Monday, August 19). For our own part we favour long novels for holiday reading, there is something essentially soothing about sinking into the depths of a long story—more restful than to dart from one slim seven-and-sixpenny to another. Our copies of 'War and Peace,' 'The Forsyte Saga,' 'Maurice Guest,' 'The Brothers Karamazov,' 'Anna Karenina,' and 'Remembrance of Things Past' have travelled far with us. We now hear that J. B. Priestley's 'The Good Companions' is one of the longest stories in English literature. We shall add this to our list.

The Sheep Dogs.

AN annual broadcast with a special appeal is the commentary on the 'Rydal Sheepdog Trials,' which is this year to be relayed on Wednesday afternoon, August 21. The Trials are one of the most picturesque of English festivals, held in lovely Westmorland country. The skill of the dogs is uncanny; they have to drive the sheep along an intricate course, between flags, and finally pen them. The commentary will be given, as on previous occasions, by Mr. G. Aitchison. Mr. Aitchison is a descendant of 'Christopher North' (John Wilson), the Lakeland author of 'The Ettrick Shepherd,' one of the most vital and daring literary figures of the early nineteenth century who was closely associated with the establishment of *Blackwood's Magazine*.

The Splendour of the Cinema.

WHEN 'Roxy' Rothapfel, the New York showman, styled his latest super-cinema 'the cathedral of the movies,' the world laughed. Nevertheless, the new movement in picture-house architecture has a grandeur that is almost ecclesiastical. In our lighter moments we visit a famous cinema in the Leicester Square district. Here, before we can glimpse the screen or catch a murmur of the 'talkies,' we are forced to cross an acre or so of downy carpet in a foyer of Gothic splendour. This magnificence has a humbling effect on the incoming audience who linger wan and silent like spirits by the Styx. They are building a new cinema in Brixton. This Brixton Astoria will



'The incoming audience.'

'go one better' than the rest of the family, having seating accommodation for four thousand people and a stage larger than that at Drury Lane. The stage will be used for ballets and other spectacles. Pattman will preside at the £10,000 organ. The theatre opens on Monday, August 19. On the opening night listeners will hear a relay of vaudeville acts, etc., which form part of the programme.

'The Broadcasters.'

# IN THE 'PROMS' PROGRAMMES THIS WEEK.

## Wagner's Glorious Moments.

ONE need not be very old to recall something of the battle which raged about Wagner's music when he and a few devoted disciples were striving to impress its beauties on the late Victorian world.



WAGNER.

John Ruskin's day is not yet remote, but it is already difficult to believe that it was he who called *The Mastersingers*, 'clumsy, blundering, boggling, baboon-headed stuff.' And no longer ago than the closing years of last century, there were opera-goers who would have given Donizetti a higher place than Wagner among the immortals. 'But surely you must admit,' one such die-hard was asked, 'that Wagner has his glorious moments?' 'Yes,' was the reply, 'and his tedious half-hours.'

## Summer Suns.

HERE, then, is a programme, from 5GB on Monday, of some of the 'glorious moments,' with (*pace* the ardent Wagnerite) none of the 'tedious half-hours,' none of the long 'extracts from Wotan's Diary,' for instance (Punch's dig at the monologues of the despairing god), nor the solemn mysteries of *Parsifal*. Here is Siegfried the fearless, lying on his broad back beneath the trees of a lovelier forest glade than mortal eyes have ever seen, with sunlight laughing through the leaves. In *The Mastersingers*, too, it is summer—the Festival of Saint John, Midsummer's Day—as the apprentices dance light-heartedly about the scene where Walter, with his song, is to win the hand of Eva.

## Storm and Strife.

FAR other is the weather when Valkyries ride out: black skies, thunder and lightning, shrieking winds and elemental wrath are set before us in the music there, while the grim warrior-maids gallop through the clouds, each with a slain warrior across her saddle bow, bearing him to Valhalla. No mere earthly storm is that: Wotan, the father of the gods, is angry.

In *The Flying Dutchman* music, too, winds are howling and seas are beating on a rocky shore; the Overture is a little epitome of the tale—of the Dutchman, condemned to sail the seas for ever, landing only once in seven years, and the maiden Senta whose faithful love redeems him. He tells his own grim story in the big aria from the beginning of the opera, his dreadful fate and his hope, not yet extinguished.

Adriano, in spite of his womanly voice, is a youth—a young patrician who loves the sister of the people's Tribune, Rienzi. His great aria is in part a lament for vanished hopes and ambitions, in part a prayer that he may yet end the strife between patricians and people. It is in every way a noble song.

## Wagner and Faust.

WAGNER'S contribution to the music of the Faust legend set out with the idea of becoming a symphony, of which this, which we now call the *Faust Overture*, was to be the first movement. It was composed in his 27th year, finished at the beginning of 1840, during the months of struggle and hardship which he and his first wife (the adorably pretty little Minna) had to face, and faced heroically, in Paris. It is based on these well-known lines from Goethe's play, lines which may well have expressed something of

his own outlook on a world which was using him so churlishly:—

*The God, within my breast who dwells,  
Can deeply move my inmost thought:  
Who all my spirit's pow'r compels,  
Can change the world about me—naught.  
O'er-burdened 'neath my load of care, of strife,  
I long for kindly Death, and hate my life. . . .*

## Two whom the Gods Loved.

A MOZART and Schubert concert is to be broadcast from London, etc., on Tuesday. Mozart was not quite thirty-six when he died, and Schubert was even younger—several weeks short of thirty-two. But each of them left so much music, so great a store of clear, fresh beauty, that a long lifetime could well be spent in its study and its enjoyment.

Mozart's works are so many that it took years to trace and catalogue them all. The devoted enthusiast who carried out the task was Dr. Ludwig Ritter von Köchel, and his name is held in grateful remembrance for that truly splendid labour of love. It is his list by which we identify Mozart's works: the 'K' in 'K.V.' stands for his name, and the 'V' for 'Verzeichniss,' which means 'list.' It is a fat volume, setting forth particulars of well over six hundred works which are certainly by Mozart, as well as a good many which may possibly be. And when we remember that nearly twenty of them are operas or other stage pieces, nearly forty symphonies, twenty-five concertos for pianoforte and orchestra, thirty-five sonatas for pianoforte and violin, twenty-three string quartets, to say nothing of the Divertimenti—truly diverting music for little orchestras—of the other concertos, sonatas, quintets, or sets of variations, we begin to have some idea of the immense volume of work which was crowded into those thirty years or so.

## No Peter Pan.

BUT though the gods loved him too well to let him grow old, he was not, like Peter Pan, one who refused to grow up. It would be more nearly true to say that he was



Mozart and his sister at the pianoforte.

born grown-up, that he had no real childhood as the ordinary boy and girl knows those care-free years. He was the merest infant when music began to absorb his whole mind; at an age when a normal youngster is learning that d-o-g spells dog, Mozart was already a pianist of truly astonishing attainments—so astonishing that, among countless other tributes to his gifts, he was made the subject of a paper written for our British Royal Society. And he began to compose, too, at an almost incredibly tender age; thirty years is a pretty exact estimate of the time he spent in pouring forth that immense volume of music, not all of it, to be sure, of the same irresistible charm and beauty as *Figaro*, the *Haffner Symphony*, or the twenty-fourth Pianoforte Concerto, but a very great deal of it on that plane where common and unclean things may not live.



BEETHOVEN.

## A Gold-laced Uniform.

AT the age of eleven Schubert exchanged the shabby grey suit, in which his none-too-wealthy parents sent him to try for admission to the Imperial song-school in Vienna, for the gold-laced uniform of a chorister. Like Mozart, he had a wise and loving father, who had grounded him well in the rudiments of music, and he was already a good performer on the violin, as well as an accomplished singer. And he, too, was already composing. All through his years as a chorister, he had an insatiable appetite—not for lollipops and apples in (or nearly in) their season, but for manuscript paper. As fast as he could lay hands on it, it was covered. And not with the boyish 'scribbling' which fills most schoolroom lockers to overflowing, but with imperishable music which we treasure still.

## Unfinished.

ONE of the most exquisitely finished things in the whole range of music for instruments, is this Symphony, of which we have but two movements. Each of them is a very gem of music, joyous, wistful, noble and impressive by turns. He was twenty-five when he wrote it, and it was already his seventh symphony. For some perverse reason it is always called 'No. 8,' the 'great C major,' composed six years later, taking 'No. 7' for itself. But it matters very little what it is called; no name could be given to it which could say very much of our affection for it; it is one of the world's great possessions, without which mankind would be immeasurably poorer.

## The Father of Music.

THERE was a time, not so long ago, when we thought of him as a rather 'heavy' father, terribly in earnest, laughing never, and demanding the sternest, brow-wrinkling application from all who would sit at his feet and learn from him. We know better now. True, there was never a great master of music, nor of any art, more utterly sincere in the simplicity of his faith, more reverent in his devotion, and nowhere in any art throughout the ages have there been set forth with a nobler eloquence than in Bach's music for the Lutheran Church. But even it is not always severe, not by any means difficult to understand and enjoy. The gladness of true faith, the peace of soul which devout spirits know—these ring out.

(Continued on page 274.)

## A History of Vaudeville.

By M. Willson Disher.

## FROM PHARAOH'S COURT TO SAVOY HILL.

The vaudeville programmes which we hear broadcast are the latest manifestation of the oldest tradition of entertainment in the world. In four articles Mr. Willson Disher, famous for his writings on Music Halls, Clowns, and Circuses, and author of a forthcoming book on 'Astleys,' will tell readers of *The Radio Times* the story of the development of Light Entertainment throughout the ages.

'I GAT me,' says Solomon, 'men singers and women singers, and the delights of the sons of men, as musical instruments, and that of all sorts.' His next words, very significantly, are, 'So I was great . . . also my wisdom remained with me.'

## Jazz Singers of Ancient Egypt.

Biblical commentators might have you believe that this message and its moral refers solely to the chanters of psalms. With far less knowledge of research and far more of human nature than the professors, I am sure some of the men singers were comedians. Solomon was proving himself with mirth and laying hold on folly. He had, so the professors themselves would admit, borrowed his ideas of entertainment from the Egyptians, and they were a people very fond of buffoons, as well as of dancers, acrobats, performing animals, conjurers, and other music-hall turns. Probably there was a little jazz (and I warn you, before you accuse me of talking nonsense, that I am a careful historian). Negro performers appear in the earliest records—frescoes on Egyptian tombs—of public amusements in the world. There is a mural painting of one acting as time-beater to three others in tall conical clowns' hats. Can you imagine that they danced to any rhythms other than those maddening thrummings to a halting beat which have always been peculiar to the blacks? And in Thebes, the ancient capital, there is a painting of street dancers, one of whom beats a drum while another strikes an attitude which now belongs to the 'shimmy shake.'

## The First Troupe of Acrobats?

Such resemblances between the amusements of those days and the present are not accidental. 'Variety' performances are now, in essentials, what they were in the times of the Pharaohs. Pleasure-seekers in remote ages found pleasure in dwarfs and freaks. Their conjurers performed a trick with four cups and a ball in the manner of our thimble-riggers. Their acrobats performed feats that are exactly like those of today. On this page are figures from the frescoes of Beni Hassan. Two lithe women, grasping each other round the waist in such a position that each has her head to her partner's thighs, fling themselves backwards head-over-heels, cutting circles in the air just as you may see the Henglers Brothers do at the Coliseum or Alhambra. Another pair are *athlètes du tapis*, gymnasts who exhibit strength by slowly raising themselves from the horizontal (like the Rath Brothers). A troupe of five—one holding out her palms as a limit to spectators in the manner still approved—demonstrate well-known feats of tumbling. The first extends her arms above her head while striding forward, as though about to perform

the *rondade*—the common or garden cart-wheel of street urchins. Another bends backwards as if to execute the *saut de singe*, a movement somewhat resembling the *flip-flap* save that to perform the latter her hands would have to touch the spot which her feet are about to leave. Another forms herself into a spring-board for her youthful partner, who prepares to throw a backwards somersault. The last of the row is about to *twist*, that is, to turn a cart-wheel without touching the ground with her hands.

Whenever a feast was to be held performers hurried to the palace gates, ex-

temples were sacked and priests butchered, the lives of showfolk were spared. Either as captives or as free adventurers, they travelled the ancient world—pioneers of the exchange of knowledge. No race found their language strange, for they spoke to the eye. What little speech they uttered was that mixture of words from many races which, up to this day, remained a joy to hear in the mouths of clowns. How ancient this mirth of broken language may be cannot be known, but that its appeal began in very primitive society is suggested by what a Roman witnessed during the embassy of Maximius to Attila's camp on the banks of the Danube in A.D. 448. After the Huns' victories had been celebrated in song at the feast a Moorish and a Scythian buffoon, says Gibbon, amused the spectators by their 'deformed figures, ridiculous dress, antic gestures, absurd speeches, and the strange, unintelligible confusion of the Latin, the Gothic, and the Hunnic languages.' Such mirthful confusion is still spoken in circuses even by clowns who deserve to rank among the world's leading linguists.

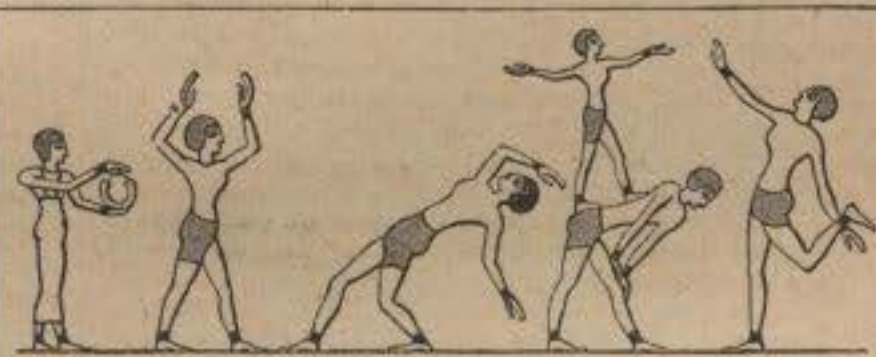
## Warlike Vaudeville of Greece.

In Ancient Greece no feats were copied from the Egyptians. Among a hardy people, glorying in bodily skill, a fresh tradition arose of warlike origin. What the authors of antiquity speak of as the Pyrrhic dance consisted of acrobatics performed in full armour. This dwindled into a display of tumbling among upturned swords and knives. 'Pyrrhicians' threw somersaults over upright blades or passed over a circle of their points in a series of contortions. These performers found high favour at the festivals of Rome, highly popular turns in the programmes of the circuses which were dominated by chariot-races, and of the amphitheatre which were dominated by bloodshed. Thanks to Petronius, a personage every reader of 'Quo Vadis?' knows, we imagine how they appeared in circumstances not unlike those of the song-and-supper rooms of the nineteenth century. Petronius, the man-about-town, accepts an invitation to dinner from Trimalchio, the profiteer.

## The Equilibrist at Trimalchio's Feast.

This vulgarian had always had a staff of some sort of entertainers. After trying comedians and singers, he had decided that 'performing animals and other actors were rubbish.' All he now cared a fig for were acrobats and comet players. Then a clown came into the midst of the couches where the guests lay at table, stood a ladder on end and told his assistant to mount it. The boy sang as he hopped from rung to rung and danced on the top (much as Du Calion does nowadays). Next he tumbled through burning hoops and picked

(Continued in column 3 overleaf.)



ACROBATS OF EGYPT  
(from a fresco by Beni Hassan)  
(See column 1.)

hibiting their skill to the gathering press outside in the hope of catching the steward's eye. Spectacles had to be prepared to divert minds as stomachs grew full, and the dancing maidens of the establishment had to be set off with novelties from the streets. If they gave no pleasure, the troupe were thankful to escape without blows. If they satisfied, they stayed no longer than the time when the king's eyes became jaded. They passed to the residences of nobles until no feast would tolerate them. Then they journeyed abroad. All the arms they needed were for use against wild beasts. Against men they wanted no protection, for their calling was, in fact, though not in name, sacred.

Ravagers, no matter how brutal, respected the lives of those who could amuse. To be enslaved brought no hardship, for the conqueror in his cups would be generous to tumblers, dancers, and buffoons. When

## Home, Health and Garden.

## SALADS AND SALAD DRESSINGS.

**S**ALADS may appear in three different ways in the menu. They may form an accompaniment for meat, fish, or poultry. These are simple, and consist of green salad chiefly. Secondly, a salad may form the principal dish for lunch or supper. It is more substantial in this case. Lastly, fruits are made into salads and served as dessert.

In the first class of salad, where the variety is not so great, it is important that the salad plants, such as lettuce or green endive or chicory, be in perfect condition. The plants must be washed under running water. Drying is important. Do not rinse the leaves with a cloth. This makes them flabby. Fold lightly in a towel or piece of butter muslin and swing this until the leaves are dry. Handle the plants as little as possible. The heat of the hands sometimes causes the leaves to fade. Do not cut lettuce leaves. Tear with the fingers. Prepare the leaves only a short time before serving.

If crisp when bought, keep lettuce in a paper bag and shut in an airtight tin, or place in a basin and cover with a plate. If the plant is left exposed to the air, the moisture evaporates from the leaves and they become limp. Do not leave soaking in cold water; prolonged soaking results in sliminess. If lettuce is limp on buying, place in water for a short time, until it revives, then enclose in a basin or tin.

If salad oil is allowed to soak into the salad leaves they become slimy and discoloured. Therefore, never add salad dressing until just before serving.

The second and more substantial class of salad lends more scope to the maker. The usual vegetables are well known, and a hard-boiled egg is frequently added. A flavour of onion rather than the vegetable itself is advisable. Rub over the salad basin with a cut onion. A crust rubbed with onion tossed in the salad and then removed will give the same result. New additions to the mixed salad can be used, such as:—

- A few capers, chopped aspic jelly,
- Very small cream cheese balls,
- Grated cheese, grated carrot,
- A few slices of orange, grapefruit, or banana,
- Finely chopped apple,
- Dried fruits, such as raisins or currants, olives, sliced gherkins, or chopped nuts.

When meat or fish are being mixed with the salad, these may take several attractive forms. Scraps of poultry, game, shellfish or salmon, turbot, and rabbit, all make excellent salads. Sometimes, to give subtlety to the foundation, cooked rice is added. Mix the fish or game and rice with some salad dressing of the mayonnaise type, pack into

a mould. Individual salads can be served in hollowed-out tomatoes, grapefruit cases—and in the case of game salads—in orange cases. Serve these on lettuce leaves. When shrimps or prawns are used, keep one or two heads for garnish.

A Russian salad is made of a variety of sliced, cooked vegetables. Anchovy fillets added to this give an attractive flavour. Mix with a good mayonnaise.

Fruit salads have not the same number of rules. They are much more appetising when served with a syrup. This is simple to make. Use 6 ozs. of sugar to half pint of water or water and fruit juice. Add a small piece of cinnamon stick. Bring to the boil. Boil rapidly for five minutes. Allow to cool, and pour over sliced fruit. Never use the syrup while still hot. This partly cooks the fruit, and makes the salad 'slimy.'

Failure in Salad-making may be due to:—

1. Too much handling of plants.
2. Addition of hot vegetables or hot hard-boiled egg to a green salad.
3. Too previous mixing.
4. Too previous addition of salad dressing.
5. Vegetables not properly dried.

Salad Dressings.

These can be French dressing or mayonnaise cream and boiled dressings.

The French dressing is the most simple. It consists of one part vinegar to three parts of oil with the usual seasonings.

All ingredients must be of the best for mayonnaise. One yolk of egg will take  $\frac{1}{2}$  pint of oil when carefully added. Mix in vinegar to taste at the end. If mayonnaise curdles, stop adding oil and whisk thoroughly for ten minutes.

Cream is less heavy and has a milder flavour than oil. The yolks for this dressing must be hard boiled. Here is the recipe:—

- 2 hard-boiled eggs,
- Salt and pepper.
- 2 tablespoonfuls milk.
- $\frac{1}{2}$  pint cream.
- Sugar, mustard, and vinegar to flavour.

Mix the hard-boiled yolks and seasonings. Add a little vinegar. Mix till smooth. Slowly add 2 tablespoonfuls of vinegar. Gradually stir in the cream. Add milk to thin the dressing.

Boiled dressings are usually mock mayonnaise. A good white sauce, with the addition of egg, vinegar, and seasoning, makes an excellent substitute.

Lemon juice is frequently used instead of vinegar in salad dressings.—From a talk by Miss Helen M. Press.

## THIS WEEK IN THE GARDEN.

**T**HE seed of cabbages for spring use must be sown now. The exact date giving best results is a matter of experience, and it is getting towards the end of that time in most places. Ellam's Early, Flower of Spring, Harbinger are suitable varieties. Good stocks, sown at the right time, rarely run to seed. Lettuces, of cabbage type, may still be sown.

Celery will need attention. Watch for any outbreak of celery fly, the maggots of which tunnel in the leaves. Spraying with paraffin emulsion will help to check the flies from laying their eggs. Spraying with a nicotine wash ( $\frac{3}{4}$ oz. nicotine, 1lb. soft soap, 10 gallons water) will kill the maggots.

The bulb lists are coming, and it is well to place orders early and to plant Winter Aconite, Snowdrops and even Daffodils as soon as they can be obtained, for all like a long rooting season.

The herbaceous border needs constant attention to tying, removal of passing flowers and untidy growths and the like, if it is to remain a pleasant feature. Look out, too, for mistakes in grouping and note them for rectification in the autumn, and look out for plants in other gardens, at shows, and in nurseries to augment your own by the use of the best not already there.

Dust roses subject to mildew with flowers of sulphur, and make a note of varieties which resist this disease and prefer them in making fresh plantings.

There is no need to delay the removal of old canes of raspberries as the fruit crop is gathered. Take them out along with weak new growths so as to get sturdy, healthy new canes for next season. The exact time to do this pruning varies with variety and district. It is as soon as the crop is gathered.

Old wood of black currants can also be cut out now instead of waiting until winter. Dead or diseased branches of plums ought to be cut out and burned. Red and white currants should have their laterals but not their terminal growths cut back to within a few inches of the main stem.

If continuous supplies of runner beans and vegetable marrows are desired, do not let any of the fruits become too old. If more are produced than can be used, pick them and give them away rather than let them remain on the plants and drain away their energy.—Royal Horticultural Society's Bulletin.

## VAUDEVILLE.

(Mr. Willson Disher's article continued from the previous page.)

up a wine-vessel in his teeth. 'Such art,' said Trimalchio, 'can never be paid enough.' At that moment the boy fell on him, causing what appeared to be extremely serious injuries. Doctors ran to his side. A slave brought white wool for bandages, and was beaten for not bringing purple. The boy was called before his patron. 'Go in peace,' said the wealthy fool. 'Never let it be said that a great man could be injured by a slave.' Parasites applauded and helped themselves to the next course. Petronius decided that the 'mishap' had been well rehearsed.

## 'Joculatores' become 'Jongleurs.'

Wherever the Romans settled, they took with them their amusements as well as their institutions. When their Empire fell, their tumblers, clowns, and singers still travelled from town to town or from camp to camp. In time the *joculatores* of the Romans changed into the *jongleur* of the Normans. At first he was a minstrel who sang the tender love-songs of the troubadours. Later he joined the bands of tumblers and animal-trainers who advanced towards barons' strongholds, singing loudly to proclaim their calling. The doors opened at their coming, they ranged themselves at the foot of the hall, and performed before the company at table. By the fourteenth century the leadership of such bands was taken over by the *tregetours*, magicians whose powers far exceeded those of the modern stage illusionists.

## Mediæval Maskelynes.

Chaucer describes incredible marvels performed by them. 'There are,' he says, 'sciences by which men can delude the eye with divers appearances, such as the subtle *tregetours* perform at feasts. In a large hall they will produce water with boats rowed up and down upon it. Sometimes they will bring in the similitude of a grin lion, or make flowers spring up as in a meadow; sometimes they cause a vine to flourish, bearing white and red grapes; or show a castle built with stone; and when they please they cause the whole to disappear.' There was a learned clerk who showed his friend by such 'magic natural,' 'forests full of wild deer, where he saw a hundred of them slain, some with hounds and some with arrows; the hunting being finished, a company of falcons appeared upon the banks of a fair river where the birds pursued the herons, and slew them.'

Both Sir John Mandeville and Froissart describe the astonishing performances of the enchanters of that period. From other authorities we learn that they travelled in large companies and performed upon a scaffold in which was a *trebuchet* or trap-door. Elaborate apparatus may account for many of their marvels, but other stories of their achievements are due, no doubt, to the credulous mind of the age. After the fourteenth century their popularity declined.

(Next week's issue will contain a further article by Mr. Willson Disher.)



# FREDERICK CHOPIN—THE POET OF EXILE.

W. Rooke-Ley on the Polish composer whose music forms the subject of this week's 'Foundations of Music' Recitals.

**P**ADEREWSKI has said of Chopin that he was the priest who carried to the scattered Poles the sacrament of nationalism. This fine image vividly recalls the revolution of 1830; the last despairing effort of Poland to rid herself of Russian suzerainty. Chopin, a boy of twenty, had left Poland only a few weeks before the revolution broke out. He was alone in an unfriendly city, aching to be back again in Warsaw where all that he loved in the world—his family and his country—were in peril; hungering for news which came only at long intervals, a prey to fears which only a torturing imagination could raise. Little is more pathetic than the thought of him in this hour, looking down at his long, delicate hands, his fragile body, and realizing their utter uselessness. He wandered from Vienna to Munich, from Munich to Stuttgart, where on September 8, 1831, he heard of the collapse of the revolution and the capture of Warsaw by the Russians.

From that day one must think of him always as the exile, bearing in his heart a permanent wound, the tragedy of his people. Their songs, their dances—and in Poland the very ballads of the country are dances—became the warp and woof of his music. She is the land of the dance—polonaise, krakowiak, mazurka—and the rhythm of Polish dance sounds through nearly the whole of his work. When he left home, he had a presentiment that he would never return. His friends gave him a silver cup filled with Polish earth. This he kept by him all his life. It was this earth that, when he died, they scattered on his coffin at *Père Lachaise*. It was all that remained of Poland, save in his music; those 'few score pages in which,' as has been beautifully said, 'were to burn for three-quarters of a century the mysticism of a nation.'

The appearance of Chopin made beautiful images in the minds of those who were his friends. To Schumann, before ever they met one another, the printed page of his music, the very notes, seemed as marvellous eyes regarding him: 'the eyes of a flower, the eyes of a basilisk, the eyes of a peacock, the eyes of a virgin.' To Liszt he was 'a convolvulus, balancing its azure-hued cup on a very slight stem'; to Georges Sand 'an angel, fair of face as a tall, sad woman.' It is not difficult to picture him; the frail figure, exquisitely dressed; the long hair, very fair and soft, framing a face which was ash-pale and of which every feature betrayed an intense sensitiveness; the huge brown eyes that burned with the fires of consumption.

He was wholly urban; the child of the salon and shaded candle-light. His background was the society of cultured men and women, beautiful pictures and furniture, flowers. . . . Life took thought for him, surrounding him with comfort, but only that a soul so fastidious, so delicate, needed her amenities, her luxury even, for stimulus;

shielding him from the sordid, and from all her pettier cares, but that he might be free to receive her deeper wounds. There was nothing upon which his heart fastened that did not bring him sorrow. Many pages of his music stand for tragedies of the heart at which we dare not look save in the



'The priest who carried to the scattered Poles the sacrament of nationalism.'

mirror of waltz, prelude, or ballade. The G Minor Ballade: we little remember in what white fires of suffering this music was forged, with its intricate tendrils, its opalescent hues, like some masterpiece of Venetian furnaces. It was his requiem to the dead love of Marie Wodzinska, whose letters and the rose she gave him, were found after his death in a packet upon which he had written 'Moja Biéda': my grief. Elsewhere there are other such requiems.

His piano was his only confidant. He used it, said Liszt, to play to himself his own tragedy. Of the power of his improvisation, we must believe that it was something Orphean. In Paris, in some drawing-room, where his intimate friends were gathered, and, above all, his fellow-exiles he would take some familiar rhythm of the fatherland, the plaintive serenade of wandering musicians, a lilt of country fair or wedding, some stirring, maddening tune of war, whisper it first, then utter it more boldly, then toss it about in wild abandon, till the great plains, the great forests of Poland rose before eyes set in a trance of memory. Often these improvisations furnished the germ of music we know. When the tragic news of the capture of Warsaw reached him, he turned to his piano, and in a passion of overwhelming grief poured out a torrent of improvisation which was later to become the *Étude in C Minor*, the 'Revolutionary.' The *Sixth Prelude* was the child of a hideous hour of fear in the deserted Charterhouse of Valdemosa, while the storm beat piteously on the roof, and Chopin left alone for the day had imagined his friend to be dead and him-

self to be dead, too, and was found, when his friend returned, playing this music like one in a dream, and cried out: 'Ah, I knew that you were dead!' But then the music went through a veritable crucible before it was given to the world. Flaubert is said to have spent an entire day over the polishing of a single sentence: Chopin spent days, nay weeks, behind locked doors, working at each phrase and bar, in an agony of choice, under an imperious need for absolute perfection.

He had settled in Paris amid the last thunder of the revolution that set Louis Philippe upon the throne; he was driven from Paris in 1848 by the first that heralded the Second Republic. He came to England. The beautiful friendship with Georges Sand was broken, never to mend, and the power of composition was gone; he was already a dying man. He gave concerts—a thing he hated—because he would send no more of his manuscripts to the publisher; he had no longer the strength to labour at them, and he would buy nothing at the price of work he could not pass. In the following May he burnt them.

He was received everywhere. We have a vision of him at Stafford House, playing for the Duchess of Sutherland, one night in the season of that year when the Queen was present and the Prince of Prussia, and the great staircase was thronged with so brilliant an assemblage as to suggest to him the glowing canvases of Paul Veronese. He was introduced to such oddly different persons as the old Duke of Wellington and Dickens. Throughout his stay, he was the guest of one or other of the great houses.

All the time an intolerable nostalgia turned his thoughts to Paris. He went back in the spring of 1849. Again Life took thought for him and brought him the friends who saw that he should not want. For now he was penniless. Those who watched at his bedside were almost all his fellow-countrymen: the Abbé Jelowiński, the friend of his childhood, who gave him the Last Sacraments; Princess Czartoryska, who nursed him; and the beautiful Countess Potocka, whose voice singing to him was the last music he heard, a few hours before he died.

Almost his final word was to Francomme, the violoncellist, 'Play Mozart in memory of me.' It was a last invocation of his lodestar among musicians by one who, romantic of the romantics, worshipped form and perfection with all the passion of a Greek. Among many epitaphs, the most beautiful was perhaps that of Schumann, who wrote: 'The soul of music has passed over the world.'

At 6.45 p.m. each day of this week, the 'Foundations of Music' recital will consist of the Ballades and Scherzos of Chopin played by Laffitte.

## Notes on Pieces in this Week's Programmes from Queen's Hall.

(Continued from page 270.)

with an exultation which none can miss who listen to such music as the Church Cantatas. Finely melodious arias from three of them are in the programme to be broadcast from 5GB on Wednesday.

### Brandenburg.

NO historian needs any music to remind him of the great part which the State of Brandenburg played in European politics at the end of the sixteenth and the beginning of the seventeenth centuries. Its reigning monarch in Bach's day was the Markgraf Christian Ludwig, inheritor not only of a great name but of a fine tradition of wise and cultured government. His sister was the wife of the Duke of Meiningen, and at both courts music was zealously cultivated. The resident Director of Court Music at Meiningen was a kinsman of Johann Sebastian Bach's, and on one occasion when the great man was visiting him there, the Brandenburg Court had also come to stay with its brother-in-law of Meiningen. Both families knew something of Johann Sebastian's fame, and both were enthusiastic admirers of his music.

### Merry Music.

THE MARKGRAF, so it is supposed, asked the great Bach to compose some music for his house-orchestra at Brandenburg—it was an age when every great house had its own team of music-makers—and six concertos were the response to the invitation. Each is laid out for a little group of solo instruments with accompaniment by a small orchestra, and the happiest effects are made by the contrasts between the two sets of players. Sometimes the soloists have things in their own hands for a little, sometimes the main body breaks in, to engage in conversation with them, and every now and then the few voices are overborne by the many and perforce unite with them.

And all six are full of brightness and good spirits. Some movements hurry along on swift and nimble feet; some step with a more stately grace, and in each Concerto at least one is sedate in manner as in thought. But all of them are happy, beaming with health and good humour, thoroughly clean and sane, and kindly music.

The same is true of the Violin Concerto, and of the Suite in D; like the Brandenburg Concertos, they have had a big share in dispelling for ever the notion that Bach was always solemn, always in his Sunday clothes, his church-organ frame of mind.

Great father of our music as he is, he can often lay his earnestness aside, to make merry with the young folks.

### Beethoven in Laughing Mood.

THIS season's 'Proms' are to give us performance of all nine of Beethoven's Symphonies. In many series of concerts all over the world it is an invariable rule that whatever symphonies are included, all of Beethoven's shall be played—partly as an act of homage, and partly because there are no better symphonies to play or to hear. On Friday, August 16, a good beginning will be made by playing the two shortest, the First and the Eighth.

Began, so far as we can be sure, in his twenty-fifth year, No. 1 made its first appearance in 1800, as 'a new grand symphony for full orchestra.' Simple and melodiously straightforward as it sounds to us now, it was thought then to be somewhat daringly modern. Critics of the day took exception, for one thing, to the very beginning of the Introduction. The Symphony is in C Major, but the opening chord suggests the key of F, and by the third bar we are in G. But such thoroughly happy music was bound to make its way quickly to the hearts of listeners, and the work has long had a sure place in the world's affections.

### Two Symphonies in a Programme.

ON that occasion, too, there was another symphony in the programme—one of Mozart's; Beethoven himself played the solo part in one of his own pianoforte concertos, and the concert included his great Septet and other big works. The music lover of that more leisurely age liked good measure.

The Eighth Symphony is even shorter than the First—the smallest, in actual dimension, of the nine, though with nothing else about it which anyone could think of as small. It, too, made its first appearance alongside of another symphony—Beethoven's Seventh, and by comparison with its splendid breadth and nobility, seemed to the Vienna public too gay and light-hearted to be worthy of the serious Beethoven. Now, of course, and for generations, the sparkling Eighth has taken a place of equal honour with the others, treasured for its laughter and bubbling-over merriment, and for its nimble grace and charm. It was composed, as happy music has often been, in the midst of worries and petty irritations, and with ill-health preying on its maker's spirit.

### The Stern Big Brother.

FOR some years Beethoven had gone in summer to one or other of the Austrian health resorts, but that year, 1812, his visit had not been of any great benefit. On the way back to Vienna, he stopped at Linz, to stay for a time with his brother Johann, looking forward, no doubt, to some rest and quietude. The town made him warmly welcome, and the local paper waxed eloquent over his arrival, calling him 'Orpheus,' and hoping that he would play to them during his visit. His brother, by all accounts, was genuinely glad to see him, and all might have been happy. But the elder Beethoven, stern Puritan and stickler for the proprieties as he was, could not approve of the way in which local gossip was coupling his brother's name with that of his housekeeper, one Therese Obermeyer. Beethoven took his brother to task, possibly with more severity than tact, but without result, and called on the assistance of the Bishop and the local civil authorities to put an end to the situation. It was arranged that the lady should be banished from the town, but Johann contrived to defeat his well-intentioned brother by marrying her before the day fixed for her departure. Beethoven left the pair in disgust and went straight back to Vienna; he could never be brought to behave with any kindness to his sister-in-law, and referred to her always as 'the Queen of the Night' (the wicked sorceress in Mozart's opera, *The Magic Flute*).

### Music from the U.S.A.

IN a refreshingly varied programme which 5GB is to broadcast from Saturday evening's 'Prom,' drawn from the music of many lands and many ages, there is one piece which is being played for the first time in England. Its composer, Leo Sowerby, is no stranger to British music lovers—he has given pianoforte recitals 'over here,' as the Americans say; he was in this country as a bandmaster with the United States troops—and in France, too—during the war, and, as a composer, he was represented in last season's 'Proms.' In 1923, when he was only twenty-eight, he took part in the Festival of Contemporary Music at Salzburg. But that he is no relentless 'high-brow' is proved by his merry 'Sinfonata,' written for Jazz Orchestra.

He has a happy gift of illustrating in music the picturesque aspects of Nature, and in this Suite he sets before us, with a wealth of bright tone-colour, the beauties of the Northern part of the States about the shores of Lake Superior.

## SAMUEL PEPYS, LISTENER

By R. M. Freeman,

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

July 14 (Lord's Day).—A notable thing was, in the pulpitt before sermon M<sup>r</sup> Blick did publickly announce his toakening to 'a member of this congregatioun,' meaning the Fripp woman. Goes on to ask our prayers for the Divine blessing hereon, and is, God knows, like to need it bad enough.

At the Club, M<sup>r</sup> Mullings, the Irish gentleman that I sometimes golph with, acquaints me of his going out of the heat tomorrow, to Walton-on-the-Naze, his lady with him. He would fain have me and my wife joyn them, so as the 2 women may be happy hobnobbing together, while we golph or gadd; which methought a good notiou. So home and put it to my wife, albeit not in those terms; and did for once fall in with a suggestioun of mine (instead of crabbing it), beyond my expectacioun.

July 15.—(Swithun's, and if we are to swelter like this for yet 40 days, Lord how cookt shall we be!) At Walton-on-the-Naze. Come here this day, and a most sweet simple little place I find it. Inn unpretentious but gives us good coazy lodging and the best of provender to our great

content. Walking this night on the pier, 'tis mostly given over to anglers, that lean, smoaking, with their backs to the rayls and their lines in the sea, waiting for the fishes that never bite; yet seem to discover a sort of contemplative rapture herein; which is very strange. A mighty hott night, so as, about midnight, I did kick off the cloathes on my side the bed, but in kicking them had the ill-luck to kick my wife and feared I had wook her. However, by God's mercy, came onlie  $\frac{1}{2}$  awake, and, after some snoozy growls, soon sound off again, to mine infinite relief, knowing my wife the terrour she can be when suddenly interrupted in her 1st sleep.

July 16.—Up betimes and to swim in the sea, Mullings and I, before breaking fast. Not many swimmers out, and they all men, to my great discontent. Presently to the Naze Club golphing, and find it a good full-long course.

Bathed with our wives this afternoon at  $\frac{1}{2}$  low water. Hundreds of other bathers out, both he<sup>r</sup> and she<sup>r</sup>, but a preponderance of she<sup>r</sup>, frolicking in the shallows or basking on the sands in theyr bathing suits, some of these mighty

scanty bathing suits, next door almost (as Mullings says) to birthday-suits; which was pretty to observe. My wife's suit, smart but modest, and was, methought, both for face and figure, the pick of all the she-bathers, so as I was proud to be seen with her and have the publick note what a pretty taste I have in wives. Discovered this day that by rubbing a plenty of brilliantine into my hayr, this keeps the seawater out of it, like a duck's feathers, and I mean to continue it all the while I am here.

July 18.—Taking a speed-boat, the 4 of us, from the pier, the driver whizzes us along at a pace that did take my breath away almost, making ever and anon, the sharpest turns at full speed, so as we seemed on the point of heeling clean over, and the spray thick on our faces and heads. Whereby my wife do afterwards lament it shall take her the rest of the day shampooing the sticky brine out of her hayr and wishes now she had worn a bathing capp. Which is like the vanity of women, always thinking of theyr looks, but is I suppose in theyr natures and cannot help it, the poor things.

*An imaginative article by Stephen King-Hall, author and broadcaster, on the*  
**USES OF BROADCASTING IN WAR.**

I WISH to say at the outset of this brief attempt to suggest the position of broadcasting in any great war of the future which humanity may inflict upon itself, that in my judgment the invention of broadcasting is one of the most powerful preventatives of war now functioning in the world. When its possibilities in this direction are better appreciated than perhaps they now are, I anticipate that international action will be taken to co-ordinate what I will describe as the peace-maintenance forces of broadcasting.

But for the time being the possibility of future war cannot be ignored, and it is interesting to speculate what would be the effect of such an event upon broadcasting. The last war, and, one might add, the last ten years of peace, proved conclusively that the weapon of propaganda has become a most subtle, deadly, and far-reaching instrument of national policy, and with the net of popular education spreading its meshes over an area of ever-increasing dimensions, a belligerent Ministry of Propaganda, suitably camouflaged under some respectable title such as Bureau of Information, will be a key Ministry.

In that Ministry the national broadcasting organization will occupy many floors. Expert broadcasters, men of persuasive voices, artful talk-writers, will not be allowed to risk their bodies in the fighting lines; the nation will need their voices at the microphone.

The air forces of the belligerents will naturally make every attempt to seek out and bomb the enemy broadcasting centres, and these will probably be protected by having their power station underground.

The importance of broadcasting from a military point of view will be particularly great in those critical moments just previous to the outbreak of a war, when a government, having decided that hostilities are necessary (I use the pre-1914 terminology) finds it essential to rally public opinion to the support of its policy.

At the present time the British Sovereign is in the peculiar position of acting upon the advice not only of his Ministers in Great Britain, but also upon the advice of groups of Ministers situated in the overseas Dominions. These groups of Cabinet Ministers tender advice in accordance with the state of the public opinion they represent, and it is obvious that a most critical situation might arise if in a great emergency His Majesty's Ministers, say, in South Africa, found themselves representing a public opinion which differed from that existing in New Zealand.

By Imperial broadcasts of important pronouncements, such as Sir Edward Grey's historic speech in August, 1914, the people of the Empire can be kept in touch with the situation in a far more intimate way than would be the case if only the colourless cables were available. I have already men-

tioned that as soon as war broke out, and probably a few days before the commencement of hostilities, the State would assume complete control of the broadcasting system. A government at war would use broadcasting chiefly for three purposes. Firstly, to hearten and inform its own people; secondly, to influence neutrals; thirdly, to discourage the enemy.

The first use is obvious, and will consist of broadcasting favourable news, important public announcements, and appeals. Government loud-speakers will probably be established outside every village post office and in public places. Though it is almost certain that in a future great war there will eventually be no neutrals, they will only be dragged into the inferno after a certain interval, partly as a result of economic pressure and partly by propaganda. Broadcasting will play its part in this business, and special talks, appeals, threats, and menaces will be sent out in many languages. In the late war, if broadcasting had existed, it is certain that Dutch loud-speakers would have transmitted many talks spoken in Dutch into British and German microphones. In order to gain the neutral ear, it will be necessary to sugar the pill, and a first-class orchestral concert may be the framework which will enshrine a passionate statement of war propaganda, artfully interpolated into the intervals between items on the programme.

The best way of gaining access to the enemy loud-speakers will be by broadcasting news which the enemy government is trying to suppress. Each belligerent will probably broadcast in the appropriate lan-

guage a daily bulletin for the express benefit of the enemy public, and if it is accurate (though it will of course be confined to bad news), it will be sure of attention, even if the listeners curse as they listen to its chilling tale. They may curse it, but the average listener will curse still more the patriot who oscillates in order to upset the enemy news, for in war people yearn passionately for the truth since they know their own government will never tell all the truth. It is for this reason that in wartime fantastic rumours gain credence.

Portable sets will be common amongst the fighting forces, and men in gas-infected, shell-torn, and ravaged areas, burrowing in the ground to escape the death that flies and the death that crawls mechanically, will hear through their loud-speakers sounds of the life of civilization they once knew, and to which they hope one day to return. It is unlikely that there will be running commentaries upon battles, for this would give useful intelligence to the enemy, but on special occasions the commanders-in-chief may broadcast heartening talks.

A peculiarly unpleasant consequence of broadcasting in war will be the possibility of listening to great religious services appealing for victory being simultaneously conducted from several national cathedrals. In the late war we could, had broadcasting been in use, have listened to an English and a German Archbishop both expounding the essential righteousness of their national cause. One may be thankful there are no loud-speakers in Heaven, for hell is the spiritual home of war.



Men, burrowing in the ground to escape the death that flies and the death that crawls mechanically, will hear sounds of the civilization they once knew.

## HERMAN KLEIN recalls interviews with GODS AND GODDESSES

Mr. Klein, who has been for more than fifty years a journalist and music critic, tells of his interviews with great singers and musicians of the past—in the days when artists shunned the limelight of publicity rather than sought it.



JOACHIM.

This famous violinist is among the many celebrated stars of whom, in the accompanying article, Mr. Klein recalls an interview in the Artists' Room.

THE company of famous artists always had a tremendous fascination for me. It has for most people who love music, the drama, or art, I daresay. But I was doubly fortunate because, as a critic from my youth upwards, I had the chance to penetrate, with a little seeking, into the society of the wondrous beings whose triumphs I used to witness upon the stage or the concert platform. No doubt, strictly speaking, the critical functions that obtained certain privileges of access for me ought to have denied me their frequent enjoyment; but I will not conceal that I found them too pleasant to be abstained from, and, as I have often said, they were never allowed to interfere with the just performance of my duties.

It all came through my having started journalism as an 'interviewer' in the very earliest days of that particular type of press-work. First of all I had to get the material for biographies of leading opera singers, instrumentalists, actors, and actresses, to accompany their lithographic pictures in a monthly publication. Later on I had to do much the same sort of thing when I was writing for the *Illustrated London News* and the *Lady's Pictorial*. Then, in the 'eighties, when the Duke of Cambridge and his sons owned the *Sunday Times* and I was its musical critic, my editor, Colonel George FitzGeorge, had a perfect passion for vicarious interviews with celebrities of the theatre and the opera house; nor did he refrain from delegating to me pretty frequently the job of writing them. Hence my constant visits to the artists' room, to dressing-rooms behind the scenes, to the old-fashioned green-room at the theatre, and even to the hotels or private apartments where the 'celebrities' happened to reside.

They were not at that period easy folk to interview; the truly great positively shunned publicity in the modern sense, and a photograph for reproduction was rather hard to procure. Patti might refer you to the Stereoscopic Company for her picture, but

you could never approach her sacred person so long as she was the Marquise de Caux. Things were different after she became Mme Patti-Nicolini. I remember writing to the illustrious Tietjens in my first season (1877), asking to see her and to insert her portrait in the *Operatic and Dramatic Album*. She sent her photo by hand with the message that if I wanted to see her she would be pleased to send me a stall for Her Majesty's Theatre, but nothing more. However, the stall came, and I had the felicity of hearing her in the *Huguenots* on the last night she ever appeared as Valentina.

Christine Nilsson was equally difficult of access until I had met her privately, and then she explained that her recent visits to America had frightened her of journalists. 'They always left out the things I told them (in bad English perhaps) and printed those which I never uttered.' On the other hand, I found it easy to interview operatic tenors like Campanini, Fancelli, and Gayarre, or the baritones Maurel, Cotogni, and Del Puente. They were charming men enough, but seldom said anything really interesting. From a talkative *prima donna*—an American for choice, such as Minnie Hauk, for instance—you could obtain better 'copy' in five minutes than from the males in as many months. One of the first and most informative actresses whom I interviewed was Mary Anderson (the still living Mme de Navarro); while on a similar quest I was fortunate enough to have talks with Sarah Bernhardt, Adelaide Neilson, Ada Rehan, Lady Bancroft, and my dear friend Mrs. Kendal. It was not until after I had published in the *Sunday Times* (January 25, 1885) an interview with Arthur Chappell, the director of the Monday 'Pops,' that he broke his strict rule and allowed me the *entrée* to the artists' room at St. James's Hall. That was indeed a privilege. It was the plainest little room that you can imagine. You went into it by a door opening directly on to the draughty staircase on the Piccadilly side, which used to be shared by the artists or by Queen Alexandra when she attended a concert; and, on the floor below, by the burnt-cork members of the Christy Minstrels. In the far corner of the ugly apartment stood a small grand piano, under one of the two windows with frosted panes that lighted it—when gas or candles were not being used. Sitting at it I can still see dear old Henry Bird (who had just succeeded Sir Julius Benedict as the official accompanist) trying over *pp* a song with the vocalist of the occasion—it might even be Sims Reeves, Edward Lloyd, or Santley, for whom a more formal preliminary rehearsal was not deemed necessary. In winter—and the majority of the 'Pops' took place between November and March—one could keep warm either by gathering around the rather small fireplace, or else by strolling up and down an ante-room that led to the

kind of 'loose box' beneath the orchestra, whence by a few steps the platform of the hall was approached.

And yet despite its inconveniences, that tiny artists' room at St. James's Hall was the centre of some of the most brilliant musical constellations seen during the later decades of the nineteenth century. One in particular dwells vividly in my memory. It was, I fancy, in April, 1886, at the last Monday 'Pop' of the season—a night when Arthur Chappell always put forth his strongest *ensemble*—that I made my way during the interval, almost with fear and trembling, into the somewhat crowded little room. Who was there? The concluding item of the programme shall answer: it was to be Schumann's great *Piano Quintet in E Flat*, Op. 44, and the executants were Mme Schumann, Joachim, Ries, Ludwig Straus, and Piatti. There I found them, those illustrious five, all ready or getting ready for a task that they loved and whereof no single group of players on earth ever gave (or is likely to give) so magnificent an account. The venerable 'Clara,' whitehaired and wearing her customary black silk gown, was pulling on the inevitable white kid gloves, which she would have to pull off again directly she had made her low curtsy to the audience and sat down at her Broadwood grand. To her I had not then been presented; but the 'king of violinists,' who had known me from my boyhood, stopped his tuning-up for a moment to shake hands, and so did the 'prince of cellists,' the lovable Alfredo Piatti, who was monopolizing the piano-stool. It seemed very wonderful to be with them all at such 'close quarters,' and the noisy orgy of 'fifths' as the famous

(Continued on page 295.)



CLARA SCHUMANN.

One of the greatest interpreters of her husband's pianoforte works, and the subject of a vivid anecdote told here by Mr. Klein.

TODAY, with our parks and open spaces and the like blessings conferred on us by thoughtful municipalities, to say nothing of bus, charabanc, and car trips to the outer trees, and fields, it is difficult to imagine how we could endure to pass the summer without them. We are fortunate, so much more fortunate than our forefathers, that one wonders how the natural instinct for these things asserted itself in their day. London was then—for example, in the eighteenth century—a confined city far less pleasantly wholesome than now, and the need for fresh air and country odours must have been overwhelming. But

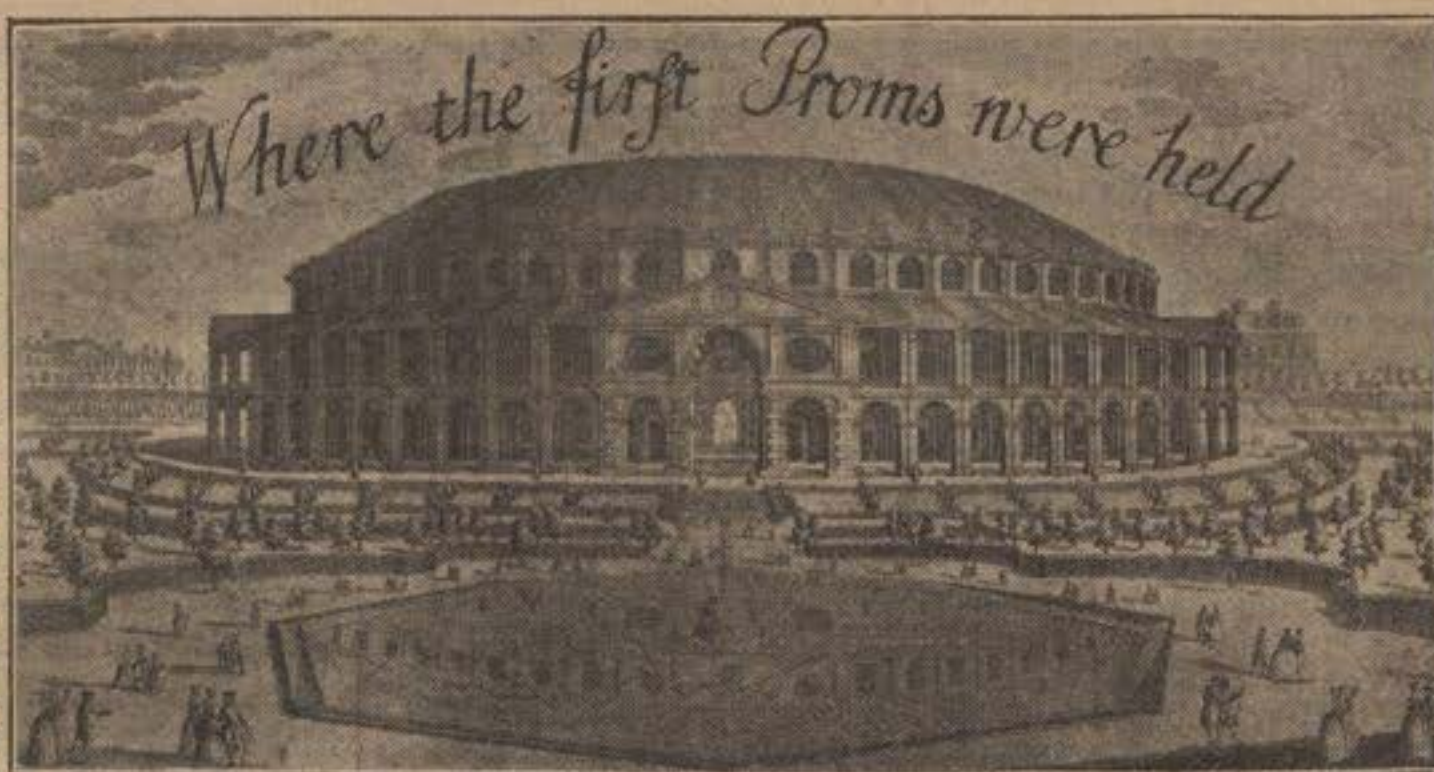
to get away from the city was not easy, and to reach the open country was not simply an excursion but a journey. Londoners, therefore, had need of diversion near to town, somewhere under the trees, with food and drink, shelter, music, and amusement close at hand. The citizens of the centuries before the coming of the railway found content in the famous Pleasure Gardens of London, dotted here and there just outside the city boundaries.

All these gardens, both great and small (and some were no more than inn tea-gardens) had the same main objects—facilities for eating, drinking, idling in the walks, listening to music, dancing, and enjoying such other amusements as the proprietors provided. Some of the gardens were quiet and well conducted, others were not—all classes had to be catered for, but the biggest of them were run by business men with a flair for showmanship, and were meant to appeal to everyone. As indeed they did. The most famous of the gardens, Ranelagh and Vauxhall, attracted 'all London' in the eighteenth century, just as Earl's Court and the White City did only a few years ago.

#### A Mahometan Paradise.

Vauxhall, known at first as Spring Garden, is mentioned several times by Pepys, as, for example: 'By water to Fox-hall and there walked in Spring Garden. . . . But to hear the nightingale and other birds, and here fiddles, and there a harp, and here a Jew's trump, and here laughing, and there fine people walking is mighty diverting.' That was in 1667, but it was not until some seventy years later that Vauxhall Gardens were taken properly in hand and stepped up to prosperity.

The site of Vauxhall is now, of course, completely built over, but in those days it was rural enough to make it necessary for the proprietors to provide 'safe convoy' for those who approached the Gardens by road on ordinary nights. On great occasions, however, the press of carriages was so great as to cause traffic blocks on London Bridge and confusion on the river, for the usual way to go was by water. Ranelagh, which lay east of Chelsea Hospital, could also be reached by water, and as the fashionable custom at one time was to 'go on' from Ranelagh to Vauxhall, the traffic on the river must have been full of life and colour. On entering the Gardens the first thing to strike the visitor was the brilliant illumination. The trees and walks were lit up with thousands of little lamps, by which means the note of sentimentality was immediately struck by the proprietors, who astutely gauged the mood of the period. To amplify that note every



The great Rotunda at Ranelagh (from a print dated 1743).

artificial contrivance was introduced, the song of nightingales, hidden music, panoramic waterfalls, and tree-lined avenues known as the 'dark walks,' where gentlemen were exhorted 'not to smook' and to conduct themselves discreetly when with ladies who, however, were perhaps not so inclined to insist on too rigid a discretion. The ecstatic effect the Gardens had on visitors is recorded in literature. Fielding, in 'Amelia,' makes Mrs. Ellison say of Ranelagh: 'You cannot conceive what a sweet elegant delicious place it is. Paradise itself can hardly be equal to it': while Addison's Sir Roger de Coverley refers to Vauxhall as 'a kind of Mahometan Paradise.' Even Dr. Johnson admits

### *Felix Goodwin on Vauxhall and Ranelagh, London's famous pleasure-gardens of the past which included promenade concerts among their varied attractions.*

that it gave 'an expansion and gay sensation to his mind.'

#### The Famous Rotundas.

The Gardens were not extensive; Vauxhall covered only twelve acres, and Ranelagh less. But they were economically arranged. Sculptured figures of the garden order were set all about, but the only statue of consequence was the well-known one of Handel as Orpheus, by Roubillac, now the property of Novello, the music publishers, and probably the one remaining relic of the Gardens. There were open-air bandstands and covered courts to walk in, while at Ranelagh a peculiar construction, purporting to be Chinese, purposelessly filled an artificial lake. But, as at Ranelagh so at Vauxhall, the great glory of the Gardens was the Rotunda, where everything of note took place. It was dining-room, concert-hall, dance-hall, promenade, and a shelter from the weather. Starting with breakfast—really lunch—and a morning concert the Rotunda was peopled till all times of night with visitors, whose ingenious occupation, if there were nothing else to do, was to stroll round and round, 'following one another's tails in an eternal circle like asses in an olive mill' as was said at the time.

There was, of course, the evening concert, which lasted usually from five o'clock to nine, except on those nights devoted to masquerades, or 'Ridottos,' as they were called. These were merely masked supper balls to attract the quality and the quality's money, but on ordinary days the facilities for amusement were such as to cause a French visitor to describe Ranelagh as 'the most insipid place it is possible to imagine.' Vauxhall was no better, and since the meals provided were poor, and nothing but tea and bread and butter could be had

except on the nights of masquerade, it would appear not unlikely that the Londoner of this day would have found the gardens as insipid as the Frenchman. And if he had, too, made a habit of the Queen's Hall Promenades, the concerts given in either of the Rotundas would doubtless have struck as for the most part beneath his notice.

#### The Ballad at its Worst.

But in those days they were considered rather fine. To begin with, the Rotundas were adequate as concert-halls. That of Ranelagh was not unlike the Albert Hall, both inside and out, though only a little more than half as big. It was circular, with the whole of the floor clear for the promenaders except for a great column, containing a huge fireplace, in the centre supporting the roof. Completely surrounding the walls, except for the raised platforms of the orchestra, were alcoves and boxes to hold the supper parties. The Vauxhall Rotunda was somewhat smaller, but equally effective. Here, however, the orchestra could on fine evenings face outwards, so that diners and promenaders could eat and listen in the open air. That in itself does not sound unattractive, but one can only echo the criticism of the time. It was said, and there is no reason to doubt it, that a great deal of the musical entertainment was in reality dreadfully poor.

#### Handel and Mozart.

But there were brighter spots in the programmes. An organ was installed at Vauxhall, and an organ concerto was a feature of every programme. Handel's works were occasionally performed, and his *L'Allegro* actually had its first performance at Ranelagh. His *Acis and Galatea*, too, was given, and on one evening a performance of the *Firework Music* caused one of the worst of the traffic blocks on London Bridge.

In the summer of 1764 a child was touring Europe with his father and sister, and his extraordinary skill as a musician was already puzzling, though delighting, the musical world. He came to Ranelagh and performed on the harpsichord and organ several of his own compositions in the cause of charity. The name of the boy was Wolfgang Amadeus Mozart. He was then eight years old.

#### Last Night Riots.

In many ways the concerts at Ranelagh and Vauxhall can be compared with the Promenade Concerts of our own day. True, we take our Queen's Hall music much more seriously, and enjoy it separately from the pleasures of eating and drinking, dancing, and sentimental surroundings, but at least they of the Gardens did 'promenade' with more ease than we are able to do. It is interesting to find one custom at least common to both audiences. It was the habit in the Gardens to make the last night of the season a gala occasion, and to exaggerate its importance. But whereas our demonstrations are circumspect and free from violence, theirs began with rough horse-play by the bucks of the period, and ended usually with the breaking of all the lamps in the orchestra and a riot. Perhaps the bucks of our day do not go to concerts, perhaps we have no bucks, but in any case we can be sure they have not the same reason to protest against the programmes.

FELIX GOODWIN.



## SPARKS FROM THE RECENT DEBATE.

Do please ask the B.B.C. to let us have another wireless debate soon between Mr. Compton Mackenzie and Mr. Beverley Nichols. It was so amusing to hear them both hesitating and stumbling, humming and hawing, and treading on each other's half-completed sentences.—*A. W. Kotelbey.*

I ATTEMPTED to listen the other night to the discussion between Mr. Beverley Nichols and Mr. Compton Mackenzie on 'Town versus Country.' I did hear one or two complete sentences, and from these I gathered that Mr. Nichols is of the opinion that country life tends to make one egotistical. May I, as a denizen of the wild, express my surprise at this view? Is it not easier to become an egotist in the everlasting competition of town life, where self has of necessity to be considered first in most of the hundred-and-one petty happenings that go to make a day in a busy town, than in the country, where one has time to 'stand and stare,' time to live, and admire big things either in nature or in books? If Mr. Nichols' mode of speech is indicative of his state of mind, and that is the direct outcome of life in a city—then give me the tranquillity of the fields, yea, even of the sheep that feed therein—and the joy of listening to 'stars and birds!'—*Marion Scales, Yorks.*

MR. BEVERLEY NICHOLS tells us he finds town life stimulating to the mind. Mr. Compton Mackenzie holds a brief for the country. Might I suggest that they should both try the suburbs? A suburban tea-party is productive of discussions of far greater wit and point than the one they inflicted on us last evening. Incidentally, also, we occasionally allow one another to finish a sentence.—*Disquieted.*

LOVERS of the country may understand what my feelings were when Mr. Nichols described his pleasure in going about the streets, seeing the lights shine on the faces of people in the Strand and elsewhere. I thought 'Great Scot, are these the pleasures of the London intellectuals?' A short time ago, I stood on an old fourteenth-century bridge that spans a shallow river in the country; and watched the big red sun drop like a ball of fire into the river. I would not exchange one evening like that for ten thousand evenings in the Strand, watching the artificial lights playing on the artificial faces of the artificial people. The glow in the sky, the lapping of the water against the bridge, the beautiful calm of the evening, the fish swimming about in the water, and the gentle rattle in the reeds and grass, all helped to give me the kind of happiness that 'Town' cannot give, with its hectic, so-called pleasures, which are really delusions and snares, and often leave a bitter taste.—*J. L.*

## HE DID NOT LIKE IT!

I LOOKED forward to the broadcast with pleasurable anticipation, but when I switched on my loud-speaker to listen, I was disappointed to hear what seemed to me to be a mere farrago of futilities, which was made still more irritating by the fact that the speakers adopted a mode of speech which was halting and hesitant, which was further aggravated by the fact that both disputants continually interrupted one another, especially when it seemed just possible that one of them was about to say something of interest, and in consequence the remarks of both were frequently rendered quite inaudible. Might I respectfully suggest that next time you broadcast the conversation of two extremely garrulous and undisciplined inmates of a mental hospital, as I think that such a broadcast would not be more infantile, and possibly more interesting, than the broadcast of last night.—*An Exasperated Listener.*

SANDY and me was maist awfu' disappointit—the poor young gentleman, with an impediment in his speech, we couldna' understand at a' and the ither ane was aye arguifyin' wi' him which made him waur; they maun ha' been eddicated but they didna' talk plain a bit and we were none the wiser. Sandy and me wis awfu' pit oot and fair annoyed. Folks round here dinna' chew straws, whiles a hit bacca or mabbe a wee swistle.—*Jean, Isle of Arran.*

LAST night's discussion on Country or Town was one of our failures. There was too much butting-in. A visitor listening in said it was like two cats going for one another. I have to thank the drought that my loud-speaker survived, for my wife wanted to turn the hose on it.—*G. H. Challenger, Taunton.*

## THE ASPIRATION QUESTION.

THERE is only one correct way of pronouncing such words as what, when, where, whether, whither, which, wheel, white, whine, or why, and that is, to give the 'h' its full value. To leave it unaspirated is just pure Cockney, a slovenly and careless way of speaking—too much trouble to make the slight labial expiration necessary to make the 'h' heard. These words are always clearly and properly spoken in Southern Ireland.—*W. S. H. Briand, M.D., Herne Bay.*

YOUR correspondent is surely wrong when he calls the tendency to drop the aspirate in which, where, etc., a recent innovation. Johnson, Elphinstone, and others refer to it in the eighteenth century, and Professor Wyld says that the voiceless 'w' (i.e. the 'hw' sound) has been introduced within the last thirty or forty years—apparently through Scotch or Irish influence backed by the spelling. He also says that it is certainly not natural in English speech from the Midlands downwards.—*A. J. M. Saint, Marlow.*

## BACH CANTATAS.

I ENTIRELY disagree with 'The Other Listener' from Bromley, respecting the Bach Cantatas broadcast on Sundays. Probably about eighty per cent. of the English listeners never had the privilege of hearing these wonderful masterpieces until the B.B.C. conceived the great idea of broadcasting them; and the remarkably beautiful rendering of them is one of the richest enjoyments the Sunday programmes afford. I regret that they are given at an hour when only a fragment can be listened to by church-goers, whose services begin at 6.30 (a common hour), and often at distant churches.—*M. M. Birkett, 1, Newera Road, S.W.5.*

## GRATITUDE.

How very lucky we are to live in this age, when there is the wonderful 'wireless' to amuse us, and help us out. For this human is an invalid now, and unable to walk for some years past. And when I was thoughtless, I had plenty of amusement, here, and in other countries: America, Africa, Spain. That is of the past now, but memories are very good to have. I often listen long after the other patients of this room are asleep, and very much enjoyed the 'York Tatoo,' and 'Electra' (My 1 what a sermon that would make). I cried over it, of course, but I am glad I have imagination.—*K. R. S.*

## LISTENERS' LETTERS.

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

But would correspondents please note that:—

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

## PRAISE FOR THE EPILOGUE SINGERS.

JUST a word of praise for the four-part singing we hear at Epilogue time. It is a country-wide difficulty among musicians to make congregations realize that hymn-tunes are designed to flow to a metrical close, but that prosody fitted to them may be perfect in its poetic feel, and yet call for stress by punctuation of subject-matter. In short, we all realize that it is bad form to sing 'Jesus lives no longer now,' but we do not always stay to consider how best to sing to give the effect of 'Jesus lives! No longer now.' In choirs we get our effects in reason by halving the notes, and letting the rest stand for punctuation. In the Epilogue singing we always hear this law carried out to perfection. Perhaps it is slightly stressed, as happened on a recent Sunday in 'Rock of Ages.' But those of us who listen are mightily cheered to find the Epilogue singers following those eternal laws which unite music to reason, and make possible the syncopation between the rigid rule of musical metre and the incidental and peculiar stress of a line due to punctuation.—*William Vaudin, Rockmount Bridge, Vale, Guernsey.*

## 'WHAT GLADSTONE SAID IN '88!'

I AM writing at exactly 35 minutes past 11 on the night of Friday, July 19, 1929, to try to express what I feel certain must be the feeling of thousands of listeners after the broadcast—so perfectly and finely done—both in introduction and subject matter—of what Gladstone did say on June 27, 1888, in answer to Sir Michael Hicks Beach on the question of the age-long disputes on 'Tunnel or no Tunnel?'

Of all the 'Surprise Items' broadcast by the B.B.C. I venture to think no greater, and certainly no finer broadcast has been made. How little 'The House' is ever influenced by the logic of facts and sound reasoning—and in this instance, persuasive eloquence—surely no more striking example could be formed than the figures of 'the division'—so amusingly 'announced'—following the G.O.M.'s generous appeal from 'Philip drunk to Philip sober.' Members of the House might do well to look up, and read, mark, learn, and above all, inwardly digest, the 'Hansard' report, from which I take it, the broadcast was made. Many of the principles and laws therein laid down, would be found to be strictly germane and applicable to Military, Naval and other 'burning questions' of the day.

Whoever devised this 'Surprise Item'—a real surprise item par excellence—deserves the gratitude of listeners the world over. Frenchmen who were listening, must have been immensely amused by the devastating logic of the great parliamentarian.—*Edward Webster, Roadside House, Roddendon, Herts.*

## IN PRAISE OF PHRASING.

THE criticism of the phrasing of the B.B.C. Choir surprises me. Surely the first duty of a choir is to 'get over' to its hearers the sentiment of what is being sung, and how can this be done if punctuation is ignored? The hymn singing of the B.B.C. Choir is beyond praise. Its phrasing and its enunciation, as I have often remarked, are an especial delight. They make the hymn an act of worship and not a mere performance. After half a century of association with, and close interest in, choirs and choir singing, I say sincerely that I have never heard anything better in its own particular line.—*T. R. Gleghorn, Highgate.*

CONGREGATIONAL singing is in need of much improvement if it is to become a real live part of a service and I hope the people responsible for the Studio service singing will continue to show us that hymn singing can be not only beautiful but intelligent.—*'Arbege.'*

## UNPRECEDENTED IMPUDENCE!

WHEN an infant of twelve writes to inform an intelligent public that the music which is broadcast is 'dry and weak,' and has the temerity to add that nine-tenths of the population share the same views, I consider it sheer and unprecedented impudence.—*J. Evans, 'Barnhurst,' Turbuck Road, Huxton.*

## 'SHARP' OR 'SHAWP'?

SINCE reading E. Robinson's letter, I have been wondering: (a) What reasonable authority there can be for giving a word a different pronunciation in all poetry and music from that which it has in the ordinary speech of people who know their English; (b) Whether this correspondent has applied this test to the second verse of Shakespeare's song; (c) Whether he expects us to say 'Though thou the waters warp' or 'Thy tooth is not so shawp'?—*Frank E. Soper, Camberwell.*

I SOMETIMES try to sing 'Blow, blow, thou winter wind,' and I do want to be perfect, if possible, so will Mr. E. Robinson instruct me on the following lines: 'Though thou the waters warp, Thy sting is not so sharp'?—*George G. James, 99, Palmerston Road, S.W.19.*

## KEEP THE BAND MILITARY

IT is unfortunate, but the fact has to be faced that very little music written for orchestra is suitable for military band. On the other hand, specific military band music, whilst of limited quantity, enjoys the greatest popularity. The method, therefore, to improve military band music would appear to be to encourage composers to write for the same, and not, as at present, transcribe orchestral pieces, thus having the analogous position arise of hearing music on the military band which, except for volume, would sound far better played by a good quintet or sextet. Let us keep to military band music in the usual terms known as such, and let martial airs once again be heard from the London Station in programmes such as were broadcast by the massed military bands from York one recent Sunday afternoon.—*A Well-wisher.*

## WIRELESS AND BOOKS.

I HAVE just read Mr. Philip Jordan's paper in today's issue of *The Radio Times*, and I feel that I should like to say how thoroughly I agree with it. As far as I am capable of giving an opinion, the books recommended in the talks about books are almost always of a high quality. I remember in particular a talk by Anne Spice a very long time ago about 'Precious Bane.' Of course, Mr. Baldwin brought fame to it, but Anne Spice had devoted the whole of her quarter of an hour on the wireless to it, long before Mr. Baldwin had read it, as she was so much impressed by its fine quality. I never make out a library list without referring to the notes I have made during the talks on books given by the B.B.C.—*B. N. Staple, Athurd Cottage, Petersfield.*

## BEETHOVEN AND PAYNE.

I LOVE all real music—Beethoven, Debussy, etc.—but I think that dance music has a very real beauty of its own, and Jack Payne is one of our finest exponents of it. As to 'E. A.'s' remarks about 'wishwash'—what about the average lunch-time restaurant 'music'? 'E. A.' probably revels and wallows in it, but to me it is nauseating. Give me Beethoven, Stravinsky, or syncopation each time—Jack Payne for ever!—*P. M. Baker, N.W.*

Appreciations were also received from C. J. C., Oxford; C. E. N., Teddington; and H. Richardson, Fulham.

## JACK PAYNE—ANNOUNCER.

I AM shocked to learn that there is one listener who fails to appreciate the beautiful voice of Jack Payne. As an announcer I sincerely and solemnly aver he is on his own.—*J. F. S.*

## GIVE US QUADRILLES!

THE American nasal gibberish, and the droning of lovesick melodies could be well replaced by some of the good old English songs as given at times—but too rarely. If a change in dance music is needed, and this surely cannot be doubted, why not try some of the old lancers, quadrilles, schottisches, and waltzes—say, of forty or fifty years ago?—*W. Shepherd, Sheffield.*

## 'GOOD NIGHT—GOOD REST.'

GOOD luck and long life to the B.B.C., and especially to our favourite announcer. 'Good Night, Good Rest,' is worth keeping awake for. From a grateful listener.—*A. E. L.*

# HERO, OGRE OR SIMPLETON?

*What sort of a man was Henry VIII? Kenneth Bell writes of the Man behind the King.*

**H**ENRY VIII—who hanged Catholics as traitors and burned Protestants as heretics, who executed two wives and was married to six; who broke the bonds of Rome; covered England with the ruins of monasteries and chained in village churches the English Bible—still rouses violent emotions in the hearts of historians. Erasmus praised his youthful erudition, Venetian ambassadors his noble mien and his skill with the horse, the bow, and the tennis racket. The splendid canvases of Holbein and the glowing pages of Froude have portrayed his massive qualities, physical and moral. His noble mien, his trained intelligence, his accomplished patronage of the arts, his musical talent, his watchful statesmanship, his military prowess, and his naval initiative have been amply celebrated. The youthful paragon ripens into a courageous patriot.

Some of his detractors, too, have painted an almost equally impressive picture. It is that of the lustful tyrant, the blasphemous persecutor, the cynical enricher of the greedy and unscrupulous at the expense of the pious and the needy, the bloated and diseased old man recklessly dealing out death. The precocious dilettante ripens into a fanatic egoist.

Or, again, the emotion that Henry arouses is neither awe nor horror, but just contempt. He is helpless before his own passions, ready to be twisted round anyone's finger, at the mercy of each skilful tickler of his vanity or rouser of his greed. He changed the history of England to gratify a personal whim, like a spoilt child who sets the house on fire to spite its nurse. The youthful paragon is only a smug and pampered child who ripens, or rather decays, into a degenerate sensualist.

Each of these views leaves something unexplained. Was it courage or patriotism which executed Sir Thomas More? Why did no one in thirty-eight years successfully call the weakling's bluff? And whence came his curious craze for matrimony?

Henry, in fact, was neither a hero nor an ogre, nor yet a simpleton—there was more in him than that. Like so many men, he took after his mother's family: there was a lot in him of his grandfather Edward IV; he was more Yorkist than Tudor. And Edward IV, six foot four in his stockings, a victorious general at eighteen, a self-made King, an adept at popularity, a leader of men and a fascinator of women, had nothing degenerate and very little heroic or ogreish about him. He married a widow older than himself, though only once. He grew extremely fat and lazy in later life. Henry inherited his precocity, his energy, and his intelligence as well as his physique.

And, like so many men, Henry reacted against his father in youth—to grow more like him in later life. Henry VII must have been very different as a parent from Richard, Duke of York. For one thing, he was always there; he had his second son very carefully educated, whereas Edward ran

wild till he took his dead father's place at eighteen. Young Henry, overshadowed till he was eleven by his brilliant brother Arthur, and perhaps destined for the Church, must have seen more than was good for him of the dreary *ménage* of the first Tudor. But he was a docile lad and did as he was told; he progressed from grammar, through philosophy,



Fletcher



Shakespeare

On Tuesday and Wednesday we shall hear another *Henry VIII*, as presented by one or other or both of these two dramatists. (See page 292.)

to theology, and married, though with some reluctance, Catherine, his brother's widow, because his father had told him to, as he wanted to keep her dowry.

But when, at eighteen, he came to the throne, he meant to enjoy himself. He did. But he was still not too secure in his independence, still anxious to do the right thing, and be the right kind of man. It was a comfort to have Wolsey behind him, it was cheering to be told by the Spanish ambassador that even Francis I, that pattern of chivalry, had thin legs and calves quite unworthy of comparison with his own; it was fine to become the Pope's paladin, especially against Ferdinand of Aragon, with his sinister resemblance to Henry VII; it was good to show that a king could write a book, and a learned one, too, against Martin Luther, that low-class heretic. He was growing up fast, the suppressed little boy, into a big, strong man, and people were beginning to recognize it. Did not Sir Thomas More say that the lion must not be allowed to know his strength? He would find it out some day.

He was nearly forty before he did. And it was fear that roused him—fear and worry mixed. Catherine ought to have given him a male heir—Francis and Charles both had one, and why not he? There was proof that it was not his fault, unless he had done wrong in marrying his brother's widow. If he had, then something must be done about it. Wolsey would see to it, he was so competent. Then he could marry Anne Boleyn, please all the Howards who were her relations, and she would give him a son. So, when neither Wolsey nor the Pope, for both of whom he had done so much, would or could do anything for him, then he saw himself being made ridiculous, being put and kept in the wrong, still not allowed to have his way—and he woke up: the

lion roared and lashed his tail, and lo and behold, the bars of his cage turned brittle and he found himself free. He would be a king at last.

But men of forty are men of habit. Steadily there had grown on him the habit of suspicion, always he had had the fear of ridicule. He knew, or at least hoped, that he was a great man, but did people know it? He had made one mistake in marrying Catherine and he must be very careful not to make another.

So this mature man, of great natural gifts and immense vitality, threw away his crutches and tasted power. Wolsey went and Catharine went, Cromwell came and little bright-eyed Anne came—not as crutches, just as tools; instruments of the master's liberated will, not props of his weakness.

Habits, like facts, are stubborn things. Suspicion woke again and so did the sense of being 'run.' Anne went, the Howards gave place to the Seymours, and Jane, to whose shortcomings Henry was just as blind as he had been to Anne's, died before Henry found her out, but not before she had done her duty. But this only meant that Cromwell must needs be as officious as Wolsey had been—Anne of Cleves came, and both she and, in due course, Cromwell went. For that vulgar fellow had obviously been trying to make Henry a Protestant just as Wolsey had tried to keep him a Catholic: who was he to interfere with the royal conscience? Better have the Howards back and see what they could do about it. So another Catherine consoled the royal widower, with his morbid if transient faith in the trailer members of her sex, and the discreet and nearly orthodox Gardiner succeeded Cromwell. And so it went on to the end, till much-married Katharine Parr displaced another detected traitress and succeeded, as did Gardiner, in outliving her master, anxious to the end.

For Henry was too cruel to have been really strong, and too active to have been really feeble. That great frame, that splendid presence, that abounding energy, were balanced by the little thin-lipped mouth and those small, cold, narrow, grey eyes. Behind the façade of 'bluff King Hal' was the anxious soul of Elizabeth of York's self-conscious little younger son, jealous and timid, self-assertive and precocious, growing up in the household of the cunning usurper, his father. Cowardice and courage fought for supremacy in that morbid nature, the cowardice that makes a man cruel, as Henry was so often cruel, through fear, and the courage that makes a man determined to go on his way, whatever the consequences. Only a fighter could have carried through the tremendous programme of Henry's reign; only a coward could have shed so much innocent blood on the way. We are all cowards, and most of us have our spasms of courage: it is perhaps just as well that we are not born to rule sixteenth-century England.

KENNETH BELL

**5GB Calling!****A CHILDREN'S LEAGUE OF NATIONS.**

Birmingham's Continental Listeners—Progress of the Second Cot Fund—A Record in Outside Broadcasts—Band Music, Vaudeville and an Unusual Form of Duet.

**Radio Circle Energy.**

READERS will remember an interesting little incident which was fully described and illustrated on this page last autumn, when the Lord Mayor of Birmingham handed to the Chairman of Committee of the Birmingham Children's Hospital a cheque for £1,000 to endow a cot. This useful sum was realized entirely by the activities of the members of 5GB's Radio Circle, which has always been notable for its energies in the direction of charity. No sooner was this sum handed over than a second fund was started. No definite object was decided upon at the time, but it has come to be known as the Second Cot Fund. The other day I happened to ask Miss Barcroft, the Children's Hour Organizer, how the balance at the bank was progressing and I was astonished to hear that since November last a clear balance has been reached of £400!

**How it is Done.**

THIS is an exceedingly creditable figure when one bears in mind that it consists of small sums representing the profits on Radio Circle badges sold (a charge is made of 9d. per badge), occasional donations from listeners, and the sale of silver paper, the latter item, since January 1, bringing in as much as £75. I was puzzled as to how the remaining three hundred odd pounds could have accumulated, until Miss Barcroft told me that between January 1 and July 10 this year the Radio Circle had enrolled 10,311 new members! A figure of this size can, I think, safely dispose of any question as to the popularity of the Children's Hour.

**Listeners Abroad.**

IN no better way is the B.B.C. motto of 'Nation shall speak unto Nation' exemplified than in the Birmingham Children's Hour. It is definitely known by our correspondence that Birmingham has regular listeners in France, Belgium, Italy, Austria, Norway, and Holland. The other day I was in the studio and transmitter (at the moment they are both in the same building) of the Brussels broadcasting station, and I was told that a Children's Hour is broadcast only on Sundays, their chief difficulty in Belgium being the existence of two languages—French and Flemish. This may account for the interest shown in an English Children's Hour.

**The Popularity of Relays.**

THE interest shown by listeners in programmes relayed from outside sources is followed very carefully by programme builders, and a month ago from Birmingham and district alone there were eleven broadcasts away from the studio in one week. A close eye is always kept upon all quarters whence an acceptable relay might be obtained.

**Sunday Evening Concert.**

THE Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis, provides the main programme on Sunday evening, August 18. The soloist is Maurice Cole, one of the best-known of radio pianists. The main item of the evening is Grieg's *Pianoforte Concerto in A Minor*—perhaps the most popular of his larger works. It was Grieg's own appearance in this brilliant concerto which introduced him to English audiences in 1888, and nine years previously had brought him definitely into prominence upon the Continent. Other notable items in the programme are Glazounov's *Solemn Overture* and Tchaikovsky's *Suite, Mozartiana*.

**The Value of Original Humour.**

THE popular Birmingham Military Band, conducted by W. A. Clarke, opens the programmes on Wednesday, August 21, when Ernest Elliott will be heard in his original humour at the piano. Mr. Elliott who hails from Market Harborough, is one of that small band of radio artists who specialize in writing their own material. He realizes that the published article is soon worked to death and that the topical verse or couplet, perhaps not introduced till the day of performance, gives a freshness to a musical number which cannot be obtained in any other way. His recent skit on broadcasting, written to popular tunes, caused great amusement in 5GB circles.



'FROM LOZELLS PICTURE HOUSE.'

Mr. Edwin J. Godbold, whose organ recitals are a popular feature of the Birmingham programmes every week, is here seen at his manual. Listeners will hear him again this week on Thursday afternoon.

**'We are Now Going Over . . .'**

ALTHOUGH these words are now extremely familiar to listeners, there still remains just that little bit of a thrill—that suggestion of surprise—as one waits to hear what sounds may greet the ear as the 'o.b.' is faded in. It is extraordinary how many people imagine that for an outside broadcast all that is necessary is to sling a microphone in front of the person or persons to broadcast and connect it by a telephone wire to the transmitter. This is far from being the case. Upon arrival at the site the microphones have to be placed in position, all connections made between them and the amplifiers, batteries, and switch gear, and the result tested through to the control room at the studios before it is 'put on the line' to the transmitter. In regular local outside broadcasts two hours is usually allowed for this in Birmingham, but recently the engineers at Broad Street created a record by having music from the West End Dance Hall on the air within thirty minutes of the necessary apparatus leaving the studio.

**'He and She.'**

WHEN after the Second News Bulletin on Wednesday, August 21, you are invited to 'Stop, look, and listen,' you will know that 'He and She' are once again offering a menu which they suggest is like Monday's lunch—just 'Odds and Ends.' Actually 'He and She' are two revue artists well known to 5GB listeners, and their revue experience has been responsible for the collaboration. As they themselves will tell you, they offer 'something old and something new, something borrowed and something—' you can probably complete the line yourselves; in any case, they will for you on their next appearance.

**Banjo Duets.**

ON Friday, August 23, an attractive vaudeville bill includes Mason and Armes (entertainers with a piano) and Stainless Stephen, who always presents something fresh in each of his appearances before the microphone. Also in the programme are

Ernest Jones and Alfred Kirby in vibrante banjo duets. Mr. Jones is one of the outstanding banjo soloists in the country and has often appeared in the London studios.

**Violin and Organ.**

AN unusual form of duet in the shape of a violin and organ recital is being broadcast by 5GB on Saturday, August 24. The soloists are Frank Cantell (violin) and Gilbert Mills (organ). The latter is organist of the Church of the Messiah, Birmingham, from which many organ recitals and Bach cantatas have been broadcast; while Frank Cantell is, of course, the leader of the Birmingham Studio Orchestra and the Midland Pianoforte Sextet. He began to play the violin at ten years of age, and at nineteen he was appointed principal viola with the City of Birmingham Orchestra. In this recital, which, owing to repairs at the Church of the Messiah, will be relayed from the Midland Institute, Mr. Mills has arranged his own organ transcriptions.

'MERCIAN.'



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3.30  
MEGAN THOMAS  
SINGING  
SOPRANO SONGS

SUNDAY, AUGUST 11  
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

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

5.0  
A RECITAL  
BY  
EDITH PENVILLE



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

3.30 Afternoon Concert

MEGAN THOMAS (Soprano)  
JOHN THORNE (Baritone)

THE GERSHOM PARKINGTON QUINTET

Suite, 'Othello' ..... Coleridge-Taylor

JOHN THORNE

O that 'twere possible ..... } Moncrieff  
O Swallow, Swallow ..... }

QUINTET

Chanson Triste (Song of Sadness) .. }  
Humoresque ..... }  
Chanson sans Paroles (Song with- }  
out Words) ..... } Tchaikovsky  
Danse Russe (Russian Dance)..... }

MEGAN THOMAS

Polly Willis ..... Arne, arr. Liza Lehmann  
Golden Slumbers ..... Corder  
Bid me discourse ..... Bishop

QUINTET

Pavane ..... }  
Pastorale ..... } German  
Nocturne ..... }

JOHN THORNE

The-Fairy Lough ..... }  
Boat Song ..... } Stanford  
Cuttin' Rushes ..... }

QUINTET

Valse Triste ..... Sibelius  
Praeludium ..... }  
Berceuse (Cradle Song)..... } Järnefelt

VALSE TRISTE, probably the best known piece by Sibelius, is taken from music which he wrote for a drama called *Kuolema*, by his brother-in-law Järnefelt, not the Järnefelt whose name also appears here as composer. In the drama, the moment which the waltz accompanies is far more deeply tragic than the word 'triste' conveys, so hopelessly sad, indeed, that listeners had better not know of it, had better listen to this famous waltz tune and regard it as merely touched with a deep melancholy.

MEGAN THOMAS

A Swan ..... Grieg  
Kid Dance ..... }  
Willow Song ..... } Coleridge-Taylor  
Spring has Come ..... }  
Cavatina ..... } Raff  
La Fileuse (The Spinning Woman) ..... }  
Kathleen Mavourneen..... } Crouch

5.30 ENGLISH ELOQUENCE—XVI

The Armistice with Germany. An Address delivered to Congress on November 11, 1918, by Woodrow Wilson, President of the United States of America, 1913-21.



Keystone View Co.

PRESIDENT WILSON

making a speech at Mount Vernon on the Fourth of July, 1918. His address to Congress on Armistice Day will be read, as the last in the series of English Eloquence, this afternoon.

AN example of eloquence occasioned by the outbreak of the War was presented in this series last Sunday. This Sunday, a speech made on the occasion of the signing of the Armistice, forms the last in the series of eloquence in English. The one was delivered by a Prime Minister of England on account of a catastrophe, the deliverance from which is announced in the other by

a President of the United States of America. Yet although the feelings animating them are so different, both these speeches display much the same qualities of style.

Of their authors, H. H. Asquith was a great classic, while Woodrow Wilson was the first avowed scholar to occupy the Presidency. They both provide examples of the same tradition of English public speaking. In the history of style, therefore, the announcement of the beginning of the War and of its end are scarcely differentiated. On November 11, 1918, President Wilson spoke with the fine words to which he had been accustomed all his life.

(For 8.45-8.45 Programmes see opposite page)

(London only)

8.45 The Week's Good Cause

Appeal on behalf of the Surgical Supply Depot by Mr. E. F. FLADE, J.P.

THIS Society makes many kinds of surgical appliances for those wounded in the War, for Children's Clinics, for Hospitals, and for the poor, and much of the work is done by purely voluntary workers. The Society's aim is to make, at the lowest possible cost, the necessary surgical appliances for those who otherwise would either have to go without altogether or else wait an injuriously long time. In juvenile cases, especially, splints are wanted promptly and cheaply. In a number of cases of real hardship, appliances are given free. Since 1921, work has been done for 262 different hospitals, and for innumerable private cases. Money and work are wanted, also the active interest and scientific co-operation of the medical profession, hospitals, and health workers all over the country. New premises must be acquired and equipped next year, owing to the expiration of the present lease, and for this also funds are urgently required.

Donations should be sent to the Secretary, 23, Upper Phillimore Place, Kensington, W.8.

8.50 'The News'

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

9.5 A CONCERT

Relayed from the Kursaal, Ostend  
MARIA ALEXANDROVITCH (Soprano)  
FERNAND ANSSEAU (Tenor)

KURSAAL ORCHESTRA  
Conductor, FRANCOIS RASSE

Overture, 'Tannhäuser' Wagner  
Selection, 'Romeo and Juliet' ..... Gounod  
Introduction to Act II  
Romeo's Cavatina (FERNAND ANSSEAU)  
Duet (MARIA ALEXANDROVITCH and FERNAND ANSSEAU)  
Second Hungarian Rhapsody ..... Liszt  
Excerpt from Act IV, 'Romeo and Juliet' Gounod

(MARIA ALEXANDROVITCH and FERNAND ANSSEAU)  
March, 'Pomp and Circumstance' ..... Elgar

10.30 Epilogue  
'TEMPERANCE'

5.0 A RECITAL

by EDITH PENVILLE  
(Flute)

Assisted by CECIL DIXON  
(Pianoforte)

EDITH PENVILLE

Arioso ..... }  
Presto ..... } Quantz  
Chanson et Badinerie Pierre Curmus

CECIL DIXON

Study in E, Op. 10, No. 3..... } Chopin  
Two Waltzes... }  
Op. 4, No. 2;  
Op. 70, No. 4

EDITH PENVILLE

Sur l'eau (On the water) Gaubert  
Second Piece, ... Pessard  
Hungarian Fantasy Buchner



E.N.A.

THE KURSAAL AT OSTEND  
from which a concert will be relayed tonight at 9.5.

5-45  
THIS WEEK'S  
BACH  
CHURCH CANTATA

(For 3.30-5.45 Programmes see opposite page)

5-45-6.15 app. CHURCH CANTATA  
No. 179—BACH

Relayed from St. Ann's Church,  
Manchester

S.B. from Manchester

'SIEHE ZU DASS DEINE GOTTES  
FURCHT NICHT HEUCHELEI SEI'  
(Take thou heed thy praise of God  
be not a false and vain thing')

GLADYS SWEENEY (Soprano)

ARTHUR WILKES (Tenor)

REGINALD WHITEHEAD (Bass)

THE ST. ANN'S CHURCH CHOIR

At the Organ, GEORGE PRITCHARD

THE NORTHERN WIRELESS OR-  
CHESTRA

Conducted by T. H. MORRISON

DURING his first eighteen months as Cantor of the Thomaskirche in Leipzig, Bach wrote more than twenty Cantatas which have come down to us. This one was composed for the eleventh Sunday after Trinity. For the majority of his texts he turned to Picander, partly, no doubt, because the poet boasted some knowledge of music. But many of his texts are quite astonishingly bad, and this is one of the worst. More than one number is, in the original, the merest doggerel. Bach's music, none the less, possibly all the more, is full of interest and brilliance, and the first chorus of No. 179, a Motet in form, is a splendid Fugue for the voices.

The next three numbers for the men's voices are wonderfully expressive, when one has in mind the poor material on which Bach had to work, and in the soprano aria, the voice and the two oboes along with the bass in the accompaniment, are treated like the four voices of a quartet in the most interesting way.

The setting of the final Chorale is a very beautiful one with bold and impressive harmonies.

I.—Chorus:

Take thou heed thy praise of God be not  
a false and vain thing,  
And serve the Lord not with lies and evil.

II.—Recitative (Tenor):

Today all Christendom thro' sin is brought  
to shame:  
For many call upon His Name,  
Who empty temples only raise Him  
And with their voice alone they praise  
Him.  
Like Pharisees, their ways are holy,  
They bow their heads with humble mien  
and lowly;  
Yet all their heart is full of vanity and  
pride:  
Into the house of God they go,  
With outward show, tho' all their works  
belie Him;  
Not truly Christians they who worship  
so:  
Nay! for their evil hearts deny Him.

III.—Aria (Tenor):

Falsehood, vain and nought thou art,  
And to Sodom's doom thou goest,  
As a tree with canker'd heart,  
Though a foliage fair thou showest;  
Falsehood, know thine outward grace,  
Cannot stand before His Face.

THE DAY OF REST  
Sunday's Special Programmes.  
From 2LO London and 5XX Daventry.

Broadcast Churches—XXV.



General Picture News

This picture was taken on February 3 this year, on the occasion  
of the first broadcast from

ST. CHAD'S CATHEDRAL,  
Birmingham

THE twin spires of St. Chad's Cathedral, Birmingham, rise out of the closely-populated area that lies at the back of the principal streets of the city. The Cathedral, which was designed by Augustus Welby Pugin, is entirely Gothic. Pugin was an enthusiast in mediæval architecture, and when, in 1834, he joined the Catholic Church, he placed his immense knowledge at the disposal of the religion of his adoption.

The first stone of the Cathedral was laid on October 29, 1839, by Bishop Walsh, whose name will always be so closely associated with the tradition and early activities of the building. To him the honour of having built the Cathedral is mainly due; he conceived the idea, and a legacy that was left to him enabled him to carry into practice his zealous ideal.

The first Bishop of Birmingham was William Ullathorne, whose father belonged to a good old Catholic family which reckoned among its ancestors a lineal descendant of Sir Thomas More. Bishop Ullathorne, next to Wiseman, did most to promote the establishment of the Catholic hierarchy; he was chosen by the Vicars Apostolic to be their representative and agent in Rome on this matter. Upon his return, triumphant, Bishop Ullathorne took possession of his Cathedral in the presence of an immense congregation, Dr. Newman preaching on that occasion a sermon ('Christ upon the Water') which many have considered equal to his 'The Second Spring.'

Despite its comparatively small size (St. Chad's is only 156 feet long and 58 feet broad) the Cathedral has a really spacious air. Three-quarters of a century of Birmingham grime has done its best to kill the one-time brilliant colour of the exterior; but the interior is bright (though there is no clerestory) with brass and painted glass. A fine peal of eight bells, dedicated to the Blessed Virgin and seven saints, is hung in the north-west tower.

St. Chad (or Ceadda), to whom the Cathedral is dedicated, was born about 620. He was educated at the monastery of Lindisfarne and occupied the see of York. He became the Bishop of Mercia, a vast diocese comprising no less than seventeen counties. Zeal, humility, and piety marked his rule. Throughout his three years' episcopate of York, it was his pious custom to traverse his diocese on foot, entering cottage and hovel to carry the Gospel to his people; so that it was written of him:—

'On his bare feet, as he did before, about he wended there,  
The men, for his humility, the more believing were.'

He built himself a small retreat near a fountain at Lichfield, whither he would retire on occasion with some of his monks to meditate. His relics now rest over the high altar of the Cathedral, being solemnly exposed during the octave of St. Chad's Feast—St. Chad, the apostle of the Midland folk.

7-55  
A SERVICE FROM  
ST. MARTIN-  
IN-THE-FIELDS

IV.—Recitative (Bass):

Whose heart is pure ev'n as his words  
profess,  
Doth truly God confess,  
So, in the temple he believed  
Who had in sorrow on his breast  
Repenting all his sins, and so receiving  
grace:  
Ev'n that example take, O man, thyself  
no more deceiving,  
And all thy sins forsake; thou dost no  
murder, nay, nor stealst,  
Nor with thy neighbour falsely dealest;  
Yet, evil thoughts thy heart doth know,  
Not sinless thou nor white as snow,  
Unto the Lord be all thy sin confessed  
—So shalt thou by His Grace be blessed.

V.—Aria (Soprano):

God of love, Thy pity show,  
Shed Thy grace, Thy peace around me!  
Sin and sorrow do I know,  
As tho' cruel chains had bound me;  
Help me, Jesu, be thou nigh,  
Without Thee I faint and die.

VI.—Chorale:

A sinner I, ashamed and weeping,  
Alone at God's tribunal stand,  
O Father, have me in Thy keeping,  
O spare my guilt and stay Thy hand,  
Have mercy, Lord, mine anguish see,  
O God, my Saviour, pity me!

(English Text by D. Millar Craig. Copyright  
B.B.C. 1929.)

Cantatas for the next four Sundays are:—

- Aug. 18. 'Lobe den Herren, den mächtigen  
König der Ehren'  
(Praise thou the Father').
- Aug. 25. 'Christus der ist mein Leben'  
(O Christ my all').
- Sept. 1. 'Jesu, der du meine Seele'  
(Jesus, thou who art Salvation').
- Sept. 8. 'Was Gott tut, das ist wohlgetan'  
(What God doth, that is wise and right').

7-55 St. Martin-in-the-Fields

THE BELLS

8.0 THE SERVICE

- Hymn, 'Jesus calls us; o'er the  
tumult'
- Confession and Thanksgiving
- Psalm 122
- Lesson
- Magnificat
- Prayers
- Hymn, 'Thou art the Way; by  
Thee alone'
- Address by the Rev. H. L. JOHN-  
STON
- Hymn, 'Holy Father, in Thy Mercy'
- Blessing

(For 8.45-10.30 Programmes see  
opposite page)

10.30 Epilogue

'TEMPERANCE'

(For details of this week's Epilogue  
see page 295)

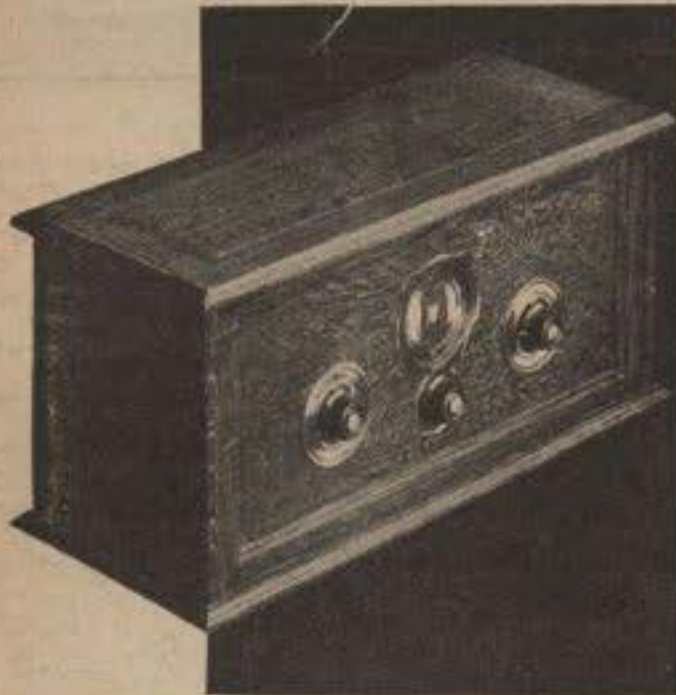
(Daventry only)

10.40-11.0 The Silent Fellowship

S.B. from Cardiff

(Sunday's Programmes continued on  
page 284.)

# KB-102



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## USE THE KB-102

Use the K-B.102—the new Screened-Grid Pentode 3-valve set—built to interpret every item with new realism—for best reception of the fortnightly Sunday Concerts broadcast from the Hilversum Vara station (1,071 metres) by the Kolster-Brandes Radio orchestra under the direction of Hugo de Groot.

### HERE IS THE PROGRAMME FOR AUGUST 11 COMMENCING AT 5.40 p.m.

- 1 OVERTURE "Morning, Noon and Night in Vienna" .. .. Franz von Suppé
- 2 WALTZ. Fiancailles .. .. Emil Wesly
- 3 GAVOTTE. Rendez-vous .. .. Aletter
- 4 In Sunny South (Negro Songs) Bodewalt-Lampe
- 5 Salut d'Amour (Organ Solo on the Vara-Standaard Organ) Edgar Elgar  
(Organist Job. Jong)
- 6 Three Dances from "Nell Gwyn" .. .. Edward German
- 7 Siamesische Wachtparade .. .. Paul Lincke
- 8 Londonderry Air .. .. Arr. by Connor
- 9 SELECTION from "The Mikado" Arthur Sullivan

# Kolster Brandes



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## SUNDAY, AUGUST 11 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 9.0 FROM THE ORATORIOS

#### 3.30 Poetry Reading

#### 4.0-5.30 A MILITARY BAND PROGRAMME (From Birmingham)

THE BIRMINGHAM MILITARY BAND  
Conducted by J. ORD HUME  
VIOLET CLIVE (Mezzo-Soprano)  
CHALFONT WHITMORE (Pianoforte)

BAND  
March, 'Second to None' ..... } Ord Hume  
Fantasia, 'A Pastoral Scene' ..... }

VIOLET CLIVE  
L'Esclave (The Slave) ..... Lalo  
Nuit d'Etoiles (Night of Stars) ..... Debussy  
Chanson Triste (Song of Sadness) .... Duparc

BAND  
Oriental Intermezzo,  
'Malinda's Fairy  
Bower' .... Ord Hume

CHALFONT WHITMORE  
Liebestraum, No. 3  
(Dream of Love) Liszt  
Waltz ..... Godowsky  
Octave Study Leschetizky

BAND  
Gipsy Suite, 'Bohemian'  
Ord Hume  
The Appeal Succeeds;  
In the Caravan to the  
Gipsy Camp; At the  
Gipsy Camp; Taran-  
telle

VIOLET CLIVE  
The fields are full  
Armstrong Gibbs  
Blue Wings ..... Stanford  
The Night .... Strauss

BAND  
Cornet Solo, 'At Even-  
tide' .... Ord Hume  
(Soloist, RICHARD  
MERRIMAN)

CHALFONT WHITMORE  
Prelude in F Sharp ..... } Chopin  
Two Studies ..... }

BAND  
Military Scene, 'Sabbath Morn on'  
Parade' ..... } Ord Hume  
March, 'Giojoso' .....

#### 8.0 A RELIGIOUS SERVICE (From the Studio)

Conducted by the Very Rev. Canon GODWIN  
(of St. Francis Catholic Church, Handsworth)  
Order of Service:

Motet, 'Veni sancte Spiritus' ..... Muller  
Ave Maria ..... Mozart  
Hymn, 'My God, how wonderful Thou art'  
Faber

Address  
Tu Rex Glorias Christi ..... Gounod  
Hymn, 'When evening's last faint beams are  
gone' ..... Scannel  
Motet, 'Domine salvum fac Regem' .. Holloway

#### 8.45 The Week's Good Cause (From Birmingham)

An Appeal on behalf of the Horton General  
Hospital, Banbury, by Colonel H. E. DU C.  
NORRIS, J.P. (Hon. Treasurer)  
Contributions should be forwarded to the Hon.  
Treasurer at the above Hospital

#### 8.50 'The News' WEATHER FORECAST, GENERAL NEWS BULLETIN

#### 9.0 From the Oratorios

(From Birmingham)  
THE BIRMINGHAM STUDIO CHORUS  
and  
AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
KATE WINTER (Soprano)  
WALTER GLYNNE (Tenor)  
HOWARD FRY (Bass)  
'EMMAUS'

A Sacred Oratorio by Sir HERBERT BREWER  
For Soprano and Tenor Solo, Chorus, and Or-  
chestra



Lafayette.

Sir HERBERT BREWER,  
whose oratorio, *Emmaus*, will be broad-  
cast from Birmingham tonight at 9.0.

Sir HERBERT BREWER's life was closely bound up in more than one capacity with his native city of Gloucester. At the age of eleven, he was a chorister in the Cathedral, and for over thirty years was its organist, and conductor of the Three Choirs Festivals when they were held at Gloucester. And in other ways, too, he was active on behalf of the city's best interests.

The long list of his own works ranges from simple songs to oratorios and other big Festival works, and this oratorio is a fine example of his sacred music. Set for soprano and tenor solos, chorus, and orchestra, it tells of the two disciples who had been told of the Resurrection, and how 'Jesus Himself drew near and went with them.'

Excerpts from  
'JUDAS MACCABAEUS'  
(Handel)

Overture  
Chorus, 'O Father, Whose Almighty Power'  
Bass Recit., 'I feel the Deity within'  
Aria, 'Arm, arm, ye Brave'  
Chorus, 'We come in bright array'  
Soprano Recit., 'O let Eternal Honours'  
Aria, 'From Mighty Kings'  
Bass Recit., 'Be comforted'  
Aria, 'The Lord worketh wonders'  
Tenor Recit., 'My Arms'  
Aria, 'Sound an Alarm'  
Chorus, 'We hear'

Though taking for its theme the exploits of Israel's hero, Judas Maccabaeus (told in the Apocrypha), this big oratorio of Handel's was composed actually in celebration of the battle of Culloden. In the light of history, there is not much in common between the great Judas and the Duke of Cumberland, nor can the ill-fated Prince Charlie and his Highlanders be compared at all fittingly with Israel's enemies, but Handel, of course, was a staunch upholder of the House of Hanover.

Excerpts from  
'ST. PAUL'  
(Mendelssohn)

Chorus, 'To God on High'  
Soprano Aria, 'Jerusalem, thou that killest the Prophets'  
Chorus, 'Sleepers, awake'  
Bass Aria, 'O God have mercy'  
Chorus, 'Happy and Blest'  
Tenor Aria, 'Be thou faithful unto death'  
Chorus, 'O great is the depth'

#### 10.30 Epilogue 'TEMPERANCE'

Sunday's Programmes continued (August 11)

5WA **CARDIFF.** 988 kc/s. (309.9 m.)

3.30 **An Afternoon Concert**

HERBERT WARE'S STRING ORCHESTRA  
Suite of Six Pieces Bach, arr. Charles Woodhouse  
March; Menuet and Trio; Aria; Musette;  
Adagio; Gigue  
HILDA SEARLE (Soprano)  
The Songs my Mother Sang Arthur E. Grimshaw  
Down in the Forest Landon Ronald  
Waltz Song ('Tom Jones') German  
ORCHESTRA  
Herzwunden (Heartache) Grieg  
Der Frühling (Spring) Grieg  
Northern Song Carse  
Northern Dance Carse  
HILDA SEARLE  
Love the Jester Phillips  
Buy my roses David Slater  
ORCHESTRA  
Serenade in E Minor Elgar  
Allegro Piacevole; Larghetto; Allegretto

This important early work of Elgar's no doubt owes a good deal of its effective use of the strings to his own intimate knowledge of the violin, and his youthful experience as conductor of a local band of modest size and attainment. It has achieved a very wide popularity, and there can be but few orchestras, amateur or professional, which have not at least attempted it. There are two main tunes in the first movement, which begins with a dainty, tripping, figure on the violas; it is heard in the last movement again. The second of the chief melodies also reappears there. The second movement, short, is always regarded as the gem of the Serenade. Its main tune is a long flowing melody which the first violin plays; there is a short contrasting section and the melody is repeated in fuller and richer form. The last movement opens with a fine flowing tune, and, as mentioned above, the opening and the second tune of the first movement are heard again.

HILDA SEARLE  
A Birthday Cowen  
Shepherd, thy demeanour vary  
Thomas Brown, arr. Lane Wilson  
ORCHESTRA  
Andante from Cassation No. 1 Mozart  
Masque Suite Handel, arr. Dunhill  
Prelude; Rigaudon; Sarabande; Gavotte;  
Minuet; Gigue

As to the precise origin and etymological significance of the word 'Cassation' there is considerable uncertainty. According to some, it is akin to 'cessation,' with the implication of a concluding or farewell piece. Others have associated it (rather fantastically, as one might think) with the German *Gasse*, a lane, as implying open-air music. But there seems to be no general agreement on the point among the experts.

As to the kind of composition which it denotes, there is, however, no doubt, namely, an instrumental work of a light character, and in several movements, akin to the Serenade and Divertimento. The well-known and charming example from which the movement now to be played has been taken was composed by Mozart at the age of twelve!

5.0 S.B. from London  
5.45-6.15 S.B. from Manchester  
7.55-8.45 S.B. from London  
8.50 Weather Forecast, News  
9.0 West Regional News  
9.5 S.B. from London  
10.30 Epilogue  
10.40-11.0 The Silent Fellowship  
Relayed to Daventry

5SX **SWANSEA.** 1,040 kc/s. (288.5 m.)

3.30 S.B. from Cardiff  
5.0 S.B. from London  
5.45-6.15 app. S.B. from Manchester  
7.55-8.45 S.B. from London  
8.50 Weather Forecast, News  
9.0 S.B. from Cardiff  
9.5 S.B. from London  
10.30 Epilogue  
10.40-11.0 S.B. from Cardiff



HILDA SEARLE, soprano, sings during this afternoon's concert from Cardiff.

6BM **BOURNEMOUTH.** 1,040 kc/s. (288.5 m.)

3.30 S.B. from London  
5.45-6.15 app. S.B. from Manchester  
7.55-8.45 S.B. from London  
8.50 S.B. from London (9.0 Local Announcements)  
10.30 Epilogue

5PY **PLYMOUTH.** 1,040 kc/s. (288.5 m.)

3.30 S.B. from London  
5.45-6.15 app. S.B. from Manchester  
7.55-8.45 S.B. from London  
8.50 S.B. from London (9.0 Local Announcements)  
10.30 Epilogue

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

3.30 **Composers of the North III**  
John Ireland  
GEORGE PARKER (Baritone)  
ALFRED BARKER (Violin)  
CLYDE TWELVETREES (Violoncello)  
At the Piano - THE COMPOSER.

4.45 **Scouts' World Jamboree**

A Service of Welcome to the Scouts of all the World  
Relayed from Liverpool Cathedral  
S.B. from Liverpool  
During the procession into the Cathedral the Scouts will sing Songs of Praise. When all are in their places, THE BISHOP shall say:—  
God save the King  
God bless the Boy Scouts of the world  
God give us thankful hearts  
All the Scouts shall make reply with heart and voice:—  
God save our gracious King  
Then shall THE CHIEF SCOUT read the Exhortation to praise for the mercies of God vouchsafed throughout the twenty-one years of the Movement  
Hymn, 'Praise, my Soul, the King of Heaven'  
Address by THE LORD BISHOP OF LIVERPOOL  
Hymn, 'Jerusalem'  
Then the Director of the Boy Scouts' International, Mr. ROBERT MARTIN, shall read the Lesson  
The Overseas Commissioner, Sir ALFRED PICKFORD, shall direct the Renewal of Scout Vows  
Which done, Prayer shall be offered and The Blessing pronounced by HIS GRACE THE ARCHBISHOP OF CANTERBURY  
Scout Hymn, 'Through the Night of Doubt and Sorrow'  
Choral Conductor, Mr. E. C. ROBINSON  
At the Great Organ, Mr. H. GOSS CUSTARD

5.30 S.B. from London  
5.45-6.15 **CHURCH CANTATA No. 179, BACH**  
From St. Ann's Church  
Relayed to London and Daventry  
'SIEHE ZU DAS DIENE GOTTES FURCHT NICHT HEUCHELEI SEI'  
(TAKE THOU HEED THY PRAISE OF GOD BE NOT A FALSE AND VAIN THING)  
GLADYS SWEENEY (Soprano)  
ARTHUR WILKES (Tenor)  
REGINALD WHITEHEAD (Bass)  
THE ST. ANN'S CHURCH CHOIR  
At the Organ—GEORGE PRITCHARD  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON

7.55 S.B. from London  
8.45 **The Week's Good Cause**  
A Liverpool Radium Appeal by Professor R. E. KELLY, C.B., F.R.C.S. S.B. from Liverpool  
Donations should be sent to the Hon. Treasurer, Mr. A. F. SHAWYER, Martin's Bank, Liverpool  
8.50 S.B. from London (9.0 Local Announcements)  
10.30 Epilogue

**Other Stations.**

5NO **NEWCASTLE.** 1,148 kc/s. (261.5 m.)  
3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester. 7.55:—S.B. from London. 8.45:—The Week's Good Cause: Appeal by Miss Abraham on behalf of the Cathedral Nursing Society for the Sick Poor of Newcastle-upon-Tyne. 8.50:—S.B. from London. 10.30:—Epilogue.  
5SC **GLASGOW.** 752 kc/s. (398.9 m.)  
3.30:—A Light Orchestral Concert. The Station Orchestra. John Adams (Tenor); Elsie Black (Contralto). 5.0:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (See London). 7.55-8.45:—S.B. from London. 8.50:—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.)  
3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (See London). 7.55-8.45:—S.B. from London. 8.50:—Weather Forecast, News. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.  
2BE **BELFAST.** 1,259 kc/s. (242.5 m.)  
3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (See London). 7.55-8.45:—S.B. from London. 8.50:—S.B. from London. 10.30:—Epilogue.

8.30  
A CONCERT  
OF  
CHAMBER MUSIC

MONDAY, AUGUST 12  
2LO LONDON & 5XX DAVENTRY  
842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

10.15  
THE WIRELESS  
MILITARY  
BAND

- 10.15 a.m. THE DAILY SERVICE  
10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST  
11.0 Gramophone Records (Daventry only)  
12.0 A Ballad Concert  
ALICE NAYLOR (Soprano)  
BERNARD CONNET (Baritone)  
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  
4.0 A Concert  
DOROTHY ROBSON (Soprano)  
ROBERT NAYLOR (Tenor)  
ANDREW BROWN'S QUINTET  
5.15 THE CHILDREN'S HOUR  
'Donkeys' (Groceries) and other Piano Solos, Played by CECIL DIXON  
'How Indians Train their Horses,' from 'Long Lance' (Chief Buffalo Child Long Lance)  
Various Songs sung by GEORGE PIZZEY  
The Story of 'The Little Blue Flower' (Margaret E. Gibbs)  
6.0 Miss ETHEL M. HEWITT: A Country Boarding House in the 18th Century  
6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN  
6.30 Musical Interlude  
6.45 THE FOUNDATIONS OF MUSIC  
BALLADES AND SCHERZOS OF CHOPIN  
Played by LAFFITTE  
Ballade in G Minor, Op. 23  
Scherzo, in B Minor, Op. 20

LISETT spoke of Chopin as 'le musicien le plus poète que jamais'—the most poetic of all musicians. And of none of his music is that quite so true as of the Ballades: in them, most people are agreed, he reached the highest pinnacle of his art. There are four, and the world of music has often bewailed the fact that there are no more.

Schumann records that they were inspired by the poems of Chopin's fellow-countryman, Mickiewicz—Chopin told him so, adding that it would be easy to write words for them. And they are ballads in the narrative sense: each has a story to tell, which the listener may very well imagine for himself.

The first is a sad tale, beginning, after a short introduction, quite simply, though with a deep sense of pathos, rising to a strongly passionate outburst. The second, too, begins with an almost folk-song simplicity, on which a restless mood breaks in; the third, graceful, seductive, has a thought of deep tenderness running through it, and the fourth, with its wonderful variants of the chief theme, is in a mood of wistfulness and longing.

If 'Scherzo' had kept its original meaning—'a jest'—then Chopin's had indeed been badly named. Nothing light-hearted, no real merriment nor fun, has found its way into them, no hopeful thought that it is not shadowed by unhappiness. The first has been described as depicting a bewildered spirit striving in vain to break through its prison-walls of circumstance; the second, richer and more varied in its emotional expression than the others, Schumann thought of as like one of Byron's poems, with something of Byron's scorn in its make-up. The third, agitated, striving, in the main, has its happier moments, with short passages of broad melody, and the fourth, capricious and wayward, has also a charmingly melodious section.

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

- 7.15 Musical Interlude  
7.30 A CONCERT  
THE SQUIRE CELESTE OCTET  
NELSON JACKSON (Entertainer)  
OCTET  
Memories of Schubert ..... J. H. Squire  
Air on the G String ..... Bach, arr. Sear  
Toreador et Andalouse .. Rubinstein, arr. Sear



CHOPIN.

An impression, by R. S. Sherriffs, of 'the most poetic of all musicians,' whose ballades and scherzos will be played, in the Foundations of Music series, this week.

- NELSON JACKSON  
Monologue, 'Jackleton' .. arr. Nelson Jackson  
OCTET  
A Miniature Concert by a Miniature Orchestra  
arr. Willoughby  
Eight Famous Tunes by Eight Players in Eight Minutes  
Hungarian Dance in A Minor... } arr. Robertson  
Hungarian Dance in D ..... }  
NELSON JACKSON  
Original Songs ..... Nelson Jackson  
OCTET  
Moonbeams and Shadows ..... J. H. Squire  
Rhapsody, No. 2 ..... Liszt, arr. Willoughby

- 8.30 Chamber Music  
IRENE DE WOLODIMEROFF (Soprano)  
THE KUTCHER STRING QUARTET:  
SAMUEL KUTCHER (Violin); PIERRE TAS (Violin); RAYMOND JEREMY (Viola); DOUGLAS CAMERON (Violoncello)  
Quartet in G Minor, Op. 74, No. 3 ..... Haydn  
Allegro; Largo Assai; Menuetto; Allegretto; Finale; Allegro con brio.  
THE string quartets of Haydn are almost all full of bright spirits, and even of mirth. The one to be played in this programme begins with a more serious strain than some, but very soon 'Papa' as the whole world of music affectionately calls Haydn, breaks off into something very like chuckles.  
The slow second movement, very short, has a hint of wistfulness in its tune, but it, too, is interrupted by merry little runs in the first violin part.  
The two tunes in the third Movement—the Minuet which begins and ends it, as well as the one in the middle section called the 'Trio'—are both full of the most charming grace, and the last Movement, energetic and vigorous, makes a good deal of use of the device of syncopation which runs riot in modern dance music.  
IRENE DE WOLODIMEROFF  
Asturiana ..... } de Falla  
Seguidilla Murciana ..... }  
Hungarian Popular Song ..... } Béla Bartók  
Hungarian Popular Song ..... }  
Chanson des Cueilleuses de Lentisques }  
(Song of the Mastic-gatherers) ..... } Ravel  
Tout Gai ('Greek Folk Melody') ..... }  
Complainte de la Province de Nijni-Novgorod }  
Iliashenko  
QUARTET  
Quartet in E Flat ..... Dvorak  
Allegro ma non troppo; Dumka (Elegy)—  
Andante con moto; Romanze—Andante con  
moto; Finale—Allegro assai

- 9.40 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only), Shipping Forecast and Fat Stock Prices  
10.0 Topical Talk

- 10.15 A MILITARY BAND CONCERT  
ROY HENDERSON (Baritone)  
THE WIRELESS MILITARY BAND  
Conducted by VICTOR HELY-HUTCHINSON  
Overture, 'King Stephen' ..... Beethoven  
ROY HENDERSON  
Had a Horse ..... Korbay  
Yarmouth Fair ..... arr. Peter Warlock  
BAND  
Divertimento, No. 11  
Mozart, arr. Gervard Williams  
ROY HENDERSON  
Of a' the airts  
Traditional Air, arr. W. A. Henderson  
Gae bring to me a pint o' wine .. arr. George Short  
BAND  
Bourée from Water Music ..... Handel  
Wedding Procession ('Coq d'Or') ('The Golden Cockerel')  
Rimsky-Korsakov, arr. R. J. F. Howgill

- 11.0 DANCE MUSIC  
JAY WHIDDEN'S BAND from THE CARLTON HOTEL  
12.0-12.15  
Experimental Transmission of Still Pictures  
by the Fultograph Process

# MONDAY, AUGUST 12

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 4.0 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by E. A. PARSONS

- Overture, 'Fingal's Cave' ..... Mendelssohn
- Waltz, 'Spring's Message' ..... Fucik
- Serenade, 'Les Millions d'Arlequin' ('Harlequin's Millions') ..... Drigo
- Selection, 'Der Schwur' ('The Oath') Mercadante

### 4.30 DANCE MUSIC

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

### 5.30 The Children's Hour

(From Birmingham)

The Water Wheel, by Margaret Madeley  
EDITH JAMES will Entertain

VICTOR SKEATH  
(Banjo)

'Girls and Buoys,'  
by Nicolina Twigg

### 6.15 'The First News'

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

### 6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CASTELL

ARCHIE NOON  
(Baritone)

SONIA MOLDAWSKY  
(Violin)

#### ORCHESTRA

Suite, 'Russet and Gold' ..... Sanderson

#### ARCHIE NOON

The Pretty Creature ..... Lane Wilson  
I triumph! I triumph! ..... Carissimi  
Love leads to Battle ..... Buononcini

#### ORCHESTRA

Selection of Russian Folk Songs .... arr. Higgs

### 7.8 SONIA MOLDAWSKY

Passacaglia .... Sammartini, arr. Tivadar Nachez

THE name Sammartini, which is merely a form of St. Martin, is very common in Italy, and no one can say how many Sammartinis there have been in the world of music throughout the ages. But there were two who established a real contact with this country, and one of them, Giuseppe, lived here for many years, playing and composing. For a time he held the post of Director of Chamber Music in the Household of the Prince of Wales, and was evidently a welcome figure alike in Society and in musical circles. We call him Sammartini of London to distinguish him from his brother.

Giovanni, some seven years younger than the London one, is called Sammartini of Milan. Although he himself, so far as we know, was never in London, many of his Sonatas were published here by the old London firm of Simpson.

#### ORCHESTRA

Waltz, 'Beautiful Spring' ..... Lincke  
A Southern Wedding ..... Lotter

### 7.35 ARCHIE NOON

Ah, Poor Heart ..... Haydn  
Sea Fever ..... Ireland  
I am a Ruler on the Sea ..... Sullivan

#### SONIA MOLDAWSKY

Lotus Land ..... Cyril Scott  
Guitarre ..... Moszkowski

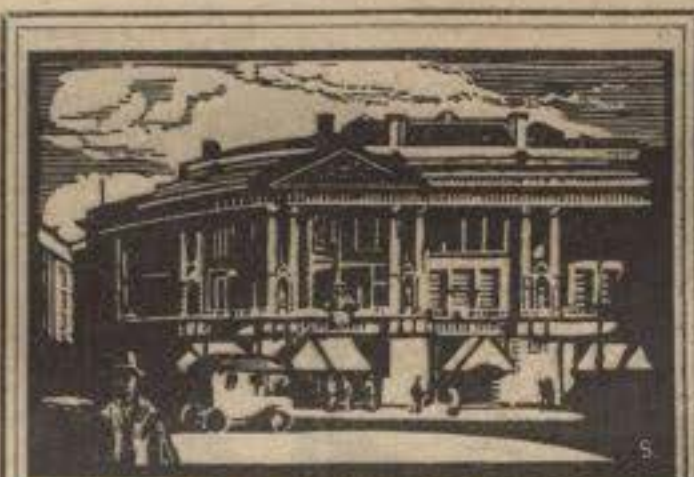
#### ORCHESTRA

Little Modern Suite ..... Rossé

THIS lighthearted and melodious Suite is in three movements. The first, a graceful dance, is called *In a Country Garden*; violins and woodwinds have the dainty tune at first, against accompaniment from plucked strings. The first violin and the oboe together have an alternative tune, and then the first returns.

The second movement is a Nocturne. Beginning in a very quiet mood, it has a rather more impetuous middle section, and closes strongly with a broad melody played by the whole orchestra.

The third movement, *Humoresque*, is a merry Hornpipe. It has a little introduction, and then violins and woodwinds begin the lighthearted tune which maintains its energy to the end.



FROM THE QUEEN'S HALL.

Another Promenade Concert will be relayed by 5GB tonight at 8.0.

#### Forest Murmurs ('Siegfried')

A 'Faust' Overture  
Ride of the Valkyries ('The Valkyrie')

HORACE STEVENS, with Orchestra  
Scena, 'The Term's expired' ('The Flying Dutchman')

#### ORCHESTRA

Träume (Dreams)  
(Solo Violin, CHARLES WOODHOUSE)

MARGARET BALFOUR, with Orchestra  
Adriano's Aria, 'Gerechter Gott' (Just God) ('Rienzi')

#### ORCHESTRA

Prelude, Act III  
Dance of the Apprentices } ('The Master-singers')  
Procession of the Masters }  
Homage to Sachs

### 9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 9.55 A Pianoforte Recital

by ANTOINE KONSTANT

Prelude in G ..... Handel  
Gavottes from Third English Suite ..... Bach  
Waltz in A Flat, Op. 39, No. 15 ..... Brahms  
Moment Musical, Op. 94, No. 3 ..... Schubert  
Nocturne in F. Sharp ..... Chopin  
Musical Box ..... Liadov  
Faune ..... Konstant  
La Fille aux Cheveux de Lin (The Lass with the Lint White Locks) ..... Debussy  
Moto Perpetuo ..... Weber

### 10.15 DANCE MUSIC

THE NEW YORK SYNCOPATORS, featuring the celebrated twin pianists, FAIRCHILD and LINDHOLM, from the CAFE DE PARIS

### 11.0-11.15 JAY WHIDDEN'S BAND

from the CARLTON HOTEL

(Monday's Programmes continued on page 288.)

## 6.30 LIGHT MUSIC FROM BIRMINGHAM



"EUREKA"—shouted Archimedes when the displacement of the water in his bath suggested to him the easy method of determining the actual cubic capacity of the Emperor's golden crown.

Eureka—I have found it! many have said on experiencing the tonic effects of **Iron Jelloids**, the great Blood Enrichers.

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For Men ..... Iron Jelloids No. 2a.

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**GEMS FROM THIS WEEK'S PROGRAMME ON "HIS MASTER'S VOICE" RECORDS**

**FOUNDATIONS OF MUSIC**  
Ballades and Scherzi of Chopin  
**BALLADE No. 1** Mark Hambourg—C1290, 4/8  
**BALLADE No. 3** Benno Moiseiwitch—D1370, 6/8  
**SCHERZO OP. No. 31** Benno Moiseiwitch—D1065, 6/8

- LIEBESTRÄUME No. 3**—Mark Hambourg—C1307, 4/8. Daventry 5GB, Sunday, 4.15  
**SERENADE "LES MILLIONS D'ARLEQUIN"**—De Groot—B2368, 3/4. Daventry 5GB, Monday, 4.15  
**LOTUS LAND**—Cyril Scott—B2394, 3/4. Daventry 5GB, Monday, 7.45  
**FOREST MURMURS, "SIEGFRIED"**—Berlin State Opera Orchestra—D1531, 6/8. Daventry 5GB, Monday, 8.0  
**OVERTURE "FLYING DUTCHMAN"**—New York Phil. Orchestra—D1056, 6/8. Daventry 5GB, Monday, 8.30  
**PRELUDE TO ACT III "MASTERSINGERS"**—London Symphony Orchestra—D1219, 6/8. Daventry 5GB, Monday, 8.50  
**DANCE OF THE APPRENTICES**—Symphony Orchestra—D1139, 6/8. Daventry 5GB, Monday, 9.0  
**NOCTURNE IN F SHARP**—Arthur de Greef—D1379, 6/8. Daventry 5GB, Monday, 10.0  
**LA FILLE AUX CHEVEAUX DE LIN**—Jacques Thibaud—DA886, 6/8. Daventry 5GB, Monday, 10.10  
**OVERTURE, "NOZZE DI FIGARO"**—Berlin State Opera Orchestra—D1224, 6/8. London, Tuesday, 8.0  
**SCHUBERT'S UNFINISHED SYMPHONY**—Royal Opera Orchestra, Covent Garden—C1294-6, 4/8. London, Tuesday, 9.10  
**OH! COULD I BUT EXPRESS IN SONG**—Chalifourne—DA993, 8/8. Daventry 5GB, Tuesday, 4.40  
**PRELUDE IN C SHARP MINOR**—Rachmaninoff—DA866, 6/8. Daventry 5GB, Tuesday, 5.0  
**SUITE, "CASSE NOISSETTE"**—Philadelphia Symphony Orchestra—D1214-5, 6/8. Daventry 5GB, Tuesday, 7.15  
**ON WINGS OF SONG**—Mark Hambourg—C1428, 4/8. Daventry 5GB, Tuesday, 7.25  
**TAMBOURIN CHINOIS**—Kreisler—DB1207, 8/8. Daventry 5GB, Tuesday, 7.35  
**SOLENN MELODY**—Reginald Goss-Custard—C1305, 4/8. Daventry 5GB, Thursday, 5.0  
**FINLANDIA**—Royal Albert Hall Orchestra—DM89, 6/8. Daventry 5GB, Thursday, 5.20  
**OVERTURE, "BARTERED BRIDE"**—Berlin State Opera Orchestra—E465, 4/8. Daventry 5GB, Thursday, 9.15  
**SCHÖN ROSMARIN**—Reginald Fourt—B2364, 3/4. London, Friday, 4.10  
**FIDELIO, "ABSCHUELICHER"**—Frida Leider—D1497, 6/8. London, Friday, 8.15  
**ROMANCE IN F**—Jacques Thibaud—DB994, 8/8. London, Friday, 8.50  
**SYMPHONY No. 8 IN F**—Vienna Philharmonic Orchestra—D1481-3, 6/8. London, Friday, 9.10  
**INVITATION TO THE WALTZ**—Philadelphia Symphony Orchestra—D1285, 6/8. London, Friday, 10.15  
**O LOVE FROM THY POWER**—Maartje Oeffers—DB912, 8/8. London, Friday, 10.25  
**THE SNOWY BREASTED PEARL**—Marjorie Hayward—B2388, 3/4. London, Friday, 10.40  
**NARCISSUS**—The Revellers—B2394, 3/4. London, Friday, 10.55  
**SERENADE**—De Groot—B2394, 3/4. Daventry 5GB, Saturday, 7.45  
**FLOWER SONG, "CARMEN"**—Assesau—DB1096, 8/8. Daventry 5GB, Saturday, 8.15  
**L'APRES-MIDI D'UN FAUNE**—Royal Albert Hall Orchestra—D1128, 6/8. Daventry 5GB, Saturday, 8.25  
**THE DEVOUT LOVER**—Percy Heming—B2314, 3/4. Daventry 5GB, Tuesday, 4.50  
**HUMORESKE**—Venetian Trio—B2394, 3/4. Daventry 5GB, Tuesday, 4.55  
**OVERTURE, "PIQUE DAME"**—Coldstream Guards Band—C1394, 4/8. Daventry 5GB, Tuesday, 7.50  
**AIR ON THE G STRING**—Isolde Menges—D1288, 6/8. London, Monday, 7.40  
**SEA FEVER**—Stuart Robertson—B2394, 3/4. Daventry 5GB, Monday, 7.40  
**RIDE OF THE VALKYRIES**—Berlin State Opera Orchestra—D1329, 6/8. Daventry 5GB, Monday, 8.15  
**CHURCH CANTATA No. 159**—Elisabeth Schumann—D1419, 6/8. Daventry 5GB, Wednesday, 9.30  
**OVERTURE, "OBERON"**—State Opera, Orchestra, Berlin—D1316, 6/8. Daventry Exp., Saturday, 6.45  
**OVERTURE, "POET AND PEASANT"**—State Opera, Orchestra, Berlin—C1394, 4/8. London and Daventry, Saturday, 7.30

**"His Master's Voice"**  
The Gramophone Co. Ltd., London, W.1.

**Monday's Programmes continued (August 12)**

- 5WA CARDIFF.** 968 kc/s. (309.9 m.)  
4.0 London Programme relayed from Daventry  
4.45 *S.B. from Swansea*  
5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA, from the Carlton Restaurant  
5.15 The Children's Hour  
6.0 London Programme relayed from Daventry  
6.15 *S.B. from London*  
8.0 A Lecture  
by  
Mr. JOHN W. IVIMEY, D. Mus., Oxon., Professor of Music at Marlborough College.  
Relayed from the Summer School of Dramatic Art, Citizen House, Bath  
8.30 *S.B. from London*  
9.55 West Regional News  
10.0-11.0 *S.B. from London*



Mr. IVIMEY will give a lecture at Citizen House, Bath, which Cardiff will relay tonight at 8.0, and Mr. D. RHYS PHILLIPS talks on 'Old Welsh Drinks' from Swansea this afternoon.

- 5SX SWANSEA.** 1,040 kc/s. (288.5 m.)  
4.0 London Programme relayed from Daventry  
4.45 Mr. D. RHYS PHILLIPS: 'Old Welsh Drinks'  
5.0 *S.B. from Cardiff*  
6.0 London Programme relayed from Daventry  
6.15 *S.B. from London*  
8.0 *S.B. from Cardiff*  
8.30 *S.B. from London*  
9.55 *S.B. from Cardiff*  
10.0-11.0 *S.B. from London*

- 6BM BOURNEMOUTH.** 1,040 kc/s. (288.5 m.)  
4.0 London Programme relayed from Daventry  
6.15-11.0 *S.B. from London* (9.55 Local Announcements)

- 5PY PLYMOUTH.** 1,040 kc/s. (288.5 m.)  
4.0 London Programme relayed from Daventry  
5.15 The Children's Hour  
Words and Meanings—which lead us to the story of 'How Indians Train their Horses,' from 'Long Lance' (Chief Buffalo Child Long Lance)  
6.0 London Programme relayed from Daventry  
6.15-11.0 *S.B. from London* (9.55 Local Announcements)

- 2ZY MANCHESTER.** 797 kc/s. (376.4 m.)  
4.0 Afternoon Concert  
Overture, 'Euryanthe' ..... Weber  
Three Hebrew Sketches ..... Keever  
Lament; Serenade; Rejoicing  
BEAUMONT BRAY (Baritone)  
At Dawning ..... Calman  
Invictus ..... Huhn  
Because I were shy ..... arr. Lyall Johnston  
ORCHESTRA  
Valse des Alouettes (Waltz of the Larks) ... Drigo  
The Yellow-Hammer ..... Felix White  
BEAUMONT BRAY  
The Raiders ..... Bromley Derry  
The Bell-man ..... Forsyth  
Slow-Coach ..... T. C. Sterndale Bennett  
ORCHESTRA  
Slav Dances, Nos. 1, 2, 3, 4, ..... Dvorak  
Humoreske ..... Tchaikovsky  
5.15 The Children's Hour  
6.0 London Programme relayed from Daventry  
6.15 *S.B. from London*  
7.30 'Captain Cook and the Widow'  
A Comedy in One Act  
by STUART READY  
Captain Emmanuel Cook (a Retired Sailor)  
Benjamin Spragget (a Grocer)  
John Dutton (a Butcher)  
Emma Dowsett (a Spinster)  
Matilda Parsons (a Widow)  
Scene: The Kitchen of Matilda Parsons' cottage at Withingbottom  
8.0 *S.B. from Daventry* Experimental  
9.40 *S.B. from London* (9.55 Local Announcements)  
10.15-11.0 Selections from Revues  
THE NORTHERN WIRELESS ORCHESTRA

- Other Stations.**  
**5NO NEWCASTLE.** 1,148 kc/s. (261.3 m.)  
4.0—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—*S.B. from London*. 7.30—Wish Wynne: Character Studies. 7.45—'Shoot and Run.' A 'Grossing' Revue. By E. A. Bryan. 8.30—*S.B. from London*. 9.55—A Short Address on the Northern Irish Exhibit at the Empire Marketing Board Stand, North-East Coast Exhibition, by Mr. G. F. Woods, Exhibitions Officer for Ministry of Commerce, Northern Ireland. 10.0-11.0—*S.B. from London*.  
**5SC GLASGOW.** 752 kc/s. (398.9 m.)  
4.0—A Maritime Programme, The Station Orchestra Wilson Jeffrey (Baritone). 5.15—The Children's Hour. 5.57—Weather Forecast for Farmers. 6.0—Miss F. Marian McNeill: 'The Auld Alliance—Its Domestic Side.' *S.B. from Edinburgh*. 6.15—*S.B. from London*. 6.30—Mr. G. Stanley Smith, M.C. (Brigade Secretary): 'The Boys' Brigade in Denmark.' 6.40—Bulletin of Juvenile Organizations. 6.45—*S.B. from London*. 7.30—Folk Song and Lore of the Hebrides Rev. Kenneth MacLeod, Hugh Mackay (Tenor). The Station Orchestra. 8.15—Wish Wynne (Character Studies). 8.30—London. 9.55—Scottish News Bulletin. 10.0-11.0—London.  
**2BD ABERDEEN.** 895 kc/s. (331.5 m.)  
4.0—London Programme relayed from Daventry. 4.15—Scottish Programme. G. Rose Wood (Violin). Jean Low, Harry McGillivray. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—*S.B. from London*. 6.30—*S.B. from Glasgow*. 6.40—Juvenile Organizations' Bulletin or Musical Interlude. 6.45—*S.B. from London*. 7.30—*S.B. from Glasgow*. 8.15—Wish Wynne (Character Studies). 8.30—London. 9.55—Glasgow. 10.0-11.0—London.  
**2BE BELFAST.** 1,230 kc/s. (242.3 m.)  
12.0-1.0—Light Music. The Radio Quartet. Marjorie Clements (Soprano). 4.0—The New Gracient Four from the Grand Central Hotel. 4.45—Cinema 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*. 6.30—Boys' Brigade Monthly Bulletin. 6.45—*S.B. from London*. 7.30—The Vagabonds' Concert Party. 8.30—A Popular Concert. A Light Orchestra, conducted by Philip Whiteway. Nina Smith (Soprano). 9.40—*S.B. from London*. 10.15-11.0—Dance Music: Jan Ralini, and his Band, from Caprou's Palais de Dance, Bangor.



8.0  
QUEEN'S HALL  
PROMENADE  
CONCERT

TUESDAY, AUGUST 13  
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

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

10.15  
FROM THE  
LONDON  
COLISEUM

10.15 a.m. THE DAILY SERVICE

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

11.0 (Daventry only) Gramophone Records

12.0 Organ Music

Played by EDGAR T. COOK  
Relayed from Southwark Cathedral  
Sonata No. 1 in A Minor ..... Borowski  
Allegro non troppo; Andante; Allegro con  
fuoco  
O Divine Redeemer ..... Gounod  
(Miss C. PUGH-JONES)

EDGAR T. COOK  
Choral Preludes:  
Jesu, Joy of man's desiring  
Bach, arr. Harvey Grace  
St. Mary ..... Charles Wood  
Irish ..... Kitson  
St. Patrick's Breastplate  
Geoffrey Shaw  
Hear Ye, Israel ('Elijah')  
Mendelssohn  
Idylle ..... Charles Quef  
March Pontificale from First  
Symphony ..... Widor

1.0 LIGHT MUSIC  
LEONARDO KEMP and his PICCA-  
DILLY HOTEL ORCHESTRA  
From the PICCADILLY HOTEL

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

4.0 DANCE MUSIC  
JACK PAYNE and the B.B.C.  
DANCE ORCHESTRA  
SUTHERLAND FELCK (Raconteur)

5.15 THE CHILDREN'S HOUR  
'Zoo-Whys?' answered by  
LESLIE G. MAINLAND  
Selections by the GEORGIAN TRIO  
The Story of 'The Gap in the  
Scree' (H. Mortimer Batten)

6.0 Musical Interlude

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
BALLADES AND SCHERZOS OF CHOPIN  
played by LAFFITTE  
Nocturne in F, Op. 15  
Ballade in F, Op. 38

7.0 Major ALAN REID KELLETT: 'Cattle Droving  
in Australia'

7.15 Musical Interlude

7.30 'Mr. DESMOND MACCARTHY reading one of  
his own stories: 'The Bear'

8.0 Promenade Concert

Relayed from the Queen's Hall, London  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
35th Season

ISOBEL BAILLIE (Soprano)  
LEYLAND WHITE (Baritone)  
HAROLD CRAXTON (Pianoforte)

SIR HENRY WOOD  
and his SYMPHONY ORCHESTRA  
(Leader, CHARLES WOODHOUSE)  
Mozart and Schubert Programme

ORCHESTRA  
Overture, 'Figaro' ..... Mozart  
Symphony, No. 35, in D ('Haffner'), K.385  
Mozart

LEYLAND WHITE, with Orchestra  
Recit., 'Hai gia vinto'  
( 'So you have won' ) .. } (' Figaro ' ) Mozart  
Aria, 'Vedro, mentr'io  
sosprio' (' Shall I yield? ')

MOZART'S favourite opera centres round the wed-  
ding of Figaro with Susanna. He is now major-  
domo to the Count, in whose successful wooing

ORCHESTRA  
Symphony, No. 8, in B Minor (The ' Unfinished ' )  
Schubert

THERE is certainly no one of Schubert's works in  
the larger forms quite so full of the qualities  
which we love and admire in his music as this  
Unfinished Symphony. Besides the two complete  
movements, Schubert left only a few bars of a  
Scherzo, and though later admirers have had the  
temerity to complete the work by adding other  
movements, no one has now the temerity to  
perform them.

Schubert's first movement begins with what  
has been called a three-fold theme,  
but there is no need to think of  
the three tunes as forming one  
subject between them, and it is  
simpler to listen to the first,  
rather as an introduction—the  
one which begins softly on the  
basses. Eight bars later the  
violins enter with a quavering  
theme, which almost immediately  
becomes the accompaniment to  
a melody for the oboe and  
clarinet. The second subject is  
introduced by a beautiful modu-  
lation to the key of G, played by  
the horns and bassoons, and the  
second main tune itself is a real  
Schubert song-like theme played  
first by the violoncellos. These  
tunes appear in various disguises  
in the course of the movement, but  
the attentive listener will always  
make them out, and the closing  
section of the movement brings  
them back again in their original  
form.

The second movement, in  
slower time, begins, just as the  
first did, with a tune for the basses,  
but now they are accompanied  
by soft chords on horns and  
bassoons. Then there is a tender  
little tune for the first violins  
alone, which leads to the other  
principal melody, played first by  
the clarinet. The whole impres-  
sive movement is built up on  
these, and it is difficult to think  
of any other of the great masters  
who could have made so  
beautiful a movement from

such simple material.

9.40 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN; Local Announcements; (Daventry  
only) Shipping Forecast and Fat Stock Prices

10.0 Prof. G. PAGET THOMSON: 'New Discoveries  
about Electrons.' S.B. from Aberdeen

10.15 JACK PAYNE and the B.B.C.  
DANCE ORCHESTRA  
and  
a Relay from  
THE LONDON COLISEUM

10.45-12.0 DANCE MUSIC  
THE PICCADILLY PLAYERS, directed by AL STARITA,  
and the PICCADILLY GRILL BAND, directed by  
JERRY HOEY, from THE PICCADILLY HOTEL

ANOTHER  
PROMENADE  
CONCERT



FROM THE  
QUEEN'S HALL  
TONIGHT.

Sir HENRY WOOD, the Conductor of the Proms, and tonight's  
soloists—LEYLAND WHITE (left), ISOBEL BAILLIE, and  
HAROLD CRAXTON (right).



of his Countess, the fair Rosina, he lent invaluable  
aid, in the days when he was still the cunning  
'Barber of Seville.' Susanna is the Countess'  
maid, and she and Figaro are a delightful couple.  
Nothing stands in the way of their happy union  
but the infatuation of the Count for his good  
lady's pretty attendant; his plans and schemes  
to prevent the wedding, and to beguile Susanna  
into yielding to his own advances, make up most  
of the story of the opera—an involved series of  
plots and counterplots, intrigues and disguises.  
In the end, as everyone knows, the amorous  
Count is defeated, and a happy future promised  
to Figaro and Susanna.

In this recitative and aria, the Count bewails  
Susanna's coldness to him. He has just learned  
that a lawsuit—one of his schemes to keep the  
happy pair apart—has turned in their favour;  
he is still determined, however, that Susanna  
must be his, hating the thought of Figaro's  
successful rivalry for her good graces. 'Shall  
I so choice a blessing,' he sings, 'behold my slave  
possessing?'

HAROLD CRAXTON, with Orchestra  
Pianoforte Concerto, No. 24, in C Minor (K.491)  
Mozart

ISOBEL BAILLIE, with Orchestra  
Concert Aria, No. 2, 'Bella mia fiamma, addio  
( ' My adored one, farewell ' ) ..... Mozart

**Columbia**  
New Process RECORDS

## THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

### Orchestral and Band.

- SECOND TO NONE—March.**  
Band of H.M. Grenadier Guards (No. 4069—3s.).
- GIPSY SUITE—(German)**  
Plaza Theatre Orchestra (Nos. 9241 and 9242—4s. 6d. each).
- TREADOR ET ANDALOUSE (Rubinstein)**  
Jean Lensen's Orchestra (No. 4293—3s.).
- HUNGARIAN RHAPSODY, No. 2 (Liszt arr. Willoughby)**  
The J. H. Squire Celeste Octet (No. 9494—4s. 6d.).
- BRIDAL PROCESSION ('Coeq d'Or')**  
Percy Pitt and the B.B.C. Wireless Symphony Orchestra (No. 8191—4s. 6d.).
- FINGAL'S CAVE—Overture.**  
Sir Henry J. Wood and the New Queen's Hall Orchestra (Proprs.: Chappell and Co., Ltd.) (No. L1478—6s. 6d.).
- LES MILLIONS D'ARLEQUIN.**  
Percy Pitt and the B.B.C. Wireless Symphony Orchestra (No. 9082—4s. 6d.).
- THE FLYING DUTCHMAN—Overture.**  
Bruno Walter and the Royal Philharmonic Orchestra (Nos. L1961 and L1962—6s. 6d. each).
- FOREST MURMURS ('Siegfried')**  
Franz von Hoesslin and Bayreuth Festival Orchestra (No. L2014—6s. 6d.).
- SYMPHONY No. 8 in B Minor ('Unfinished')**  
Sir Henry J. Wood and the New Queen's Hall Orchestra (Proprs.: Chappell and Co., Ltd.) (Nos. 9513 to 9515—4s. 6d. each).
- HUMORESQUE (Dvorak)**  
Band of H.M. Grenadier Guards (No. 4972—3s.).
- CASSE-NOISETTE Suite.**  
Percy Pitt and the B.B.C. Wireless Symphony Orchestra (Nos. 9250 to 9252—4s. 6d. each).
- FOUR NORWEGIAN DANCES (Grieg)**  
Georg Schmevoigt and the London Symphony Orchestra (Nos. L1733 and L1734—6s. 6d. each).
- SYMPHONY No. 1 in C Major (Beethoven)**  
Sir George Henschel and Royal Philharmonic Orchestra (Nos. L1888 to L1892—6s. 6d. each).
- SYMPHONY No. 8 in F Major (Beethoven)**  
Felix Weingartner and Royal Philharmonic Orchestra (Nos. L1905 to L1906—6s. 6d. each).
- POET AND PEASANT—Overture.**  
Band of H.M. Grenadier Guards (No. 9067—4s. 6d.).
- DANCE OF THE HOURS ('Gioconda')**  
Norman O'Neill and Court Symphony Orchestra (No. 9288—4s. 6d.).
- L'APRES-MIDI D'UN FAUNE (Debussy)**  
Paul Klenn and Royal Philharmonic Orchestra (L1772—6s. 6d.).

### Instrumental.

- VALSE TRISTE.**  
Cherniavsky Trio (No. 3737—3s.).
- PRÆLUDIUM.**  
The J. H. Squire Celeste Octet (No. 9096—4s. 6d.).
- LIEBSTRÄUM (Liszt)**  
William Murdoch, Pianoforte (No. 9274—4s. 6d.).
- PASSACAGLIA.**  
Albert Sammons, Violin (No. 9351—4s. 6d.).
- MOMENT MUSICAL.**  
Leif Pouishnoff, Pianoforte (No. 4830—3s.).
- TAMBOURIN CHINOIS.**  
Joseph Szegedi, Violin (No. L2037—6s. 6d.).
- FINLANDIA (Sibelius).**  
G. T. Patten, Organ (No. 9163—4s. 6d.).
- CLAIR DE LUNE.**  
Percy Grainger, Pianoforte (No. L1829—6s. 6d.).

### Vocal.

- KATHLEEN MAVOURNEEN.**  
Muriel Branskill, Contralto (No. 9199—4s. 6d.).
- SEA FEVER.**  
Edgar Coyle, Baritone (No. 4385—3s.).
- GAE BRING TO ME A PINT O' WINE.**  
Roy Henderson, Baritone (No. 5396—3s.).
- DIAPHENIA.**  
John Coates, Tenor (No. 4385—3s.).
- MY AIN FOLK.**  
Carrie Herwin, Contralto (No. 9071—4s. 6d.).
- O LOVELY NIGHT.**  
Eva Turner, Soprano (No. L1827—6s. 6d.).
- MAIRE, MY GIRL.**  
Arthur Jordan Tenor (No. 3506—3s.).

Now on Sale at all Stores and Dealers.

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## TUESDAY, AUGUST 13 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 4.0 A Light Orchestral Programme

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL,  
SAMUEL SAUL (Baritone)  
REGINALD PAUL (Pianoforte)

#### ORCHESTRA

Overture, 'King Stephen' . . . . . Beethoven

IN 1812 a new theatre was opened at Pesh, and two pieces written by Kotzebue—*King Stephen*, *Hungary's First Benefactor* and *The Ruins of Athens*—were performed. For each, Beethoven consented to write an Overture and incidental music, and hence the work now to be heard came into being. Hence is to be explained also the character of the music, with its strong infusion of Hungarian colouring. The work is not, of course, one of the greatest things which Beethoven did in this way, but it makes very pleasant hearing, none the less.

An introductory unison phrase of four notes opens the Andante, after which the energetic first theme is given out by the flutes. A repetition of the opening theme follows, and straightforward development completes the first section of the work.

In the second part, Presto, the woodwind announces the first theme, which is continued by the horns and followed in due course by the second. This is a fine diatonic tune, in consecutive notes throughout, which is further remarkable for the curious resemblance which it bears to the famous melody in the last movement of the Choral Symphony.

Development follows, and the Overture concludes, after several of those sudden and dramatic changes of tempo to which Beethoven was so partial, in brilliant fashion with a final 'Presto.'

#### SAMUEL SAUL

Monarch of the Woods . . . . . Cherry  
Diaphenia . . . . . Brownie  
Unmindful of the Roses . . . . . Coleridge-Taylor

#### ORCHESTRA

Selection, 'Adrienne Lecouvreur' . . . . . Cilea

### 4.35 REGINALD PAUL

Concert Study in D Flat, No. 3 . . . . . Liszt  
Waltz in A Flat, Op. 42 . . . . . Chopin

#### SAMUEL SAUL

Oh! could I but express in song . . . . . Malashkin  
In Sheltered Vale . . . . . D'Alquen  
The Devout Lover . . . . . Maud Valerie White

#### ORCHESTRA

Humoresque . . . . . Dvorak  
Prelude in C-Sharp Minor . . . . . Bachmaninov

### 5.5 REGINALD PAUL

Gavotte in A Flat Minor, Op. 14 . . . . . Sgambati  
Two North Country Folk Sketches, Op. 34 . . . . . Farrar

Sair Fylsed, Henny; The Hexhamshire Lass

#### ORCHESTRA

Incidental Music, 'Faust' . . . . . Coleridge-Taylor

5.30

The Children's Hour

(From Birmingham)

'The Green Fairy,' by Gladys Joiner  
Songs by MARJORIE PALMER (Soprano) and  
CUTHBERT FORD (Baritone)  
'Lakeland,' by J. E. Cowper

6.15

'The First News'

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

CHARLES BADHAM

(Pianoforte)

DENHAM CHARLES

(Bass)

NORRIS STANLEY

(Violin)

#### ORCHESTRA

Fantasia, 'Philémon and Baucis', Gounod  
Waltz, 'Wedding Dance' . . . . . Lincke

CHARLES BADHAM

Study in D Flat . . . . . Liszt

DENHAM CHARLES

Devonshire Cream and Cider . . . . . Sanderson

Slow Coach

T. C. Stierndale-Bennett

#### ORCHESTRA

Suite, 'Casse-Noisette' (The 'Nut-cracker')  
Tchaikovsky

NORRIS STANLEY

On Wings of Song

Mendelssohn

Tambourin Chinois

Kreisler

DENHAM CHARLES

The Pride of Tipperary

Lochhead

Archie of the Royal Air Force . . . . . Longstaffe

#### ORCHESTRA

Selection, 'The Lily of Killarney' . . . . . Benedict  
Overture, 'Pique Dame' ('The Queen of Spades') . . . . . Suppé

### 8.0 An Hour of Vaudeville

Presented by

WILLIAM J. WILSON

9.0

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 9.15-11.0 'King Henry VIII'

By WILLIAM SHAKESPEARE

Arranged for broadcasting in Seventeen Scenes by DULCINA GLASBY

Incidental Music played by

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

Produced by HOWARD ROSE

(See centre of page)

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

# Tuesday's Programmes continued (August 13)

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 Mr. G. MILFORD: 'Railway Pioneers in South Wales and the West of England—III, The Battle of the Gauges'

6.15 S.B. from London

7.0 Egwyl Gymraeg  
A Welsh Interlude  
A Recital of Welsh Gramophone Records

7.30 'The Prince who was a Piper'  
A Play in One Act by HAROLD BRIGHOUSE  
Presented by the BATH 'CITIZEN HOUSE' PLAYERS  
Relayed from the Summer School of Dramatic Art, Citizen House, Bath

Characters:  
The King  
Prince Denis  
Jègu, the Lord Chancellor  
Bernez, equerry to Denis  
A Sentry  
Princess Maie  
Lizina, the governess  
Téphany, the maid-in-waiting  
Marzinne, a peasant girl  
Helene, a shoemaker's daughter  
Three Peasant Girls  
Dancers

A marriage has been arranged between the King's daughter and a certain Prince Denis, and the gardens of the Royal residence are thrown open for public rejoicings

8.0 S.B. from London

9.55 West Regional News

10.0 Prof. G. PAGET THOMSON: 'New Discoveries about Electrons.' S.B. from Aberdeen

10.15-12.0 S.B. from London

**5PY PLYMOUTH.** 1,040 kc/s. (288.5 m.)

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 The Children's Hour  
A New Revue, 'Oddities,' with Odd Scenes, Odd Characters, and Odd Tempos

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. HAROLD MARKHAM: 'Amateur Acting for Beginners: The Fundamentals—Learning and Speaking a Part'

7.15 S.B. from London (9.55 Local Announcements)

10.0 S.B. from Aberdeen (See Cardiff)

10.15-12.0 S.B. from London

**JOHN FANSHAW**  
O Mistress Mine ..... Quilter  
The Lotus Flower ..... Schumann  
Thou'rt like a lovely flower .....  
A Farewell ..... Liddle

**ORCHESTRA**  
Suite of Four Pieces ..... Patten  
Andante; Gavotte; Mazurka; Rustic Dance  
Gopak (Russian Dance) ..... Moussorgsky

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

My Pet Hobby in Summer  
Songs by DOROTHY KITCHEN  
A Sketch by JACK SAYES

6.0 ALAN GRIFF reading his own work: 'In Days Primeval—II, They Danced'

6.15 S.B. from London

7.0 MILLICENT and L. STANLEY JAST:  
'The Voice versus the Book'

7.15 S.B. from London

7.30 WISH WYNNE  
(Character Studies)

7.45 JOSEPH LINGARD (Flute)  
Miniature Suite ..... York Bowen  
Humoresque; Romance; Scherzo

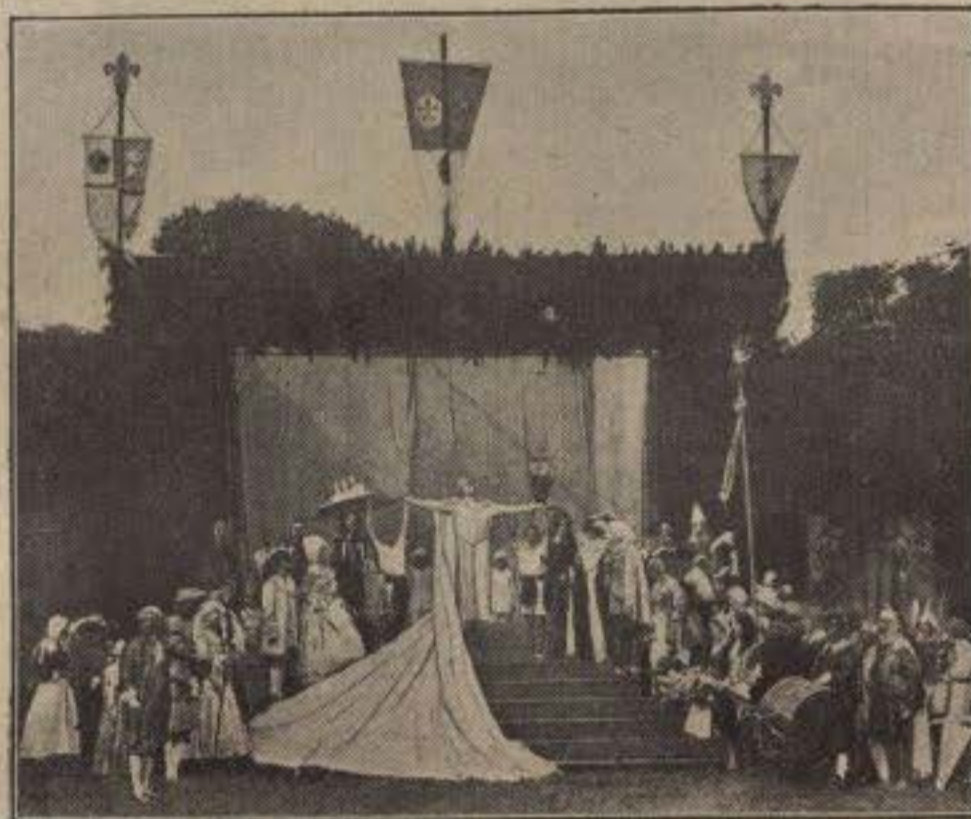
**8.0 Famous Northern Resorts**  
**Harrogate**  
S.B. from Leeds  
Orchestral Concert  
THE HARROGATE MUNICIPAL ORCHESTRA, conducted by BASIL CAMERON  
GEORGE BAKER (Baritone)  
Relayed from the Royal Hall, Harrogate

9.0 Songs and a Sonata  
ARNOLD TAYLOR (Baritone)  
LEONARD HIRSCH (Violin) and ERIC FOGG (Pianoforte)

9.40 S.B. from London 9.55 (Local Announcements)

10.0 S.B. from Aberdeen (See London)

10.15-12.0 S.B. from London



**THE CLIMAX OF THE PAGEANT.**  
The scene at a recent South Country pageant. 'Carnival and Pageantry' is the subject of Mr. F. E. Stevens' talk from Bournemouth this evening, at 7.0.

## Other Stations.

**5SX SWANSEA.** 1,040 kc/s. (288.5 m.)

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.15 S.B. from London

7.0 S.B. from Cardiff

8.0 S.B. from London

9.55 S.B. from Cardiff

10.0 S.B. from Aberdeen (See Cardiff)

10.15-12.0 S.B. from London

**2ZY MANCHESTER.** 787 kc/s. (376.4 m.)

12.0 Gramophone Records

1.0-2.0 THE NORTHERN WIRELESS ORCHESTRA  
Overture, '1812' ..... Tchaikovsky  
CHARLES CHILTON (Banjo)  
The Banshee ..... Arthur Grimshaw  
Jogging Along ..... Morley

**ORCHESTRA**  
Two Country Dances ..... Gaston Borch  
Harlequin's Serenade ..... Geehl

CHARLES CHILTON  
Pastorale ..... Oakley  
Fernbank Quickstep ..... Oakley

**ORCHESTRA**  
Selection, 'Show Boat' ..... Kern

**5NO NEWCASTLE.** 1,148 kc/s. (261.5 m.)

12.0-1.0:—Gramophone Records. 4.0:—London Programme relayed from Daventry. 4.30:—Organ Music by Herbert Maxwell. Relayed from the Havelock Picture House, Sunderland. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—London. 7.0:—Mr. Ewart Kempton: 'The Art of Doubling at Auction Bridge.' 7.15:—London. 10.0:—Aberdeen. 10.15-12.0:—London. 10.45:—Dance Music from the Oxford Galleries. 11.30-12.0:—London

**5SC GLASGOW.** 752 kc/s. (396.9 m.)

10.45:—Mrs. Stuart Sanderson: 'Household Ways and Means—X, Using the Bread Scrap: Puddings.' 11.0-12.0:—A Recital of Gramophone Records. 4.0:—Dance Music by Charles Watson's Orchestra. From the Playhouse Ballroom. 4.30:—Jacob Owen (Tenor). 4.45:—Dance Music by Charles Watson's Orchestra from the Playhouse Ballroom. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Lord Provost Wittet: 'Some Ancient and Royal Burghs of Scotland—V, Elgin.' 6.15:—London. 9.55:—Scottish News Bulletin. 10.0:—Aberdeen. 10.15-12.0:—London.

**6BM BOURNEMOUTH.** 1,040 kc/s. (288.5 m.)

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. F. E. STEVENS: 'Carnival and Pageantry'

7.15 S.B. from London (9.55 Local Announcements)

10.0 S.B. from Aberdeen (See Cardiff)

10.15-12.0 S.B. from London

4.0 An Afternoon Concert  
THE NORTHERN WIRELESS ORCHESTRA  
March, 'The Elite' ..... Bidgood  
Waltz, 'In the Moonlight' ..... De Jong  
A Celtic Idyll ..... Hart

JOHN FANSHAW (Tenor)  
Where'er you walk ..... Handel  
Love-in-a-Mist ..... Dorothy Howell  
O could I but express in song ..... Malashkin  
Trees ..... Rasbach

**ORCHESTRA**  
Selection, 'La Traviata' ..... Verdi

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

11.0-12.0:—Programme relayed from Daventry. 4.0:—Fishing News Bulletin. 4.5:—Dance Music. Relayed from the 'New Palais' de Danse. Vocal Interludes from the Studio by Kathleen White (Soprano). 5.0:—The Fiddler of June (Elliot). 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.30:—A Scottish Half Hour. Florence MacBride (Violin): Four Highland Melodies (W. B. Moonie). 7.37:—William McCulloch (Entertainer); Pittin' in the Cries (Roscoe). 7.44:—Florence MacBride: Fantasia Ecosaise (Sinton). 7.51:—William McCulloch: The Pot calls the Kettle Black (R. J. MacLennan). 8.0:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0:—Prof. G. Paget-Thomson: 'New Discoveries about Electrons.' 10.15-12.0:—S.B. from London.

**2BE BELFAST.** 1,258 kc/s. (242.5 m.)

4.0:—Dance Music: Jan Rallini and his Band. From Caproni's Palais de Danse, Bangor. 5.0:—Bay Jellott (Violin). 5.15:—The Children's Hour. 6.0:—Mr. William Moore: 'Sport in Ormeau Park, Belfast.' 6.15:—S.B. from London. 7.30:—Kockney Kids. A London Apéritif mixed by Colleen Clifford and John Rorke. 8.0:—London. 10.0:—Aberdeen. 10.15-12.0:—London.



The Last of the 'Great Plays' Series.  
**SHAKESPEARE'S 'HENRY VIII.'**

'An Ancient Controversy.' By Charles Morgan.

*Henry VIII* will be broadcast on Tuesday (5GB) and Wednesday. Mr. Charles Morgan, author of the accompanying article on the play, is Dramatic Critic of *The Times*.



**H**ENRY VIII is a favourite battleground of Shakespearean scholars, and the battle is a good battle, for the opposing sides are evenly matched. The question at issue is, of course, the eternal one: Did Shakespeare write it?

The special point of the controversy is this. Considered as a general dramatic structure, *Henry VIII* is bad; indeed, Dr. Johnson went so far as to say: 'The genius of Shakespeare comes in and goes out with Katharine. Every other part may be easily conceived and easily written.' This is a harsh judgment; the second sentence is plainly too sweeping. But the truth remains that the structure of the play is false; that one interest goes out of it with the fall of Katharine and another with the fall of Wolsey; that it is a series of plays rather than one coherent play. Set against this the startling truth that not one but many passages contained in it are beyond question the product of the highest genius, and you will perceive the nature of the problem and why it is the most absorbing of all Shakespearean disputes. Here is a piece in which a man of great genius—shall we say Shakespeare?—had a prolonged and continuing part, but which is, nevertheless, considered as a dramatic structure, bad. How are we to account for it? Was Shakespeare nodding towards the end of his life? Or was some other man, whose credit has been stolen for Shakespeare, excelling himself? Or are we to accept the conventional view that whatever is good must be Shakespeare's and that whatever is bad cannot be?

It is this last assumption, a pious axiom among professional scholars of Elizabethan texts, which falsifies all their arguments. They plough industriously through *Henry VIII* and decide that this passage is good and that passage is bad; then they give all the plums to Shakespeare and all the pudding to his unfortunate collaborators. Others whose methods are more reasonable, in considering such a play as *Henry VIII*, which is generally supposed to be a collaboration between Shakespeare and Fletcher, try to distinguish the known rhythm of Shakespeare's versification from the known rhythm of Fletcher's. But even those who, like Sir Sidney Lee, most carefully pursue this method of research fall at last into the old trap. They abandon criticism and proceed to grab laurels to hang about an idol.

'No reader with an ear for metre,' says Sir Sidney Lee in his 'Life of William Shakespeare,' 'can fail to detect in the piece two rhythms, an inferior and a superior rhythm. Two different pens were clearly at work.'

This is true. He then proceeds to state that 'Shakespeare's six unquestioned scenes are: Act I, Sc. 1 and 2; II, 3 and 4; the



National Portrait Gallery.

greater part of III, 2, and V, 1,' giving as his reason, which appears to me good, that the metre and language of these scenes are 'as elliptical, irregular and broken as in *Coriolanus* or *The Tempest*. There is the same close-packed expression, the same rapid and abrupt turnings of thought, the same impatient and impetuous activity of intellect and fancy.' By following the same line of argument Sir Sidney then shows that, by the judgment of rhythm, Wolsey's farewell is un-Shakespearean. 'Many trained ears detect in the Cardinal's accents a cadence foreign to Shakespeare's verse and identical with that of Fletcher.' But now he falls into the trap of all Shakespeare worshippers. He will not award the passage to Fletcher, though all the evidence of rhythm, upon which he has hitherto relied, is in Fletcher's favour. Why? For no other reason than that the passage is masterly or, as he says, 'on a level above anything Fletcher compassed elsewhere.' He concludes, therefore, that 'Wolsey's valediction may be reckoned a fruit of Shakespeare's pen, though Shakespeare caught here his coadjutor's manner, adapting Fletcher's metrical formulae to his own great purpose.' I venture to suggest that this is bardolatry, not criticism. The Shakespeareans cannot have it both ways. If they award prizes to Shakespeare on metrical evidence, they must allow metrical evidence to take other prizes away from him.

I have written at so much length on this matter that it seems to me that those who hear *Henry VIII* broadcast will have an unmatched opportunity to distinguish the

'superior' from the 'inferior' rhythm. They will see nothing of the pageantry which diverts attention on the stage, nor will they be bound by the silence, or at any rate the single voice of a private reading. The verse will come to them in all the variety and loveliness of tone that enriches it in the theatre, but no sense other than that of hearing will be engaged. If 'superior' and 'inferior' rhythms, if the hand of Shakespeare and the hand of Fletcher, are to be distinguished, now is the time to distinguish them. Every man may form his own theory and make his own awards.

And he will be safe from contradiction. Nothing but the recovery of the manuscript could now solve the problem of authorship, and that might not. The manuscript is gone for ever, burned probably when the old Globe Theatre went up in flames during a performance of *Henry VIII*. Such is the price we pay for dramatic pageantry. They shot off canons at the King's entry. 'Some of the paper or other stuff wherewith one of them was stopped did light on the thatch. . . This was the fatal period of that vertuous fabrique.' One man's breeches took fire, but, having 'a provident wit,' he put it out with bottle ale. It was probably on this occasion that the manuscripts were lost.

For my own part, I am inclined to agree that Fletcher had a great share in this play, but it may well be maintained that Shakespeare was responsible. His strength was never in the structure of a plot. He borrowed his plots from others and seems to have cared very little how they fell out. He was well capable of a dramatic design as bad as, and worse than, that of *Henry VIII*. His strength was in his poetry first of all; then in his knowledge of mankind exhibited not, as his worshippers say, in every line he wrote, but in those characters in which he was profoundly interested. See him, as you hear the play, in this light: not as a faultless idol, but as an artist whose supreme powers were tempered with human weaknesses. He was not profoundly interested in Henry himself; Henry, therefore, is a relative failure. But he was interested in Katharine, the most mature tragic figure in his theatre after Lady Macbeth. Is this Katharine Shakespeare's? Probably she is. Is she Fletcher's? Certainly Fletcher does not equal her elsewhere. But I myself stand now dangerously close to the bardolaters' trap. Let us give Fletcher his due. Let us give him at least Wolsey's farewell. And if, by chance, in doing so, we give him more than his due, Shakespeare can spare him an honour. It was a cruel fate to be Shakespeare's collaborator: to have all his faults piled on your shoulders and all your own splendours attributed to him.

CHARLES MORGAN.

7.45  
SHAKESPEARE'S  
'KING  
HENRY VIII'

WEDNESDAY, AUGUST 14  
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

193 kc/s (1,554.4 m.)

10.0  
A SPECIAL  
VAUDEVILLE  
PROGRAMME

THE LAST OF THE 'GREAT PLAYS.'

10.15 a.m. THE DAILY SERVICE

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

11.0 (Daventry only) Gramophone Records

12.0 A Ballad Concert  
JESSIE KING (Contralto)  
W. F. WATT (Tenor)

12.30 A Recital of Gramophone Records

1.0-2.0 LIGHT MUSIC  
GEORGES HAECK'S ORCHESTRA  
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  
'Horatio and Bosphus continue to Conquer the World' (Alfred Bigelow Paine), arranged as a Dialogue Story

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 Horticultural Society

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
BALLADES AND SCHERZOS OF CHOPIN  
Played by LAFFITTE  
Nocturne in G Sharp Minor, Op. 27  
Scherzo in B Flat Minor, Op. 31

7.0 MR. EDGAR WARD: Successful Amateur Photography—III, 'Development and Printing'

ANYONE who is at all interested in photography must be familiar with the excellent work of Edgar and Winifred Ward—whose photographs, so full of atmosphere, are often to be seen in such newspapers as the *Observer* and the *Manchester Guardian*, and a particularly fine example of whose work appeared in our own summer number. Mr. and Mrs. Ward spend most of the summer travelling around securing pictures, which they work upon during the winter. They are, pre-eminently, the open-air artists of the camera. This particular talk is the third in Mr. Ward's series, and will deal particularly with developing and printing.

7.15 Musical Interlude



7.45 'KING HENRY VIII'

By WILLIAM SHAKESPEARE

Arranged for broadcasting in Seventeen Scenes by Dulcima Glasby  
The music selected from that composed by Sir EDWARD GERMAN for Sir Henry Irving's production at the Lyceum Theatre in January, 1892

Played by

THE WIRELESS ORCHESTRA

Conducted by VICTOR HELY-HUTCHINSON

Produced by HOWARD ROSE

Persons represented (in the order of speaking):

Duke of Norfolk	A. SCOTT GATTY ✓
Duke of Buckingham	GEORGE RELPH ✓
Lord Abergavenny	ALAN WADE ✓
Cardinal Wolsey	S. J. WARMINGTON ✓
Cromwell, Servant to Wolsey	EWART SCOTT ✓
Brandon	HARMAN GRISEWOOD ✓
Sergeant at Arms	MAURICE FARQUHARSON ✓
King Henry the Eighth	ROBERT LORAIN ✓
Queen Katherine	MARIE NEY ✓
Surveyor to the Duke of Buckingham	ALEXANDER SARNER ✓
1st Gentleman	HEDLEY GOODALL ✓
2nd Gentleman	RALPH DE ROHAN ✓
Sir Thomas Lovell	HALLIWELL HOBBS ✓
Sir Nicholas Vaux	ALAN WADE ✓
Lord Chamberlain	TARVER PENNA ✓
Sir Henry Guildford	WILFRID BABBAGE ✓
Lord Sands	MAURICE FARQUHARSON ✓
Anne Bullen	LILIAN HARRISON ✓
Duke of Suffolk	CYRIL NASH ✓
Old Lady, Friend to Anne Bullen	MARY RORKE ✓
Cardinal Campeius	H. R. HIGNETT ✓
A Scribe of the Court	FRANK DENTON ✓
A Crier	ARTHUR CLAY ✓
Griffith, Gentleman Usher to Queen Katherine	FRANK DENTON ✓
Earl of Surrey	HARMAN GRISEWOOD ✓
Patience, Woman to Queen Katherine	JOSEPHINE SHAND ✓
Messenger	DENNIS SANDFORD ✓
Capucius, Ambassador from the Emperor Charles V	WILFRID BABBAGE ✓
Gardiner, Bishop of Winchester	JACK VERNON ✓
Cranmer, Archbishop of Canterbury	H. R. HIGNETT ✓

7.25 Mr. G. E. WILKINSON: Literature—II, 'On Old Age.' S.B. from Leeds

FOR his second talk Mr. Williamson has again chosen a subject that has engrossed writers since literature began—as indeed one of the fundamental facts of human existence must. Old age, in literature, tends on the whole to be grim, as the knowledge that age confers, combined with physical weakness, tends to be terrifying to the young. One can recall countless instances of fearful old age, from the wreck and desolation of King Lear to the ghostly disintegration of Cleopatra in 'Dombey and Son'—though the one instance of aged iniquity that perhaps impressed itself most strongly upon one's mind, as one invariably encountered it at an impressionable age, was the witch Gagool in Rider Haggard's 'King Solomon's Mines.'

There is, of course, merely rakish old age, admirably personified in Thackeray's 'Marquis of Steyne'; there is serene old age, of which Prospero remains the type; and there is pathetic old age, rarely more pathetic than that of Mr. Hugh Walpole's 'Two Old Ladies.' The humours of old age are another matter, and generally on a considerably lower plane. But the sheer horror of age has never been better projected than in Swift's hideous creation, the Studdburgs, those ghostly beings who remind us what a curse to humanity immortality might be.

7.45 'King Henry VIII'

By WILLIAM SHAKESPEARE

(See centre column)

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; LOCAL Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices

10.0 Special Vaudeville

(American Pattern)

11.0-12.0 DANCE MUSIC

EDDIE GROSSBART and his PRINCES ORCHESTRA  
From the PRINCES RESTAURANT

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## WEDNESDAY, AUGUST 14 5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.0  
AN HOUR  
OF  
LIGHT MUSIC

### 4.0 A MILITARY BAND CONCERT

(From Birmingham)  
THE BAND OF H.M. ROYAL ARTILLERY  
(Portsmouth)  
(By permission of THE COMMANDING OFFICER)  
Conducted by G. LANDBROCK  
Relayed from the Pump Room Gardens,  
Leamington Spa.

Suite, 'Algerian' ... *Saint-Saëns, arr. Godfrey*  
In Sight of Algiers; Moorish Rhapsody; At  
Blidah; Military March  
Cornet Solo, Berceuse ('Jocelyn') ... *Godard*  
(Soloist, F. MARKHAM)  
Four Flemish Dances ... *Block, arr. Godfrey*  
Xylophone Solo, 'Souvenir de Cirque Renz'  
*Peter*  
(Soloist, A. E. STEVENS)  
Waltz, 'Casino Dances' ... *Gung'l*  
New Selection of Sullivan's Works ... *arr. Godfrey*

ELMA BAKER  
Come again (1597) .....  
Fine Knacks for Ladies } *Dowland, arr. Keel*  
(1600) .....  
What thing is Love? (1606) ... *Bartlett arr. Keel*  
What if I speede (1608) ..... *Jones, arr. Keel*  
ORCHESTRA  
Ballet Music, 'La Source' (The Fountain)  
*Delibes, arr. Junghnickel*

### 8.0 A Promenade Concert

Relayed from the Queen's Hall, London  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
35th Season  
Bach  
GLADYS PALMER (Contralto)  
STUART ROBERTSON (Bass-Baritone)  
ADILA FACHIRI (Violin)

### 5.0 DANCE MUSIC

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

### 5.30 The Children's Hour

(From Birmingham)  
'Madanan the Magician,'  
by Greta Costain  
ELSIE BARKER will  
Entertain  
Songs by JAMES HOWELL  
(Bass)  
'David and Puck,' by  
Mary Richards



ADILA FACHIRI,  
the violinist, is one of the soloists in the  
Promenade Concert to be relayed from  
the Queen's Hall tonight.

Sir HENRY WOOD  
and his  
SYMPHONY ORCHESTRA  
(Leader, CHARLES WOOD-  
HOUSE)  
Brandenburg Concerto,  
No. 2, in F

GLADYS PALMER  
Aria, 'Murmur not,  
Christian Soul' (Church  
Cantata, No. 144)

ADILA FACHIRI and  
Orchestra  
Violin Concerto, No. 1, in  
A Minor

ORCHESTRA  
Brandenburg Concerto,  
No. 3, in G, for Strings

STUART ROBERTSON and  
Orchestra

Arias:  
The end is come, the pain  
is over (Church Can-  
tata, No. 159)  
Awake, awake, ye sheep  
that wander (Church  
Cantata, No. 20)

ORCHESTRA  
Suite, No. 3, in D

### 6.15 'The First News'

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

### 6.30 DANCE MUSIC

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

### 7.0 Light Music

(From Birmingham)  
THE BIRMINGHAM STUDIO  
ORCHESTRA  
Conducted by FRANK  
CANTELL  
ELMA BAKER (Soprano)

ORCHESTRA  
Overture, 'The Thieving Magpie' ..... *Rossini*

THIS Comic Opera of Rossini's, produced in Milan  
in 1817, given first in London in 1821, afterwards  
in English, adapted by Bishop, in 1830, was one  
of his many popular successes. The Overture  
is simpler and slighter in construction than many  
of his, consisting only of two sections, the first  
in a rather majestic rhythm with a hint of martial  
vigour, and the other in a swift three-in-the-bar,  
with a melody made up, like so many of Rossini's,  
of a repeated triplet figure. It is rounded off  
by a brief coda in still swifter tempo than the  
principal movement.

ELMA BAKER  
The First Song (1550) ... *Anon., arr. Dolmetsch*  
As I walked forth (1610) *Johnson, arr. Dolmetsch*  
Sweet Nymph (1593) ..... *Morley, arr. Keel*  
Orpheus with his Lute ..... *Linley, arr. Arundel*

ORCHESTRA  
Intermezzo ..... } *Moussorgsky*  
Scherzo ..... }  
Waltz, 'The Prodigal Son' ..... *Wormser*

### 9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

### 9.55 A Pianoforte Recital

by  
SIDONIE WASSERMAN  
Romance, B. .... } *Schumann*  
Romance, F Sharp. .... }  
Intermezzo, E Minor. .... }  
La fille au cheveux de lin (The lass with  
the lint white locks) ..... }  
La Cathédrale engloutie (The Sub-  
merged Cathedral) ..... } *Debussy*  
Minstrels ..... }

### 10.15 DANCE MUSIC

BILLY FRANCIS and his BAND, from the WEST  
END DANCE HALL, BIRMINGHAM

11.0-11.15 EDDIE GROSSBART and his PRINCES  
ORCHESTRA  
From the PRINCES RESTAURANT

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

Father  
says:  
**Daily  
Bread  
needs  
'Golden  
Shred'**

The Easily Digested Marmalade

ROBERTSON—only maker

Wednesday's Programmes continued (August 14)

**5WA CARDIFF.** 968 kc/s. (309.9 m.)  
 4.0 THE CONEY BEACH FIVE  
 Relayed from the Coney Beach Dance Restaurant, Portlaoagh  
 4.45 London Programme relayed from Daventry  
 5.15 The Children's Hour  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 7.25 Mr. G. E. WILKINSON: Literature II: 'On Old Age.' S.B. from Leeds  
 7.45 S.B. from London  
 9.55 West Regional News  
 10.0-11.0 S.B. from London

**5SX SWANSEA.** 7 1,040 kc/s. (288.5 m.)  
 4.0 S.B. from Cardiff  
 4.45 London Programme relayed from Daventry  
 5.15 S.B. from Cardiff  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 7.25 S.B. from Leeds (See Cardiff)  
 7.45 S.B. from London  
 9.55 S.B. from Cardiff  
 10.0-11.0 S.B. from London

**6BM BOURNEMOUTH.** 1,040 kc/s. (288.5 m.)  
 4.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 7.25 S.B. from Leeds (See Cardiff)  
 7.45-11.0 S.B. from London (9.55 Local Announcements)

**5PY PLYMOUTH.** 1,040 kc/s. (288.5 m.)  
 4.0 London Programme relayed from Daventry  
 5.15 The Children's Hour  
 A day full of mysteries, including a novel competition.

6.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 7.25 S.B. from Leeds (See Cardiff)  
 7.45-11.0 S.B. from London (9.55 Mid-week Sports Bulletin; Local Announcements)

**2ZY MANCHESTER.** 797 kc/s. (376.4 m.)  
 4.0 Famous Northern Resorts Southport  
 A MUNICIPAL BAND CONCERT  
 Relayed from the Bandstand  
 THE CRESWELL COLLIERY BAND  
 Conducted by DAVID ASPINALL  
 Overture, 'The Barber of Seville' ..... Rossini  
 Cornet Solo, 'Titania' ..... Rimmer (Soloist, JOSEPH FARRINGTON)  
 Selection, 'The Quaker Girl' ..... Monckton  
 Euphonium Solo, 'Anchored' ..... Watson (Soloist, H. TURTON)  
 Selection, 'La Reine de Saba' ('The Queen of Sheba') ..... Gounod

5.0 AVIS BENN (Pianoforte)  
 Toccata Prelude from a Harpsichord Suite  
*Purcell, trans. A. M. Henderson*  
 Prelude, Op. 27 ..... *Pick-Mangiagalli*  
 April ..... *Lohr*  
 Clair de Lune (Moonlight) ..... *Debussy*  
 Water Wagtail ..... *Cyril Scott*  
 Etudes-Tableaux, No. 7, Op. 33 .. *Rachmaninov*  
 5.15 The Children's Hour  
 Songs by BEATRICE COLEMAN and HARRY HOPEWELL  
 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  
 7.25 S.B. from Leeds (See London)  
 7.45-11.0 S.B. from London (9.55 Local Announcements)



**WISH WYNNE,**  
 whose character studies are a feature of this week's programmes. Listeners to 5GB will have the opportunity of hearing her on Thursday night. She broadcast from Cardiff on Friday, and London and Daventry listeners will hear her during the Vaudeville programme on Saturday night.

V. Howells: 'Bull Forcing, and Topical Gardening Notes  
 6.45:—London. 7.25:—Leeds (See London). 7.45:—London.  
 9.55:—Scottish News Bulletin. 10.0-11.0:—London.

**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:—Carrie Anderson (Soprano). 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhow—Horticulture. 6.45:—London. 7.25:—S.B. from Leeds (See London). 7.45:—London. 9.55:—Glasgow. 10.0-11.0:—London.

**2BE BELFAST.** 1,230 kc/s. (242.5 m.)  
 12.0-1.0:—Gramophone Records. 4.0:—Light Music: Alexander Rogers (Baritone). The Radio Quartet. 5.0:—Miss Margaret Murphy: 'Phoenix Park—Dublin.' 5.15:—The Children's Hour. 6.0:—Organ Music by George Newell. Relayed from the Classic Cinema. 6.15:—London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—Musical Interlude. 6.45:—London. 7.25:—Leeds (See London). 7.45-11.0:—London.

*This Week's Epilogue:*  
 'TEMPERANCE'  
 Hymn, 'When all Thy Mercies, O my God'  
 Titus ii, vv. 1-15  
 Hymn, 'There is a land of pure delight'  
 1 Corinthians ix, vv. 24-27

Other Stations.

**5NO NEWCASTLE.** 1,148 kc/s. (261.3 m.)  
 4.0:—London Programme relayed from Daventry. 4.15:—Music from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45:—S.B. from London. 7.25:—S.B. from Leeds (See London). 7.45:—11.0:—S.B. from London.

**5SC GLASGOW.** 752 kc/s. (398.9 m.)  
 4.0:—A Scottish Concert. The Station Orchestra: Overture, '1745' (Moonie). Marjory C. Dewar (Contralto): Home (Walford Davies); They're far, far awa' (James Booth); The Dear Homeland (W. Slaughter); The Long White Road (Francis Adair). Orchestra: Canzonetta from 'Cromer Suite' (Moonie). Isobel Morris Waddell (Reciter): Two Courtins (David Kennedy); Extract from 'Kilmenny' (Hogg); Last May a Braw Wooer (Burns). Marjory C. Dewar: The Banks of Allan Water (arr. A. Moffat); My Ain Folk (Laura G. Lenson); The Home Bells are Ringing (Ivor Novello); Loch Lomond and You (Frederick Drummond). Orchestra: Waltz Sketches (Hodge). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Marie Horswell (Soprano). 6.15:—London. 6.30:—Mr. Dudley

GODS AND GODDESSES

(Continued from page 276.)

men tuned their precious Strads sounded in my ears like veritable harmony.

The artists' room, I quickly discovered, was the favoured spot where you could not only hold converse with the bright particular stars of the musical world, but study them at your ease—though, if they happened to be nervous, not invariably at theirs! Their mood at such trying moments might be anxious, but outwardly it was seldom aught but smiling and pleasant. Indeed, they would occasionally ask me to come and see them during the interval, which was the right moment, of course, for me to feel that I was not intruding. Only once can I remember being taken to task for relinquishing my post as critic to enter the 'lions' den,' and that was at a Handel Festival when I was very young. My aggressor was Santley, who loved a mock-serious encounter. Perceiving me, he came up and demanded in a loud tone, 'Hallo, young man! What are you doing in here? Your place is among the audience.' 'Quite right, Mr. Santley,' I replied; 'but you don't happen to be singing just now.' 'Oh, well,' was the quick retort, 'if you only came to the Festival to hear me sing, there is nothing further to be said.' And, with a twinkle in his eye, he shook my hand and went off.

At the Albert Hall the artists' room is practically underground, and always reminds me somewhat of a semi-furnished crypt. But I have come into contact there with very distinguished musicians, not a few of them for the first time, among them Wagner, Hans Richter, and a few of the original Bayreuth singers; Wilhelmj, the violinist, Anton Rubinstein (the greatest pianist I ever heard), Mme Albani, Sir Joseph Barnby. It was not there that one ever met Adelina Patti, although the Albert Hall was for years her sole London battleground. She always had reserved for her a separate room on the opposite side of the area corridor, and there, after the concert (no one was allowed near her until then), she would hold a kind of court reception. Some scores of her innumerable friends and acquaintances would form a queue and pass before her to receive a kiss or a handshake, and maybe hear a greeting from that unforgettable voice. Those were quite 'occasions' in their way, and I used to fancy that the tones of the Lord Chamberlain, announcing the names, were alone needed to complete the impression that we were at a Buckingham Palace 'drawing-room.'

I always found it delightful, even when my purpose was not purely professional, to go 'behind the scenes,' though less so at the opera or the theatre, where it was liable to destroy the illusion, than at a musical festival or an interesting concert where rare visitors might be encountered. One could never tell whom one might come across by accident—not essentially artists either. Many years ago at a Leeds Festival I had to go to the conductor's room to speak to Sir Arthur Sullivan, with whom I was on terms of close friendship. There was with him a gentle-

(Concluded on page 303, col. 2.)

9.0  
THE GAETIES  
FROM  
BRIGHTON

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Davenport only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Davenport only) Gramophone Records
- 12.0 A CONCERT  
GLADYS MARLOE (Soprano)  
WILLIAM DURIEUX (Violoncello)  
MARION CARLEY (Pianoforte)
- 1.0 LIGHT ORGAN MUSIC  
Played by REGINALD FOORT  
Relayed from the Regent Picture Theatre, Bournemouth  
S.B. from Bournemouth

2.0-2.25 Davenport only  
Experimental Transmission of Still Pictures  
By the Fultograph Process

- 3.0 EVENSONG  
From Westminster Abbey
- 3.45 RONALD WATKINS, reading from 'Gulliver's Travels' by Jonathan Swift
- 4.0 A Pianoforte Recital  
By JOSEPH PERCIVAL  
Polonaise, Op. 75, No. 3  
Schubert, arr. Tausig  
Sonata in C, No. 2 ..... Scarlatti  
Impromptu in C Flat, Op. 51, No. 2 ..... Chopin  
Ballade in G Minor ..... Chopin  
Claire de Lune (Moonlight) ..... Debussy  
Danse d'Olaf ..... Mangiagalli
- 4.30 DANCE MUSIC  
JACK PAYNE and the B.B.C. DANCE ORCHESTRA
- 5.15 THE CHILDREN'S HOUR  
Selected Songs by MEGAN THOMAS  
'A Fishing Lesson' (Geoffrey Bradley)  
The Story of 'The Dragon who Didn't' (Dale Marford)
- 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  
BALLADES AND SCHERZOS OF CHOPIN  
Played by LAFFITE  
Ballade in A Flat, Op. 47  
Scherzo in C Sharp Minor, Op. 39
- 7.0 Mr. PETER LATHAM: 'What is a Good Song?—I'

THE first impulse, in answering such a question as Mr. Latham here puts forward, is to say 'A song with an essentially good tune.' But a song, we are beginning to learn, consists of words as well as music; and the tendency more and more is to demand that a song, before we can call it 'good,' shall consist of words and music beautifully wedded. That is why, increasingly, the accompanist

THURSDAY, AUGUST 15  
2LO LONDON & 5XX DAVENTRY

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



THE LURE OF THE DANCE

From Manchester this evening at 7.45

THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON

Dances, 'Prince Igor' ..... Borodin

IN the second act of Borodin's opera the Prince is a captive in the hands of his enemies, the Polovtsi, but one who is treated with every honour. In the opera these dances are performed in his presence, by singers as well as dancers, and the words of the opening one tell the music to 'fly away on the wind's swift wing to our homeland.' It is a bright and eloquently rhythmic movement which leads without a break to the first of the dances, where the clarinet introduces the swiftly-moving tune. A more boisterous movement by the whole body of dancers and singers follows, the words beginning 'Chant ye praises to our Kahn here.'

The next movement, following again without a real break, is the dance in which the boys and the men take part. It is in a very brisk tempo, with a vivacious theme in which the woodwinds have a large share. There is a characteristic passage, consisting of downward scale of four notes on bassoons and violoncellos, which is often heard.

In the dance of the maidens which follows there is a beautiful tune, played first by the oboe and violas (a tune which we heard already in the introduction), the voices afterwards taking up the same melody; the vigorous dance of the boys returns, and the final movement is a general dance in the measure and with the energetic tune which we heard in the brisk dance which succeeds the introduction.

EDWARD ISAACS (Pianoforte)  
Tempo di Ballo ..... Scarlatti  
Gigue in G (French Suite) ..... Bach  
Polka Bohème ..... Rubinstein  
Minuet in A ..... Paderewski

ORCHESTRA  
Four Norwegian Dances ..... Grieg

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

The second, of daintier character, begins with a little tune on the oboe, suggesting a shepherd's pipe. It, too, has its vigorous moments, but, on the whole, is of a more delicate texture.

The third is a very merry dance, in which the main tune is made of the first five notes of the scale. Again here there are quiet moments.

The fourth has a few bars of vigorous introduction, and then the violins begin the main tune one after the other, very softly. The music rises to a boisterous climax, and again a mood of tenderness succeeds, leading to a return of the opening, and the dance ends with a sense of real bustle and excitement.

EDWARD ISAACS  
Gavotte in A Flat Minor ..... Sgambati  
Minuet (from six Miniatures) ..... Edward Isaacs  
Valse Lente in A Minor ..... Chopin  
Valse Brillante in A Flat ..... Chopin

ORCHESTRA  
Slav Dance in C ..... Dvorak  
Saltarello ..... Gounod

10.15  
THE  
SURPRISE  
ITEM

is becoming more and more important where the singing of modern songs is concerned. Song, however, covers such a multitudinous field—from aria to lied, from ballad to art-song—that it will be interesting to see what Mr. Latham, in his two talks, of which the present is the first, will arrive at as his 'highest common factor' of goodness in this connection.

- 7.15 Musical Interlude
- 7.25 Talk
- 7.45 The Lure of the Dance  
(See centre column)
- 9.0 An Entertainment  
By the Gaeties Concert Party  
Under the Direction of WILSON JAMES  
Relayed from the Princes Hall, Aquarium, Brighton  
THE FULL COMPANY, assisted by THE AUSTRALS  
A Singing and Dancing Ensemble, 'Great Camp Meetin' day' Sisle  
GLADYS KNIGHT  
Angus Macdonald ..... Rotchel  
A SKETCH  
'Wot's 'e Done?'  
Arranged by HEMSLEY  
Characters:  
A Working Man (interested in Politics) ..... WILSON JAMES  
A Working Man (interested in Sport) ..... JACK LENNOL  
A Barmaid ..... ALGERNON MORE  
Scene:  
Saloon Bar of the Bricklayers' Arms  
ETHEL BRYANT and REGINALD MORPHEW  
Vocal Duet, 'As I Went a-Roaming' ..... Brahe  
WILSON JAMES  
The Postman (Humorous Character Impersonation)  
ELSA MAY and ALGERNON MORE  
Light Comedy Piano Duet, 'Talkies the Whole of the Day' ..... More and Silas  
ENSEMBLE  
A Musical Burlesque, 'Old Mother Hubbardavitch' ..... Sutton  
CHARLES FORWARD and ALGERNON MORE at the Pianos  
THE ORCHESTRA  
Selected Musicians from JAN HURST'S ORCHESTRA
- 9.40 'The Second News'  
WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN, Local Announcements; (Davenport only) Shipping Forecast
- 10.0 Mr. COMPTON MACKENZIE: 'Erislay'
- 10.15 SURPRISE ITEM
- 10.30-12.0 DANCE MUSIC  
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA  
LEA RUSSELL and ALLAN GLEN  
(In some original and old favourite songs)



# THURSDAY, AUGUST 15

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 3.0 A Symphony Concert

No. 12 of the Summer Season

Relayed from the Pavilion, Bournemouth  
THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA

Conducted by Sir DAN GODFREY

Overture, 'Roman Carnival' ..... *Berlioz*  
Pianoforte Concerto in D Minor ..... *Bach*  
Allegro; Adagio; Allegro; Adagio; Tempo primo

(Soloist, VERA TOWSEY)

Symphony No. 7, in C ..... *Schubert*  
Andante; Allegro ma non troppo; Andante con moto; Scherzo; Allegro vivace; Finale; Allegro vivace

Tone Poem, 'Finlandia' ..... *Sibelius*

### 4.30 ORGAN RECITAL

by

GRAHAM GODFREY

Relayed from Carr's Lane Church, Birmingham  
JOAN WHITEHOUSE (Contralto)

GRAHAM GODFREY  
Imperial March ..... *Elgar*  
Minuet ..... *Moszkowski*  
Chant du Voyageur ..... *Paderevski*

ELGAR'S Imperial March is one of several works in which he has given expression to his patriotic feelings, the occasion which inspired it having been the celebration of Queen Victoria's Diamond Jubilee in 1897. It is a fine example of its class, broad, dignified, and impressive; gratefully free from the commonplace which is only too often to be found in compositions of this kind, and at the same time straightforward and effective.

Its opening theme is properly pompous and emphatic, and not less so is the second, marked 'strepitoso,' and ending in an energetic upward run; but contrast is provided by the third, of a more flowing and melodious type and of a typical Elgarian cast. With what skill and resourcefulness, and what wealth of instrumental colour, all three are subsequently developed and worked out, listeners will have no difficulty in perceiving for themselves.

JOAN WHITEHOUSE

My ain Folk ..... *Lemon*  
O' Lovely Night ..... *Landon Ronald*

GRAHAM GODFREY

March ..... *Purcell*  
Norwegian Folk Tune ..... *Ole Bull*  
Oriental Dance ..... *Rebikov*  
Solemn Melody ..... *Walford Davies*  
Romance in F Minor ..... *Tchaikovsky*

JOAN WHITEHOUSE

Ships that Pass in the Night ..... *Stephenson*  
The Glory of the Sea ..... *Sanderson*

GRAHAM GODFREY

Melody in E ..... *Rachmaninov*  
Finlandia ..... *Sibelius*

### 5.30 The Children's Hour

(From Birmingham)

'Let's Visit a Mountain Valley,' a Travel Dialogue  
by Mona Pearce

TONY will Entertain

Musical Selections by THE MIDLAND PIANOFORTE SEXTET

### 6.15 The First News

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

### 6.30 ORGAN RECITAL

by GILBERT MILLS

Relayed from the Cathedral, Coventry

Voluntary in A Minor ..... *Stanley (1713-1786)*  
Sonatina, 'God's Time is the Best' (From Church Cantata No. 106) ..... *Bach*

8.0

## SIR ALEXANDER MACKENZIE'S MUSIC

Air and Variations ..... *William Byrd (1543-1623)*  
Benediction ..... *Karg Elert*  
Three Short Pieces ..... *Samuel Wesley*  
Prelude; Air; Gavotte  
March in E Flat ..... *Schumann*

### 7.0 DANCE MUSIC

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

### 7.20 WISH WYNNE

(Character Studies)

### 7.35 DANCE ORCHESTRA

(Continued)

### 8.0 A MILITARY BAND CONCERT

Music by Sir ALEXANDER MACKENZIE

MAY HUXLEY (Soprano)

THE WIRELESS MILITARY BAND

Conducted by the COMPOSER

BAND

Overture, 'The Cricket on the Hearth' ..... *Mackenzie*  
Courante ('Ravenwood') .....

MAY HUXLEY

Ah! lo so ('The Magic Flute') ..... *Mozart*  
Alleluja .....

BAND

Selection, 'His Majesty' ..... *Mackenzie*

MAY HUXLEY

The bee buzz'd up in the heat ..... *Mackenzie*  
The Milkmaid's Song ..... *Mackenzie*  
Love flew in at the Window .....

BAND

Air de Ballet, 'La Savannah' ..... *Mackenzie*  
Ballet Music, 'Colomba' .....

### 9.0 'The Second News'

WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

### 9.15 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Conducted by FRANK CANTELL

ORCHESTRA

Overture, 'The Bartered Bride' ..... *Smetana*

JESSIE HEWSON (Soprano)

Songs

LIVIO MANNUCCI (Violoncello)

Asturiana ..... *de Falla*  
Chanson ..... *Di Veroli*  
Musette ..... *Bach, arr. Pollain*

### 9.43 ORCHESTRA

First Piedmontese Dance ..... *Sinigaglia*

JESSIE HEWSON

Songs

LIVIO MANNUCCI

Sonata No. 6 ..... *Boccherini, arr. Piatti*  
Adagio; Allegro

### 10.10 ORCHESTRA

Suite, 'Louise' ..... *Charpentier*

### 10.30-11.15 DANCE MUSIC

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

(Thursday's Programmes continued on page 298.)

5 1/2

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# Thursday's Programmes continued (August 15)

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

- 12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 3.45 Mr. LYNDON HARRIES: 'Husbands and Wives in English Literature—III, Chaucer's Wife of Bath'  
 4.0 Cinema Fête and Fun Fair  
 (In aid of the Queen Alexandra Memorial Hospital, Weston-super-Mare)  
 Relayed from Grove Park, Weston-super-Mare  
 THE BAND OF H.M. SCOTS GUARDS  
 (By kind permission of the Commanding Officer, Colonel FRANCIS ALSTON, C.M.G., D.S.O.)  
 Director of Music, Lieut. HORACE E. DOWELL  
 5.0-5.15 BOBBY'S STRING ORCHESTRA  
 Relayed 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  
 7.45 Songs  
 By TREFOR JONES (Tenor)

Passing By ..... Edward Purcell  
 Cordovan Love Song ..... York Bowen  
 Phillis has such charming graces arr. Lane Wilson  
 Hoist thy Sail ..... Florence Aylward  
 Dafydd y Gareg Wen  
 E lucevan le stelle (The stars were radiant) ('Tosca') ..... Puccini

## 8.0 'King Lear's Wife'

A Play in Verse by GORDON BOTTOMLEY  
 Presented by THE BATH 'CITIZEN HOUSE' PLAYERS  
 Relayed from the Summer School of Dramatic Art, Citizen House, Bath

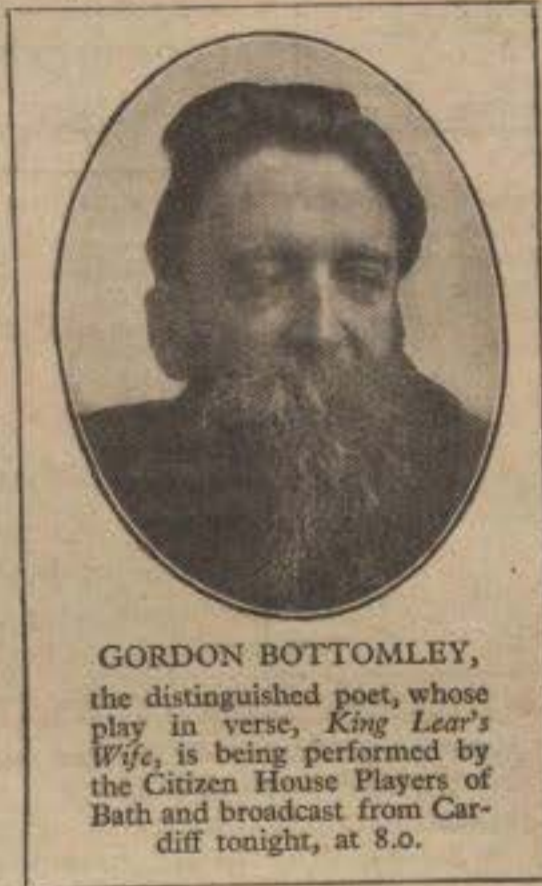
Persons:  
 Lear, King of Britain  
 Hygd, his Queen  
 Goneril, daughter to Lear and Hygd  
 Cordell, daughter to Lear and Hygd  
 Gormflaith, waiting-woman to Hygd  
 Merryn, waiting-woman to Hygd  
 A Physician  
 Two Elderly Women

King Lear's wife is dying. She is in a bed-chamber in a one-storied house, and from her rooms there is a doorway opening to the garden.

- 9.0 S.B. from London  
 9.55 West Regional News  
 10.0-12.0 S.B. from London

## 5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 3.45 S.B. from Cardiff  
 4.0 London Programme relayed from Daventry  
 5.15 S.B. from Cardiff  
 6.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 6.30 S.B. from Cardiff  
 6.35 S.B. from London  
 7.45 S.B. from Cardiff  
 9.0 S.B. from London  
 9.55 S.B. from Cardiff  
 10.0-12.0 S.B. from London



GORDON BOTTOMLEY, the distinguished poet, whose play in verse, *King Lear's Wife*, is being performed by the Citizen House Players of Bath and broadcast from Cardiff tonight, at 8.0.

## 6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

- 1.0-2.0 ORGAN MUSIC  
 Played by REGINALD FOORT  
 From the Regent Picture Theatre  
 Relayed to London and Daventry  
 3.0 London Programme relayed from Daventry  
 3.45 Miss MARJORIE SIMMONS: 'Housewives of Bygone Days'  
 4.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 6.30 Market Prices for South of England Farmers  
 6.35 S.B. from London  
 7.45 S.B. from Manchester  
 9.0-12.0 S.B. from London (9.55 Local Announcements)

## 5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 3.0 London Programme relayed from Daventry  
 5.15 The Children's Hour  
 'The Friar and the Boy,' adapted by M. H. Allen from the story in Edmund Dulac's Fairy Book

- 6.0 London Programme relayed from Daventry  
 6.15 S.B. from London  
 7.45 S.B. from Manchester  
 9.0-12.0 S.B. from London (9.55 Local Announcements)

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

- 12.0-1.0 A Ballad Concert  
 S.B. from Hull  
 JENNIE SWINN (Soprano)  
 EVELYN HOLMES (Violin)  
 BERTRAM STEELE (Baritone)  
 3.45 Mrs. ANDREW ARMSTRONG: 'How to Use a Holiday.' S.B. from Leeds  
 4.0 Famous Northern Resorts  
 Buxton  
 THE BUXTON PAVILION GARDENS ORCHESTRA  
 Musical Director, HORACE FELLOWES  
 Relayed from the Pavilion Gardens  
 5.15 The Children's Hour  
 S.B. from Leeds  
 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 The Lure of the Dance  
 Relayed to London and Daventry  
 THE NORTHERN WIRELESS ORCHESTRA  
 Conducted by H. T. MORRISON  
 EDWARD ISAACS (Pianoforte)  
 9.0-12.0 S.B. from London (9.55 Local Announcements)

## Other Stations.

### 5NO NEWCASTLE 1,146 kc/s. (261.3 m.)

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 4.0:—Elsie Wigglesworth (Soprano). John Adams (Tenor). 4.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Mr. Harold Mangay: The 'Jamboree' at Arrow Park, Liverpool. 6.15:—S.B. from London. 6.30:—Market Prices for Farmers. 6.35:—S.B. from London. 7.45:—Band of the Royal Marines (Chatham), conducted by Lieut. P. S. O'Donnell. Relayed from the Festival Hall, North-East Coast Exhibition. 9.0-12.0:—S.B. from London.

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

11.0-12.0:—A Recital of Gramophone Records. 4.0:—A Coleridge-Taylor Concert. The Station Orchestra. José Gray (Soprano). 5.0:—Organ Music from the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Margaret Graham (Contralto). 6.45:—London. 7.45:—Aberdeen. 9.0:—London. 9.55:—Scottish News Bulletin. 10.0-12.0:—London.

### 2BD ABERDEEN. 966 kc/s. (301.5 m.)

11.0-12.0:—Programme relayed from Daventry. 4.0:—Fishing News Bulletin. 4.5:—Violet Ludwig (Pianoforte). Margaret Ludwig (Violin). 4.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 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. 7.45:—A Border Programme. A. Gordon Eyle (Organ) (Playing at the Cowdray Hall). Philip Malcolm (Baritone). The Radio Players in 'The Siege' from Tales of the Border (adapted for broadcasting). 9.0:—London. 9.55:—Glasgow. 11.0-12.0:—London.

### 2BE BELFAST. 1,238 kc/s. (242.5 m.)

3.30:—A Religious Service. 3.45:—Reading. 4.0:—The New Gracient Four, from the Grand Central Hotel. 5.0:—Philip Whitway (Violin). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 7.45:—A Ballad Concert. Sophie Rowlands (Soprano); Tom Kiniburgh (Bass); Spencer Malcolm (Violin). 9.0-12.0:—S.B. from London.



THE WIFE OF BATH,

Chaucer's buxton matron of 'The Canterbury Tales,' is the subject of Mr. Lyndon Harries's talk from Cardiff this afternoon.

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So simple and unassuming is the external appearance of the celebrated Radium pack Radicura. But it contains radium, which substance for the human body means health and strength. And therefore the pack is worth more than gold and jewels.

As I have myself been entirely cured of serious rheumatism in the joints by these packs, I wish to convince other sufferers of the wonderful and rapid paregoric qualities which the Radicura packs possess.

A year ago I fell ill with pains, which began in both knees and quickly spread to all the joints in the body. The doctor declared that it was a most severe kind of rheumatism in the joints, and very hard to cure. Medicines, compresses, electricity, nothing relieved or helped. The pains were horrible. The joints had become much inflamed, and I could not in the slightest degree move the left arm and the right leg. New ointments, new compresses. All in vain!

Every day I had fever, and the heart weakened through waking and pains. A burning headache gave me the presentiment that the rheumatism had already reached so high up. The sight became bad, and even the eyes ached, so that I saw everything as through a red mist.

I had myself lost all hope. Then I heard something spoken of that was sure to cure. Just as a drowning person will clutch at even the weakest support, so I did at the new remedy which would be sure to cure me. It was ordered and it came.

I must admit that it was with a feeling of great disappointment, almost of contempt, that I examined the plain, Spartan piece of flannel which was called Radicura, and which would for certain restore me to health.

There on the sick table was standing a considerable collection of proud jars containing expensive ointments, bottles of strong-smelling and richly-coloured liquids, and patent tablets in neat glass tubes. These had not helped me at all. And now the small radium pack was going to show them all what it could do.

It was placed on the most affected knee. And I waited. About half an hour after I fell asleep. When I woke up, after having slept for three hours, the pain in the knee had grown considerably less and the fever had disappeared. The pack was placed on the shoulder. Two days later I could move as I liked the arm which had hitherto been stiff, and no pain was to be felt in it any more. Now I knew that it was the little pack which had brought me relief in my illness. I ordered a larger one. And thanks to these two packs I got quite well, so that, after having used the same night and day for four weeks, I had no more pains whatever and slept excellently. And my sight has grown stronger since I have worn the pack on the forehead during the night. It was the radium, that wonderful substance, which soothed and cured. (Signed) LILLY PORTHAN.

So much for the authoress. But it is not only against Rheumatism or its numerous forms that Radicura has proved its unique healing effects, but also against Gout, Lumbago, Sciatica, Neuralgia, Insomnia, and other diseases which have their origin in defective metabolism. Our imposing collection of testimonials from persons in all ranks of society and in different countries bears witness to this.

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BEETHOVEN  
FROM THE  
QUEEN'S HALL

FRIDAY, AUGUST 16  
2LO LONDON & 5XX DAVENTRY

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

10.15  
THE GERSHOM  
PARKINGTON  
QUINTET

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records
- 12.0 A Sonata Recital  
VIOLET WARING (Violin)  
DOROTHY EBHART (Pianoforte)  
Sonata in D .....Handel, arr. Jansen  
Sonata in A Minor .....Schumann
- 12.30 Organ Music  
Played by LEONARD H. WARNER  
Relayed from St. Botolph's, Bishopsgate  
Andante ('Surprise' Symphony)  
Haydn, arr. Hall  
Minuet ..... Hollins  
Andante Cantabile (String Quartet)  
Tchaikovsky, arr. Archer  
Prelude and Finale (1st Symphony)  
Vierne
- 1.0-2.0 A Recital of Gramophone Records by CHRISTOPHER STONE
- 4.0 WALTER SCOTT, Junr. (Violin)  
Waltz in A  
Brahms, arr. Hochstein  
Variations on a Theme by Corelli  
Tartini, arr. Kreisler  
Schön Rosmarin (Fair Rosemary) Kreisler  
Finale, G Minor Concerto ..... Bruch
- 4.15 LIGHT MUSIC  
MOSCHETTO and his ORCHESTRA  
From the May Fair Hotel

- 7.15 Musical Interlude
- 7.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 8.0 Promenade Concert  
Relayed from the Queen's Hall, London (Solo Lessees, Messrs. Chappell & Co., Ltd.)  
35th Season  
STILES-ALLEN (Soprano)  
STUART ROBERTSON (Bass-Baritone)  
ALFRED CAVE (Violin)  
SIR HENRY WOOD and his SYMPHONY ORCHESTRA (Leader, CHARLES WOODHOUSE)

- STUART ROBERTSON, with Orchestra  
Song, 'Busslied' (A Song of Penitence)  
ORCHESTRA  
Symphony No. 8, in F
- 9.40 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices
- 10.0 Mr. S. K. RATCLIFFE: 'London as I found it'
- 10.15 A Short Concert

FROM THE QUEEN'S HALL TONIGHT



Alfred Cave, violin (left)—Stiles-Allen, soprano—and Stuart Robertson, bass-baritone (right) are the soloists in the Promenade Concert to be relayed from the Queen's Hall tonight.

- LINDA SEYMOUR (Contralto)  
THE GERSHOM PARKINGTON QUINTET  
QUINTET  
Invitation to the Waltz .....Weber
- LINDA SEYMOUR  
O Love from thy power ('Samson and Delilah')  
Saint-Saëns  
Lie there, my Lute  
MacCunn  
Beloved .....Head

SECOND in popularity only to the other air which Delilah sings at a later stage of the second Act—'My heart opens at thy voice,' this one appears near the beginning of it, where Delilah waits for Samson and muses on the triumph which she feels sure she will attain over his weak-

- 5.15 THE CHILDREN'S HOUR  
'The Tale of the Inventor,' from 'Tales of Toy Town' (Hulme Beaman), arranged as a Dialogue Story, with Incidental Music by the GERSHOM PARKINGTON QUINTET
- 6.0 Prof. V. H. MOTTRAM: 'Gardening on a Clay Soil'—I  
THAT clay need not necessarily be the bane it so often proves to be, where gardeners are concerned, has been amply proved by Professor and Mrs. Mottram themselves; for, over a period of several years, they have persistently struggled with this difficult soil and have obtained quite astonishing results. The practical experience gained by them in this direction should be of considerable interest to the many would-be gardeners among listeners who are deterred by the nature of the soil with which circumstances compel them to cope.
- 6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC  
BALLADES AND SCHERZOS OF CHOPIN  
Played by LAFFITTE  
Nocturne in E Minor, Op. 72  
Schërzo in E, Op. 54
- 7.0 Mr. ERNEST NEWMAN: The B.B.C. Music Critic

A Beethoven Concert  
Symphony, No. 1 in C  
STILES-ALLEN  
Aria, 'Abscheulicher' ('Fidelio')

IN Beethoven's only opera, Florestan, a Spanish nobleman, is unjustly imprisoned by his enemy, Pizarro, governor of a fortress, and is being slowly done to death. His faithful wife, Leonora, learning where he is, comes to the fortress, and, disguised as a youth under the name 'Fidelio,' becomes assistant to the gaoler, Rocco.

Pizarro, learning that the Minister is coming to inspect the prison, determines to make a speedy end of Florestan. Making sure that he will be warned by trumpet-call of the Minister's approach, he arranges with Rocco to have a grave dug in Florestan's dungeon, where all traces of his crime may be hidden from zealous eyes. Leonora ('Fidelio') overhears the plot, and in this splendidly dramatic aria, sings of her hatred of the murderer and of her hopes that Heaven will come to her aid, and restore her beloved husband to her.

Her dauntless facing of danger and difficulty wins its full reward, and at the end she herself is given the joyful task of unlocking the fetters which had bound her husband to his couch of stone; just retribution falls on the wicked Pizarro, and the story ends as all good stories should, with a promise of lasting joy for the good and punishment for the evil.

ALFRED CAVE and Orchestra  
Romance in G  
Romance in F

- ness. She calls on all the powers of love to help her.
- QUINTET  
Suite, 'Chelsea China' .....Besly
- MAURICE BESLY's musicianship emerged first at Oxford, where he was organist of Queen's College and conductor of the Oxford Orchestra. Since then he has won an enviable position for himself in the English world of music, both as conductor and composer. With a hint of the whimsical humour which often finds its way into his music, he called this suite, one for 'Children, grown-ups, and orchestras.' It is made up of five dainty miniature movements.
- LINDA SEYMOUR  
Song of the Open ..... la Forge  
The Unforeseen ..... Cyril Scott  
Les Petits ..... Ernest Moret
- QUINTET  
The Snowy Breasted Pearl  
arr. O'Connor Morris  
Evening Breezes ..... Langley  
Narcissus ..... Nevin

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

**FRIDAY, AUGUST 16**  
**5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.0 JACK PAYNE and the  
B.B.C. DANCE ORCHESTRA  
PAULINE and DIANA  
(Instrumental Duets)

5.30 The Children's Hour  
(From Birmingham)  
'Adam the Watchman,'  
by E. M. Griffiths  
JACKO will Entertain  
JAMES DONOVAN  
(Saxophone)  
WALTER LANHAM  
(The Human Ark)

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

6.30 Light Music  
(From Birmingham)  
THE BIRMINGHAM STUDIO  
ORCHESTRA  
Conducted by FRANK  
CANTELL  
HARDY WILLIAMSON  
(Tenor)

ORCHESTRA  
Suite, 'As You Like It' ..... Quilter  
HARDY WILLIAMSON  
I'm a-longin' for you ..... Hathaway  
O Lovely Night..... Landon Ronald  
Come into the Garden, Maud..... Balfe  
ORCHESTRA  
Two Syncopated Pieces..... Eric Coates  
HARDY WILLIAMSON  
Maire my Girl ..... Aitken  
The English Rose ('Merrie England') .. German  
O Vision Entrancing..... Goring Thomas  
ORCHESTRA  
First Mosaic on the Works of Mozart  
arr. Tavan  
Suite, 'Holiday Sketches' ..... Lucas

7.30 **A CONCERT**  
by THE BAND OF HIS MAJESTY'S  
COLDSTREAM GUARDS  
Relayed from The Bandstand,  
North-East Coast Exhibition  
Newcastle

8.0 **'Vaudeville'**  
(From Birmingham)  
CHRISIE SILVER  
(in Character Sketches)  
PERCIVAL and SYMS  
(Entertainers with a Piano)  
WALTER LANHAM  
(The Human Ark)  
JAMES DONOVAN  
(Saxophone)  
PHILIP BROWN'S  
DOMINOES DANCE BAND

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



Hudson Studios

**JAMES DONOVAN,**  
who will play the saxophone twice  
today—in the Children's Hour at 5.30,  
and again in the Vaudeville Programme  
at 8.0.

9.15  
**FROM THE  
MUSICAL  
COMEDIES**

9.15 From the  
Musical  
Comedies  
(From Birmingham)  
THE BIRMINGHAM  
STUDIO ORCHESTRA  
Conducted by FRANK  
CANTELL  
CONSTANCE HOPE and  
FRANK WARD  
(The Musical Comedy  
Two)

ORCHESTRA  
Selection, 'Stop Flirting'  
Gershwin and Daly

CONSTANCE HOPE and  
FRANK WARD  
Duet, 'The Chocolate  
Soldier' ..... Strauss  
Soprano, 'Auntie, please  
tell me' ('Veronique')  
Messenger

Duet, 'Hänsel and  
Gretel' ('The Dollar  
Princess')..... Fall

ORCHESTRA  
Waltz, 'The Dollar  
Princess' ..... Fall

CONSTANCE HOPE and FRANK WARD  
Duet, 'If I were King' ('Madam Pompadour')  
Fall  
Baritone, 'The Letter Song' ('Veronique')  
Messenger  
Duet, 'Dancing Honeymoon' ('Battling Butler')  
Braham  
ORCHESTRA  
Selection, 'San Toy' ..... Jones

10.15-11.15 **DANCE MUSIC**  
THE PICCADILLY PLAYERS, directed by AL STARITA,  
and the  
PICCADILLY GRILL BAND, directed by JERRY HOBY,  
From the PICCADILLY HOTEL  
11.0-11.15 JAY WHIDDEN'S BAND, from the  
CARLTON HOTEL  
(Friday's Programmes continued on page 302.)

**The Listener**  
THE NEW B.B.C. WEEKLY

Special Features :

'PAST and PRESENT in AFRICA'  
by  
LORD LUGARD  
'HOMELAND EXPLORATION'  
by  
A. L. SIMPSON  
'PHOTOGRAPHY for the MOTORIST'  
by  
EDGAR WARD

Will appear in next week's issue.

2d. **ON SALE EVERYWHERE** 2d.

N.B. Send Coupon NOW to secure specially Reduced Price.



The tiny FORTIPHONE Ear-piece.

**Wonderful New Discovery**  
which enables even the very  
**DEAF**  
to hear everything, everywhere!

Imagine a powerful four-valve wireless set condensed into the compass of a wrist watch and you have a good idea of the amazing powers of the Sonomax Sound Amplifier for the Deaf.

This new invention, the crowning achievement of three eminent scientists, is undoubtedly the greatest discovery ever made for the relief of deafness. It is exclusive to the Fortiphone and is not obtainable with any other hearing aid.

On a woman entirely invisible, and on a man far less conspicuous than eyeglasses, the Fortiphone enables even the very Deaf to hear from any angle and at any distance up to the normal hearing range. So pure and accurate in tone that all the joys of unrestricted hearing are given back to deaf ears. Not only voices, music, sermons, the drama, wireless, but even the song of birds, the rustle of a newspaper, the ticking of a clock!

During the last two years, thousands of deaf people have discarded old-fashioned, less efficient aids for the Fortiphone, which has amazed the scientific world and brought new hope to all deaf people.

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"My Doctor says the Fortiphone is simply wonderful... I can hear now, which is a great comfort."—K.B.  
**"Head-noises very much less."**  
"I also noticed that my hearing without the Fortiphone has considerably improved, and the head-noises I was troubled with are very much less."—G.F.

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in your own home 15-30 days  
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The Fortiphone Home Trial Plan has given back the joy of perfect hearing to thousands of deaf people, very many of whom had given up all hope. This Plan enables you to make a thorough and prolonged trial of the FORTIPHONE without placing you under any obligation to purchase. Full particulars are sent post free on request. Please call, write, send coupon or telephone to-day! Our offices are on the THIRD Floor of Langham House, immediately opposite the Polytechnic in Upper Regent Street.

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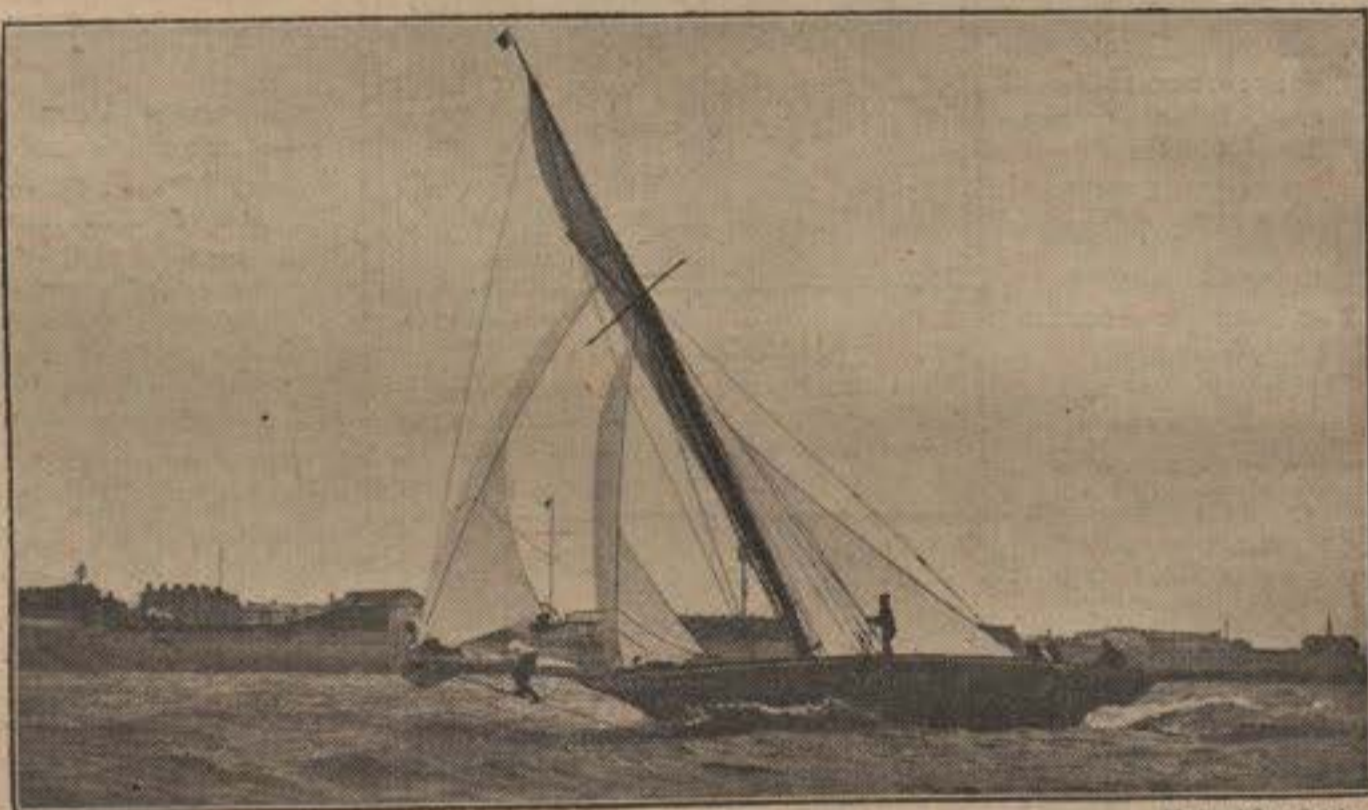
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Name .....  
Address .....  
Telephone: Langham 1034. 9-8-1929. 197

Friday's Programmes continued (August 16)

5WA	CARDIFF.	968 kc/s. (309.9 m.)
4.0	London Programme relayed from Daventry	
5.0	JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA from the Carlton Restaurant	
5.15	The Children's Hour	
6.0	Mr. W. O. JONES: 'Bee-keeping in the West'	
6.15	S.B. from London	
6.30	S.B. from Swansea	
6.45	S.B. from London	
7.30	WISH WYNNB (Character Studies)	
7.45	S.B. from London	
9.55	West Regional News	

5PY	PLYMOUTH.	1,040 kc/s. (288.5 m.)
4.0	London Programme relayed from Daventry	
5.15	The Children's Hour 'The Tale of the Inventor' (S. G. Hulme Beaman)	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (9.55 Forthcoming Events; Local Announcements)	

2ZY	MANCHESTER.	797 kc/s. (376.4 m.)
4.0	THE NORTHERN WIRELESS ORCHESTRA Overture, 'Marco Spada' ..... Auber Waltz, 'The Blue Danube' ..... Johann Strauss	



West and Sun, Southam

AN OLD-TIME WHIPPET OF THE SEA.

A fifty-two footer of yesterday in full career. Mr. F. le Boulanger gives this evening from Swansea the first of a series of yachting reminiscences in the Bristol Channel.

10.0	S.B. from London
10.15-11.0	Professor LEWIS HORROX ON 'GREEK DRAMA' Illustrated by Excerpts from English Versions of Greek Plays Relayed from the Summer School of Dramatic Art, Citizen House, Bath

MAUD RHEAD (Humorous Dialect Sketches)
ORCHESTRA Selection, 'Dinorah' ..... Meyerbeer
MAUD RHEAD ORCHESTRA Danse des Bacchantes ..... Gounod From Foreign Lands ..... Moszkowski Russia; Germany; Spain

5SX	SWANSEA.	1,040 kc/s. (288.5 m.)
4.0	London Programme relayed from Daventry	
5.0	S.B. from Cardiff	
6.15	S.B. from London	
6.30	Mr. F. LE BOULANGER: 'Yachting Reminiscences in the Bristol Channel'—I	
6.45	S.B. from London	
7.30	S.B. from Cardiff	
7.45	S.B. from London	
9.55	S.B. from Cardiff	
10.0-11.0	S.B. from London	

5.15	The Children's Hour A COUNTRY LIFE IS SWEET Songs by HARRY HOPEWELL Music by THE NORTHERN WIRELESS ORCHESTRA
6.0	Mr. W. F. A. ERMEN: 'The Way to Better Photography—III, 'How to Develop Your Own Negatives'
6.15	S.B. from London

7.30	NITA BARRI and a BARITONE in a few Bright Songs
7.45	THE AUDLEY MOUTH ORGAN TRIO 'S.B. from Stoke March, 'Europe in Arms' ..... Ezra Read Duet, 'Ida and Dot' ..... Losey Duet, 'Andante in D' arr. Alstyne and Lemares Popular Medley of Traditional Airs

6BM	BOURNEMOUTH.	1,040 kc/s. (288.5 m.)
4.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (9.55 Local Announcements)	

FOR  
AND  
TONE  
TRIOIRON  
THE WONDER OF  
THE WIRELESS  
WORLD  
SUPER POWER  
VALVE  
7/6  
YOUR LOCAL DEALER  
CAN SUPPLY

### Programmes for Friday

(Manchester Programme continued.)

8.0 S.B. from London (9.55 Local Announcements)

#### 10.15-11.0 Overtures

THE NORTHERN WIRELESS ORCHESTRA

'Zampa'.....	Hérold
'Oberon'.....	Weber
'Ruy Blas'.....	Mendelssohn
'Tancredi'.....	Rossini
'Figaro'.....	Mozart

### Other Stations.

#### 5NO NEWCASTLE. 1,148 kc/s. (261.5 m.)

4.0:—London Programme relayed from Daventry. 4.15:—Music from Tilley's Blackett Street Restaurant. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—For Farmers: Mr. B. C. Pawson, 'Agricultural Research. 6.45-11.0:—S.B. from London.

#### 5SC GLASGOW. 752 kc/s. (396.9 m.)

4.0:—A Musical Comedy Programme: The Station Orchestra: W. R. Crow (Tenor). 5.15:—The Children's Hour. 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 Farmer. 6.40:—Musical Interlude. 6.45:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0:—S.B. from London. 10.15-11.0:—A Light Orchestral Concert. The Station Orchestra. Horace Wilson (Tenor).

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

4.0:—Fishing News Bulletin. 4.5:—A Light Concert. The Aberdeen Banjo, Mandoline and Guitar Octet. Directed by J. W. Sturdy: March, 'Rugby Parade' (Oakley); Intermezzo, 'Rendezvous' (arr. Oakley); Waltz, 'Pride of Honolulu' (Odeli). 4.16:—Forbes Y. Rae (Tenor): Eleanore (Coleridge-Taylor); Angels guard thee (Godard); She is far from the land (Lambert). 4.26:—Octet: American Patrol (Popworth); Miserere ('Il Trovatore') (Verdi, arr. Moffat); Tango, 'Estrella de Esperanza' (Burke); Waltz, 'Carolina Moon' (Davis and Burke). 4.37:—Forbes Y. Rae: An Evening Song (J. Blumenthal); I seek for thee in every flower (W. Ganz); I hear you calling me (G. Marshall). 4.47:—Octet: March, 'Live Wire' (Moyer); Waltz, 'Lilitha' (Cramer); Serenade (Schubert, arr. Sgarrell); Patrol, 'The Kitties' (Grimsshaw). 5.0:—Mrs. M. G. Cameron: 'Picnic Meals at Home and Away'—II. 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—Recital of Gramophone Records. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 7.30:—A Pianoforte Recital by Julien Rosetti. 8.0:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0:—S.B. from London. 10.15-11.0:—Dance Music. From the New Palais de Danse.

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

12.0:—Organ Recital by Herbert Westerby. Relayed from the Grosvenor Hall: Concert Overture in C Minor (Wm. Reed); Cantilene Nuptial (Fricke); Rochester Bells (with Carillon) (Fredk. H. Wood); Shepherd's Lay (Mozart); Rhapsody No. 5 (Wm. Faulkes). 12.30-1.0:—Gramophone Records. 4.0:—A Popular Programme. Orchestra: March, 'Entry of the Gladiators' (Pueck); Overture, 'Pique Dame' (Suppe); Ballet, 'Coppelia' (Delibes, arr. Tavan). 4.24:—Adam Donsoghly (Tenor): Phyllis has such charming graces (arr. Lane Wilson); Love is a sickness (Armstrong Gibbs); I'll sail upon the dog star (Purcell); O Mistress Mine (Quilter). 4.36:—Albert Fitzgerald (Violin): Canonetta (D'Ambrosio); Legend (Wieniawski); Minuet (Mozart, arr. Cobbet). 4.48:—String Orchestra: Aria in E Major (Bach); Transmere (Schumann, arr. Woodhouse); Andante con espressione from Serenade, 'In the Far West' (G. Banfleck); Movements from Serenade, Op. 48 (Tchaikovsky). 5.15:—The Children's Hour. 6.0:—Gardening on a Clay Soil—I, by Professor V. H. Motiram. 6.15:—S.B. from London. 8.0:—A Military Band Concert. The Station Military Band. Conducted by Harold Lowe: March, 'Old Comrades' (Teike); Overture, 'Shamus O'Brien' (Stanford). 8.13:—Selection, 'Il Trovatore' (Verdi). 8.25:—Alexander McCredie (Tenor): The English Rose (German); The Stars (Phillips) and My Lovely Cella (arr. Lane Wilson). Clorinda (Morgan). 8.37:—Band: Three Bavarian Dancers (Edgar). 8.48:—W. S. Bates (Bassoon): Capriccio (Weissenborn). 9.0:—Band: Three Pieces—None but the weary heart; Reverie Interrompue; Danse Russe (Tchaikovsky). 9.12:—Alexander McCredie: Oh, open the door and O' a' the airts (Traditional). Macgregor's Gathering (arr. Lee); Corn Rigs (Traditional). Border Ballad (Cowan). 9.24:—Band: Waltz, 'A Waltz Dream' (Strauss); Selection, 'Gipsy Love' (Lehar). 9.40:—S.B. from London (9.55 Regional News). 10.15-11.0:—Dance Music: Jan Balfini and his Band. From Caproni's Palais de Danse, Bangor.

### GODS AND GODDESSES

(Continued from col. 3, page 295.)

man whom I thought I recognized. Sir Arthur at once introduced me: 'Allow me to present you to a great music-lover and a good friend of mine—Mr. Arthur Balfour.' We had only a few minutes for talk, but I have reason for knowing that Lord Balfour has never forgotten that pleasant meeting.

Let me also confess that once or twice I have made trifling *faux pas* through not being aware of the identity of my interlocutor. For instance, in June, 1913, at the testimonial concert at Queen's Hall which I organized in honour of the jubilee of the debut of Camille Saint-Saëns, I was obliged (by the request of the *maitre*) to refuse admission to the artists' room to an unknown lady and gentleman who did not give their names. After the concert they came back, and were received by the composer, who appeared delighted to see them. When they had gone, Saint-Saëns turned to me and said, 'Didn't you know them? They were Queen Amélie and her son, the ex-King Manoel of Portugal.' Today the latter's face would have been more familiar to me.

In the days when Jean de Reszke was singing at Covent Garden he always expected me to go to his dressing-room for a chat during one of the *entr'actes*. One night I found him in lively confab with a young, brown-bearded Frenchman who was reclining comfortably in an easy-chair, and whose name was not mentioned when I was introduced. The conversation became general, and the young Frenchman made some jocular remarks, one or two of which were addressed to me. After he had left, Jean de Reszke asked me why I had called the gentleman 'Monsieur' and not 'Monseigneur,' adding, 'Did you not know that he was the Duc d'Orléans?' Of course I did not. How should I? Being a 'royalty,' etiquette had not allowed my introducer to mention his name. HERMAN KLEIN.

### THE ORDINARY LISTENER.

(Continued from page 287.)

song by a composer I will not name: 'A tune trivial and sentimental to the last degree, suggesting the aspirations and regrets of an unsuccessful lady-killer not quite sober.' A prize will not be offered for the first letter containing the name of this composer. It's too easy!

Best of all I like Nigel's answer to the question why we submit ourselves to the 'distress and torture of mind' which some musical works wreak in us by reason of their imaginative power. 'The answer is that art does not aim at pleasure, but at the amplification of life; that sorrow and grief and unrest, conjured up in the mood through which music operates, amplify life, whereas billiards merely diversifies it, and the theatre misrepresents it, and social entertainments shorten it.' Barring that word about the theatre, you could not have a better reason; art is a widening and deepening of life, even to the uttermost, as Carlyle has it in his grand saying about music, that it 'takes us to the edge of the infinite, and lets us for moments gaze into that.'

W. R. ANDERSON.



The man who smokes Player's gets Quality



NCC 634

#### THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

Editorial address: Savoy Hill, London, W.C.2.

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4.45  
ORGAN MUSIC  
BY  
ALEX TAYLOR

SATURDAY, AUGUST 17  
2LO LONDON & 5XX DAVENTRY

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

7.30  
ALBERTO  
VOLONNINO  
WILL SING



10.15 a.m. THE DAILY SERVICE

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

1.0-2.0 Moschetto and his Orchestra  
From the May Fair Hotel

3.30 An Orchestral Concert

(From Birmingham)  
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Conducted by FRANK CASTELL  
TOPLISS GREEN (Baritone)  
BARRS PARTRIDGE (Violin)

ORCHESTRA

Overture, 'Egmont' . . . . . Beethoven

TOPLISS GREEN

Blow, blow, thou winter wind

Bedouin Love Song . . . . . Pinsuti

ORCHESTRA

Symphony No. 38, in D ('The Prague') . . . . . Mozart

Mozart's Symphony belongs to one of the times when things really were conspiring to be kind to him. As listeners know, his life was often beset by difficulties and trials, although the music he left is almost all so melodious and wholesome that for generations it has had a large share in the world's happiness and brave good spirits.

The production of his opera *Figaro* in Prague was one of the great successes of his career, and at the time Mozart was the hero of the day. The Symphony, composed soon after, has traces not only of the happiness with which Mozart conceived it, but even of *Figaro* itself. We can hardly be astonished, when we remember how Mozart wrote at that time to a friend, telling him that 'nothing is being played or sung or whistled in Prague but *Figaro*.' The Symphony is in only three movements, there being no Minuet. It is scored for a comparatively small team, flutes, oboes, bassoons, horns, trumpets, drums and the usual strings, there being no clarinets. It begins with a full-sized, slow introduction, and the bright, quick movement which follows is worked out at important length and on strictly orthodox lines.

The slow movement which follows is also fairly long, a fine example of Mozart's gift of inventing beautiful melody, and the Symphony comes to its end with a quick movement in the gayest possible spirits.

BARRS PARTRIDGE

Cavatina . . . . . Raff  
Softly awakes my heart ('Samson and Delilah')

Polonaise in G . . . . . Saint-Saëns  
Vieuxtemps

TOPLISS GREEN

Far across the desert sands . . . }  
A Lover . . . . . Woodforde Finden

Allah, be with us in Damascus }  
Onaway, awake, beloved . . . . . Cowen

ORCHESTRA

Ballet Music, 'Henry VIII' . . . . . Saint-Saëns

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

5.15 THE CHILDREN'S HOUR  
'Slaidburn' (Rimmer), 'The Griffin' (Sutton), and other selections, played by THE SHEPPEY BOYS' SILVER BAND

'The Story of why the Hyena is Lame,' from 'Outa Karel's Stories' (Sanni Metelerkamp), told by DOROTHY BLACK

'Guess it, if you can!'—Let us have your solutions, please, to a new Competition

6.0 Musical Interlude

6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST

7.30 A MILITARY BAND CONCERT

ALBERTO VOLONNINO (Tenor)  
THE WIRELESS MILITARY BAND  
Conducted by CHARLES LEGGETT

BAND

March, 'Lorraine' . . . . . Ganne  
Overture, 'Poet and Peasant' . . . . . Suppé

ALBERTO VOLONNINO

Little Chinese Songs (In Italian)

Alberto Volonnino

I tuoi occhi (Thy eyes); Ti voglio bene (I wish thee well)

BAND

Reverie, 'The Voice of the Bells' . . . . . Luigini  
Slav Rhapsody . . . . . Friedemann

ALBERTO VOLONNINO

Old Neapolitan Songs:  
Occhi turchini (Turquoise eyes)

La Rosa ('The Rose') . . . . . Mercadante  
Ciceranella . . . . . Anon.

BAND

Selection, 'The Pirates of Penzance' . . . . . Sullivan

8.30 Vaudeville

EWART SCOTT and BABS VALERIE  
in

'Less Scents More Nonsense,' by  
CLIFFORD SEYLER

Music arranged and composed by  
HAROLD SCOTT

WISH WYNNE in Character  
Sketches

STAINLESS STEPHEN (Comedian)

THE GOTHAM COMEDY QUARTETTE  
(Vocal Quartette)

THE ALBERT SANDLER TRIO  
(By kind permission of the Park  
Lane Hotel)

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

9.40 'The Second News'

WEATHER FORECAST; SECOND  
GENERAL NEWS BULLETIN; LOCAL  
ANNOUNCEMENTS; (Daventry only)  
Shipping Forecast and Fat Stock  
Prices

From 8.30 To 9.40  
**VAUDEVILLE**

WISH WYNNE | STAINLESS STEPHEN  
in Character Studies | Comedian

EWART SCOTT and BABS VALERIE  
in 'Less Scents More Nonsense'  
by CLIFFORD SEYLER  
Music arranged and composed by HAROLD SCOTT

THE ALBERT SANDLER TRIO | THE GOTHAM COMEDY QUARTETTE

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

CAST, FIRST GENERAL NEWS BULLETIN;  
Announcements and Sports Bulletin

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
BALLADES AND SCHERZOS OF CHOPIN

Played by LAFFITTE  
Nocturne in C Minor, Op. 48  
Ballade in F Minor, Op. 52

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

7.15 An Eye-witness account of the fifth Test Match, England v. South Africa, by Colonel PHILIP TREVOR

THE last in the series of Test Matches between England and South Africa starts today, and it is a safe assumption that as many of London's cricket-lovers as the Oval can accommodate will see the play for themselves, those who cannot and all those followers of the game, who live too far away from the gasworks, will be glad to hear Colonel Trevor's expert account.

10.0 The International T.T. Motor Race  
An Eye-witness Account of the Race over the Ards circuit, near Belfast  
By Mr. S. C. H. DAVIS  
S.B. from Glasgow

AN eye-witness account of one of the biggest road-races is bound to attract listeners, whether they have any active interest in motor road-racing or not. The race is held over a genuine road circuit with all kinds of natural hazards; it is for standard sports cars in touring trim, and the road circuit is of about thirteen miles, the full distance of the race being four hundred miles. Seventy-five cars were entered, representing six nations. The eye-witness account will be given by Mr. S. C. H. Davis, of *The Autor-Car*, who is himself driving in the race. In order to give the talk, he will fly over to Glasgow from Belfast in a specially chartered aeroplane.

10.15 Pianoforte Music

10.30-12.0 DANCE MUSIC  
EDDIE GROSSBART and his PRINCES ORCHESTRA  
From the PRINCES RESTAURANT



**SATURDAY, AUGUST 17**  
**5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

- 3.30 **A BAND CONCERT**  
Relayed from the Bandstand North-East Coast Exhibition Newcastle
- 4.30 **Thé Dansant**  
(From Birmingham)  
BILLY FRANCIS and his BAND  
Relayed from the West End Dance Hall  
VERNON OWENS (Entertainer)
- 5.30 **The Children's Hour**  
(From Birmingham)  
Anna May loses the Sun, by Agnes Taunton  
Songs by ALICE VAUGHAN (Contralto)  
GWEN LONES (Violin)  
'A Peal of Flower Bells,' by Florence M. Austin
- 6.15 **'The First News'**  
TIME SIGNAL, GREENWICH; WEATHER FORECAST,  
FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

10.0  
**STUDENTS' CHORUS SONGS**

EUNICE NORTON (Pianoforte)  
 SIR HENRY WOOD  
 and his SYMPHONY ORCHESTRA  
 (Leader, CHARLES WOODHOUSE)

ORCHESTRA  
 Suite for Orchestra and Organ ..... Purcell  
 Invitation to the Waltz ..... Weber  
 JOHN TURNER  
 Flower Song ('Carmen') ..... Bizet

ORCHESTRA  
 Prelude, 'L'Après-midi d'un faune' (A faun's afternoon) ..... Debussy  
 New Suite, 'From the Northland' .. Leo Sowerby  
 (Impressions of the Country round Lake Superior)  
 (First Performance in England)

EUNICE NORTON  
 Pianoforte Concerto No. 1, in E Flat .... Liszt

MARGARET CHAMPNEYS, with Orchestra  
 Bridal Song ('Sappho') ..... Bantock

OLD WORN FADED  
**DOWN QUILTS RE-COVERED**

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whose dance music will be relayed from the West End Dance Hall, Birmingham, at tea-time this afternoon.

- 6.30 MARGARET ABLETHORPE (Pianoforte)  
(From Birmingham)  
Ragamuffin ..... Ireland  
Clair de Lune (Moonlight) ..... Debussy  
Fairy Dance Reel ..... Macmillan

- 6.45 **A MILITARY BAND CONCERT**  
(From Birmingham)  
THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASSELL  
Relayed from the Bandstand, Cannon Hill Park  
EVA TOLLWORTHY (Soprano)
- BAND  
March, 'The Crusader' ..... O'Donnell  
Overture, 'Oberon' ..... Weber, arr. Godfrey
- EVA TOLLWORTHY  
Melisande in the Wood ..... Goetz
- BAND  
Norwegian Rhapsody .... Lalo, arr. Godfrey  
Dance of the Hours ('La Gioconda')  
Ponchielli, arr. Kappoy
- EVA TOLLWORTHY  
Somewhere in this Summer Night ..... Carew
- BAND  
Cornet Solo, 'Serenade' ..... Schubert  
(Soloist, P.C. COOX)  
Selection, 'Faust' ..... Gounod, arr. Godfrey

- 8.0 **Promenade Concert**  
Relayed from the Queen's Hall, London  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
35th Season  
MARGARET CHAMPNEYS (Contralto)  
JOHN TURNER (Tenor)

ORCHESTRA  
 'Ave Maria' (arranged for Orchestra) .. Arcadelt  
 Overture, 'Benvenuto Cellini' ..... Berlioz

THE Overture has always been popular, though the opera itself was one of the direst failures on record. Produced in Paris, the year after Queen Victoria came to the throne of Britain, and a fortnight later in London, it fell hopelessly flat. Sixteen years afterwards Berlioz conducted it himself at Covent Garden and everyone expected a pronounced success for it. Arrangements were made for a supper after the opera, at which the principal performers and many other distinguished people of the world of music were to meet Berlioz, but so dire was the failure which attended the work, that no one had the courage to face the unlucky composer and conductor except the then music critic of *The Times*, James William Davison.

- 9.40 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.55 Sports Bulletin (From Birmingham)
- 10.0 **Students' Songs**  
THE BIRMINGHAM STUDIO CHORUS  
Conducted by JOSEPH LEWIS
- 10.30 **DANCE MUSIC**  
EDDIE GROSSBART and his PRINCES ORCHESTRA  
From the PRINCES RESTAURANT  
(Saturday's Programmes continued on page 306.)

11.15-11.45  
 Experimental Transmission of Still Pictures  
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## Saturday's Programmes continued (August 17)

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PROBLEMS OF SHORT-WAVE TRANSMISSION, by Prof. E. V. APPLETON  
ROTATING WIRELESS BEACONS, by R. L. SMITH-ROSE, D.Sc.

'Via Ether'—A Commentary on next week's foreign programme features and broadcasting topics in general.

'Which Station was That?'—Answers to listeners' queries concerning the identity of transmissions heard.

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### 5WA CARDIFF. 958 kc/s. (309.9 m.)

- 3.30 London Programme relayed from Daventry
- 4.45 THE CONEY BEACH FIVE  
Relayed from the Coney Beach Dance Restaurant, Porthcawl
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Local Sports Bulletin
- 6.35 S.B. from London
- 7.0 S.B. from Swansea
- 7.30 A Concert  
H. C. Burgess and his Orchestra  
Relayed from the Rozel Bandstand, Madeira Cove, Weston-super-Mare  
Triumphal March, 'Cleopatra'.... Mancinelli  
Selection, 'Merrie England'..... German  
Extracts:  
An Evensong..... Wood  
Drink to me only with thine eyes.... arr. Quilter  
Hungarian Rhapsody, No. 1..... Liszt  
Foxtrots:  
Down a little turning..... Nicholle  
Heart of the Sunset..... Nicholls  
Overture, 'Russlan and Ludmilla'.... Glinka  
Characteristic, 'Marigold'..... Mayerl
- 8.30 S.B. from London
- 9.55 West Regional News; Sports Bulletin
- 10.0 The International T.T. Motor Race  
An Eye-witness Account of the Race  
By Mr. S. C. H. DAVIS.  
S.B. from Glasgow
- 10.15-12.0 S.B. from London

### 5SX SWANSEA. 1,040 kc/s. (288.5 m.)

- 3.30 London Programme relayed from Daventry
- 4.45 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.35 S.B. from London
- 7.0 Mr. PERCY BEVAN: 'Out-door Motor-Boat Racing'
- 7.15 Mr. C. H. CARPENTER: 'South Wales Swimming and Water Polo Topics'
- 7.30 S.B. from Cardiff
- 8.30 S.B. from London
- 9.55 S.B. from Cardiff
- 10.0 S.B. from Glasgow (See Cardiff)
- 10.15-12.0 S.B. from London

### 6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 Gramophone Recital
- 3.30 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.15 Mr. PHILLIP MEAD, England and Hampshire XI: 'Reminiscences of a Professional Cricketer'
- 7.30 S.B. from London (9.55 Local Announcements; Sports Bulletin)
- 10.0 S.B. from Glasgow (See Cardiff)
- 10.15-12.0 S.B. from London

### 5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 12.0-1.0 A Gramophone Recital  
BALLADS AND DANCE MUSIC
- 3.30 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Sports Bulletin
- 6.35 S.B. from London (9.55 Items of Naval Information; Local Announcements Sports Bulletin)
- 10.0 S.B. from Glasgow (See Cardiff)
- 10.15-12.0 S.B. from London

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

- 12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA  
EVELYN BANBERY (Mezzo-Soprano)
- 3.30 British Composers  
THE NORTHERN WIRELESS ORCHESTRA  
D. C. LAMBERT (Bass)  
W. HAYDN STAVELEY (Pianoforte)
- 5.15 The Children's Hour  
S.B. from Leeds
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. HALLIWELL SUTCLIFFE: 'Chivalry and Legend of the North—I, Border Warfare'
- 7.15 Mr. F. STACEY LINTOTT: Sports Talk
- 7.30 A Light Orchestral Concert  
THE NORTHERN WIRELESS ORCHESTRA  
ERIC ROBERTS (Violin)
- 8.30 S.B. from London
- 9.55 Local Announcements, Sports Bulletin
- 10.0 S.B. from Glasgow.
- 10.15-12.0 S.B. from London.

### Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.5 m.)  
12.0-1.0:—Music from Fenwick's Terrace Tea Rooms. 3.30:—London Programme relayed from Birmingham. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—London. 10:—Glasgow. 10.15-12.0:—London.

5SC GLASGOW. 752 kc/s. (398.9 m.)  
11.0-12.0:—Gramophone Records. 3.30:—The Jingles and Smiles Concert Party. Relayed from the Bandstand, Kelvingrove Park. 5.0:—Harold Wightman (Reciter). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Harold Wightman (Reciter). 6.15:—London. 6.30:—Musical Interlude. 6.40:—Scottish Sports Bulletin. 6.45:—London. 7.0:—Mr. J. W. Herries: 'Ancient and Modern Ghosts.' S.B. from Edinburgh. 7.15:—London. 7.30:—An Irish Programme. The Station Orchestra. Richard Hayward presents The Belfast Repertory Theatre in 'Turbo-coats.' By Lynn Doyle. Berta Ardill (Soprano). 8.30:—London. 8.55:—Scottish News and Sports Bulletin. 10.0:—An Eye-Witness Account of the International T. T. Motor Race, by Mr. S. C. H. Davis. 10.15:—J. H. N. Craigen in another One-Man Revue. 10.30-12.0:—London

2BD ABERDEEN. 995 kc/s. (301.5 m.)  
11.0-12.0:—Gramophone Records. 4.0:—Variety. Bobby Stephenson (Xylophone). 4.10:—Arnot Sisters (Synopated Duettists). 4.20:—Jimmy Ross (Synopated Pianist). 4.30:—Dance Music from the New Palais de Danse. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—London. 6.30:—Glasgow. 6.45:—London. 7.0:—Edinburgh (See Glasgow). 7.15:—London. 9.55:—Glasgow. 10.15-12.0:—London.

2BE BELFAST. 1,238 kc/s. (242.3 m.)  
11.0 a.m. app.:—Motor Race Today. A Running Commentary on the Royal Automobile Club Tourist Trophy Motor Race over the Acids Circuit, near Belfast. 11.0 a.m. app.:—The Start. Commentary on the position of the cars will be given at 12.0 noon; 1.0 p.m.; 2.0 p.m.; 3.0 p.m.; and between 4.0 p.m. and 5.15 p.m. 4.0:—Gramophone Records. 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 London. 7.30:—Carnival. The Orchestra. Eva McCombe (Soprano) and Beatrice McComb (Contralto). 8.30-10.0:—S.B. from Glasgow. 10.15-12.0:—S.B. from London.



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### King Coal.

**R**OMANCE in Industry in South Wales' is the title of a new series of talks to be given by Mr. W. H. Jones, F.R.G.S., beginning on Friday, August 23, at 6.0 p.m. Mr. W. H. Jones is well known to listeners. He has a peculiar facility for unearthing old stories and making them live. Unearthing is the word very literally in this case, for he will tell of the coal industry in his first talk. 'Apparently there is not much romance today in the coal industry,' said Mr. Jones, 'but the circumstances of other days differed so much from those of the present that to recall them to mind will be like the breaking of sunshine into a dull November day. There is a vast field, of much more than a century, of the most intimate personal effort and adventure put forth by the pioneers of the coal industry—bright, happy days, in the retrospect, when the employer, who kept under his own control the conduct of his colliery, was as approachable by the pit-boy as he was by his manager; and the families of his workmen were his care equally with the workmen themselves. Real romance peeped out in those good days. We can scarcely realize them in these times, and it will do us good to remember them and to call to mind the men who made fortunes under such intimate conditions, and whose names are still household words in the colliery districts.'

### 'Turning the Beer Sour.'

**Y**ET there were worries and anxieties in those delectable days, and over little things which we may laugh about now, but which were considered grave disasters at the time. Think, for instance, of the opposition which was waged by town-dwellers against the introduction of a better method of transport than the pack-horse with its meagre pannier-full of coal tramping over the half-made roads and paths from colliery to harbour. The change certainly was drastic, for into the streets of the town, "pitched" as they were with the cobble stones gathered from the beach, came great noisy waggons, filled with coal and drawn by several horses, so that the inhabitants arose with a piteous cry to the authorities that the rumbling of the wagons was "turning the beer sour in their cellars." But the beer had to turn, for there was no retarding the spirit of progress and the wagons stayed until they were replaced by canal or tram-road. Mr. Jones will draw upon a wealth of reminiscence in this and in succeeding talks, when he will tell of pottery, copper, iron, tin-plate, steel and oil. He will tell stories of hopes realized, of money poured into hopeless ventures, of great industries which have flourished and vanished, and of others started in days long gone by and which are still with us.

### 'Professor' Arthur Fear.

**A**COLERIDGE-TAYLOR programme is to form the afternoon concert on Sunday, August 18, when the vocalist will be Arthur Fear (baritone).

### Flights of Fancy.

**A** PROGRAMME, entitled 'Flights of Fancy,' will be given on Monday, August 19, from 10.15-11.0 p.m. This programme will include songs and a play, but it is hoped to present it in such a manner that there will be a unity between fact and fancy, even as in a dream where reasonable events and others, wholly fantastic, are accepted without demur if they are set in the same key. The play will show how easy it is to believe that certain results will follow if appropriate causes are taken for granted. More must not be revealed or the success of the programme will be imperilled. Margaret Wilkinson (soprano) will be the vocalist in this programme. Cardiff still claims Miss Wilkinson, although she now resides permanently in London and admits, on her frequent visits, that she is very happy to return.

### A Young Composer.

**T**WO popular vocalists, Miss Vivien Lambelet and Miss Mai Ramsay, will be heard in solos and duets on Tuesday afternoon, August 20, during a programme which will be introduced with the Overture from *The Mastersingers* by the National Orchestra of Wales. Apart from her singing, Miss Lambelet is gaining an increasing reputation as a composer, and Miss Ramsay very often sings her songs. When Miss Lambelet broadcast from Cardiff, in July, she spent an afternoon by the sea, and she had an exciting experience in aiding a friend, who was cut off by the tide, to reach safety.

### 'Blue Seas and Coral Strands.'

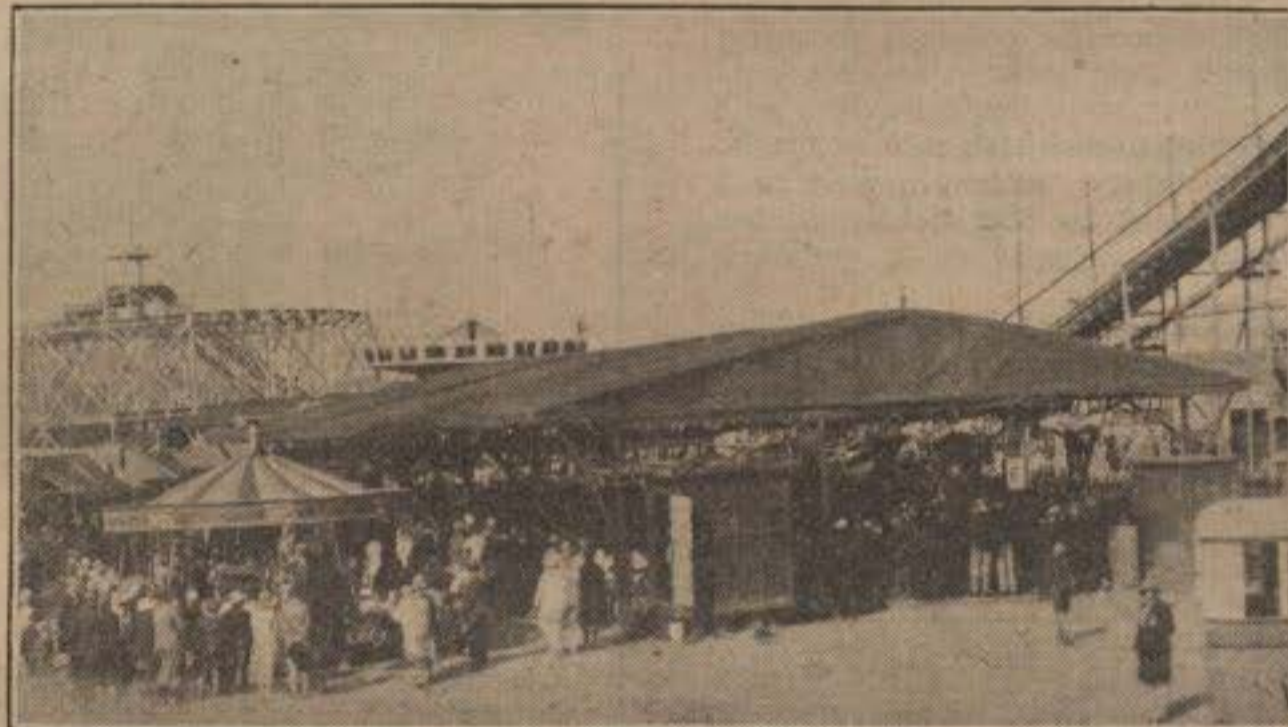
**A**S Samoa and Hawaii are indirectly responsible for all the vocal and orchestral items in the programme arranged for Wednesday evening, August 21, the above title seemed to be inevitable. Thelma Petersen (mezzo-soprano) will be the vocalist, and she will sing Elgar's *Where Corals Lie*, with the Orchestra, and other songs. The Orchestra will be conducted by Reginald Redman, Deputy-Conductor of the National Orchestra of Wales, whose symphonic poem *On the Cotswolds*, was very favourably received at the City Hall when he conducted it on May 16.

### Music by the Sea.

**I**T may not be generally known that Porthcawl, from where dance music is being relayed during the summer months to Welsh listeners, was a place of predominant commercial activity in the 'eighties. Its decline as a port marked the beginning of its rise as a health resort. During its shipping

days Porthcawl did a large European trade especially with France, chiefly an export business, and the vessels invariably came into Porthcawl under ballast. This ballast, largely of sand, stone, and earth, was, under the harbour regulations, discharged into vehicles and subsequently deposited into a depression some fifty or more yards from the dock-side. With these continued deposits the depression rapidly filled, and the newly-levelled ground was known for years as the 'Ballast Tip.' Upon this spot there soon appeared many rare and varied forms of plant life until it became famous. More than a hundred years ago, Evans, the botanist, went to Porthcawl to make a special study of the Ballast Tip, and in recent times Principal Trow, of Cardiff, made a visit for the same purpose. Though much of this plant life has, of course, since disappeared, I hear that when the foundations of the present Coney Beach Dance Restaurant were laid, the builders discovered extensive deposits of Nantes sand and gravel, undoubtedly the ballast of an old trading schooner. The extraordinary beach flowers, now unfortunately disappearing, in the region of Coney Beach, sprang from seeds brought in the ballast, for they are rare in this country but grow abundantly in many parts of Europe. Dance music will be relayed on Wednesday and Saturday afternoons, August 21 and 24, respectively.

'STEEP HOLM.'



THE PLEASURE BEACH AT PORTHCAWL, now known as Coney Beach, but still remembered by the older residents as Sandy Bay. Dance music is being relayed from the Beach during the summer months.

### Welsh Religious Service.

**S**HILOH, Aberystwyth, has the distinction of being one of the largest and finest Welsh Calvinistic Methodist churches in the Principality, and many listeners will look forward to hearing the evening service in Welsh which is to be broadcast from it on Sunday, August 18, at 6.30 p.m. The service will be relayed to Cardiff, Swansea, and Daventry 5XX. The spacious and imposing building—opened in 1863, with its towers designed by J. P. Seddon—is situated in a commanding position in the centre of the town. In one of the tower-rooms, two of the Connexion's treasures have been deposited for safe custody, a duplicate of the Constitutional Deed of 1826, and a duplicate of the Trust Deed of 1827. Attached to the chapel is a fine manse, and behind it an excellent lecture hall, in which the leading assemblies of the Connexion have been held from time to time. Shiloh has always been renowned for the excellence of its congregational singing, and for many years Mr. Charles H. Clements, Mus.Bac., F.R.C.O., has been the organist. Its Minister, since April, 1925, is the Rev. Dan Evans, and the former Minister for over thirty years, the Rev. T. E. Roberts, remains a member. The preacher will be the Rev. R. R. Davies, Pastor of The Forward Movement Presbyterian Church at Neath. Before coming to Neath three years ago he was Minister of the Westminster Presbyterian Church, Wilkes-Barre, Pa., U.S.A.



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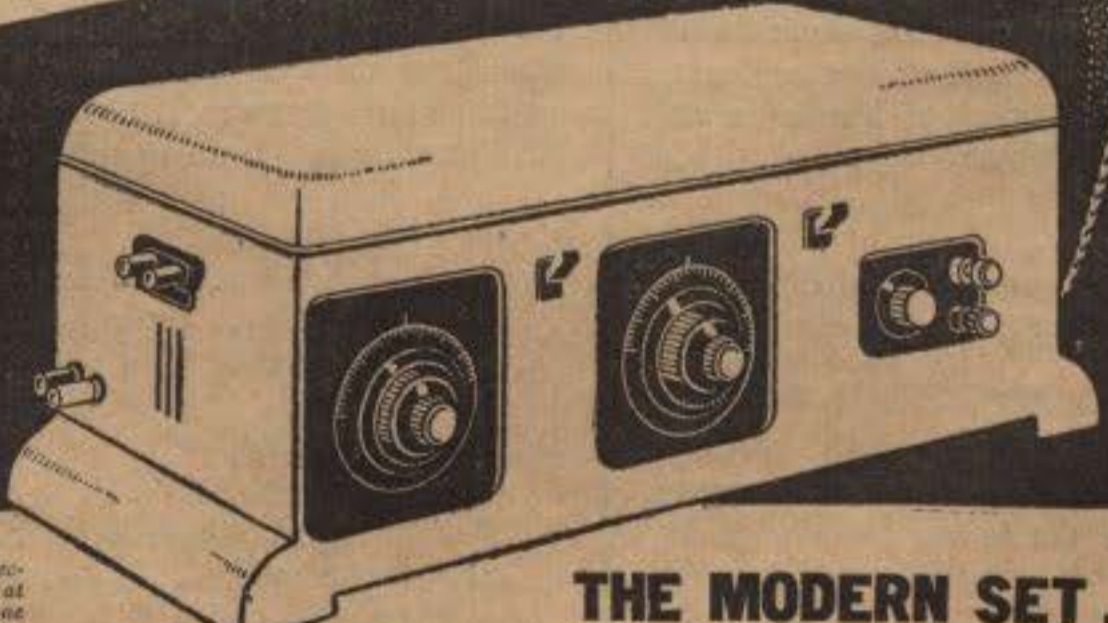
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**THE CONTEST FOR THE SCHNEIDER TROPHY.**

How and Where to See the Great Race—Interesting Talk from Bournemouth—Fashions of By-gone Days—  
‘Four Chaps’ in Variety—Forthcoming Items for 5GB Listeners.

**I**T is expected that a speed of 340 miles per hour will be reached in the contest for the Schneider Trophy, which is to take place in the Solent on September 7. The shores of the beautiful waterway form probably the finest marine stadium in the world and the miles and miles of coastline offer a wonderful opportunity to view the struggle for the blue riband of the air. Mr. Sydney E. Allen, in a talk from Bournemouth on Tuesday, August 20, will describe some of the arrangements for the race and how and where to see it.

**T**HE subject of his next talk on Old Welsh Customs, which Mr. D. Rhys Phillips is broadcasting from Cardiff on Monday, August 19, is ‘Celtic Dress.’ ‘It seems a far cry,’ says Mr. Rhys Phillips, ‘from these days of simple garments (for women) to the period when the Celts enjoyed a sort of reputation as the dress-designers of Europe! Yet, when we remember that it is now permissible for men to take a sun-bath at the seaside, clad only in a towel or a chintz curtain, it would appear that even men are breathing some of the freer air of the era when ‘wild in woods the noble savage ran.’ Not that the Celts were savages in any accepted sense. They were rather the *élite* of the Western world—nomadic and temperamentally changeable, too philosophic to withstand the implacable Roman, too vain or artistic to work by plan. It was this streak of vanity that pushed the Celt into the world of fashion. He was the first to wear a sort of breech, and so famous did this article become that the Romans knew the Gauls beyond the Alps as ‘the Gauls of the Breeches.’

**A**N outstanding vaudeville programme for London and other stations on August 21 includes Just Four Chaps and Wee Georgie Wood. The ‘four chaps’ in question are Paul England (whose ‘Revellers’ used once to broadcast), Claude Hulbert (brother of Jack and partner before the microphone of Enid Trevor), Bobbie Comber (one of the ‘Clowns in Clover’), and Eddie Childs. These artists have recently gone into vaudeville partnership. Wee Georgie Wood, who first broadcast during a relay of a Royal Command Performance, is as well known to listeners as he is to music-hall audiences.

**W**EST-COUNTRY listeners will again welcome the opportunity of hearing a religious service relayed from St. Andrew’s Parish Church, Plymouth, on Sunday, August 18, when the address will be given by the Venerable Archdeacon T. Whitfield Daukes. The service begins at 8 p.m.

**W**INCHESTER conjures up many memories. One of the greatest of English medieval cities, it was still the scene of pomp and pageant in Tudor times. In her talk from Bournemouth on Thursday, August 22, Mrs. Eric Sharpe will give a picture of life and ceremony in Tudor Winchester.

**M**R. HAROLD MARKHAM will continue his series of talks for Plymouth listeners on ‘Amateur Acting for Beginners’ on Tuesday, August 20, at 7 p.m., and has taken for his subject ‘Walking the Stage—Etiquette.’

**H**ERE are several items, arranged by the Birmingham station for inclusion in forthcoming programmes to be heard by 5GB listeners.

The Studio Service on Sunday, August 18, will be conducted by the Rev. F. J. Cheverton, Vicar of Rowley Regis, Staffordshire.

Horace Priestley (tenor) and Doris Vevers (violinello) are the artists in the Light Music programme on Monday, August 19, while Leonard Gowings (tenor) and Joy Andrews (pianoforte) appear in a Light Orchestral programme on Tuesday afternoon, August 20.

In response to many requests, the Birmingham Studio Chorus, conducted by Cyril Christopher, are presenting a short twenty-minute feature of Chorus Songs on Tuesday, August 20.

W. R. Allen (baritone) sings in the Light Music programme on Wednesday, August 21, while Cecilia Brassington (mezzo-soprano) will be heard in the relay from Lozells Picture House on Thursday, August 22.

Bergitte Blakstad, the Anglo-Norwegian contralto, who has made Birmingham her adopted home, appears in the Light Music programme on Friday, August 23.

James Coleman (bass) will be heard in a Light Orchestral programme on Saturday, August 24. Also in the programme is Margaret Ablethorpe (pianoforte), who will be heard in Saint-Saëns’ *Second Concerto in G Minor*. This work was written at three weeks’ notice at the suggestion of his friend Rubinstein, the great pianist.

**B.B.C. PUBLICATIONS.**

**‘WERTHER.’**

On August 28 and 30 there will be broadcast the twelfth of the series of Twelve Well-known Operas, this time *Werther*, by Massenet. 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 *Werther* at 2d. each, (2) the complete series of twelve librettos for 2s.

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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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