

THE BROADCAST PROGRAMMES FOR AUGUST 18—AUGUST 24.

THE RADIO TIMES

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NATION SHALL SPEAK PEACE UNTO NATION

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AUGUST 16, 1929

Every Friday. TWO PENCE

Items for every Listener in this Week's Programmes

BLACKPOOL NIGHT

On Tuesday evening the usual holiday process will be reversed; Blackpool will visit listeners. A number of the leading attractions of the Lancashire Lido will be represented in the relay—the new Wurlitzer at the Tower Ballroom, 'The Show of Shows,' dance music by Darewski's and Bertini's band, etc.

A WAGNER CONCERT

Following the usual custom at the 'Proms,' Monday night is Wagner Night. This week's concert will be relayed from the Queen's Hall to London, Daventry, etc. The programme includes such Wagnerian favourites as the Prelude to *Tristan and Isolde*, the Venusberg Music from *Tannhäuser*, the Overture to *Rienzi*, etc.

ARGENTINE TANGO

At 7.30 on Thursday, London, Daventry, etc., offer a programme entitled 'Just for a Change: An Argentine Interlude,' in which Dora Mendez-Christian and Roger Jalowicz and his Rio Grande Tango Band will interpret the spirit of the Tango as South America knew it long before it became the rage of Europe's Dance Halls.

A PLAY BY CONRAD

Joseph Conrad only wrote three plays—an adaptation of his novel *The Secret Agent*, *Laughing Anne*, and *One Day More*, which is to be broadcast from 5GB on Monday evening. Those who do not know Conrad as a playwright should listen to *One Day More*. Read J. B. Priestley's article on Joseph Conrad (page 319).

FROM CANTERBURY

This week's relays from the Festival include a Chamber Music Concert (Monday, 5GB), a 'Serenade' (Friday, 5GB), and Two Symphony Concerts (Friday and Saturday, London). The Symphony Concerts will be given by the B.B.C. Symphony Orchestra, conducted by Adrian Boult and relayed from the nave of Canterbury Cathedral.

MOZART: SCHUBERT

are the composers represented in Tuesday's Promenade Concert which will be relayed to 5GB—Mozart by his 'Little' Symphony, the Violin Concerto, No. 4, played by Jelly d'Aranyi, and arias sung by Joan Coxon and Frederick Woodhouse, with the Orchestra; Schubert by his Seventh Symphony, in C.

AN ALL-BRITISH 'PROM'

The programme of Thursday's Promenade Concert from London, etc., is an 'all-British' one—Purcell's *Trumpet Voluntary*, Holst's *Fugal Concerto*, Arne's Fifth Pianoforte Concerto played by Angus Morrison, songs from *The Beggar's Opera*, sung by Mavis Bennett and Frederick Ranalow, Vaughan Williams' *London Symphony*.

THOSE FOUR CHAPS

The chaps in question are Claude Hulbert, Paul England, Bobbie Comber, and Eddie Childs, four well-known artists who have recently gone into partnership. They are taking part in a big Vaudeville Show from London on Wednesday, with Wee Georgie Wood, Ronald Gourley, and Fairchild and Lindholm, the syncopated pianists.

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CANTERBURY: OUR BRITISH SALZBURG?

FESTIVAL music-makings are no new thing in this country. In Celtic Britain especially there have been gatherings of Bards for countless centuries, and even in more prosaic England, music and poetry have brought enthusiasts together at regular intervals for many generations. In our own day the Competition Festival movement is a very healthy sign of the times: in most towns and in many country places throughout Britain and even in the Dominions, there are flourishing annual festivals, at which boys and girls, men and women, vie with one another in singing, playing and speaking, especially in the ways in which these things lend themselves

But none of these has ever been, like Bayreuth or Salzburg or the Lower Rhine, the world-Mecca of the faithful. None has ever produced quite such wholesale invasions by the devout, from all four corners of the earth, or been in the same way for the week or so of its glory, the very hub and centre of the world's music. It may be that Canterbury will once more become the goal of pilgrims, and this year's festival promises at least to make a strong bid for that. The old City is admirably fitted to be the home of such events: every stone of its splendid cathedral, almost every corner of its old-world streets, breathes music and poetry and the greatest of all drama—history.

In some ways the Festival there is modelled on the Salzburg one, blending, like it, music with drama. It is not yet on so large a scale: Salzburg lasts for a month, and ours is planned, this first time, for only a week. And it is to be much less costly to the visitor: you may have a seat for one shilling and twopence, so that nothing stands in the way of its being a real people's festival, one in which the poorest among us, even musicians, actors, and journalists, may have a share with our more opulent brothers.

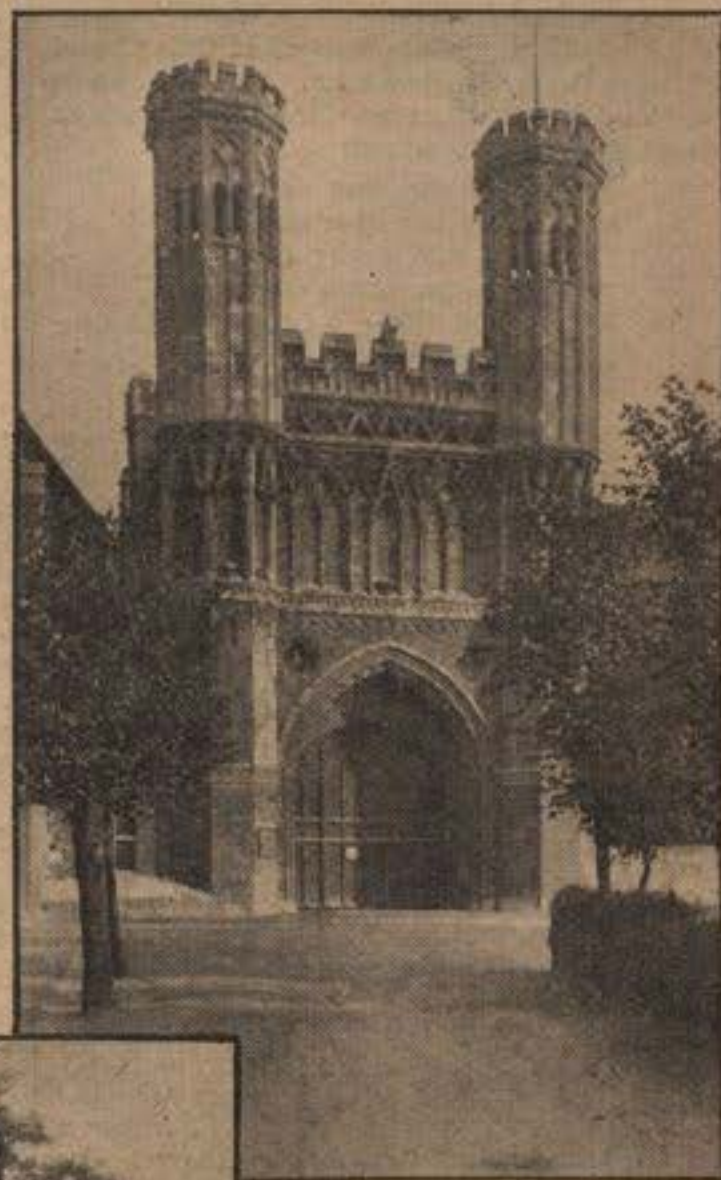
Even more than at Salzburg, the cathedral will be the real heart of the Festival. Outside its beautiful west door, the religious play *Everyman* is to be acted: the other chief play of the week, *Doctor Faustus*, by Marlowe, himself a Canterbury boy, will be in the chapter house. The big orchestral and choral music is to be sung and played in the cathedral nave and in the cloisters: in the cloisters, too, chamber music will be played. But to any who have seen Canterbury as the evening sun of an autumn day lights up its Western porch, the most ap-

pealing feature of the whole festival may well be the open-air serenades which are to be played there in the late afternoons. A busy street is only a few yards away, and yet there hangs about that quiet corner a serenity so still and restful to the jaded spirit that music there will be the very voice of peace.

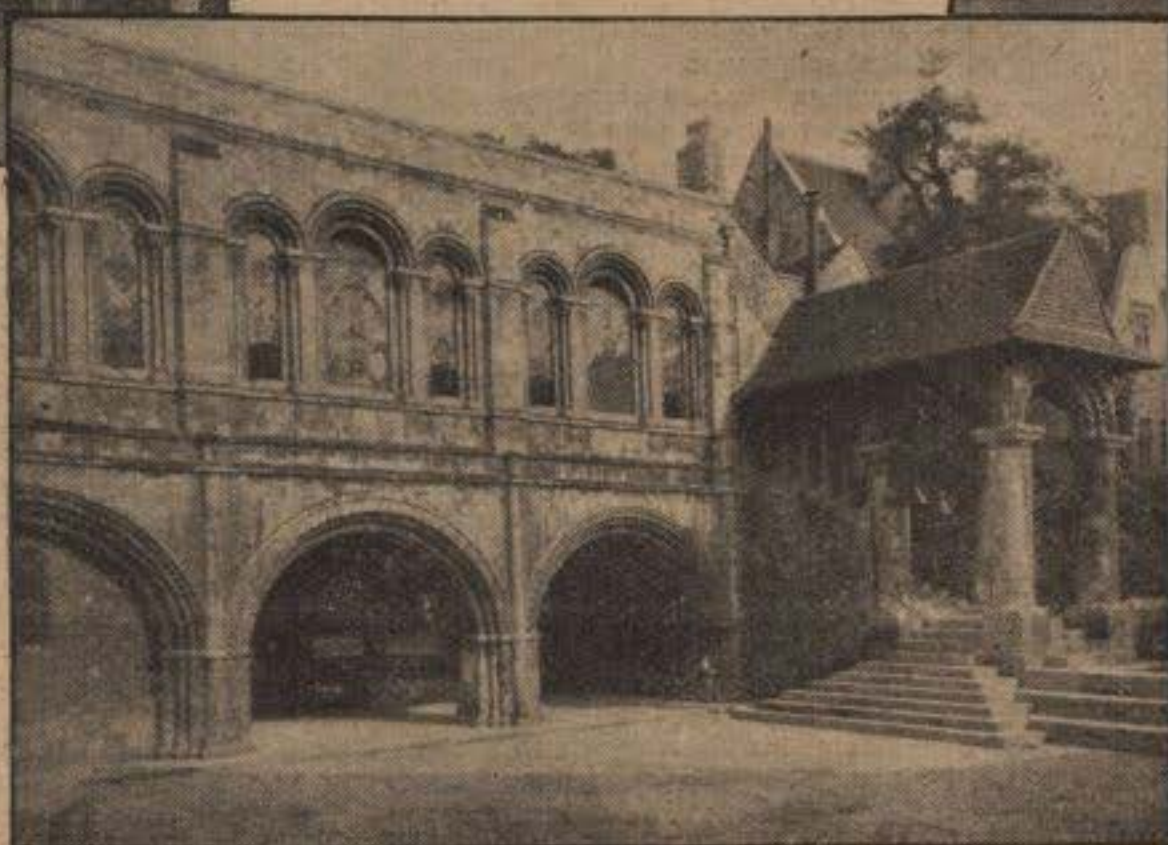
The B.B.C. Symphony Orchestra is going down in a body: if it does not play with a finer realization of what music may be in a beautiful setting, than ever it can in the Queen's Hall or the Savoy Hill Studios, it will miss one of the finest opportunities it has ever had: but it is bound to rise to such an occasion, and so is the Kentish Choir of



Glimpses of lovely Canterbury: (left), a lofty aisle in the Cathedral; (centre), the cloisters of King's School; (right), St. Augustine's Gateway.



to team-work. The Three Choirs Festivals, too, where Worcester, Hereford, and Gloucester combine to present great music with all the dignity that belongs of right to these cathedral cities, and similar 'Solemn Musicks' on a large scale in other towns, have long been part and parcel of our English life. And more than a hundred years ago, it was a performance of the *Messiah* at a festival of music in Edinburgh, which was seriously said to have roused the Divine Wrath and called down fire from heaven, so that a great part of the old town was burned and many people made homeless.



250 voices which Dr. Adrian Boult is also to conduct.

Composers from Bach to Holst, they too, and their music, will have such a chance as only seldom happens, of reaching their hearers' hearts: it will seize that chance, without a trace of difficulty, and so will the more intimate and simple chamber music of Schubert and the homely Dvorak. Old and new music and drama, played in the spirit of our modern times in such a setting, may well revive the inspiration which gave it birth, may well rekindle that imagination which is the fount of every loveliness.

The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Bread-and-Butter Miss.

ON Wednesday and Friday of next week (August 28 and 30), we are to hear Massenet's opera, *Werther*. In our last issue, when remarking on the charm of Massenet's musical score, we referred also to the character of Goethe's heroine, Charlotte. When Werther first



'Went on cutting bread-and-butter.'

met this creature, she was engaged in slicing bread and butter for the children's tea. To those who do not know it we recommend Thackeray's poem on this subject, which concludes as follows:—

'Charlotte, having seen his body
Borne before her on a shutter,
Like a well-conducted person,
Went on cutting bread and butter.'

It may be that the term, 'a bread-and-butter miss,' was first invented to describe the lady.

Obtuse-Angled Triangle.

THE opera *Werther* was first produced in Paris in 1892. Massenet had already been writing operas for twenty years—he composed as many operas—and was the darling of the Parisian public, which, true to its character, took immensely to his suave and graceful melodies. In 1878 he had been elected to the Academy—the youngest man so honoured—defeating the other candidate, Saint-Saëns, by five votes. *Werther* was last given in England by Sir Thomas Beecham in 1910. It took three authors to turn Goethe's novel into a libretto—a numerical strength suggestive of a modern musical comedy. Altogether they made a pretty slight job of the story. Charlotte looks after her motherless brothers and sisters. While waiting to go to the ball with Werther, the family friend, she is cutting the children's bread-and-butter. When the two have left for the ball, Albert arrives from a long absence. Charlotte returns and finds him. Since she promised her mother to marry Albert, she is forced to refuse Werther, who has confessed his love to her. In Act II, Albert and Charlotte are already married. Albert knows of Werther's passion, but trusts his wife. Charlotte sends Werther away. In Act III Werther returns and confesses his love for Charlotte. Later he sends a note to say that he must go away again—on a very long journey this time—and begging Albert to lend him his pistols. Albert, who must surely realize what Werther is up to, makes his wife send the pistols. When the weapons have gone, Charlotte, seized by a presentiment of doom, rushes from the house. In Act IV she finds Werther already dying, and consoles his last moments with the confession that he is the one she loves after all.

Motoring Holidays.

A MOTORING holiday for Nothing.' This sounds a shady sort of outing. The talk which Cyril Wood is to give on Monday, August 26, will not tell you how to obtain a car without paying for it, but how to make the most economical use of your car if you already have one.

Singer, Lawyer, Rugger International.

PAUL ROBESON is to broadcast. Here is news! This negro singer is one of the most exciting personalities in the concert world. He recently filled the Albert Hall with 10,000 people, and that takes some doing. Robeson, who stands over six feet, played for two seasons for the All-American Rugby Team. Though circumstances have made him both actor and singer, he was originally a lawyer by profession. His stage appearances in London have been limited to *The Emperor Jones* and *Show Boat*. His performance in the O'Neill play as the childlike negro megalomaniac was superb. In *Show Boat* his lovely voice was the great attraction—though, as he confesses, he did it temporary harm by having to fill an auditorium as large as Drury Lane. He is now singing better than ever. On Sunday evening, August 25, we shall hear him relayed from the New Pavilion, Bournemouth. His programme will consist largely of spirituals. Mr. Robeson owes much to his accompanist, Laurence Brown, whose arrangements of *Steal away*, *Swing Low*, *Sweet Chariot*, and other negro melodies are sung all over the world. Personally, Paul Robeson is a quiet, almost serious man, wrapped up in his work. He sings the negro songs so exquisitely because he perfectly understands not only their rhythms, but the feeling which lies behind them.

Gardeners—August 27 and 30.

THE Royal Horticultural Society is the patron organization of gardeners great and small. How many gardeners realize that the Society is ready to help them? At 7.25 p.m. on Tuesday, August 27, Colonel F. Durham, the secretary of the R.H.S., will talk on 'Gardening as a Hobby,' with special reference to the facilities which listeners may obtain from the Society's Experimental Section. Another gardening talk in the same week will be given by Marion Cran. This is entitled 'The Wonderful Daffodils' (Friday, August 30)

The Tragedy of Ernest Dowson.

COULD there be a more vivid contrast than the authors of the two short plays which are to be broadcast on Thursday, August 29—Dowson's *The Pierrot of the Minute*, and Pirandello's *The Man With a Flower in His Mouth*? Little is known of Ernest Dowson, except from such friends as Arthur Symons. The Dictionary of National Biography appears to ignore him—and yet 'Cynara' is probably better known to the average reader of poetry than, say, the 'Ode on the Intimations of Immortality'—and 'To One in Bedlam' deserves to be better known. Dowson died in February, 1900, at the early age of thirty-three. His was the febrile talent of the consumptive. He led a strange life round the pot-houses and cabmen's shelters of London. At Oxford he experimented with hashish. Symons calls him 'a demoralized Keats.' The story of his nightmare wanderings read very pitifully. London is no stage for Murger bohemianism. Dowson coughed his life away in a bricklayer's cottage in Catford. And yet, for all the sordid setting of his life, the poems he left are full of sad beauty, regret for the quick passage of Time, the fall of the rose and the vanishing of youth. The real, the fastidious Dowson will be found in the little masque, *The Pierrot of the Minute*. The Victorian bohemianism which culminated in 'The Yellow Book' was rather like a silly sort of charade which turned out to be a bit too much for some of the actors.

The Great Pirandello.

IF Dowson was the pale Pierrot of the masque of the 'nineties, Pirandello is a very modern mocking Harlequin. People who like their drama full and fruity (as the wine catalogues have it), with any possible philosophical problems developed through the normal behaviour of really nice people, find Pirandello too dry a vintage. Many professional critics accuse him of being too 'cerebral,' not enough 'of the theatre.' Audiences in countries where theatre-going is an intelligent practice seem to approve of him—even London liked his *Henry IV* (also called *The Mock Emperor*) and *Six Characters in Search of an Author*—so perhaps he is 'the thing' after all. In Italy they call such plays as Pirandello writes *grotescos* (grotesques). That is because they represent not realistic characters in foolish situations but grotesque characters in situations only too poignantly real. Pirandello is bitter and disillusioned. He is haunted by the realization that there is no such thing in man as absolute truth. Our life is a series of self-deceptions and impersonations; our tragedy consists in finding ourselves out. For many years, when he was already one of Europe's most famous authors, he continued to teach at a girls' school in Rome. *The Man with a Flower in his Mouth* was adapted from one of his own short stories. He wrote novels and stories before he turned to the stage. Two of his best-known novels are *The Late Matteo Pascal*, which the French brilliantly filmed, and *Shoot!* a satire on the cinema.

Conrad and Krakow.

THE Conrad play, *One Day More*, is to be broadcast from 5GB on Monday evening. Conrad graduated from the merchant service to English literature; curiously enough, it was through reading Marryat and Fenimore Cooper that he was first moved to leave Krakow and go to sea. Conrad's real name was Joseph Korzeniowski. Holt Marvell, who has recently returned from Poland, tells us that he was struck by the number of elderly men in Krakow who bore a distinct resemblance to Joseph Conrad. There is no monument to the author in Poland. Though they are proud of his achievement, the Poles would have preferred that he had written in Polish rather than English. One good story Mr.



'The Jews had misunderstood his motive.'

Marvell told us of his travels. While motoring from Krakow to Zakopane in the Tatra mountains, his car broke down outside a Jewish village. Strolling with his companion round the village square, he encountered two Jews in black caftans, complete with corkscrew curls, one very long and thin, the other very short and stout. One of the party wished to photograph these picturesque worthies and tried to persuade them to pose. After a dialogue conducted in sign language, the Jews refused and beat a hasty retreat. The chauffeur was able to explain that the Jews had misunderstood the photographer's motive; they imagined that they would have to pay to have their pictures taken.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



The Temperamental Microphone.

THE gentlemen of the 'talkies' are now learning the lesson which B.B.C. experts had to learn many years ago—that in nine cases out of ten when sound effects are required for the microphone, nothing is less satisfactory than 'the real thing.' With most loud noises, the real



'An actress with knock-knees.'

thing is far too loud and 'blasts' horribly; synthetic railway trains, motor-cars, and so on are far more effective than the genuine article. The microphone is a tricky and temperamental instrument, very fanciful as to what it will or will not 'pick up.' In a recent film they found that the friction of silk-stockings on the legs of an actress with knock-knees made a fatal crackling sound. Rubber jewelry has to be used on occasion to get rid of the 'clink' of metal. It will be recalled that when the B.B.C. required the cry of sea-gulls for a radio play, the productions people had a record made of actual birds—but that finally the sound of someone blowing between two sticks was more effective. Rifle-fire or explosions of any kind presents great difficulties. An actual shot is too violent. This has worried the B.B.C. effects experts. The gunfire at Zeebrugge, in the St. George's Day programme, nearly blew up the London transmitter. However, to judge from the battle in *Ingredient X*, they have found a very effective solution to the problem.

Adventurers, Forward!

AT 10 p.m. on Monday, August 26, we shall hear the first of two talks by Dr. Thomas Gann, F.R.G.S., F.R.A.I., known to the public for his work in Central America, where he has investigated the remains of the great Maya civilization. This first talk, which is entitled 'In search of a Treasure Temple in Central America,' will badly shake the morale of those who believe that fiction is stranger than truth. It reads like one of those buried treasure yarns from the shelves of the prep. school library. Seventy years ago an English adventurer in Honduras spared the lives of some roving Indians who were armed and looked like mischief. In gratitude the Indians presented him with two strange gold ornaments and information regarding the ruined temple from which they came. The Englishman found the temple, but failed to locate the Incas' treasure which he believed to be buried there. When he died, he left his papers and maps to his son, an artist living in Paris. This gentleman, more interested in art than in treasure, handed the documents over to Dr. Gann, who, with Captain Joyce of the British Museum, went in search of the temple. This adventure, in 1927, was not successful as far as treasure went, but the story of it makes good hearing. And now Dr. Gann offers the documents, etc., to any young, healthy Englishman who cares to re-open the search on his own. If you want to hear the outline of the whole story, listen on the 26th. Dr. Gann's later talk will deal with the expedition he is shortly to undertake on behalf of the British Museum.

Progress at Ur.

THERE seems to be a vein of exploration and excavation running through next week's talks programme. Following Dr. Gann, we have, at 10 p.m. on Wednesday, August 28, Mr. Leonard Woolley, who is in charge of the excavations at Ur, in Mesopotamia. This city is the same Ur of the Chaldees from which Abraham, so the Old Testament records, set out on his wanderings. Ur was then an important city, a centre of trade and culture. The excavations give us some picture of the civilization of which the patriarch was weary when he decided in favour of 'the great open spaces.' Three main cultures left their mark upon Ur—the Sumerian (pre-Babylonian—date 3000 B.C.), the Babylonian, and the Elamite. Each year the finds at Ur are exhibited at the British Museum. Public interest in last year's show of harps and chariots and Bond Street trifles of jewelry and table-ware was very considerable. Mr. Woolley's forty-five minutes' talk on the 28th will be an account of the past year's progress on the site. Its title is 'The Royal Tombs and the Floods.'

'Too-ral-i-oo-ral-i-ay.'

TOMMY HANDLEY re-appears as a revue-star on August 30 (5GB) and 31, in a new show by Ernest Longstaffe, entitled *Too-ral-i-oo-ral-i-ay, A Rustic Revue*. Mr. Longstaffe has given us many very bright revues in the past. Staging a radio revue is not as easy a job as Mr. J. B. Harker seems to think. It is all very well to say that the world we listen in provides all the humour required, if it does not also provide authors capable of writing it up. An author who has yet to turn his hand to a wireless revue is Harry Graham, who sees fun in most things and has an inimitable gift of putting it on paper. Perhaps, as he is keenly interested in broadcasting and has already been at the microphone himself, he may, one of these days, attempt a revue for the B.B.C.

New Novels.

AMONG the new novels reviewed by Miss V. Sackville-West in her talk on Thursday, August 8, were the following: 'Wolf Solent,' by John Cowper Powys (Jonathan Cape); 'The Good Companions,' by J. B. Priestley (Heinemann); 'Gathering of Eagles,' by Val Gielgud (Constable); 'Dark Star,' by Lorna Moon (Gollancz); and the novels of Captain Marryat, in twenty-two volumes (Dent).

Gramophone Records.

AMONG this month's gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on August 9, was a notable record by the Canterbury Cathedral Choir (H.M.V. B3038); *Elisabeth's Greeting* from *Tannhäuser*, Elizabeth Feuge-Friederich (Parlo. E10377); the J. H. Squire Celeste Octet in an arrangement of the second movement from Tchaikovsky's *Symphonic Pathétique* (Col. 9825); Winnie Melville and Derek Oldham in Chopin's *Nocturne in E Flat*, arranged as a vocal duet (H.M.V., C1690); Massenet's *Elégie*, sung by Bruno Sarti (Electron 0279); Ansell's *Plymouth Hoe* Overture (Duophone D545); the *Pink Lady* waltz, Barnabas von Géczy's orchestra (Parlo. R388); Frank Crumit in *The Road of Vicksburg* (H.M.V., B3065); *Petticoat Lane*, Koster medley fox-trot, played by Debroy Somers' Band (Col. 9380); and a number of dance records.

A Ballad Singer.

THE London programme for Tuesday, August 27, includes a recital by Jean Sterling Mackinlay. Miss Mackinlay is one of those rare artists who by sheer lack of self-consciousness, by using every power that is in her, can hold an audience with the simplest sort of material. Others are Ruth Draper, the *discuse*, and Angna Enters, the dancer—both Americans. Miss Mackinlay, we believe, styles herself a 'ballad-singer'—a term which has become wrongly associated with artists of the long white gloves and camellia school. A ballad is, strictly, a song or poem which presents a dramatic situation. Ballads were originally chanted rather than sung, while the performer interpreted the story with gesture and expression. This is what Jean Sterling Mackinlay gives her audiences. We shall not, unfortunately, be able to see her when she broadcasts; but she has a singularly subtle and dramatic voice which is much more than half the secret of her art. Miss Mackinlay gave her first performance in 1911. Granville Barker, who was presenting *Fanny's First Play* at the Little Theatre, lent her the theatre and a set of black curtains out of his production.

Inter Alia.

THERE are several items of interest among the shorter musical programmes from London next week. On Sunday afternoon (August 25), Hubert Eisdell, Sylvia Nelis, and Kathleen Arkandy take part in a programme with the Gershom Parkington Quintet. This will be followed at 5.0 by a recital of pianoforte duets by Leslie Heward and Angus Morrison. At 7.30 on Saturday evening, there will be a half-hour recital by Albert Sammons, the violinist. The week's 'Foundations of Music' recitals consist of Modern Pianoforte Sonatas—Scriabin, Ravel, Stravinsky, Busoni, Bartok, Jarnach and Alban Berg—played by Stefan Askenase.

First Aid for Goldfish.

UNCLE' LESLIE MAINLAND has been telling the children to ginger up their goldfish by putting a pinch of Epsom salts in the water. Our own goldfish has for some time been out of sorts, eating his ants-eggs with



'Our goldfish is peculiar.'

evident distaste. After hearing Uncle Leslie, we had a good look at our goldfish, but decided not to give him salts. His trouble we believe to be nervous rather than organic. Accordingly, we dissolved a quarter of an aspirin tablet in the bowl, with the result that he now swims madly around, wobbling his mouth as though anxious to broadcast. We do not advise everyone to try this. Our goldfish is peculiar—but we understand him.

'The Broadcasters.'

NOTES FOR THE WIRELESS 'PROMENADER.'

A Little Symphony.

TUESDAY'S programme from the Queen's Hall (5GB) includes Mozart's 'Little' Symphony. 'Little,' as applied to a Mozart symphony, is a term of affection rather than of measurement. It serves also to distinguish



Henry Purcell.

the work from 'the G Minor,' one of the three which Mozart completed in the amazingly short time of six weeks. Composed in 1774, while he was still in his teens, it was the twenty-fourth of his symphonies in the order of composition. He and his father had returned to their native Salzburg from a visit to Vienna, a visit which had an important influence on the young Mozart's career. It was there that he made his first acquaintance with Haydn's string quartets, an experience which set him enthusiastically to composing string quartets himself. But by the beginning of 1774 the orchestra was again engaging his interest, and in the first month of the year he produced, in quick succession, four symphonies, of which this is the first. When we have in mind how young he still was, the symphony must strike us as astonishingly earnest in its manner. But, as goes without saying, it is brimming over with gracious, flowing melody.

Mozart, Violinist.

THE Fourth Violin Concerto is an almost equally youthful work, belonging to Mozart's nineteenth year. Like the little G Minor Symphony, it is one of a series, written in quick succession. There are five, of which this is the second last, and the appearance of so many, one after another, is taken to mean that Mozart was hard at work on the violin.

His feats as an infant prodigy pianist were so amazing that we are apt to forget how good a violinist he was. He was, himself, a little dubious of his own abilities, but his father, always anxious that he should excel in that way, too, was much more confident. He wrote to him on one occasion: 'You have no idea how well you play the violin; if you would only do yourself justice, and play with boldness, spirit and fire, you would be the first violinist in Europe.'

Although Mozart soon afterwards neglected his violin, he never lost the art of writing for it as only they can hope to do who have played the instrument, and all the Concertos are as grateful to play as they are to listen to. In the fourth (D Major), there are three movements, the first bold and energetic, and the second a fine broad, song-like melody for the soloist. It is a little unusual in this way, that it, as well as the first, has a cadenza near the end. The third movement is a brisk rondo, in which one of the tunes for the soloist has its last string beneath it like a drone.

A Big Symphony.

THERE are several of the world's great treasures of art so well known and so universally beloved that no one ever has to speak of them by their full names. The second Symphony, in Tuesday evening's 'Prom' programme, is usually called affectionately 'the great C Major,' and no one has any doubt that it is Schubert's which is in question. Although called No. 7, while the 'Unfinished' is No. 8, it is supposed that this was really a later work. It certainly presents the great Master of song at the very height of his powers and is in every way a noble piece of music.

It is possibly open to the objection that it is full of repetitions of the same things, and it was probably left pretty much as it came from Schubert's thought, without the drastic revision to which slower and more painstaking composers often subject their work after it has been set down. But it is so full of splendid tunes, so rich in all that makes music best worth while, that few would really wish to have it curtailed.

The autograph score is among the proud possessions of the Musik-Verein of Vienna, and we may assume that Schubert presented the work to the Society, though it has neither title nor dedication. It is on record that parts were written and rehearsals begun, but the difficulties of the new music were too much for the Society's resources, and it was put aside. Not till some time after its composer's death did it have its first performance. On its first appearance in this country, too, it roused the then Philharmonic Orchestra to such antagonism, that Mendelssohn, who was conducting, refused to go on either with it or with his own *Ruy Blas* Overture, brought specially for performance here. London has since made ample amends; all the Schubert Symphonies have been played repeatedly, and in the 1880-81 season of the Crystal Palace Concerts, the eight were given in chronological order.

Tristram, alias Tristan.

EVERY British schoolboy knows *Tristram and Isolde* by their time-honoured English names, but since Wagner adapted the story to his own ends, we have been content to listen to them in their Teutonic guise. In the same way we have allowed him to present the language with a new word for our perfectly good Saxon 'Valkyr'; we always call Brünnhilde, the 'Valkyrie.'

But, far from worrying about the names of the two lovers, we are content—and far more than merely content—to accept them as types as symbolizing the noblest heights to which love's passion can rise. And Wagner himself was not sure that they were unhappy. Of Isolde's death, broken-hearted, by her lover's body, he says: 'It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder world of night, out of which, so says the story, the ivy and the vine sprang forth in close embrace over the tombs of Tristan and Isolde?'

And Percevale, alias Parsifal.

THE liberties which Wagner takes with that old friend of our youth, serve to disguise him so completely that he is not easily recognizable as 'Parsifal.' And the drama which is woven about him is a somewhat strange blend of the most solemn mysteries of our Faith with mediæval knighthood and evil sorceries. Kundry, the arch enchantress, forced to do the will of the magician Klingsor, is trying, in the song 'Herzleide' ('Heart's Grief'), to seduce Parsifal from the high and sacred task to which his chivalry has called him. She succeeds in touching his heart, and moving him profoundly, by telling him of his own mother, and of her grief and death when he left her to go out into the world in search of knightly adventure.



Mozart's father and teacher.

Stolen Gold.

THE whole tragedy of 'The Nibelungs Ring' is bound up with the theft of the magic gold from the depths of the Rhine, and the curse which followed it relentlessly. The three laughing water-sprites, from whom it was filched, can follow it as it passes from hand to hand in the world of gods and men, and on the very day of his death they plead with Siegfried for its return to them. It is a very beautiful scene, as he stands, flushed with the success of his hunting, on the banks of the sacred stream, and the three maidens rise above the waters and call to him. Their song is one of the most bewitching of all Wagner's melodies; in the arrangement for orchestra, made by Sir Henry Wood, violins take the place of the voices, and the music loses but little of its charm. These and other pieces from Wagner's music make up the 'Prom' to be broadcast from London and Daventry on Monday.



Arthur Honegger.

Brahms in 'Academic' Mood.

THURSDAY is Brahms night from 5GB. The German Universities have a way of conferring honorary degrees which have often no very obvious connection with the achievements they seek to honour. The degree 'Doctor of Philosophy,' in particular, covers a multitude of sciences as well as arts. In 1879 the University of Breslau conferred that degree on Brahms, and for the occasion on which he received it he composed the *Academic Overture*. Its name, in English, is apt to sound a little severe; it means really an Overture for a University Festival, or even merry-making, and there is nothing 'academic' about it in the way in which that word is often used to mean dry and uninspired.

The Overture begins with a busy, hurrying theme on the violins, and two other themes of his own follow in turn, one a broad, hymn-like melody, and the other an emphatic, decisive tune. When these have been elaborated, the first of four real students' songs used in the Overture makes its stately appearance on trumpets and woodwinds. For more than a century the words sung to it belonged to an early students' organization which had to be dissolved because of its political activities. It is a fine, dignified tune, like an old German chorale. Brahms works it out in conjunction with his own first theme, and then we hear the second students' song. It is a happy, lyrical melody known as 'Der Landesvater' ('The Country's Father'). The third students' tune is an even older one; as long ago as the beginning of the eighteenth century it was a traditional German students' song, associated particularly with the Freshmen. In a merry dance rhythm, it is played first by the bassoons. On these materials a fine and solid Overture is built up, never losing sight of the happy occasion for which it was intended; it comes to a noble end with the whole orchestra shouting the joyous song which belongs to the youth of all climes and ages—'Gaudeamus igitur.'

An Overdue Symphony.

BRAHMS kept the world of music waiting for a long time for his first symphony. We know from his letters that it was finished by 1862, but it was not played until fourteen years later. He had already made quite sure of his position as one of the greatest masters of all time, and earlier orchestral pieces had left no

(Continued on page 320.)

What the sea gave to Conrad

By J.B. Priestley

NOTHING enraged Conrad more, I believe, than to be told he was 'a writer of sea stories.' Very naturally, he resented being pigeon-holed in this wretched fashion, as if he had never aimed at anything more in fiction than a Marryat or a Clark Russell. Moreover, he could point to a whole row of stories in which the sea plays little or no part. Yet I think the popular notion that connects him with the sea has a great deal to be said for it. Conrad may not be a novelist of the sea, but he is certainly a novelist who, as it were, rose out of the sea. His work can be explained in terms of his life there. Indeed, if any critic is at present attempting a big book on this curiously elusive master, I should advise him to go for a long voyage. Not only will this give the critic ample time in which to think about Conrad, but it will also enable him to discover how Conrad came to be Conrad. It will provide him with a key.

All manner of influences were at work, of course. There is that Polish birth and upbringing, for example, and I should like to see somebody examine Conrad as a somewhat uneasy self-exile, for a man cannot forget his own country, particularly when that country happens to be unfortunate. Then there are the purely literary influences, such as Flaubert and Henry James, which would explain something. But none of these things compare, as moulding forces, with those long years at sea.

The atmosphere is the easiest to understand of all these gifts from the sea. Here is your man on board. The day before yesterday, the sombre jungle and the creaming surf below, the white huddle of offices, bars, bungalows, the mysterious brown and yellow faces, all faded and vanished; yesterday went streaming past under strangely coloured skies; and today, this very evening—well, let us borrow his words for this picture—the sun, drifting away towards other lands, toward other seas, toward other men; the sun all red in a cloudless sky, raked the yacht with a parting salvo of crimson rays that shattered themselves into sparks of fire upon the crystal and silver of the dinner-service, put a short flame into the blades of knives and spread a rosy tint over the white of plates. A trail of purple, such as a smear of blood on a blue shield, lay over the sea. If this last does not please you, try one of a hundred others you can find in his pages. Sail for years among tropical islands and you will have atmosphere enough and to spare.

But that is only the beginning. Month after month, year after year, a man spends

his days and half his nights on the deck of a ship. He has plenty of opportunity for reverie and rumination, for turning over and over an odd jumble of memories, for following the figure of an acquaintance with the mind's eye, for comparing leisurely notes about him with a shipmate, for adding to every remembered character and event various general observations on this life of ours. Already, you see, the Conrad novel is taking shape, conjured out of occasional yarns ashore and long brooding on the bridge.

Again, there is character. A man at sea is curiously situated, and his relations with his fellow creatures are quite different from those of most men and women on land. He is a member of a tiny isolated community.

At 8.0 p.m. on Monday listeners to 5GB will hear the broadcast production of Conrad's play, 'One Day More.' This is not a sea play, but a story of life in a seaport.

He is compelled to live, perhaps for months on end, with men who are, in one sense, complete strangers to him. It is quite possible that he never learns anything about their past life, their homes, their interests when they are off duty. Yet he knows, only too well, perhaps, the tiniest detail of their features, every tone of voice, the way in which they eat and drink and hold a pen. Are not most of Conrad's characters seen precisely in this fashion? He knows them so well as appearances, can tell you exactly how they do this and that, and yet they remain mysterious, like men who have suddenly come into the light out of the darkness of the night. They are all shipmates.



So, too, with the women. They are women as a sailor would see them. I have heard Conrad's female characters enthusiastically praised, but as a matter of fact they are not really characters at all, with a few exceptions. They are strange beings, who might have newly come from another planet. They are enchanting appearances. They are disturbing phenomena. But solid human beings they certainly are not. Compare them for a single instant with the women presented by any capable woman novelist, and you notice the difference, which is enormous, at once. They are soft voices heard after weeks of gruff talk. They are a bright flutter of silk in a port. They are women in a world of ships and men.

A sailor lives in a relatively simple world. It is one of the charms of his profession that it frees him from the warring interests, the conflicting duties, the whole mad tangle of affairs,

that landmen know. But what a sailor must do, he must do without question or hesitation. What the ship demands of him must be performed. And this way of life shaped Conrad's ideas, as you may see for yourself in one after another of his tales. He has told us so himself: 'Those who read me know my conviction that the world, the temporal world, rests on a few very simple ideas: so simple that they must be as old as the hills. It rests notably, among others, on the idea of Fidelity.' So that this, too, came from the sea.

The little lighted deck of a ship is close and familiar, human as a hand, but just beyond the rail, so very near, and all-encompassing, is the dark mystery of the sea and the night, and at any moment, no matter how faithful the watch, that little lighted human place may be overwhelmed. How easy it is, after you have spent years on that deck, in that night, to see life like that, with man struggling on in an indifferent or hostile universe! Our life is a ship against the background of the night. How lonely the ship, how lonely our lives! Conrad returns to it again and again. 'We live as we dream—alone,' he cries. To one of his heroines, in a moment of crisis, there is revealed—the tremendous fact of our isolation . . . the indestructible loneliness that surrounds, envelops, clothes every human soul from the cradle to the grave, and, perhaps, beyond. . . . And now, having taken Conrad as far as we can take him, there still sounds in our ears the melancholy wash of the sea. It coloured and shaped him as if he were one of its shells, and in his work, just as in those shells, we can still hear the ghostly tides running.

J. B. PRIESTLEY.

A Compendium for Listeners to this Week's 'Proms.'

(Continued from page 318.)

doubt that he was as thoroughly at home in that field of music as with the pianoforte, or chamber music, or songs. But, for some reason which even his closest friends could not quite fathom, he was for a long time shy of giving the world his first symphony. As events immediately proved he need not have been; it was at once acclaimed as a real masterpiece, at least one enthusiast referring to it as 'the tenth,' meaning that it was a fit successor to Beethoven's nine.

Dignified, noble music, it is the great Brahms at his very best, rather stern and austere at times, but full of that great breadth and sanity of outlook which we look for from him.

It was first played at Karlsruhe, conducted by Otto Dessoff, Brahms himself electing to hear his work 'for the first time in the little town that holds a good friend, a good conductor, and a good orchestra.' Brahms himself conducted it soon afterwards in many of the German centres, and it was first played in this country by the Cambridge University Music Society to whom Brahms sent the score and parts still in manuscript. The first performance in the United States offers a good instance of the way in which they regard music there. There were two rival organizations in New York, one conducted by Theodore Thomas and one by Dr. Damrosch. Each was keen to be the first to introduce the new work, and Mr. Thomas hoped to score off his rival by inducing all the local dealers to provide him only with the score and parts and to deny them to Dr. Damrosch. The work had just been published, and Damrosch arranged for an unknown friend to buy a copy of the score. It was torn into pieces and handed out to four speedy copyists, who worked so strenuously that Damrosch, after all, succeeded in playing the symphony a whole week earlier than his rival.

The Violin Concerto was specially composed for Brahms' good friend Joachim, and is a tribute of gratitude. Brahms owed something of the chances by which he profited so well to the interest which Joachim took in him while he was still an unknown youngster.

An 'All-British' Evening.

NOT, as one distinguished musician suggests, because there is any dividing line, but carrying out the principle by which special even-

ings are devoted to special composers, Thursday evenings are to be British Composers' Concerts, and will include a number of new pieces.

In this programme old and new are happily contrasted, and one of the old pieces is so far new that it has only recently been dug up from its obscurity. Like much of the great Dr. Arne's music which we now know and enjoy, this Concerto has been transcribed for the benefit of the present day by Julian Herbage, one of the enlightened enthusiasts on behalf of old English music. He has wisely left old Arne's instrumentation in its original guise, and listeners who hear it for the first time, are bound to agree with him that such melodious and happy music had no business to be buried in a fusty museum. The other old piece,



GERMAN STUDENTS ON THE MARCH.

Traditional songs of the famous Student organizations were used by Brahms as themes for his 'Academic Overture.'

Purcell's Trumpet Voluntary, deftly arranged by Sir Henry Wood, is already well known to Prom audiences; it is a stirring instance of the way in which the trumpet's noble tone should be used.

Jolly 'High-Brow' Music.

LET no one be scared by the name 'Fugal' in Holst's Concerto. It uses that strict old form of fugue in the merriest way; soloist and orchestra alike have thoroughly good going tunes and in the last movement the attentive listener will hear the flute playing the old nursery air, 'If all the world were paper.' It is intertwined in the most interesting way with the real chief tune of the movement.

Vaughan Williams' London Symphony appeared

under the auspices of the Carnegie Trust in 1914. More than one admirer has tried to fit it with a definite programme descriptive of London, but the composer has told us that 'a better title would perhaps be, "Symphony by a Londoner," that is to say, the life of London (including possibly its various sights and sounds), has suggested to the composer an attempt at musical expression, but it would be no help to the hearer to describe these in words.'

Bax and Honegger.

IN the programme, which consists chiefly of old-established favourites, to be broadcast by 5GB on Saturday, there are two modern works. One, the Symphony by Arnold Bax was played in last season's Proms and listeners who heard it then will remember how big a work it is, and how rich in finely melodious tunes.

As a youngster at the Royal Academy of Music, he impressed his colleagues, as few students have done, by the amazing ease with which he could read the most elaborate full scores. It is thus only natural that his own music should take no account of the difficulties with which the hearer is likely to be faced, although no one has ever suggested that his work is involved merely for the sake of being so. Of late years, his music tends to be much simpler, and in his 'Pastorale' for voices and orchestra, which was recently broadcast, listeners heard how poetic are the effects he can achieve by quite simple means.

A Concertino by Honegger is being played for the first time in this country. Although given the diminutive name it has three distinct movements and might quite well have been called a concerto. There is nothing in it to be afraid of, modern though it is, and all the way through it is melodious and easy to enjoy, even on a first hearing. Listeners will notice how the first movement makes a good deal of use of the device of syncopation which runs riot in modern jazz music. Much of the first movement consists of little dialogues between the soloist and the orchestra. The slow movement has a simple rhythmic melody given to the soloist all the way through, and though the last movement is rather wayward and capricious it has a real sense of good spirits, and even of merriment, to commend it to its audience.

SAMUEL PEPYS, LISTENER

By R. M. Freeman,

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

July 20.—We still at Walton-on-the-Naze. Mullings and his lady gone back to Town this forenoon, my wife and I tripp it by sea to Felixstowe. Waiting on Walton pier for the steamer, here saw the usual anglers lounging contemptively by their rods in the usual manner. Whereby my wife is led to exclaim, Oh! If we might have our se'night crowned by seeing but one of them catch something before we goe home come Monday. Which no sooner said than some one cries, 'Great Scott! A fish,' and an eager rush to the pierhead, all of us to see it: and there find a little sand-dabb, about 6 in. x 4 in. flopping on the pier. Yet the croud as full of it and the angler as great a hero for it, as if he had catcht a 10 lb shark, the proud man!

Come to Felixstowe, noe chance we had to board the trolly that runs along the pier, but must needs trudge the whole ½ mile of it, under the fiercest sun that ever I felt in my life. So to the casino at the pier-foot and here did eat lunch to some very good musique, in particular the fiddler that fiddles most bravely, so as I neare forgot myself into swallowing a stone out of my cherry tart in listening to

him, but by Heaven's mercy gulpt it back in time.

Back to Walton, where the sun did beat so fierce that we staid ¼ way down the pier to sit huddled awhile under my wife's Japanese umbrella; the passers-by, as 'twas evident from their sideway smirks, taking us for honeymooners that canoodle together. Which did make me merrie and yet in a manner it vext me, to be taken (after 15 y^r sober husbandhood) for a canoodling honeymooner.

By and by, doffing her stockings to cool her feet in the sea, and afterwards borrowing my handkerchief to dry them, pretty it was to observe the clean white stripe across my wife's browed instep where her shoe strapp crosses it. A discomfortable thing was, having occasion to blow my nose, I had onlie my wet sandy handkerchief to blow it on, which did grit my nose most devilishly and gets into my nostrills and brings on the sneazes, so as it took me 3 or 10 sneazes, great full sneazes, to sneeze my nose free of it. Thundered and lightened in the night, but not heavily, with a great saltiness in the air that kept me from sleeping till neare dawn.

July 21 (Lord's Day).—Roused by the bells going for early church; but soon asleep again and mishappened to oversleep seven matins, whereto I had last night resolved to goe. So, being cheted of my church-going, out and to swim in the sea.

On the front this afternoon, whom do we meet but Sir Thos. Bloxon, landed from his yacht that lies off here. Who did most handsomely carry us aboard her, with very good entertainment both of meats and drinks, and presently to listen-in to the Wireless Orchestra and Singers. My lady, says he, gone to Homburg for the waters, but hath his she-secretary with him to do the honours and a mighty pretty civill piece she is, but my wife is openly sniffy to her almost. Afterwards checking the wretch for this, she would fain know what Sir Thos. wants with a wench like that on board and his poor lady gone to Homburg, secretary or noe secretary, with a diamant ring to her finger and a hidden boldness in her eye as bad as Hannah's. Which angered me, yet even more it troubled me, my wife's showing she had seen through Hannah's primness beyond my expectatioun.

WHEN VAUDEVILLE WAS, LITERALLY, A RIOT.

Mr. Willson Disher, in his entertaining Miniature History of Vaudeville, of which this is the second chapter, comes to the days of the Fairs and Musick-Houses.

ALWAYS bear in mind while reading this history that we are not digging up old bones. Vaudeville, so named after a composer of popular songs who was born at Vau de Vire over five hundred years ago, has never died, and we are therefore tracing the career of a living thing, not piecing together its skeleton. Put yourself in your remote ancestors' places and you will find yourself laughing and marvelling at the 'turns' they enjoyed.

The theatre has undergone many changes, and sport alters with each century; but only a few performers' tricks have gone out of date, apart from certain rough and rude Anglo-Saxon methods of merriment, which are now practised only by small boys.

I have pictured Solomon listening to jazz, and now I invite you to imagine Charles I, in the palace where he was afterwards to be beheaded, being entertained by 'mock music' akin to that of Paul Whiteman's expert player on the motor-tyre pump. There was a band of five persons in a masque at Whitehall, 'one with a violl, the next with taber and pipe, knockers and bells, tongs and tray, gridiron and shoeing horne.'

But while the performers of his reign juggled, tumbled, sang, conjured, jested and trained animals, in the way that is neither old nor new, a vast change was taking place in the conditions of their employment. Ancient and medieval performers were servants. Their highest ambition was to be employed at Court. Romish priests and Puritan parsons persecuted them, but the nobles patronized them. What they earned while 'moulding' (going round with the hat) on village greens, only paid their travelling expenses from one great castle to another, where their rewards were high. Then the power of the nobles declined, and there gradually came into existence that extraordinary phenomenon which we call 'the public.' All that can be said for certain of this many-headed monster is that it 'wants.' And from its earliest days 'what the public wants' has been another name for song and dance, varied by other jests and antics.

Nowadays 'the public' reads newspapers, goes to theatres and listens to radio. In the seventeenth century, after beheading its king and getting rid of its commonwealth conscience, it went to fairs. People, of course, still do that in order to make themselves feel somewhat sick on swings, roundabouts, and rotating machines of infernal



British Museum.

ALL THE FUN OF THE FAIR AT SOUTHWARK.

The riotous side-shows at Bartholomew and Southwark Fairs were, says our author, ancestors, in direct line, of the modern music-hall 'turn.'

ingenuity: other people do so in order to sell litters of pigs and trusses of hay. Going to the fair, however, can no longer be called a public concern, but it was in the old days when weather reports, time signals, news of wars, recruiting appeals, information concerning who was on the throne or whether Jack Sheppard had returned to gaol, could be heard from the woman who roasted sucking pigs whole or the obliging friend who stole your snuff-box.

And in those days, the predecessors of those who supply mirth to the B.B.C. were as important to the fair as the business which was the reason of its existence. If a seventeenth-century fair were to break out nowadays, the Riot Act would be read, and fire-engines, mounted police, machine-guns, the Flying Squad, Boy Scouts, fleets of ambulances and several inspectors of nuisances would at once be hurried to the spot. In the time of Charles II, such periodic turbulence was treated merely as the natural desire of the public to keep ahead of the times. Lords and ladies attended as eagerly as 'prentices and disorderly hussies. Lady Castlemaine was more eager still. She had taken a violent fancy to Jacob Hall, the rope-dancer, and he shared her affections with the king. A collection of riddles at this time contained a reference to him in the lines:—

'Cease to wonder, I pray, good people, all
At the feats and performances of Jacob
Hall,
Or nimble rope-dancer; since I saw just
now
Ten couple dance over the back of a cow
Upon a small pack-thread by the help of
a sow,
Tell me this, you shall be Apollo, I vow.'

The answer is 'Ladies and gentlemen who dance in shoes.'

Bartholomew and Southwark Fairs in their prime resembled modern music-hall programmes with all the 'turns' going at the same time. While one trumpeter tried to draw the crowd to the rope-dancer's booth, another blasted on behalf of Fawkes's 'dexterity of hand,' with the additional attraction of a posture-master (contortionist), and a third on behalf of Lee and Harper, comedians from Drury Lane, who acted the droll of 'Judith and Holophernes,' relieved by the horseplay of a Harlequin and Scaramouche. In place of the modern talkie 'news bulletin' on the screen, there was a peep-show of 'The Siege of Gibraltar,' accompanied by '100 per cent. dialogue' from a show-

man who posed as an eye-witness. Fire-eaters, stone swallows, strong-men and giants regularly appeared. There was also a 'spouter' who drank water and spouted wine until a newspaper explained how it was done in an article which was more informative than edifying. (That performance disappeared from our amusements for ever, but the 'magic kettle,' which pours out any liquor you may care to demand, has taken its place.)

Wealthy performers, notably Fawkes, whose fortune amounted to ten thousand pounds, set up show-places of their own in town in between the times of the fairs. Large hostleries tended to become permanent places of entertainment towards the end of the seventeenth century, when they earned the name of 'musick-houses.' Sadler's, built by the medicinal wells among the little green hills of Clerkenwell, was the most celebrated. In 1699 a broadsheet was published, describing its style of programme (which closely resembles those of the early music-halls a hundred and fifty years later). The audience sat at tables. After several turns of singing, fiddling, and grimacing, 'Honest Friend Thomas,' the waiter, changed his apron for a clown's dress and made his person 'as good as a farce.' Clerkenwell became London's favourite pleasure resort in the summer evenings. During the reign of good Queen Anne, her subjects went from bad to worse in their mania for frivolous entertainment. Dancers from the fairs of St. Laurient and St. Germaine in Paris brought the craze for harlequinades across the Channel until Harlequin and Scaramouche were dancing,

(Continued in column 3 overleaf.)

Home, Health, and Garden.

SUGGESTIONS FOR CURRY-MAKING

from a Talk recently broadcast by Miss Phœbe Redington.

A GOOD curry powder and curry paste are the prime factors in the making of a curry. A little good butter, or beef dripping, onion, cocoanut, sultanas, acid in the form of lemon juice, and sour apple, all are necessary.

A curry is essentially an Oriental dish, and although one may make a good curry here at home, it is not possible to have it absolutely in perfection, as it may be in India; for the many aromatic spices and condiments used in curries there are freshly ground by the natives on a stone slab with stone roller, and then sifted each time when ground. In India various chutneys are considered as necessary to serve with curries as the rice which invariably accompanies them. These chutneys may be divided into two classes, *i.e.*, bottled chutneys (most of which may be got here, and of which mango chutney is perhaps the best), and those that are made of fresh materials which can be prepared on the spot, and many of which can be got in England, such as tomatoes, cucumbers, sweet apples, and mint.

The chutneys are served on saucers or china scallop shells, tastefully arranged on a tray, as many as four or six different kinds being served together in India. Bombay duck (really a small and salted fish) is another accompaniment to a curry; it needs to be put into the oven for a few minutes to heat and crisp, and is eaten with the fingers like cheese straws. It is highly esteemed for its rich flavour, and may be had in tinned form from India.

Here is the recipe for a good curry sauce, which may form the basis of any curry, whether of fish, fowl, eggs or vegetables, and I will modify it somewhat to suit English palates and circumstances. The curry that I shall make with it will be Madras curry of chicken.

1oz. of butter or bacon fat.
1oz. of flour.
 $\frac{1}{2}$ pint milk or a pint stock.
1 teaspoonful of good curry powder.
1 teaspoonful of good curry paste.
1 slice of sour apple (chopped).
 $\frac{1}{2}$ an onion (chopped).
1 teaspoonful of lemon juice.
Pepper, salt.
 $\frac{1}{2}$ teacupful of cocoanut infusion.
1oz. of sultana raisins.
1 raw chicken.
4ozs. Patna rice (to serve with the curry).

Melt the oz. of butter in a casserole or lined saucepan over a gas-ring. While butter is melting mix all the dry curry materials on a plate, *i.e.*, the oz. of flour, the curry powder and curry paste, the chopped apple and onion. Fry these for two minutes in the butter. Then add, very gradually, the $\frac{1}{2}$ pint of milk, stir well, and boil three minutes. Add pepper, salt, and lemon juice—cool a little, put in the cleaned raisins and the raw chicken, which has been previously skinned, and cut in twelve neat pieces. Then add the half-teacupful of cocoanut infusion, as fresh cocoanut milk cannot easily be got here. Simmer all gently for $1\frac{1}{2}$ hours, or until the chicken is very tender. Add a little more milk if necessary. Serve the curry in the casserole in which it was cooked. Hand round the boiled rice separately.

'Cocoanut Infusion.'

Pour half-teacupful of boiling water over a teaspoonful of desiccated cocoanut. Cover and let get cold. Strain, and use.

Patna rice is the best to use for curries, as it is not so starchy as the Carolina rice, and the grains do not stick together so easily. The rice when cooked should be served separately, piled up in a pyramid, each grain like a snowy pearl and quite separate from the others. To achieve this, do not wash the Patna rice. Shake it on a sieve to remove any loose starch. Put in plenty of boiling salted water, stir until the water again boils so that each grain is kept on the move, *i.e.*, separate; for the whole thing in boiling rice for curry is to have the grains separate, yet cooked and quite dry. Do not put a lid on the pan when cooking rice. The rice will take from ten to twelve minutes to cook. Try a grain between the fingers and thumb after ten minutes, to see if soft. Strain on a sieve, and dry by putting the sieve with the rice on it, either before or over a fire, on plate rack, stirring it occasionally with a fork to keep it loose and separate—that is the great thing.

If liked, the rice may be served in a ring round the curry, and garnished with red pepper and chopped parsley; it certainly looks prettier this way. The curry sauce may be used as a medium for re-heating cooked foods, too, *i.e.*, hard-boiled eggs, fish, meat or vegetables, in which case the sauce would only need to be brought to simmering point, and then left at the side of the stove for half an hour.

THIS WEEK IN THE GARDEN.

THE time has arrived for potting bulbs for early forcing. Freesias are so well known that they need no recommendation. They should be potted now in a mixture of rich sandy loam, with a little good oak or beech leaf soil added, but no fresh manure. Pots 5ins. in diameter will be found the most convenient size to use, placing from eight to ten bulbs in each. It is better not to cover the pots with ashes, as is usual with other bulbs such as tulips and hyacinths, but to stand them on a bed of ashes in a cold frame or cool house and water carefully until root action has commenced. Keep as cool as possible by ventilating freely, and do not try to force them into bloom before the pots are well filled with roots.

Lachenalias are another useful and comparatively hardy bulbous plant that should be grown more freely by those possessing a cool greenhouse. These should be repotted now. A mixture of good loamy soil, leaf mould, and a small proportion of well-decayed cow manure with sufficient sharp sand to keep it open, will suit them. Place ten bulbs in a 5in. pot, or where bulbs are plentiful, use larger pans, when splendid masses of flowers will be produced. Place the newly potted bulbs in a cold frame, and give the same treatment as recommended for freesias. In all cases of newly potted bulbs, water must be carefully supplied

until the roots are formed and have taken possession of the soil.

The propagation of summer bedding plants should now be begun in order to get the stock plants ready for next spring. Pelargoniums root best if inserted round the edge of a pot, in an open sandy compost. The pots can be stood in the open for a time, but if a frame can be spared to protect them from heavy rains so much the better. Such things as heliotrope, fuchsias and ageratum are better placed in a gentle heat. They root more freely under these conditions.

Summer fruiting raspberries should have the old canes removed as soon as the fruiting season is past. Retain only sufficient of the young canes to cover the trellis or whatever kind of supports are used.

Sow seeds of Tripoli and other onions for spring use. Choose a piece of ground that was well manured for a previous crop. Give a dressing of lime and wood-ash. Sow a little thicker at this time than during spring, as many plants are liable to be lost during winter. Celery is growing quickly, and should have weekly attention to watering. Give occasional applications of liquid manure, and dust the foliage at least once a week with soot. This is best applied during early morning, when the dew is on the plants so that it adheres to the leaves.—*Royal Horticultural Society's Bulletin.*

A HISTORY OF VAUDEVILLE.

(Continued from previous page.)

or acting farces in dumbshow, at all the fairs, musick-houses, and playhouses of London. And because they were now offering the public the same type of entertainment, the theatres-royal grew jealous of the musick-houses. That led to the Act of 1732, which granted licences of music and dancing to inns. Though it imposed restrictions—no words were to be spoken on their stages—it gave these places a legal standing. That was significant of the performer's new independence. Under the old system he had won high honours. John Haywood, one of the king's singing-men and author of interludes (sketches), had been handsomely rewarded by Henry VIII, Edward VI, and Bloody Mary; Dick Tarleton, Elizabeth's clown, was a personage of some standing, and Jeffrey Hudson, dwarf of Charles I, was knighted despite his humble birth.

Since all speaking was forbidden, both at the English musick-houses and the theatres of French fairs, every kind of dumb performance developed to an extraordinary degree of skill and daring in the eighteenth century. In 'Humphrey Clinker,' one of Smollett's characters declares that she was ready to go into a fit while watching the acrobats at Sadler's Wells: 'You know as how the witches in Wales fly on broomsticks; but here was flying without any broomstick, or thing in the mortal world, and firing of pistols in the air, and blowing of trumpets, and swinging, and rolling of wheel-barrows on a wire (God bless us!) no thicker than a sewing-thread.' The Little Polander carried out amazing feats on ladders, chairs, and tables which caused all such balancing to be called 'polandric' to this day by showmen, who have no knowledge of him and his times. Trained dogs, dressed as soldiers, stormed a fort, and formally shot one of their number for running away—a canine drama which, under the title of *The Deserter*, is still acted in circuses and on the halls. But the spectators at the Wells in the raffish days of the Regency liked nothing better than Grimaldi, most famous of all clowns. He was far more than Joey of the pantomime. As burlesque dancer, comic singer, tumbler, swordsman, and other things, he contributed several turns to every programme.

Musick-houses, as well as the newly-invented circuses, gave performances on so lavish a scale that in 1788 the theatres-royal again took action against them. A clown was imprisoned for uttering the words 'Roast beef' unaccompanied by music. That was the beginning of a battle which ended in a victory for Sadler's Wells and other places of its kind. In the nineteenth century they were all placed on an equality with Drury Lane, and were ashamed of their old acquaintance with vaudeville. But as song and dance were still what the public wanted, performers found other haunts—and so the music-hall was born.

M. WILLSON DISHER.

Dean Swift, one of the most complex characters in the history of literature.

THE BITTER PEN WHICH GAVE US GULLIVER

was dipped in honey for those strange sentimental letters to Stella.

ONCE met a very old Irishman who told me a story which he had heard from his mother about his grandmother. That now long dead and forgotten old lady had one day, as a small child, been playing in the garden of her parents' house at Dublin, when there strode out of the house a tall, black-looking clergyman, who came up to her, struck her lightly across the face with his fingers, and said: 'There, child, go tell all the world that thy face hath been slapped by Dean Swift.'

I have no proof for this story: and for the readers of *The Radio Times* there is added one more improbability, one more link in the chain of possible liars—myself. Nevertheless, I have the effrontery to produce this story as true. For short, pointless though it be, it has about it that curiously fantastic element which seems to pervade everything that Swift said or did, an element in him which was responsible for the cunning detail in 'Gulliver's Travels,' for the peculiar savagery of his prose style when he was attacking anyone in a pamphlet, and for the language of that book—surely one of the most remarkable in the world—'The Journal to Stella.'

The English—and this is in no sense a jeer—don't care for fantastic satirists: as a race they have, on the whole, had too good a time. The national genius is too comfortable; and so the nineteenth-century critics dismissed Swift as a clever, inhuman, ambitious monster: while the public, with that magnificent capacity for looking on only what it likes, read 'Gulliver's Travels' in the nursery, and for ever after vaguely considered the author to be the writer of a delightful children's fairy-tale—a kind of English Hans Andersen. The critics had enough learning to know that Swift was a bitter, discontented man; the public—bless it!—had the good sense to perceive the amazingly delicate imagination of the creator of Lilliput. Both missed the essential man. The essential man: that glib, hackneyed phrase slipped very easily off my pen just now.

The most simple of us is far too complex for anyone to be able in a sentence, a page, a book, to say: 'There is the essential man.' But we can proceed a little along the road to definition by saying what a man is *not*; and Swift certainly was not an inhuman monster, nor a writer of fairy-tales; though these two extreme views of him meet and in a sense explain each other. That appalling savagery of style was the result of the wounding of that most delicate imagination. There is being broadcast just now a series of readings from 'Gulliver's Travels.' The sounding word sinks deeper than the one that is read. Let the listener, who even for a casual five minutes catches a few of these



AN EARLY PORTRAIT OF THE GREAT SATIRIST
Swift as a student at Trinity College, Dublin.

two-hundred-year-old words floating about in the ether, reflect that he is listening to a bitter satire on humanity; and let him also contrast with that knowledge his perception (subtle and intelligent fellow that he is) of the childlike, fantastic atmosphere of the whole thing. He will, I think, see something of the way those two elements are related. He will also, I venture to suggest, learn something of the first rules of verbal attack. He will see the use of economy of words, and the next time he is discussing his dearest enemy, whose caddish behaviour and sicken-

Children love 'Gulliver's Travels' as a fantastic fairy-story. Few of their elders today know it as a brilliant and bitter satire on mankind. Extracts from this famous book form the subject of a weekly series of readings, the fifth of which will be broadcast from London on Thursday.

ing hypocrisy he wants to expose, he will be less wordy and ridiculous in his wrath. He will be more deadly and venomous.

Did this imaginative, sensitive side of Swift ever find complete consolation in the way that this element in man is usually satisfied? That we do not, and in all probability never shall, know. But we have the most tantalizing hints, the most curious remnants of evidence. There were three women in Swift's life, but by far the most important was Esther Johnson, whom he called Stella. Did he marry her? We do not know. Did he ever even make a complete declaration of his feelings to her? We do not

know. But we do know that he was most tenderly and deeply in love with her, for he who buys may read 'The Journal to Stella'—the queerest love correspondence in the world.

In these letters this strange, middle-aged parson lover had invented with his correspondent their own childish form of language. As in the baby-talk used in the nursery, the letter L is substituted for the letter R; the baby method of using the third person when referring to oneself is always cropping up while, throughout, such extraordinary words as 'tonvelsasons' (conversations) besprinkle the pages.

Every evening when he was on his London visit away from 'Stella' in Dublin, he would, no matter how late the hour or how tiring the day, give himself one of these brief 'tonvelsasons' with his distant friend. He may have spent fourteen hours of painful, ambitious intriguing. His pen may have exhausted itself of venom in the composition of a now famous pamphlet. But before sleep was allowed to calm that tormented mind, the veil would, for a short quarter of an hour, be withdrawn from the hidden part of it, and the even more famous 'Journal to Stella' thus came slowly into being.

At the end of many of the letters there are strings of capitals, at the meaning of which the most skilful decipherist has been unable to guess. They have no direct link with recorded speech as we know it; they spring from some obscure conversational or amorous idiom which the pair had invented and which was never used save in their most private speech. Let us in our less caddish moments be thankful that at least something is hidden from our offensive, prying eyes.

These, for us meaningless, capitals are very much of a piece with that strange element in Swift which I claim is shown in the story of my old Irishman. He was strange in his jeers, strange in his imagination, strange in his sentiment. And though some of his words are like kicks at humanity, it would be a mistake to suppose this strangeness to be another proof of his brutality. For instance, there are some so blind as to see only as a jeer at love those words discovered after Swift's death written on a locket of Stella's hair: 'Only a woman's hair.'

It is an alarming thought for anyone who attempts to write about Swift's private life to contemplate what that terrible man would have said. It is, however, the consolation of us poor scribblers, and you slightly less poor readers, that Swift once proposed to write 'A Defence of the Proceedings of the Rabble in All Ages.' We do not go quite unspoken for.

M. M.



WHAT THE OTHER LISTENER THINKS

ANNOUNCER'S ENGLISH.

MR. BONAVIA-HUNT asks why in the name of common sense should the 'h' be aspirated in such words as 'white,' 'Whig,' and 'wheel.' Because it is there, of course! (Extract from F. W. E. Wagner's letter, August 2.)

As far as the English language is concerned Mr. Wagner's answer is not sound logic. If the 'h' in 'white' is to be pronounced because it is there, why not the 'w' in 'whole,' the 'gh' in 'bright,' 'bough,' and 'dough,' and the 'h' in 'hour,' and 'honour'? And how does Mr. Wagner pronounce 'sough'? My dictionary (Chambers) gives three pronunciations—'sow,' 'sof,' and 'sooh.' If Mr. Wagner insists on every letter being pronounced because it is there, he will not obtain that 'correct English' which is causing him such anxiety. Our hopelessly illogical and unreasonable tongue is not phonetic, and there is little relationship between the written word and the spoken word. But to quibble at the Announcer's English is absurd. I maintain that it is as nearly perfect in pronunciation, enunciation, and modulation as one could wish to hear and as it is possible to get. It may not always be 'perfect English,' but where will you find anyone who speaks 'perfect English'? I doubt if our greatest savant always speaks perfect English. The B.B.C. Announcers are not supposed to be orators or rhetoricians, but conversationalists, and as such fulfil their task admirably. They speak the finest colloquial English that I have ever heard spoken in this country and I give them 'full marks.' There is a difficult and unenviable job, and if Mr. Wagner thinks he can do better I am sure that the B.B.C. will positively jump at his services.—G. W. Nelson, *Loxley Cottage, Donsfold, Surrey.*

THE AWKWARD ASPIRATE.

As the interesting discussion on the pronunciation of words beginning with 'wh' is continued in your current issue, may I draw attention to a point which, so far, I think, none of your correspondents has referred to? Some of them, as usual, are dogmatic and assertive, and others have been learnedly and interestingly philological; but the point at issue is—what is the actually correct present-day pronunciation of this combination? Of course, the letters of our alphabet do not by any means represent each a fixed sound, as everyone knows, and we use combinations such as ch, ph, sh, th, to represent sounds of which neither letter is an ingredient, although 'wh' hardly comes into this category. The point I would submit to you and your readers is that in this case the two letters are pronounced simultaneously. Please say aloud: 'wen, hen, when'; and then, if not at present, I hope you will agree with me, 'H,' the aspirate, is merely a leakage of breath, which may, and does, occur during the utterance of many another sound—but the subject of phonetics is an alluring one, and we are admonished to be brief.—E. E. Freelove, *6, Dering Road, Croydon.*

FOREIGN CAPITALS.

I THOROUGHLY agree with L. E. Strong, S. Kensington, concerning our insular renderings of the names of various European countries and cities. The variations that we employ often differ beyond recognition from the correct versions of the names. Moreover, the endings of the names are often dropped, thus rendering any national peculiarities unobservable. Besides those already mentioned, other deviations that should be remedied are Prague for Praha, Posen for Poznan, Milan for Milano, and Copenhagen for Kobenhavn.—C. V. Hall, *S.E.*

SACRED MUSIC.

YOUR correspondent 'Derby' and others like him (or her), amuse me with their demand for what they term 'sacred' music for Sunday programmes, as distinct from 'secular.' Isn't he yet aware that *all good music is sacred*? From whom do the composers get their wonderful gift? Where do the classics come in? Are they not 'sacred'? What could be more divine than Chopin's music, or more inspiring than Beethoven, to mention only two? If Chopin (for instance) is played as a voluntary on a church organ, does 'Derby' get up and walk out, because he thinks it is 'secular'? Does he not even permit the great masters on the Sabbath day? Take any decent song. Must it of necessity have scriptural words, or something in a like strain, in order to be considered 'sacred'? Where does he class a song about love or birds or nature—all God's great gifts to the world?—Justice.

THE FOREIGN TONGUE.

I AM inclined to agree with your correspondent, Mr. Mosedale, that Sunday is not the best time for broadcasts in foreign tongues, because, as he says, 'Sunday is the day when the ordinary English working man can listen.' But why, oh, why does Mr. Mosedale think that 'people who do not have to work for their living' are more likely to know foreign languages? Surely most of us learn them for business purposes.—E. H. Hooker, *78, Chestnut Road, West Wimbledon.*

THE OFFENDING COMMA.

THE comments regarding hymn singing made under the above heading by E. M. Downey in *The Radio Times* of July 19 cannot be allowed to pass unchallenged. Your correspondent will probably agree that punctuation is essential in any form of writing, and that its non-observance gives rise to obscure, clumsy, and often meaningless, English. Hymns are no exception, and there is no earthly reason why they should be sung as strings of words, punctuated only by double-bar lines. By paying due regard to the comma and his fellows, the B.B.C. singers are doing a great work educating choristers and others in the correct method of hymn singing; killing 'the tyranny of the bar line' can only lead to more intelligent and intelligible renderings. It is also not too much to say that no hymn tune is a first-rate one unless its melody and rhythm permit the observance of punctuation marks and the running of one line into the next, if the sense of the words so demands.—Descent, *Newcastle-upon-Tyne.*

THE RETORT COURTEOUS.

WITH reference to the article 'Pity the Poor Highbrow,' the writer is quite correct. I, also, prefer Bach to the author of 'In a Monastery Garden,' just as surely as I prefer Shakespeare or Sainte-Beuve to Raymond Mortimer.—Albert W. Ketelbey, *15, Lindfield Gardens, Hampstead, N.W.3.*

MIXED INGREDIENTS.

MAY the very amateur owner of a crystal set congratulate Mr. L. du Garde Peach upon his latest production 'Ingredient X.'? It is another successful move in progress towards the ideal wireless play. The transition from scene to scene was perfect, and held the listener's interest to the end.—Tom W. Fooks, *'Pine-Crest,' Berton Hill Road, Sanderstead.*

COY out plays like 'Ingredient X,' please. The average listener wants plays dealing with ordinary people, and not with dangerous expeditions to Africa. After a day's work who wants to be horrified by African natives? I don't. *Tilly of Bloomsbury* and *The Man from Toronto*, broadcast within the last two or three years, are ideal for entertaining the average man.—H. J. Self, *14, Fredericks Road, Beccles.*

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*.

THE BEAUTY OF THE BAGPIPES.

I SEND you to encourage the bagpipes. I see in a recent issue of *The Radio Times* there is a letter to discourage them—but when one has sat on a Scottish hillside and heard the pipes from an opposite hill floating over the waters of a loch, one is filled with the beauty of this much-abused instrument. But mostly by those who have never heard it thus, I should imagine; and so I always listen eagerly when it is broadcast, and that is much too rarely from the point of view of those who love and appreciate it, and this is not a biased opinion, for I am not a Scotsman. And it does not seem possible to compare some of those beautiful airs and laments with that noise that issues from the dance bands—it may be good to dance to, but we cannot call that music in the true sense of the word, surely?—Phyllis Strafford, *Elmside, Green Lane, Northwood, Middlesex.*

A SCOTSMAN IS INDIGNANT.

I DO not wish to upset the ideas of 'Modernist, Age 40,' in his letter in a recent issue of your paper, but I must associate myself with Mr. Crew's opinion of the saxophone. I am fully aware that Wagner included this instrument in some of his orchestrations. May I point out that Wagner was not a Briton, and therefore how in the name of wonder was he to know that such an instrument as bagpipes existed? If he had, he would possibly have used them instead of the appalling saxophone. I venture to think. We get far too little of 'Modernist's' pet aversion in the B.B.C. programmes. I wonder if your correspondent is aware of the part the bagpipes and the men of Scotland have played, and are playing, in the building of this great Empire? Was it not Scotsmen who brought succour to Lachlan and Lady-smith, who climbed the Heights of Abraham, Livingstone who brought light into Darkest Africa, General Gordon?—these are the type of men the land of the bagpipes brings forth. Are they to be forgotten? Is their memory less important than jazz? Where would 'Modernist' be but for these men? Has he forgotten the part played by the Scots regiments in the Great War? I wonder!—Pro-Scots.

AN APPRECIATION.

As a colonel on leave in England, may I express my keen appreciation of the excellent programmes which the B.B.C. put forth, and to which I shall, all too soon, have to bid farewell for a year, since on the Gold Coast, whither I go, although many have tried, and do try, few succeed in receiving London on English broadcast. If there are items that I do not care about—well, I do what does not seem to have occurred to many of your grumblers to do, and cut out until the bitterness is overpast. My pet aversion—hotel or restaurant dance music—usually comes on round about 11.0 p.m., at which time I am putting the cat out and departing bedward, so there is no grouse thereabout.—H. Brooks, *Chester.*

A BANK HOLIDAY SUCCESS.

UP to the present I have refrained from writing to you to comment on B.B.C. programmes, but I cannot resist the temptation to do so any longer after listening to the old-time songs, every one of which I had sung in my boyhood days, broadcast on the evening of Bank Holiday. Please give us lots more of these 'Suitable Songs.' Just a final word to say that I have no 'grouse' whatever. The programmes are well arranged, with a view to suiting everybody as far as is possible.—T. H. B., *Queen's Road, Twickenham.*

[Among many others who have also written in praise of 'More Suitable Songs' are P. R. W., Woodhouse Hill Road, Hunslet Carr, Leeds; G. S., Darwen; 'Music Lover'; Ernest Brain, 28, Hillgrove Street, Stokes Croft, Bristol.—*Editor, The Radio Times.*]

A SERIES OF SHAKESPEARE'S PLAYS.

NOW that the present series of Great Plays is drawing to a close, may I suggest that the next series be confined solely to Shakespeare? In my opinion no play is more suitable for broadcasting than *King John*.—D. C. Symmons, *Anti-Aircraft School, Biggin Hill Camp, Westerham, Kent.*

OF course the B.B.C. is a young institution, but I often think you could get old birds to 'tell about' old things instead of deputing to it young people whose knowledge of things ancient must be gathered from books or hearsay—that is, if you think it worth while to refer to the past at all. However, the old people are not so numerous, and, I suppose, can well be ignored—but on entertainment matters of fifty or sixty years ago, wisdom does not come from the mouths of babes and sucklings of today.—I. James, *Torquay.*

A WONDERFUL BLESSING.

BEING a blind man from birth, I should like to express to you my appreciation and gratitude for the B.B.C. programmes generally, especially the weekly morning service. It has brought a new interest and happiness into my life. Being blind, I have a lot of time on my hands, and might often be melancholy, if that wonderful blessing of wireless had not been discovered, and with such a variety of programmes that completely take one out of oneself altogether—especially in my own case. Wireless has opened for me such inward light into new pleasures and delights that I am indeed a very grateful blind man.—F. W. Storky, *Thetford, Norfolk.*

FROM THE SUBLIME—

As an ordinary listener I should like to say how much I appreciate Dr. Harold Rhodes' Organ Recitals on Thursdays from Coventry, via Daventry. To my way of thinking, it is dastardly that Dance Music (however good) should follow such masterly playing as Dr. Rhodes gives us. If Dance Music is necessary at 7 o'clock in the evening, why not have something in between Organ Music and Dance Music to bring us to a lighter vein? Why not a short reading or a poetry reading, even if only for ten minutes?—Organist *Dulston Wesleyan Mission.*

STUDIO APPLAUSE.

BY all means have studio applause and plenty of it. I think it is most stimulating to hear good, hearty applause.—W. Thistlethwaite, *Ribbleton Hall, Preston, Lancs.*

OUR MENAGERIE.

I HAVE read with great interest the letter of Mr. Gilbert Black, of Worthing, with reference to the caterpillar that moved its body in perfect time to Mr. Jack Payne's orchestra, and would wish to assure him that this is not a unique experience. I am a keen student of the microscope in my leisure hours, and the other day, whilst examining some rare bacillus, imagine my amazement to see them all in regular arrangement around a pair who were performing a tango with dancing instructor demonstrating! and to the music of Mr. Jack Payne!—*Astonished.*

ESPECIALLY good is the 'moving story' of 'The Caterpillar Jazz' in the correspondence page of this week's *Radio Times*. That one has also 'moved' me to tell you that our goldfish immediately dives to the bottom of the bowl and closes its eyes every time the Lord's Prayer is recited from the loud-speaker. 'S fact!—M. East, *Glam.*

JUST fancy anyone talking about a dog howling at this and the other programme, as if anyone is going to go by what an animal does. Such an idea to me is amusing, although I am fond of animals myself—but there is a limit.—*Musical.*

'AGGIE' THE HEDGEHOG.

I AM always interested to see your readers' letters, in which they relate how their pets seem to prefer one kind of music on the wireless to another, as my own household pet has her likes and dislikes in that direction. She is a hedgehog. Her name is Aggie. When there is a Symphony Concert on, she will roll herself up in the loud-speaker, and go off into a sort of doze; but she is not very keen on Chamber or Dance Music. She is also fond of Travel Talks. A recent one she enjoyed was that entitled 'Across Central Africa with a Fruit Knife.' Vaudeville is her pet aversion. 'George,' she says, to me when it begins, 'for goodness' sake switch the darned thing off.' I think we listeners who own wireless-loving pets should form ourselves into a kind of league to keep the other clean and wholesome for our darlings.—*Bamble!*

[This correspondence most certainly must now cease.—*Editor, The Radio Times.*]

THE 'TALKIES' CAN LEARN FROM SAVOY HILL

says 'Astyanax' in this discussion of Talking Pictures. Like the authors and producers of wireless drama, 'talkie' producers must cease to borrow from the theatre or the silent film; they must find a technique of their own.

NOW that the first fine, careless rapture of the talking film boom—inaugurated, we hope without appropriate irony, by *The Singing Fool*—is over, it is becoming possible to sit back, and to appraise with comparative calm present contingencies and future possibilities. That novelty so essential to all commercial success having worn off, it is possible for the critical faculty to be brought into play. We can now, I think, begin to give some answer to the questions: 'Have the talkies come to stay?' and 'If they have, will that staying be one of the blessings or curses of civilization?'

It is only fair, I suppose, that the author of such an article as this should confess frankly that, as far as he was concerned, he started with a violent prejudice against talking films.

The silent film was one of the greatest pleasures of my life. I saw on an average four silent films a week for a very long period, and I considered that, just about the time when the talkies arrived to prejudice most grievously the future of the silent film, the latter had reached a stage in its development at which it could indubitably be regarded as an art form as opposed to a commercial proposition. When, therefore, in place of the silent film which I liked, I found my eyes confronted with indifferent film adaptations of indifferent plays, combined with tinny reproduction of unpleasant voices in dialogue that no intelligent child would have used, I will confess I was filled not only with despair but also with detestation. Nor could I be consoled by the artistry of Mr. Jolson, or his innumerable imitators, and the insufferable sentimentality of story which the success of *The Singing Fool* seemed likely to perpetuate for an indefinite period. After sitting through three of the earliest talking films in a state of mind which I now shudder to recall, I frankly felt inclined to wipe the cinema out of the list of my possible relaxations and to retransfer my attention to the theatre proper, which I had been inclined to neglect owing to the vastly superior interest of the silent picture.

I am inclined to give credit for the opening of a new chapter to the British company responsible for the production of *Blackmail* and to its producer, Mr. Hitchcock. People who know about the cinema will remember the latter's work in *The Ring* and *The Lodger*, among the many interesting British films which were directed by him. *Blackmail* is interesting because it is a definite attempt to tell a story through a new medium with special emphasis on the medium in question. It is chockful of faults. It is hopelessly

out of balance. During a picture of an hour and a quarter, a fifth of it is occupied in a purely silent sequence, which is not the least good part of the film. I do not believe that the daughters of newsagents wear quite such incredibly expensive underclothing, and I am loath to believe that Scotland Yard would deliberately try and fasten murder upon even an ex-jailbird as opposed to the sweetheart of one of its officers! And there are various other bones which I should like to pick. On the other hand, there were at least two first-class performances: a really interesting character-study by Mr.

skill required in placing microphones, in moving artists, in shifting cameras, in doubling voices; to imagine people in glass boxes, and microphones behind screens, and beautiful Hungarians moving their lips while plain Anglo-Saxons said their lines. All this may have been novel, intriguing, even admirable from the point of view of people absorbed in any new thing, but, interesting to the person to whom the art of the screen is a very real thing, all this business emphatically was not.

We should, however, look forward and not back. To throw stones at *Mother's Boy* because it was sentimental, or *The Doctor's Secret* because it lasted eighty minutes instead of the half-hour which sufficed Sir James Barrie, is quite unprofitable. To me the production of *Blackmail*, and the recent development of the British film company which has entered into a mutual arrangement with the chief gramophone company to produce films, is the most hopeful portent for the British film industry that has happened since the fiasco of the Quota Bill. For once it seems as if the Americans have rushed their fences and come to grief just in time to show the more long-headed people connected with the British film industry what to avoid.

Personally, I would plead that those responsible for talking

films in this country should take a leaf out of the book of the British Broadcasting Corporation. I referred just now to the spoiling of *Blackmail* by its lack of balance. At present, naturally, there must be a good deal of confusion in the minds of producers as to where their visual appeal should stop and their aural appeal begin. Various members of the B.B.C. have recently joined various talking film organizations. I would suggest that these gentlemen could confer no greater service on the films concerning which they will, no doubt, be asked their advice than by explaining how at Savoy Hill it has been necessary for producers of radio plays to put the idea of the theatre further and further behind them, and by suggesting to the producers of a talking film that they should put all notions of the silent screen further and further behind them.

The whole matter is concerned with the question of tempo. In the silent film tempo is remorselessly accelerated, because action is being substituted all the time for dialogue. Once dialogue is introduced action is automatically slowed proportionately. Therefore, the theory that a talkie can be

(Continued on page 339.)



'BLACKMAIL.'

A scene from Britain's first full-length 'talkie.'

Donald Calthrop (right) is said to have the best 'film voice' yet discovered. He has long been known to listeners for his broadcasting.

Calthrop; voices which sounded like voices rather than a very worn gramophone record; a minimum of singing (none at all would have been better still), and some extremely competent dialogue specially written by Mr. Ben Levy, who, being a playwright of some distinction, was certainly the proper man to get to do the job. In brief, the problem of telling this story in a new medium was handled intelligently by people who it was reasonable to suppose could handle it. They were not altogether successful, but it was their first attempt, and no doubt in the future they will do very much better. Except for the fundamentally bad choice of a *Police News* story, we did not have here any blatantly obvious endeavour to appeal to the stupidest, most tiresome, and most inconsiderable people who might possibly make up its audience. In one word—the film was interesting.

Now, apart from their purely technical side, I defy anyone to prove convincingly that any other of the well-known talkies previous to *Blackmail* could be called interesting. It was no doubt startling to hear the proverbial pin drop and all the other noises happen; to think of the technical

5GB Calling!**THE SOCIAL PERIL OF THE STREETS.**

How Listeners Can Help Twenty Thousand Birmingham Children—An American Preacher in Britain—Songs by a Midland Composer—A Night of Adventure.

Birmingham Boys' and Girls' Union.

IT is always a pleasure to come across a really live juvenile movement, and this epithet can certainly be applied to the Birmingham Boys' and Girls' Union, which is to be the subject of an appeal on Sunday, August 25. Mr. Sindall, the secretary, has given me the programme of the Birmingham Children's Theatre dealing with the production of a phantasy *Unto the King*.

The amount of original work put into this production, with its special musical compositions, costume designing, properties and scenery, shows that there are some live wires at the back of this Union. It was founded in October, 1906, as a result of investigations carried out by Canon Carnegie and others, and is organized from its central headquarters, Cathedral House. Its primary object is to deal with one great social problem in a definite way—the boys and girls who spend their childhood upon the streets, subject to influences of a degrading character. It is estimated that there are at least 20,000 such children in this great city, and it is from their numbers that the loafers, criminals, and unemployables are mainly recruited.

The Object of the Union.

AS the chief evils of our modern city are due to the existence of such classes, the Union can claim to be attacking the very heart of the social problem. At present it consists of seventy-three clubs within one-and-a-half miles radius of its headquarters. It has two permanent week-end camps, six large summer camps, two playing-fields and swimming clubs. Unlike a federation, the Union is actually the responsible parent of its clubs. It finds them premises and helpers, starts them off, equips, maintains, and finances them.

Congratulations—

TO Mr. Cyril Christopher, who is closely associated with the work of the Birmingham Studio Chorus—upon securing his Fellowship of the Royal College of Organists. Mr. Christopher was at the same time awarded the Turpin Prize which goes to the entrant who is successful in every branch of the examination and has secured the second highest marks in respect of tests at the organ. It is interesting to note that in the last four years this prize has been withheld from four examinations.

A Famous Preacher.

THE service for 5GB listeners on Sunday, August 25, will be relayed from Carr's Lane Church, Birmingham, the address being given by Dr. Chester B. Emerson, who, for the last fifteen years, has been Minister of the Northern Congregational Church, Detroit, Michigan, U.S.A. Dr. Emerson has preached in a great many English churches while on his annual visits to this country. During the War he was engaged upon relief work in France with the American Forces, and two years ago represented American congregational churches at the Stockholm Conference.

Vaudeville.

THE vaudeville programme of the week takes place on Saturday, August 31, when Jock Walker will offer the latest from Aberdeen, Helen Abston brings along her piano and some songs, Frank Staff will chatter away to his heart's content, and Pitt and Marks—the long and the short of it, Mutt and Jeff, or whatever sub-title you care to give them—will fill their allotted span with that mixture of song and 'quick-fire' patter which has made their name. Also making another visit to Birmingham is Percy Honri, who describes himself as a Concert-in-a-Turn. Mr. Honri has been a continuous visitor to Birmingham since his first appearance at Day's Music Hall. Many are the stories he can tell of the rise of variety, during which time he has performed at many places that have now passed out—the Museum, Steam Clock, Gaiety, Curzon Hall, also the Aston Lower Grounds, where he appeared as 'the World's Greatest Boy Tenor.' His stage debut was for a Dudley Hospital Charity, where he sang and danced with the original Great Bridge Minstrels.

Noctis Erat Medium.

WHO can say that a singer does not get his fair share of the thrills of life, after hearing of the experience of John Morel (baritone), who sings in a light orchestral programme on Tuesday afternoon, August 27? Some years ago he was appearing in opera in Northern Italy. After a performance of *Carmen*, in which a singer for the title-rôle was secured from Milan just before the rise of the curtain, Mr. Morel retired to his room in the hotel about 2 a.m. The principal members of the company had a number of rooms reserved more or less together, occupying nearly one floor. He had scarcely got into his room when he heard a curious low groaning which appeared to come from a wardrobe. The wardrobe was empty, but a hasty search revealed that behind it was a very thin partition that had once been a communicating door.

The Horror is Revealed.

THE sounds were coming from the next room. He dashed out into the corridor, located the door, and banged upon it, getting only a crescendo of wails. No one else was about. It was about 2.30 a.m. He burst in the door, and discovered the company's new contralto stretched out at full length making feeble attacks on her throat with a small pocket knife. She had succeeded in inflicting a number of small wounds, but nothing serious. He removed the knife, but the lady was too unconscious to recognize him. Mr. Morel ran down and roused the *portiere*. In the end a doctor was secured and it was found that the poor lady was subject to these attacks, and that the strain of the evening's performance had produced the desire to do herself physical injury. Mr. Morel left her in the doctor's hands, and feeling tired—it was now about 4 a.m.—began to relish the thought of bed.



A MILITARY BAND FROM LEAMINGTON.

The Band of H.M. 5th Inniskilling Dragoon Guards, whose concert at the Jephson Gardens Pavilion will be relayed by 5GB on Sunday afternoon (August 25).

Michael Mullinar's Songs.

MR. MULLINAR, who is well known as the accompanist to the City of Birmingham Orchestra, will himself preside at the piano-forte on Friday, August 30, when Arthur Cranmer (baritone) gives a recital of his songs. Amongst them we find an arrangement of three eighteenth-century songs taken from a rare book, 'The Musical Miscellany,' published in 1729, with voice part only and words. The tunes have been arranged and selected in the form of a song cycle, with the title *Love or Wine*. There is also *The Vagrant*, with words by John Drinkwater. As there were so many songs called *The Vagabond*, which was the original title of the poem, Mr. Drinkwater gave the composer permission to 'call it anything he liked.' A song which is to receive its very first performance is *Tavern*, with words by Edna St. Vincent Millay, one of America's foremost poets. *Where go the Boats?* was sketched out at a beauty spot near Bangor, the composer's birthplace, called Bishop's Mill, where many paper boats were sailed down the stream in the days of his youth.

Thrill Upon Thrill.

WITH his hand on the door-handle, he became aware of a strong smell of burning. Along the corridor (dawn was just appearing), he saw a faint blue haze. Dashing along the landing round a corner he came into thick smoke which made progress difficult. Throwing his jacket over his head, he tore on down the corridor, opening doors where he could, banging on them where he couldn't, and yelling 'fire!' to the occupants. It was now next to impossible to get through the smoke, but Mr. Morel remembered that at the far end of the landing was a group of rooms in which three hotel employees slept. Then he came upon the cause of the fire. A room which was used as a carpentry shop contained a bundle of sacking which was smouldering to the point of flaring up and a leg of a wooden bench showed that a small flame was beginning to lick upwards. He succeeded in rousing the three servants, and what promised to be a very successful fire was averted. Can all this excitement have prompted Mr. Morel to include among his songs on Tuesday, August 27, *O Give me This One Night*, by Bagrimobsky?

MERCIAN.



THE RHYTHM OF THE SAXOPHONE

HOW TO HEAR IT AS YOU NEVER HEARD IT BEFORE

HEAR the "song of the saxophone" with a Lissen Battery in your set, and you hear new meaning in it. It is all natural rhythm then, because Lissen Battery power is pure, with never a sign of ripple in it, never a trace of hum.

The secret process—the big cells—the chemical combination used only by Lissen—these give you unmatched current for radio—a flow of pure D.C. current that remains steady, constant and silent over prolonged periods of use.

Ask for Lissen New Process Battery at any radio dealers—in a way which shows you want Lissen and no other.

MADE IN ENGLAND

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4 1/2 volt Pocket Battery, each 5d., per doz.	4/6
Single Cell Torch Battery	4 1/2d.

LISSEN LIMITED, 200/220, FRIARS LANE, RICHMOND, SURREY.
 (Managing Director: THOS. N. COLE.)

3.30
THE WIRELESS
MILITARY
BAND

SUNDAY, AUGUST 18
2LO LONDON & 5XX DAVENTRY

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

9.5
A CONCERT
FROM
EASTBOURNE



FRANK MANNHEIMER
will give a pianoforte recital from London
and Daventry this afternoon.

10.30 a.m. (Daventry only) TIME SIGNAL, GREEN-
WICH; WEATHER FORECAST

3.30 A MILITARY BAND CONCERT

PHYLLIS ARCHIBALD (Contralto)

WALTER GLYNNE (Tenor)

THE WIRELESS MILITARY BAND

Conducted by Col. J. MACKENZIE-ROGAN, C.V.O.
Mus.Doc.,

Overture, 'Mignon'

Ambroise Thomas, arr. Mackenzie-Rogan

PHYLLIS ARCHIBALD

Robert—toi que j'aime (You that I Love)
('Robert le Diable').....Meyerbeer
Ecstasy Waller Rummel

BAND

Fantasia on Melodies of our Indian Empire
Mackenzie-Rogan

COLONEL MACKENZIE-ROGAN, who makes his first
visit to the London Broadcasting Studios to-day,
needs no introduction to anyone in the world who
has ever enjoyed military band music. The
work he has done throughout his long and dis-
tinguished career has been of the utmost value
to our British Bands, and has been fittingly
recognized not only by His Majesty, but by several
of the leading musical institutions.

The programme includes more than one of his
own works, and for this, a particularly interesting
Fantasia on Melodies of our Indian Empire, we
are indebted to Colonel Mackenzie-Rogan for
the following helpful note.

This Fantasia is the first work in which an
attempt has been made to clothe some of the
beautiful melodies of India with European effects
of harmony, counterpoint, and instrumentation.
However incongruous the combination may ap-
pear to serious students of Indian music, it will
be admitted that the tunes preserve their indi-
viduality, even in their Western garb, a proof of
their virility and wealth of characteristic style.

After a few introductory bars based upon the
most popular of all the Indian modes, the Fan-
tasia opens with the tune of a hymn sung in
praise of Vishnu. This impressive melody re-
appears in the Finale, when it is accompanied by a
majestic, contrapuntal bass. The Indian system

is far more complex than our own, embracing
seventy-two scales and an almost infinite number
of *Ragas* (*Rāgs*—'colours' or 'emotions').

The melodic material of the Fantasia played
to-day is drawn from thirteen different melodies
derived from various parts of India. Most of
them are of great antiquity; others are more
modern. The order in which they occur is:—

Introductory bars, 2/2.

1. Hymn to Vishnu (common time).

2. Allegro (dance tune), 2/4.

3. Andante espressivo, 2/4.

4. Taza ba taza (6/8 Allegretto).

5. Allegro con brio, 3/4.

6. Allegretto scherzando, 2/4.

(A very popular tune.)

7. Andante (Hori) in 5/4 time.

(Sung at the Swinging Festival. It
describes the life and virtues of Krishna.)

8. Allegretto, 3/4.

(A song of the Ram Pershad's, very
popular with street beggars.)

9. Andante (love song) (common time).

10 and 11. Scherzo and trio based on two
popular dance tunes.

12. Allegro Marziah (War Song) (C).

13. Finale, Hymn to Vishnu, combined with a
phrase of 'God Save the King,' etc. (12/8 and
common time).

WALTER GLYNNE

Recit. and Air, 'In native worth' ('The
Creation') Haydn

PHYLLIS ARCHIBALD

Christ went up into the Hills.....Hagemann

This is no my Plaid

Traditional, arr. Malcolm-Janson

Nobil Signor ('The Huguenots') Meyerbeer

THE first act of Meyerbeer's opera on the subject
of the massacre of the Huguenots is a banquet
in the midst of which a message is brought from
the Queen, Marguerite of Valois, to Raoul, one
of the Huguenot nobles. Her Page sings, in a
charming little air, that he has been sent by a
great lady to lead Raoul to her presence. The
Cavatina has always been popular and must have
been heard by many who know no more of the
opera than this one number. It used to be a
soprano air, but the great Alboni made so big
a success with it here in London, that Meyerbeer
transposed the piece for a lower voice,
and it has ever since been sung by a mezzo-
soprano or contralto.

Excerpts from 'Casse-Noisette' Suite (The
'Nutcracker')

Tchaikovsky, arr. Mackenzie-Rogan

March; Miniature Overture; Reed Pipe
Dance; Russian Dance—Trepak; Flower
Valse

WALTER GLYNNE

To a Miniature May Brahe

I know of two bright eyes Cluteam

Thinking of Mary T. O. Sterndale-Bennett

BAND

Fantasia, 'Festival of Empire' Mackenzie
March, 'Red Feathers' Rogan

5.0 A PIANOFORTE RECITAL
by FRANK MANNHEIMER

Sonata in F
Andante—Allegro } Arne
Gavotte in B Flat }
Sonata in G Minor }
Affettuoso—Gigue
Nos. I and II from 'Kreisleriana' .. Schumann
Dance of the Gnomes Liszt

Recit du Pêcheur (The Fisherman's
Tale) de Falla
Première Danse Espagnole (First
Spanish Dance) }
(For 5.30-8.45 Programme see opposite page)

8.45 The Week's Good Cause

APPEAL on behalf of the Jewish Association for the
Protection of Women and Children, by Mr. C. J. G.
MONTEFIORE, M.A.

THIS appeal is being made particularly for seaside
holidays for neglected or maltreated children,
lonely working girls, or girls in need of super-
vision, unmarried mothers and their babies.
The care of these, however, represents only a
fraction of the Association's work. Owing to
wars and persecutions in Eastern Europe, many
young Jewesses fleeing from one country to
another are exposed to special dangers. The
Association, besides its various institutes in
London, undertakes international protection work.
Donations should be sent to the Secretary, at
45, Great Prescott Street, Aldgate, E.1.

8.50 'The News'

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

9.5 Tom Jones and
The Grand Hotel, Eastbourne, Orchestra

Relayed from the Grand Hotel, Eastbourne
Overture, 'Rienzi' Wagner
The Whispering of the Flowers Von Blon
CONNIE MELLOR (Soprano)
Morning Hymn Henschel
Love's Philosophy Quilter
ORCHESTRA
Selection of the Works of Chopin
TOM JONES (Solo Violin)
Slavische Dance in G Minor Deorak, arr. Kreisler
Menuet Mossel
Schön Rosmarin Kreisler
CONNIE MELLOR
Songs my Mother Sang Grimshaw
The Fairy in the Chimney Leslie Elliott
ORCHESTRA
Fantasia, 'Samson and Delilah' ... Saint Saëns

10.30 Epilogue
'Lord, what is Man?'



Mr. C. J. G. MONTEFIORE
will broadcast an appeal for the Jewish
Association for the Protection of Women
and Children, tonight at 8.45.

5-45
THIS WEEK'S
BACH
CHURCH CANTATA

(For 3.30-5.30 Programme see opposite page)

5.30 BIBLE READING

'Paul of Tarsus'—I

'Saul, Saul, why persecuted thou me?'

Acts of the Apostles vii, 57, to viii, 4, and ix, 1-31.

5.45-6.15 app. CHURCH CANTATA
(No. 137)—BACH

Relayed from the Midland Institute, Paradise Street, Birmingham

'LOBE DEN HERREN'

'PRAISE HIM THE FATHER'

KATE WINTER (Soprano)

ESTHER COLEMAN (Contralto)

TOM PICKERING (Tenor)

ARTHUR CRANMER (Bass)

CYRIL CHRISTOPHER (Continuo)

THE BIRMINGHAM STUDIO CHORUS
and ORCHESTRA

(Conducted by JOSEPH LEWIS)

THIS is one of a series of fifteen simple chorale cantatas composed about 1730, many of which have already been broadcast.

The first chorus, splendidly exultant, is a fantasia on the chorale; the melody is given throughout to the soprano voices, the others embellishing it with figures built up from the same tune. The orchestra, which includes trumpets and drums, plays interludes between the lines of the hymn, and these, too, as well as the accompaniment, are closely akin to the chorale.

The alto voice follows with an aria which is an elaborate form of the chorale, and in the duet for soprano and bass, the same melody is treated with even greater independence. There it is in minor as in the following tenor aria, where the melody is given to the trumpet.

The final chorale, with parts for three trumpets in the accompaniment, has a truly noble and joyous effect.

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

I.—Chorus.

Praise Him, the Father, the Almighty, in glory who reigneth,
Thee, O my worshipping spirit, 'tis He that sustaineth,
Come then and raise, psalms and hosannas of praise,
Music the Father ordaineth.

II. Aria (Alto)

Praise Him, the Father, for all things who tenderly careth
As though on wings of an eagle thy spirit He beareth,
He leadeth thee, tho' thou His hand may'st not see,
And all thy way He prepareth.

III. Duet (Soprano, Bass)

Praise Him, the Father, who in His own image hath made thee,
Who gives thee health, in affliction who alway doth aid thee:
In thy sore need, when thou hast cried unto God, ever His right hand hath stay'd thee.

IV. Aria (Tenor).

Praise Him, the Father, who hath thee blest, who thee defendeth,
Still from the Heavens, as rain falls, His mercy He sendeth,
Mark thou well what the Almighty hath done,
His Love ne'er fadeth nor endeth.

THE DAY OF REST

Sunday's Special Programmes.

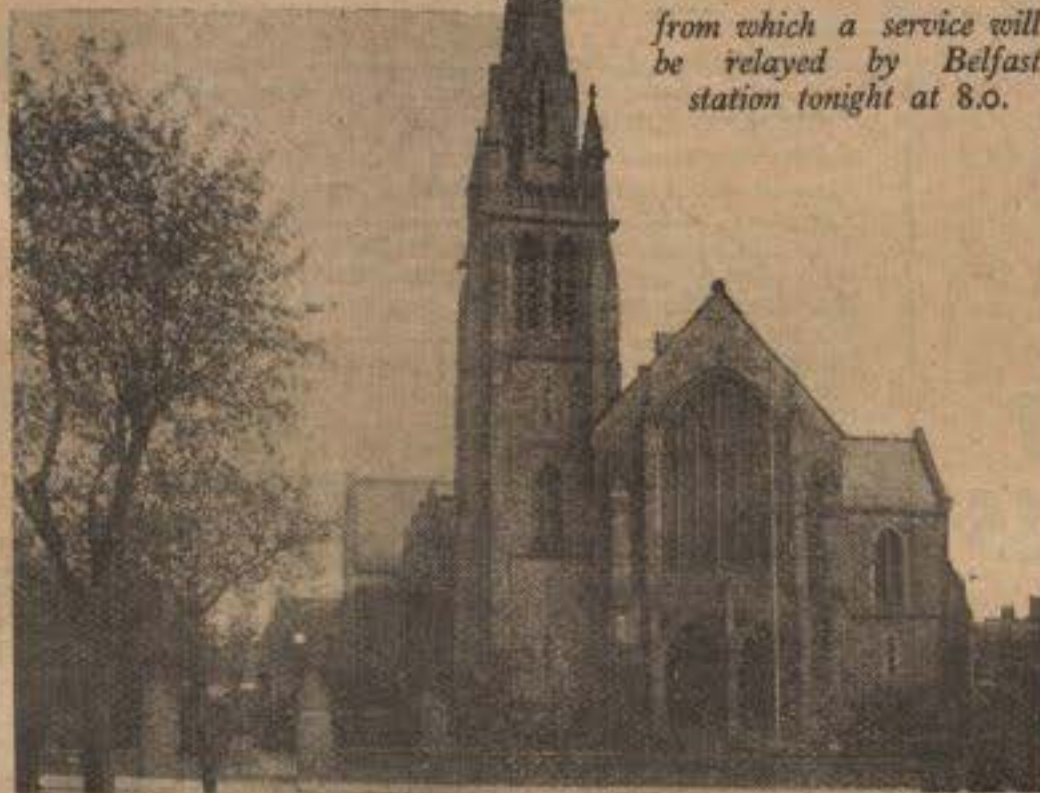
From 2LO London and 5XX Daventry.

Broadcast Churches— XXVI.

FISHERWICK

CHURCH, BELFAST,

from which a service will
be relayed by Belfast
station tonight at 8.0.



A. R. Hogg

By the Rev. JOHN WADDELL, M.A.

FISHERWICK CHURCH, an imposing Gothic building in the south end of Belfast, was erected nearly thirty years ago by the congregation which formerly worshipped at Fisherwick Place. The congregation was founded more than a century since, the old church building being opened by the famous Rev. Thomas Chalmers, D.D., of St. Andrew's, in the year 1827. Among the founders was the father of that great scientist, Lord Kelvin, and the building was intended to accommodate the large numbers of Presbyterians who could not find room in the other two churches of the denomination.

Twenty-eight years ago old Fisherwick Place Church was handed over to the General Assembly, and the site in the central position of the city was covered by the building containing the church offices and Assembly Hall, known as Church House. The new site for Fisherwick Congregation was chosen on account of its propinquity to the growing residential districts of Malone and Stranmillis. The present church stands within a few hundred yards of Queen's University, and the Presbyterian College, occupied in the meantime as a Parliament house by the Government of Northern Ireland, is also within easy reach. Professors from both University and college are among the worshippers in Fisherwick.

The church is of spacious dimensions, seating 1,265 people. It contains an admirable Walker organ, the full, sweet tones of which have again and again transmitted broadcast services over the three kingdoms. Mr. Thomas H. Crowe has been for almost forty years the able organist. He has had a varied experience of his art, first in military and orchestral work, then in Lichfield Cathedral, where he was assistant organist for a number of years, and later in Galway and Bangor, Co. Down.

The church contains three memorial windows in the spacious chancel, two to the memory of former ministers, and one in remembrance of Mr. Henry Musgrave, O.B.E., D.L., to whose generosity the congregation owes the spacious Musgrave Halls.

During the hundred years of its history the congregation has only had four ministers, the Revs. Dr. Morgan (1828-1873), Dr. Williamson (1870-1899), Dr. Davey (1900-1919), and the present minister (installed in 1920). There are twenty-four elders, and the Clerk of Session is Mr. John Stevenson, author of several valuable works on Ulster life. Among the various memorials which adorn the walls of the church, there is one of special interest. It contains the names of twenty-eight Foreign Missionaries who have gone out from Fisherwick congregation—the longest Missionary Roll of Honour which any congregation of the Presbyterian Church in Ireland can show. The feeling of the congregation towards these servants of Christ is embodied in the text at the foot of the tablet: 'I thank my God upon every remembrance of you.'

The Fisherwick services are a little more elaborate than the ordinary services in Irish Presbyterianism, but they contain nothing at variance with the traditions of the old Church of Scotland, which is the mother of Presbyterianism all over the Empire.

8.0
A SERVICE
FROM
THE STUDIO

V. Choral.

Praise Him, the Father, with all your heart
all ye that know Him.
All that have life and breath, faith or'n
as Abraham's show Him.
He is thy light,
Thro' our life's day and Death's night;
All that is ours do we owe Him.

Cantatas for the next two Sundays are:—

August 25. No. 95—

'CHRISTUS DER IST MEIN LEBEN.'
(O Christ my All.)

September 1. No. 78—

'JESU DER DU MEIN SEEL.'
(Jesus, Thou who art Salvation.)

6.30

(Daventry only)

A RELIGIOUS SERVICE

(In Welsh)

Relayed from Shiloh Calvinistic
Methodist Church, Aberystwyth
S.B. from Swansea

Trefn y Gwasanaeth

(Order of Service)

Gweddi Ddechreuol (Invocation)

Emyn (Hymn) 86 (43) (Lledrod)

Darlhen Ysgrythur (Scripture Reading)

Emyn (Hymn) 146 (419) (Penlan)

Gweddi, a Gweddi'r Argwydd yn dilyn

(Prayer, followed by the Lord's Prayer)

Emyn (Hymn) 792 (858) (Aberystwyth)

Y Bregeth (Address by) the Rev.
R. R. DAVIES, D.D. (Neath)

Emyn (Hymn) 385 (798) (Hyder)

Gweddi Ymadawol (Benediction)

(Organist, CHARLES H. CLEMENTS,
Mus.Bac., F.R.C.O.)

8.0

A RELIGIOUS SERVICE

From the Studio

Address by Dr. WARREN L. ROGERS,
Bishop Coadjutor of Ohio, U.S.A.

Hymn, 'Lord of our Life' (Ancient
and Modern, 214)

The Lord's Prayer

Psalm 121

Reading, St. John x, 14-31

Deus miseratur

Prayers

Anthem: 'O Lord my God'

Address

Hymn, 'The Church's one Foundation'
(Ancient and Modern, 215)

MUCH interest has been aroused by the visit from the United States of Dr. Warren Lincoln Rogers, Bishop Coadjutor of Ohio. Bishop Rogers is remaining in England until the end of August, preaching and speaking under the auspices of the Council of Interchange of Preachers and Speakers between the Churches of Great Britain and America—thus promoting better relations between the two countries.

Bishop Rogers was for some years Dean of St. Paul's Cathedral, Detroit, before being elected Coadjutor Bishop of Ohio in 1925. He is known to thousands in America for his radio sermons. His itinerary over here included engagements in Westminster Abbey, Canterbury Cathedral, York Minster, etc. He was also principal speaker at the Anglo-American Religious Conference at St. Martin-in-the-Fields.

(For 8.45-10.30 Programme see opposite page)

10-30

Epilogue

'Lord, what is man?'

(For details of this week's Epilogue see page 344)



MADE SPOTLESS WHILE YOU SLEEP OR DRESS

No need to brush or scrub false teeth. No need to risk bending or breaking them in cleaning. Milton and water clean false teeth of their own accord. Simply slip your plate into half a tumbler of water, add half a teaspoonful of Milton, and leave it while you are sleeping or getting dressed. Milton penetrates into every cranny, dissolves every particle of food, clears away 'film,' destroys all germs. Milton cleans and burnishes gold as easily as vulcanite or ivory. Milton leaves false teeth fresh and clean and sweet. All chemists sell Milton—6d, 1/-, 1/6 and 2/6 a bottle.

MILTON AND WATER CLEAN FALSE TEETH

READ THE BOOK THAT COMES WITH THE BOTTLE

SUNDAY, AUGUST 18 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0
A CONCERT
FROM
BIRMINGHAM

3.30

A READING

'WILL O' THE MILL'
by R. L. STEVENSON
Read by RONALD WATKINS

4.0-5.30 Chamber Music

JOHN ARMSTRONG (Tenor)
JEAN POUQUET (Violin)
DOUGLAS CAMERON (Violoncello)
HARRY ISAACS (Pianoforte)

TRIO

Trio in C, Op. 1, No. 3 Beethoven
Allegro vivace e con brio; Largo assai ed espressivo; Presto

JOHN ARMSTRONG

Einerlei (Still the same) (Achim von Arnim)
Ach, Lieb, ich muss nun Scheiden (Dear love I must now leave you (Felix Dahn)
Herr Lenz (Master Spring) (E. von Bodman) Strauss
Im Spätboot (In the last boat) (Konrad Ferdinand Meyer)
Gefunden (Found) (Goethe)
Wie sollten wir geheim sie Halten (How should we keep our secret?) (Graf v. Schack)

'EINERLEI' is a playful love song in which the merry tune matters far more than the words. The singer tells how his sweetheart is always the same and yet her charms are always different.

Ach, Lieb, ich muss nun Scheiden is a song of parting, in which the lover tells how hills and valleys and even the trees share in his and his beloved's grief.

Herr Lenz is a praise of spring, whom the poet here playfully calls 'Master Spring.'

Gefunden tells how the singer, wandering idly in the woods, was about to pluck a flower when it asked him, 'Should it be plucked only to wither?' and how he transplanted it to his own garden where it grew as happily as in its woodland home.

Wie sollten wir geheim sie Halten is a jubilant song of love in which the singer asks why he and his lady should seek to hide their joy when all Nature is sharing in it.

TRIO

Theme and Variations from Trio, Op. 50
Tchaikovsky

JOHN ARMSTRONG

Il Pleure dans ma coeur (Within my heart are tears) (Verlaine)
The Bird's Tale Delius
Irmelin
To the Queen of my Heart (Shelley)

'TO THE QUEEN OF MY HEART,' less often sung than the other Delius songs in this programme, is a setting of a German version of Shelley's poem.

TRIO

Trio in D Minor, Op. 49 Mendelssohn
Molto allegro agitato; Andante con moto tranquillo; Scherzo—Leggiero e vivace; Finale—Allegro assai appassionato

8.0 A RELIGIOUS SERVICE

From the Birmingham Studio
Conducted by the Rev. F. J. CHEVERTON, Vicar of Rowley-Regis, Staffs

Order of Service:

Hymn, 'Hark, hark, my soul' (A. and M., No. 223)

Prayers

Reading, Isaiah I, verses 11-19, and LXIII, verses 7-9

Hymn, 'When I survey the wondrous Cross' (A. and M., No. 108)

Address

Hymn, 'Through all the changing scenes of life' (A. and M., No. 290)

Benediction

8.45

The Week's Good Cause

(See London)

8.50

'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0

An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

MAURICE COLE (Pianoforte)

ORCHESTRA

Solemn Overture
Glazounov

MAURICE COLE and Orchestra

Pianoforte Concerto in A Minor, Op. 16 Grieg
Allegro molto moderato; Adagio; Allegro moderato.

ORCHESTRA

Shepherd Fennel's Dance
Balfour Gardiner

MAURICE COLE

Chelsea Reach

Ireland

Arabesque in the form of a Study Arensky
Humoresque Balfour Gardiner

ORCHESTRA

Suite, 'Mozartiana' Tchaikovsky

10.30

Epilogue

The Listener

THE NEW B.B.C. WEEKLY

Special Features:

J. C. SQUIRE on 'HENRY VIII'

PEACOCKS, POTS and PANTS

by

HARRY FIRMAN

THE ROMANCE of LANGUAGE

by

The Rev. EDWIN SMITH

will appear in next week's issue.

2d. ON SALE EVERYWHERE 2d.



JOHN ARMSTRONG (left) sings in the Chamber Concert this afternoon, and MAURICE COLE (right) plays in the Orchestral Concert from Birmingham at 9.0.

Sunday's Programmes continued (August 18)

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

3.30 A Coleridge-Taylor Programme

NATIONAL ORCHESTRA OF WALES
(Cerdiorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by REGINALD REDMAN
ARTHUR FEAR (Baritone)

ORCHESTRA
Overture to 'The Song of Hiawatha'
ARTHUR FEAR and Orchestra
Hiawatha's Vision

COLERIDGE-TAYLOR's trilogy 'The Song of Hiawatha' comes to an end on a note of sadness which has yet something of bright hope mingled with it. The third part is called 'Hiawatha's Departure,' and before he goes he tells his people that one day the paleface will take their country from them. The prophecy is first made by Iagoo. Listeners will remember that he is the great boaster; at the Wedding Feast, the first part of the story, he entertains the guests by 'his immeasurable falsehoods.' Now, when he tells his people that in his wanderings he has seen a great canoe with a hundred warriors, all with white faces, they listen as though it were only one more of his wild imaginings, and laugh at his story. But Hiawatha warns them not to scoff. He knows that all Iagoo tells them is true; he himself has seen it in a vision.

ORCHESTRA
Ballade in A Minor
ARTHUR FEAR
Eleanore
Life and Death

ORCHESTRA
Suite, 'Minnohaha'
ARTHUR FEAR
Until
Thou art risen, my Beloved
ORCHESTRA
Petite Suite de Concert
Rhapsodic Dance, 'The Bamboula'

5.0-6.15 app. S.B. from London

6.30 S.B. from Swansea

8.0 S.B. from London

9.0 West Regional News

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

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

3.30 S.B. from Cardiff

5.0-6.15 app. S.B. from London

6.30 A RELIGIOUS SERVICE

(IN WELSH)

Relayed from Shiloh Calvinistic Methodist Church
Abereystwyth

Relayed to Daventry (5XX)

Trefn y Gwasanaoth

Order of Service:

Gweddi Ddechreuol (Invocation)
Eryn (Hymn) 86 (43) (Lledrod)
Darllen Ysgrifur (Scripture Reading)
Eryn (Hymn) 146 (419) (Poulan)
Gweddi, a Gweddi'r Arglwydd yn dilyn
(Prayer, followed by the Lord's Prayer)
Eryn (Hymn) 792 (858) (Abereystwyth)
Y Bregeth (Address by) The Rev. R. R. Davies
D.D. (Neath)

Eryn (Hymn) 385 (798) (Hyder)

Gweddi Ymadawol (Benediction)

Organist: CHARLES H. CLEMENTS, Mus. Bac.

8.0 S.B. from London

9.0 S.B. from Cardiff

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from Cardiff

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

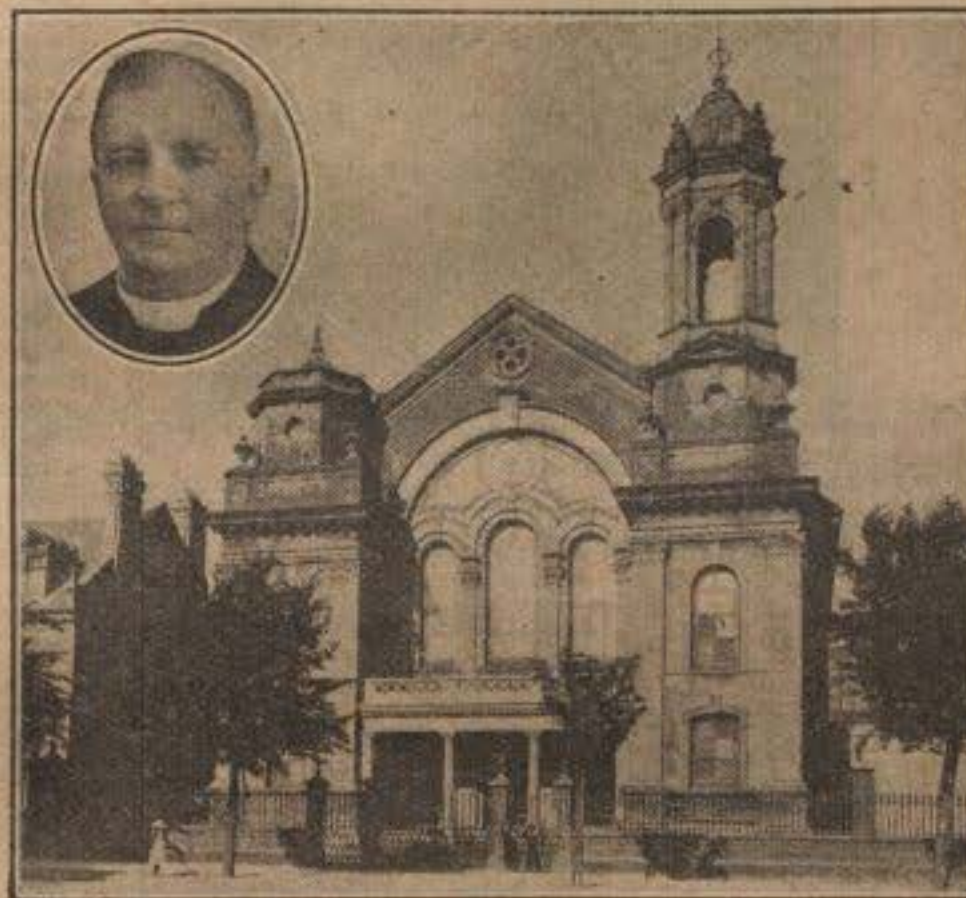
3.30-6.15 app. S.B. from London

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

10.30 Epilogue

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

3.30-6.15 app. S.B. from London



SHILOH CALVINISTIC METHODIST CHURCH, from which a service in Welsh will be relayed by Swansea this evening. The Rev. R. R. Davies, D.D. (inset) gives the address.

8.0 A RELIGIOUS SERVICE

Relayed from St. Andrew's Parish Church

Introit, 'God is a Spirit'.....Moreton

General Confession and Prayers

Psalm LI

Lesson, Ephesians 1, verses 3-14

Nunc Dimittis—Chant.....Moreton

Prayers

Anthem, 'Evening and Morning'...H. Oakeley

Hymn, 'Through the night of doubt and sorrow'
(A. and M., No. 274)

Sermon by the Venerable Archdeacon F. WHITFIELD DAUKES

Hymn, 'Praise to the Holiest' (A. and M., No. 172)

Benediction

Vesper, 'God be in my head'....Walford Davies

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

10.30 Epilogue

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

3.30 A CONCERT

THE NORTHERN WIRELESS STRING ORCHESTRA

Serenade, Op. 20.....Elgar

Fantasy in F Major on Irish Folk-tunes

Norman Hay

LEE THISTLETHWAITE (Baritone)
The Terrible Robber Men.....Hughes
The Moon Cradle.....Hughes
As Jewels Divine ('Tales of Hoffman')
Offenbach

STRING ORCHESTRA

Lady Audrey Suite.....Herbert Howells
Four Sleepy Golliwogs' Dance; The Little
Girl and the Old Shepherd; Prayer Time;
The Old Shepherd's Tale
By the Tarn.....Eugene Goossens
Mock Morris.....Grainger

LEE THISTLETHWAITE

Thomas the Rhymer.....Loewe
Hiawatha's Vision.....Coleridge-Taylor

STRING ORCHESTRA

Serenade, 'In the Far West'.....Bantock
Lento; Andante, con espressione; Scherzo—
Vivo quasi presto; Finale—Con brio

5.0-6.15 app. S.B. from London

8.0 A RELIGIOUS SERVICE

Relayed from Bradford Cathedral

S.B. from Leeds

Hymn, 'Lead us, Heavenly Father'
(Ancient and Modern, No. 281)

Psalm No. 15

Nunc Dimittis

Anthem, 'O taste and see'....Mann

Address by the Venerable the Arch-
deacon of Bradford, Canon Cecil
Wilson

Hymn, 'The day is past and over'
(Ancient and Modern, No. 21)

8.45 S.B. from London (9.0 Local An-
nouncements)

10.30 Epilogue

Other Stations.

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

3.30-6.15 app. S.B. from London. 8.0—S.B.
from London. 10.30—Epilogue.

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

3.0—A Military Band Concert. From: the
Bandstand, Kelvingrove Park. The Band of H.M.
Grenadier Guards. Director of Music, Captain
George Miller: Murch, 'Pomp and Circumstance'
(Elgar); Overture, 'Rob Roy' (Foster); Suite,
'The Wand of Youth' (Elgar); Piccolo Solo,
'Echo des Bois' (Dumare); Selection, 'Le Cid'
(Massenet); The Auld House o' Gask, and Wi' a
hundred Pipers (arr. G. Miller); Selection, 'Don
Carlos' (Verdi); Danse Macabre (Salut-Salut); Scottish
Wedding March (Christern); God Save the King, 4.45:—
John B. Dickson (Violoncello); Mennutt (Beethoven, arr. J.
Van Lier); Musette (Offenbach); Irish Lullaby (Frowell);
Arlequin et Papillon (Popper). 5.0—A Recital of Songs of the
Hebrides by Heloise Russell-Fergusson, with Celtic Harp;
The Dowerless Maiden (arr. Patuffa Kennedy-Fraser); Herding
Prayer, Soothing Croon, and A Hebridean Mother's Song (arr.
Margaret Kennedy-Fraser); Cradle Spell of Duavengan (arr.
Patuffa Kennedy-Fraser); The Rocks o' Rodel, Fairy's Love
Song, Bannay Love Lilt, A Moorland Lilt, Seabird flying hither,
tell me, Islay Reaper's Song, and Land of Heart's Desire (arr.
Margaret Kennedy-Fraser). 5.30-6.15 app.:—S.B. from
London. 8.0—S.B. from London. 9.0—Scottish News
Bulletin. 9.5—S.B. from London. 10.30—Epilogue.

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

3.0—S.B. from Glasgow. 5.30-6.15 app.:—S.B. from Lon-
don. 8.0—S.B. from London. 9.0—S.B. from Glasgow.
9.5—S.B. from London. 10.30—Epilogue.

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

3.30-6.15 app.:—S.B. from London. 6.30—Organ Recital
by Thos. H. Crowe. Relayed from the Fisherwick Presbyterian
Church. Organ: Overture from the Oratorio, 'Samson'
(Handel, arr. Best); Offertoire in B Flat (King-Hall). W. J.
McDowell (Bass): Aria, 'O God have mercy' (St. Paul')
(Mendelssohn). Organ: Third Movement from Sonata in F—
Allegro (Silas). 7.0-8.0:—A Religious Service. Relayed from
the Fisherwick Presbyterian Church. Order of Service:
Scripture Sentences. Hymn, 'Now to the King of Heaven'
(R.C.H., No. 710). Invocation. Praise, 'Metrical Psalm 102,
'Thou shalt arise,' Verses 13-22 (Tune 13). Reading. Prayer.
Praise, 'Jesus, Lover of my soul' (Hymn, R.C.H., No. 414.)
W. J. McDowell (Bass)—Solo Anthem, 'Nearer, my God, to
Thee' (Carey). Prayer and Lord's Prayer. Praise, 'Para-
phrase No. 80, 'Come let us to the Lord our God' (Tune 53.)
Address by the Rev. R. L. Marshall, M.A., LL.D., of Maghera.
Prayer. Praise, 'Saviour, again to Thy dear Name' (Hymn,
R.C.H., No. 301). Benediction. 8.45—S.B. from London
(9.0 Regional News). 10.30—Epilogue.



8.0
MURIEL
BRUNSKILL
IN A
WAGNER
CONCERT

MONDAY, AUGUST 19
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

8.0
NORMAN
ALLIN
IN A
WAGNER
CONCERT



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
WINIFRED WILLIAMSON (Soprano)
SEYMOUR HOLDEN (Bass-Baritone)

12.30 Organ Music
Played by EDWARD O'HENRY
Relayed from Tussaud's Cinema

1.0-2.0 LIGHT MUSIC
MAX JAFFA and his PICCADILLY GRILL
ORCHESTRA
From the Piccadilly Hotel.

4.0 A CONCERT
ALICE VAUGHAN (Contralto)
FREDERICK STEGER (Tenor)
THE GEORGIAN TRIO

5.15 THE CHILDREN'S HOUR
'Pas des Amphores' (Chaminade) and other
Piano Solos, played by CECIL DIXON
'The Princess has a Birthday' (Rene M. Worley)
Folk-songs by GEORGE DIXON
The Story of 'Porphyron and the Vineyards of
Aithalia,' taken from the Greek by Charles
Sibleigh

6.0 Miss ANN SPICE: 'Books for Holiday-
makers'—II

SOME more advice by Miss Spice on the vexing
question of what we shall, or shall not, take
away with us in the matter of holiday reading.

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
ENGLISH SONGS
Sung by
ASTRA DESMOND (Contralto)

7.0 Mr. JAMES AGATE: Dramatic
Criticism

7.15 Musical Interlude

7.30 ORGAN MUSIC
Played by REGINALD GOSS-
CUSTARD
Relayed from the Bishopsgate
Institute
Organ Concerto, No. 4...Handel
Allegro, Andante
(a) Gavotte in D } Bach
(b) Gavotte in B Minor }
Scherzo in C Minor...Guilmant
(From the 5th Sonata)

8.0 Promenade Concert
Relayed from the Queen's Hall
(Sole Lessees, Messrs. Chappell
and Co., Ltd.)
35th Season
MURIEL BRUNSKILL (Contralto)
NORMAN ALLIN (Bass)



SUNDAY MORNING IN RAG FAIR.

SIR HENRY WOOD
and his
SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Wagner Concert

ORCHESTRA
Overture, 'Tannhäuser'
Prelude, 'Tristan and Isolde' (with Wagner's
ending)
NORMAN ALLIN with Orchestra
Arias:
Hagen's Watch } ('Götterdämmerung')
Hagen's Call to the }
Vassals }
ORCHESTRA
Bacchanal (Venusberg Music) ('Tannhäuser')



THE STREET MARKETS OF LONDON,
where you can buy anything from a pair of pants to a peacock, will be
the subject of Mr. Firman's talk tonight at 10.0.

MURIEL BRUNSKILL, with Orchestra
Kundry's Song, 'Herzeleid' ('Parsifal')
ORCHESTRA
Song of the Rhine Daughters ('Götterdäm-
merung')
Overture, 'Rienzi'

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

10.0 Mr. HARRY FIRMAN: 'Peacocks, Pots and
Pants—Three London Fairs'

No one dreams of going to Cairo, or any town of
the East, without visiting its bazaar. And
Eastern bazaars, for all their frequent stock of
Birmingham goods, are interesting enough. But
very few visitors to London think to go and see
its great street-markets, as lively as any
Eastern bazaars, probably more 'authentic' as
to their wares, and certainly as characteristic of
real London as anything could be. Prominent
among them are Club Row in Bethnal Green, the
Rag Fair in Notting Dale, and Petticoat Lane (or
Middlesex Street, as it is officially called) in
Aldgate. Any Sunday morning you may stroll
down Petticoat Lane and see as strange a medley
of cheapjacks, teeth-extractors, open-air chiropo-
dists and patent medicine mongers as could
possibly be got together. The Rag Fair is
perhaps a little less heterogeneous. And Club
Row is the market where you buy cats, dogs,
canaries, peacocks—indeed, any pet you may
desire.

10.15 The Opening of the Brixton
Astoria

HEDDLE NASH (Tenor)
WINNIE MELVILLE and DEREK OLDHAM
with Orchestra Conducted by
MAURICE BESLY
THE THEATRE ORCHESTRA
(Under the direction of FRED KITCHEN)
THE THEATRE ORCHESTRA
Triumphal March, 'Cleopatra' Mancielli
Fox Trot, 'The Wedding of the Painted Doll'
Brown

Entr'acte, 'Lover come back to
me'..... Romberg

HEDDLE NASH
Che Gelida Manina ('La Bohème')
Puccini

The Dream Song ('Manon')
Massenet

Tarantella ('La Danza') Rossini
THE THEATRE ORCHESTRA

Tone Poem, 'Finlandia' Sibelius
WINNIE MELVILLE and DEREK
OLDHAM with Orchestra
Conducted by MAURICE BESLY
In Selections from their Reperto-
toire

THE THEATRE ORCHESTRA
Grand Overture, 'Ruy Blas'
Mendelssohn
Finale, 'Hello, Everybody!'

11.0 DANCE MUSIC

12.0-12.15
Experimental Transmission of
Still Pictures by the Fulto-
graph Process

MONDAY, AUGUST 19
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
Galopade, 'Café Chantant' Fletcher
Romance, 'The Trysting Tree' Carr
Selection, 'Peter Pan' Crook
Waltz, 'Artist's Life' Johann Strauss

4.30 DANCE MUSIC
(From Birmingham)
BILLY FRANCIS and his BAND
Relayed from the West End Dance Hall
SARA SARONY (in an Act of Reminiscence)

5.30 The Children's Hour
(From Birmingham)
'Floating Beauties,' A Talk on Water Lilies by
JESSIE BAYLISS-ELLIOTT
SARA SARONY will Entertain
DORIS VEVERS (Violoncello)
'This Summer's Sport,' by Maurice K. Foster

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
HORACE PRIESTLEY
(Tenor)
DORIS VEVERS
(Violoncello)

ORCHESTRA
Overture, 'Tancredi'
Rossini

ALTHOUGH only the over-
ture of this melodious
opera now survives,
there was one other
number which used
often to be heard long
after the opera itself
had faded into neglect.

In his later work, *The Barber of Seville*, one of the merriest scenes is where the Count makes his way into old Bartolo's house, so that he may have speech with his beloved, by pretending to be a singing master. He has bribed the real professor to pretend that he is sick, and to let him go in his place. The singing lesson which he is allowed to give to the lady is always made the excuse for a joyous burlesque, but the *prima donna*, taking the part of Rosina, seizes the chance of firing off some really brilliant specimen of her art. And for many years it was faithfully observed as a tradition that a florid air from *Tancredi* should be sung then.

The opera was the first of Rossini's 'in the grand manner' as it was called; it appeared in 1813, and before that he had produced only slight pieces more like operettas.

HORACE PRIESTLEY
I heard you singing Eric Coates
A Memory Park
Eleanore Coleridge-Taylor

ORCHESTRA
Waltz, 'España' (Spain) Waldteufel

DORIS VEVERS
Adagio Cantabile Tartini, arr. Becker
Spanish Serenade Glazounov
To Daisies Quilter

8.0
LISTEN TO
'WEE
GEORGIE WOOD'

GIUSEPPE TARTINI, whose life and achievements are one of the milestones in the history of violin playing, was one of the many musicians who were intended for other careers. His father, wealthy and ennobled, wished him to enter the priesthood, a career which had no attraction at all for the ardent and vivacious youth. Instead he obtained permission to study law, though all we know of his legal studies is that he became proficient in the two arts of fencing and violin playing. The former appears to have been so much the more lucrative that he thought of adopting it as a means of livelihood, while music would remain a diversion. His life was full of vicissitudes, and probably the tale of the composition of his famous 'Devil's Trill' is the best-known incident in it.

He dreamed, so we are told, that he made a bargain with the Devil for his soul. Everything went as he would have it, and the idea occurred to him to hand his violin to his new servant. To his intense astonishment the Devil played with consummate skill and energy, and with such beauty as surpassed the boldest flights of his imagination. Seizing his violin when he awoke, he tried in vain to recapture the music he had heard, but the piece which he then composed, 'The Devil's Sonata'—although the most famous that he left, was, according to himself, far below the one he heard in his dream.

ORCHESTRA
Selection, 'A Little Dutch Girl' *Kalman*

HORACE PRIESTLEY
O Mistress Mine }
Fill a glass with } *Quilter*
golden wine }

ORCHESTRA
Spanish Serenade,
'Anita' *Bilton*
Cantilene, *York Bowen*
Liebesfreud (Love's
Joy) *Kreisler*
DORIS VEVERS

A Keltic Lament *Foulds*
Le Cygne (The Swan) *Saint-Saëns*
Tarantella *W. H. Squire*

ORCHESTRA
Scottish Patrol 'Highland Mary' *MacDonald*

8.0 WEE GEORGIE WOOD
(Prior to his Canadian Tour)
in
'Domestic Episodes,' with DOLLY HARMER

8.15 'One Day More'
(See centre of page)

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

9.15 Chamber Music
from the
Chapter House, Canterbury Cathedral
(Relayed from the Chapter House, Canterbury
Cathedral)
Octet *Schubert*

10.15-11.15 DANCE MUSIC
THE CAFE DE PARIS BLUE LYRES BAND, from
THE CAFE DE PARIS
(Monday's Programmes continued on page 334.)



'This is a lovely bit
of work, Mum!'

—says Mrs. Rawlins

"It's just as well you've Mrs. Rawlins by you when you've things in the wash like this. Heirlooms, I call them. Not that I can do anything more than what I've often told you, Mum. Pop it into my Reckitt's Blue so that it comes out dazzling. And when I come to the ironing I've my Robin Starch. I've blessed Robin many a time, Mum, when anyone's been looking to me for a bit of my best. You get a good start with Robin because it's a powder and you mix it easy. And then with your iron going so smooth you can give your mind to what you're doing. And the glossy finish you get from Robin—well, Mum, you'll see this afternoon when I reach this."

RECKITT'S BLUE
AND

ROBIN
Starch

RECKITT & SONS, LTD., HULL AND LONDON

Monday's Programmes continued (August 19)

THE MOST FAMOUS OF ALL LOUDSPEAKERS

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 KINGSTON-ON-THAMES.**

THE VERY SOUL OF MUSIC

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 ORCHESTRA
From the Carlton Restaurant

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.30 THE LYRIAN SINGERS
Conducted by E. IDLOES OWEN

Down in Alabama..... arr. Edmonds
 I know of two bright eyes Clutsam
 Men..... Frank Odell
 Victory Cyril Jenkins

AN Australian by birth, Clutsam began his career as a concert pianist, playing in many parts of the world before he came to settle in London. There he made a name for himself as accompanist and as music critic. His first important work

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

4.0 London Programme relayed from Daventry

4.45 Mr. D. RHYS PHILLIPS: 'Colt's Dress'

5.0 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.30 *S.B. from Cardiff*

8.0 *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)

'FLIGHTS of FANCY.'

To be broadcast from Cardiff tonight at 10.15



RICHARD BARRON



SUSIE STEVENS

It is often difficult to tell where fact ends and fancy begins. The great dramatist affirms of fancy that 'It is engendered in the eyes with gazing fed.' But his creation Caliban was lured by sound.

'Sometimes a thousand twanging instruments
 Will lure about mine ears; and sometimes voices
 That, if I then had waked after long sleep
 Will make me sleep again.'

Perhaps fancy caused him to err when he imagined he heard a thousand instruments. In this programme listeners will also hear 'instruments and sometimes voices'—'Sounds and sweet airs that give delight and hurt not.'

Artists

MARGARET WILKINSON
 MARY MACDONALD TAYLOR
 SUSIE STEVENS

RICHARD BARRON
 LYNDON HARRIES
 THE NATIONAL ORCHESTRA OF WALES

was *The Lady of Shalott*, played in London in 1909, and more than one opera of his has been presented here. One was specially interesting—an opera in such miniature form that it might be only one item in an evening's entertainment. It was included in that way in a programme of the old Tivoli. Along with Hubert Bath, he made a real success with *Young England*, to a text by Basil Hood, produced in 1916, and no one needs to be reminded of the happy way in which his *Lilac Time* embodies so much of the charm of Schubert's music.

THE STATION TRIO:

FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)

Miniatures, Set 3 Frank Bridge

MR. FRANK BRIDGE is clearly fortunate in his young friends. He has given us three sets of delightfully melodious Trio pieces for pianoforte, violin, and 'cello, and each is dedicated to a trio of young people, who may well be proud of such fresh and melodious music with their names upon it.

LYRIAN SINGERS

The Songs my Mother sang... Arthur Grimshaw
 Ar Hyd Y Nos arr. Harry Evans
 The Winter it is Past..... Roberton
 The Bandit (Ernani) Verdi

8.0 *S.B. from London*

9.55 West Regional News

10.0 *S.B. from London*

10.15-11.0 'Flights of Fancy'
 (See centre of page.)

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

4.0 London Programme relayed from Daventry

5.15 The Children's Hour
 QUESTIONS AND ANSWERS

An old idea with new methods, for we tell you 'How Sneezy, the Field-Mouse, helped the Barber' (*James*), and then set you to work on a 'Musical Words' Competition (*C. E. Hodges*)

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 * The Northern Wireless Orchestra

Overture, 'The Taming of the Shrew'
 A. Norton Wright

Norwegian Scenes Matt

NELLIE CLEGG (Pianoforte)

Hungarian Rhapsody, No. 14..... Liszt

ORCHESTRA

Suite, 'Songs of Old London'... Herbert Oliver
 London Spring Song; Buy my Strawberries;
 Down Vauxhall Way; The Nightingale of
 Lincoln's Inn; May Day at Islington

NELLIE CLEGG

Caprice Paderewski
 Impromptu, Op. 142, No. 3 Schubert

ORCHESTRA

Romance, 'Enchantress' Leo Torrence
 (Manchester Programme continued on page 335.)

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needs
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Shred

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FOREIGN PROGRAMMES.
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Programmes for Monday.

(Manchester Programme continued from page 334.)

- 5.15 The Children's Hour
S.B. from Leeds
WE TALK SHOP
Songs by D. KITCHEN and J. W. SMITH
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London (9.55 Local Announcements)
- 7.45 FLORENCE OLDHAM
(The Popular Radio Entertainer)
- 10.15-11.0 Popular Favourites
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Orpheus in the Underworld' *Offenbach*
Four Indian Love Lyrics . . . *Woodforde-Finden*
In a Persian Market . . . *Ketelbey*
Ballet Music, 'William Tell' . . . *Rossini*

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. 9.55:—A Short Address on the Mauritius Exhibit at the Empire Marketing Board Stand, North-East Coast Exhibition, by Sir Louis Souchon. 10.0-11.0:—S.B. from London.
- 5SC GLASGOW. 752 kc/s. (398.9 m.)
4.0:—A Light Concert. The Station Orchestra: Suite, 'My Lady Dragonfly' (Finck). Madge MacMillan will entertain; The Umpteen Serial Picture (W. N. Alsop); Barthenware (Weston and Lech). Orchestra: Fantasy, 'Chopiniana' (arr. Finck). Madge MacMillan will entertain; There's nae luck about the Hoose (Traditional); A Frightful Story (Anon.); Buckingham Palace (When we were very young) (A. A. Milne). Orchestra: March Medley, 'Martial Moments' (Winter). 5.0:—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:—Miss Isobel MacDonald: 'The Knights of St. John' 6.15:—S.B. from London. 6.30:—Helen Kirk (Contralto): Mifawny (Dorothy Forster); My Ships (Barratt); I did not know (Trotère); I know a lovely garden, and Walt (D.Hardict). 6.45:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0:—S.B. from London. 10.30-11.0:—A Scottish Concert: Jock Mackay (Violin); Clach-na-Cuddin, and The Wag o' the Kilt (Mackenzie Murdoch). Augustus Beddie (Reciter); The Singing Lesson (W. Grant Stevenson); Mary Ferguson (J. L. Waugh). Jock Mackay: Selection of Scott Skinner Airs, Augustus Beddie; On the Craft (J. J. Bell).
- 2BD ABERDEEN. 995 kc/s. (301.5 m.)
4.0:—Afternoon Concert. The Station Octet: Festal Prelude (Norman O'Neill); Two English Dances (Cowen). 4.15:—Andrew M. Campbell (Baritone): Drake goes West (Sanderson); Love's Old Sweet Song (Molloy); Captain Mac (Sanderson). 4.25:—Octet: Suite, 'A Doll's House' (Engelman); Value, 'Tales of the Vienna Woods' (Strauss). 4.45:—Andrew M. Campbell: Love of Mine (Ralph Seymour); Down Vauxhall Way, and The Nightingale of Lincoln's Inn (Songs of Old London) (Herbert Oliver). 4.55:—Octet: Selection, 'The Gondoliers' (Sullivan). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0:—S.B. from London. 10.30-11.0:—The Station Pianoforte Quintet: Hymn to the Sun (Rimsky-Korsakov); The Herd Girl's Dream (Labitzky); Intermezzo (Coleridge-Taylor); Le Cygne (Saint-Saëns); Melody in F (Rubinstein); Barcarolle from 'The Tales of Hoffmann' (Offenbach).
- 2BE BELFAST. 1,238 kc/s. (242.3 m.)
12.0-1.0:—Light Music. The Radio Quartet: Overture, 'Mirella' (Gounod); Lament (from Keltic Suite) (Foulds); Suite, 'Sylvan Scenes' (P. Fletcher). Alexandra Toppin (Soprano): The Last Rose of Summer (T. Moore); See where my love a-maying goes (Lidgey); Annie Laurie (L. Lehmann); The Cuckoo Madrigal (Chas. Wood). Quartet: Selection, 'Peter Pan' (John Crook); Three Dream Dances (Coleridge-Taylor). 4.0:—Saint-Saëns, The Orchestra: Heroic March; Overture, 'The Yellow Princess'; Symphonic Poem, 'Le Rouet d'Omphale'; Hymn to Victor Hugo; Barcarolle, 'A Night in Lisbon'; Algerian Suite. 4.45:—Organ Music played by George Newell. Relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—'Books for Holiday Makers—II.' by Miss Ann Spice. 6.15:—S.B. from London (9.55 Regional News). 10.15-11.0:—Variety: Thornley Dodge (Entertainer); Harry Reynolds (In his Musical Ventriloquist Act); Phyllis and Gerald Scott (Old Time Songs and Ballads).



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

- BLUE DANUBE—Evelyn Scotney—D1403, 6s. London, Monday, 10.25.
- VOICES OF SPRING—Evelyn Scotney—D1403, 9s. London, Monday, 10.30.
- LIBESFREUD—Kreisler—DB985, 9s. Daventry 5GB, Monday, 7.30.
- KELTIC LAMENT—Victor Olof Sextet—C1578, 4s. Daventry 5GB, Monday, 7.35.
- LE CYGNE—De Groot—B290, 3s. Daventry 5GB, Monday, 7.40.
- PARTED—De Groot—B292, 3s. Daventry 5GB, Tuesday, 4.45.
- OVERTURE, "MORNING, NOON & NIGHT"—Coldstream Guards Band—C1594, 4s. Daventry 5GB, Tuesday, 6.30.
- HEJRE, KATI—Isolde Menges—D1223, 6s. Daventry 5GB, Tuesday, 6.41.
- BALLADE IN G MINOR (Chopin)—Mark Hambourg—C1230, 4s. Daventry 5GB, Tuesday, 7.0.
- ON WINGS OF SONG—Helfeta—DB1248, 8s. Daventry 5GB, Tuesday, 7.45.
- "NON, PIU ANDRAI" (Figaro)—John Brownlee—D1298, 6s. Daventry 5GB, Tuesday, 9.0.
- OVERTURE TO "MIGNON"—Berlin State Opera Orchestra—D1246, 6s. London, Sunday, 1.30.
- CASSE-NOISETTE SUITE—Philadelphia Symphony Orchestra—D1214-16, 6s. each. London, Sunday, 4.50.
- I KNOW OF TWO BRIGHT EYES—Walter Widdop—E440, 4s. London, Sunday, 4.40.
- TRIO IN D MINOR (Mendelssohn)—Cortot, Thibaud, Casals—DB1072-5, 8s. each. Daventry 5GB, Sunday, 4.6.
- PIANOFORTE CONCERTO IN A MINOR (Saint-Saëns)—Arthur de Groot and Royal Albert Hall Orchestra—D1227-46, 6s. each. Daventry 5GB, Sunday, 9.10.
- SHEPHERD FENNELS' DANCE—Royal Opera Orchestra—C140, 4s. Daventry 5GB, Sunday, 9.20.
- OVERTURE "TANNHAUSER"—Symphony Orchestra—D1138-39, 6s. each. London, Monday, 8.0.
- PRELUDE, "TRISTAN & ISOLDA"—Berlin State Orchestra—E476-7, 4s. each. London, Monday, 8.15.
- HAGEN'S WATCH (Götterdämmerung)—Andresen—D1576, 4s. London, Monday, 8.25.
- HAGEN'S CALL TO THE VASSALS (Götterdämmerung)—Andresen—D1575-9, 6s. each. London, Monday, 8.35.
- SONG OF THE RHINE DAUGHTERS (Götterdämmerung)—Berlin State Opera Orchestra—D1581, 7s. London, Monday, 8.50.
- OVERTURE, "RIENZI"—Philadelphia Symphony Orchestra—D1226-7, 6s. each. London, Monday, 9.5.
- NON MI DIR (Don Giovanni)—Evelyn Scotney—D1119, 4s. Daventry 5GB, Saturday, 2.15.
- LE CID (Ballet Music)—New Symphony Orchestra—C1680-9, 4s. each. Daventry 5GB, Saturday, 9.10.
- AIR ON G STRING—Isolde Menges—D1228, 4s. Daventry 5GB, Saturday, 10.10.
- MOUNTAIN LOVERS—John Turner—C133, 4s. Daventry 5GB, Saturday, 7.45.
- BIRD SONGS AT EVENTIDE—Sydney Coltham—E3742, 3s. Daventry 5GB, Thursday, 10.10.
- SYMPHONY IN C (Schubert)—London Symphony Orchestra—D1395-5, 6s. each. Daventry 5GB, Tuesday, 9.10.
- LOVE WENT A-RIDING—Tudor Davies—E414, 4s. Daventry 5GB, Wednesday, 7.15.
- SONG OF THE FLEA—Challapine—DB932, 8s. Daventry 5GB, Wednesday, 7.45.
- VON EWIGER LIBBE—Gerhardt—DB1021, 8s. Daventry 5GB, Wednesday, 8.20.
- SYMPHONY No. 1 IN C MINOR (Brahms)—London Symphony Orchestra—D1454-58, 6s. each. Daventry 5GB, Wednesday, 9.0.
- MARCHE MILITAIRE—Royal Opera Orchestra—C1279, 4s. London, Thursday, 4.0.
- SERENATA—Beniamino Gigli—DB1002, 8s. Daventry 5GB, Thursday, 10.15.
- OVERTURE "LEONORA"—Royal Albert Hall Orchestra—D1051-2, 6s. each. London, Friday, 8.0.
- OVERTURE, "DON GIOVANNI"—Berlin State Orchestra—E483, 4s. London, Saturday, 8.0.
- JARDINS SOUS LA PLUIE—Mark Hambourg—E2990, 3s. Daventry 5GB, Saturday, 6.35.
- GOLLIWOGS CAKE WALK—Thibaud—DA758, 6s. Daventry 5GB, Saturday, 6.40.
- OVERTURE, "ROMAN CARNIVAL"—Berlin Philharmonic Orchestra—D1365, 4s. Daventry 5GB, Saturday, 8.8.

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7-45
FAMOUS
NORTHERN
RESORTS

TUESDAY, AUGUST 20
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

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

9.0
A MILITARY
BAND
CONCERT



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 by EDGAR T. COOK Relayed from Southwark Cathedral
Prelude and Fugue in E Flat (St. Ann) Bach
Romanza Haydn, arr. Best

years ago and is at present on several months' holiday in this country. Listeners will thus be given evidence at first hand on a question that, quite regardless of whether they have a personal and intimate interest in the subject, is of deepest import to all Englishmen. This talk is the first of a short series which will be continued at 7.25 p.m. on September 3 and 10. In addition, during the autumn months there will be a monthly talk on 'Migration,' under the auspices of the Overseas Settlement Department.

7-45 Famous Northern Resorts
Blackpool

S.B. from Manchester
Organ Music by MAX BRUCE Relayed from the Tower Ballroom
8.5 'On the Pier at Blackpool' An Excerpt from JULIAN WYLIE's Revue 'The Show of Shows'

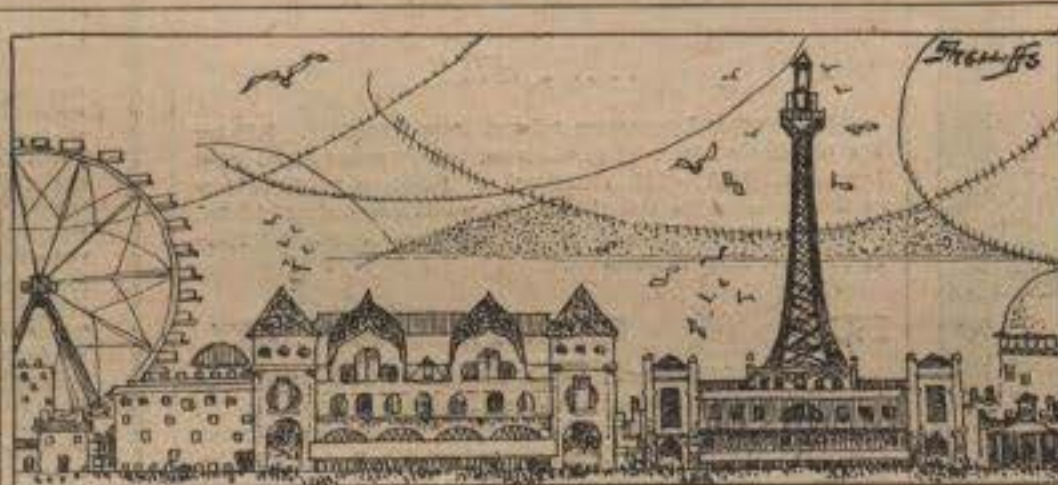
THE WIRELESS MILITARY BAND
Conducted by CHARLES LEGGETT
March, 'Entry of the Gladiators'... Fucik
Overture, 'Semiramide'.... Rossini
DUDLEY STUART WHITE
The Slighted Swain;
The Pretty Creature;
The Happy Lover (Old English) arr. Lane Wilson
Roadways..... Lohr
BAND



Four Old English Dances... Cowen
Stately Dance; Rustic Dance;
Graceful Dance; Country Dance

SIR FREDERIC COWEN never had any doubt, even from his earliest years that music and nothing but music was to be his career. At the age of eight he produced an operetta with the title *Garibaldi*, to a libretto by a relative of equally tender years. Sir Frederic relates that the piece ran successfully for two nights in the home theatre. Since then, his busy life has been spent in conducting and composing, and much of his best-known work is eloquently descriptive of England and English ways.

All the Dances in this Suite are conceived in the olden style. The first is a stately dance which has nevertheless its moments of robust vigour, alternating with its dignified movement. The second is a swift-footed rustic dance, the tune tripping along for the most part merrily on the woodwinds; the third is a graceful dance, with something of the stately formality of No. 1, and the final number is a country dance, again with something of the rustic character which its name implies. It used to be supposed that the name owed its origin to the French 'contre-danse,' but it now seems to be clear that the name means exactly what it says, and that the dance was introduced into polite society from the farms and villages long before the French dance made its way over here.



A relay from **BLACKPOOL** From 7.45 to 9.0

including
Organ Music by Max Bruce, from the Tower Ballroom.
An Excerpt from Julian Wylie's revue, *The Show of Shows*, from the Winter Gardens Pavilion.
Dance Music by Herman Darewski and his Band, from the Empress Ballroom.
Max Miller, the Quaint Comedian, in a special Act, from the Palace.
Bertini and his Orchestra in a special finale, from the Tower Ballroom,
From which also their dance music will be relayed between 10.30 and 12.0.

HARRY BROWN
Larghetto from Clarinet Quintet Mozart
EDGAR T. COOK
Three Preludes founded on Welsh Hydn Tunes Faughan-Williams
1, Bryn Calfaria; 2, Rhoys. medre; 3, Hyfrydol
The Woodland Shrine Cecil Boulton
HARRY BROWN
Andante from Clarinet Sonata in E Flat..... Brahms
EDGAR T. COOK
Sposalizio..... Liszt, arr. Lenore
Marche d'Ariane..... Guilmant

1.0-2.0 LIGHT MUSIC;
MAX JAFFA and his PICCADILLY GRILL ORCHESTRA
From the PICCADILLY HOTEL

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

4.0 Light Music
JACK PAYNE'S B.B.C. DANCE ORCHESTRA
GEORGE ELLIS (Entertainer)

5.15 THE CHILDREN'S HOUR
'THE BROWNIE,' from 'Mumbudget' (Helen Simpson), arranged as a Dialogue Story, with incidental Music by the GERSHOM PARKINGTON QUINTET

6.0 Musical Interlude

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



6.30 Musical Interlude
6.45 THE FOUNDATIONS OF MUSIC
ENGLISH SONGS
Sung by ASTRA DESMOND (Contralto)
7.0 Topical Talk
7.15 Musical Interlude
7.25 MR. WALTER LEARY, 'Life in Australia'
MR. LEARY is a successful emigrant who went out to Australia some

Book by DAN LENO, JUNR.
Music by E. W. EYRE and DAN LENO, JUNR.
'Maggie,' played by MONA VIVIAN
'Oswald,' played by BILLY DANVERS
Relayed from the Pavilion, Winter Gardens

8.15 A Special Programme of Dance Music by HERMAN DAREWSKI and his BAND
Relayed from the Empress Ballroom

8.40 app. MAX MILLER (The Quaint Comedian)
(By kind permission of Julian Wylie)
In a Specially Arranged Act
Relayed from the Palace

8.48 BERTINI and his ORCHESTRA
In a Special Finale
Relayed from the Tower Ballroom

9.0 A Military Band Concert
DUDLEY STUART WHITE (Baritone)

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

10.0 The Rev. EDWIN SMITH: 'The Romance of Languages'

10.15 WEE GEORGIE WOOD (Prior to his Canadian Tour) in 'Domestic Episodes,' with DOLLY HARMER

10.30-12.0 DANCE MUSIC
BERTINI and his ORCHESTRA
From the TOWER BALLROOM, BLACKPOOL
S.B. from Manchester



TUESDAY, AUGUST 20
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.0 A Light Orchestral Concert
(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
LEONARD GOWINGS (Tenor)
JOY ANDREWS (Pianoforte)

ORCHESTRA
Overture, 'Joan of Arc' Vardi
LEONARD GOWINGS
Sigh No More Aiken
Absent Metcalf
Where my caravan has rested Lohr

ORCHESTRA
Divertissement, 'Les Erinnyés' (The Furies)
..... Massenet

THE music in this Suite formed part, originally, of incidental music written for a play, *Les Erinnyés*, dealing with the old story of Arestes. In the play much is made of the Furies who tormented the unhappy King after he had slain his father.

The first movement is a Greek dance, in which stateliness and grace are deftly blended; it gathers speed towards the end to finish with real vigour, and leads directly into the second number, 'A woman of Troy' mourning for her native land. Delicate and quiet, the movement begins with a little oboe solo, which the clarinet echoes an octave lower. The movement is largely in the hands of the woodwinds.

The third movement is rather like a March, vigorous and imposing, with interludes in quieter tone. The Suite is throughout melodious and graceful in the way which listeners have learned to expect from Massenet.

JOY ANDREWS
Legend, Op. 16, No. 1 Lund
Rosemary Frank Bridge
The Rambling Sailor Alec Rowley

ORCHESTRA
Fantasy, 'The Three Bears' Eric Coates

LEONARD GOWINGS
Tired Hands Sanderson
I know of two bright eyes Clutsam
Parted Tosti

ORCHESTRA
Sea Sheen Eric Fogg
Minuet Elgar
Russian Dance Tchaikovsky

JOY ANDREWS
He and She, Op. 15 Lund
The Naiads Farjeon
Caprice, 'Norwegian Dance,' Op. 19, No. 1
..... Ole Olsen

ORCHESTRA
Gaelic Melodies Foulds

5.30 The Children's Hour
(From Birmingham)

'The Fairy Fiddler,' by Marion Muckley
Songs by DAPHNE HICKMAN (Soprano)
TONY will Entertain
'Moon or No Moon,' by Nicolina Twigg

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

NORRIS STANLEY (Violin)
CHARLES BADHAM (Pianoforte)

ORCHESTRA
Overture, 'Morning, Noon and Night' ... Suppé
Waltz, 'A Thousand and One Nights'
..... Johann Strauss

NORRIS STANLEY
Cradle Song Tor Aulin
Hejre, Kati! (Hello, Katie!) Hubay

ORCHESTRA
Fantasia, 'Le Cid' Massenet, arr. Tavan

CHARLES BADHAM
Ballad in G Minor Chopin

ORCHESTRA
Selection, 'Iolanthe' Sullivan

7.30 LOZELLS
PICTURE HOUSE
ORGAN
(From Birmingham)

EDWIN J. GODBOLD
(Organist)
Waltz in A Flat,
Op. 69, No. 1
..... Chopin
On Wings of Song
..... Mendelssohn
Minuet from Sym-
phony in E Flat
..... Mozart

8.0 Promenade
Concert

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

JOAN COXON (Soprano)
FREDERICK WOODHOUSE (Baritone)
JELLY D'ARANYI (Violin)
SIR HENRY WOOD

and his
SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Mozart and Schubert Concert

ORCHESTRA
Symphony No. 25 ('The Little' in G Minor)
(K. 183) Mozart

JOAN COXON and Orchestra
Recit. and Rondo, 'Mia speranza adorata'
(My blessed Hope) (Concert Aria No. 1) (K. 416)
..... Mozart

JELLY D'ARANYI with Orchestra
Violin Concerto, No. 4, in D (K. 218) .. Mozart

FREDERICK WOODHOUSE and Orchestra
Aria, 'Non più andrai' (So, Sir Page) ('Figaro')
..... Mozart

ORCHESTRA
Symphony in C, No. 7 Schubert

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

9.55 Popular Chorus Songs
(From Birmingham)
THE BIRMINGHAM STUDIO CHORUS
Conducted by CYRIL CHRISTOPHER

10.15-11.15 DANCE MUSIC
S.B. from Manchester
(Tuesday's Programmes continued on page 338.)



JELLY D'ARANYI
will play in the Promenade Concert to night.

Don't have to work to
the end of your days!
Begin now to qualify for
£400 A YEAR FOR
LIFE, WHEN YOU RETIRE

Other men are doing it, why not you? Think what it will mean! At, say, 55 years of age, a private income of £400 a year for the rest of your life. You will be able to take things more easily, or even retire and enjoy to the full your well-earned leisure. How much better such a prospect than working until the end of your days! The way to such an income is easy. It has been made easy for you by the Sun Life of Canada, the great Annuity Company with Government-Supervised Assets exceeding £100,000,000. This is the Company which, in co-operation with employers, is responsible for protecting thousands of men and women under its *Group Life and Pension Policies*. It has now devised a plan of Investment-Insurance which enables you to share in its own wonderful prosperity. It is a plan, moreover, that safeguards the future of your dependants. Here, briefly, are the details.

£400 A YEAR FOR LIFE.
Your own later years of life are assured of comfort. No worry about investments; no anxiety about income. £400 a year will be paid to you as long as you live. Or, if you prefer it, you can have £4,800 cash instead of the life pension.

INCOME TAX SAVED.
Every year you will receive a substantial rebate of Income Tax, a saving you can only secure by this kind of investment.

£28 A MONTH IF INCAPACITATED.
(Applicable to residents of British Isles, Canada and United States.) If totally and permanently incapacitated, through either illness or accident, you cease making deposits and the Company pays you £28 a month until your pension becomes due.

£2,800 FOR YOUR FAMILY.
In the event of your death, even after making only one deposit, £2,800, plus profits, will be paid to your family. If fatal accident, then £5,600, plus the profits, will be paid.

SMALLER AND LARGER INCOMES.
If you cannot spare the necessary annual deposits for figure quoted, smaller incomes can be secured equally advantageously. If you can spare more, a larger income can be yours. The plan applies to any age and any amount, even to a policy of only £100; deposits vary accordingly. The example here given assumes a present age of 35 and a continuation of the present rate of bonus.

FOR FULL PARTICULARS, SENT WITHOUT ANY OBLIGATION TO YOU, FILL IN THIS FORM AND POST TO-DAY.

To J. F. Junkin (Manager),
Sun Life Assurance Co. of Canada,
12, Sun of Canada House, Cockspur Street,
Trafalgar Square, London, S.W.1.

Assuming I can save and deposit £.....
per.....please send me—without obligation on my part—full particulars of your endowment plan showing what income or cash sum will be available for me.

Name
(Mr., Mrs., or Miss)

Address

Occupation

Exact Date of Birth

R. T. 16/8/29.

Tuesday's Programmes continued (August 20)

* * * * *

"Good-night
everybody,
good-night"

Every night is a good night if, before you go to bed, you make a practice of enjoying the fragrant, antiseptic foam of Euthymol Tooth Paste, which, as laboratory tests show, kills dental decay germs in less than half a minute.

The evening tooth toilet leaves the mouth fragrant as well as clean, and means a cool, wholesome mouth in the morning.

**Euthymol
TOOTH PASTE**

Kills Dental Decay Germs Within 30 Seconds.

Euthymol night and morning and a precautionary visit to the dentist twice a year is the golden rule of tooth protection.

If you have not yet experienced the pleasure of using Euthymol send to Parke, Davis, & Co., (Dept. 32F.F.), 50, Beak Street, London, W.1., for a free sample tube; or buy the large tube from your chemist for 1s. 3d.

**A MESSAGE TO
THE DEAF**

from Major F. E. VERNEY, M.C.,
Author of the world-known and famous character study of
H.R.H. THE PRINCE OF WALES.

Dear Mr. Dent,
This is not so much a letter of gratitude to you as it is a message to every deaf person in the Kingdom, who live myself, suffers from the curse of deafness, and I encourage it by saying that if there is anything for which I would beg, borrow, or steal, it is your absolutely invaluable "ARDENTE."

When I returned from the Prince of Wales' last Tour my hearing got bad enough to force me to abandon all official duties, enormously curtail my social life, bar me to business, games, ordinary conversation, and all the things that make life. To be thus cut off from normal intercourse with friends, people, and affairs, to be unable to hear a play, listen to music; to be deprived from the exchange of ideas, to be minus most of the stimulation of existence, was no less than paralyzing.

Your "ARDENTE" arrived just in time to prevent me developing a permanent inferiority complex and becoming a confirmed recluse. It has given me back effective touch with everything, and enabled me to resume my former activities in every respect.

As my opening sentence indicates, I not only give you permission to publish this letter, but I ASK YOU TO PUBLISH IT BROADCAST. In fact, I beg of you to do so. Only a deaf person can realize the terrible handicap of deafness, and having experienced its disabling disabilities for three years, I want everyone with defective hearing to know what an extraordinary boon your "ARDENTE" is. It makes all the difference between being a normal and effective human individual, able to participate in business and social life on a level with one's fellows, and being a depressed and depressing nuisance to oneself and everybody else.

Yours faithfully,
F. E. VERNEY, Major.

When seeking hearing, whether you are young, middle-aged or old, rich or poor, hard-of-hearing, or acutely deaf (hard of hearing), save time, expense, inconvenience, disappointment, and your hearing—TRY "ARDENTE." It will surely be your choice, too, because it is the only individual method, inconspicuous and true-to-tone for indoors or outdoors, entirely different (unmistakable), guaranteed and serviced by the greatest organization in the whole deaf world, under personal supervision of its inventor—Mr. F. E. Dent, who is the pioneer of individual ear fitting and originator of Free Home Tests. Remember, too, "ARDENTE" was chosen for commendation by the whole important medical press, and "Truth."

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

12.0-1.0 London Programme relayed from Daventry

4.0 An Orchestral Concert
NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru) Conducted by REGINALD REDMAN
Overture, 'The Mastersingers' Wagner
MAI RAMSAY (Mezzo-Soprano)
Over the Mountains Quilter
Ah, how sweet Moffat
Bird of Blue German

ORCHESTRA
Lyric Suite
Grieg
VIVIEN LAMBELET (Soprano) and MAI RAMSAY
Let us wander;
Lost is my quiet; Shepherd, shepherd, leave decoying
Friendship
Marziale
ORCHESTRA
Siegfried's Journey to the Rhine Wagner
VIVIEN LAMBELET
So we'll go no more a-roving
Maud Valerie White
The wrangle, taggle Gipsies
O! arr. Gould and Sharp
Full Moon
Woolmer
ORCHESTRA
Berceuse and Sevillana (Don Cesar de Bazan)
Massenet

5.15 The Children's Hour
6.0 Mr. GEORGE MILFORD: 'Railway Pioneers in South Wales and the West of England—IV, Later Developments'

6.15 S.B. from London
7.0 S.B. from Swansea
7.25 S.B. from London
7.45 S.B. from Manchester

9.0 A Welsh Orchestral Programme
NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru) Conducted by REGINALD REDMAN
Rhapsody, 'Cambria' Crawford
W. R. ALLEN (Baritone) and Orchestra
Si, tra e ceppi (If amid the chains) Handel
ORCHESTRA
Symphonic Poem, 'Sohrab and Rustam'
Kenneth Harding
W. R. ALLEN
Cartref Trevor Evans
Berwyn D. Vaughan Thomas
Wrth Iyn'd efo Deio i Dywyn
arr. Walford Davies



VIVIEN LAMBELET.
A portrait by Ginsbury of the popular broadcast soprano, who sings during this afternoon's concert from Cardiff.

ORCHESTRA
Two Welsh Airs.....arr. Reginald Redman
The Dove; The Departure of the King
9.40 S.B. from London
9.55 West Regional News
10.0 S.B. from London
10.30-12.0 S.B. from Manchester

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

12.0-1.0 London Programme relayed from Daventry

4.0 S.B. from Cardiff
6.15 S.B. from London
7.0 Egwyl Gymraeg
A Welsh Interlude
Detholion o Nofelau Daniel Owen (Readings from Daniel Owen) gan (by) RICHARD HUGHES
7.25 S.B. from London
7.45 S.B. from Manchester
9.0 S.B. from London
9.55 S.B. from Cardiff
10.0 S.B. from London
10.30-12.0 S.B. from Manchester

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. S. E. ALLEN: 'The Race for the Schneider Trophy—How and Where to See It'
7.15 S.B. from London
7.45 S.B. from Manchester
9.0 S.B. from London (9.55 Local Announcements)
10.30-12.0 S.B. from Manchester

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
New Games—including an 'Experiment with a Brownie' (Helen Simpson)
6.0 London Programme relayed from Daventry

Programmes for Tuesday

- 6.15 *S.B. from London*
 7.0 Mr. HAROLD MARKHAM: 'Amateur Acting for Beginners: Walking the Stage; Etiquette'
 7.15 *S.B. from London*
 7.45 *S.B. from Manchester*
 9.0 *S.B. from London* (9.55 Local Announcements)
 10.30-12.0 *S.B. from Manchester*

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

- 12.0-1.0 Gramophone Records
 1.0-2.0 The Northern Wireless Orchestra
 GABRIELLE ASHWORTH (*Violin*)
 4.0 Famous Northern Resorts
 Southport
 A Municipal Band Concert. Relayed from the Bandstand
 THE MARSDEN COLLIERY BAND
 Musical Director, JACK BODDICE
 AMY CRABTREE (*Soprano*)
 5.15 The Children's Hour
 THE OCEAN WAVE
 Songs by BEATRICE COLEMAN and GEORGE HILL
 6.0 ALAN GRIFF, 'In Days Primeval—III, Shadows'
 6.15 *S.B. from London*
 7.0 Mr. A. J. MACSELF, 'The Southport Flower Show, 1929'
 7.15 *S.B. from London*
 7.45 Famous Northern Resorts
 Blackpool
 Relayed to London and Daventry
 (See London Programme)
 9.0 THOSE FOUR CHAPS
 (PAUL ENGLAND, BOBBIE COMBER, CLAUDE HULBERT and EDDIE CHILDS.)
 9.15 *S.B. from London* (9.55 Local Announcements)
 10.30-12.0 DANCE MUSIC
 BERTINI and his ORCHESTRA, from THE TOWER BALLROOM
 Relayed to London and Daventry

Other Stations.

5NO NEWCASTLE. ^{1,148 kc/s.} (261.5 m.)

12.0-1.0:—Gramophone Records. 4.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—*S.B. from London*. 7.0:—Mr. Ewart Kempson: 'The Art of Echoing at Auction Bridge.' 7.15:—*S.B. from London*. 7.45:—*S.B. from Manchester*. 9.0:—Those Four Chaps: Paul England, Bobbie Comber, Claude Hulbert, and Eddie Childs. 9.15:—The Electric Sparks Concert Party. 9.40:—*S.B. from London* (9.55 Local Announcements). 10.15:—Dance Music relayed from the Oxford Galleries. 11.0-12.0:—*S.B. from Manchester*.

5SC GLASGOW. ^{752 kc/s.} (396.9 m.)

10.45:—Mrs. Stuart Sanderson: 'Household Ways and Means—XI, Using the Bread Scraps—High Tea Dishes.' 11.0-12.0:—A Recital of Gramophone Records. 4.0:—A Concert, Station Orchestra. Katherine I. MacDonald (*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:—Mr. W. Forbes Gray, F.R.S.E., F.S.A. (Scot.): 'Some Royal and Ancient Burghs of Scotland—VI, Haddington.' *S.B. from Edinburgh*. 6.15:—*S.B. from London*. 7.45:—*S.B. from Manchester* (See London). 9.0:—Those Four Chaps. (Paul England, Bobbie Comber, Claude Hulbert and Eddie Childs.) 9.15:—*S.B. from London*. 9.55:—Scottish News Bulletin. 10.0:—*S.B. from London*. 10.30-12.0:—*S.B. from Manchester* (See London).

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

11.0-12.0:—Programme relayed from Daventry. 4.0:—Fishing News Bulletin. 4.5:—Station Odelet. Elizabeth Murray (*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*. 7.45:—*S.B. from Manchester* (See London). 9.0:—Those Four Chaps. (Paul England, Bobbie Comber, Claude Hulbert and Eddie Childs.) 9.15:—*S.B. from London*. 9.55:—*S.B. from Glasgow*. 10.0:—*S.B. from London*. 10.30-12.0:—*S.B. from Manchester* (See London).

2BE BELFAST. ^{1,236 kc/s.} (242.5 m.)

4.0:—The Orchestra. Elsie McCullough (*Soprano*). Doris Bates (*Violin*). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—*S.B. from London*. 7.0:—Captain R. L. Henderson: 'Outboard Motor-Boating.' 7.45:—*S.B. from Manchester* (See London). 9.0:—Orchestra. 9.40:—*S.B. from London* (9.55 Regional News). 10.30-12.0:—*S.B. from Manchester* (See London).

The 'Talkies'

By 'Astyanax'

(Continued from page 325.)

interspersed with silent sequences is fundamentally fallacious. The result is that the film jerks and halts, or seems to, like the thermometer of a patient with spasmodic attacks of high fever. In *Blackmail*, for example, during its silent sequence, one saw some detectives going up a staircase at the speed to which we were all accustomed in the silent picture. A little later on one saw a young man and a young woman mounting interminable stairs at the slowed pace rendered necessary by the fact that the talking sequence had begun. One wondered whether they would get to the top of the stairs before the audience in a body got out of the theatre!

These well-meaning attempts at making the best of a mixture of silent and talking sequences has got to be scrapped if the talkies are to stay and win the approval of intelligent people. At present they are too open to the criticisms that they are a horrible mixture of the silent film and the legitimate theatre combining the worst features of both. The talkie must follow the example of the radio play and the silent picture, establish itself as a medium essentially differing from any other, telling its stories in its own particular way—a way which would be impossible either on the silent screen or in the theatre. Once this is realized by its sponsors the whole situation of the talkies will change.

The tendency of all modern life is, fortunately or unfortunately, towards continual complication, particularly as regards amusements. Simple pleasure is as *démodé* as the dodo. People in search of entertainment will not be content with an amusement in two dimensions if there is an alternative they can find to amuse them in three. The amusement in three is practically what the ideal talkie would offer. The talkie must learn to stand on its own feet and deny its obligations to the types of amusement which it hopes to supersede. If it can do that, I am compelled, rather against my own wish, to the conclusion that the doom of the silent film is inevitable. For it is impossible that a civilization which considers the motor-bicycle a form of pleasure should achieve permanent satisfaction from an amusement in which silence is the most important factor! But whether the most ideal talkie, complete with colour and stereoscopy, will ever be considered as good or better than actors in the flesh, who can be furtively inspected after the performance leaving by the stage door, is quite another story.

'ASTYANAX.'

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10.15
A RECITAL OF
OLD
ENGLISH MUSIC

- 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
EDITH DELANEY (Soprano)
BRUCE FLEGG (Tenor)
- 12.30 A Recital of Gramophone Records
- 1.0-2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA directed
by GEORGES HAECCK
From the Restaurant Frascati

8.45 A CONCERT
DORIS DUTSON (Contralto)
THE GERSHOM PARKINGTON QUINTET
Three-Four Dance Suite Coleridge-Taylor
COLERIDGE-TAYLOR spent his boyhood in Croydon where his father was a doctor, but at the age of fifteen came to London to study violin and composition at the Royal College of Music. He won a Composition scholarship, and very soon made his mark as a new composer with very fresh and natural gifts of his own. He was still a student when the first part of the *Hiawatha* trilogy appeared, the work which has since remained the most popular, as it is in many ways the best, of

strong and individual music. Some of his pieces originally written for such stage productions still survive happily in the form of orchestral Suites. Three times Coleridge-Taylor went to America to superintend productions of his own music there, but apart from that, his life was in the main uneventful, and a list of his more important compositions would form a pretty complete summary of it. For a time he was conductor of the Handel Society, proving himself a more than capable chorus-master, and he was enthusiastic in the Competition Festival movement, acting as judge in many parts of the country; and during the last year of his life he was one of the Professors at the Guildhall School of Music. His industrious and happy life came to an end when he was just thirty-seven.

The name of this Suite means simply that it is in the usual 3-4 or waltz rhythm—a measure in which Coleridge-Taylor wrote some really seductive melodies.

DORIS DUTSON
Missing
Buckingham Palace } Fraser-Simson
Vespers

QUINTET
In an Eastern Garden *Landon Ronald*
Valse, 'Mon Bijou' (My Jewel) *Lepaige*

DORIS DUTSON
Gipsies *Graham Peel*
Peace *Eric Fogg*
Butterfly Wings *Phillips*

QUINTET
Le temps des Lilas (Lilac Time)
Chausson
Serenade à Columbine *Pierné*
Intermezzo *Borodin*
Noontide *Friml*

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

10.0 Sir EDWARD DENISON ROSS:
'The Near East Today'

10.15 A Recital of Old English
Music





ELSIE SUDDABY (Soprano)
BORIS ORD (Harpichord)
ELSIE SUDDABY
Elizabethan Songs:
Sweet Nymph, Come to Thy Lover
(*Thos. Morley*); Sorrow, Sorrow
stay (*John Dowland*); Whithoe
Runnoth my Sweetheart (*John Bartlett*)
arr. Frederick Keel

BORIS ORD
Harpichord Solos
ELSIE SUDDABY
Songs by Henry Purcell:
There's not a swain on the plain
Fairest Isle
Nymphs and shepherds
BORIS ORD
Harpichord Solos
ELSIE SUDDABY
Songs of the Georgian Period:
She lives in the valley below *Hook*
The Lass with the delicate air *Arne*

11.0-12.0 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by AL STARITA,
and the
PICCADILLY GRILL BAND, directed by JERRY HOEY
from the PICCADILLY HOTEL

3.30-5.15
Daventry only
RYDAL SHEEP DOG TRIALS
S.B. from Manchester

- 4.0 JACK PAYNE'S B.B.C.
DANCE ORCHESTRA
- 4.45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from Davis's Theatre,
Croydon
- 5.15 THE CHILDREN'S HOUR
Plantation Melodies by GENIAL
JEMIMA
'Brer Rabbit tells his Chilluns the
Story of the Deluge,' told by Ethel
Malden
The Story of 'Rainbow's End'
(*Stephen Southwold*)
- 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
ENGLISH SONGS
sung by
ASTRA DESMOND (Contralto)
- 7.0 Mr. EDGAR WARD: 'Successful
Amateur Photography—IV, Question
Times'
- DURING the course of the three pro-
ceeding talks in this series Mr.
Ward has been giving listeners the
benefits of his very wide experience as a
photographer. In this final talk he will reply
to any questions which have been put to him
throughout the course.
- 7.15 Musical Interlude
- 7.30 Vaudeville
THOSE FOUR CHAPS
(PAUL ENGLAND, BOBBIE COMBER, CLAUDE
HULBERT, EDDIE CHILDS)
RONALD GOURLEY (Whistling Solos)
WEE GEORGIE WOOD
(Prior to his Canadian Tour)
in
'Domestic Episodes,' with DOLLY HARMER
EDGAR FAIRCHILD and ROBERT LINDHOLM
(Piano Duets)
'LOST PEARLS'
A Farcical Comedetta with Music
by THEO. V. NORMAN
JACK PAYNE'S B.B.C. DANCE ORCHESTRA
(See centre of page)

 BOBBIE COMBER.	<h2>VAUDEVILLE</h2> <p>From 7.30 to 8.45</p> <h3>RONALD GOURLEY</h3> <p>IN WHISTLING SOLOS</p>	 PAUL ENGLAND.
<h3>EDGAR FAIRCHILD</h3> <p>AND</p> <h3>ROBERT LINDHOLM</h3> <p>PIANO DUETS</p>	 <h2>WEE GEORGIE WOOD</h2> <p>(PRIOR TO HIS CANADIAN TOUR) IN 'DOMESTIC EPISODES' with DOLLY HARMER</p>	<h2>'LOST PEARLS'</h2> <p>A FARCICAL COMEDETTA WITH MUSIC BY THEO V. NORMAN</p>
 EDDIE CHILDS.	<h3>THOSE FOUR CHAPS</h3> <p>PAUL ENGLAND BOBBIE COMBER CLAUDE HULBERT EDDIE CHILDS</p>	 CLAUDE HULBERT.

his music. But even that was not his first success. He had produced many pieces, particularly in the domain of chamber music, which attracted the interest of the English world of music, and one, at least, of which was played in Berlin by the Joachim Quartet. *Hiawatha's Wedding Feast* was followed two years later by the second part of the trilogy, *The Death of Minnehaha*, and the year after that, 1900, by *Hiawatha's Departure*. The work is known all over the English-speaking world, and there cannot be many choral societies which have not sung it, in whole or in part; it is clearly destined to maintain its hold on the popular affections.

Many other choral works followed *Hiawatha*, but, except for *A Tale of Old Japan*, none has made so lasting an impression. It seems as though his music, wedded to Longfellow's verse, formed an ideal combination, such as other texts could not inspire. With music written for the production of plays, however, Coleridge-Taylor was specially successful; the barbaric gorgeousness of *Herod*, *Ulysses*, and *Nero*, by Stephen Phillips, owed a good deal of their effect to his

WEDNESDAY, AUGUST 21 5GB DAVENTRY EXPERIMENTAL

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7.0
LIGHT MUSIC
FROM
BIRMINGHAM

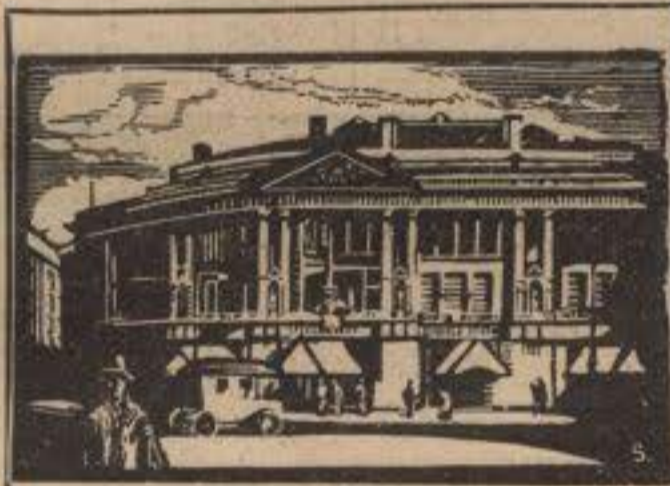
4.0 A MILITARY BAND PROGRAMME (From Birmingham)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE
ERNEST ELLIOTT (Entertainer)

BAND
Overture, 'Saul' *Bazzini*
A Dervish Chorus *Sebek*

BAZZINI was one of the composers—there were several—who anticipated Puccini by writing an Opera on the subject of Turandot. It was given at La Scala in Milan, in 1867, but made no great success.

It was as a brilliant solo violinist that he was first known, and for some years toured throughout Europe as a virtuoso. Though he was born and educated in Italy he made his home in Paris for some years, returning to his own country only when he had deserted the concert platform in order to devote himself to composing. He held the posts of Professor of Composition, and afterwards of Director at the Milan Conservatoire, and exercised a considerable influence on the succeeding generation.



FROM THE QUEEN'S HALL.
A Promenade Concert will be broadcast at 8.0 tonight

ERNEST ELLIOTT
Original Humour at the Piano

BAND
Suite, 'La Corrigane' *Widor*
Intermezzo, 'Laughing Eyes' *Finck*

ERNEST ELLIOTT
Original Skits and Sketches

BAND
Variations on 'Three Blind Mice' *Lotter*
March, 'The Entry of the Gladiators' *Fucik*

5.0 DANCE MUSIC
JACK PAYNE'S B.B.C.
DANCE ORCHESTRA

5.30 The Children's Hour
(From Birmingham)
'Eb and Flo,' a Bathing Sketch by Norman Timmis

ARTHUR LINDSAY will Entertain
Songs by JESSIE STOOKE (Soprano)

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

6.30 DANCE MUSIC
JACK PAYNE'S B.B.C.
DANCE ORCHESTRA

7.0 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
W. R. ALLEN (Baritone)

ORCHESTRA
March, 'Father Victory' *Ganne*
Selection of Popular Songs *Herbert Oliver*
W. R. ALLEN
The street sounds to the soldiers' trend *Somercell*
When I was one-and-twenty *Novello Davies*
Friend *Novello Davies*
Love went a-riding *Frank Bridge*

ORCHESTRA
Three Irish Pictures *John Ansell*
Selection, 'The Rebel Maid' *Phillips*
W. R. ALLEN
Cartref *Trevor Evans*
The Scarecrow *E. T. Davies*
The Angler's Song *Henry Lawes*
Song of the Flea ('Faust') *Moussorgsky*

NEAR the beginning of *Faust* Mephistopheles carries his victim to Auerbach's cellar in Leipzig where a number of young people are making merry over their cups. One of them sings a grimly satirical song, making the most scornful fun of courts and royalties. It tells how an emperor chose a flea as one of his favourites and dressed him up in velvets and laces. Moussorgsky's setting brings out the bitter irony of the song in the most vivid way.

ORCHESTRA
Rustic Dance (Airs and Graces) .. *Mouckton*

8.0 Promenade Concert

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

ISOLDE MENGES (Violin)
SIR HENRY WOOD
and his
SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)

Brahms Concert

ORCHESTRA
Academic Festival Overture
EVELYN ARDEN with Orchestra
Mainacht (May Night)
Der Schmied (The Smith)
Von Ewiger Liebe (O eternal Love)
Meine Liebe ist grün (My Love is fair)
ISOLDE MENGES with Orchestra
Violin Concerto in D

ORCHESTRA
Symphony No. 1, in C Minor

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

9.55 'HE AND SHE'
in Odds and Ends
(From Birmingham)

10.15 DANCE MUSIC
JAY WHIDDEN'S BAND from the CARLTON HOTEL

11.0-11.15 THE PICCADILLY PLAYERS, directed by AL STARITA and the
PICCADILLY GRILL BAND, directed by JERRY HOBY from the PICCADILLY HOTEL

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

(Wednesday's Programmes continued on page 342).



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Wednesday's Programmes continued (August 21)

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

4.0 NATIONAL ORCHESTRA OF WALES.
(Cerdorfa Genedlaethol Cymru)
Conducted by REGINALD REDMAN
Overture, 'Carnival' Dvorak
Traumbild (Dream Picture) Blon
Suite, 'L'Arlésienne' (The Maid of Arles), No. 1
Bizet
Ballet Suite, 'Boabdil' Moszkowski

A good deal of Moszkowski's bright and melodious pianoforte music is happily known to listeners. In spite of his Polish-sounding name he was a German who held a leading place as solo pianist and teacher in more than one great German school. He made many appearances in London, first at a Philharmonic Concert, in 1886, and for the last time in 1908, when he conducted a programme of his own music in the Queen's Hall.

Among his more important works is the Opera, *Boabdil*, on a story dealing with the Moors in Spain. It was produced in Berlin in 1892. It includes a very effective Ballet, with its scene at the Court of the Lions in the Alhambra Palace.

tunities of hearing some of his best-known songs, and, occasionally, instrumental pieces, but most of his more important works are hardly known as yet. He has composed two Operas, at least one Symphony, and three orchestral Suites, as well as Concertos for pianoforte and violin. He has also written expressly for Military Band.

In this picturesque Suite he makes use of a number of real South Sea Island airs. In the first movement, 'By Coral Reef and Shady Palm,' the tune has an obstinate rhythmic bass which has much to do with its barbaric effect. The second movement a Savaii Love Song, is a dreamy tune in which the ukulele has a prominent part. The third, a boldly rhythmic movement, working up to a boisterous close, is written in one of the old Greek modes which is the basis of the folk tunes of many lands.

THELMA PETERSEN (Mezzo-Soprano) and Orchestra
Where Corals Lie (Sea Pictures) Elgar
ORCHESTRA
In-Oe (To Thee) (Hawaiian Serenade) .. McLeod
Kilauea Patrol Stewart

From Cardiff Tonight at 8.45

'BLUE SEAS AND CORAL STRANDS'

A programme of music by the National Orchestra of Wales,
conducted by REGINALD REDMAN,
with THELMA PETERSEN (Mezzo-Soprano)

The music by various composers, including:

GEEHL	ELGAR	MCLEOD	STEWART
ARMSTRONG GIBBS	SAFRONO-MIDDLETON	MARTIN SHAW	KETELBEY
	KAIULANA		

The Ballet forms part of the wedding festivities of Boabdil himself, the last of the Moorish Kings. In it, Moszkowski uses characteristic dance rhythms of Spain itself, and the music changes in mood, majestic, tender and boisterous by turns, in a brilliant and effective way.

THELMA PETERSEN
Songs of the Hawaiian Islands Traditional
Farewell; Oh! tempt me not!; A Wreath

ORCHESTRA
Samoa Love Waltz Safrono arr. Middleton
Hawaiiana (Original Hawaiian One-Step)
Kaiulana

THELMA PETERSEN and STRING ORCHESTRA
Exile Armstrong Gibbs
Song of the Palanquin Bearers Shaw

ORCHESTRA
By the Blue Hawaiian Waters Ketelbey

9.40 S.B. from London

9.55 West Regional News

10.0-11.0 S.B. from London

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

4.0 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.55 S.B. from Cardiff

10.0-11.0 S.B. from London

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

8.45 Blue Seas and Coral Strands

NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Gymru)
Conducted by REGINALD REDMAN
Suite, 'From the Samoan Isles' Geehl
By Coral Reef and Shady Palm; Savaii Love-Song; Festal Dance

LIKE more than one other of the present-day English composers, Henry Geehl has devoted a large share of his best work to the educational side of music. Teachers of pianoforte and singing owe him much for the way in which he has enriched their libraries with music which is at once thoroughly sound and well laid out for its purpose, and so melodious as to attract the young aspirant. Listeners have had a good many oppor-

Wednesday's Programmes continued (August 21)

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
Another visit to the Toy Cupboard, where a wonderful time is spent at a 'Dance of the Paper Dolls' (Tucker), while a watch is kept by 'The Steadfast Tin Soldier' (Lang)
6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.55 Mid-week Sports Bulletin; Local Announcements)

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

3.30 Rydal Sheep Dog Trials
Relayed from the Vale of Rydal, Westmorland (Described by Mr. GEORGE ATCHISON)
Relayed to Daventry (5XX)
Incidental Music by THE NORTHERN WIRELESS ORCHESTRA
5.15 The Children's Hour
S.B. from Leeds
In which 'arts are Trumps, according to OUR STUDIO CHARLADY
Songs by D. NICHOLS and PETER HOWARD
Musical Competition
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

8.45 'Scheherezade'
A Symphonic Suite by RIMSKY-KORSAKOV
Performed by THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Allegro, 'The Sea and the Vessel of Sinbad'

Andantino, 'The Tale of the Prince Kalendar'
Andantino quasi Allegretto, 'The Young Prince and the Young Princess'
Allegro molto, 'The Festival at Baghdad' and 'The Vessel Wrecked'

THE subject is, of course, from the *Arabian Nights*, and the composer prefaces his score with the following note:—

'The Sultan Schahriar, convinced of the infidelity of the whole race of women, has sworn to send each of his wives to death after only one bridal night. But Scheherezade saves her life by interesting him in tales which she recounts one after another for one thousand and one nights. Impelled by curiosity, the Sultan puts off from day to day the fate of the lady, and ends, as all the world knows, by renouncing his bloodthirsty intention.'

The first one begins with a robust tune which obviously indicates the furious Sultan. The running phrase on the violin, which follows, is clearly Scheherezade herself, and then a tranquil section in 6-4 time is the telling of the story. The wrath of the Sultan is heard again, and Scheherezade's seductive pleading, both mingling with the story in a very interesting way, and at the very end a soft presentment of the Sultan's theme tells us that for the moment, at least, the lady has won.

In like manner, the other movements illustrate the tales with which listeners must all be familiar, so that further detailed analysis is hardly necessary. It is interesting, however, to note the reappearance, particularly in the fourth movement, of the tunes of the angry Sultan and the pleading Scheherezade. It is her tune which triumphs at the end, after we have heard the Sultan's theme in a much gentler form than at first.

9.40-11.0 S.B. from London 9.55 Local Announcements

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:—Poetry Reading by James Gray. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45:—S.B. from London. 8.45:—A Trio Concert. Olive Tomlinson (Pianoforte), Fred Mayall, Junior (Violin), Fred Mayall (Cello): Trio in A Minor, Op. 114 (1st and 3rd Movements) (Brahms); Violin Sonata in A (1st

and 2nd Movements) (Franck); Pianoforte Solo, 'Jardins sous la pluie' (Debussy); 'Cello Sonata (10) (1st and 2nd Movements) (Grieg); Trio in D Minor, Op. 63 (19) (2nd, 3rd and 4th Movements) (Schumann). 9.40-11.0:—S.B. from London (9.55 Local Announcements).

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

4.0:—An Instrumental and Orchestral Concert. The Station Orchestra: Prelude and Fugue for Strings (Mozzowski); Dorothy Alwynne (Violin): Romance in G (Beethoven, arr. Wilhelm); Rondo from Concerto, No. 9 (De Bériot); Molly on the Shore (Percy Grainger, arr. Kreisler). Orchestra: Capriccio Italien (Tchaikovsky); Dorothy Alwynne: Tempo di Minuetto (Pugnani, arr. Kreisler); Canto Amoroso (Sammartini, arr. Elman); Schön Rosmarin (Kreisler); Dancing Doll (Poldini, arr. Kreisler); Liebesfreud (Kreisler). Orchestra: Hindoo Song, and Hymn to the Sun (Rimsky-Korsakov); March, 'Le Prophète' (Meyerbeer). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—The Smile of Spring (Percy Fletcher); My Mother bids me bind my hair (Haydn); A Pastoral (Veracini); The Ships of Arcady (Michael Head); The Enchanted Forest (Montague Phillips). 6.15:—S.B. from London. 6.30:—Mr. Dudley V. Howells: 'Vegetables' and Topical Gardening Notes. 6.45:—S.B. from London. 8.45:—S.B. from Aberdeen. 9.40:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0-11.0:—S.B. from 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:—Wilson Ronald (Entertainer); Robbie Doo at a Burns Supper (J. L. Waugh); Wot Yur do Ee Luv Oi (A. Chevalier); Passers By (J. L. Waugh). 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:—S.B. from London. 8.45:—A Scottish Concert. The Pipe Band of the Salvation Army Life Saving Scouts: March, '79th's Farewell to Gibraltar', Strathspey, 'Market Place of Inverness' and Reel, 'High Road to Linton' (Traditional). 8.50:—W. M. Johnston (Tenor): O sing tae me the auld Scots songs (Lesson); My love is like a red, red rose (Traditional). 8.58:—Mary B. Maclean (Reciter); The Haulin' and Dandy the Sheep Dog (W. D. Coaker). 9.4:—Pipe Band: March, 'Atholl Highlanders' and Nuckin' o' Geordie's Byre (Traditional). 9.9:—W. M. Johnston: Mary o' Richardson; MacGregor's Gathering (Lee). 9.16:—Alec Sim (Violin): Slow Strathspey, 'Fairbairn's' (Fairbairn); Pipe March, 'His Majesty's Recovery' (arr. Sim); Strathspey; 'Marchioness of Huntly' (Marshall); Reel, 'Fill the Stoup' (Gow); MacIntosh's Lament (Traditional); Strathspey, 'Inverary Castle' (Fraser); Strathspey, 'Miss Wemyss' (Gow); Reel, 'Lady Montgomery' (Eglinton); Air, 'Auld Robin Gray' (Traditional). 9.26:—Mary B. Maclean: The Telegram (Harley); Donald MacPherson. 9.34:—Pipe Band: March, 'K.O.S.B.'s', Strathspey, 'Miss Drummond of Perth' and Reel, 'The Kilt is my Delight' (Traditional). 9.40:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0-11.0:—S.B. from London.

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

12.0-1.0:—Gramophone Records. 4.0:—Light Music. The Radio Quartet: Selection, 'Il Trovatore' (Verdi); Suite, 'Othello' (Coleridge-Taylor). 4.30:—Albert Taylor (Baritone). 4.42:—Quartet: Love in Arcady (Haydn Wood); Selection, 'Merrie England' (German). 5.0:—Mr. Leonard T. Scott: 'A Holiday in Spain—I, Barcelona.' 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—Musical Interlude. 6.45:—S.B. from London. 8.45:—A Light Orchestral Concert. The Orchestra: Overture, 'Italians in Algiers' (Rossini). 8.55:—Liddell Peddie (Tenor): Your kindly winds (Berkeley); O sleep, why dost thou leave me? (Handel); Ettrick (Graham Peel); Do not go, my love (Hagemann); Sweet and Twenty (P. Warlock); Love went a-riding (F. Bridge). 9.7:—Orchestra: Ballet Egyptian (Lullahn). 9.17:—Liddell Peddie: The Beat of a Passionate Heart (Phillips); A Night Idyll (Loughborough); My Dreams (Tosti); If you were the opening rose (Hewitt); Only one word for her (Loughborough); Sigh no more (Aiken). 9.29:—Orchestra: Movements from 'Miniature Ballet Dances' (John Ansell). 9.40:—S.B. from London (9.55 Regional News). 10.15-11.0:—Dance Music; Jan Raffini and his Band, from Caproni's Palais de Danse, Bangor.

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THURSDAY, AUGUST 22
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10.15
THE
SURPRISE
ITEM

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 CONCERT
ADELAIDE RIND (Soprano)
HETTY BOLTON TRIO
1.0-2.0 ORGAN MUSIC
Played by REGINALD FOORT
Relayed from the Regent Cinema, Bournemouth
S.B. from Bournemouth

6.30 Market Prices for Farmers
6.35 Musical Interlude
6.45 THE FOUNDATIONS OF MUSIC
ENGLISH SONGS
Sung by ASTRA DESMOND (Contralto)
7.0 Miss V. SACKVILLE WEST: 'New Novels'
7.15 Musical Interlude
7.30 'Just for a Change'
AN ARGENTINE INTERLUDE
DORA MENDEZ-CHRISTIAN
ROGER JALOWICZ
and his
RIO GRANDE TANGO BAND

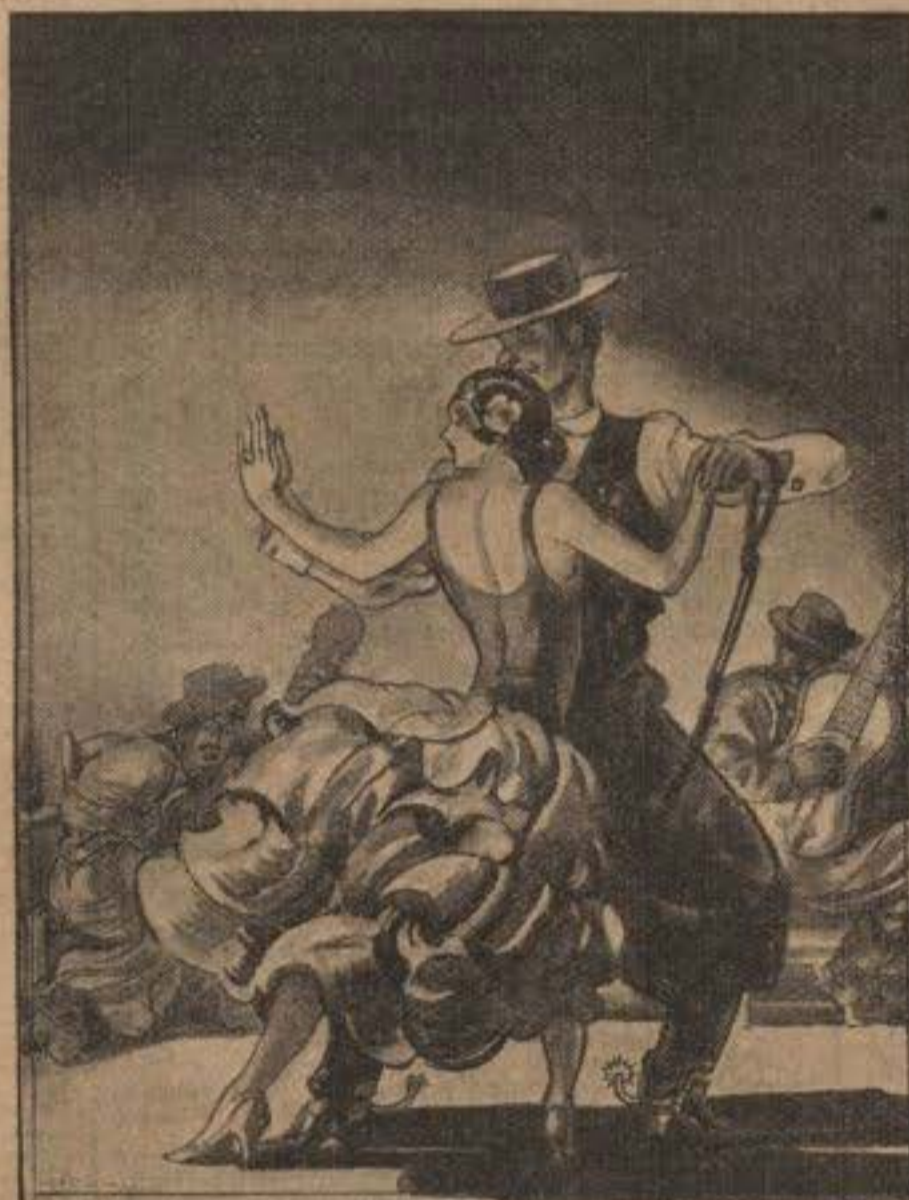
ANGUS MORRISON
Pianoforte Concerto No. 5, in G Minor Arne
(First Concert Performance)
MAVIS BENNETT and FREDERICK RANALOW, with
Orchestra. Conducted by FREDERICK AUSTIN
Duets from 'The Beggar's Opera'
arr. Frederick Austin

THIS, one of the most popular stage pieces with music which the English theatre has ever known, is not an opera in the ordinary sense. The book was made by John Gay, and the music consisted of popular ballads of the time, some seventy of them, which were fitted to the text by Dr. Pepusch, a leading London musician of his day. The opera had a long and successful run when it first appeared, and has been so often revived since, that only short periods have elapsed when it was not on the stage somewhere. It has recently had a successful run in a German adaptation in Berlin, and within the past few months has enjoyed the distinction of being banned by the Burgomaster of another German city, as being likely to be injurious to the morals of his town-people. There is nothing in its broad merriment which might reasonably account for this, and these songs to be sung from it are all thoroughly fresh and wholesome; it is easy to understand their long-lived popularity.

Frederick Austin, who is responsible for the brilliantly-successful arrangement of the opera known to the present generation, has had an unusually varied career. Making his reputation first as a brilliant baritone singer, he has been an organist, conductor, director of the British National Opera Company, as well as of other important musical undertakings. In the 1920 revival of the *Beggar's Opera* he himself took the part of Peachum, and was one of the outstanding successes of that wonderful production. Although he did not take one of the parts, his arrangement of the music of *Polly* was in every way as successful as the *Beggar's Opera*.

His successes in all those directions have tended rather to overshadow his gifts as a composer, but in that sphere, too, he has done really distinguished work.

ORCHESTRA
A London Symphony
Vaughan Williams



AN ARGENTINE INTERLUDE
Tonight at 7.30.

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

3.0 EVENSONG
From Westminster Abbey
3.45 Mr. RONALD WATKINS, reading from
'Gulliver's Travels,' by Jonathan Swift
4.0 The Harton Colliery Band
Conducted by ERNEST THORPE
Relayed from the Festival Hall, North-
East Coast Exhibition, Newcastle-on-
Tyne
S.B. from Newcastle
Marche Militaire Schubert
Overture, 'Morning, Noon, and Night'
Suppe
(Euphonium, Mr. TOM BRENNAN)
Selection, 'The Mikado' Sullivan
Selection, 'Faust' Gounod
Valse de Concert, 'Birds of Paradise'
Rimmer
(Cornet Soloist, Mr. JACK MACKINTOSH)
Tone Poem, 'Lorezzo' Dr. Keighley
Humoresque, 'Three Blind Mice' Douglas
Musical Comedy, 'No, No, Nanette'
Youmans

5.15 THE CHILDREN'S HOUR
'Everything in the Garden's Lovely'
The programme would not be complete
without a contribution by 'AUNT
PRISCILLA' and a 'discourse' on 'The
Vegetable World' by that well-known
Authority, 'THE WICKED UNCLE.'
There will also be songs by KATE
WINTER

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

This Week's Epilogue:
'LORD, WHAT IS MAN?'
Met. Psalm 8
Psalm viii
Hymn, 'O worship the King'
Job xxxii

8.0 Promenade Concert
Relayed from the Queen's Hall
(Sole Lessees: Messrs. Chappell and Co., Ltd.)
35th Season
MAVIS BENNETT (Soprano)
FREDERICK RANALOW (Baritone)
ANGUS MORRISON (Pianoforte)
GORDON WALKER (Flute)
J. C. PANTLING (Oboe)
Sir HENRY WOOD
and his
SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Trumpet Voluntary Purcell
Fugal Concerto for Flute, Oboe, and Strings
Holst
(Solo Flute, GORDON WALKER)
(Solo Oboe, J. C. PANTLING)

9.40 'The Second News'
WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN; Local Announcements;
(Daventry only) Shipping Forecast
10.0 Col. G. D. TURNER: 'The Criminals' World'
10.15 SURPRISE ITEM
10.30-12.0 DANCE MUSIC
JACK PAYNE'S B.B.C. DANCE ORCHESTRA

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THURSDAY, AUGUST 22
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0 Symphony Concert

No. XIII of the SUMMER SEASON
Relayed from the NEW PAVILION,
BOURNEMOUTH

The BOURNEMOUTH MUNICIPAL AUGMENTED
ORCHESTRA

Conducted by Sir DAN GODFREY

4.30 LOZELLS PICTURE HOUSE ORGAN
(From Birmingham)

EDWIN J. GODBOLD (Organist)

CECILIA BRASSINGTON (Mezzo-Soprano)

EDWIN J. GODBOLD
Overture, 'Masaniello' Auber
Slumber Song Schumann

THE author Scribe and Auber the composer formed a pair working in double harness as nearly like our Gilbert and Sullivan as anything the rest of Europe has ever known. Isolated numbers of many of the delightful Comic Operas they produced are well known wherever merry music is played and sung. And this Overture is not the least popular of those of Auber's which survive. It is in quite serious vein, and the story deals with a revolt, in Naples, in 1647. Masaniello is the leader of the revolution, and his hatred of the oppressors is fanned by the wrongs of his sister Fenella at the hands of the Spanish Viceroy. The opera ends in tragedy for the chief characters. Masaniello goes out of his mind and is killed, and Fenella throws herself into the sea. An eruption of Vesuvius is a striking feature of the plot. Fenella, the heroine, is dumb, and the part was usually played by the chief dancer in the opera ballet, with gestures only. The opera is usually known abroad as *The Dumb Girl of Portici*.

The Overture, according to tradition, is made up of tunes from the opera itself.

CECILIA BRASSINGTON
Love's a Sailor Marjorie Kent
April, my April H. Milligan

EDWIN J. GODBOLD
Selection, 'La Corte (The Court) de Faracon' Sleo

Waltz, 'Tea Rose' Fauchey
Song Without Words Mendelssohn

CECILIA BRASSINGTON
The Star James Rogers
The Call Herbert Oliver

EDWIN J. GODBOLD
Ballet Music, 'Hiawatha' Coleridge-Taylor

5.30 The Children's Hour
(From Birmingham)

'?' by MARGARET DANGERFIELD
Songs by MARJORIE HOVERD (Soprano)
Jacko will Entertain

6.15 'The First News'

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

6.30 ORGAN RECITAL
by T. W. NORTH

Relayed from the Cathedral, Coventry

Second Fantasia in F Minor Mozart
Minuet and Allegro Handel
Intermezzo from Symphony No. 6 Widor
Finale from Symphony No. 1 Vierné

7.0 THOSE FOUR CHAPS

(PAUL ENGLAND, BOBBIE COMBER, CLAUDE
HULBERT, and EDDIE CHILDS)

7.10 DANCE MUSIC

JACK PAYNE'S B.B.C. DANCE ORCHESTRA

**9.15 MILITARY
BAND
CONCERT**

**8.0 An Hour of
Vaudeville**

Presented by
WILLIAM T. WILSON

9.0 'The Second News'

WEATHER FORECAST;
SECOND GENERAL
NEWS BULLETIN

**9.15 A MILITARY
BAND CONCERT**

THE WIRELESS MILITARY
BAND

Conducted by CHARLES
LEGGETT

Overture, 'Fra Diavolo' Auber

BETWEEN the austere domain of Grand Opera, much more often tragic than happy, and the frivolous realm of Musical Comedy there lies a delightful kingdom—the kingdom of what the French call 'Opera Comique.'

There is a wealth of light operas which really are comic, with plots which are often on a higher level, dramatically, than many so-called Grand Operas, full of gay and sparkling music which of itself, one might think, would have saved the works from falling into oblivion. The French composer, Auber, left a number of such operas, of which *Fra Diavolo* is the best known.

HARDY WILLIAMSON (Tenor)
Lassie o' Mine E. J. Walt
One Hour Longstaffe
As You Pass By Kennedy Russell

BAND
Selection, 'Patience' Sullican

HILDEGARD ARNOLD (Violoncello)
Arioso Bach, arr. Sam Franko
Allegro Marcello, arr. Schroeder
Chant Russe (Russian Song) Lalo
La Fileuse (The Spinning Woman) Dunkler

BAND
Spanish Suite, 'La Verbena' Lacombe

HARDY WILLIAMSON
Bird Songs at Eventide Eric Coates
The Willow Goring Thomas

BAND
Serenata Toselli
Polonaise Militaire Chopin
Morris Dance, 'Skipton Rig' Holliday

10.30-11.15 DANCE MUSIC

JACK PAYNE'S B.B.C. DANCE ORCHESTRA
(Thursday's Programmes continued on page 346.)



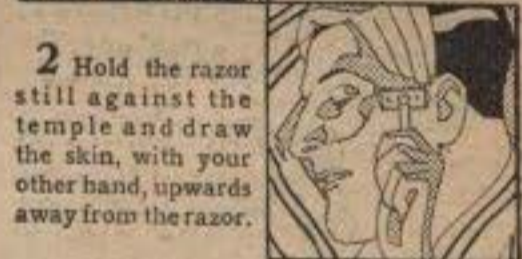
SIR DAN GODFREY
conducts the Symphony Concert that will be relayed from Bournemouth this afternoon.

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There is an art in shaving . . . that is to say, you can make sure of a smooth, close, effortless shave if you set systematically about it. The essential principles of a satisfactory shave can be reduced to five rigid rules . . . rigid, but perfectly simple.



1 After inserting a Gillette blade into a Gillette razor, screw the handle up tightly.



2 Hold the razor still against the temple and draw the skin, with your other hand, upwards away from the razor.



3 In shaving the rest of the face, let the razor edge meet the beard diagonally.



4 The first time you go over the face, stroke with the growth of the beard, the second time against it.



5 Always remove the blade from the razor to clean it. Run hot water over it, and dry it without going against the edge.

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Gillette
blades

Thursday's Programmes continued (August 22)



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5WA CARDIFF. 988 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—IV, The Citizen and his Wife in "The Knight of the Burning Pestle"'

In this talk Mr. Lyndon Harries will give a picture of the happy married life and natural affection of this quaint couple for each other.

4.0 Newcastle Programme relayed from Daventry (See London)

4.45 BOBBY'S STRING ORCHESTRA
From Bobby's Café, Clifton, Bristol

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

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

1.0-2.0 ORGAN MUSIC
Played by REGINALD FOORT
From the Regent Cinema
Relayed to London and Daventry

3.0 London Programme relayed from Daventry

3.45 Mrs. ERIC SHARPE: 'Winchester under the Tudors'

4.0 Newcastle Programme relayed from Daventry (See London)

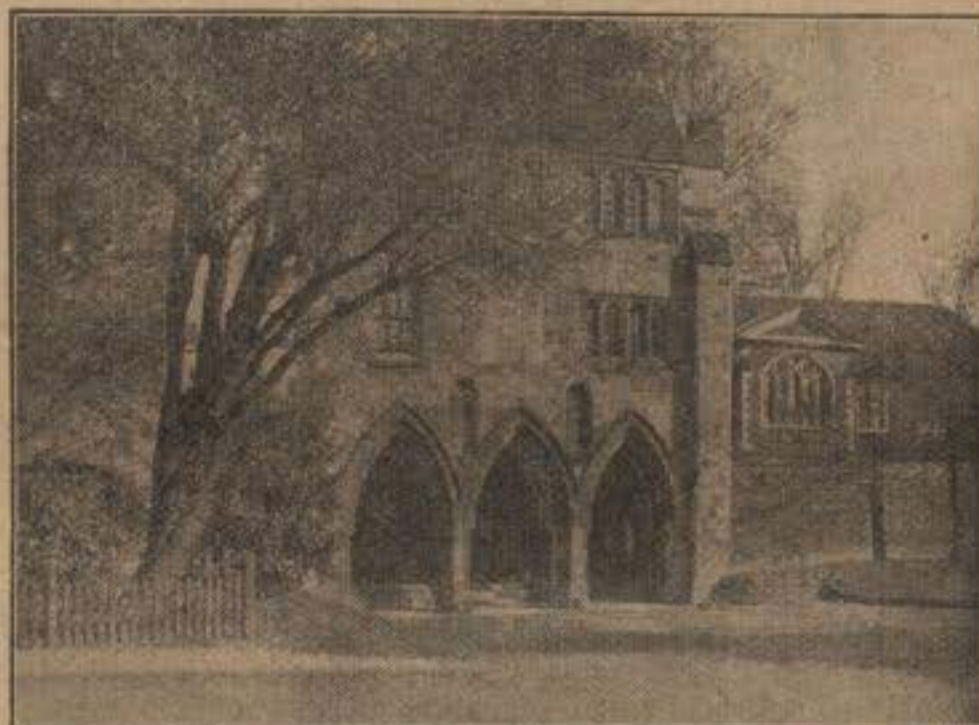
5.15 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for South of England Farmers

6.35-12.0 S.B. from London (9.55 Local Announcements)

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



Will F. Taylor

IN THE QUIET OF THE CATHEDRAL CLOSE.

A beautiful picture of the entrance to the old Deanery of Winchester. Mrs. Eric Sharpe describes 'Winchester under the Tudors' in her talk from Bournemouth this afternoon.

6.15 S.B. from London

6.30 Market Prices for Farmers

6.35 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 Newcastle Programme relayed from Daventry (See London)

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

9.55 S.B. from Cardiff

10.0-12.0 S.B. from London

12.0-1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

4.0 Newcastle Programme relayed from Daventry (See London)

5.15 The Children's Hour
The wiser you are the less you know. If you disagree, listen to the story 'Rainbow's End' (Stephen Southwold)
ETHEL FENTON (Contralto) will sing

6.0 London Programme relayed from Daventry

6.15-12.0 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 Leeds
ESSIE SIMPSON (Soprano)

Where the Bee sucks Arne
I know a Bank Shaw
I've been roaming Horne

KENNETH WATSON and WILLIAM FOX (Pianoforte Duets)

Symphony in B Minor ('Unfinished') (First Movement) Schubert
Spanish Dance No. 2 Moszkowski

ARTHUR G. PICKLES (Baritone)

Youth Allitsen
False Phillis Lane Wilson
The Golden Vanity (English County Songs)
Collected by Broadwood and Maitland

My Friend Bchrend
ESSIE SIMPSON
I know where I'm going (Irish County Songs)
arr. Hughes

The Lark in the Morn. . . . } (English Folk Songs)
The Crystal Spring } arr. Cyril Scott
Lullaby (English Lyrics) } Cyril Scott
When Lovers Meet Again }

KENNETH WATSON and WILLIAM FOX
No. 1, Three Diversions, Op. 17
T. C. Sterndale Bennett

Irish Tune Markham Lee
Nordisches, No. 1 (Norse) Scharwenka

ARTHUR G. PICKLES
O Mistress Mine } Quilter
Blow, blow, thou Winter Wind }
I am a Roamer Mendelssohn
When Song is Sweet Sans Souci
What am I, love, without thee? Adams
(Accompanist, IRENE UTTING)

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Programmes for Thursday.

(Manchester Programme continued from page 346.)

- 3.45 Miss ANNE LAMPLOUGH: 'The Housewives' Hedgerow Harvest'
- 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
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Market Prices for North of England Farmers
- 6.45-12.0 S.B. from London (9.55 Local Announcements)

Other Stations.

- 5NO NEWCASTLE.** 1,148 kc/s. (261.3 m.)
12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 4.0:—The Harton Colliery Band, conducted by Ernest Thorpe. Relayed from the Festival Hall, North-East Coast Exhibition. 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. 6.35-12.0:—S.B. from London.
- 5SC GLASGOW.** 752 kc/s. (398.9 m.)
11.0-12.0:—A Recital of Gramophone Records. 4.0:—An Afternoon Concert. The Station Orchestra, Margaret Kildston (Reciter). 5.0:—Organ Music, relayed from the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Provost P. S. Clark, of Irvine: 'The Oldest Race Meeting in the World.' 6.15:—S.B. from London. 6.30:—Barbara Sumner (Soprano). 6.45:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0-12.0:—S.B. from London.
- 2BD ABERDEEN.** 925 kc/s. (321.5 m.)
11.0-12.0:—Programme relayed from Daventry. 4.0:—Fishing News Bulletin. 4.5:—Scottish Concert. The Station Octet. May McLean (Contralto). 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. 9.55:—S.B. from Glasgow. 10.0-12.0:—S.B. from London.
- 2BE BELFAST.** 1,239 kc/s. (242.3 m.)
3.30:—A Religious Service. 3.45:—Talk. 4.0:—Dance Music: Jan Ralfini and his Band, from Caproni's Palais de Danse, Bangor. 5.0:—Hilda Atkinson (Harp). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 7.30:—Gounod's 'Faust,' with May Blyth (Soprano), Edid Cruickshank (Contralto), Christine Moore (Contralto), Joseph Farrington (Bass), Parry Jones (Tenor), William Michel (Baritone), A. V. C. Froggatt (Baritone). The Chorus and Augmented Orchestra, conducted by Harold Lowe. 9.40-12.0:—S.B. from London.

WORLD-RADIO

(The Official Foreign and Technical Journal of the B.B.C.)

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

Broadcasting News and Reviews of the Countries, Peoples, and Events of the World.

SPECIAL FEATURES:

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HOW TO USE MEASURING INSTRUMENTS, by 'J. A. J. C.'

'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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Orchestral and Band.

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Percy Pitt and B.B.C. Orchestra (Nos. 9260 to 9262—4s. 6d. each).
- TANHAUSER—Overture.**
W. Mengelberg and Concertgebouw Orchestra (Nos. L1770 to L1771—6s. 6d. each).
- TANHAUSER—Venusberg Music.**
Bruno Walter and Royal Philharmonic Orchestra (Nos. L1982 to L1983—6s. 6d. each).
- GOTTERDAMMERUNG—Song of the Rhine Daughters.**
Sir Henry J. Wood and New Queen's Hall Orchestra (No. L1993—6s. 6d.).
- RIENZI OVERTURE.**
Bruno Walter and Royal Philharmonic Orchestra (Nos. L1820 to L1821—6s. 6d. each).
- ARTISTS' LIFE WALTZ.**
J. Strauss and Symphony Orchestra (No. 9280—4s. 6d.).
- TANGREDI—Overture.**
H. M. Grenadier Guards Band (No. 513—4s. 6d.).
- ESPAÑA—Waltz.**
J. Jacobs' Ensemble (No. 9555—4s. 6d.).
- ENTRY OF THE GLADIATORS.**
Royal Guards Band (No. 2078—3s.).
- SEMIRAMIDE—Overture.**
Percy Pitt and B.B.C. Orchestra (No. 9076—4s. 6d.).
- THREE BEARS—Phantasy.**
Plaza Theatre Orchestra (No. 9499—4s. 6d.).
- MORNING, NOON AND NIGHT—Overture.**
National Military Band (No. 9013—4s. 6d.).
- THOUSAND AND ONE NIGHTS—Waltz.**
J. Strauss and Symphony Orchestra (No. 9226—4s. 6d.).
- IOLANTHE—Selection.**
Court Symphony Orchestra (No. 992—4s. 6d.).
- MIKADO—Selection.**
Court Symphony Orchestra (No. 994—4s. 6d.).
- TRUMPET VOLUNTARY.**
Sir Hamilton Harty and Hallé Orchestra (No. L1936—6s. 6d.).
- PATIENCE—Selection.**
Court Symphony Orchestra (No. 997—4s. 6d.).
- LEONORE OVERTURE No. 3 (Beethoven).**
Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. L1978 to L1979—6s. 6d. each).
- SUMMER DAYS SUITE.**
Eric Coates and New Queen's Hall Light Orchestra (Nos. 9389 to 9370—4s. 6d. each).
- GOLLIWOG'S CAKE WALK.**
B.B.C. Wireless Military Band (No. 9744—4s. 6d.).

Instrumental.

- LEGENDE (Wieniawski).**
Arthur Catterall—Violin (No. 9569—4s. 6d.).
- LIEBESFREUD.**
Antoni Sala—Cello (No. 9575—3s.).
- LE CYGNE (THE SWAN).**
W. H. Squire—Cello (No. L2126—6s. 6d.).
- RAMBLING SAILOR.**
William Murdoch—Piano (No. 4947—3s.).
- ON WINGS OF SONG.**
J. H. Squire—Celeste Octet (No. 9275—4s. 6d.).
- MARCHE MILITAIRE.**
William Murdoch—Piano (No. 9273—4s. 6d.).
- SUMMER SONG (Schumann).**
St. James' string Sextet (No. 4112—3s.).
- ARIOSO (Bach).**
Antoni Sala—Cello (No. 9103—4s. 6d.).
- CLAIR DE LUNE.**
Percy Grainger—Piano (No. L1829—6s. 6d.).

Vocal.

- I KNOW OF TWO BRIGHT EYES.**
Box Palmer, Baritone (No. 3947—3s.).
- I HEARD YOU SINGING.**
Francis Russell, Tenor (No. 4156—3s.).
- O MISTRESS MINE.**
Frank Mullings, Tenor (No. 4817—3s.).
- ABSENT (Metcalfe).**
Layton and Johnstone (No. 4735—3s.).
- WHERE MY CARAVAN HAS RESTED.**
Edgar Coyle, Baritone (No. 2332—3s.).
- BIRD SONGS AT EVENTIDE.**
Hubert Keadell, Tenor (No. 4312—3s.).
- LAND OF HOPE AND GLORY.**
Harold Williams, Baritone, and Chorus (No. 9080—4s. 6d.).
- EXCELSIOR.**
Russell and Williams (No. 924—4s. 6d.).
- SON AND STRANGER—I'm a Roamer.**
Robert Eaton, Baritone (No. 9210—4s. 6d.).

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7.30
MUSIC FROM THE
CANTERBURY
FESTIVAL



W. F. Taylor

A HIGH-ARCHED GROVE OF GOTHIC
The south aisle of the nave in Canterbury Cathedral. A symphony concert will be relayed from the nave this evening at 7.30.

- 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
by
PEGGY RADMALL (*Violin*)
PEGGY GRUMMITT (*Pianoforte*)
Sonata in A..... John Collett
Sonata in G..... Brahms
12.30 Organ Music
by LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
Fantasia and Fugue in G..... Purry
Andante con moto (Symphony No. 1 in C)
Beethoven
(a) The Question; (b) The Answer
Wolstenholme
March Héroïque..... Saint Saëns, arr. Guilmant
1.0-2.0 A Recital of Gramophone Records
By Mr. CHRISTOPHER STONE
4.0 DOROTHY MOGGRIDGE (*Pianoforte*)
4.15 'LIGHT MUSIC'
Moschetto and his Orchestra
From the May Fair Hotel
5.15 THE CHILDREN'S HOUR
'JACK AND THE BEANSTALK,' made into a play
for broadcasting by M. JEAN NEWELL
6.0 Mr. A. B. B. VALENTINE: 'Thirty Miles from
Charing Cross—I, Viewpoints and Hill Tops'

It is not long ago that listeners were invited to hear a debate that was broadcast on the subject of Town v. Country. Fortunately we are rapidly approaching the day when the enjoyment of both in a measure, will be open to us all. That is, of course, if the countryside is not all swept away in the general tide of social evolution. Anyway, for those Londoners who care to take a little trouble, Sundays and week-ends can be spent in some delightful rural places—if you know where to look for them and how to get to them. Let Mr. Valentine give you, in these two talks, a hint or two.

FRIDAY, AUGUST 23
2LO LONDON & 5XX DAVENTRY

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

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
English Songs
Sung by ASTRA DESMOND (*Contralto*)

7.0 Mr. ROBERT HERRING: 'Film Criticism'

7.15 Musical Interlude

7.30 The Canterbury Festival
of Music and Drama

Orchestral Concert

Relayed from The Nave, Canterbury Cathedral

THE WIRELESS SYMPHONY ORCHESTRA

Conducted by ADRIAN BOULT

ARTHUR CATTERALL (*Violin*)

Concerto Grosso..... Handel

Concerto for Violin and Orchestra.... Brahms

(*Violin*, ARTHUR CATTERALL)

English Rhapsody, 'A Shropshire Lad'

Butterworth

ALTHOUGH Butterworth was only thirty when he was killed in action in 1916, he had already made his own mark on English music. Strongly national in idiom, his music owes something to his enthusiasm for Folk-song and dance, but a sound knowledge of the orchestra, and a happy fertility of invention were his too.

This Rhapsody was intended first as an epilogue to his own Song Cycles on A. E. Housman's poems; it was played for the first time under the late Arthur Nikisch at the Leeds Festival in 1913. It begins with a soft theme which is heard first on muted violas and then on clarinets, and along with part of the main theme of the section which follows, this provides the material for an introduction. The principal tune of the main section which succeeds is a broad, flowing melody in two phrases, to the second of which reference has been made above. It is given out with sonorous strength and full accompaniment. It includes, as most listeners will remember, a quotation from one of the songs—'Loveliest of trees, the cherry... wearing white for Eastertide.' There is a further theme of tranquil character given to the strings, and it with the first subject, is freely used in a development of varied interest and resource. Harp and woodwinds, in particular, are employed with fine effect, and there is a beautiful passage for solo violin. At the close the music returns to the meditative spirit of the opening and we hear the first subject again with its expressive accompaniment; the work is rounded off by a sad little melody for the flute.

Overture
'Leonore' No. 3
Beethoven

THE third 'Leonore' Overture has long established itself as first favourite among the four, and there are grounds for believing that Beethoven himself would have agreed with this verdict. It begins with a solemn descending scale, and then we hear the beautiful air which in the opera, Florestan, the hero, sings of the happy spring-

9.0
THE B.B.C.
DANCE
ORCHESTRA

time of his own youth. This tune is presented with some variants, and the whole of the introductory slow section is devoted to Florestan. Leonore appears with the beginning of the quick section in a very beautiful tune eloquent of noble strength and dignity. A little later another impressive tune reminds us once more of Florestan and his unhappy lot in prison. After these have foreshadowed the action of the story there is a dramatic moment when the whole orchestra falls silent and a trumpet call is heard from without. In the opera, the same trumpet call announces the arrival of the Governor, through whose coming Florestan is released from his unjust imprisonment. A quiet tune on the woodwinds expresses the dawning of hope in the prisoner's heart, the trumpet call is heard again, and the theme of hope grows stronger. All the former tunes return, lending the music a note of exaltation, and the Overture ends with a great song of joy in which the first Leonore tune rings out triumphantly.

9.0 DANCE MUSIC

JACK PAYNE'S 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

10.0 Prof. LEONARD HILL: 'Deep Sea Diving'

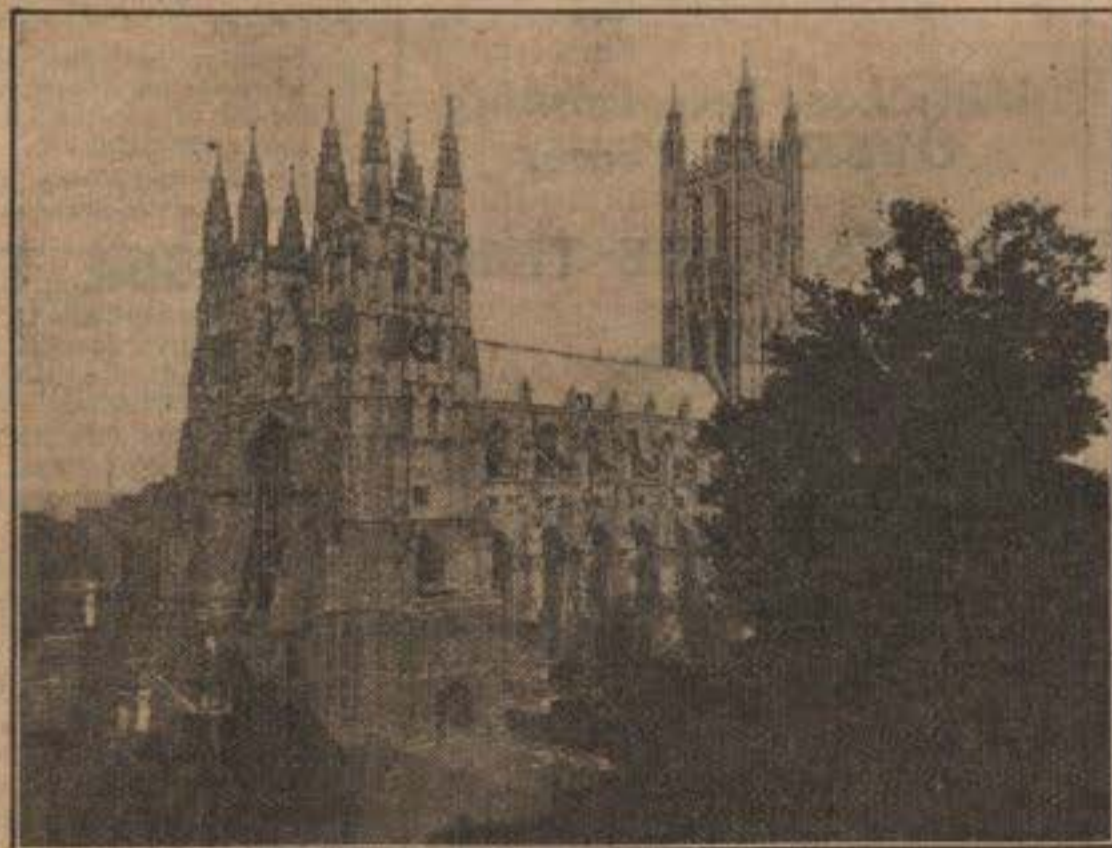
10.15 An Hour of Vaudeville

Presented by
WILLIAM J. WILSON

11.15 DANCE MUSIC

12.0-12.15

Experimental Transmission of Still Pictures
by the Fultograph Process.



W. F. Taylor

THE FAMOUS TOWERS OF CANTERBURY.

The great Cathedral is the setting for the Festival of Music and Drama which is fully described in an article on page 315.

8.0
**VAUDEVILLE
 FROM
 BIRMINGHAM**

**FRIDAY, AUGUST 23
 5GB DAVENTRY EXPERIMENTAL**

625 kc/s. (479.2 m.)
 TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.15
**THE CANTERBURY
 FESTIVAL
 OF MUSIC**

- 4.0 DANCE MUSIC
 JACK PAYNE'S B.B.C. DANCE ORCHESTRA
 VERA HICKS (In Syncopated Songs)
- 5.30 The Children's Hour
 (From Birmingham)
 'The Lost Child and the Poplar Tree,' by Lucy Yates
 ERNEST JONES and ALFRED KIRBY (Vibrante Banjo Duets)
 COLLEEN CLIFFORD (in Light Songs)
 'Another School Yarn,' by Housemaster
- 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 CANTELL
 BERGITTE BLAKSTAD (Contralto)

ORCHESTRA
 Overture, 'La Patrie' (The Fatherland) .. Bizet
 This Overture, scored for full orchestra, with resonant brass and percussion, begins at once with a stirring theme played by the whole strength of the orchestra. After this is expanded and the opening has returned, there is a new tune played by cellos and woodwind against a triplet figure on the higher strings. Trombones break in forcefully and the opening is heard again. Then the time becomes more animated and a new tune is played by violas and woodwinds with the lower strings accompanying. This is worked out at some length and leads to a strenuous climax, and again the time changes, now to a slower movement. Violas and cellos together have then a fine rich tune accompanied by detached chords on the brass, with expressive little phrases on English horn and clarinet breaking in. Once more there is a change of time, and with it a change of key, and violas and woodwinds have a soft, delicate melody which muted violins accompany. On these materials the Overture is built up, coming to an end with a broad and forceful figure based chiefly on the second tune. It closes the Overture with a sense of real triumph.

- BERGITTE BLAKSTAD
 Vale Kennedy Russell
 The Early Morning Graham Peel
 Love, the Pedlar German
- ORCHESTRA
 Selection, 'Fallen Fairies' German

- 7.10 DAVID McCALLUM (Violin)
 Serenade Schubert, arr. Elman
 The Cuckoo Daquin, arr. McCallum
 Hungarian Dance in D minor
 Brahms, arr. Joachim

- BERGITTE BLAKSTAD
 Three Score and Ten Trepalza
 Ritornello Olutsam
 Vainka's Song Von Stutzman

- ORCHESTRA
 Echo des Bastions Kling
 Skipton Rig Holliday

- 7.40 DAVID McCALLUM
 Pale Moon Logan
 Carnival of Venice Ernet
- ORCHESTRA
 Suite, 'Summer Days' Eric Coates



ERNEST JONES,
 who, with Alfred Kirby, will contribute some Vibrante Banjo duets to Birmingham's Vaudeville Programme tonight, at 8.0.

8.0 Vaudeville

(From Birmingham)
 COLLEEN CLIFFORD (in Light Songs)

- OSBORNE and PERRYER (The Comedy Two)
 ERNEST JONES and ALFRED KIRBY
 (in Vibrante Banjo Duets)
 STAINLESS STEPHEN
 MASON and ARMES (Entertainers with a Piano)
 PHILIP BROWN'S DOMINOES DANCE BAND

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

- 9.15 Orchestral Concert
 from
 Canterbury Cathedral
 Relayed from Canterbury Cathedral
 Brandenburg Concerto in F, No. 2 Bach
 The Lark Ascending Vaughan Williams
 Two Idylls Butterworth
 An Old Song Warlock
 Lady Radnor's Suite Parry
 (Violin, ARTHUR CATTELL)

- 10.0 POETRY READING
- 10.15-11.15 DANCE MUSIC
 BERTINI'S DANCE BAND
 from the
 TOWER BALLROOM, WINTER GARDENS, BLACKPOOL
 Relayed from Manchester
 (Friday's Programmes continued on page 350.)



**SUN-
 BURN**

Sunburn is not a burn—due to the heat of the sun. It is an irritation and inflammation of the skin tissues caused by the chemically active rays of sunlight. If you "brown" easily (and not in freckles) you need not worry about spoiling your complexion. But over-exposure causes sunburn and spoils the velvety smoothness of your skin, leaving it coarse. People who don't "brown" usually get florid. Germolene is ideal for a sunburnt, rough, or red skin. It soothes the irritation, checks the inflammation, and restores the smooth satiny texture of your skin which is the essential of a good complexion. Don't go away without a tin of Germolene.

Germolene Aseptic Soap is a splendid tonic if your skin is ailing or complexion poor.

RASH
 ECZEMA
 RINGWORM
 CUTS
 SCALDS
 BURNS

and all obstinate
 skin complaints

Germolene
ASEPTIC SKIN DRESSING
 1/3 and 3/- A Veno Product

Marvellous Victory OVER Varicose Veins

Old-fashioned Dangerous Elastic Stockings Entirely Superseded.

Wonderful New "Spirastic Supports."
SENT ON APPROVAL.

A well-known Manufacturer of Surgical Appliances has made a marvellous discovery which entirely revolutionises the treatment of Varicose Veins.

It is now possible for the sufferer from this most painful and dangerous ailment to go about in perfect comfort and at the same time to so strengthen the parts that complete and permanent relief is ultimately assured.

**NO PAIN OR
PRESSURE.**

As Mr. Cooper, the inventor, says: "Every sufferer from Varicose Veins knows only too well the clumsy and painful nature of the ordinary elastic stocking, but few realise that there is often grave danger in wearing these appliances.

Ordinary elastic stockings are made with harsh, coarse ribs at the back and sides, and these constantly pressing upon the distended blood-vessels may set up inflammation. Now, however, by my wonderful new 'Spirastic' method the hard, dangerous seams of the old-fashioned elastic stockings are entirely abolished and perfect comfort and support is given to the limbs."

**FITS LIKE A
GLOVE.**

The new Mecca "Spirastic Supports," as clearly shown in the accompanying illustration, are woven on a similar principle to "puttees," which any ex-service man will tell you are the only possible leg supports for long marches.

Fitting with the softness of a kid glove, they neither press, pinch, nor cut the limb, nor do they wrinkle or lose their elasticity. They cost no more than the ordinary hard-ribbed stocking, will last at least three times as long, and, moreover, are sent ON APPROVAL.

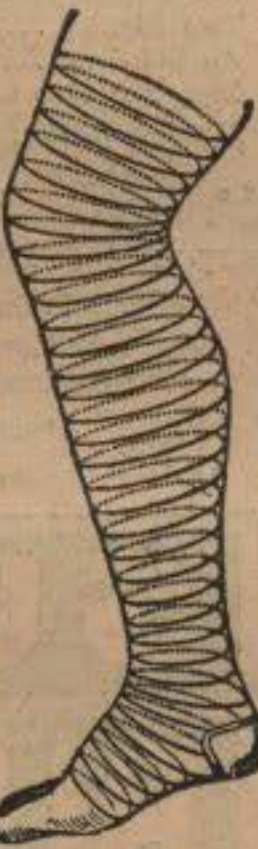
ILLUSTRATED PARTICULARS FREE.

If, therefore, you suffer from Varicose Veins, Loss of Power in the Legs, Weak Knees, Swollen Ankles, Pain when Walking or Standing, write at once to Mr. Cooper for Free Illustrated Booklet fully describing this wonderful invention.

Immediately you receive it you will realise why the Mecca "Spirastic Supports" give greater comfort and freedom from pain and eventually effect complete relief.

H. P. Woolley, Esq., B.A., Sandringham Villa, Ashfield, Ross-on-Wye, writes:—"I find your 'Spirastic Supports' far better than anything else and without them I could not possibly live the active and athletic life I do. Yesterday I walked nearly 20 miles. I should feel it unkind if I did not recommend you to any friend who is troubled with Varicose Veins."

Write to-day (a postcard will do) to Mr. D. M. Cooper, Manufacturer of Surgical Appliances, 15, 17 and 19, Vine Street, Clerkenwell (S.133), London, E.C.1, for full Free Particulars of this astounding invention.



(M. D. Cooper, Ltd.)

Friday's Programmes continued (August 23)

5WA	CARDIFF.	968 kc/s. (309.9 m.)
4.0	London Programme relayed from Daventry	
4.50	GRACE DANIELS (Soprano)	
5.0	JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA From the Carlton Restaurant	
5.15	The Children's Hour	
6.0	Mr. W. H. JONES: 'The Romance of Industry in South Wales' (1) 'Coal in Glamorgan'	
6.15	S.B. from London	
9.55	West Regional News	
10.0-11.15	S.B. from London	

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	

VERA CAMPBELL (Mezzo-Soprano)
Come, for it's June Dorothy Foster
Little Brown Owl Sanderson
'Twas in a land Chaminade
ORCHESTRA
Suite, 'Neath Summer Skies' Ewing
Summer Days; Meadow Sweet; A Juno Reverie; Joie de Vivre (Joy of Life)
Three Dances from 'Henry VIII' German
VERA CAMPBELL
Starry Woods Phillips
Arise, O Sun Maud Craske Day
Life and Death Coleridge-Taylor

ORCHESTRA
Wedding March of the Marionettes Rathke
Selection, 'A Waltz Dream' Straus

5.15	The Children's Hour
	S.B. from Leeds
	'HAP-HAZARD'
	Songs by W. RANSON and G. LISTER

6.0	Mr. W. F. A. ERMEN: 'The Way to Better Photography—IV. How to make your own prints'

6.15-11.15 S.B. from London
(9.55 Local Announcements)

Other Stations.

5NO	NEWCASTLE.	1,148 kc/s. (261.3 m.)
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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. 6.15-11.15—S.B. from London.

5SC	GLASGOW.	752 kc/s. (398.9 m.)
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4.0—A Scottish Concert. The Station Orchestra: Selection, 'Caledonia' (David Stephen); Margaret Sadler (Soprano): The Bonnie Brier Bush, The Auld Hoose, and The Auld Scots Sangs (Traditional, arr. A. Moffat); Orchestra: Poem, 'The Riders of the Sidhe' (W. B. Moonie); John M. F. Gibson (Reciter): Tibbie Fowler (Anon.); A Border Burn (J. B. Selkirk); The Water o' Wearie's Well (Anon.); Willie brewed a peck o' maun (Burns); A Mile and a Bittock (R. L. Stevenson); Orchestra: March, 'The London Scottish' (Haines); Margaret Sadler: The Spinning Wheel, Hush-a-ba, Birdie, and Bonnie Banks o' Loch Lomond (Traditional, arr. A. Moffat); Orchestra: Selection, 'The Thistle' (Myddleton). 5.15—The Children's Hour. 5.57—Weather Forecast for Farmers. 6.0—Mrs. Hughes Hallett: 'Home Economy Hints—II, Dyeing and Cleaning.' S.B. from Edinburgh. 6.15—S.B. from London. 6.30—Scottish Market Prices for Farmers. 6.40—Musical Interlude. 6.45—S.B. from London. 9.55—Scottish News Bulletin. 10.0-11.15—S.B. from London.

2BD	ABERDEEN.	595 kc/s. (301.5 m.)
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4.0—Fishing News Bulletin. 4.5—A Popular Light Programme by The Station Octet: March, 'Wellington' (Zehle); Overture, 'The Merry Wives of Windsor' (Nicolai); Miniature Suite (Coates); Fantasia, 'Schubertianna' (Finck); Selection, 'A Country Girl' (Monckton); Patrol, 'The B'hoys of Tipperary' (Amers). 5.0—Mrs. Jeanne Hancock: 'Something Different in Food.' 5.15—The Children's Hour. 5.55—Fishing News Bulletin. 6.0—Gramophone Records. 6.15—S.B. from London. 6.30—S.B. from Glasgow. 6.45—S.B. from London. 9.55—S.B. from Glasgow. 10.0-11.15—S.B. from London.

2BE	BELFAST.	1,238 kc/s. (242.3 m.)
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12.0—Organ Music played by Herbert Westerby, Mus. Bae. (Lond.). Relayed from the Grosvenor Hall. Military Overture (Mendelssohn, arr. Best); The Angelus (with Carillon) (Mansfield); Minuet in G (Beethoven, arr. D. Blair); L'Aveu (Leonard Peck); Fantasy, 'Study' (Herbert Westerby); Finale from the 'Milton Suite' (Hugh Blair). 12.30-1.0—Gramophone Records. 4.0—A Popular Programme. The Orchestra: Orchestra: Overture, 'Buryanthe' (Weber); 'Peer Gynt' Suite, No. 2 (Grieg); Ingrid's Lamentation; Arabian Dance; The Homecoming; Solveig's Song. Selection, 'Samson and Delilah' (Saint-Saëns). 4.32—Josephine McGeagh (Soprano): My Love's an Arbutus (C. V. Stanford); Mimi's Song (from 'La Bohème') (Puccini); There, and My heart is like a singing bird (Parry). 4.44—John Sowerby (Violoncello): Ave Maria, Op. 61 (Max Bruch); Courante from Sonata No. 1 (Unaccompanied) (Bach). 4.56—Orchestra: Suite, 'Jeux d'enfants' (Bizet); Marche Militaire (Gounod). 5.15—The Children's Hour. 6.0—Thirty Miles from Charing Cross—I. 'Viewpoints and Hill Tops.' 6.15—S.B. from London. 9.0—Dance Music. E. W. Sibbald Treacy's Dance Band. Relayed from the Northern Counties Hotel, Portrush. 9.40-11.15—S.B. from London.



Nat. Museum of Wales

CARRYING COAL IN 1790.

The method used in 1790 for the transportation of coal between Merthyr and Cardiff, from an old print in the National Museum of Wales. 'The Romance of Industry in South Wales' is the subject of Mr. W. H. Jones's talk from Cardiff this evening at 6.0.

9.55	S.B. from Cardiff
10.0-11.15	S.B. from London

6BM	BOURNEMOUTH.	1,040 kc/s. (288.5 m.)
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4.0	London Programme relayed from Daventry
6.15-11.15	S.B. from London (9.55 Local Announcements)

5PY	PLYMOUTH.	1,040 kc/s. (288.5 m.)
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4.0	London Programme relayed from Daventry
5.15	The Children's Hour

The pendulum of time swings back to the year 1560 in order to give you an adventure on the High Seas, a new play entitled 'CAPTURED BY THE MOORS' (Una Broadbent)

6.0 London Programme relayed from Daventry

6.15-11.15 S.B. from London (9.55 Forthcoming Events; Local Announcements)

2ZY	MANCHESTER.	797 kc/s. (376.4 m.)
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4.0	An Orchestral Concert
	THE NORTHERN WIRELESS ORCHESTRA
	Overture, 'Si j'étais Roi' (If I were King) Adam
	Entr'acte, 'The Glow-Worm' Lincke

Both Sides of the Bristol Channel.

THE FIRST FURNACE AT DOWLAI.

Another Story of Industrial Romance—Touring in Other Days—The Welsh *must* Sing—Cupid in Modern Guise—Programmes by the National Orchestra.

Iron Masters at Dowlais.

LISTENERS will remember that Mr. W. H. Jones took 'Coal' as the subject of the first talk in his series on 'The Romance of Industry in South Wales,' and on Friday, August 30, at 6 p.m., he will speak on the 'Iron Masters at Dowlais.' Mr. Jones will assuredly tell of the Guests, one of whom, Lady Charlotte Guest, translated the *Mabinogion*. Dowlais is within the borough of Merthyr Tydfil, and it is not generally known that Lord Darling spent some years of his childhood there.

Very Small Beginnings.

THOSE who know the mighty works as they stand squat and solid today, with all their traditions, too, of huge contracts,' says Mr. Jones, 'and who know that it is mostly the Dowlais steel rails over which we speed in the fleet railway trains of today, will be interested in the small beginnings of this mammoth hive of industry. Nothing more diminutive than the first Dowlais can be imagined. It was one of the well-known family of Lewis of the Van, descended from the warrior Welshman Ivor Bach (Ivor the Little), who founded the great industrial epoch which Dowlais represents. He came into leasehold possession of 2,000 acres of land, abounding in mineral wealth, although apparently only marshy meadow-land, and he had power to work coal, iron-ore, limestone, sandstone, and fire-clay—all for an annual rent of £28! He made a small start in iron-making in 1758 with the slenderest materials, which had to be transported, after many journeys, over the Welsh mountains from Caerphilly to Dowlais. With these materials he built his furnace.

Success Over Obstacles.

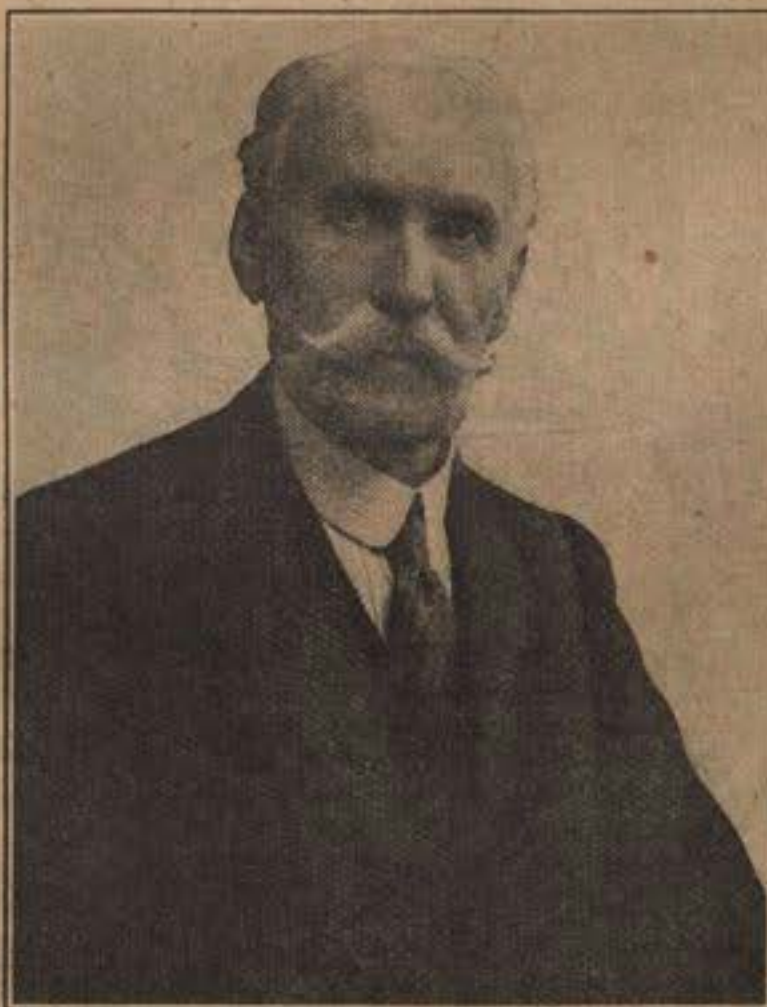
WHAT a happy day it must have been for this same Lewis when, after his first pig-iron had been made, there set out from Dowlais a small troop of mules and ponies to carry over hill and dale to Cardiff that first consignment of iron to a tiny sloop in waiting for it at the riverside! From that first small shipment great accomplishments have sprung, until the Dowlais works can boast that they are the chief railway-track makers in the world. During the development of the industry, the incidents which led to success breathe of real romance, and tales are told of wonderful men who fought for success over obstacles which appeared insurmountable, and who reached their goal by sheer pluck and industry, foresight and enterprise.

Sea Echoes.

EVERY coast has stories of the sea, and these stories take colour from the lives of the inhabitants. Sometimes the stories relate to supernatural beings and we have beliefs in sirens and mermaids. Or they may relate to earth-bound—or shall we not say sea-bound—spirits, such as The Flying Dutchman or Drake. Wales, on its South Coast, has romantic tales of real live buccaneers, but they are dead and gone and no rumour exists of their shades troubling the craft up the channel. A vocal and orchestral programme entitled 'Sea Echoes' will be given from Cardiff on Monday, August 26, at 7.30 p.m. The National Orchestra of Wales will play and William Parsons (baritone) and the *Æolian* Male Voice Choir will sing. Mr. Parsons, who is well known to listeners, and especially to Bristolians, won a scholarship last month entitling him to three years' free tuition at the Royal College of Music.

English Tourists in Wales.

THE slogan, 'See your own country first,' had not been invented in the eighteenth century when people of means were inclined to think that travel meant foreign travel. The troubles which culminated in the French Revolution, however, made the Continent an unsafe place, and attention was turned to the less-frequented parts of Great Britain, and Wales came in for a large share of industrious tourists who journeyed by chaise or on foot, and armed with palette and brush as well as diary. Some of these travellers published their impressions, and Mr. D. Rhys Phillips will tell of the more illustrious of the tourists of the eighteenth and nineteenth centuries on Monday, August 26, at 4.45 p.m.



Sir GARROD THOMAS

will broadcast an appeal for the Royal Gwent Hospital, of which he is Chairman, from Cardiff on Sunday, August 25.

Royal Gwent Hospital.

AN appeal on behalf of the Royal Gwent Hospital, Newport, will be made at 8.45 p.m. on Sunday, August 25, by Sir Garrod Thomas, the Chairman of the Hospital Board of Directors. This fine hospital was opened in 1901; its forerunner was a dispensary opened in Llanarth Street, Newport, in 1839. Towards the cost of the hospital, Sir Garrod and the late Lady Thomas subscribed £5,000, while the late Viscount Tredegar gave the site. The late Viscount always took a deep interest in the institution, and his nephew, the present Viscount Tredegar, presented the historic residence known as 'The Friars,' together with the extensive lands adjoining the hospital, thus placing it in a unique position as regards land for future extensions, or for the use of patients. Accommodation is provided at the hospital and at 'The Friars' for 160 patients. In 1924 a splendid new out-patient department was opened, over which is a ward, planned to accommodate 32 beds, awaiting funds for completion.

Life in the Village.

IT often happens that a play or dramatic sketch centres mainly on the character or fortunes of one individual. If, however, it be desired to give the atmosphere of a whole village, some typical event which stirs the village to activity must be chosen, and if the leading lights do most of the talking, the current of village life passes through their words, even if they are not aware of it. Miss Marjorie Vaughan Thomas has been very successful in capturing the atmosphere of Welsh village life in such typical scenes as a reunion in a home of friends and neighbours on Sunday evening and carol-singing at Christmas-time. It seems, of course, a good broadcasting device to use scenes in which music naturally finds its place, but in Wales, singing is so vital a part of the national life that the scenes would sound strained and unnatural if someone did not burst into song.

The Choir Picnic.

MISS VAUGHAN THOMAS has prepared a programme which is to be heard on Tuesday August 27, at 7.45 p.m. In it she shows in six scenes the most important event of the year in the village of Glan-Y-Mor. It is the choir picnic. New hats are bought for it, and one hat in particular causes heart-burnings and eventually a proposal, in this picnic to Pennant Priory. Listeners who know village life intimately will appreciate the spirit of good-fellowship and enjoyment which prevails and to old folks who are unable to stand the strain of a day's outing this programme will recall the joys of their youth. Needless to say, the choir bursts into four-part song in nearly every scene.

Romance Unlimited.

SOME months ago listeners heard of the adventures of Cupid in modern guise in a programme by Dorothy Eaves. As Cupid's activities are endless, Miss Eaves is to give a further selection on Wednesday, August 28, at 10.15 p.m. Cupid is himself the managing-director of the firm, Puck is his office-boy, and Miss Chance is his secretary. There will be several victims and the orchestra will play light music. Mr. Cupid feels challenged to do his best, for he has just come across a statement by a certain D. Wyse that 'Love is an antique emotion which went out with the crinoline and side-whisker.' As John Rorke is one of the victims, he will give his views in song.

Orchestral Music.

A LIGHT Orchestral Programme will be given on Tuesday, August 27, at 8.50 p.m., when Charles Clements will play Mendelssohn's *Concerto for Pianoforte and Orchestra in G Minor*, with the National Orchestra of Wales. Many listeners will remember that Mr. Clements played under difficulties during an evening concert in the Museum last year, for he had the misfortune to hurt his arm shortly before the concert. The next day the story spread after the fashion of the Irish Play, *Spreading the News*, and one of the audience affirmed that he could tell there was something wrong before he had confirmation. 'I noticed him rub his right arm,' he told everyone triumphantly. But it was the *left* arm that was hurt. Still, the story was well on its way, and Mr. Clements became a hero in spite of his own denials.

'STEEP HOLM.'

2.30
**CONCERT FROM
 CANTERBURY
 CATHEDRAL**

SATURDAY, AUGUST 24
2LO LONDON & 5XX DAVENTRY

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

8.0
**A POPULAR
 BAND
 CONCERT**

10.15 a.m. THE DAILY SERVICE

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

1.0-2.0 LIGHT MUSIC
 MOSCHETTO and his ORCHESTRA
 From the May Fair Hotel

2.30 **The Canterbury Festival of
 Music and Drama**

An Orchestral Concert
 Relayed from Canterbury Cathedral
 THE B.B.C. SYMPHONY ORCHESTRA

First Movement from Sym-
 phony No. 3. *Percy Godfrey*
 Sinfonia in E, from Cantata No.
 156. *Bach*
 Symphony No. 4 in D Minor
Schumann
 Rhapsody for Orchestra, on an
 English Folk Tune, 'Brigg
 Fair' *Delius*
 Introduction Act 3. }
 'The Mastersingers' } *Wagner*
 Overture, 'The Mas-
 tersingers' }

4.0 DANCE MUSIC
 THE PICCADILLY GRILL BAND
 Under the direction of JERRY
 HOEY FROM THE PICCADILLY
 HOTEL

4.45 ORGAN MUSIC
 Played by ALEX TAYLOR
 Relayed from Davis' Theatre,
 Croydon

5.15 THE CHILDREN'S HOUR
 'Fish,' another Gnome Story,
 by Mabel Marlowe.
 'Mrs. Buggins Again,' by
 MABEL CONSTANDUROS

6.0 Musical Interlude

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

6.30 Musical Interlude

6.45 THE FOUNDATION OF MUSIC
 English Songs
 Sung by
 ASTRA DESMOND (*Contralto*)

7.0 Mr. HARVEY GRACE: 'Next Week's Broad-
 cast Music'

7.15 An Eye-Witness Account of the Athletic
 Meeting—England v. Germany by Mr. H. M.
 ABRAHAMS

7.30 **'The Mulligatawny Medallion'**
 A One-Act Comedy

By BARRINGTON GATES
The Characters:
 ALBERT SEPTIMUS SMITH
 ROSEMARY SMITH, his daughter
 ALBERT SEPTIMUS SMITH, his Son.
 ALLWORTHY, his Butler
 Scene: Breakfast-room of Mr. Smith's town
 House
 Time: 9.0 a.m.

8.0 **A POPULAR BAND CONCERT**

THELMA TUSON (*Soprano*)
 JOSEPH FARRINGTON (*Baritone*)
 CALLENDER'S CABLE WORKS BAND
 (Conducted by TOM MORGAN)

Overture, 'Don Giovanni' *Mozart*
 Excerpts from 'I Pagliacci' *Leoncavallo*

WHEN Mozart's *Figaro* was produced in Prague,
 in 1776, it was so pronounced and immediate a
 success that the authorities at once asked him
 to write them another opera. *Don Giovanni* was
 the chosen work, and Mozart composed the music
 in Prague itself within little more than a month.
 Much of it was written in the vineyard of an old
 friend, and they still show you a little stone table
 at which Mozart sat writing, often while talk was
 going on round him or even while skittles was
 being played in the open air.

The day before the date fixed for the first
 performance, the Overture had not even been
 begun. Mozart finished it during the night, and
 by seven in the morning his MS. was handed out

their play on a small stage before the villagers.
 The little piece which they perform is in effect
 the same tale of jealousy and passion which is
 the plot of the whole work, and the drama,
 though somewhat crude and brutal, is so vivid
 that the popularity of the Opera has never been
 difficult to understand. The last line for Canio,
 after he has killed his wife and her lover, is a
 particularly effective 'curtain.' Coming forward
 to the audience on the stage, who have thus
 seen the little play turned so suddenly into
 the drama of real life, he tells them, 'The Comedy
 is ended.'

JOSEPH FARRINGTON
 The Armourer's Song *De Koven*
 As in the Cup (Drinking Song)
Wallace

THELMA TUSON
 Song of Love in June
d'Hardelot
 Valley of Laughter *Sanderson*
 A Brown Bird Singing
Haydn Wood

BAND
 Fantasia '1914' *Holbrooke*
 The Summons; Romance;
 Fight; Song; Sadness;
 Victory
 Humoreske, 'March of the
 Mannikins' *Fletcher*

WITHIN the past few months
 listeners have had several
 opportunities of hearing some-
 thing of the brilliant music of
 Josef Holbrooke, one of the
 native composers who works
 on a large scale, choosing big
 and impressive subjects, as
 well as large and imposing
 forces to present them. Within
 the past season parts of the
 three operas in his great trilogy,
The Cauldron of Anwym, have
 been broadcast.

JOSEPH FARRINGTON
 Money O! *Head*
 Gipsy Dan *Russell*
 The Wedding of Shon MacLean
Hatton

THELMA TUSON
 Spring's Awakening *Sanderson*
 The Lass with the Delicate Air }
 I Love the Moon } *Ruben*

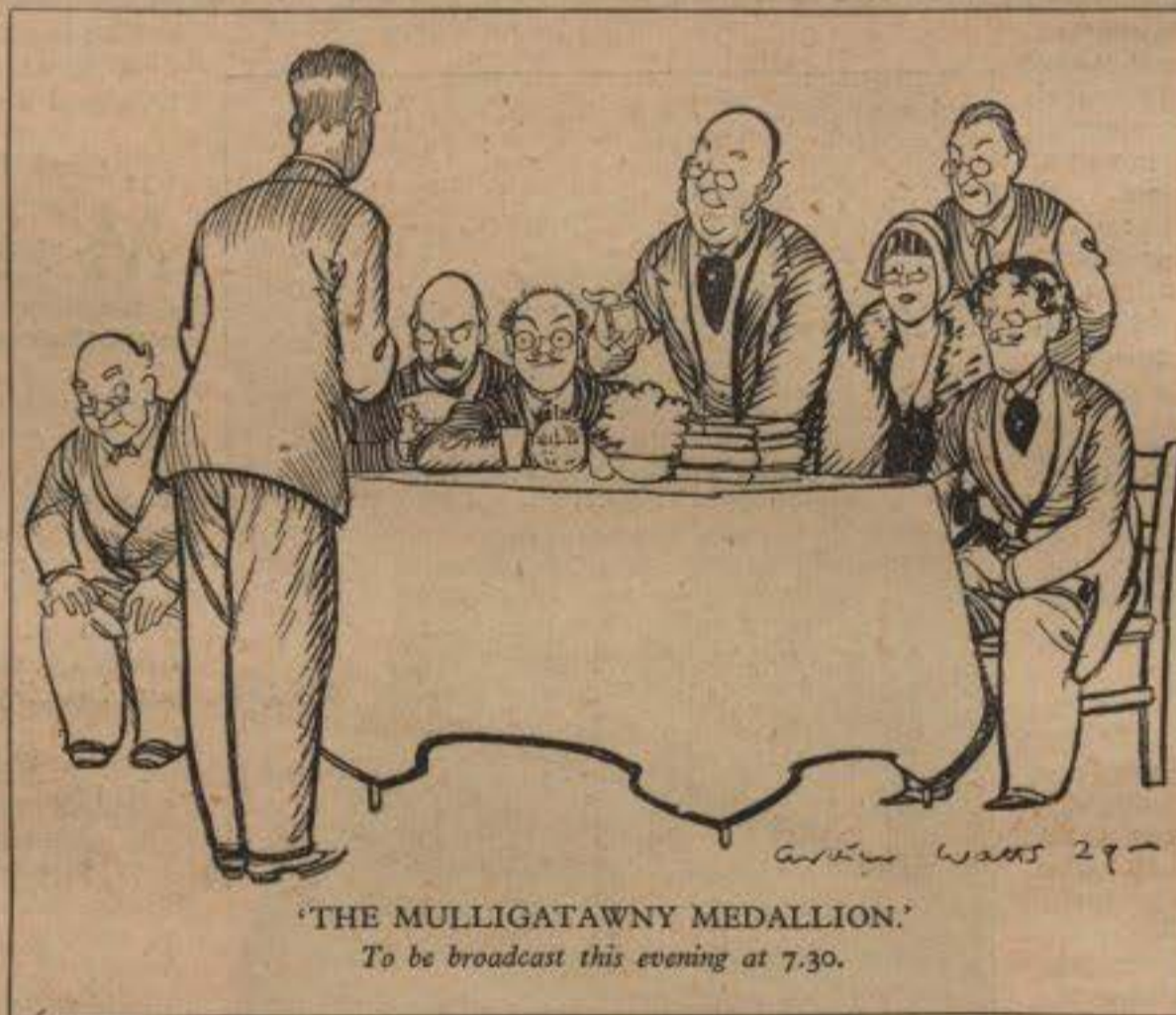
BAND
 Cornet Solo, 'Firestar' *Carter*
 (Soloist: E. FARRINGTON)
 Humoreske, 'Three Blind Mice' *Douglas*
 Selection, 'The Grand Duchess' *Offenbach*
 Song No. 1 *Schumann*
 Variations on a Welsh Melody *Bimmer*

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

10.0 MR. SIDNEY DARK: 'London Twenty Years
 Ago'

10.15 A VARIETY ITEM
 Relayed from
 THE LONDON PALLADIUM
 and
 JACK PAYNE'S B.B.C. DANCE ORCHESTRA

10.45-12.0 DANCE MUSIC
 THE PICCADILLY PLAYERS, directed by AL STARITA,
 and the
 PICCADILLY GRILL BAND, under the direction of
 JERRY HOEY,
 from the Piccadilly Hotel



'THE MULLIGATAWNY MEDALLION.'
 To be broadcast this evening at 7.30.

for copying, and the Overture was played that
 evening without rehearsal. It bears no trace of
 such hasty work, full of his own inimitable bright-
 ness and grace, it has always held a place of
 honour among the great masterpieces.

The introduction, in solemn measure, is taken
 from the music of the last act, where the statue
 of the Governor, slain by Giovanni in the course of
 one of his intrigues, comes at the Don's invitation
 to sup with him. And, though the main body
 of the Overture is made up of melodies which
 trip along on dainty, graceful feet, there is ever
 and anon a heavy-handed reminder of stern
 destiny. This theme is only two bars long,
 but Mozart uses it in a most interesting way,
 the instruments imitating one another with
 impressive effect, and the effect of the whole
 Overture is a wonderfully complete picture of
 the bustle and gaiety of the lighter moments of
 the opera, with the shadow of the final tragedy
 hanging over it.

FOUR of the five people in Leoncavallo's one really
 successful Opera are Strolling Players, and the
 fifth, who completes the caste, is a Peasant.
 It is his unauthorized love affair with Nedda,
 the Columbine of the Troupe, which brings about
 the final tragedy. Canio, the leader of the
 players, her husband, discovering their intrigue,
 kills first his wife and then the lover.

The first act tells of the arrival of the little
 troupe in the village, and in the second they act

6.45
A MILITARY
BAND
CONCERT

3-30 BILLIE FRANCIS and his BAND
Relayed from the West End Dance Hall,
Birmingham

4.0 A Light Orchestral Programme
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

Conducted by FRANK CANTELL
JAMES COLEMAN (Bass)

MARGARET ABLETHORPE (Pianoforte)

ORCHESTRA

Overture, 'In Autumn'..... Grieg

JAMES COLEMAN

The Windmill..... Nelson

Come live with me..... Handel

The Scent of the Roses..... Coleman

4.20 MARGARET ABLETHORPE and Orchestra
Second Concerto in G Minor.. Saint-Saens
Andante sostenuto; Allegro scherzando;
Presto

4.45 ORCHESTRA

Slav Dance..... Chabrier

JAMES COLEMAN

My Mother..... Coleman

Night Slowly Dying..... H. Broerley

5.0 ORCHESTRA

Ballet Music, 'The Seasons'..... Glazounov

Overture, 'Rosamunde'..... Schubert

5.30 The Children's Hour
(From Birmingham)

'The Fountain of Silence,' by Mildred Forster

JACK PAYNE (The Newsboy Whistler)

Songs by BERNARD SIMS (Baritone)

'RIDDLE-MA-REE'

6.15 'The First News'

TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN; An-
nouncements and Sports Bulletin

6.30 NIGEL DALLAWAY (Pianoforte)

Claire de Lune (Moonlight)..... Debussy

Jardins sous la pluie (Gardens in the

Rain)..... Debussy

Golliwog's Cake Walk.....

6.45 A MILITARY BAND CONCERT
(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSSELL

Relayed from the Bandstand, Cannon Hill Park,
Birmingham

March, 'The Review'..... Wassell

Overture, 'The Wanderer's Goal'

Suppl., arr. Winterbottom

Air and Variations ('The Surprise' Symphony)

Haydn, arr. Hecker

JOSEPH BOURNE (Tenor)

The Maid of Malabar..... Adams

BAND

Suite, 'Pique Dame' ('The Queen of Spades')

Tchaikovsky, arr. Godfrey

Cornet Solo, 'Land of Hope and Glory'

Elgar, arr. Retford

(Soloist, P.C. COOK)

JOSEPH BOURNE

Mountain Lovers..... W. H. Squire

BAND

Duet, 'Excelsior'..... Balfe

(Cornet, P.C. COOK; Euphonium, P.C. HARE)

Selection, 'Ruddigore' Sullivan, arr. Winterbottom

8.0 Promenade Concert

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

35th Season

MEGAN THOMAS (Soprano)

ROBERT EASTON (Baritone)

ELSA KAREN (Pianoforte)

SATURDAY, AUGUST 24
5GB DAVENTRY EXPERIMENTAL

626 kc/s (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

SIR HENRY WOOD

and his

SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)

Overture, 'Roman Carnival'..... Berlioz

Symphony in E Flat Minor..... Arnold Bax



ROBERT EASTON and ELSA KAREN are two of the soloists
in the Promenade Concert to be relayed from the
Queen's Hall tonight.

MEGAN THOMAS with Orchestra

Recit., and Aria, 'Non mi dir' (Tell me not)
(Don Giovanni)..... Mozart

ELSA KAREN and Orchestra

Concertino..... Honneger
(First Performance in London)

ROBERT EASTON with Orchestra

Aria, 'I'm a Roamer' ('Son and Stranger')
Mendelssohn

ORCHESTRA

Rondino for Wind Instruments..... Beethoven

Minuet in A for Strings..... Boccherini

Ballet Music, 'Le Cid'..... Massenet

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN

9.55 Sports Bulletin (From Birmingham)

10.0 Violin and Organ Recital
(From Birmingham)

FRANK CANTELL (Violin)

GILBERT MILLS (Organ)

Relayed from the Midland Institute

Sonata in A..... Handel

Air on the G String..... Bach

Berceuse (Cradle Song)..... Cui

Prelude and Allegro..... Pugnani, arr. Kreisler

10.30 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by
AL STARITA

and the
PICCADILLY GRILL BAND, directed by
JERRY HOEY

Relayed from THE PICCADILLY HOTEL

11.15-11.45

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(Saturday's Programmes continued on page 355.)

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Saturday's Programmes continued (August 24)

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

2.30 London Programme relayed from Daventry
 4.0 THE CONEY BEACH FIVE
 Relayed from the Coney Beach Dance Restaurant, Porthcawl
 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
 6.30 Local Sports Bulletin
 6.35 S.B. from London
 7.0 SIR THOMAS HUGHES: 'An Old Lawyer's Reminiscences'
 7.15 Mr. L. E. WILLIAMS: Sports Gossip
 7.30 S.B. from London
 8.0 THOSE FOUR CHAPS
 (PAUL ENGLAND, BOBBIE COMBER, CLAUDE HULBERT and EDDIE CHILDS)
 8.15 Caprice
 Presented by ERIC WYNTER and MAY WYNNE
 A Concert Party of Distinction
 Relayed from the Pier Pavilion, Penarth
 Artists:
 STAN DENNIS (Comedian)
 MOLLIE KEARE (Soprano)
 HOLBROOK SISTERS (Vocal and Dancing Duo)
 EMSIE HARLOW (Comedienne)
 SONNIE HURST (Comedian)
 MAY WYNNE (Pianoforte)
 ERIC WYNTER (Character Actor)
 9.15 THE NATIONAL ORCHESTRA OF WALES
 Conducted by REGINALD REDMAN
 March, 'The Phantom Brigade'
 Middleton
 Waltz, 'Espana' (Spain) . . . Waldteufel
 Foxtrot, 'Rose of Samarkand'
 Eric Coates
 Waltz, 'Wine, Woman and Song'
 Johann Strauss
 March, 'Colonel Bogey' Alford

9.40 S.B. from London
 9.55 West Regional News; Sports Bulletin
 10.0-12.0 S.B. from London

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

2.30 London Programme relayed from Daventry
 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
 6.30 S.B. from Cardiff
 6.35 S.B. from London
 9.55 S.B. from Cardiff
 10.0-12.0 S.B. from London

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

12.0-1.0 Gramophone Recital
 2.30 London Programme relayed from Daventry
 6.15-12.0 S.B. from London (9.55 Local Announcements; Sports Bulletin)

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

12.0-1.0 A Gramophone Recital
 FROM THE OPERAS
 Overture, 'The Magic Flute' Mozart
 Room for the Factotum ('The Barber of Seville')
 Rossini



'THOSE FOUR CHAPS,' who have already broadcast several times this week, and appeared in the London Vaudeville programmes on Wednesday, are at Cardiff tonight at 8.0 They are, from left to right, Eddie Childs, Paul England and Claude Hulbert, and (below) Bobbie Comber.

Down her soft cheek a pearly tear ('La Favorita')
 Donizetti
 Selection, 'Mignon' Ambroise Thomas
 Prologue, 'I Pagliacci' Leoncavallo
 Barcarolle ('Tales of Hoffmann') Offenbach
 Monologo ('Otello') Verdi
 Voi lo sapete (You know the story) ('Cavalleria Rusticana') Mascagni
 All decked out in gold ('Le Caid') Ambroise Thomas
 Selection, 'Le Coq d'Or' ('The Golden Cockerel')
 Rimsky-Korsakov

2.30 London Programme relayed from Daventry
 5.15 The Children's Hour
 We put forward a new theory, 'SCIENCE OF THE STUDIO,' by means of a few Scraps of Sense
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.30 Sports Bulletin
 6.35-12.0 S.B. from London (9.55 Items of Naval Information; Local Announcements; Sports Bulletin)

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

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
 TOM THOMAS (Trebble)
 2.30 London Programme relayed from Daventry
 4.0 THE NORTHERN WIRELESS ORCHESTRA
 MARGARET MADEN (Contralto)
 5.15 The Children's Hour
 'THE KING OF THE GOLDEN RIVER'

Adapted from a story by J. RUSKIN by M. H. ALLEN
 Played by THE STATION REPERTORY PLAYERS
 Incidental Music by THE NORTHERN WIRELESS ORCHESTRA

6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 Mr. HALLIWELL STYCLIFFE: 'Chivalry and Legend of the North—II, Gallant Yorkshiresmen'
 S.B. from Leeds
 7.15 MR. F. STACEY LINTOTT: Sports Talk
 7.30 'Northern Notions'
 An Original Idea looked at from Sixteen Angles
 Book and Lyrics by H. E. WYNSCHENK
 Additional Sketches: 'You Never Can Tell' and 'The Voice of a Child,' by ERIC HARGREAVES

The Cast Includes:
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 KLINTON SHEPHERD
 HYLDA MITCALP
 BETTY KEIGHLEY
 CHAS. NESBITT
 A. G. MITCHESON
 FRANK A. NICHOLLS
 D. W. KING
 FRED. LASHINGTON
 FULL REVUE CHORUS
 and
 THE NORTHERN WIRELESS ORCHESTRA

9.0 Light Music
 by THE NORTHERN WIRELESS ORCHESTRA
 Overture, 'Le Bon Vivant' . . . Grunfeld
 Ballet Suite, 'The Toy Shop'
 arr. Howard Carr
 Waltz, 'Der Rosenkavalier' (The Rose Bearer) Strauss
 Three Irish Dances John Ansell
 9.40-12.0 S.B. from London (9.55 Local Announcements; Sports Bulletin)

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)

12.0-1.0:—Music from Fenwick's Terrace Tea Rooms. 2.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15-12.0:—S.B. from London (9.55 Local Announcements; Sports Bulletin).

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

11.0-12.0:—A Recital of Gramophone Records. 2.30:—The Manx Mascots Concert Party. From the Bandstand, Kelvingrove Park. 5.0:—Martha Dewar (Violin). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—James Cottingham (Baritone). 6.15:—S.B. from London. 6.30:—Musical Interlude. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—S.B. from Aberdeen. 7.15:—S.B. from London. 8.0:—'What Ho! America,' A Brand New Revue. Presented by the Radiophonists. With Helen McKay, Nora K. Mitchell, Gordon Gildard, Halbert Tatlock, Ernie Gower, Gerald Martin. The Eight Babes. Two Pianon and a Band. 9.0:—A Scottish Concert. The Station Orchestra: Ship o' the Fiend' (Hamish MacCunn). Alexander D. Carmichael (baritone): Kishmul's Galley, and Fionn's Keening (arr. Kennedy-Fraser); Lock the door, Lariston (arr. J. Michael Diack); Nancy's Hair (arr. Kennedy-Fraser); Ae fond kiss (arr. Scott Gatty); March of the Cameron Men (arr. Campbell). (Orchestra: Selection, 'Scottish Fantasia' (David Stephen). 9.40:—Weather Forecast, News. 9.55:—Scottish News and Sports Bulletin. 10.0-12.0:—S.B. from London.

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

11.0-12.0:—Recital of Gramophone Records. 4.0:—Margaret Barrett (Soprano). Mary Ross (Violin). 4.30 app.:—Dance Music from the New Palais de Danse. 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. 6.45:—S.B. from London. 7.0:—Mr. Edwin Dinnie: 'Highland Games.' 7.15:—S.B. from London. 7.30:—Song and Story of the Gael; Jenny M. B. Currie (Soprano). John MacMillan. 8.0:—S.B. from Glasgow. 9.40:—Weather Forecast; News. 9.55:—S.B. from Glasgow. 10.0-12.0:—S.B. from London.

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

3.30:—Orchestra. George Beggs (Baritone). 4.20:—String Orchestra. 4.45:—Organ Music by George Newell. Relayed from the Classic Cinema. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 6.30:—Sports Bulletin. 6.35:—Musical Interlude. 6.45:—S.B. from London. 7.0:—Mr. E. Godfrey Brown: 'Next Week's Music.' 7.15:—S.B. from London. 7.30:—Light Music. The Trocadero Sextet. Directed by E. W. Sibbald Treacy. Relayed from the Trocadero Restaurant, Portrush. Frank Adair (Violin); Duffy (Violoncello). 8.0:—A Military Band Concert. Sandy Rowan (Scotts Comedian). The Gay Pair, (In Syncopation). The Station Military Band. Conducted by Harold Lowe. 9.40-12.0:—S.B. from London.

Notes from Southern Stations.**A CONCERT FROM BRISTOL EXHIBITION.**

Cardiff Listeners to Hear the Welsh Guards Band—Village Cricketers who Defeated All England—The N.O.W. at Weston-Super-Mare—Forthcoming Items from 5GB.

A CONCERT by the Welsh Guards Band will be relayed to Welsh listeners from the Bristol Exhibition on Thursday, August 29, at 4.0 p.m. This exhibition was originally started by the Rotary Club of Bristol, the first being held in 1922. The object of the exhibition was to show what good were made in Bristol or factored in the City, and under the name of 'The Bristol First Exhibition,' it was held annually until 1927, when it was agreed to change the name to Bristol's Annual Exhibition, which gave rather a wider scope. It must be remembered that the Rotary Club also founded the Little Theatre, which was opened by Sir Arthur Pinero on December 17, 1923, and as both the Exhibition and the Theatre began to grow in importance, the Rotary Club had seriously to consider whether or not they could be responsible for the finances and the direction of two such healthy enterprises. In January of this year a new society was formed under the Industrial and Provident Society Act to be known as Bristol's Little Theatre, Ltd., and to administer the theatre and the exhibition. The exhibition is run for a fortnight each year, and has an average attendance of close on 40,000.

THE concluding talk in his series on 'Amateur Acting for Beginners' will be given by Mr. Harold Markham in the Plymouth Studio at 7.0 p.m. on Tuesday, August 27. Mr. Markham will explain the use and various types of 'make-up.'

HAMPSHIRE has been called 'The Mother of England,' and of all her sons none are worthier of a fragrant niche in our memory than the innkeepers, gamekeepers, gardeners, and village tradesmen who made cricket history on Broadhalfpenny Down. On Tuesday, August 27, Mr. Hugh Roberts, who has given several talks on Hampshire Worthies from the Bournemouth Studio, will add to his list of the county's heroes and talk about the days, nearly 200 years ago, when Hambleton defeated All England, and will tell how this village club, in what was then almost inaccessible surroundings, maintained a position in the cricketing world equalled only by that held by the M.C.C. today.

THE National Orchestra of Wales will give a concert at the Knightstone Pavilion, Weston-super-Mare, on Sunday, August 25, at 8.15 p.m., Hedde Nash (tenor) being the vocalist. The concert will be relayed to South Wales listeners from 9.5 to 9.50 p.m.

IN his talks from the Cardiff Station on 'Husbands and Wives in English Literature,' Mr. Lyndon Harries has worked his way from Adam and Eve as portrayed by John Milton, through many difficult, married pairs, and in his fifth talk, on Thursday, August 29, at 3.45 p.m., he will deal with 'The Parson and his Wife.' Mr. Lyndon Harries will discuss the parson and his wife as seen in the eighteenth- and nineteenth-century literature.

THE silly season must be upon us again, for lately we have been having another outburst on the subject of popular and 'high-brow' music, and the laughable part of the whole matter is that if you ask the 'popular' listener to give his impression of a popular programme you will usually find that fifty per cent. of it consists of what are commonly termed 'high-brow' items. The evening programme from 5GB on Sunday, August 25, presented by the Birmingham Military Band, is an example of a programme which combines the qualities favoured by both sides. In it we find John Armstrong (tenor) and Joseph Farrington (bass) in solos and operatic duets, while Mr. Richard Wassell conducts the band in the *William Tell* Overture, a portion of Mendelssohn's *Italian Symphony* and Liszt's second *Rhapsody*.

The Birmingham Studio Symphony Orchestral concert on Sunday afternoon, August 25, will be relayed from the Midland Institute.

The Jephson Gardens Pavilion, Leamington, is the scene of another broadcast on Sunday afternoon, August 25, when 5GB listeners will hear the Band of H.M. 5th Inniskilling Dragoon Guards, conducted by R. B. Heggie.

The artists in the Light Music programme on Monday, August 26, are Olive Groves (soprano), whose versatility is known to listeners throughout the country, and Joyce Rollitt, a young Birmingham pianist, who will be remembered as the winner of many Midland musical festival competitions.

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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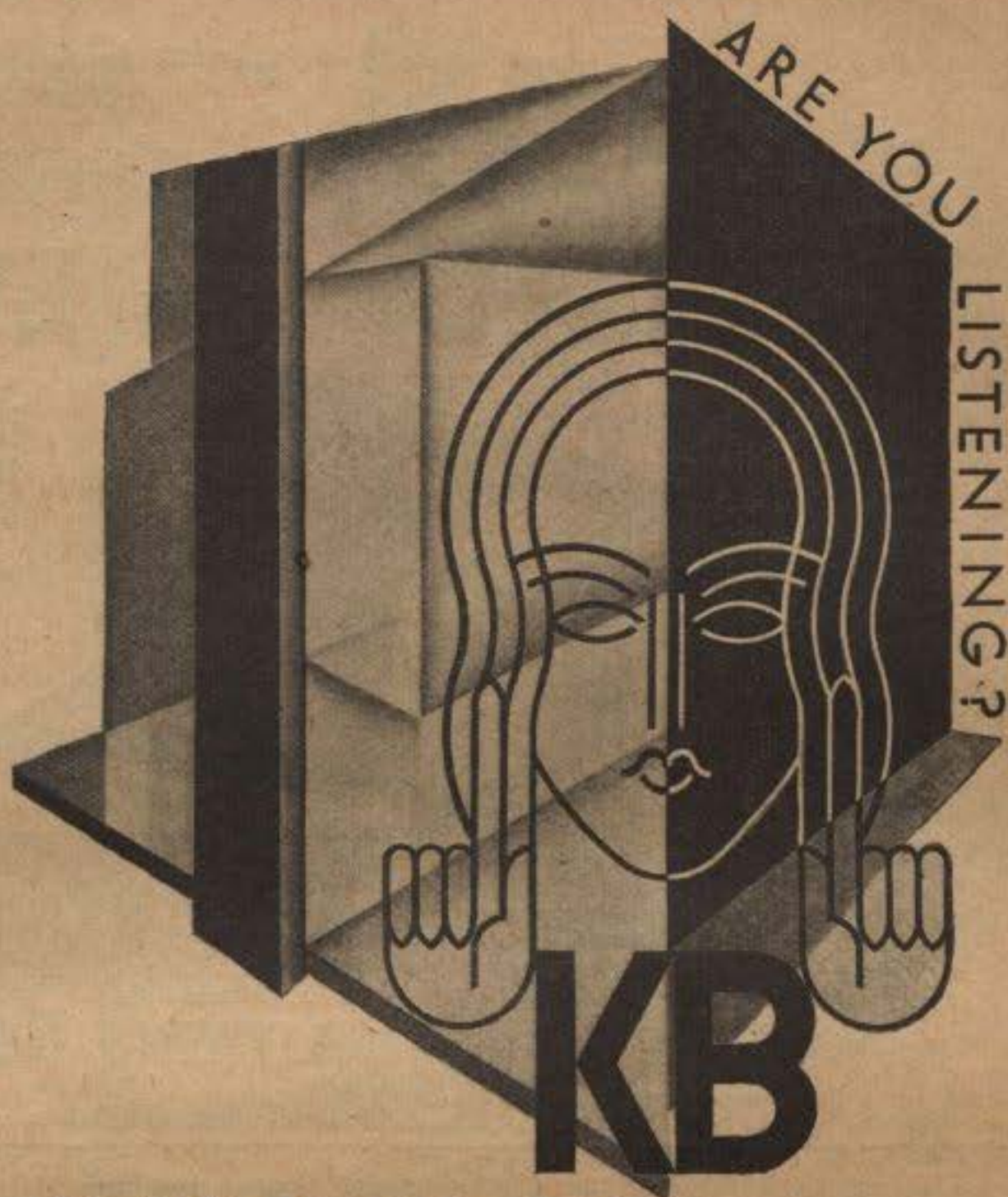
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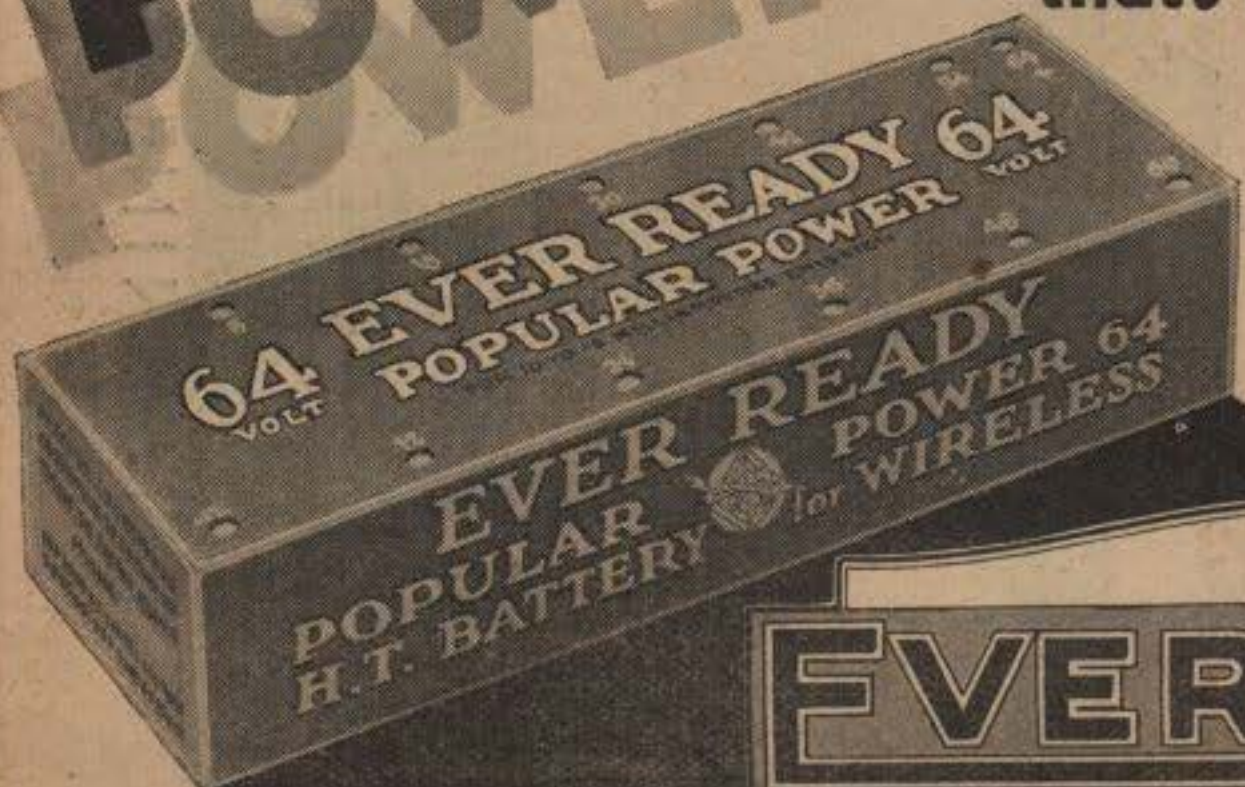
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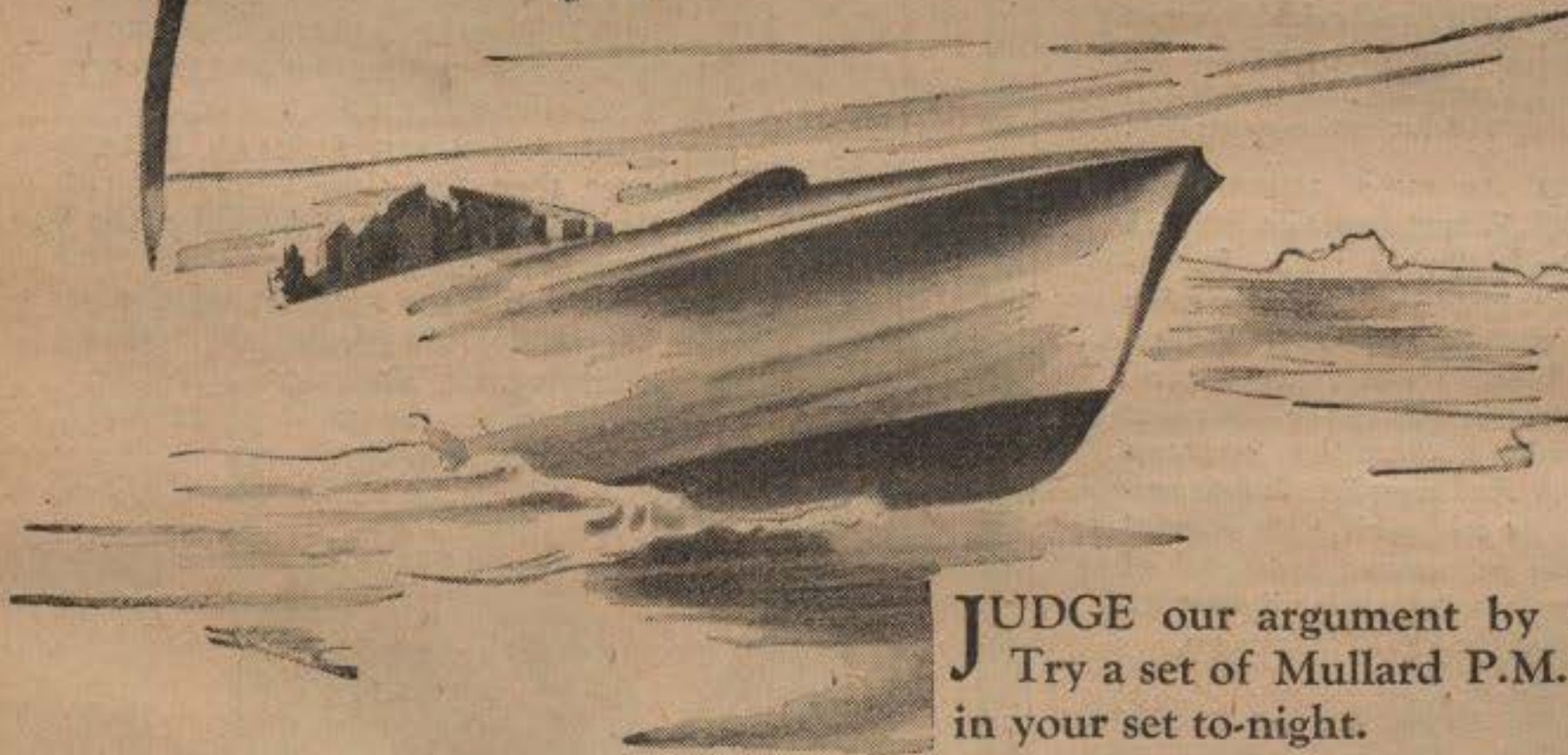
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