

THE BROADCAST PROGRAMMES FOR AUGUST 25—AUGUST 31.

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 24. No. 308.

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

AUGUST 23, 1929

Every Friday. TWO PENCE.

### *Personalities in the Week's Programmes*

- |                    |                         |
|--------------------|-------------------------|
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| FLORRIE FORD       | SIR HENRY WOOD          |
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### *Contributors to this issue include :*

- |  |  |
|--|--|
| ST JOHN ERVINE<br><i>'What Pirandello is driving at'</i> | HARVEY GRACE<br><i>'Broadcasting and Cricket'</i>          |
| WALTER T. RAULT<br><i>'A Plain Man at the Proms'</i>     | M. WILLSON DISHER<br><i>'Tea Gardens and Supper Rooms'</i> |
| G. JEAN-AUBRY<br><i>'Massenet and "Werther"'</i>         | R. M. FREEMAN<br><i>'Samuel Pepys, Listener'</i>           |
| THE O.B. DIRECTOR<br><i>'The Schneider Trophy Relay'</i> | THE BROADCASTERS<br><i>'Both Sides of the Microphone'</i>  |



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# THE RADIO TIMES

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AUGUST 23, 1929.

Every Friday. Two Pence.

## THOUGH KING WILLOW IS NO BROADCASTER,

Harvey Grace, Music Critic and Cricket Enthusiast, puts in a timely word for him.

*'The game of Cricket, philosophically considered, is a standing panegyric on the English character; none but an orderly and sensible race of people would so amuse themselves.'*

—PYCROFT, *The Cricket Field* (1873).

SOME of us were listening recently to an astonishingly exciting broadcast commentary on a Lawn Tennis Championship match, when one of the company said: 'If you want a proof of the hopeless unsuitability of cricket



'He starts his twenty-yard sprint.'

for this age of speed and enterprise, you have it in the fact that cricket is the one game that cannot be broadcast. Attempts were made in—1927, wasn't it?—but with such funereal results that there's been nothing doing since.'

I remained outwardly calm.

'We tuned in expectantly,' he went on, 'and found ourselves wasting good juice on such exciting details as these:—

"Manktelow is about to start the bowling for Rutland, the batsman being Higginbotham. Manktelow is very fast. He takes a long run—over twenty yards; he is running now . . . his first ball is a wide, and the ball has gone to the boundary. A spectator has tossed it part of the way back, and Prebble has gone to meet it. Prebble throws it to Manktelow, who now has to walk twenty yards to start running over the same twenty to deliver his second ball. Stroulger plays it to Snoop at third man, who returns it to Manktelow. He starts his twenty yards' sprint again, but has to pull up, as Stroulger, in an attitude of devotion a little way up the pitch, is removing a loose blade of grass or a worm-cast—I can't see which. Manktelow's third ball is smartly taken on the leg side by the wicket-keeper. The next ball is snicked by Stroulger for a single. Blupworthy now prepares to take the bowling. He's a left-hander, so the field has to change over . . . he has edged his first ball past short-leg—one run. This gives Stroulger the batting, so the field has to cross over again; Manktelow is now having a heart-to-heart talk with his Captain as to placing of the outfield. . . ."

And so on for a quarter of an hour, while wireless listeners switched off (with appropriate language), at the rate of twenty thousand a minute. The few survivors who hopefully held on heard something like this:—

"Rain has been threatening, and a few drops have begun to fall. The players are running to the pavilion, followed by the umpires who, I need hardly say, are *not* running. There's a certain amount of barracking, cries of 'Play on' and so

forth. A man in the front row who puts up an umbrella is regarded with disfavour, on the ground that so long as an umbrella is open there will be no more play. The shower continues, and when it's over there must be a further wait while the pitch dries sufficiently for play to be resumed. . . . It has just been announced that if there's no more rain—a big 'if'—play will start again in half an hour."

I still kept a tight hold on myself.

'No,' he continued, 'the wireless public will have no use for cricket—unless, of course, you could guard against the many dull passages, and even more against the frequent spells when play is held up entirely—the sort of thing that happens so rarely in other games as to be negligible. You might do this by arranging that the two commentators should possess not only the high military rank that seems to be a qualification for the job; they should also be good hands at "back chat." In fact, the B.B.C. might do worse than send our old friends Clapham and Dwyer. Then, when things got dull, Clapham—or is it Dwyer who supplies the rambling *sotto voce* patter?—anyway whichever it is, might reel off a few of the many good stories about cricket, such as the old yarn about the batsman who began his innings by stopping a hot one with his ribs, and immediately started for the pavilion. "Hi!" cried the umpire, "Where are you off to? You're not out." "No," said the batsman, "but I'm going." A few chestnuts of that sort might help out a cricket broadcast; otherwise it would be hopeless. The "mike" is the acid test of the modern world, and shows cricket to be a ludicrous anachronism. It ought to have been buried with the stage-coach.'

'Your main fact is right enough,' I said. 'Cricket certainly makes a poor broadcast. But the fact does not prove that cricket is a bad game; it merely shows that there is one good thing beyond the scope even of the accommodating "mike." The length of a cricket match is the first obstacle, but not the only one. Its uncertainty makes it impossible to take even a sample of it. You may broadcast a portion of other games, because they are pretty much of a muchness throughout.



'An umbrella is regarded with disfavour.'

They are brief and concentrated, and something is always happening. But cricket is anything but brief, and the excitement, instead of being spread more or less evenly, is liable to occur in sudden and quite unexpected spells. A dropped catch, or a catch miraculously held—a lucky snick—a change of light—a shower—a bowler suddenly finding or losing his length; any one of these or a dozen other factors may suddenly change the game, and trans-

form what looked like being an uneventful "draw" into a fierce struggle for victory. That threadbare expression about "the glorious uncertainty of cricket" is just right. Uncertainty in most things is merely annoying; the brand peculiar to cricket is glorious. A favourite word with our daily journalists nowadays is "dramatic." Everything must be "dramatic" if it is to have a news value. And 'tis these bright young Fleet Streeters, with their everlasting "dramatic" and "amazing," and "romantic" and so forth, who call cricket dull.



'A general air of leisureliness.'

Why, bless their innocent hearts, there is more drama in cricket than in any other game, for the simple reason that no game changes its complexion so quickly, or as a result of such trifling elements of chance. And when you *do* get drama in cricket, sit' all the more intense, because the proceedings have to be conducted more or less in cold blood, owing to the necessarily deliberate routine of changing over, taking guard, waiting for a new batsman, and so forth. This is an age of sporting thrills, but I doubt if there are any to compare with those that may suddenly grip you at cricket.

'This has always been realized. Old Pycroft, whose book *'The Cricket Field'* is still one of the best books on the game, has something to say on this point. He reckons that the excitement of fox-hunting is nothing compared with that of a close match at cricket. He knew what he was talking about, too, for he'd had many a gallop with the Quorn and Belvoir. He says he has seen hardened cricketers turn pale at some crisis of a match—the last man in, with a few runs to get—a ball skied on the stroke of time, and so on. Everybody who has sampled various kinds of games knows that a near thing at cricket will give you more deadly, nerve-racking excitement in a few minutes than you'll get from all the other games put together. Let it be admitted that the interest of cricket is too unevenly distributed for wireless purposes—except for those excellent Talks by Trevor and other eye-witnesses of the game. But do we cricketers want the game to be broadcast? I doubt it, for the very essence of cricket is something that simply cannot be transmitted. In fact, broadcasting would damage the game by being necessarily concerned with externals. There is a lot more in it than the mere hitting of a ball, or taking a wicket, or even the winning of the game. Cricket is a game to see, and it should be seen only by people who have played it, and by the few non-players who have somehow managed to grasp its technique, and, above all, its spirit. You hustling

(Continued in column 3, page 370.)





### The Art of Writing Letters.

WE see that on Tuesday evening Raymond Mortimer is to talk on 'The Art of Letter Writing'—an art which, like that of keeping diaries, is in sad decline. If we write neither letters nor diaries, what are the biographers of the next generation to do? The title of Mr.



'Bitten one of your servants.'

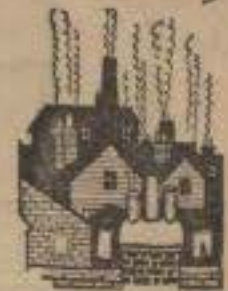
Mortimer's talk reminds us of a magnificent volume which, as children, we discovered in our godmother's library in Staffordshire. This book, which was bound in what Victorian publishers called 'tooled boards,' was a complete guide to correspondence. Really, there must have been a model letter in the collection to suit every emergency—human contacts were, of course, less varied and complicated in those days. For instance, there was a letter 'To a neighbour whose mastiff has bitten one of your servants,' and another 'From a young lady politely declining a gentleman's offer of matrimony' which began, 'Dear Mr. — (or Herbert, as the occasion may demand), Believe me, I am not insensible to the great honour you have done me by asking me to be your wife. It is not without having first given serious consideration to the matter that I convey to you herewith my deep regret, etc., etc.' This compendium was an infinite source of delight to us, why we cannot for the life of us think, unless the very fact of their being conveyed in letters made the tragedies of Herbert and the mastiff seem more real than the mild novels we were allowed to read. Under modern conditions, a guide of such completeness would be impossible, unless it were in as many volumes as the 'Encyclopædia Britannica' to allow of such necessary items as 'From a Young Lady to her Mother who has stolen her Dancing Partner.'

### Lost Cities of the Maya.

AT 10 p.m. on Monday, September 2, Dr. Thomas Gann, who this week talks about treasure hunts, will give a second talk on the three Maya cities of British Honduras which he and Captain Joyce are to visit this winter on behalf of the British Museum. Dr. Gann discovered these massive ruins on a previous expedition. They date from about the fourth century A.D., and contain an almost perfect record of the life of a vanished civilization. The chief source of information is the graves of the dead, for the ancient Mayas buried with each person the articles they used in life—cooking utensils, jade jewellery, weapons, and so on. Unlike the Aztecs, whom they rivalled in civilization, the Mayas did not disappear with the days of their glory. Dark-skinned, short and sturdy, these Indians still form the native population of Yucatan. The majesty of the lost cities half smothered in the bush must be awe-inspiring—Xunantunich, with its pyramidal temple, 135 feet high; Pushilba divided into a sacred and a civil quarter, joined by a ruined bridge over a vanished river. Discoveries in Honduras during the past two years have enriched the British Museum's collection of Central American antiquities till it is now the finest in the world.

## 'The Broadcasters' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



### The Great Plays.

SAYS our contemporary *The Listener*: 'While in the future radio drama must by no means neglect the debts it owes to literature and the sterner, more ascetic virtues of classical plays, the greater part of its efforts are bound to be directed rather to the future than to the past—rather to the play written for the microphone than to the play written for the Elizabethans—to Mr. Tyrone Guthrie rather than to Euripides.' Thus is Mr. Guthrie singled out for honour. His *Squirrel's Cage* is one of the most impressive efforts at 'pure radio' yet attempted. This satire will be 'revived' on September 11 (5GB) and 12 (London, Daventry, etc.). The 'Great Plays' series having concluded with *Henry VIII*, we may make up our minds as to the success of this ambitious venture. From an educational point of view, the project may be said to have succeeded admirably. In twelve months listeners have been enabled to hear representative drama of ten countries, plays which, in the present condition of the theatre, they would probably never see on the stage. In the light of artistic suitability for broadcasting, several of the plays fell very flat indeed. *Shakuntala* was tedious to any but the student of Indian literature; *Minna von Barnhelm* was not saved from dullness by an admirable modern translation; *The Cherry Orchard*, though finely produced, is not sufficiently clear-cut for our one-dimensional medium. Of the twelve we ourselves thought *There are Crimes and Crimes* the most successful; the drama here is of the mind. *Elektra* was beautiful, though the treatment of the choruses worried us. In *Henry VIII*, as in *Francesca da Rimini*, fine language triumphed.

### Plays and More Plays.

DESPITE a feeling of general satisfaction with what we gained from listening to the series, we are strongly inclined to agree with *The Listener* that the Great Plays took up rather too big a chunk of programme time, and that in the planning of any future efforts in this direction suitability should come before scope. Meanwhile, arrangements for forthcoming 'radio plays'—as opposed to 'broadcast plays'—include a number of adaptations of famous novels: *Romance, The Rescue, Typhoon, and The Outcast of the Islands*, all by Joseph Conrad; Stevenson's *The Wrecker*; *The Passionate Elopement*, by Compton Mackenzie; Germany's greatest war-novel, *The Case of Sergeant Grischu*; *The Three Musketeers, Jane Eyre, and Rupert of Hentzau*. It is curious how adapters, following Cecil Lewis's lead in *Lord Jim* are concentrating on Conrad, for his novels are not simple stories by any manner of means, though they are all very definitely stories with spare and telling dialogue. In late September we are to hear *Roland*, a declamatory play with music, based on the famous *chanson*. Wednesday, September 4, brings us *The Thing That Is Plain*, by Naomi Mitchison. Holt Marvell and W. Rooke Ley are working on a play based on the life of Frederick Chopin. Edwin and Willa Muir have translated Lion Feuchtwanger's drama *Warren Hastings* for the microphone; they gave us the translation of the same author's novel *Jaco Suss*. *Carnival* is to be revived, also *The Prisoner of Zenda*, in a revised version by the original adapter, who felt that the broadcast of last Spring suffered from lack of clarity. Taking it all in all, the dramatic side of the programmes seems to be flourishing. Perhaps the only criticism we might respectfully level is that authors seem to be concentrating a trifle too much on adaptations while neglecting a considerable opening for original work.

### America on American Programmes.

THE following passage extracted from the July issue of *Radio Broadcast*, one of the most important wireless papers in the United States, forms an interesting postscript to the discussion as to the advisability of instituting the American system of broadcasting over here which was recently conducted in these columns and elsewhere: 'A brief review of the British Broadcasting Corporation's latest edition of Talks and Lectures is sufficient to convince any American listener that we are overlooking many of the richest possibilities of radio broadcasting. While no educational lecture is greeted with enthusiasm by a majority of the audience, those whom it does serve are served significantly, and the benefit accruing to them is of far greater permanent value than could possibly be derived from the type of programme which is the stand-by of American listeners.'

### Pleasing Everyone Always.

WE have,' continues *Radio Broadcast*, 'to blame the economic system upon which our broadcasting is based for its lack of genuine service value. There is no progressive or comprehensive plan to take advantage of the educational opportunities which the microphone offers. Morning talks, presented for women, are little more than blatant and direct advertising of the most forlorn and discouraging type. Since the support for broadcasting is obtained on the strength of the good will accruing to national advertisers, it is natural that features should be presented which attract as broad a cross-section of the listening audience as possible. This precludes any serious educational effort and levels all programmes to a standard level of appreciation. Radio is principally a serviceable instrument for securing a background of music in the home with a minimum of effort. There is sufficient variety to appeal to any average musical desire. During political campaigns and outstanding sporting events, radio serves very acceptably as a news reporting device. But this is about as far as it goes, and the serious constructive purposes served are highly exaggerated.'

### Our Noisy Age.

IS it our imagination, or are people becoming less and less sensitive to sound? We notice, for example, that several of the gramophone firms are recording at much greater strength than for-



'Our jungle ancestors.'

merly—and that our acquaintances, when listening to a piece of soft music from a gramophone or a radio set, fidget for it to be made louder. We seem to be getting pretty far away from our jungle ancestors, for whom every tiny sound had a significance. It may be that the noise of motor-bikes, electric drills, aeroplanes, and all other kinds of machinery has so deadened our faculty of hearing that quiet sounds are now beyond the focus of intelligent listening—and that, if civilization continues its clamours, we shall eventually be saying, 'It was so quiet you could hear an iron bar drop.'





With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



### Negro Evening.

AT 7.45 p.m. on Friday, September 6, we shall hear a programme entitled 'Down in the Cane-Brake.' 'Cane Brake' we understand to be a kind of tall grass growing in the Southern States of America. When the day's work was ended on the old plantation, the negro slaves



'Down in the Cane-Brake.'

used to retire into this grass and hold sing-songs. The programme will consist of negro songs and music, spirituals and buck-dances. It will reflect the genuine South rather than Harlem.

### Must Covent Garden Go?

THE fate of Covent Garden Opera House appears to be sealed, though we who love the great theatre cling still to an obstinate hope that some benign Providence will intervene on its behalf. The present building was opened in 1858 by Mr. Frederick Gye, whose grandson is known to radio play enthusiasts as 'Ralph de Rohan,' and to the Children's Hour public as 'Wunkle.' It is the third opera house which has stood upon the same site (originally that of the convent garden which lent its name to the district), the first two having been destroyed by fire in 1808 and 1856, respectively. The first was built by John Rich, the famous eighteenth-century harlequin, of whom Peg Woffington recorded that, when she visited him she found him surrounded by twenty-seven cats. The second theatre was run by Kemble. At the time of the fire which destroyed it, Frederick Gye was manager. While he was absent in Paris, the theatre was let to a certain 'Professor' Anderson, who styled himself 'The Wizard of the North.' Against the manager's wishes the Professor concluded his season with a *bat masque* of very dubious character, in the course of which a fire broke out which burned the building to the ground. Gye rebuilt Covent Garden at his own expense and, by dint of great energy and enterprise, made a tremendous success of it in the great days of Pauline Lucca, Patti, Albani and their peers. It is sad to think that this 'Parnassus amidst the vegetables' may soon have vanished, that art must in the end yield to the artichoke.

### Madrigals Over There.

THE English Singers are to give a recital from London on Monday, September 2. These people have recently returned from a second tremendously successful tour of America. Though the States are the home of some of the finest modern choral singing, they possess nothing considerable like the English Singers, no half-way between such vast choirs as that from Dayton and the smaller combinations such as the Revellers, who sing syncopation. It is strange to think of hushed American audiences listening to Elizabethan madrigals and English songs of the sixteenth and seventeenth centuries—but there it is—Oshkosh, Wis., is full today of Orlando Gibbons fans, while Tomkins (1573-1665) sets gentler thoughts stirring in the manufacturers of Grand Rapids.

### Another A. J. A. Story.

IN the five years of his connection with broadcasting, A. J. Alan cannot have been to the microphone more than twenty times. Constant listeners of a statistical turn of mind may correct us on this point—but we cannot be far wrong in our calculation; we seem to recollect that he has reappeared in the programmes about once every three months or so. Is this clever showmanship, or does he need time in which to have the adventures which he so lightheartedly describes? On Tuesday, September 3 (London, etc.), and Wednesday, September 4 (5GB), he is turning up once more with a tale entitled 'The "19" Club.' Of all his stories, we, ourselves, preferred 'The Dream.' Ever since a damp-fingered lady in a tent at the *fête* told us we were psychic we have been interested in that sort of thing.

### Who is 'Greenhorn'?

MENTION of A. J. Alan and the tremendous reputation which he has achieved through his so few stories recalls another more recent rise to fame—that of the talker who hides behind the name of 'Greenhorn.' One evening several months ago a young man came to the microphone and told a simple story of adventure before the mast. He had had no training as speaker or writer; his style was merely colloquial; his adventures were not sensational as fiction is sensational, yet the listening public wrote and demanded more of 'Greenhorn,' and he is now established as one of the year's most popular talkers. On September 4 he will tell us about his Canadian experiences as a lumberjack. Because of his evident youth and the fact of his having chosen a pseudonym, some listeners have chosen to doubt 'Greenhorn's' veracity; nevertheless his stories are quite true. The name 'Greenhorn' he uses in order to keep his activities as a broadcaster separate from those of his business life. The term, which has been adopted into the nautical vocabulary, originated among the drovers of Scotland, who applied it to young (*i.e.*, 'green-horned') cattle, and finally to any raw and inexperienced person.

### Russian Evening.

THE evening programme for Tuesday, September 3, will have a pronounced Russian flavour. At 7.45 comes Maria Rabeneck, a young singer of Russian folk songs who accompanies herself on the guitar. The Kedrov and Don Quartets have accustomed us to these haunting songs, with their sudden exciting changes of rhythm. The 'Prom' which follows will be 'Tchaikovsky Night,' the programme including the *Pianoforte Concerto No. 1 in B Flat Minor*, the *Symphony No. 4 in F Minor*, and the *Valse from Eugene Onegin*.

### Gramophone Records.

IN his programme of new gramophone records on Friday, August 16, Mr. Christopher Stone broadcast Bellini's *Norma Overture*, Parlo. E10876; Stuart Robertson singing *When dull care*, H.M.V. B3042, and Lucrezia Bori singing *Clavelitos*, H.M.V. DA1043; part of Weber's *Oberon Overture*, Col. L2323; a vocal selection from *Maritana*, H.M.V. C1693, and the Sieber Choir in *Tales from the Vienna Woods*, Parlo. E10878; part of Tostini's *Devil's Trill Sonata*, played by Alexander Sebald, Brunswick 3984; the Indian Love Call from *Rose Marie*, sung by Richard Tauber, Parlo. R20086, and some light records, including *A Cute Little Flat*, fox-trot, played by Philip Lewis and his Dance Orchestra on Decca F1502, and *When the World is at Rest*, fox-trot, played by Jack Payne and the B.B.C. Dance Orchestra, Col. 5481.

### The Roosters.

NEXT week's vaudeville includes Yvette Darnac, David Wise, and Frank Braidwood, on Monday, September 2, the Roosters' Concert Party, and Claude Hulbert and Enid Trevor, on Thursday, September 6. Claude Hulbert, brother of Jack Hulbert, is a member of the quartet known as 'Those Four Chaps,' though he will on this occasion be heard with a partner in light songs and back-chat. The Roosters are the famous Army concert party which grew up at Salonika, in 1917. In the Summerhill Camp they numbered eighteen; now there are six of them. Many who hear them on the sixth will have been present at the Palestine Pavilion, formerly the Turkish Municipal Theatre, when the Roosters presented their super-pantomime, *Cinderella*, or *The Army Boot*.

### Broadcast Prayer Book.

TO judge from our correspondence, no feature of the programme has impressed itself upon the public more firmly than the Daily Broadcast Service, instituted on January 16, 1928. Some time since the Rev. Dick Sheppard, C.H., D.D., collected the prayers used at this service into handy book form and prefaced them with an introduction. Such was the demand for this little collection that the first large edition was almost immediately exhausted. A second impression will be ready on Monday next. It is published by the 'St. Martin's Review,' 21, Chandos Street, W.C.2, at 1s. (paper cover) and 2s. 6d. (cloth).

### One-Man Tent.

OUR friend Samuel Pepys' observations on the 'little shifting bathing-tents which do hide us to the neck' seem to have worried the inventor and manufacturer of this new device. The inventor of the 'Skreenette' as it is called, assures us that if the directions on the label are followed properly, bathers should find no difficulty in undressing and re-dressing in his tent. You slip the thing over your shoulders and, provided you pull off your shirt according to the rules of the game, you can disrobe without giving an imitation of the Laocoon family in difficulties with the serpent.

### Wireless Everywhere.

A PROMINENT firm of London wireless dealers tells us that they have received an order to install a set in a big West End garage, the proprietors of which wish their patrons



'Patients trying to enjoy the programme.'

to have the benefit of the programmes. Uplift is in the air. Our dentist, too, has a set in his waiting-room. Biding our time, the other afternoon, among the back numbers of *Punch* and *The Hibbert Journal*, immediately below the colotype of 'Love Locked Out,' we watched two fellow-patients trying to enjoy the programme.

The Broadcasters.



## In This Week's Proms.

# THE LIFE OF A FORD CAR—IN MUSIC

### The Ford Car in Music.

ON Saturday, London and Daventry are broadcasting a Prom. Programme which, with only one exception, consists of well-established favourites. The exception is an American piece with the intriguing name, *Flivver Ten Million*, which its composer, Frederick Shepherd Converse, calls 'a joyous epic for orchestra.'

He is regarded in America as one of the most original and independent of present-day composers. Intended by his father to follow out a commercial career, he found the claims of music too strong to be resisted, and went his own way with a success which shows how wise he was. His principal studies were carried out in Germany, and for a time his work was looked on as orthodox in the way one expects of young people brought up in old-fashioned schools. But he soon made it clear that his was an original outlook on music with a leaning towards the picturesque and poetic. His *Mystic Trumpeter*, based on Walt Whitman's poem, for instance, is regarded as his best work, and he would probably agree with that verdict himself.

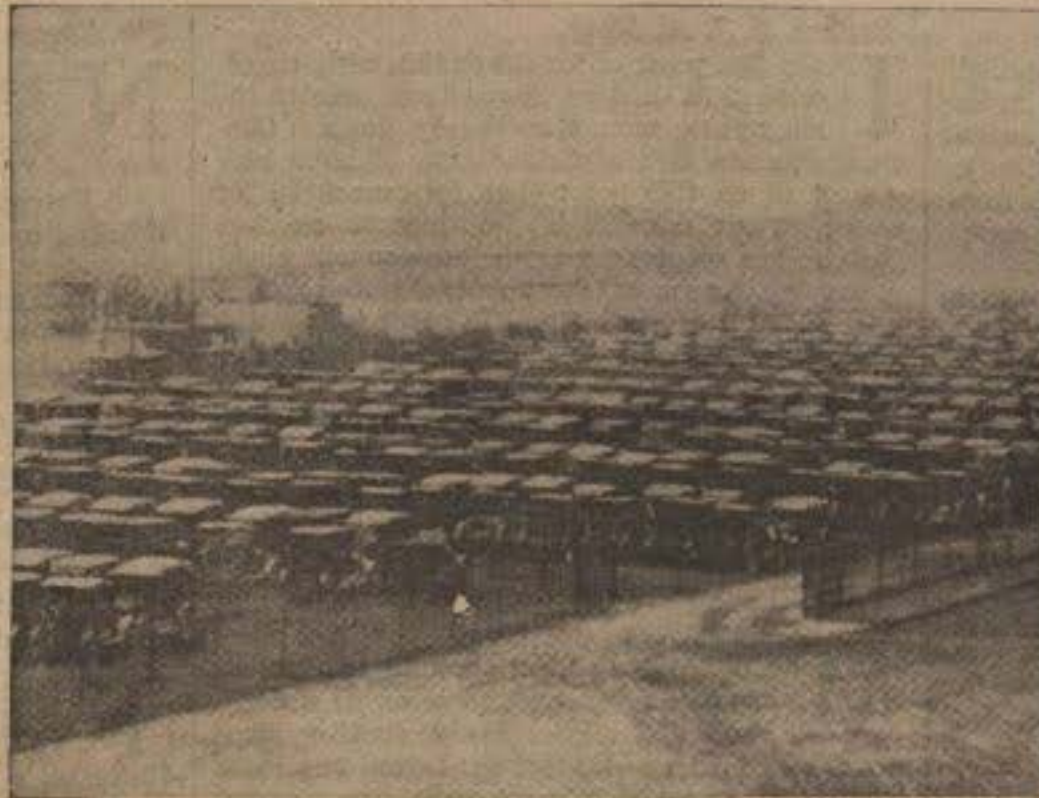
But though he has a considerable volume of serious and important work to his credit, he is here in frankly light-hearted mood as the name of the piece makes clear. Brilliantly orchestrated by one who is obviously a master of the forces he is using, it combines some quite beautiful effects with the merriest fun. The music sets before us, first, in a mysterious adagio, Daybreak in Detroit, with Chanticleer announcing the dawn. It passes to a little episode descriptive of the daybreak, and of the city stirring, and soon we hear the call to labour, in which a factory whistle takes part. With a change of rhythm we hear the march of the toilers, and that soon gives way to the din of the builders, a vigorous and emphatic section. A trumpet call followed by a clarinet solo announces the birth of the Hero, and soon he emerges from the welter fully bedged and ready for service. He wanders forth into the great world in search of adventure. A slightly halting three-four metre with a hesitating tune on the bassoon suggests a slight nervousness, but he soon gathers confidence. Then there is a change to a finely expressive slow movement setting forth *May Night*

by the *Roadside—America's Romance*. At the end it grows faster as though the car came nearer and emerges into a sprightly allegro—*The Joy-Riders, America's Frolic*. That works up to a real climax and we hear a collision, *America's Tragedy*, and the music sinks down to the softest



MAURICE COLE

tone. But not for long, however; in a new allegro, called *Phoenix Americanus*, we hear how the Hero, righted and shaken, proceeds on his way with redoubled energy typical of the indomitable American spirit. The music is indeed resolute and spirited here, and leads into a very lively presto to close the work with a sense of great exhilaration.



HEROES OF TONIGHT'S AMERICAN TONE-POEM. Employees' 'flivvers' parked outside the Ford Works, Detroit.

### A Team of Soloists.

ONE of the pieces in Tuesday evening's Prom. Programme to be broadcast from 5GB calls on a team of four soloists. It is really a Concerto for oboe, bassoon, violin, and 'cello, with orchestra, and the players are the principals of these sections of the band. The orchestra which bears the heat and burden of the evening right through the Prom. Season is particularly happy in the artists who occupy the front desks, and any one of them is eminently well fitted to step down from his place and act as soloist. Mr. Woodhouse, the leader, and Mr. Crabbe, the principal 'cellist, are probably better known to listeners as solo players than Mr. Bantling and Mr. Newton, who will take the oboe and bassoon parts, though that is only because opportunities for the strings are far more frequent than for the woodwind instruments.

The piece, which has the imposing name 'Sinfonie Concertante,' is a very jolly example of Haydn's good-humoured and melodious music. String players who have joined to play the master's string quartets realize better than others how much the great Haydn did by way of adding to the joy of life, but the whole world knows how the warm-hearted affection in which his music is held has earned for him the happy name of 'Papá Haydn.'

His was indeed a happy nature, thoroughly sane and wholesome, delighting in beauty and in every good thing, and it shines out in almost everything he wrote.

In front of the Sinfonie there stands one of his little overtures—'The Uninhabited Isle.' It is taken from an opera, a very slight work, which Haydn wrote in honour of the name day of his patron, Prince Esterhazy. He spent some pleasant years as Master of the House Music of the prince, composing, arranging, and conducting, and it would be part of his job as well as part of his pleasure, to write special music for the family festivals.

### An Early Broadcaster.

MAURICE COLE, who has so often broadcast pianoforte solos and concertos that he might fairly claim the title of 'favourite broadcasting artist' were he not much too modest to make any claims on his own behalf, was one of the

select band who broadcast in the very early days. The Concerto which he is to play on Tuesday was composed for one of the subscription concerts which Mozart gave in Vienna in 1786. It is full of Mozart's exquisite charm and grace, and the slow movement in particular is often spoken of as one of the most enjoyable.

### Two Singers.

THE aria which Miss Isobel Baillie is to sing comes from a little piece called *The Shepherd King*. It was a dramatic cantata in which there were only three characters, the King, a Shepherd, and a Shepherdess. The music was written for a State visit which the Archduke Maximilian paid to Salzburg, Mozart's native town, in 1775, and a gala performance at the State Theatre was given in his honour. Mozart was only nineteen when he composed it; it is significant of the early age at which he won a foremost position that

he should have been commissioned to compose a work for such an occasion before he was out of his teens.

This little air is sung by the Shepherdess, telling how she will always love her Shepherd faithfully. It is very simple, and full of Mozart's inimitable charm. There is a violin obbligato, and the voices and the instrument imitate each other in the most lighthearted way.

Mr. Heddle Nash's aria is one of the best innings given to the tenor in *Don Giovanni*. He is Don Ottavio, the betrothed of Donna Anna, an eminently proper young man with the most charming manners but, as the librettist shows him to us, rather a dull dog beside the naughty but debonaire Don Giovanni. His lady-love's father, the Governor, has been slain by Giovanni, as he sought to protect his daughter's honour, and she makes Ottavio swear to help in her vengeance before he may hope to claim her hand. In this short and melodious air he sings of his devotion to her service.

### Another Youthful Symphony.

LAST week in these notes reference was made to four symphonies which the young Mozart produced in very quick succession in the first months of 1774, soon after his first visit with his father to Vienna. Mozart was just eighteen and yet this, one of the four, is already his twenty-ninth symphony. It is spoken of sometimes as being in his 'gallant manner,' meaning that he was aiming rather at buoyant and sparkling effects than at any depth or solemnity.

It is none the less charming music, bubbling over with good spirits and flowing with that natural simplicity which makes it easy to believe that it was composed at the speed which we know to have been one of his wonderful gifts.



MYRA HESS

(Continued on page 368.)



# A PLAIN MAN

Words by  
WALTER RAULT

**I**F the Man in the Street is really that person the music critics are always talking so compassionately about, who prefers Ketelbey and Sousa to Beethoven and Bach, then I am something incredibly lower; the Man in the Sewer, say. For if his musical appreciation is imperfect, mine can hardly be said to have begun. I have few preferences, and not even the worst sort of taste. I don't know anything about music; but I know what I don't like, and it includes nearly all the music I have ever heard. I have slept peacefully throughout whole acts at Covent Garden, and I have lain awake, so to speak, and tossed feverishly in the less soporific seating of the Wigmore Hall. As no one will ever believe that my dislike for music is due to anything but lack of experience, I have endured almost every kind of concert



and recital ever given or held—and I have crept out of them all at almost every period except the end. But I am always going to the first night of the Proms.

It is a unique and incredible show; as good in its own way as a ball game in the Yankee Stadium or a big fight at the Albert Hall. From the back of the orchestra one looks down on a green hall extraordinarily full of people. The first definite thing that strikes one is that the sea of faces is marked, as by lines of buoys, by very prominent notices enjoining SILENCE— Notices which, by the way, the orchestra itself seems entirely to disregard. (Sir Henry Wood himself encourages them to make all the noise they can.) And then, as one gazes respectfully at the serried ranks of heads symmetrically arranged around the fountain on the ground floor, one realizes, with a thrill of horror, that closely and evenly as they are packed, the ground floor is totally unprovided with seats. The people are all standing, shoulder to shoulder, unmoving, rapt. One looks more closely, and sees that most of them are young. Some are wearing tennis-shirts open at the neck. Many of them are girls. And one marvels all the more at this strange appeal of music, as remote from one's own experience as the appeal of cock-fighting or cocaine, when one considers that all these young people could still be on the river, or the tennis-court, or the top of the bus, or even



in the dance-hall or the pub (where at least they would have a chance to sit down) instead of standing there cheek by jowl in a hot-house atmosphere until they swoon away, and a little swirl and eddy in the crowd shows where they are being propped slowly out. I want to bring some of my foreign acquaintances into that crowd on a hot night in early August, and, when they begin to stagger, say to them, sneering, 'What price Bayreuth now?'

As an experience, certainly, the Proms are lots of fun. It is nice to watch Sir Henry Wood crouching low to the side of his desk to pluck soft music from the double basses, and then to admire his titanic gesture as he hurls the whole orchestra up in a tremendous burst of sound. It is nice to watch the heads of all the ranked violins ripple and shudder like a field of corn in a breeze. It is great fun to watch the gentleman who plays the kettledrums (at least the things like searchlights, with bath-taps round the side, for my technical knowledge is vague) as he produces drumstick after drumstick from his pockets, and discards them in turn into a wooden box at his feet. I think probably he is (always excepting Sir Henry) the hardest-worked man in the hall, for every time he has given one of his drums a good hard bang he has to turn all the taps on a bit more. He must spend more time tuning than playing the things. As for the gentleman with the cymbals, he has a grudge against society, and ought to be restrained. The first time he used them, in the 'Till Eulenspiegel' (what a jolly piece that is, by the way, and how clearly Strauss enjoyed having his fun with the orchestra!)—the first time he clashed them suddenly, far out on the left wing, all the unsophisticated jumped. After that I watched him, and the second time I was not taken unawares. About two pages before his cue came he took them up—a perfectly enormous pair they seemed to me—and fondled them. As his time drew near



# AT THE 'PROMS'

Drawings by  
ALTHEA WILLOUGHBY

he began to brandish them. Then, with the expression of a Samson, he held them out in front of him at full arms' length. A rending crash—and, casting a glance of vindictive triumph round the cowering hall, he snatched a heavy drumstick from his neighbour and dealt the big drum a dreadful blow. I have a feeling that his attitude towards music-lovers is not entirely dissimilar to my own.

And, of course, the people are half the show. Most of them are young and rather heartily enthusiastic. These are they who promenade; the venerable musicians and their widows fill the first circle, and the middle-aged musically-minded who organize neighbourhood concerts go higher still. As for the old gentleman in a frock coat and a skull cap, how he got into the Pro-



menade I can't conceive. But the young ones are terribly keen. They flock into the bar at the intervals and read the notes in their programmes, and discuss it all and praise Arthur Fear and ecstasize over Antonio Brosa, and a cup of coffee and a ginger ale. There are other people who wander disconsolately in and out of the bar and drink neither coffee nor ginger ale, the ones whom you will find there when the tension inside the hall is at its highest and the faints are falling thick and fast; whom no known example of virtuosity has ever kept out of the bar at about five minutes to ten o'clock; but they are probably the critics, and no true Promenader cares a grace-note for them.

It is a great show, certainly, and one which fills one with respectful awe. It almost seems a shame to come away before the end—especially as there always is the bar. But the bar becomes a shade depressing as the casualties keep on tottering in, and it is so delightfully cool outside. One looks at the hoardings beyond the church, and indulges in a passing feeling of bewilderment as to how the B.B.C. will ever manage to get so vast a building on to so small a site. Then one wanders slowly down Langham Place, thinking rather ashamedly of the serried crowds still rapt within. But across the road there is a cinema. It is showing Buster Keaton in *College*. Atta boy! Let's go!



(Continued from page 366.)

### Bach Rearranged.

THE first part of Wednesday's Prom., to be broadcast from London and Daventry, is again devoted to the great Bach. Much of his noblest music was conceived for the organ, or, at any rate, with the organ in his thoughts as the real birthplace of music. There are some stern people who insist that none of it should be rearranged by later musicians in other ways, but the great man himself often made use of his own music in more than one form, and he would very likely have welcomed the opportunity, had it been possible, of hearing his own big pieces presented by a modern orchestra. The intricacies of such big music as the 'Tocatta in F' or the 'Fugue in C Minor,' are far less complex, far easier to understand, when the different tones of the orchestral instruments can present the reappearance of the tunes. And the big climaxes are even more impressive on a full orchestra than on the most powerful organ.

### Two Light-Hearted Concertos.

MISS MYRA HESS, brilliant exponent though she is of any school of music, is obviously happy in playing Bach. Her own arrangements for pianoforte of some of the chorales have done much to make it clear to listeners how simple and at the same time how beautiful, such music can be. The Concerto which she is to play this evening is as fine an example as could be chosen, of the great Master in his happiest vein. Compared with the two big organ pieces, arranged for orchestra, it is simple and melodious with nothing intricate in its make-up.

The other Concerto calls on a little team of soloists like the one of Haydn which was broadcast from 5GB yesterday evening. Miss Hess is again the pianist, Mr. Woodhouse, the leader of the orchestra, takes the solo violin part, and the solo flute is Mr. Gordon Walker, known wherever the flute is played as one of the foremost flautists of today. The Concerto is one of two for these instruments, and it is interesting to note that Bach speaks of the Flauto Traverso, the flute as we know it now, to distinguish it from the Flute à Bec, the older form still in use in Bach's day, which the player held straight in front of him instead of playing it sideways as now. Like the pianoforte concerto earlier in the programme, this one is conceived in a joyous spirit, with nothing stern or

austere in its tunes or their treatment. There are three movements, the first and last tripping along on nimble feet, and the second a finely melodious slow movement. The three solo instruments have it to themselves without any support from the orchestra.

### Old-World Dances.

EXCEPT for the first movement, serving as an introduction, all seven in the merry 'Suite in C Major' are old-fashioned dance tunes. The second is a Coranto, with a hint of dignity in its grace, and the third is a Gavotte in the usual form, with the first part repeated after the contrasting middle section. The fourth is a Forlane, another dance of somewhat stately character which it is supposed had its origin in Venice in the olden days. It leads directly into a Minuet. The next movement is a very short Bourrée, a



THE THOMASKIRCHE, LEIPZIG,  
at which Bach was organist and choirmaster.

dance somewhat like the gavotte in character, and the refreshingly wholesome suite comes to an end with a Passepied, another old-world dance, this time of sprightly character.

### Songs by Bach—

MISS DOROTHY SILK, whose name always comes to mind first when Bach's music for soprano voice is in question, is to sing two very beautiful arias from church cantatas. Although both are eloquent of Bach's own sincere devotion, they are in no way out of place on a concert platform, and when sung by one who knows them and their context so well, cannot fail to make a deep impression. In really frolicsome mood is the air from *Phœbus and Pan* which Mr. Roy Henderson is to sing. The cantata is based on the old classical legend of the contest

between Phœbus Apollo with his lyre, and Pan with his pipes, to decide which made the better music. There is a hint of satire in the fun of the little piece; Phœbus with his lofty music, is Bach himself, and the jolly airs given to Pan are a dig at the frivolous composers of that day. It is Pan who sings this joyous air in the cantata.

### —And Songs by Beethoven.

THE Beethoven programme to be broadcast from 5GB on Friday begins with the splendid overture *Fidelio*, the fourth, or it may be even the fifth, overture which he composed for his one opera. Then Mr. Stuart Wilson, known all over the world as a singer who is not only a real artist but possessed of literary and poetic gifts too, is to sing the cycle 'To the Far-off Beloved,' as he did in last year's Prom Season. There are five songs in the cycle, all setting forth the singer's loneliness and his communion with different aspects of the beautiful world about him.

### Myra Hess in a Beethoven Concerto.

MISS MYRA HESS, who took the solo pianoforte part in two jolly Bach concertos on Wednesday, when the programme was broadcast from London and Daventry, has a more imposing task this evening. Listeners who have had the good fortune to hear her play this concerto of Beethoven's can need no reminder of the way in which she sets forth its beauties. Immediately after the pianoforte's first little solo, the strings of the orchestra reply very softly with a change of key whose effect has been spoken of as 'magical,' a description with which few can be inclined to quarrel. The second chief tune is played first by the woodwind instruments with a sprightly part for the pianoforte, and on these two a movement is built up whose interest never flags for a moment.

The slow movement is very short and is made up entirely of a dialogue between the orchestra and the soloist, the one sturdy and emphatic, and the other very quiet and tender. It leads straight into the sparkling last movement. Unlike the first two it has no hint of wistfulness nor any plaintive thought, but hurries briskly along on its merry way. Its spirit throughout is one of real gaiety and brightness.

### An Altered Dedication.

THE Third Symphony was dedicated originally to the great Napoleon. Beethoven's sympathies were always on the side of the down-trodden or oppressed, and, like the rest of the world, he saw in Napoleon a liberator of mankind from tyranny and iron yokes. But, soon after the Symphony was completed, when the news reached Vienna that Napoleon had assumed the Imperial Crown, Beethoven, so the story goes, tore the original dedication page from his manuscript, and trampled it underfoot. As he gave the work to the world it was dedicated simply 'To a great man,' and it may well stand for all time as one of the world's noblest tributes to grandeur and all that we count heroic.

Although it is a big work, there is nothing difficult or involved in its design, and it is easily followed and enjoyed. A great deal has been written about it, and Wagner left a fine eulogy of it, telling us that the main idea of the first movement is 'force rising to titanic strength and even to the violence of a destroyer.' The second movement, a very big and impressive funeral march, with a happier tune in one part of it, Wagner thinks of as that same force tamed by deep grief. The third, opening very quietly with a soft tune in short crisp notes with a middle section in which the horns have a fine innings, Wagner calls the buoyant gaiety which is force chastened by its own deep sorrow. The last movement has a short introduction and then the strings, in plucked notes, have a little tune which afterwards becomes the bass for another tune. There is a vigorous march and a slower section, and the movement rises to a strong and energetic finish, bringing the whole splendid work to a close, in Wagner's words, 'in a rapture of elation.'

## SAMUEL PEPYS, LISTENER

By R. M. FREEMAN,  
Part-Author of the New Pepys'  
*Diary of the Great War*, etc.

July 22.—Come back this day from dear little Walton with great sorrow in leaving its fresh airs and simple pleasures, so as nowhere else, I believe, have I joyed myself more of a se'n-night's gadding; and my wife says the same. In the train with us a Mis, who, having unsnapt her suit-case, cannot snap it again. Whereby I to the rescue and so into converse, being a well-favoured wench, with a plenty to talk of, and have, she says, been playing tennis in the Frinton tournament, but told me not her name; so whether I have been entertaining an Angel un-awares I know not, but hope I have, with great pride in the thought of it.

Come to Ilford, merrie it made me to see my wife and Mis both out with their puffs and mirrors and to posh their faces as far as Stratford; after that, the rest of the way to Liverpool St combing their hayrs and positioning their hatts. But Lord! The way they kept adjusting their mirrors at this, that, and every other angle, before they had their hatts positioned to their mind.

Home, where a letter from Pall, fixing the twins' Christening for come Saturday. 'Tis to be a Prayer-Book Xtening in the Parish Church and Uncle Athanasias comes to do it. Adds moreover that Nubbins now leaves conventicling and takes to Church; whereby do find both his soul comforted and his business encreased upon him.

She and Nubbins both set on having my wife godmother to the girl (Paulina Elizabeth) and me godfather to the boy (Samuell Azarias). Which methought a needless cruelty to the poor child saddling him with his father's Azarias, as if he should not be saddled enough already with the needfull Nubbins.

July 24.—Vastly diverted this night listening to 'The Dumb Wife of Cheapside,' that M' Dukes have made into a Radio play out of *Pantagruel*. My wife says she hath never read R: be'ais, but will now certainly get him. Where-to thought to myself 'I'll be damned if you shall,' being no fitt reading for a decent woman. Yet did not say so, knowing the surest way to make my wife do a thing is to urge her not to, like driving piggs.

July 27.—To the twins their Xtening in Huntingdon Parish Church. About 30 of us, but mostly Nubbinses, and they—God forgive my thinking it of them in church—a pretty meazly lot.

To the house for Xtening tee, the women making such a fuss of the twins as never was, and mother tells them of Sam<sup>d</sup> Az<sup>d</sup> being the living image of what I was at 3 w<sup>th</sup>. Which, if it be so, and not mother's cataracts, my onelic prayer is he may grow out of it as well as I have, the poor little goblin. And soe we Xtened sister's twins.



# TEA GARDENS and SUPPER ROOMS

WE must remember, in viewing the history of Vaudeville that audiences were not always as sober as they are today. If you shrink from the mere mention of alcohol in connection with entertainment, you set me a heavy task in trying to conjure up the atmosphere of the old halls. Drink was the reason, not of their downfall, but of their rise to prosperity. They were launched on enough liquor to float a battleship.

Just one good word must be said for the cup that cheers, without overdoing it. Several comedians who became popular towards the end of the eighteenth century owed their rise to places which were *tea-gardens* in name. How much tea was taken there I cannot say. All the definite information I have on the subject is contained in the memoirs of a comic singer named Decastro, who had a fondness for Wheelwright's Tea Gardens, commonly called 'The Gig Shop,' in Mount Row, Lambeth, where he passed the time with his friends over *bowls of punch*. London boasted dozens of such places, and I will not weary you by mentioning them. But Vauxhall was a different matter. Fashion had long favoured its stately grounds and lordly avenues, and now the public was claiming them for its own.

Now that London was growing denser and rowdier, quiet country gardens became very lovely resorts.

What had been demure bowling-greens and skittle-alleys, surrounded by arbours, changed into imitations of Vauxhall. Down the City Road there was a place of this kind, arranged around a small assembly-room, called the 'Shepherd and Shepherdess.' It was bought by that enterprising bricklayer, Thomas Rouse, who turned it into The Eagle Tavern.

As such it caused an epidemic of thriftlessness among the inhabitants of the district. They were mainly tailors who, rather than forego a night's amusement, pawned their tools, including one called a *weasle*. That was why for years after, sober, industrious children like myself were dandled on knees to the strains of:—

Up and down the City Road,  
In and out the Eagle,  
That's where the money goes—  
POP goes the weasle.

After the coronation of William IV, Rouse bought the structures erected outside Westminster Abbey and set them up as the entrance to his gardens. He also built a Grecian Saloon for 'vaudevilles,' which included conjuring and tight-rope walking, besides the singing of delightful Miss Fraser James and elfin Miss Smith, known as 'the little pickle.' Dickens has described this place also:—

There were walks beautifully gravelled and

planted, and the refreshment-boxes painted and ornamented like so many snuff-boxes, and the variegated lamps shedding their rich light upon the company's heads, and the place for dancing ready chalked for the company's feet, and a Moorish band playing at one end of the gardens, and an opposition military band playing away at the other. . . . As to the concert-room, never was anything half so splendid. There was an orchestra for the singers, all paint, gilding, and plate-glass, and such an organ!

Like Sadler's Wells, the Grecian Saloon became too grand for vaudeville. In the 'forties it went in for opera and melodrama instead. But as melodrama was then literally melodrama (*melos*, a song; *drama*, a play), it served to make the great Little Robson known. He had a small body and a large head; wild, gleaming eyes, and 'marvellously plastic features' whose nervous twitchings suggested insanity. Even at the height of his fame, in the early 'fifties, he could never overcome his stage-fright, save by drink. Seven years later his terror of facing an audience was so great that while awaiting his cue he would gnaw his arms until they bled. 'I dare not go on, I dare not!' he whimpered before the prompter forced him from the wings. He died on February 12, 1864.

Songs were anybody's property then. Robson made his name in 'Villikins and his Dinah,' which belonged to Sam Cowell (1820-1866), probably the finest comic singer of the century. Though an American by birth, he wrote the best ballads in the Cockney language. We all know 'Villikins,' and many of us know 'The Rat-catcher's Daughter,' but few know the tune of the song, once sung by every errand-boy in London, whose chorus ran:—

As I was a-walking down by the seashore,  
Vere the winds and the vaves and the vaters did  
roar,  
With the vinds and the vaves and the vaters  
all round,  
I heard a sweet voice making sorrowful sound,  
Singing 'Ri-fol-de-riddle-ol-de-ray,  
My love's dead—him I adore,  
And I never, no never, shall see him no more.'

When Cremorne opened at Chelsea, in 1846, Sam Cowell was the singer. Two years later his place was taken by Herr Von Joel (from Vauxhall), who made surprise appearances at unsuspected places in order to give his celebrated imitations of 'de trosh, de plackbird, de lark, and de nachtingal,' until he was voted a bore. Cremorne now went in for fireworks and balloon ascents, dancing, and 'devilry,' rather than for vaudeville. Performers thought less of engagements at the gardens than at song-and-supper rooms of the kind described by

In the third chapter of his brief *History of Vaudeville*, Mr. Willson Disher tells of the rowdy entertainments of the Eighteenth and early Nineteen Centuries, from which sprang Vaudeville as we know it to-day—of Decastro, Little Robson, Herr Von Joel, Sam Cowell and other 'stars.'



TOO STRONG FOR THACKERAY'S COLONEL.

Thackeray-lovers will recall how Colonel Newcome, offended by the impropriety of the singing at 'The Cave of Harmony,' walked out of this notorious 'supper-room.'

Thackeray in 'The Newcomes' and 'Pendennis.' These were thriving all the way from Temple Bar to St. James's. In the 'forties they were as simple as 'The Cave of Harmony,' out of which Colonel Newcome stalked in dudgeon because of an improper song. In the 'fifties both their entertainments and their suppers were on a more lavish scale. At Evans's (on the site now occupied by the National Sporting Club) Herr Von Joel was the chairman; he no longer yodelled or imitated birds, but he sold bad cigars and tickets for 'benefits' which were never held instead. Sam Cowell was one of the most popular performers there until he took too many liberties. One night Paddy Green, the proprietor, lost patience. 'Mr. Cowell is late again,' he said to the crowd. 'You've made him your god, gentlemen, but, by God! he shan't be mine.' Like Robson and most of the singers of his time, Cowell drank too much, and he died, shortly after his return from a visit to America, at an early age. But he had not suffered from Paddy's wrath. At the song-and-supper rooms his pay was three half-crowns a night and two hot drinks. At the tavern concerts, where he found his next engagements, he earned eighty pounds a week. Wine and song, the beginning of the halls, was proving far more popular and profitable than supper and song.



*Home, Health, and Garden.*

## ABOUT BOOKS FOR THE CHILDREN.

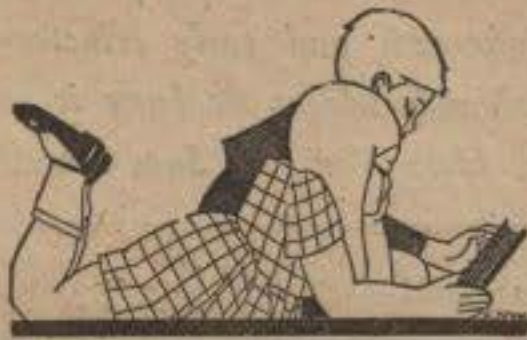
DO you regard books as rather a luxury? I must own I used to till I found out that books really were within the reach of all.

Books are a means of opening out life to a child; they equal, in a way, travel, friends, and experience. Through them our children's characters are greatly influenced, and that is one reason why we should so carefully watch what they are reading, and not leave them to pick up books anywhere and anyhow. If you do, you may lose touch with some great influence in your child's life.

In these days of education, rush, and bustle, as we cannot possibly store all the knowledge we need in our brains we must learn how to find it. Because of this, children at school are taught how to find out as well as how to learn. They are taught to look up card indexes and reference books. If they have a hobby they know how to seek out information on it. The result is that children now like books about facts. They have, you see, learnt the use as well as the pleasure of books.

The old favourites you may have read as a child such as Mrs. Alcott's 'Little Women,' or Mrs. Ewing's books, are still favourites with the girl of to-day. So is Henty, and such well-known writers with boys, because they are really well written. Fairy stories are read by very young people, but the imagination of children now seems to find expression better in books which are founded on facts.

How can you best encourage your child to read, and appreciate, books? Well, one way is to talk to him about his reading. If you have not many books in the house you can always go to a public library. There are only three people in every 100 in England and Scotland who are out of reach of such a library. A great many of these libraries have, as you probably know, a room set apart for children's books. In these rooms the books are grouped according to the subject they deal with. Between the bookshelves are brightly-coloured maps and pictures of well-known men and women. I am



told that, as the books are kept very clean, there is little fear of infection.

Many churches too, have a children's corner, with books on various subjects. Nor are books as expensive to buy. Quite well-printed editions, by well-known writers, can be bought for a small sum.

The children's side of libraries is receiving increasing attention. This movement is spreading so far afield that a well-known bookshop has given up a whole room, decorated it, and furnished it, and then filled it with nothing but children's books, in order that the child may choose his literature in congenial surroundings.

The care of books is another point that children must be taught. Books should be carefully handled and put away. The leaves should not be thumb-marked or scribbled on. The covers should never be bent back.

To recapitulate the chief points:

1. Books are within the reach of all—town and country people, rich and poor.

2. They affect your child's character and develop his mind. You cannot therefore do better than to encourage him to go to the nearest library, and if there is a child's room, let him browse at his leisure. If not, guide him in reading the best books for his age.

3. The use of reference books, card-indexes, etc., is invaluable to all of us, and it is well to learn how to make best use of them when one is young.

4. The care of books, and a sense of responsibility, should be inculcated in every child.

5. When choosing a book for a child one should see that it is suitable for his age and temperament. Don't forget that some children's minds are far more advanced than those of others.

The wise mother will use books to help her in her child's upbringing. She will not look on them as outside her life, and best left to the school teacher, but will share this interest in her child's life.—*From a broadcast talk by the Hon. Mrs. St. Aubyn.*

## THIS WEEK IN THE GARDEN.

THE end of August and early September is a good time to sow hardy annuals out of doors to stand the winter. They will not be so successful in heavy, wet districts, but where they can root freely before winter the plants grow much more robust and produce better flowers than do those sown in spring. Sow in lines rather than broadcast so that the Dutch hoe may be used freely between them whenever weather permits. Larkspurs, Lavatera, Shirley Poppies, Nigella, 'Miss Jekyll,' Cornflowers, Limnites, and Nemophila are a few amongst the many that should be tried on light soils. Sowings of such plants as antirrhinums, both the tall and intermediate forms, East Lothian stocks, and *Verbena venosa*, should be made in boxes and placed in a cold frame and potted on when large enough if plants are desired for late spring or early summer flowering.

The earlier *Lilium candidum* bulbs are planted the better chance there is of success the first season. By early planting the bulbs become established and develop their new foliage before winter. A well-drained, sunny position should be chosen, and the bulbs planted nearer the surface than the majority of lilies. Two to two and a half inches of soil on the top of the bulbs is ample. No delay should be allowed in transplanting Amaryllis

Belladonna, if transplanting is necessary. It should be finished before the flower spikes begin to push up during autumn. Those handsome bulbous plants succeed best if planted in a warm, sunny, well-drained border. If it is inclined to be wet, it is advisable to raise the border above the surrounding level.

Early apples, such as Gladstone, Irish Peach, Beauty of Bath, are beginning to ripen. Beauty of Bath is, however, very prone to drop, and a little straw spread under the tree will help to prevent bruising. Like nearly all varieties, these quickly lose their flavour if gathered and stored. They should be used direct from the tree so that the full flavour may be enjoyed. The same applies to some of the early pears. Their season is very short, and they should be stored as short a time as possible.

As soon as the haulm of the second early potatoes dies down, they should be lifted and if seed tubers are to be saved, they should be selected and stored in a cool shed. If the area under green crops for winter is too small, there is still time to plant kale, savoy, broccoli and leeks in the ground vacated by the potatoes. The ground should need no further preparation for them after the potatoes are lifted, except a good treading to make it firm.—*Royal Horticultural Society's Bulletin.*

## HARVEY GRACE ON 'CRICKET.'

(Continued from page 363.)

anti-cricketers think that a slow-scoring game is necessarily dull. To the initiated it may be full of interest. You want your money back unless you are given piled-up centuries and record stands. But, as often as not, these bore us. We are far more interested in a keen struggle between bat and ball, and in the tactics shown in the management of the bowling, the placing of the field, and so on. There are a hundred little details of technique and strategy that only a cricketer can relish; they mostly escape the non-cricketer, and they certainly can't be broadcast. In fact, a match that might be hopeless for broadcasting would probably be a feast for the initiated spectator.

'As for the slowness of cricket, and length of time a game lasts, I reckon these to be among its good points. The general air of leisureliness—almost of casualness—that irritates you has an attraction for many of us in these days when so many people have no object in life beyond going from somewhere to somewhere else in the shortest possible time. People like yourself, who seem to be cursed with the "movie" mind, jeer at the sight of the fieldsmen sauntering to their positions at each over. You want to see them sprint, or at least trot. Being cursed with a brain that is a vacuum rather than an organ—I was beginning to get warm—you don't realize that at any moment one of those sauntering fieldsmen may have to cover a hundred yards or so at very little below record, pick up a quickly-moving ball without stopping, and return it, the pick-up and throw being accomplished in about one second. And the throw itself has to be not only long; it must be well-judged, reaching the wicket with a long hop so that it can be taken easily. I should like to see you scoffers try your hand at fielding in "the deep," and galloping along the boundary saving fours on a grilling day—or, in fact, on any day; a lot of sprinting you'd do when changing over! However, why argue? The fact is, of course, that cricket, like music, isn't for everybody. You must have a taste for it, as you must have an ear for music. And just as the jazzite describes the highest type of music—chamber music—as "beastly" (the expression was actually used in a recent letter in *The Radio Times*), so you queer people whose ideal of sport and life is hustle, "zip," and "pep," call the finest of all games dull. That's less a reflection on cricket than on yourself. Your verdict is, in fact, the best tribute the game can have. However, there are still hundreds of thousands of us who thank heaven for our cricket grounds, from the village green to Lord's—almost our last means of escape from the world of hustle. On them we can play and see the game of games and at the same time practise the almost lost arts of leisure and reflection. For the rest of you—I was now quite hot—there's always the dirt track.'

HARVEY GRACE.

In next week's issue

Articles by

Dr. THOMAS GANN

W. ROOKE-LEY

C. R. BURNS

A. LLOYD JAMES

'GREENHORN'

M. WILLSON DISHER

and full map and scoring chart for the SCHNEIDER TROPHY RELAY.



Here ST. JOHN ERVINE explains  
**WHAT PIRANDELLO  
 IS DRIVING AT.**

Luigi Pirandello, Italy's greatest living dramatist, puzzles English audiences with the strangeness of his plays. *The Man with a Flower in his Mouth* is to be broadcast on Thursday evening next, from London.

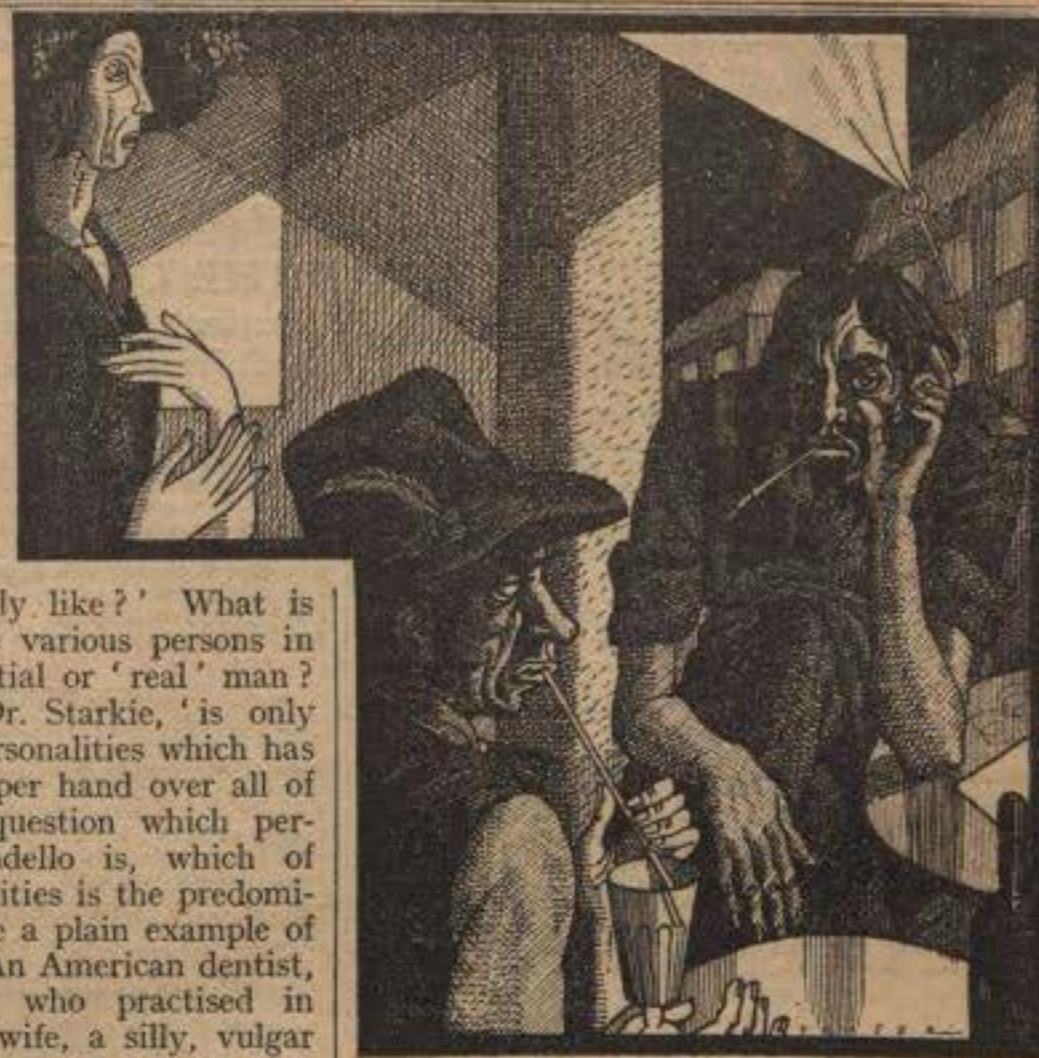
**L**UIGI PIRANDELLO, who is considered to be the greatest living Italian dramatist, was born at Girgenti, in the island of Sicily, in the year 1860. Several of his plays have been performed in various parts of Great Britain and Ireland, but none of them has achieved popularity except among a small group of intellectuals, and many critics, the most notable of them being the late A. B. Walkley of the *Times*, have wondered, after seeing them performed, whether his high reputation is deserved. Those persons who are enthusiastic about his work do not stint their praise, and the reader who is anxious to make himself familiar with his work and point of view will do well to read Dr. Walter Starkie's book, 'Luigi Pirandello,' which is published by J. M. Dent and Sons, who also publish a handy volume, 'Three Plays,' which contains his most notable pieces: *Six Characters in Search of an Author* (*Sei personaggi in cerca d'autore*); *Henry IV* (*Enrico Quarto*); and *Right You Are, If You Think So* (*Così è, se vi pare!*). All of these plays have been performed in England. The first was banned by the Censor because of a suggestion of incest in it, but the ban was withdrawn and the play was produced by Sir Barry Jackson in London before steadily dwindling audiences. Mr. Ernest Milton produced 'Henry IV' without popular approval a few months ago, and Sir Nigel Playfair did 'Right You Are, If You Think So' at Hammersmith, where it ran for a longer period than any other Pirandello piece in Great Britain. Pirandello, however, has not acquired in this country the reputation which he has acquired in Italy, and his failure, perhaps, is due to a pronounced Latinity in his plays which renders them not merely alien, but also distasteful to Anglo-Saxons. One must add to that fact, the suspicion that he is not so profound as his admirers imagine him to be, and that his metaphysics amount to little. Be that as it may, he is eminent in his own country, and the little theatre which he controls in Rome is considered to be the centre of the dramatic renaissance in Italy.

The remarkable fact about Pirandello, as a dramatist, is that he did not begin to write plays until 1913, when he was fifty-three years of age. Prior to that year, he was known chiefly as a novelist and poet. His industry will be apparent when I state that in twelve years he wrote nineteen long plays and eleven one-act pieces, in addition to managing a theatre and writing several novels. It is almost exclusively as a dramatist that he is known in England, although one of his novels, 'Si Gira,' has been translated into English, under the title of 'Shoot!' by Mr. C. K. Scott Moncrieff.

Mr. Arthur Livingston, who translated 'Right You Are, If You Think So,' states

that the general theme of practically all of Pirandello's work is the mystery of man.

'What are people really like? What is reality? Which of the various persons in every man is the essential or 'real' man? 'An individual,' says Dr. Starkie, 'is only one of the indefinite personalities which has for the moment the upper hand over all of the others,' and the question which perpetually bothers Pirandello is, which of these indefinite personalities is the predominant one? Let me take a plain example of this puzzling matter. An American dentist, the late Dr. Crippen, who practised in London, murdered his wife, a silly, vulgar and extraordinarily tiresome and trying woman. He chopped her body up and attempted to burn it in a stove. Then he buried the remains in a cellar and decamped to Canada with his secretary. He was arrested, tried and hanged. The reader concludes that Crippen was a monster, inhumanly cruel and wicked, and he is likely to find himself bewildered when he learns that this man, who chopped up his wife, displayed a chivalry and concern and tenderness towards Miss Le Neve which will not easily be matched. Ex-Chief-Inspector Dew, who arrested him, lately testified that Crippen 'was altogether a mild, calm and courteous person, giving no trouble whatever, and always most grateful for any little consideration shown him. He was highly intellectual and a most interesting talker, and, although a murderer, he had some good qualities.' Now, which was the 'real' Crippen, the one who killed his vain and vulgar drunken wife who imagined herself a first-class comedienne when she had not the ability of a third-rate 'busker,' or the one who was infinitely tender to Miss Le Neve and impressed ex-Chief Inspector Dew with his courtesy and gratitude and intellect and good qualities? 'In every human creature,' Dr. Starkie continues, 'there lurks a mass of contradictory sentiments, and we are reminded of nothing so much as a volcano.' We may not unreasonably reply to that assertion that life on the slopes of a volcano is unpleasant for those who inhabit them, and that the occasional chunk of gold which is thrown out of the crater scarcely pays for the damage done by the streams of lava which are also thrown out of it. Our business, surely, is not to discover the various personalities that may be in one man, but to discover which of them will allow us to live in peace with it. If that pacific personality predominates in the individual, then we are happy, but if it is subordinate to unruly personalities, then misery ensues. Pirandello, always probing into the heart of this mystery, seems finally to be baffled by it, and to be reduced to the despair in which



a man cries out that there is no reality at all, that illusion is everywhere, that all substance is deceit. 'Vanity of vanities, all is vanity,' Pirandello, like the Preacher, exclaims, and his followers are invited to despond. He is a pessimist, and it is his pessimism which sets him apart from Bernard Shaw, as it sets him apart from Ibsen. These two may flog mankind for its follies, but they only do so because they believe in the perfectibility of mankind. 'You can do better than this,' they say in effect. What would be the point of flogging folly if one had no faith in a better life than we now possess? The optimist weeps or rages over evil and stupidity; the pessimist smiles at them, or shrugs his shoulders.

Dr. Starkie remarks that 'Don Quixote sees giants, whereas Sancho Panza only sees windmills, the helmet of Mambrino instead of a barber's brass basin, Dulcinea instead of a kitchen wench, Maritornes. But are we to believe that Don Quixote is raving and Sancho is telling the truth?' For practical purposes, we are, and the fact that 'the giants which Don Quixote sees are as real to him as the windmills are to Sancho' does not alter the fact that the windmills are windmills. It is this sentimentalizing with metaphysics which renders Pirandello distasteful to Anglo-Saxons. There may not be any reality anywhere, although experience seems to prove that there is, but if we are to live in any kind of equanimity, we must at least pretend that there is some reality, and we come to a general agreement on what it is. Dr. Starkie, quoting Unamuno, whom he calls 'one of the masters of European contemporary thought,' remarks, 'What we call reality, is it anything more than an illusion which drives us on to action and produces works? The practical effect is the only worthy criterion of the truth of any vision? Precisely; and it is this practical effect of which Pirandello attempts to make us uncertain. He would have us believe that there is no difference in value between the illusion

(Continued at foot of page 398.)





## WHAT THE OTHER LISTENER THINKS.

Selections from the Editor's Post Bag.  
Enlivened by GEORGE MORROW.

### THE PROM TICKET AND ITS AUTHOR.

I WAS very glad to see in this week's *Radio Times* an appreciation of that delightful book 'The Promenade Ticket.' It has been a favourite of mine ever since its publication, so much so that I took upon myself to write to the author, whose charming reply you may think worthy of reproduction. May I make one correction to Mr. Anderson's article? The priceless remarks about the drum were by J. R. H., not Rhoda Clarke. Mr. Sidgwick's letter is as follows: 'Reform Club, Pall Mall, S.W., 26-3-17. Dear Mr. Whall.—Thank you so much for your very kind letter about my book. I am only too glad to hear when it has given any amusement to real musicians, since (being an amateur and no musician) I owe them such a lot. "Float-face" is the English of the American "break": it was current in Oxford in my time, and is a rather expressive term, indicating the nervous prostration and bewilderment which one feels on making a really inappropriate remark. Perhaps the classic instance is the nervous man at a dinner party, who stuttered to his neighbour, "Can you tell me who is that sp-p-potted man?" and when she replied, "Oh, that is my husband" went on in desperation: "Then perhaps you can tell me: is he sp-p-potted all over?" The best rule when you have made a float-face is to leave it, and not try to explain. I am just wallowing in what music I can get, having been on the *Somme* for six months with nothing but a gramophone, and being due to return shortly.' He returned and never saw England again, being amongst the missing.—R. H. Whall, Mus.Boc., 6, Whitehall, Stroud, Glos.

### THE HEALING POWER OF MUSIC.

DURING many years as physician and surgeon, I have been drawing a long face over the sufferings of others; some of them due to my handicraft. This week I had to climb on to my own operating table and have it done to me. I used to be annoyed at the stories of things left behind in the abdomen, but I had to ask my surgeon if he was sure that he hadn't missed a pair of



long-clawed cats in me. I am getting to the appendix, which is the thing we started out for. I found the healing power of music of the greatest value, and also the sympathetic colour tones in many of the speaker's voices. Would it be possible to ask Sir Walford Davies to explain to us the reason of the healing power of certain tunes?—M.D., B.Ch.

### 'YOUTH VERSUS OLD AGE.'

A FRIEND and myself, ages respectively seventy-seven and seventy-five, put down our books to listen to the discussion on this subject the other evening. We were amused at the supporter of the superiority of youth over age thinking that old people only cared for novels by Dickens and music by Mendelssohn, as the novel my friend was buried in was one by Maurice Baring and mine one by Johan Bojer. We listened to the discussion for a time, but soon switched off, feeling a little impatient that a quarter of an hour of the best part of the evening should be given to this rather feeble discussion, when the glorious Symphony of Cesar Franck's, which we were longing to hear, should be put down for about 10 o'clock or later when the mind is not at its best to appreciate such beauty. May I make a plea here for fine music, such as the Symphony, being placed earlier in the evening's programme, when it can receive the full attention and appreciation it deserves, instead of its coming so late that one can only bring to it the mentality more suitable perhaps to the Vaudeville or such very light matter as the sketch called *On the Stairs*?—E. Maurice, 23, The Grove, Villa Road, Handsworth, Birmingham.

### WIND INSTRUMENT SOLOS.

I WISH to make a plea for more solos by wind-instruments. The cornet and trombone we sometimes hear in the brass-band concerts; the oboe and flute we do hear once in a blue moon in the studio concerts, while we may on occasion hear a saxophone in a Vaudeville programme. To the best of my knowledge we have never yet heard a sarrusophone, horn, bombardon, bass-clarinet, double-bassoon, etc., as a solo. I admit they are not used much as solo instruments, but pieces played on them would, I am sure, appeal to a large number of listeners. It would be interesting to see what other readers thought on the subject.—B. G. Wells, Nottingham.

### THE POWER OF THE BIBLE.

THERE is something to be learned from all lesser things; but for beauty of thought, quickening of conscience, majesty of expression, conductiveness to social and domestic harmony, peace of heart and of mind, gentle yet commanding, such effects did the epilogue Bible reading give on Sunday night last. Not until then was I so much impressed by the words, 'The Word of God is quick and powerful, and sharper than any two-edged sword.' These ungarbled and undiluted Bible readings are more powerful than a thousand sermons.—Herbert Carey, 5, Brynnyfryd Street, Blackwood Road, Pontllanfroith, Mon.

### SWEET MUSIC.

MINE is a family of four. Mother fully enjoys your Vaudeville nights, likes to have a bit of jazz to revive memories of days when we could both dance a little, is full of interest when V. Bartlett speaks on world matters. My daughter is six years old and just recovering from measles. Judge her pleasure upon hearing the birthday announcer read her name out. It was good to see her eyes light up in wonder and pleasure, and did more for her than any bottle tonic. Baby (aged two) has his own preferences also. He will switch off the juice when anything noisy is on, or when anyone is talking.—Yalcu.

### THE WIRELESS SINGERS.

LET me add a word of thanks to the Wireless Singers for their beautiful rendering of the Epilogues and Daily Services. Here is devotional singing contrived with intelligence, and the result is that a new significance is imparted to the well-known hymns. The deliberate pointing of the psalms makes every word clearly audible. I am another who is very grateful for the Bach Cantatas, which do not come in the way of some of us, even of some musicians. It is rather a pity that they come just before evensong, especially when one is a member of a choir, but the Bach Cantata is one of the joys of Sunday.—Rosa Lamira, 45, Winton Grove, S.W.11.

### ADORABLE MR. JACK PAYNE.

I ALWAYS listen to Mr. Jack Payne and his orchestra. I think the orchestra is lovely, but as for Jack Payne himself, well, he is simply too adorable. I just long for his cheerful 'Good night everyone' on Thursday nights. His voice is quite the best I've ever heard. We listen a great deal, and think you give us really splendid programmes. I am sure they couldn't be improved, except that perhaps we could have more Jack Payne. We did so much enjoy that vaudeville programme in which he was compeere. Do please have another like that.—Peggy Thurgood, 50, Handsworth Road, N.17.

### THE SONGS WE USED TO SING.

I NOTICE that in *The Radio Times* (to which I have been a regular subscriber for a long time) you invite criticisms and suggestions on the part of your readers. Accordingly I am writing to suggest a programme which I honestly believe would give intense pleasure to hundreds, if not thousands, of ex-Service men throughout the world—namely, a programme of the songs we used to sing in rest camp and billets 'behind the line' during the Great War. These 'gaffs' used to include such items as 'Tipperary' (of course), 'Keep the Home Fires Burning,' 'A Long, Long Trail,' 'Roses of Picardy,' 'The Mountains of Mourne,' 'Hold your hand out, naughty boy!' 'Who were you with last night?' I never knew what parting meant, and heaps of others that may occur to you or your readers. I am backed up in my belief that this would be a popular programme by my chauffeur, an 'Old Contemptible' who has been in my service for twenty-one years, in the Army and out, who will not leave me 'until death do us part'—also by my ex-soldier groom (another 'Old Contemptible' who, I am happy to say, is still in my employ. As one who soldiered for thirty years up to the end of the European war, I am naturally not one of those who consider that the war should be forgotten, and I am convinced that a programme such as I have outlined above would be most welcome not only to individual ex-soldiers but also to the many branches of the British Legion, St. Dunstan's, and other communities connected with those who 'did their bit.'—'Old Soldier,' Cantley, Doncaster.

### THE COMPOSER OF 'TOMMY ATKINS.'

IN the programme for Part II of the Southern Command Tattoo, I was greatly surprised to see that the march 'Tommy Atkins' was attributed to Sidney Jones. As is well known, this march was composed by Samuel Potter, my grandfather, on whose behalf I write asking you to give publicity to this correction. May I add that Mr. Potter, who, unfortunately is blind, thoroughly enjoyed the rendering of his composition and derives much pleasure from the B.B.C. programmes as a whole?—Sidney Watson, 15, Kemick Road, Wallasey.

### SOME BRIGHT SUGGESTIONS.

MAY I be allowed to suggest the numerous recommendations of your self-appointed public advisory board? Why not broadcast (1) an angling competition; (2) a Dorcas meeting; (3) leaves falling from a tree with blackberries ripening as a background; (4) a butterfly in full flight, watched by a small boy sucking an aniseed ball; (5) the sizzle of a pound of butter



finding its own level during a heat wave? Or why not get a milkman to give a lecture on the relationship between 'halk and water and milk, with a few observations on the legal aspect of the matter? In other words, I agree with everybody. Let us have Brighter Broadcasting.—J. Stacey, 2, Deal Road, Tooting Junction, S.W.

### SUNDAY MUSIC.

I HAVE long resisted the impulse to rush into print in the correspondence columns of *The Radio Times*, in spite of the narrow-mindedness and lack of constructiveness displayed by the majority of your critics. I have wondered at your remarkable patience, for in your place I should have felt like telling those people who refer to their own pet aversions—whether jazz or symphonic music—as bosh, to take the obvious remedy and shut off their sets when it is 'on the air.' I've tolerated the fairy tales about feline and canine antics before the loud speaker, and the criticisms of similar noises before the 'mike.' I've even stifled my own particular grouches, realizing that you have to please (if it were possible) everybody—and I consider that those who arrange the programmes are to be congratulated upon and commiserated with in their work. But when one of your correspondents appeals for more sacred music on Sunday, I feel I must protest on behalf of those who have most leisure for listening-in on this day. Less than half the programme is secular music, and much of this is of such a character that one wonders what is the subtle difference which makes one class of music more suitable for Sunday than others. 'Derby' has over three hours in which to indulge his taste for 'sacred' music 'over the air,' and an hour of Church services. Can he not be tolerant of the desires of others?—Anti-grunter.

### NO LOVER OF CHAMBER MUSIC.

PLEASE let us have less chamber music. I have spoken to hundreds of listeners and have never come across one who likes it. The only people I can imagine who would appreciate it are the people who enjoyed the recent exhibition of paintings by 'Bruno Hat.'—W. H. Keightley, S.W.

### LOUD LAUGHTER!

MAY I express my views regarding Studio applause? Whilst not condemning altogether studio audiences showing their appreciation, I think it would be more fair to outside listeners,



particularly when humorists are broadcasting, if they could restrain their applause till the point of the joke, the essence of which is generally in the concluding words, has reached the people who pay to listen.—H. H. T.

### THE WORDS AND THE MUSIC.

MR. DOWNY raises an interesting problem. There is certainly something to be said for his point of view, but against it I would set the following considerations. The essence of poetry, I suggest, is the regular and satisfactory placing of the accents, with rhyme as a subsidiary embellishment in some cases. Any method of reading which tends to obscure the writers' meaning (and insistence upon emphasizing the rhyme frequently does this) is wrong. As regard hymns, the problem is more difficult. Unless the music is written specially for the words, as in the case of a modern song, we cannot get a perfect correspondence throughout a series of verses. We have to decide which is the more important, words or music. And on this point opinions are bound to differ in many cases. However, it is well to remember that in the case of Folk-song the irregularity of the words very frequently demanded continual adjustment of the music from verse to verse, and no one complains. In fact, it is a ground of complaint nowadays that certain Victorian versions of folk songs and carols have the words smoothed and regularized to the ruin of the compositions. Again, we should remember that a crowned note was frequently but the sign for the singer to take breath and if the words and the singer's lungs do not demand it, there is no reason for observing it. If Mr. Downy were to consult such an early English hymn-book as Coverdale's 'Gostly Psalmes and Spiritual Songs' he would see to what lengths the adaptation of music to words had to go. The illustration which springs to mind at once when thinking of this subject is the opening line of hymn 110 in 'Ancient and Modern,' 'Jesus lives I no longer now. Can thy terrors, death, appal us.'—Maurice Frost, Deddington Vicarage, Oxford.

### THE CAPITAL OF WALES.

ON a recent Sunday the B.B.C. were broadcasting a Recruiting Speech made by the late Lord Oxford and Asquith. A statement was made that Lord Oxford had delivered speeches in the capitals of England, Scotland and Ireland, and the one that was to be broadcast as an example of English eloquence was the speech he delivered at Cardiff, 'the Capital of Wales.' I should like to know where the Announcer got the information that Cardiff is the capital of Wales. Many young people who were listening will get the impression that Cardiff is really the capital of Wales, whereas our little country so far has not decided on the claims of any one town to this honour.—D. J. Williams, Ty Newydd, Garn Dolbenmaen, North Wales.

### CUT-TO-PATTERN THRILLERS.

THE B.B.C. has broadcast many excellent plays, but in our opinion the radio thriller is of very poor quality and is capable of tremendous improvement. The theme is far too stereotyped and shows no sign of originality. Why must the villain always be a foreigner? Will this help to promote world peace?—'Five Sixth-Formers.'



The Outside Broadcast Director describes the preparations which have been made for

## THE GREAT SCHNEIDER TROPHY RELAY.

A BROADCAST programme is a transitory thing—the most transitory form of entertainment there is. This fact is often the despair of those who devise the programmes; the result of hours, days, weeks, possibly months, is past and over in a few minutes. A play, a film, a book or a newspaper article, these things have a certain permanence; they can be enjoyed time and again; but a programme, once broadcast, is ended unless it be 'revived,' which generally implies that most of the initial spade-work must be done over again.

On the afternoon of September 7 (or, if weather conditions are disastrously unfavourable, September 8 or 9), there will be broadcast from Ryde Pier, Isle of Wight, a commentary on the race for the Schneider Trophy. Barring bad weather or accidents, we hope that this will be successfully carried out. To the uninitiated this commentary will probably appear a very simple matter. Yet its performance will be the climax of six months' continued labour and research.

The B.B.C. is constantly on the watch for new items to include in its programmes—items either of pure entertainment value, such as new music, a new artist, a new play; or of national importance, such as public occasions, or functions, at which listeners would wish, vicariously, to be present. When in March, the date of the great seaplane race was announced, it was decided that a commentary on this must, if possible, be included in the programmes. The importance of the race, not only to Great Britain (the holders of the Trophy), but to many foreign countries, and to the whole future of aviation, is considerable.

Accordingly, a detailed tour of the region surrounding the course was made. The course, which is 50 kilometres (rather more than 31 miles) in length, lies between Cowes, Isle of Wight, and the eastern end of Spit-head. The problem was to find an observation point which would permit, not only a clear view of the race, but communication with London by telephone trunk-lines of sufficient clarity to allow a relay of the spoken commentary. Actually the position of the B.B.C. observation point was determined by the decision of the organizers of the race to install the official judges at a point on Ryde Pier. Unless the commentators were somewhere near this point it did not seem possible that they could be punctually informed of the official timings of the various 'laps.' These timings will form an important and interesting part of the relay.

At the time this decision was made there was no cable connection between Ryde and the mainland of sufficiently high quality for the transmission. Accordingly detailed plans were prepared for a local transmission by



300 MILES AN HOUR!

low-power on a short wavelength from Ryde to Alverstoke on the mainland where the commentary would be received and passed on to London by land line. This further complication was, however, rendered unnecessary by the decision of the Post Office to lay during August a new and good quality cable between the island and the mainland. This cable will be used on September 7 (I stick valiantly to this date, refusing to admit that the weather is ever unfavourable in an English September).

The relay will now be carried out in the following manner. A pair of private lines will be laid by the Post Office between the Ryde Telephone Exchange and the roof of the Pier Pavilion. From Ryde the commentary will be carried by submarine cable to Portsmouth and thence, *via* Brighton, to London. 'Repeater stations' installed at various points along this circuit will keep the transmission up to strength. Once it has reached the Control Room at Savoy Hill, the commentary will be dealt with in the usual way, going to London, Daventry, and other stations.

Great assistance has been given by the Royal Aero Club, which has organized this year's race. The Club has offered the B.B.C. the fullest possible facilities at Ryde. A special hut is to be erected on the roof of the Pier Pavilion, so well known to many holiday makers. This hut will be constructed in two parts—one to hold the commentators and the microphones, the other containing the

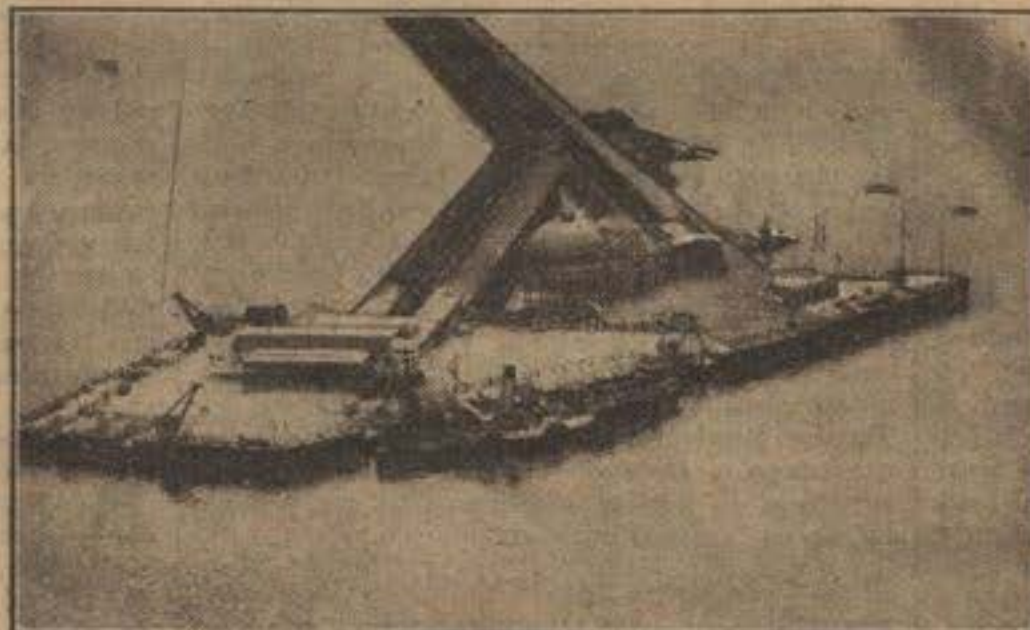
engineers and their apparatus. Within twelve feet of this the official judge will stand, stop-watch in hand, keeping accurate records of the position of each competitor and the time which he takes for each lap. No sooner has a machine roared past the microphone than you will hear this information, which has been passed on by Colonel Lindsay Lloyd to our commentators. Probably ten competitors will take part, each flying seven laps of fifty kilometres.

As in all air races over a clear course, the machines will fly as low as their pilots dare, so that the sound of their passing should be thrillingly audible to listeners. The commentators will be Squadron-Leader Helmore and Flight-Lieut. Ragg, who have already broadcast many descriptions of air races and pageants. In addition to giving the data mentioned above, they will describe the scene round the course, the state of the weather, etc.

Enormous crowds are expected to view the race. Owing to the tremendous speed which the flying-boats achieve and the keenness of foreign competition to wrest the trophy from Great Britain, the event is one of the most attractive of the year. The broadcast commentary will be heard not only by those listening at home, but by the crowds who will actually be watching the race. The broadcast on Daventry 5XX is to be picked up and relayed *via* a loud-speaker system to spectators on both sides of the Solent.

At first glance this may seem unnecessary for those who will actually be witnessing the race. In a close air-race, however, it is quite impossible for the ordinary onlooker to judge accurately the speed and position of the various machines. Spectators will be as glad as wireless listeners to hear the official announcements broadcast. The Royal Aero Club is erecting score boards at various points round the course. These will be kept up to the minute by means of the commentary.

The Admiralty and the Air Ministry are co-operating to prevent any wireless transmissions from either ships or radio stations which might tend to interfere and 'jam' Daventry locally. Special care is being taken to 'clean up' the telephone lines between Portsmouth and London so as to ensure a good transmission. The commentary is to be broadcast to the Empire *via* 5SW (Chelmsford). It should be of special interest to R.A.F. officers and other flying experts stationed overseas. The right to re-broadcast or in other ways make use of the commentary has been offered to foreign broadcasting authorities. It may be said that the relay from Ryde on September 7 will attract a vaster audience than any broadcast event since the Royal Thanksgiving Service.



STARTING POINT AND COMMENTARY CROW'S-NEST.  
Ryde Pier, Isle of Wight, as it will look to the competitors on September 7.

Aerofline, Ltd.



## 5GB Calling!

## 'THE ROOSTERS' AT BIRMINGHAM.

Original Army Sketch in Saturday Entertainment—Another Reminiscence Programme—Trials of the Teacher—An Hour of Herman Finck's Music—About Foreign Languages.

## A Famous Concert Party.

AT Salonika in March, 1917, when a somewhat bored second-lieutenant gathered round him a band of men to entertain the troops, he did not think that seven years later the majority of this concert party would be broadcasting—he he would not have known what 'broadcasting' meant. After their first appearance—before a packed audience—they toured the Salonika Force, and on their departure had given seventy performances. They next proceeded to Egypt and toured the desert for twenty-eight days, giving twenty-one shows in all. At Christmas, 1918, they were stationed in Jerusalem, where the Turkish Municipal Theatre was opened for their benefit. After thoroughly cleaning this, they re-named it the Palestine Pavilion, and presented *Cinderella of the Army Boot*. They next went to the Jordan Valley and Jericho, toured Alexandria and Cairo, and returned to England in 1919, and are 'still going strong.' They appear in the Birmingham Studios on Saturday, September 7, in a programme which includes their original army sketch, *The Leadsingers*.

## 'Twenty U.P.'

A SHORT feature with this satisfying title is being broadcast from Broad Street on Friday, September 6. It has as a sub-title *The Spirit of the Past*, a blend of uncertain age distilled by Alfred Butler, and this, I think, gives us a very good indication as to its nature. Reminiscence programmes are always popular, and Alfred Butler tells me that he will attempt to recapture the atmosphere of the music-hall and the theatre of olden days by outstanding examples of theatrical successes. Further, he will not go, as he wishes it all to be in the nature of a surprise. John Rorke, Colleen Clifford, Harold Clemence, and Edgar Lane, however, are the artists.

## 'Confound the Ignorant.'

IN making the public more musically-minded, perhaps more acquainted with the technicalities of the art, there is every reason for believing that the B.B.C. will be doing a far greater good to the musical profession than it can possibly imagine. It may relieve that hard-worked class of professional—the music-teacher—of a myriad questions, startling only for the depth of their imbecility. No matter what rung they may have reached upon the ladder of success, every musician at some time in his career has had to teach, so that all will benefit. Alice Couchman (pianoforte) who plays in the Light Music Programme on Monday, September 2, has suffered like the rest. One applicant, on noticing 'Ear-Training' in Miss Couchman's prospectus, stated that she intended taking her course of instruction 'in playing by ear,' as she had no desire to 'bother with the notes.' I remember, in the dim and distant past, my father telling a pianoforte pupil, who must have been solid ivory from the neck up, that he should hold down a dotted minim for three beats. Presently another dotted minim was reached. 'How long did I tell you to hold that down for?' 'Three weeks!' was the reply. 'Put on your thinking-cap,' said my father, 'put on your thinking-cap!' The youth got up, looked round the room, and at last stammered out: 'Please, I think I've left it in the hall!'

## The Men Who Helped.

I HAVE always felt that this country owes a great deal for the successful termination of the War, not only to the men actually at the front, but also to the men at home who wrote those cheery tunes which one heard shouted, hummed, whistled, and sometimes even respectably sung in trench, billet, and on the march. One of those to whom I take off my hat is Herman Finck. At the Palace Theatre, 'man and boy,' as they say, for twenty-nine years, Herman Finck left the Guildhall School of Music for the Palace in 1892, when he was appointed violinist and pianist. Four

## La Plume de ma Tante. . . .

I FEEL very strongly on this point of foreign languages. A recent brief sojourn in Holland and Germany convinced me of the contempt in which, at any rate, we ought to be held by other nations for our consummate cheek in imposing ourselves upon a foreign country without, to say the least, an alimentary knowledge of the local tongue. I mean, in practically every restaurant one's carefully thought out phrases were answered by a polite waiter in extremely efficient English. I am fully determined this winter to write out a cheque and take up one of those courses which promise What You Don't Want to Know in Czecho-Slovakian in Twelve Lessons.

## . . . est dans la Jardin.

G LADYS LACK, who sings in the Light Music Programme on Monday, September 2, heartily agrees with me. While studying in Paris, she was engaged to sing at a big evening 'At Home' and was horrified to find she had to attend a lengthy dinner first. Her partner could speak no English, she very little French, and her general expression must have been very woe-begone, for suddenly her host called from the end of the table, 'Madoiselle Lack, you look very sad—what is it?' Miss Lack was petrified. Wildly she searched for something to say. The thought of home-sickness occurred to her, but in the fright of the moment instead of saying that she was suffering from *mal du pays*, she came out with *mal de pieds!* Six years later whilst at a wedding reception in Paris, one of the guests of the dinner party came up and inquired after her feet!

## Penalty for Improper Use. . . .

A NOTHER instance in which I had cause to be ashamed of my fellow-countrymen occurred whilst I was travelling on one occasion on the night train from Boulogne to Basle. We were rattling through the night (in the way only a Continental train can rattle) when there was a grinding of brakes, sparks flew from the wheels, and the train drew up with a crunch so devastating in its cataclysmic convulsions that it would have brought tears of admiration to the eyes of the manipulator of the 'crash box' in the Effects Studio. Somebody had pulled the communication cord. The side of the railway line became alive with railway officials carrying lanterns, and after what looked like a search for the 'body' then concentrated on my carriage and climbed up into the corridor. Then followed an argument in French from everybody at the same time, and at last above it all a plaintive voice was heard raised in injured protest and the best North Country: 'Ah thought 'twas ventila-a-tor cord!'

## From the Musical Comedies.

A N enlivening programme of selections from Musical Comedies is to be given by the Birmingham Studio Orchestra on Thursday, September 5. Listeners will hear excerpts from *The Desert Song*, *The Chinese Honeymoon*, *The Arcadians*, and others. The artist is Florence McHugh (soprano), who will be making her first broadcast following her recent successful appearance in *The Show Boat*.

'MERCIAN.'



NORRIS STANLEY AND HIS SEXTET,  
whose light music from Pattison's Restaurant will again be relayed on Tuesday, September 3.

years later he became leader and deputy-conductor. In 1900 he became sole music director and held the post for twenty-one years. It was during that period that he wrote the comic operas, ballets, revues, and musical comedies, which have made him famous. *The Passing Shows* (both editions), *Bric-a-Brac*—how we used to revel in their melodies, so much so that the stately poplars of Flanders used to shake to our vocal efforts. An hour of his music is being broadcast from Birmingham on Tuesday, September 3, and the programme includes a selection of *By Jingo* and two examples of his adroitness in putting together what are usually known as 'musical switches.'

## From Leamington Spa.

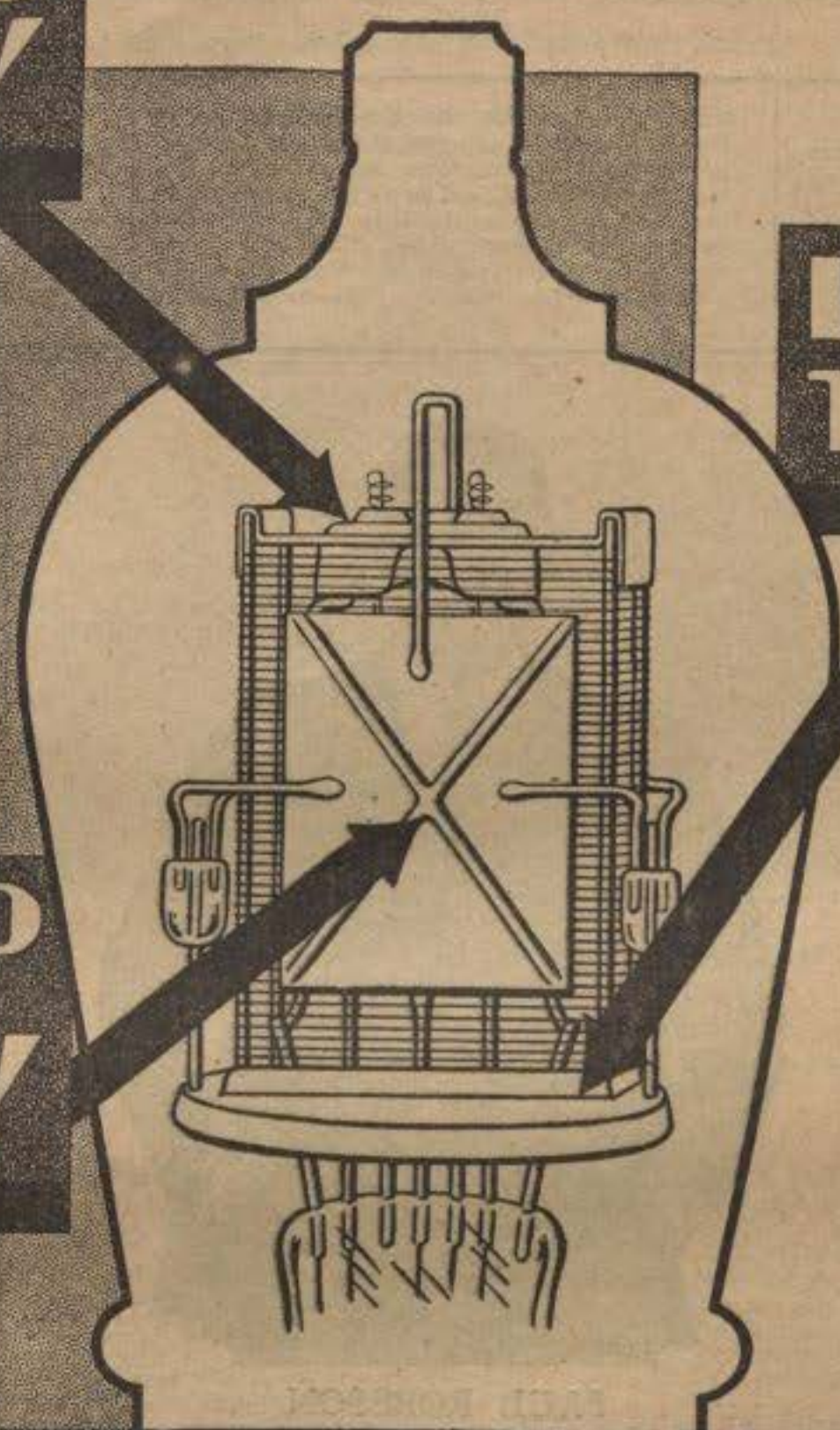
THE Band of H.M. 5th Inniskilling Dragoon Guards, conducted by R. B. Heggie, will give its second broadcast from Jephson Gardens Pavilion, Leamington Spa, during the afternoon of Sunday, September 1-



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TWICE!**

**LOCKED  
THREE  
TIMES!**



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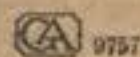
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3.30  
HUBERT EISEDELL  
IN  
A CONCERT

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

3.30 A CONCERT

SYLVIA NELIS (Soprano)  
HUBERT EISEDELL (Baritone)  
THE GERSHOM PARKINGTON  
QUINTET

Autumn ..... }  
Pierrette ..... } Chaminade  
Silver Ring ..... }

SYLVIA NELIS  
Ruhe sauft (Slumber softly)  
( 'Zaide' ..... )  
Vedrain Carino (Thou shalt  
see my dear one) ( 'Don  
Giovanni' ) ..... } Mozart

QUINTET  
French Serenade ..... Greig  
Study in A Flat ..... Liszt  
D'Une Prison (From a Prison) Hahn

HUBERT EISEDELL  
The Water Mill .. Vaughan Williams  
The City Child ..... Stanford  
Sweet Venevil ..... Delius

QUINTET  
Selection, 'Tales of Hoffmann'  
Offenbach

SYLVIA NELIS  
The Little Island }  
The Lilacs ..... } Rachmaninoff  
Young Love lies sleeping Somervell  
Almond, wild almond Graham Peel

QUINTET  
Serenade, 'Harlequin's Millions'  
Drigo  
Le Nil (The Nile) ..... Leroux  
Serenata ..... Toselli  
Melody ..... Massenet

HUBERT EISEDELL  
Madrigal ..... Chaminade  
Three Little Songs  
Maud Valerie White

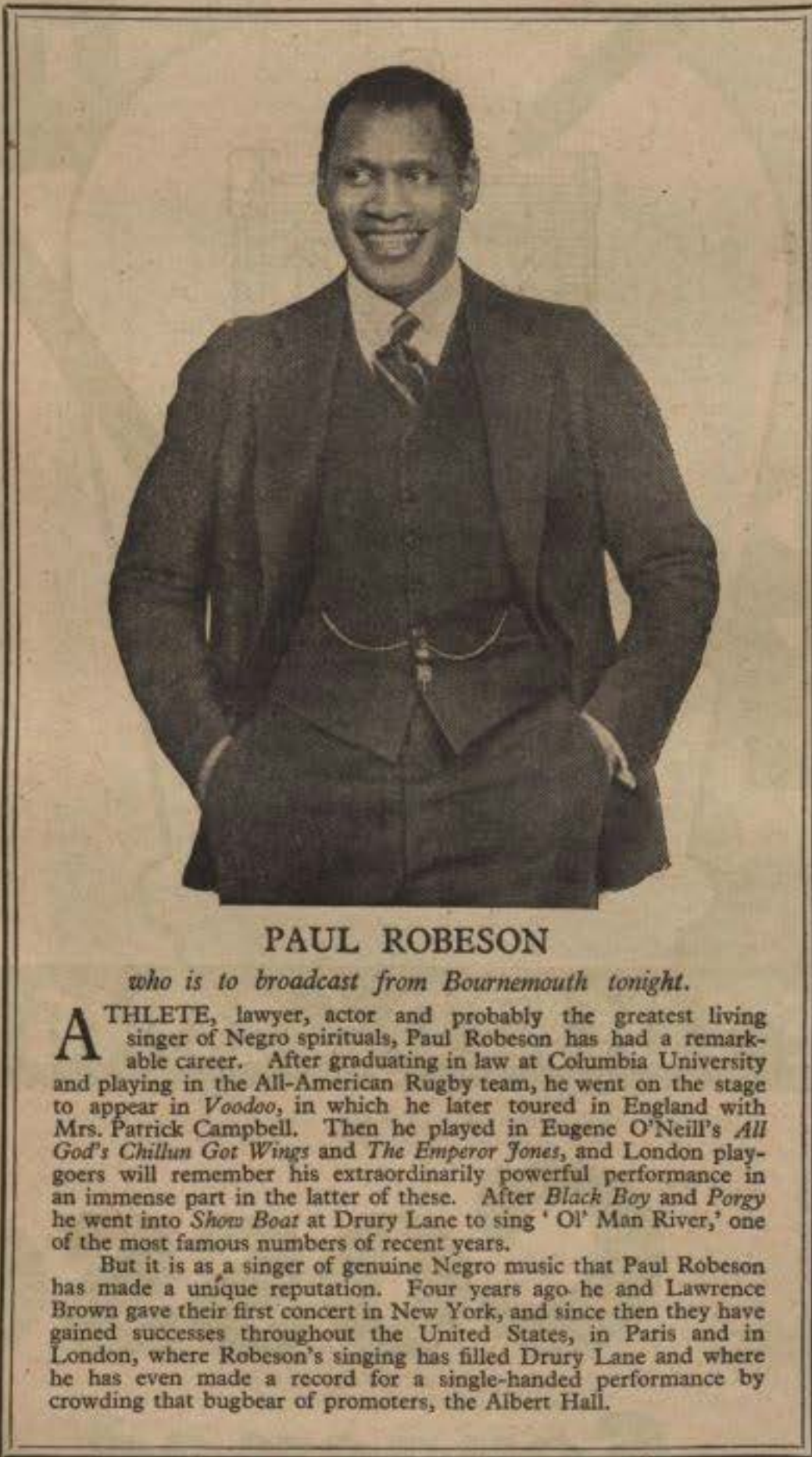
QUINTET  
Spanish Dance ..... Granados  
He shall feed His flock ( 'The  
Messiah' ..... Handel

WHEN Handel set himself in the autumn of 1741, at the age of fifty-six, to compose *Messiah*, he was under a cloud of misfortune and bitter disappointment which must have overwhelmed any but the stoutest spirit. His last two operas had failed, largely, so we are told, through the plots of his opponents. In those days music was taken seriously, almost as seriously as League football is now, and feeling between rival factions ran high. It is believed that Handel's opponents even engaged hired ruffians to prevent people reaching the theatre where his operas were being given. He was in anything but good health; his eyesight was beginning to fail him and he was almost penniless. He shut himself in his house (he was living at Brook Street), and, seeing no one, hardly stopping even to touch the food which his faithful man brought to his room, he set himself to the composition of *Messiah* with such wholehearted zeal that the work was completed in little more than three weeks. But he had no prospect of an immediate performance of it and it was simply laid aside for the time being. In November of the same year, the Lord Lieutenant of Ireland, the Duke of Devonshire, and the presidents of

SUNDAY, AUGUST 25  
2LO LONDON & 5XX DAVENTRY

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three big charitable societies invited him to Dublin to organize concerts of his own music on behalf of the charities they had at heart. One was the provision of food for prisoners. It was at one of these concerts that *Messiah* had its first performance in April, 1742. The singers also went over from this country, Mrs. Cibber, the actress, being the contralto. The oratorio had a



PAUL ROBESON

who is to broadcast from Bournemouth tonight.

ATHLETE, lawyer, actor and probably the greatest living singer of Negro spirituals, Paul Robeson has had a remarkable career. After graduating in law at Columbia University and playing in the All-American Rugby team, he went on the stage to appear in *Voodoo*, in which he later toured in England with Mrs. Patrick Campbell. Then he played in Eugene O'Neill's *All God's Chillun Got Wings* and *The Emperor Jones*, and London playgoers will remember his extraordinarily powerful performance in an immense part in the latter of these. After *Black Boy* and *Porgy* he went into *Show Boat* at Drury Lane to sing 'Ol' Man River,' one of the most famous numbers of recent years.

But it is as a singer of genuine Negro music that Paul Robeson has made a unique reputation. Four years ago he and Lawrence Brown gave their first concert in New York, and since then they have gained successes throughout the United States, in Paris and in London, where Robeson's singing has filled Drury Lane and where he has even made a record for a single-handed performance by crowding that bugbear of promoters, the Albert Hall.

magnificent success, and it was repeated in the following June. So great was the crowd at the first performance that ladies of the audience were asked to come without hoops, and men without swords. When the work was first given in English, in the early part of 1743, at Covent Garden Theatre, it was practically a failure, although *Samson*, given at eight performances just before then, had been a triumphant success. Only when it was performed in the Foundling Hospital in 1750 did it win its way to the hearts of Londoners, and since then it is safe to say it has been the most popular of all oratorios.

8.45  
AN APPEAL  
BY  
COUNTESS HAIG



5.0-5.30 Duets for Two Pianofortes

Played by  
LESLIE HEWARD  
ANGUS MORRISON

Fugue in C Minor ..... Mozart  
En blanc et noir (In white and  
black) ..... Debussy  
Nos. 2 and 3 of 'Three Romantic  
Waltzes' ..... Chabrier  
(For 5.30-8.45 Programmes see  
opposite page.)

8.45 The Week's Good Cause  
Appeal on behalf of the King's Roll  
Clerks' Association, by Countess HAIG

THIS Association was formed in 1925 by the Westminster King's Roll Committee to find or give employment to ex-Service men who are at least fifty per cent. disabled by War Service and who cannot be absorbed by reason of their disabilities in the ordinary Labour market. The Ministry of Labour gives the Association half its loss each year provided it finds the other half from voluntary sources. It is in urgent need of funds to carry on its present three branches and to open others in the big cities. The address to which contributions should be sent is the King's Roll Clerks' Association, 13, Victoria Street, S.W.1.

8.50 'The News'  
WEATHER FORECAST, GENERAL  
NEWS BULLETIN; Local Announcements; (Daventry only) Shipping  
Forecast

9.5 PAUL ROBESON  
SINGING IN A CONCERT  
by The Bournemouth Municipal  
Orchestra  
(Conducted by Sir DAN GODFREY)  
Relayed from The Pavilion,  
Bournemouth

ORCHESTRA  
Overture, 'Hänsel and Gretel'  
Humperdinck

PAUL ROBESON  
Negro Spirituals:  
Go down, Moses ..... } arr. H. T.  
I stood on the Ribber ob } Burleigh  
Jordan ..... }  
Swing Low, Sweet } arr. Lawrence  
Chariot ..... } Brown  
Ezekial Saw de Wheel }  
(LAWRENCE BROWN at the Piano)

ORCHESTRA  
Dance of the Hours .... Ponchielli  
A Solemn Melody .. Walford Davies  
(Solo 'Cello, HEND WALTERS)  
(Organ, PHILIP DORE)

ORCHESTRA  
Hungarian Rhapsody (No. 4) .. Liszt

PAUL ROBESON  
Negro Folk Songs and Spirituals:  
Water Boy ..... Avery Robinson  
Exhortation ..... Will Marion Cook  
Weepin' Mary ..... arr. H. T. Burleigh  
Witness ..... arr. Lawrence Brown  
(LAWRENCE BROWN at the Piano)

ORCHESTRA  
Extracts from Ballet Music, 'Faust' .... Gounod

10.30 Epilogue  
'MAN'S WEAKNESS'



5.30  
THE SUNDAY  
BIBLE  
READING

(For 3.30-5.30 Programmes see opposite page)

5.30 BIBLE READING

Paul of Tarsus, II. 'The Mission to the Gentiles,' Acts xiii, 1-43

5.45-6.15 app. CHURCH CANTATA  
(No. 95) BACH

'O Christ My All'

Relayed from the Midland Institute, Birmingham

DOUG VANE (Soprano)

JOHN ARMSTRONG (Tenor)

JOSEPH FARRINGTON (Bass)

CYRIL CHRISTOPHER (Continuo)

THE BIRMINGHAM STUDIO CHORUS  
and  
ORCHESTRA

Conducted by JOSEPH LEWIS

Belonging to the same group of chorale cantatas and to the same period as the one which was sung last Sunday, this one makes use of three different chorales in a very beautiful way. The first chorus is two choral fantasias with a tenor solo between them. The orchestra begins the first with a little prelude on a syncopated figure—a rather dragging step as though Bach meant to illustrate the weariness of the spirit that longed for rest in the Lord. The tenor solo tells of the joy with which the soul prepares to leave this world, and the second chorale is quietly peaceful.

Then, after a little recitative, the soprano sings another old chorale, to a tune which is familiar to us in this country also.

The tenor air, with its wonderful blending of funeral bells with a kind of soothing lullaby in the accompaniment, used to be regarded as impossible for the ordinary tenor voice until at the 1922 Leeds Festival it was successfully sung. With its two oboes d'amore and the pizzicato strings, it is a very interesting and unusual Bach accompaniment. The final chorale is different from those which have been already heard, and is fully and eloquently harmonized without orchestral interludes between the lines of the verse.

The text is reprinted by courtesy of Messrs. Novello & Co., Ltd.

I. Chorus:

O Christ, my all in living,  
Dying brings me reward,  
What joy to end the striving,  
And come to Thee, my Lord!

Tenor Solo:

With joyful, O yea, with joyful heart  
I make me ready to be departing,  
And if God call to me today,  
Content and glad am I to go;  
My weary limbs, my frail and wasted body,  
My feeble mortal frame,  
To earth again do I willingly surrender,  
My dying song hath long been made;  
If only the hour had come to sing it!

Chorus:

In peace and joy from life I part,  
As God ordaineth,  
And sweet content is o'er my heart,  
Soft and tender;  
Now, as God foretold to me,  
Is death made one with slumber.

II. Recitative and Chorale, Soprano:

Oh, sinful world, now have I done with  
thee for evermore!  
My mansion is prepared, where sweeter  
rest is mine  
Than when I was with thee, and tasted at  
thy bidding  
The bitterness of idle pleasures, The vain  
delight of empty joys, The deadly fruit  
of disenchantment,  
No, no! Now can I say, with calm,  
untroubled spirit:  
Content am I to leave thee, O world of sin  
and pain,  
For all I now surrender I count not loss  
but gain.  
In Heav'n is joy eternal, And love beyond  
all worth,  
For there the Saints are gathered, Who  
served their Lord on earth.

III. Recitative, Tenor:

O would the hour were close at hand for  
me!  
If only death the end of all my pain,  
Ere long would claim me for its own!  
How eagerly would I prepare to give it  
welcome,  
And count the hours until its coming!

THE DAY OF REST  
Sunday's Special Programmes.

From 2LO London and 5XX Daventry.

Broadcast Churches—XXVII.



HIGHBURY QUADRANT  
Congregational Church,

from which a service will be relayed from London and Daventry  
tonight at 8.0.

By the Rev. H. Ingham, D.D.

**H**IGHBURY QUADRANT CONGREGATIONAL CHURCH, standing on the hill of the Quadrant, dominates, with its towers, the London suburb of Highbury, and is a landmark for miles around. The physical features, however, are its least important aspect. The history of the Church goes back through the Harecourt Church, and it has numbered amongst its members many of the prominent business men of the City of London, and, throughout its history of over fifty years has ministered to the religious needs of tens of thousands of people who have worshipped within its walls and at the various missions it has supported.

The Church was founded in the year 1878, and the corner-stone of the present building was laid in the year 1880 by Mr. (later Sir Albert) Spicer. It called, as its first minister, Dr. Bevan, who was at that time minister of the Brick Presbyterian Church in New York City. Dr. Bevan served the Church for six years, when, for reasons of health, he went to Collins St., Melbourne, Australia. He left the Church with a membership of five hundred and doing active work outside the Quadrant at Britannia Row Mission—which the Church had taken over from Harecourt—and at the Highbury Vale Mission in Hurlock Street. These two missions now minister to very needy fields; the former, in connection with the Islington Medical Mission, with Dr. Taylor at its head, offering a 'ministry of healing' to hundreds of people each week.

Other ministers who have served the Church are the Rev. Samuel Pearson, Dr. W. J. Dawson, 'brilliant preacher and writer,' the Rev. Harold Brierly, Dr. Campbell Morgan, and Dr. Douglas Adam. The Church has always had a wide outlook, and on three different occasions has gone outside its own Communion for its ministers. The present minister served for several years with the Committee of Exchange of Ministers between Great Britain and America, and visited the Church on two occasions during the years 1925 and 1927. He was called to the vacant pulpit in December, 1927, commencing his ministry in May, 1928.

During the years many changes have taken place in the neighbourhood; the fine houses once occupied by prosperous City merchants have been made over into apartments and flats, but the Church has always adapted itself to the changing conditions and still ministers to the largest congregation in North London. Its note has always been, and is still, strictly evangelical, the Gospel being interpreted as a source of power to help people in their everyday life. The musical service, which is held on the last Sunday of each month, has maintained a high standard of musical excellence, and now, under the leadership of Mr. Edgar Smith, is attracting music-lovers from all parts of London.

Last year a serious problem faced the Church, when a spring, giving off 5,000 gallons of water a day, was found to be undermining the foundations of the structure. Expert advice has been secured, and it is possible that in the near future the present building will be pulled down and a new one built which will escape the water difficulty and be better adapted to present-day religious needs.

5.45  
BACH CANTATA  
FROM  
BIRMINGHAM

IV. Air, Tenor:

Ah, toll for me soon, bell most holy,  
Thou most desired and welcome bell!  
Come, I give to thee my hand in greeting,  
Come, end for me my pain and sorrow,  
Thou long awaited day of death!

V. Recitative, Bass:

For this I know and sure is my belief,  
that I shall soon arise from the grave  
and go unto my heav'nly Father's  
dwelling. My death is but a sleep that  
calleth me to rest from weariness and  
sorrow of earthly labour,  
Doth not a shepherd seek his sheep astray,  
and will not Jesus seek until He find me?  
He is my head, and am I not His limbs?  
On one sure hope my faith is builded that I  
shall rise again—My Saviour's loving  
mercy.

VI. Chorale:

Since Thou hast risen from the grave,  
My soul to Thee ascendeth,  
The pledge Thy loving mercy gave  
New strength and courage lendeth,  
Where'er Thou art I come to Thee,  
For there alone is found for me  
A joy that never endeth!

Cantatas for the next four Sundays are:—

September 1. No. 78—

'Jesu, der du meine Seele.'  
'Jesu, Thou who art Salvation.'

September 8. No. 100—

'Was Gott tut, das ist wohlgetan.'  
'What God doth, that is wise and right.'

September 15. No. 95—

'Christus der ist mein Leben.'  
'O Christ my all.'

September 22. No. 114—

'Ach loben Christen, seid getrost.'  
'Ye Christian people, weep no more.'

8.0 A RELIGIOUS SERVICE

Relayed from Highbury Quadrant  
Congregational Church

Hymns from the Congregational  
Church Hymnal

Order of Service:

Hymn 76, 'Ye Servants of God'

Prayer followed by The Lord's  
Prayer

Scripture Reading

Hymn 18, 'My God, how wonderful  
Thou Art!'

Prayer

Anthem: 'Our Master hath a  
Garden'

Sermon by the Rev. H. INGHAM, D.D.

Hymn 703, 'Holy Father, cheer our  
way'

Benediction

Organ Voluntary.

(Organist, EDGAR SMITH)

(For 8.45-10.30 Programmes  
see opposite page)

10.30 Epilogue

'MAN'S WEAKNESS'

(For details of this week's Epilogue  
see page 388)

THE RADIO TIMES.

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Broadcasting Corporation.

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## FOR THE KOLSTER-BRANDES FORTNIGHTLY SUNDAY CONCERTS

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### KOLSTER-BRANDES CONCERT ON AUG. 25

1. OVERTURE "Lysistrata" *Paul Lincke*
2. VALSE POUDEE *Francis Popy*
3. Down South Negro Ydylle *Myddleton*
4. SELECTION From "Chimes of Normandy" Comic Opera *Robert Planquette*
5. Roses of Picardy *Haydn Wood*  
(Organ Solo on the Vara-Standaard Organ)  
(Organist Joh. Jong)
6. French Comodie Overture *Keler-Bela*
7. Berceuse from "Jocelyn" *Benj. Godard*  
(Cello solo by Rene Hendriks)
8. The Gondolier *Powell*
9. In Chambre Separée *Heuberger*  
(From "The Opera Ball")
10. SELECTION from "The Geisha" *Sydney Jones*

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## SUNDAY, AUGUST 25 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 9.0 A MILITARY BAND PROGRAMME

#### 3.30 A MILITARY BAND CONCERT

Relayed from the Jephson Gardens Pavilion, Leamington Spa

THE BAND OF THE 5TH INNISKILLING DRAGOON GUARDS

(By kind permission of the Commanding Officer and Officers)

Conducted by R. B. HEGGIE

Suite, 'Russian Ballet Music' ..... *Luigini*  
Selection, 'Merrie England' *German, arr. Godfrey*  
Selection of Popular Songs .. *Tosti, arr. Pougher*  
Excerpts from Song Cycle, 'A Lover in Damascus' *Woodforde-Fiuden*

March, 'The Vanished Army' ..... *Alford*

#### 4.30-5.30 An Orchestral Concert

Relayed from the Midland Institute, Birmingham

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

DORIS VANE (*Soprano*)

ORCHESTRA

Overture, 'Ruy Blas'

*Mendelssohn*

DORIS VANE and Orchestra

An Evening Hymn

*Purcell, ed. Harvey Grace*

(First performance with String Orchestra)

ORCHESTRA

Suite, 'The Water Music'

*Handel, arr. Harty*

DORIS VANE and Orchestra

There's not a Swain on the Plain .. *Purcell, ed. McGuire*

Come, Lovers, follow me

*arr. Bairstow, ed. McGuire*

(First performance with String Orchestra)

ORCHESTRA

Choral Variations from Church Cantata 140

*Bach, arr. Bantock*

Suite, 'Sigurd Jorsalfar'

*Grieg*

THE drama by the Norwegian poet Björnson, *Sigurd Jorsalfar*, is a tale of Norway in the time of the Crusades.

Sigurd and his brother Eystein, sons of the great Harald, are fierce rivals, each reigning over part of Norway. At the end of the play they become reconciled and dedicate themselves jointly to the service of their country.

Grieg wrote incidental music for the production of the play, afterwards recasting several of the movements in the form of a very effective Suite, second in popularity only to the two Suites from his music to Ibsen's *Peer Gynt*.

The three movements are vividly picturesque in the way we expect from Grieg.

8.0 A RELIGIOUS SERVICE

Conducted by Dr. CHESTER B. EMERSON, D.D., of Detroit, Mich., U.S.A.

Relayed from Carr's Lane Church, Birmingham

Order of Service

Hymn, 'Lord of all being, throned afar' (Congregational Hymnal)

Prayer and Lord's Prayer

Reading

Hymn, 'Jesus calls us: o'er the tumult' (Congregational Hymnal)

Prayer

Antiphon

Address

Hymn, 'O Love that wilt not let me go' (Congregational Hymnal)

Benediction

(Organist, GRAHAM GODFREY)

#### 8.45 The Week's Good Cause

An Appeal on behalf of the Birmingham Boys and Girls' Union by Mr. CHALFONT WHITMORE (Contributions should be forwarded to the Secretary, The Cathedral House, 71, Newhall Street, Birmingham)

#### 8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

#### 9.0 A MILITARY BAND PROGRAMME (From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSSELL

Overture, 'William Tell' .. *Rossini, arr. Sommer*

JOHN ARMSTRONG (*Tenor*) and JOSEPH FARRINGTON (*Bass*)

Duet by Orestes and Pylades, 'What moment of Joy' (Iphigenia)..... *Gluck*

Duet by the Two Priests, 'My Son, beware' (The Magic Flute) ..... *Mozart*

BAND

Pilgrims' March from the 'Italian' Symphony

*Mendelssohn, arr. Godfrey*

ALTHOUGH it was Mendelssohn himself who was responsible for the name of his fourth Symphony, 'The Italian,' it was not he who invented the name 'The Pilgrims' March' for the second movement. For some generations it has been known by that title, though no one knows how it came by it. It is the one rather grave movement in a symphony which is otherwise bubbling over with sunny brightness, and the opening of it has been spoken of as 'A Call to Prayer.' After that the principal tune is begun by woodwinds and violas together and then violins and flutes carry it on. In the second part of the movement there is another melody which the clarinets play first.



Mr. CHALFONT WHITMORE makes the appeal for the Birmingham Boys' and Girls' Union tonight from 5GB.

#### JOSEPH FARRINGTON

Coronach ..... *Edgar Barratt*

Go, Lovely Rose ..... *Quilter*

How shall I sing that Majesty .. *John Pointer*

#### 9.35 BAND

Sursum Corda ..... *Elgar, arr. Kappey*

Cornet Solo, 'Drink to me only with thine eyes'

*arr. Wassell*

(Soloist, P.C. COOK)

#### JOHN ARMSTRONG

But my Bird is long in homing ..... *Sibelius*

The Old Soldier ..... *Hely-Hutchinson*

My Sweet Sweeting ..... *Gerrard Williams*

#### BAND

Selection, 'The Prodigal Son'

*Wormser, arr. Winterbottom*

#### JOHN ARMSTRONG and JOSEPH FARRINGTON

Duet by Pedrillo and Osmín, 'Long live Bacchus'

('The Seraglio')..... *Mozart*

Duet by Page and Fenton, 'Go now within'

('The Merry Wives of Windsor')..... *Nicolai*

#### BAND

Second Hungarian Rhapsody ..... *Liszt*

10.30

Epilogue



Sunday's Programmes continued (August 25)

<p><b>5WA CARDIFF.</b> 968 kc/s. (309.9 m.)</p> <p>3.30-6.15 app. S.B. from London</p> <p>8.0 S.B. from London</p> <p>8.45 The Week's Good Cause An Appeal on behalf of the Royal Gwent Hospital, Newport, by Sir GARROG THOMAS, M.D., D.L., LL.D., Chairman of the Board.</p> <p>8.50 WEATHER FORECAST, NEWS</p> <p>9.0 West Regional News</p> <p>9.5 A CONCERT Relayed from the Knightstone Pavilion, Weston-super-Mare NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS)</p>	<p><b>5SX SWANSEA.</b> 1,040 kc/s. (288.5 m.)</p> <p>3.30-6.15 app. S.B. from London</p> <p>8.0 S.B. from London</p> <p>8.45 S.B. from Cardiff</p> <p>8.50 WEATHER FORECAST, NEWS</p> <p>9.0 S.B. from Cardiff</p> <p>9.5 S.B. from Bournemouth (See London)</p> <p>10.30 Epilogue</p> <p>10.40-11.0 S.B. from Cardiff</p> <hr/> <p><b>6BM BOURNEMOUTH.</b> 1,040 kc/s. (288.5 m.)</p> <p>3.30-6.15 app. S.B. from London</p> <p>8.0-8.45 S.B. from London</p> <p>8.50 S.B. from London (9.0 Local Announcements)</p>	<p><b>ZZY MANCHESTER.</b> 5797 kc/s. (376.4 m.)</p> <p>3.30 A Symphony Concert THE NORTHERN WIRELESS ORCHESTRA Conducted by T. H. MORRISON</p> <p>Overture, 'Roman Carnival' ..... Berlioz</p> <p>MEIRION MORRIS (Bass-Baritone), with Orchestra Non piu andrai (So, Sir Page) ('Figaro') ..... Mozart</p> <p>Credo (Othello) ..... Verdi</p> <p>STEPHEN WEARING (Solo Pianoforte) Concerto in A Minor (Op. 54) ..... Schumann Allegro Affettuoso; Intermezzo, Andantino Grazioso; Allegro Vivace.</p> <p>ORCHESTRA Mertik (Geiranger) ..... Eric Fogg (First Performance)</p> <p>MEIRION MORRIS The Moors of Derryvane ..... Nicholls I am a Roamer ..... Mendelssohn</p>
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Conducted by WARWICK BRAITHWAITE

Introduction, Act III, 'Lohengrin'... Wagner

HYDDLE NASH (Tenor) and Orchestra  
Prize Song ('The Mastersingers')... Wagner

ORCHESTRA  
Symphony No. 5, in C Minor, Op. 67  
Beethoven

THE Symphony begins at once with the famous phrase which is known as 'Fate knocking at the door'; it is commonly supposed that Beethoven himself allowed this to be accepted as an interpretation of the four-note theme which, as a rhythmic figure, pervades most of the great first movement. It reappears, too, in the slow movement, and in the second theme of the Scherzo.



A CONCERT FROM WESTON-SUPER-MARE.  
The Knightstone Pavilion, Weston-super-Mare, from which Cardiff is relaying a concert by the National Orchestra of Wales tonight at 9.5.

ORCHESTRA  
Sixth Symphony (The 'Pathetic')  
Tchaikovsky  
Adagio leading into  
Allegro non troppo;  
Allegro con grazia;  
Allegro molto vivace;  
Adagio lamentoso

5.30-6.15 app. S.B. from London

8.0 S.B. from London

8.45 The Week's Good Cause  
An Appeal on behalf of the Old Contemptibles Association by Capt. W. E. GAGE. S.B. from Leeds

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

10.30 Epilogue

The slow movement opens with a broad singing melody played by violas and 'celli in unison. The rest of the orchestra carry this on, and then the second subject appears, quietly at first, breaking out anon in a joyous C Major.

The third movement is in Beethoven's own Scherzo form, intended, like those of the sixth and Seventh Symphonies, and the great Piano-forte Trio in B Flat, to be repeated, along with the Trio, twice over, and rounded off by a second da capo. It begins with a very soft theme on the basses, continued by upper strings, horns, and woodwinds, and coming to rest on a pause. Then the horns announce the theme which is so vivid a reminder of the opening of the first movement, and on these the Scherzo is built up. The Trio is begun with a running figure on the basses, which Berlioz thought suggestive of elephants dancing. It leads, through a very beautiful transition passage, to the opening of the last movement, a triumphant major, played by the whole strength of the orchestra. It is here that, for the first time in the history of the classical Symphony, trombones make their appearance. The Movement is rounded off by a noble Coda.

9.50 S.B. from Bournemouth (See London)

10.30 Epilogue

10.40-11.0 The Silent Fellowship

9.5 A Concert  
BOURNEMOUTH MUNICIPAL ORCHESTRA  
Conducted by Sir DAN GODFREY  
PAUL ROBESON (Soloist)  
Relayed from the Pavilion, Bournemouth (For Programmes see London)

10.30 Epilogue

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

3.30-6.15 app. S.B. from London

8.0 S.B. from London

8.45 The Week's Good Cause  
Appeal on behalf of the extension fund of the South Devon and East Cornwall Hospital, Plymouth, by Councillor E. J. HICKS, Chairman of the Plymstock Hospital Appeal Committee, under the auspices of the Parish Council.

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

9.5 S.B. from Bournemouth (See London)

10.30 Epilogue

**Other Stations.**

**5NO NEWCASTLE.** 1,148 kc/s. (361.3 m.)  
3.30-6.15 app.:-S.B. from London. 8.0:-S.B. from London. 8.45:-The Week's Good Cause. Appeal on behalf of The Stanington Sanatorium for Children by Sir Thomas Oliver, D.L., LL.D., D.C.L., F.R.C.P. 8.50:-S.B. from London. 9.5:-S.B. from Bournemouth (See London). 10.30:-Epilogue.

**5SC GLASGOW.** 752 kc/s. (398.5 m.)  
3.0:-A Military Band Concert. From the Bandstand, Kevingrove Park. The Band of the Life Guards. Director of Music, Lieut. W. J. Gibson: Processional March, 'The Silver Trumpets' (Viviani); Overture, 'Rienzi' (Wagner); Ballet Suite, 'La Source' (Debussy); Rhapsody No. 1 (Liszt); Selection, 'La Traviata' (Verdi); Selection, 'Songs without Words' (Mendelssohn, arr. Pasquill); Two Danes from 'The Oprichnik' (Tchaikovsky); Demande et Reponse and La Tarantelle Frétilante (Coleridge-Taylor); Selection, 'La Gioconda' (Ponchielli); God Save the King. 4.45:-Liddell Paddison (Tenor): Gipsies (Graham Peol); Sweet and Twenty (Peter Warlock); A Dream (Grieg); You Kindly Winds (Berkeley); O Sleep (Handel); Love went a-riding (Frank Bridge); Elrick (Graham Peol). 5.0-6.15 app.:-S.B. from London. 8.0:-S.B. from London. 8.45:-The Week's Good Cause. The Glasgow Union of Lads' Clubs-An Appeal by the Right Hon. The Earl of Home. 8.50:-Weather Forecast, News. 9.0:-Scottish News Bulletin. 9.5:-S.B. from Bournemouth (See London). 10.30:-Epilogue.

**2BD ABERDEEN.** 995 kc/s. (301.5 m.)  
3.0:-S.B. from Glasgow. 5.0-6.15 app.:-S.B. from London. 8.0-8.45:-S.B. from London. 8.50:-Weather Forecast, News. 9.0:-S.B. from Glasgow. 9.5:-S.B. from Bournemouth (See London). 10.30:-Epilogue.

**2BE BELFAST.** 1,238 kc/s. (342.3 m.)  
3.30-6.15 app.:-S.B. from London. 8.0-8.45:-S.B. from London. 8.50:-S.B. from London. 9.5:-S.B. from Bournemouth (See London). 10.30:-Epilogue.



7.30  
A CONCERT  
FROM  
THE STUDIO

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  
JEAN ROPER (*Contralto*)  
ARTHUR DAVIES (*Tenor*)

MONDAY, AUGUST 26  
2LO LONDON & 5XX DAVENTRY  
842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

6.45 THE FOUNDATIONS OF MUSIC  
MODERN PIANOFORTE SONATAS  
Played by STEFAN ASKENASE  
7.0 Mr. DESMOND MACCARTHY: Literary  
Criticism  
7.15 Musical Interlude  
7.30 A CONCERT  
ESTHER COLEMAN (*Contralto*)  
FRED ADLINGTON'S NEW OCTET

10.15  
A RECITAL  
BY  
KEITH FALKNER

8.30 Vaudeville  
Compered by CLAUDE HULBERT and ENID TREVOR  
Supported by  
JACK PADBURY'S COSMO CLUB SIX  
9.40 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN; Local Announcements; (*Daventry  
only*) Shipping Forecast and Fat Stock  
Prices

10.0 Dr. THOMAS GANN: 'In Search of a Treasure  
Temple in Central America'  
THE wilds of Central America conceal the relics  
of an elaborate civilization now vanished, and  
the ruins of cities which have been without  
inhabitants for hundreds of years. Modern  
exploration holds no more exciting story than  
that of the attempt to unveil the secrets of these  
old civilizations. Dr. Thomas Gann has now  
for many years been on their trail. In this talk,  
and in another that he will give on Monday next  
week, he will tell some of the tales of the deter-  
mined attempt that modern science is making to  
discover any traces that may remain of the great  
cities whose doom was sealed when the Spaniards  
entered the New World.

Mabel CONSTANDUROS *At 8.30 p.m.*  
and Michael HOGAN IN 'THE  
BUGGINSES' PICNIC'

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  
ANNA FILIPOVA (*Soprano*)  
MAUDE GOLD (*Violin*)  
JOAN CARR (*Pianoforte*)  
5.15 THE CHILDREN'S HOUR  
'The Story of the Abbot's Kitchen' (*Eleanor  
Farjeon*)  
Waltz (*Carreno*) and other Piano Solos, played by  
CECIL DIXON  
'Sir Feit and Sir Loin'—in which a dispute is  
settled in an unusual fashion (*Margaret Gibbs*)  
Various Songs by FOSTER RICHARDSON

Serenade to Nicolette ..... *Bernard Russell*  
My Lady Lavender ..... *Leo Peter*  
Suite, 'In the Open Air' ..... *Adlington*  
Pastoral Dance; Romance; Morris  
Bourrée and Musette ..... *Morgan*  
ESTHER COLEMAN  
Fragile Things ..... *Phillips*

Sandy ROWAN SCOTTISH COMEDIAN  
*at 8.30 p.m.*

The Bouquet of Rosemary  
Water Boy (A Negro Convict Song)  
OCTET  
Butterfly ..... *Julius*  
Dance in the Cherry Orchard ..... *Harrison*

10.15 A RECITAL  
KEITH FALKNER (*Baritone*)  
VICTOR SCHIÖLER (*Pianoforte*)  
KEITH FALKNER  
Vittoria! Vittoria! (I Triumph! I Triumph!)  
*Carissimi*  
Bist du bei mir (When thou art near me) .. *Bach*  
I rage, I melt, I burn (Recit.) ..... *Handel*  
O ruddier than the cherry ..... *f*  
Auf ein altes Bild (On an old Picture) .... *Wolf*  
Chanson de Route (Song of the Road) .... *Paget*  
LIKE many another composer known only by one  
song, Carissimi was a prolific composer and did  
much for the improvement both of oratorio and  
cantata in their early days. He was besides a  
teacher of many pupils, who became more famous  
than himself, among them Bononcini and  
Alessandro Scarlatti.  
This one piece of his which is still sung is so  
finely eloquent an expression of triumph that  
listeners must often wonder why it alone of all  
his music ever appears on programmes.  
VICTOR SCHIÖLER  
Pastorale and Capriccio ..... *Scarlatti*  
Intermezzo in A ..... *Brahms*  
Mazurka in D and Study, Op. 25, No. 9 .. *Chopin*

Arthur YOUNG and  
Geoffrey GAUNT PIANOFORTE  
DUETS  
*at 8.30 p.m.*

6.0 Mr. CYRIL WOOD: 'A Motoring Holiday for  
Nothing'  
THE idea of any sort of holiday for nothing is one  
which may seem more of a delusion and a snare  
than an actual possibility. When the holiday is  
a motoring holiday, the idea of getting it for  
nothing becomes even more far-fetched; but, as  
Mr. Cyril Wood will explain in his talk this  
evening, the real economics of the matter runs  
something like this: If you have already a wife and  
a car, it will cost you no more to take the wife  
away in the car than it would do to stay with  
the wife and the car at home. This argument  
sounds to be so much in the right holiday spirit  
that Mr. Wood is assured of a large audience  
tonight.

Paraguay (Spanish Scene) ..... *Eric Shaw*  
Harebell and the Fairy Pipers  
*Kenneth A. Wright*  
Spanish Marionettes ..... *Cui*  
ESTHER COLEMAN  
The West Wind ..... *Alison Crompton*  
The Feast of Lanterns ..... *Bantock*

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

The Early Morning ..... *Graham Peel*  
OCTET  
Fête Flamande (Flemish Fête) ..... *Thomé*  
Willows Shade ..... *Sunsion*  
Dance, 'Mock Morris' ..... *Alec Rowley*  
Hornpipe ..... *Herbage*

Harry GRATTAN IN 'BUYING A GUN'  
and Ewart SCOTT *at 8.30 p.m.*

Florrie FORD SINGING POPULAR  
CHORUSES *at 8.30 p.m.*

Preludes in D Major and G Minor .. *Rachmaninoff*  
KEITH FALKNER  
By a Bierside ..... *Armstrong Gibbs*  
Money O! ..... *Michael Head*  
Seyvern Meadows ..... *Ivor Gurney*  
The Bellman ..... *Chris Edmunds*  
The Reiving Ships ('Songs of the Hebrides')  
*arr. Kennedy-Fraser*

11.0-12.0 DANCE MUSIC  
JAY WHIDDEN'S BAND from THE CARLTON HOTEL

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



**MONDAY, AUGUST 26**  
**5GB DAVENTRY EXPERIMENTAL**

625 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0  
**THE MUSIC  
OF  
WAGNER**

- 4.0 **LOZELLS PICTURE HOUSE ORCHESTRA**  
(From Birmingham)  
Conducted by E. A. PARSONS  
Overture, 'La Patrie' ('The Fatherland')... *Bizet*  
Valse, Op. 34, No. 2..... *Chopin*  
Fantasia, 'The Three Bears' .... *Eric Coates*
- 4.30 **DANCE MUSIC**  
(From Birmingham)  
**BILLY FRANCIS and his BAND**  
Relayed from the West End Dance Hall  
**LOUIS HERTEL (Entertainer)**
- 5.30 **The Children's Hour**  
(From Birmingham)  
'The Sun Dial,' by Beryl Wooldridge  
Songs by **PHYLLIS PECK (Soprano)**  
'Famous Air Flights,' by  
Charles Brewer  
**LOUIS HERTEL** will  
entertain

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

- 6.30 **Light Music**  
**THE BIRMINGHAM STUDIO  
ORCHESTRA**  
Conducted by **JOSEPH  
LEWIS**  
(From Birmingham)  
Overture, 'The Merry  
Wives of Windsor'  
*Nicolai*  
**JOYCE ROLLIET (Piano-  
forte)**  
Study, No. 3,  
Op. 10.....  
Prelude, No. 17,  
Op. 28..... *Chopin*  
Study, No. 14,  
Op. 25.....



Carlisle's Studies

**SYBIL EATON**  
will broadcast a short violin recital from  
5GB after the Second News tonight.

- ORCHESTRA**  
Selection, 'The Grand  
Duchess'.... *Offenbach*  
**OLIVE GROVES (Soprano)**  
Daffodils a-blowing..... *German*  
The Unforeseen..... *Cyril Scott*  
Columbine's Garden..... *Maurice Besy*
- ORCHESTRA**  
Three Dances, 'Nell Gwyn'..... *German*
- JOYCE ROLLIET**  
Fairy Tales..... *Mozart*  
Minuet..... *Bizet, arr. Rachmaninov*
- ORCHESTRA**  
Malaguena from Ballet Music, 'Boabdil'  
*Mozzkowski*
- OLIVE GROVES**  
Sweet chance that led my Ships .. *Michael Head*  
Love's Philosophy..... *Quilter*  
The Valley of Lilies..... *Herbert Oliver*  
Early in the Morning..... *Phillips*
- ORCHESTRA**  
Suite, 'Children's Games'..... *Bizet*

- 8.0 **A Promenade Concert**  
Relayed from the Queen's Hall, London  
(Sole Lessees—Messrs. Chappell and Co., Ltd.)  
35th Season  
**RACHEL MORTON (Soprano)**  
**PARRY JONES (Tenor)**  
**SIR HENRY WOOD**  
and his  
**SYMPHONY ORCHESTRA**  
(Leader, CHARLES WOODHOUSE)

- Wagner Concert**  
**ORCHESTRA**  
Entrance of the Gods into Valhalla ('The Rhino-  
gold')  
Klingsor's Magic Garden and Flower Maidens'  
Scene ('Parsifal')  
**RACHEL MORTON and Orchestra**  
Elsa's Dream ('Lohengrin')  
**ORCHESTRA**  
Transformation Music and Closing Scenes, Act I  
( 'Parsifal' )  
**PARRY JONES and Orchestra**  
Lohengrin's Farewell ('Lohengrin')

- ORCHESTRA**  
Good Friday Music  
( 'Parsifal' )  
Trauermarsch (Funeral  
March) ('The Dusk of  
the Gods')  
9.40 'The Second News'  
WEATHER FORECAST,  
SECOND GENERAL NEWS  
BULLETIN

- 9.55 **SYBIL EATON (Violin)**  
Prelude and Allegro  
*Pugnani, arr. Kreisler*  
Lullaby  
*Brahms, arr. Naxos*  
Gavotte  
*Mozart, arr. Auer*  
Gigue  
*Vivaldi, arr. Respighi*  
Father O'Flynn (Irish  
Air) .. *arr. Stanford*  
Jig..... *Charles Wood*

- 10.15 **DANCE MUSIC**  
**THE PICCADILLY PLAYERS,**  
directed by AL STARITA,  
and **THE PICCADILLY  
GRILL BAND,** directed by  
**JERRY HOBY,** from **THE  
PICCADILLY HOTEL**

11.0-11.15 **JAY WHIDDEN'S BAND** from **THE CARL-  
TON HOTEL**

(Monday's Programmes continued on page 382.)

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

Special Features:

**THE NEAR EAST TODAY**  
by  
**SIR E. DENISON ROSS**

**DEEP SEA DIVING**  
by  
**PROF. LEONARD HILL**

**LONDON TWENTY YEARS AGO**  
by  
**SIDNEY DARK**

will appear in next week's issue.

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



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

*Orchestral and Band*

- PIERRETTE.**  
Plaza Theatre Orchestra (No. 9157—4s. 6d.).
- TALES OF HOFFMAN—Selection.**  
H.M. Grenadier Guards Band (No. 2887—3s.).
- MERRIE ENGLAND—Selection.**  
H.M. Grenadier Guards Band (No. 2607—4s. 6d.).
- VANISHED ARMY—March.**  
H.M. Grenadier Guards Band (No. 2628—3s.).
- RUY BLAS—Overture.**  
Percy Pitt and B.B.C. Orchestra (No. 9278—4s. 6d.).
- WILLIAM TELL—Overture.**  
Sir Henry J. Wood and New Queen's Hall  
Orchestra (Nos. 5058 to 5059—3s. each).
- MERRY WIVES OF WINDSOR—Overture.**  
Sir Henry J. Wood and New Queen's Hall  
Orchestra (No. 11723—6s. 6d.).
- PARSIFAL—Good Friday Music.**  
Kipnis, Wolf and Bayreuth Festival Orchestra  
(Nos. 12013 to 12014—4s. 6d. each).
- FOUR WAYS SUITE.**  
Regal Cinema Orchestra (Nos. 9756 to 9757—  
4s. 6d.).
- TANCREDI—Overture.**  
H.M. Grenadier Guards Band (No. 513—4s. 6d.).
- KELTIC SUITE.**  
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Willem Mengelberg and Concertgebouw Orchestra  
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London Theatre Orchestra (No. 9258—4s. 6d.).
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Turner Layton, Baritone (No. 4754—3s.).
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Natareno de Angelis, Bass (No. 12073—6s. 6d.).
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Norman Allin, Bass (No. 11760—6s. 6d.).
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# Monday's Programmes continued (August 26)

## 5WA CARDIFF. 982 kc/s. (309.9 m.)

- 4.0 London Programme relayed from Daventry
- 4.45 S.B. from Swansea
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA  
From the Carlton Restaurant
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London

### 7.30 Sea Echoes

An island race may well consider the sea as the Great Mother. The sea is a bulwark against invasion, a bounteous giver of prosperity, and, at the last, a purifier of all sorrows.

NATIONAL ORCHESTRA OF WALES  
(Cerddefa Genedlaethol Cymru)  
Conducted by REGINALD REDMAN

Overture, 'The Hebrides' ..... Mendelssohn  
WILLIAM PARSONS (Baritone), THE ÆOLIAN  
MALE VOICE CHOIR, and Orchestra

Songs of the Sea ..... Stanford  
Drake's Drum; Outward Bound;  
Devon, O Devon, in Wind and  
Rain; Homeward Bound; The  
Old Superb

ORCHESTRA  
Sea Sheen ..... Eric Fogg  
Shenandoah ..... Fletcher

WILLIAM PARSONS  
An Eriakay Love Lilt } arr. Kennedy-  
Isle of my Heart } Fraser

NOT until near the end of the eighteenth century was any serious attempt made to write down the old melodies of the Highlands and Islands. About 1760 the Rev. Patrick MacDonald and his brother made a collection of airs which they published, and, though they probably differed a great deal in their written form from the traditional way in which they had been sung for countless generations, they still held much of the wild, simple beauty which no other music has in quite the same degree. The MacDonalds themselves realized how difficult it was to set down these old melodies with any fidelity, pointing out that, in listening to them, it is almost impossible to form a clear impression of their rhythm. Irregularity of rhythm is, indeed, the most striking feature of the tunes. To that, however, there is one serious and striking exception—the boat songs and tunes sung at various kinds of work, as accompaniment to rhythmic movements. In them, by contrast with the old narrative or contemplative songs, rhythm is strongly marked.

Since the MacDonalds' day many collections have appeared, and one of the most notable was a volume published in 1876 by the Gaelic Society of London. It has some beautiful old tunes, and some which have much of the simplicity and strength of early days, though in many cases the tunes have obviously been modernized almost beyond recognition.

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

ORCHESTRA  
Scheherazade ..... Rimsky-Korsakov  
First Movement (Storm at Sea)

LIKE more than one of his gifted compatriots, Rimsky-Korsakov began his career as a musician from the amateur's point of view. Born in that class of Russian society whose sons have

a choice of only two careers, he was a sailor until his thirtieth year. Even after his fine musicianship had earned him the appointment of Professor of Composition in the Petrograd Conservatoire, he carried on its duties for some time without relinquishing his rank on the active list of the Navy. That there was nothing amateurish in his musical equipment is by now very clearly recognized. He is known as one of the most brilliant members of the modern Russian school, whose work combines something of Eastern gorgeousness with the sombre traits of the Slav character. Oriental subjects always had a strong fascination for him, and in this movement the East, with its blazing sunshine and its brilliance of colour, is vividly presented in the music.

The subject is, of course, from the 'Arabian Nights,' and the composer has prefaced 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 Scheherazade saves her life by interesting him in tales, which she recounts one after another for one



Picture by W.C.F. Taylor.

'SEA ECHOES'

From Cardiff this evening at 7.30.

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 of the stories which is used is 'The Sea and Sinbad's Vessel.' It begins with a robust tune which clearly indicates the furious Sultan. The running phrase on the violin, which follows, is as clearly Scheherazade 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 Scheherazade'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.

WILLIAM PARSONS, CHOIR, and Orchestra  
Sea Shanties ..... arr. Terry  
Billy Boy; Bound for the Rio Grande

ORCHESTRA  
Suite, 'Songs of the Hebrides'  
arr. Kennedy-Fraser

8.30 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 London Programme relayed from Daventry
- 4.45 Mr. D. RHYE PHILLIPS: 'English Tourists in Wales in the Eighteenth-Nineteenth Centuries'
- 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
- 8.30 S.B. from London
- 9.55 S.B. from Cardiff
- 10.0-11.0 S.B. from London

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

- 4.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.55 Local Announcements)

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

- 4.0 London Programme relayed from Daventry
- 5.15 The Children's Hour  
THE STATION AEROPLANE has recovered from its recent shock and is ready for another 'Tour of the World'
- 6.0 London Programme relayed from Daventry
- 6.15-11.0 S.B. from London (9.55 Local Announcements)

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

- 4.0 Afternoon Concert  
THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Zerlina' ..... Auber  
Two Spanish Dances ..... Moszkowski

EDITH COCKER (Contralto)  
A Summer Night ..... Goring Thomas  
A Poor Man's Garden ..... Kennedy Russell  
Homing ..... Del Riego

ORCHESTRA  
Little Suite ..... Patrick Barrow  
Canzonetta; Minuet; Jig  
Waltz Intermezzo, 'A Kiss and a Blush'  
Albert Simmons

EDITH COCKER  
Sink, Red Sun ..... Del Riego  
Trees ..... Rasbach  
O Lovely Night ..... Landon Ronald

ORCHESTRA  
Selection, 'The Glory of Russia' ..... Krein  
The Teddy Bears' Picnic ..... Bratton  
March, 'Fiddlesticks' ..... Coney

- 5.15 The Children's Hour  
'A PEEP AT THE HIGHLANDS'  
Songs by DORIS GAMBELL and HARRY HOPEWELL  
Music by THE NORTHERN WIRELESS ORCHESTRA

6.0 London Programme relayed from Daventry

6.15 S.B. from London

(Manchester Programme continued on page 383.)



## Programmes for Monday.

(Manchester Programme continued from page 382.)

7.30 **BRANSBY WILLIAMS**  
(The Famous Portrayer of Dickens' Characters)

7.45 **Northern Listeners' Requests**  
**THE NORTHERN WIRELESS ORCHESTRA**  
Slavonic Rhapsody ..... *Friedemann*  
Keltic Suite ..... *Foulds*  
Saltarello ..... *Gounod*  
March, 'Watling Street' .. *Maurice Johnstone*

8.30-11.0 *S.B. from London (9.55 North Regional News)*

## Other Stations.

5NO **NEWCASTLE.** 1,348 kc/s. (261.5 m.)

4.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.30:—An Evening Concert. Mary Roebuck (Soprano); Linden Lea (Vaughan Williams); The Silver Ring (Chantade); The Road of Looking Forward (Hermann Löhr). 7.37:—Robert Burnett (Baritone); The Muggers' Song (H. Howells); Love's Philosophy (Roger Quilter); Sir Olaf (Loewe). 7.45:—Ernest Greves (Violin); Prize Song (The Mastersingers) (Wagner); Caprice All'Antica (Stingaglia). 7.52:—Vincent Gaygil; Ballade in A Flat Major, No. 3, Op. 49, and Prelude in B Flat Minor, No. 16, Op. 28 (Chopin). 8.0:—Mary Roebuck; If my thoughts were only wings (Hahn); The Poet's Song (Fagar). 8.7:—Ernest Greves; Londonderry Air (arr. Kreister); Hungarian Dance, No. 5 (Brahms). 8.11:—Robert Burnett; The Young Royalist (Stephen Adams); Douglas Gordon (Lawrence Kellie); Yeoman's Wedding Song (Pontastowald). 8.22:—Vincent Gaygil; Reflets dans l'eau, and Jardins sous la pluie (Debussy). 8.30-11.0:—S.B. from London.

5SC **GLASGOW.** 750 kc/s. (396.5 m.)

4.0:—A Musical Comedy Programme. The Station Orchestra; Miss Forrest (Soprano). 5.25:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mrs. M. F. Allison; 'Glimpses of Life in Brazil.' S.B. from Edinburgh. 6.15:—S.B. from London. 6.30:—Mr. W. L. Calderwood (President of the Scottish Boy Scouts' Association); 'Reminiscences of the World Jamboree.' S.B. from Edinburgh. 6.40:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 7.30:—A Scottish Concert. The Station Orchestra; Overture, 'Herron-dan' (Drysdale); Miss Johnston (Soprano); John Anderson, my Jo (T. M. Mullie); Roslin Castle (Finlay Dun); George Cunningham (Baritone); Mary Morrison (arr. McPherson); Overt thou in the cauld blast (arr. J. Michael Diack); The Piper o' Dundee (arr. McPherson). Orchestra: March, 'Dumbarrian's Drums' (W. B. Moonie); Miss Johnston; Jonnie Cope (Finlay Dun); Hall, Caledonia! (Arthur Stroud); George Cunningham; Turn ye to me (arr. J. Michael Diack); The Land o' the Leal (arr. David Stephen). Orchestra: Selection, 'Songs of the Hebrides' (Kennedy Frazer). 8.30:—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:—Studio Concert. The Station Oulet. Forbes Robertson (Baritone). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Edinburgh (See Glasgow). 6.40:—S.B. from London. 7.30:—An Instrumental Half Hour. William Harkins (Clarinet); The Station String Quartet; Quintet (Mozart). 8.0:—Bransby Williams (the famous Portrayer of Dickens' Characters). 8.15:—Synopsed Piano Duets. Played by Jimmy Ross and Nan Main; Husky Tonk (Mayerl); Improvisation (Lee Sims); Dog on the Piano (Shapiro). 8.30:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0-11.0:—S.B. from London.

2BE **BELFAST.** 1,239 kc/s. (242.3 m.)

12.0-1.0:—A Concert: The Radio Quartet. Edith de Panley (Soprano). 4.0:—Light Music: Played by the Trocadero Sextet. Relayed from the Trocadero Restaurant, Portrush. Sextet: Choreographic Scene, 'Chasing the Butterflies' (Keter Bela); Intermezzo, 'Narcissus' (E. Nevin, arr. Weninger); Frank Adair (Violin); 'Hejre Kull' (Hubay). Sextet: Spanish Song, 'Ay Chiquita' (Yradier, arr. Houston); Edith Duffy (Violoncello); 'Songs my Mother taught me' (Dvorak); The Broken Melody (van Biene). Sextet: Entr'acte, 'Dreams' (Warner); Fantasy, 'The Alpine Singer' (arr. Petras); Zigeunerlieder (Kutschera). 5.0:—Flora Shaw (Pianoforte); Prelude and Fugue in C Minor (Bach); Gardens in the Rain (Debussy); Scherzo (Brahms). 5.15:—The Children's Hour. 6.0:—Talk. 6.15:—S.B. from London. 7.30:—An Operatic Programme. The Orchestra. Conducted by Harold Lowe. Orchestra: Overture, 'The Mastersingers' (Wagner). 7.40:—Joan Coxon and Orchestra: Beh vokal, non tardar (Ah! come, nor linger more) ('Figaro'), and Ach ich Hebble (Mozart). 7.50:—Orchestra: Minuet ('Mahon') (Mussenet); Forest Murmurs ('Siegfried') (Wagner); Selection, 'In Bohème' (Puccini). 8.12:—Joan Coxon, and Orchestra: Ah, lo so (Ah! I feel how all hath vanished) (from 'The Magic Flute'), and Con vèzzi ('Il Seraglio') (Mozart). 8.22:—Orchestra: Overture, 'Don Giovanni' (Mozart). 8.30:—S.B. from London (9.55 Regional News). 10.15:—The Sea. Orchestra: Overture, 'Fingal's Cave' (Mendelssohn); Selection, 'The Pearl Fishers' (Bizet). 10.37:—Hugo Thompson (Baritone): The Stormflood (J. L. Ronckel); Sea Wolves (F. Swinstead); Drake goes West (W. Sanderson); The Lighthouse (H. Nelson). 10.40-11.0:—Orchestra; Selection, 'H.M.S. Pinafore' (Sullivan).



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10.15  
A RELAY  
FROM  
THE ALHAMBRA

10.15 a.m. THE DAILY SERVICE

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

11.0 (Daventry only) Gramophone Records

12.0 ORGAN MUSIC

Played by EDGAR T. COOK

Relayed from Southwark Cathedral

Concerto, No. 4, in F..... *Handel, arr. Roper*

HILDA BENTLEY

Litany.....*Schubert*

EDGAR T. COOK

Pièce Heroïque.....*César Franck*

On the Rhine.....*Vierne*

HILDA BENTLEY

To Music.....*Schubert*

EDGAR T. COOK

Rhapsody.....*Alec Rowley*

Postlude in D Minor...*Stanford*

1.0-2.0 LIGHT MUSIC

MAX JAFFA and his PICCADILLY

GRILL ORCHESTRA

From the PICCADILLY HOTEL.

2.0-2.25 (Daventry only)

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4.0 DANCE MUSIC

JACK PADBURY'S COSMO CLUB  
SIX

5.15 THE CHILDREN'S HOUR

'Caprice Viennois' (*Kreisler*)  
and other Violin Solos played  
by DAVID WISE

'The Listeners,' another Mor-  
timer Batten Story

'Zoo Doctors,' by LESLIE G.  
MAINLAND

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

MODERN PIANOFORTE SONATAS

Played by STEFAN ASKENASE

7.0 SIR NAPIER SHAW: 'The Weather and the Farmer'

PLACED as he is in the most immediate dependence on Nature for his livelihood, the farmer watches the weather with a concern that town-dwellers can hardly realize. Modern meteorology has done much to read its secrets for him, and in this talk Sir Napier Shaw will describe the objects of the conference of agricultural meteorologists from all over the Empire, which is shortly to be held.

7.15 Musical Interlude

7.25 COL. F. DURHAM: 'Gardening as a Hobby'

IN Paradise Adam gardened for his own pleasure; it was only after the Fall that he was compelled to dig in the earth and earn his bread by the sweat of his brow. So throughout the ages gardening has been primarily a hobby—an affair of old clothes and pottering about, after the day's work, or the work of a lifetime is done. Colonel

Durham is Secretary of the Royal Horticultural Society, but even that official body recognizes the true inwardness of gardening, as is shown by the appropriateness of the title that he has chosen for his talk tonight.

7.45 JEAN STIRLING MACKINLAY

Folk Songs:

Leezie Lindsay ..... *arr. Malcolm Lawson*

The Piper o' Dundee ..... *arr. J. S. Mackinlay*

There's nae luck about the house ..... *arr. J. S. Mackinlay*

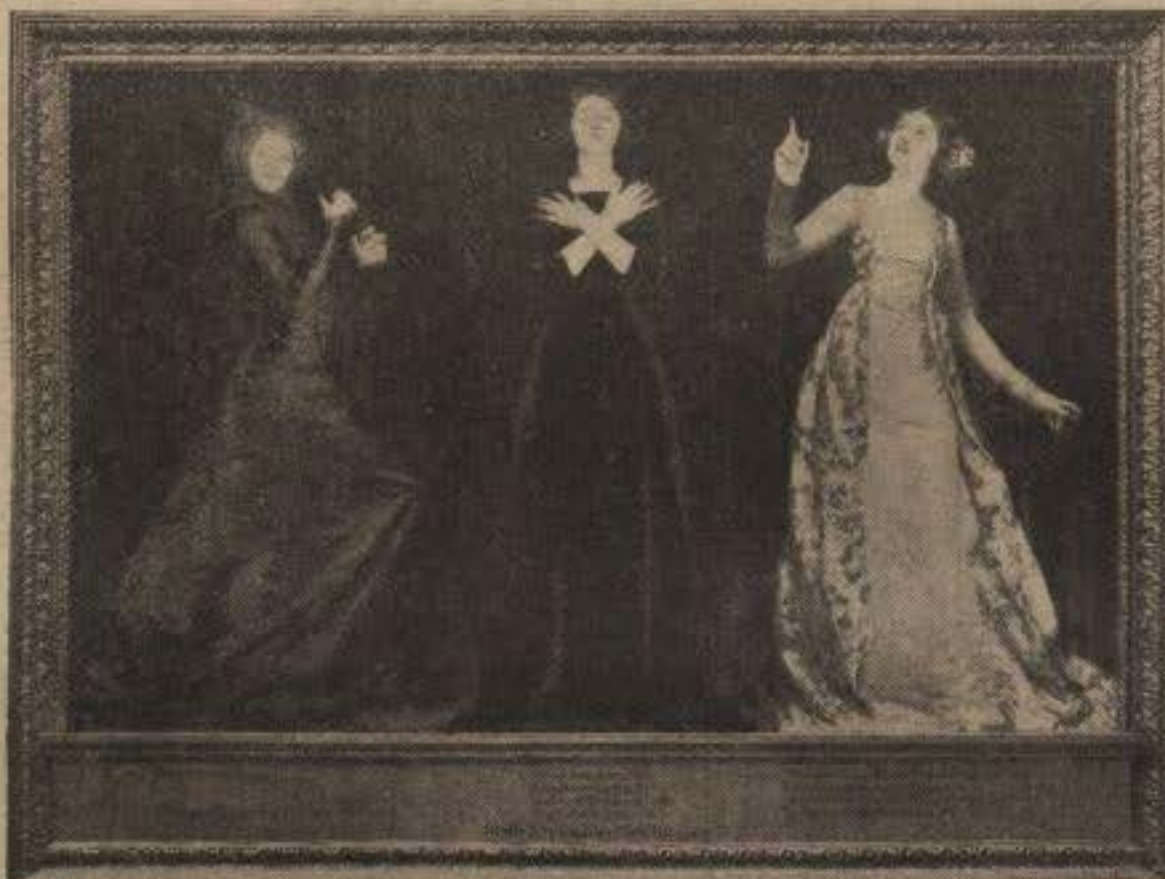
A Broken Song ..... *Stanford*

Le Tambourineur ..... *Weckerlin*

8.0 A MILITARY BAND CONCERT

KENNETH ELLIS (Bass)

MELSA (Violin)



THE VERSATILE ART OF JEAN STIRLING MACKINLAY, who will broadcast this evening at 7.45. This painting by Hugh G. Rivière shows her in comic, in tragic, and in lyric mood, singing three of her best-known songs.

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'Patrio' ('The Fatherland')....*Bizet*

KENNETH ELLIS

Fancy's Knell ..... *Dom Thomas Symons*

The Passionate Shepherd to his Love

*Stanley Taylor*

Captain Stratton's Fancy ..... *Peter Warlock*

BAND

Ballet Suite, 'Fancy-Dress Ball'....*Rubinstein*

Cossack and Little Russian; Polonaise; Toreador and Andalusian Maid; Royal Drummer and Vivandière

MELSA

Old Irish Air, 'Believe me, if all those endearing young charms' ..... *arr. Sharp and Melsa*

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

PUGNANI was one of the foremost violinists of the age which succeeded Tartini, whose most famous pupil he was. He is regarded as having carried on the fine traditions of Corelli and Tartini, and as handing them on to the succeeding age of which a leading light was his own pupil Viotti. He composed much, although very little of his own music has survived except such occasional pieces as this; Kreisler has arranged it as a very effective solo.

BAND

Rhapsody, No. 6 (Carnival at Budapest)...*Liszt*

KENNETH ELLIS

The Jolly Tinker ..... *Ernest Newton*

On the Beach at Otahai ..... *Julius Harrison*

The Sergeant's Song ..... *Gustav Holst*

BAND

Suite, 'Ascanio' ..... *Saint-Saëns*

Bacchus and the Bacchantes; Appearance of Phoebus Apollo and the Nine Muses; Entrance of Love; Love appears to Psyche; Love's Dance; Ensemble; Final Waltz

MELSA

Hebrew Melody ..... *Achron*

Spanish Dance, 'La Vida Breve'

(Life is short)

*de Falla, arr. Kreisler*

ALTHOUGH some of de Falla's later music is already better known to us in this country, it was his opera, *La Vida Breve*, which first won him recognition in his native Spain as well as abroad.

This dance from the opera is already too well known to need description: it lends itself well to separate performance and demands no knowledge of the whole work for its enjoyment. Vivid rhythm is characteristic of it, as it is of all the true music of Spain.

BAND

In the Spring ..... *Grieg*

Irish Reel, 'Molly on the Shore' ..... *Grainger*

9.40 'The Second News'

WEATHER FORECAST, SECOND

GENERAL NEWS BULLETIN;

Local Announcements;

(Daventry only) Shipping

Forecast and Fat Stock

Prices

10.0 Mr. RAYMOND MORTIMER:

'The Art of Letter Writing'

THE art of letter writing, we are constantly being told, is dying fast. Telegrams, telephones and modern transport have killed it. Certainly the

social history of this age, when it comes to be written, will not be illumined by those graceful letters whose very turn of phrase is witty, with which our ancestors crossed and crossed again their paper before it was sanded, folded and sealed, and entrusted to the courier who would carry it down miry roads and across desolate heaths to convey the news of the town to some lonely country house. But even today letter writing is still indulged in to a limited extent, and after all, by the time they write the social history of our age, they will probably admire even our limited capacity, for in those days even the conventional 'Writing' at the end of the telegram will have passed away.

10.15

A Relay from

THE LONDON ALHAMBRA

and

JACK PADBURY'S COSMO CLUB SIX

10.45 THE ROMANY BAND from THE EMPRESS ROOMS, THE ROYAL PALACE HOTEL

11.0-12.0 JIMMY CARUSO and his NEW YORK SYNCOPATORS

Featuring the Celebrated Twin Pianists,

EDGAR FAIRCHILD and ROBERT LINDHOLM

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# TUESDAY, AUGUST 27

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 8.0

#### A PROMENADE CONCERT

**4.0 A Light Orchestral Programme**  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL

Overture, 'Mirella' ..... Gounod  
JOHN MOREL (Baritone)  
Water Boy ..... Avery Robinson  
An Old Garden ..... Temple  
The Sergeant's Song ..... Holst

ORCHESTRA  
Songs and Dances of Bohemia ..... arr. Fetras  
MARIE WILSON (Violin)  
Andante (Sonata, No. 3, in A Minor)  
Bach, arr. Jensen  
Le Bavolet Flottant (The Flowing Coif)  
Couperin, arr. Burmester

ORCHESTRA  
Fantasia, 'Rigoletto' ..... Verdi, arr. Tavan  
Ministure Suite ..... Rosse

**7.30 Organ Music**  
Played by EDWIN GODBOLD  
Relayed from Lozells Picture House, Birmingham  
Moonbeams and Shadows ..... W. H. Squire  
Nocturne ..... Rosse  
Processional March (Irene) ..... Gounod

**8.0 A Promenade Concert**  
Relayed from the Queen's Hall, London  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
35th Season  
ISOBEL BAILLIE (Soprano)  
HEDDLE NASH (Tenor)

Fugue in A  
Tartini, arr.  
Kreisler

**4.20 ORCHESTRA**  
Selection, 'Capstan and Windlass'  
arr. Reeves

JOHN MOREL  
Isobel  
Frank Bridge  
O give me this one night  
Dagrinsky  
To Anthea  
Hatton

ORCHESTRA  
Selection, 'Tina'  
Rubens

**5.15 MARIE WILSON**

Romance ..... Svendsen  
ORCHESTRA  
Suite, 'Sylvan Scenes' ..... Fletcher

**5.30 The Children's Hour**  
(From Birmingham)  
'What Happened Afterwards'—a Play by Gladys Ward  
Songs by ALFRED BUTLER (Baritone)  
MARIE WILSON (Violin)

**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  
Overture, 'The Arcadians' ..... Monckton  
Waltz, 'La Barcarolle' ..... Waldteufel

BORN at Strasburg in 1837, Emil Waldteufel studied Pianoforte at the Paris Conservatoire, and was for a time Pianist to the Empress Eugenie. Besides being a player of the pianoforte he was engaged for some time in the manufacture of the instrument, an unusual combination of experiences. His first waltzes were published at his own expense, but they achieved so immediate and pronounced a success that he gave himself up to the composition of dance tunes, eventually leaving hundreds of these, of which the greater number are waltzes. Their popularity has never waned, nor does it seem likely to.

NORRIS STANLEY (Violin)  
Canzonetta ..... D'Ambrosio  
Serenade ..... Drdla  
Zigeunerweisen (Gipsy Airs) ..... Sarasate



CHARLES WOODHOUSE is the solo violin, and ISOBEL BAILLIE will sing in the Promenade Concert which will be relayed from the Queen's Hall to-night.

MAURICE COLE  
(Pianoforte)

CHARLES WOODHOUSE (Violin)

CHARLES CRABBE (Violoncello)

J. C. PANTLING (Oboe)

A. R. NEWTON (Bassoon)

SIR HENRY WOOD

and  
HIS SYMPHONY ORCHESTRA

(Leader,  
CHARLES WOODHOUSE)

#### A Haydn and Mozart Concert

ORCHESTRA  
Overture, 'L'Isola Disabitata' (The Uninhabited Isle) ..... Haydn  
Sinfonie Concertante in B Flat, for Solo Oboe, Solo Bassoon, Solo Violin, Solo Violoncello and Orchestra ..... Haydn

ISOBEL BAILLIE with Orchestra  
Aria, 'L'Amoro' (I will love him) (Il Re Pastore) (The Shepherd King) ..... Mozart  
(Violin Obbligato, CHARLES WOODHOUSE)

MAURICE COLE with Orchestra  
Pianoforte Concerto, No. 23, in A (K.488) Mozart

HEDDLE NASH with Orchestra  
Aria, 'Dalla sua pace' (To her, my Treasure) (Don Giovanni) ..... Mozart

ORCHESTRA  
Symphony, No. 29, in A (K.201) ..... Mozart

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

**9.55 REGINALD STEWART (Pianoforte)**  
Nocturne in F Major ..... Chopin  
Etude in F Minor, Op. 25, No. 2 ..... Chopin  
Ballade in A Flat ..... Liszt  
Un Sospiro (A Sigh) ..... Liszt  
Rhapsody, No. 15 ..... Liszt

**10.15 DANCE MUSIC**  
THE ROMANY BAND from the EMPRESS ROOMS  
Royal Palace Hotel

**11.0-11.15 JIMMY CARUSO and his THE NEW YORK SYNCOPATORS,**  
Featuring the celebrated Twin Pianists,  
EDGAR FAIRCHILD and ROBERT LINDHOLM.  
Relayed from the Café de Paris  
(Tuesday's Programmes continued on page 386.)



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

- ENTRANCE OF THE GODS INTO VALHALLA ("Rhinogold")—Friedrich Schorr and Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1319, 6/6. Daventry 5GB, Monday, 8/0.
- KLINGSOR'S MAGIC GARDEN ("Parsifal")—Symphony Orchestra (Conductor, Albert Coates)—D1092/6. Daventry 5GB, Monday, 8/15.
- ELSA'S DREAM ("Lohengrin")—Jeritzka—DB1092, 8/6. Daventry 5GB, Monday, 8/30.
- GOOD FRIDAY MUSIC ("Parsifal")—Hoffmann, and Berlin State Opera Orchestra (conducted by Dr. Karl Muck)—D1540-1, 6/6 each. Daventry 5GB, Monday, 9/0.
- FUNERAL MARCH ("Götterdämmerung")—Berlin State Opera Orchestra—D1585, 6/6. Daventry 5GB, Monday, 9/10.
- SERGEANT'S SONG—Robert Radford—E477, 4/6. London and Daventry, Tuesday, 8/45.
- MOLLY ON THE SHORE—Royal Opera Orchestra—B2641, 3/6. London, Tuesday, 9/30.
- HEBREW MELODY—Heifetz—DB1546, 8/6. London Tuesday 9/0.
- LA VIDA BREVE—Symphony Orchestra—D1453, 4/6. London, Tuesday, 9/10.
- CHANSON DE MATIN—London Symphony Orchestra, conducted by Sir Edward Elgar—D1286, 6/6. Daventry 5GB, Wednesday, 7/20.
- CHANSON DE NUIT—Royal Albert Hall, Orchestra, conducted by Sir Edward Elgar—D1288, 6/6. Daventry 5GB, Wednesday, 7/30.
- SYMPHONY IN D MINOR (César Franck)—Philadelphia Symphony Orchestra—D1404, 6/6 each. Daventry 5GB, Thursday, 4/0.
- PIERRETTE—Una Bourne—B2240, 3/6. London, Sunday, 4/35.
- SERENADE FROM "MILLIONS D'ARLEQUIN"—De Groot and the Piccadilly Orchestra—B2368, 3/6. London Sunday, 4/35.
- SERENADE—Gigli—D11092, 8/6. London, Sunday, 4/30.
- SPANISH DANCE—Thibaud—DB 1113, 8/6. London, Sunday, 4/45.
- WATER BOY—Paul Robeson—B2187, 3/6. London, Monday, 7/50.
- I RAGE, I MELT, I BURN—Peter Dawson—C1509, 4/6. London, Monday, 10/20.
- THREE BEARS—Jack Hylton's Orchestra—C1329, 4/6. Daventry 5GB, Monday, 4/30.
- CHOPIN STUDIES, Op. 10—Bachaus—DB1181-34 (Album Series No. 62), 8/6 each. Daventry 5GB, Monday, 6/40.
- CHOPIN PRELUDES, Op. 28.—Cortot—DB957-60, (Album Series No. 23), 8/6 each. Daventry 5GB, Monday 6/50.
- "NELLGWYNN" DANCES—New Symphony Orchestra—B2567, 3/6. Daventry 5GB, Monday, 7/15.
- MALAGUENA—New Light Symphony Orchestra—C1210, 6/6. Daventry 5GB, Monday, 7/40.
- GAY HIGHWAY—Peter Dawson—B2297, 3/6. Daventry 5GB, Thursday, 4/45.
- SHIPMATES O' MINE—Manuel Hemingway—B2573, 3/6. Daventry 5GB, Thursday, 4/10.
- OVERTURE "PRINCE IGOR"—Symphony Orchestra, (conducted by Albert Coates)—D1210, 6/6. Daventry 5GB, Thursday, 7/30.
- FLIGHT OF THE BUMBLE BEE—Chicago Symphony Orchestra—D1284, 6/6. Daventry 5GB, Friday, 7/30.
- SYMPHONY No. 3 IN E FLAT (Beethoven)—Symphony Orchestra, (conducted by Albert Coates)—D1158-63, 6/6 each (Album Series No. 30). Daventry 5GB, Friday, 9/30.
- AIR (on the C String)—Isidore Menges—D1288, 6/6. London, Saturday, 7/35.
- PIANO CONCERTO IN A MINOR (Schumann)—Cortot and London Symphony Orchestra (Conductor, Sir Landon Ronald) DB1059-62, 8/6 each. London, Saturday, 9/0.
- OVERTURE "EGMONT"—New Light Symphony Orchestra—C1385, 4/6. Daventry 5GB, Saturday, 4/30.
- CORONATION SCENE ("Boris Godounov")—Chaliapine—DB990, 8/6. Daventry 5GB, Saturday, 4/45.
- LA CALUMNIA ("Barber of Seville")—Chaliapine—DB992, 8/6. Daventry 5GB, Saturday, 5/0.
- OVERTURE "MIDSUMMER NIGHT'S DREAM"—San Francisco Symphony Orchestra—D1267, 6/6 each. Daventry 5GB, Saturday, 9/20.
- ZIGENERWEISEN ("Gypsy Airs")—Alfredo Rode—C1380, 4/6. Daventry Ex., Tuesday, 6/45.
- L'AMERO, SARG COSTANTE ("Re Pastore")—Schumann—DB1011, 6/6. Daventry Ex., Tuesday, 8/15.
- DRINK TO ME ONLY WITH THINE EYES—Tibbett—DA886, 6/6. Daventry Ex., Sunday, 9/25.
- HUNGARIAN RHAPSODY No. 2—(Liszt)—Philadelphia Symphony Orchestra—D1296, 6/6. Daventry Ex., Saturday, 8/50.
- CAPTAIN STRATTON'S FANCY—Peter Dawson—B2351, 3/6. London and Daventry, Tuesday, 8/15.
- HUNGARIAN RHAPSODY No. 6—(Liszt)—Levitak—D1381, 6/6. London and Daventry, Tuesday, 8/30.
- CANZONETTA—Marjoria Hayward—B2334, 3/6. Daventry Ex., Tuesday, 6/35.
- SERENADE (Drdla)—Marjoria Hayward—B2140, 3/6. Daventry Ex., Tuesday, 6/40.
- LOHENGRIN'S FAREWELL—Fleta—D1076, 8/6. London, Monday, 8/15.

# "His Master's Voice"

The Gramophone Co. Ltd., London, W.1.



## Tuesday's Programmes continued (August 27)

**SWA CARDIFF.** 968 kc/s. (309.9 m.)

12.0-1.0 London Programme relayed from Daventry

4.0 **Afternoon Concert**  
The National Orchestra of Wales (Cerdorfa Genedlaethol Cymru) Conducted by REGINALD REDMAN  
Overture, 'Tannhäuser' ..... Wagner  
BLDWEN CAERLEON (Contralto) and Orchestra  
Armez vous ('Iphigenie and Aulide') ..... Gluck  
ORCHESTRA  
Symphony in G Minor ..... Mozart  
BLDWEN CAERLEON  
Still as the Night ..... Böhm  
'Loveliest of Trees' ..... Peel  
ORCHESTRA  
Serenade in E Minor, Op. 20 ..... Elgar  
Siegfried's Ordeal by Fire... Wagner, arr. Pitt

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

5.15 **The Children's Hour**  
6.0 Captain A. S. BURGE: 'The Rules of Rugby Football—I, The Offside Rule'  
6.15 S.B. from London

7.0 **Egwyl Gymraeg**  
A Welsh Interlude  
Tomos Dafis yn troi i newn i weld ei hen gyfeillion Ifan a Marged yr Hendre  
Tomos Dafis drops in for a chat with his old friends Ifan and Marged of the Hendre  
7.25 S.B. from London

7-45 **'The Picnic'**  
By MARJORIE VAUGHAN THOMAS  
It is half-past six on a warm, sunny August morning and the little old-world village of Glan-y-Môr is awakened from its dreams by the voice of Billy Bach, the village crier, urging everyone who is joining the choir picnic to Pennant Priory to get out of bed.  
Scene I  
In which various people of some importance open their eyes to the sunshine  
Scene II  
Outside Hermon Chapel the choir assemble, and after many delays start off

Scene III  
The choir arrives at Pennant Priory  
Scene IV  
Afternoon. In which some people of importance, whom we have already met, meet each other  
Scene V  
The day is over and the picnic party get ready to return home  
Scene VI  
On the way home  
Characters  
Rev. Richard Davies  
Mrs. Davies, his wife  
Ruth Evans, their maidservant at the Manse  
John Williams, the Precentor  
Gwen Williams, his daughter  
Jenny Jones, their maidservant  
Miss Camillia Price-Jones  
Billy Bach, a village character

The movement is made up of variations and embellishments of the tune, in which soloist and orchestra both have interesting shares. The same passage for the brass instruments which led from the first to the second movements, carries us, again without a break, to the third.

It has a short introduction in very quick time, and then the pianist dashes into the first chief tune, bubbling over with vivacity and youthful high spirits. After it has been set forth, there is a figure woven out of a series of arpeggios which has a good deal to do with the later course of the movement, and there is a third theme—a little phrase for flutes. The movement works up to a climax which is even more vivacious than its opening.

ORCHESTRA  
Suite, 'L'Arlésienne,' (The Maid of Arles) No. 2 Bizet  
Three Light Pieces ..... Fletcher  
9.40 S.B. from London  
9.55 West Regional News

10.0-12.0 S.B. from London

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

12.0-1.0 London Programme relayed from Daventry  
4.0 S.B. from Cardiff  
6.15 S.B. from London  
7.0 S.B. from Cardiff  
7.25 S.B. from London  
7.45 S.B. from Cardiff  
9.40 S.B. from London  
9.55 S.B. from Cardiff



THE MORNING OF THE PICNIC IN GLAN-Y-MOR.  
A programme entitled 'The Picnic' will be broadcast from Cardiff this evening at 7.45.

Mrs. Ellen Lewis, a widow  
David Gwyn, a young writer who is lodging for the summer at her house

### 8.50 A Light Orchestral Programme

NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru)  
Leader, LOUIS LEVITUS  
Conducted by REGINALD REDMAN  
Overture, 'Oberon' ..... Weber  
CHARLES CLEMENTS (Pianoforte) and Orchestra  
Concerto in G Minor, Op. 25 ..... Mendelssohn

In 1831 Mendelssohn returned from a lengthy and very interesting trip through Switzerland and Italy. That was one of the ways in which his good fortune in being well endowed with this world's goods, was wisely used, and while still a young man he saw a good deal of Europe. His enthusiastic mind made the very most of all the beauty and interest which he learned to know, and the Italian visit was fruitful in composition. The so-called *Italian Symphony* was begun and carried well on the way towards completion while he was still in Italy, and this Pianoforte Concerto, completed soon after his return, also has something of the inspiration of the sunny South.

The orchestral passage, with which it was usual to begin a concerto, is here a mere prelude of seven bars, after which the pianist alone gives out the first principal tune. It is discussed at some length between the soloist and the orchestra before the second theme steals in rather quietly. There is the usual working-out and restatement of the two subjects, and then a fine passage for the brasses carries us into the key of the slow movement which follows without a pause.

There is only one chief theme in it, a quiet meditative melody, played first by the 'cello.

10.0-12.0 S.B. from London

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

12.0-1.0 London Programme relayed from Daventry  
4.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.0 Mr. HUGH ROBERTS: 'Hambleton—The Home of Cricket'  
7.15-12.0 S.B. from London (9.55 Local Announcements)

**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**  
'Fig. Three, Page Five' (J. C. Stobart)  
A Problem with Two Solutions  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.0 Mr. HAROLD MARKHAM: 'Amateur Acting for Beginners—Make-up'  
7.15-12.0 S.B. from London (9.55 Local Announcements)



## Tuesday's Programmes continued (August 27)

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

12.0 Gramophone Records  
 1.0-2.0 The Northern Wireless Orchestra  
 Paraphrase, 'Song of the Volga Boatmen' *Weninger*  
 Suite, 'Bluebells and Bracken' *Baynton-Power*  
 Morning Dew; Fairy Nymphs; The Old Oak Tree; Sunset on the Hills

MARY DUNKERLEY (Pianoforte)  
 Gig *Arne*  
 Air on Ground Bass *Purcell, arr. Craxton*  
 Tempo di Gavotte *Boyce, arr. Craxton*  
 The King's Hunt *Bull, arr. Craxton*

ORCHESTRA  
 Berceuse and Sevillana (Don César de Bazan) *Massenet*

MARY DUNKERLEY  
 Papillons (Butterflies) *Schumann*  
 Nouvelle in C Minor *Medtner*

ORCHESTRA  
 March, 'Kwang Hsu' *Linke*

4.0 Eric Coates Programme  
 THE NORTHERN WIRELESS ORCHESTRA  
 Miniature Suite  
 The Three Bears—A Fantasy  
 Suite, 'Four Ways'  
 Suite, 'Joyous Youth'  
 Suite, 'From the Country Side'

5.15 The Children's Hour *S.B. from Leeds*  
 'THE PLACE FOR SOULS'  
 Songs by D. KITCHEN and J. W. SMITH Monologues by JACK SAYES

6.0 Mr. W. CUTHBERTSON ('Petronius'): 'The Broads' *S.B. from Sheffield*

6.15 *S.B. from London*

7.0 Mr. P. INGRESS BELL: 'The Decay in Manners'

7.15 *S.B. from London*

8.0 Famous Northern Resorts Scarborough *S.B. from Hull*

THE FAMOUS SPA ORCHESTRA  
 Conducted by ALICK MACLEAN (Leader, PAUL BEARD)  
 (Accompanist, S. HANLON DEAN)

Dramatic Suite, 'The Damnation of Faust' *Berlioz, arr. Foulds*  
 Meditation *Bach and Gounod*

(Violin, PAUL BEARD)  
 (Harp, CHARLES COLLIER)

Overture, 'William Tell' *Rossini*  
 (Violoncello Solo, MOZART ALLEN)  
 (Flute, NORMAN SEVILLE)  
 (Cor Anglais, LUCY VINCENT)

MEGAN THOMAS (Soprano)  
 Se Saran Rose *Arditi*

ORCHESTRA  
 Spanish Capriccio *Rimsky-Korsakov*

JACK NORMAN  
 In Animal Mimicry

9.0 Famous Northern Resorts Scarborough (Continued) *S.B. from Hull*

ORCHESTRA  
 Wagner Fantasy *arr. Paepke*

MEGAN THOMAS  
 Starry Woods *Phillips*  
 Come, oh, come, my life's delight, *Harty*

ORCHESTRA  
 March, 'Barataria' *Komzak*

9.40-12.0 *S.B. from London* (9.55 North Regional News)

### Other Stations.

5NO NEWCASTLE. 1,146 kc/s. (261.5 m.)

12.0-1.0:—Gramophone Records. 4.0:—London Programme relayed from Daventry. 4.30:—London Programme relayed London. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—Mr. G. B. Moore: 'Holidays Afoot'. 7.15:—S.B. from London. 7.45:—Bransby Williams (the Famous Portrayer of



CRICKET IN ITS INFANCY.  
 An early print 'inscribed to all Gentlemen Lovers of that Diversion.' Mr. Hugh Roberts in his talk from Bournemouth this evening speaks of the cradle of cricket, The Hambledon Club.

Dickens' Characters). 8.0:—Band of H.M. Royal Air Force. Conducted by Flight-Lieut. J. H. Amers. Relayed from the North-East Coast Exhibition:—Harry Shuttleworth (Bass): From the Studio. 9.40:—S.B. from London. 10.45:—Dance Music from the Oxford Galleries. 11.15-12.0:—S.B. from London.

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

10.45:—Mrs. Stuart Sanderson: 'Household Ways and Means—XII, The Economy and Value of Soups.' 11.0-12.0:—A Recital of Gramophone Records. 4.0:—Old English Music. The Station Orchestra: Broomfield Robertson (Bass): 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:—Mr. James Christison, F.S.A.(Scot.): 'Some Ancient and Royal Burghs of Scotland—VII, Montrose.' 8.0:—S.B. from Edinburgh. 8.15:—S.B. from London. 7.45:—Bransby Williams (the Famous Portrayer of Dickens' Characters). 8.0:—A Light Entertainment. Presented by The Crawford Chaotics. 9.0:—Musical Comedy and Light Opera. The Station Orchestra: Dorothy Forrest (Soprano). 9.40:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0-12.0:—S.B. from London.

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

11.0-12.0:—Programme relayed from Daventry. 4.0:—Fishing News Bulletin. 4.5:—Dance Music. From the New Palais de Danse. 5.0:—Nen Paterson (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. 8.0:—S.B. from Glasgow. 9.0:—Scottish Humour and Dance Music. Augustus Beddie (Reciter). Mrs. Shand's Dance Band. Dance Band. 9.40:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0-12.0:—S.B. from London.

2BE BELFAST. 1,228 kc/s. (242.5 m.)

4.0:—Orchestra. Muriel Childs (Contralto). 4.52:—Harold Harper (Violin): La Précieuse (Gounod, arr. Kreisler); Saltarelle (Ed. German); Gavotte (Rameau, arr. Burmeister). 5.4:—Orchestra: Overture, 'Rosamunde' (Schubert). 5.15:—The Children's Hour. 6.0:—The Rev. F. W. Marshall: 'The Ulster Dialect and Pronunciation in English Poetry.' 6.15:—S.B. from London. 8.0:—S.B. from Daventry Experimental. 9.40-12.0:—S.B. from London.

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WEDNESDAY, AUGUST 28  
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

193 kc/s (1,554.4 m.)

10.0  
THE MARVELS  
OF UR  
OF THE CHALDEES

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

KATHLEEN HILLIER (Soprano)  
ARTHUR HOBMAN (Baritone)

12.30 A Recital of Gramophone Records

1.0-2.0 LIGHT MUSIC

FRASCATI'S ORCHESTRA

Directed by  
GEORGES HARCKRelayed from the Res-  
taurant Frascati

4.0 DANCE MUSIC

JACK PADBURY'S COSMO  
CLUB SIX

4.45 Organ Music

Played by ALEX TAYLOR  
Relayed from  
Davis' Theatre, Croydon

5.15 THE CHILDREN'S HOUR

'CAPTAIN BRASS, THE PIR-  
ATE,' from 'Tales of Toy  
Town' (S. G. Hulme  
Beaman), arranged as a  
dialogue story, with In-  
cidental Music by THE  
GERSHOM PARKINGTON  
QUINTET

6.0 Musical Interlude

6.15 'The First News'

TIME SIGNAL, GREENWICH;  
WEATHER FORECAST,  
FIRST GENERAL NEWS  
BULLETIN6.30 'The Week's Work in  
the Garden,' by the Royal  
Horticultural Society

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF  
MUSICMODERN PIANOFORTE  
SONATASPlayed by  
STEFAN ASKENASE

7.0 Dr. ERNEST VANSTONE:

'Science and Agriculture'—I, The Soil. S.B.  
from Plymouth

This is the first of two talks in which Dr. Ernest Vanstone will tell, in language which the layman will be able to understand, what science has done in recent years to illuminate the art of agriculture. He will begin this evening by dealing with the science of the soil—a subject on which he is an expert, as during his term as Head of the Chemical Department of Seale-Hayne Agricultural College, Newton Abbot, he has for years been engaged in carrying out researches on soils and fertilizers, especially the rôle of phosphates in the soil.

7.15 Musical Interlude

7.25 'Readings from English Letter-Writers—I,  
Fifteenth Century'7.45 THE LONDON VIOLONCELLO-  
QUARTETDOUGLAS CAMERON, EDITH LAKE, NELLY  
PHILLIPS JACK SHINEBOURNEAdagio Cantabile, Tartini, arr. Douglas Cameron  
Drink to me only... Trad. } arr. Alfred Reynolds  
Minuet in D... Boccherini }  
Four Folk Tunes (Irish).... arr. William Alwin  
I'll make my love  
Early one morning  
The Maids of Mourne Shore  
Lullaby (A Fragment)

8.0 A Promenade Concert

Relayed from the Queen's Hall, London.

DOROTHY SILK and ORCHESTRA

Arias:

Stone beyond all jewels shining (Church Cantata,  
No. 152, 'Tritt auf die Glaubensbahn')  
Praise God the year is nearly ended (Church  
Cantata, No. 28, 'Gottlob! nun geht das  
Jahr zu ende')  
(Viola Obbligato, B. A. R. SHORE)  
(Flute Obbligato, GORDON WALKER)

ORCHESTRA

Concerto, No. 8 in A Minor for Violin, Flute,  
Pianoforte and Strings(Violin, CHARLES WOODHOUSE)  
(Flute, GORDON WALKER)

(Pianoforte, MYRA HESS)

ROY HENDERSON and  
OrchestraAria, 'Good fellows be  
merry' ('Phoebus and  
Pan')

ORCHESTRA

Fugue in C Minor, for  
Full Orchestra

9.40 'The Second News'

WEATHER FORECAST,  
SECOND GENERAL NEWS  
BULLETIN; Local An-  
nouncements; (Daventry  
only) Shipping Forecast  
and Fat Stock Prices10.0 Mr. LEONARD WOOL-  
LEY: 'Ur of the Chaldees  
—the Royal Tombs and  
the Flood'

By now the newspapers and the exhibition at the British Museum have made most people to some extent familiar with the remarkable work that Mr. Leonard Woolley has done in the ancient city of Abraham, Ur of the Chaldees. In the course of his excavations there, Mr. Woolley has come upon many evidences for the reality of the Biblical Flood, which can be proved to have been, even if only a partial inundation, at least an historical event. In his talk tonight he will describe the curious breaks in the continuity in the history of Ur, as it is revealed in the relics that he has discovered in the Royal Tombs.



## FROM THE DEATH-PIT AT UR.

Royal relics of 5,000 years ago, unearthed by Mr. Leonard Woolley from the Royal tombs at Ur of the Chaldees. Mr. Woolley will tell the story of his discoveries in his talk from London tonight at 10.0. The relics reproduced here are (left) a bull's head in copper with fine plaques of shell and lapis lazuli, and a silver lyre supported by a stag; and (below) a royal lyre with the head of a bearded bull in heavy gold.



These Photographs are reproduced  
by courtesy of the Trustees of the  
British Museum and the Museum  
of the University of Pennsylvania.

(Sole Lessees—Messrs. Chappell and Co., Ltd.)

35th Season

DOROTHY SILK (Soprano)  
ROY HENDERSON (Baritone)  
MYRA HESS (Pianoforte)  
GORDON WALKER (Flute)  
Dr. STANLEY MARCHANT (Organ)

SIR HENRY WOOD

and his

SYMPHONY ORCHESTRA  
(Leader CHARLES WOODHOUSE)

Bach Programme

ORCHESTRA

Tocatta in F for Full Orchestra  
Suite, No. 1 in CMYRA HESS and Orchestra  
Pianoforte Concerto, No. 5, in F Minor

10.45 DANCE MUSIC

JAY WHIDDEN'S BAND from the CARLTON HOTEL

11.0-12.0 THE ROMANY BAND from THE EMPRESS  
ROOMS, ROYAL PALACE HOTEL

This Week's Epilogue

'MAN'S WEAKNESS'

Hymn, 'The Heavens declare the Creator's  
Glory'

Genesis ii, 7, 8, 9, 16 and 17; Genesis iii, 8-19

Hymn, 'The Spacious Firmament on High'  
Isaiah xl, 31



**WEDNESDAY, AUGUST 28**  
**5GB DAVENTRY EXPERIMENTAL**

626 kcfs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.45  
**A BROADCAST**  
**OF**  
**' WERTHER.'**

4.0 **A Military Band Concert**  
(From Birmingham)  
**THE BIRMINGHAM MILITARY BAND**  
Conducted by **W. A. CLARKE**  
Overture, 'Die Felsenmühle' ('The Mill on the Rock') ..... *Reissiger*  
Komarinskaja (Wedding Dance) ..... *Glinka*

The name of Reissiger was much better known to chamber music enthusiasts a generation ago than it is now, although one at least of his Trios for Pianoforte, Violin, and Violoncello, does still occasionally appear in programmes. He was intended for the Church, but the success of some early church music of his own, as well as the possession of a fine baritone voice, decided him to take up the career of music. First as singer and afterwards as conductor and composer, he occupied an important place in the music of the first half of last century, and carried out research work, both privately and officially. In 1827 he became Weber's successor as conductor of the Opera at Dresden, and held that post until he died in 1859. He composed the piece which is known as *Weber's Last Waltz*, one of a series of brilliant dances for the pianoforte, as well as many works in larger forms, including several operas.

Of these the Overture to *Felsenmühle* (the Mill on the Rock) is almost the only piece which still survives in the concert room. It begins with a rather furious theme, set forth impetuously by the whole orchestra. It is interrupted for a little by a quiet tune on the strings, but that makes way soon for a return of the strenuous opening. Then there is a broader melody in which all the orchestra shares, and in which there are echoes of the first quiet tune. But the music gathers in strength and speed once more to finish the Overture with a very robust form of that same tune which began so quietly.

MARJORIE SENIOR will Entertain.

BAND

Waltz, 'Irish Whispers' ..... *Ancliffe*

BAND

Intermezzo, 'Sincerity' ..... *Clarke*

MARJORIE SENIOR in Further Entertainment

BAND

Suite, 'The Miracle' ..... *Humperdinck*

Nothing succeeds like success, but there is such a thing as succeeding not wisely, but too well, and something of this kind was the experience of Humperdinck, who, after the unparalleled triumph of his inimitable *Hänsel and Gretel*, never secured much attention for any of his subsequent works.

For Rheinhardt's magnificent production of *The Miracle*, given at Olympia in London, 1911,

he composed all the incidental music. This Suite made from it contains five movements—a *Prelude, Procession and Children's Dance, Banquet Scene and Nun's Dance, March of the Army and Death Motif, and Christmas Scene and Finale to Act I.*

5.0 **Dance Music**  
JACK PADBURY'S COSMO CLUB SIX

5.30 **The Children's Hour**  
(From Birmingham)  
'The Moonbeam in the Apple Orchard,' by Mabel France  
Songs by HORACE PRIESTLEY (Tenor)  
MARJORIE SENIOR will Entertain  
JOHN HAY (Xylophone)

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

6.30 **Dance Music**  
JACK PADBURY'S COSMO CLUB SIX

7.0 **Light Music**  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL  
Overture, 'Peter Schmolli' ..... *Weber*  
Virginia (A Southern Rhapsody) ..... *Haydn* Wood  
Chanson de Matin (Morning Song) ..... *Elgar*  
Chanson de Nuit (Night Song) ..... *Elgar*  
Suite, 'Four Ways' ..... *Eric Coates*

7.45 **'Werther'**  
(For cast, see below)  
Acts I and II

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

9.15 **'Werther'**  
Acts III and IV

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

11.0-11.15 THE ROMANY BAND, from  
THE EMPRESS ROOMS, Royal Palace Hotel

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



**Particular  
people  
prefer to say**

*Player's  
please*

Tonight at 7.45 **' WERTHER,'** A LYRIC DRAMA  
MASSENET'S IN FOUR ACTS

Relayed from the Parlaphone Studios, by the courtesy of the Parlaphone Company.

The Wireless Chorus (Chorus Master, Stanford Robinson) and The Wireless Symphony Orchestra (Leader, S. Kneale Kelley), Conducted by PERCY PITT.

Werther ..... FRANK TITTERTON  
Albert ..... DENNIS NOBLE  
The Bailiff ..... FRANKLYN KELSEY  
Schmidt (friend of the Bailiff) HARDY WILLIAMSON  
Children: Fritz, Max, Hans, Karl, Clara, Gretel; Townsfolk of Wetzlar, Guests, Fiddlers

Johann ..... FRANK PHILLIPS  
Charlotte (the Bailiff's Daughter)  
MURIEL BRUNSKILL  
Sophie (Charlotte's sister) ..... KATE WINTER

Scene: The neighbourhood of Frankfort, July to December, 1784

Narrator, FILSON YOUNG

This opera will be broadcast from London and Daventry on Friday night, and further particulars of the production will be found on p. 397. An article on Massenet appears on p. 396.





## Wednesday's Programmes continued (August 28)

### 5WA CARDIFF. 969 kc/s. (309.9 m.)

4.0 NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
Conducted by REGINALD REDMAN

Overture, 'Russlan and Ludmilla' . . . . Glinka  
Like many of his followers in the modern school of Russian music, of which he was the actual founder, Glinka had passed the usual age for musical apprenticeship before taking up any serious study of the subject. But his influence on the school which looks to him as its father, was perhaps the more strongly racial on that account. The music which he heard in his young days, music which naturally made a very profound impression on the boy's mind, was real native music played and sung by the peasantry of his village, or by the little local band which his uncle employed there. It was only after some years in a Government post in St. Petersburg, and after a stay in Italy, where he made the acquaintance both of Donizetti and Bellini, that he determined to begin work in earnest on a project of which he had till then thought only vaguely—a national Russian opera.

The whole-hearted enthusiasm with which he devoted himself to the task had its reward in the immediate success of his first opera, which is at the same time the first really national Russian opera. *A Life for the Czar* was produced in 1836, and the public was at once carried away by the freshness and national character of its music, and by the patriotism of the story.

*Russlan and Ludmilla*, was his next opera. Although musically a great advance on the other, it has never had anything like the same popularity, and it is only the Overture which is at all well known outside the borders of his native country.

Its design is straightforward and easily followed, there is a bright introduction and the succeeding section is founded on two vigorous themes, one in a bold D Major, and the other a flowing, song-like theme, in the key of F.

JOHN COLLINSON (Tenor) and Orchestra  
'Aimons Nous' . . . . . Saint Saëns

ORCHESTRA  
Symphony, 'From the New World' . . . . Dvorak

JOHN COLLINSON  
Morgen (Tomorrow) . . . . . Strauss  
Grey Days . . . . . Johnson  
Poi Song . . . . . Hill

ORCHESTRA  
Ride of the Valkyries . . . . . Wagner

ONE of the most vivid and stirring pieces of descriptive music in existence, the beginning of the Third Act of Wagner's *Valkyrie* sets before us the gathering of the warrior maidens on their grim rock. The galloping horses, rushing across the sky through a great storm of thunder and lightning, the greeting which the warrior maids call to one another as they come, each with a slain hero across her saddle bow, bearing him to Valhalla—these are so eloquently presented in the music that no stage setting is needed to bring the whole picture vividly to the hearer's thought as he listens.

- 5.15 S.B. from Swansea
- 5.30 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Dr. ERNEST VANSTONE: 'Science and Agriculture—I, The Soil.' S.B. from Plymouth
- 7.15 S.B. from London
- 9.55 West Regional News
- 10.0-10.45 S.B. from London

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

- 4.0 S.B. from Cardiff
- 5.15 The Children's Hour

- 5.30 S.B. from Cardiff
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 S.B. from Plymouth
- 7.15 S.B. from London
- 9.55 S.B. from Cardiff.
- 10.0-10.45 S.B. from London

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

- 4.0 London Programme relayed from Daventry
- 6.15 S.B. from London

*On Tour This Week.*

## BRANSBY WILLIAMS

*the Famous Portrayer of*  
**DICKENS' CHARACTERS**

will be heard from many of the Stations during this week. The dates on which he is broadcasting are as follows:—

Monday, MANCHESTER  
Tuesday, NEWCASTLE  
Thursday, LONDON and DAVENTRY

- 7.0 S.B. from Plymouth
- 7.15-10.45 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  
'THE DRAGON'S BRIDE'  
A Comic Opera en Casserole  
by  
MABEL CONSTANDUROS
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Dr. ERNEST VANSTONE: 'Science and Agriculture—I, The Soil' Relayed to London, Daventry, and other Stations
- 7.15-10.45 S.B. from London (9.55 Mid-week Sports Bulletin; Local Announcements)

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

- 4.0 Famous Northern Resorts  
Southport  
A Municipal Band Concert  
Relayed from the Flower Show, Victoria Park  
THE BAND OF THE 2ND BATTALION THE NORTH STAFFORDSHIRE REGIMENT,  
Conducted by J. R. BELL  
Ballet Music, 'Robert le Diable' . . . . Meyerbeer  
Cornet Duot, 'The Imps' . . . . . Alford  
(Duettists, S. HUTCHWAITE and L. PARKER)  
Suite of Three Pieces . . . . . Tchaikovsky  
Waltz, 'Monte Cristo' . . . . . Kotlaw  
Selection, 'Melodious Memories' . . . . . Finck
- 5.0 ROBERT ATHERTON (Pianoforte)  
Sinfonia from Partita in C Minor . . . . . Bach

Sonata in F Sharp Major, Op. 78 . . . . Beethoven  
Allegro ma non troppo; Allegro vivace  
The Naiads ('Pictures of Greece'), Op. 13, No. 6  
Harry Farjeon

- 5.15 The Children's Hour  
'OUR WEDDING DAY'  
Songs by DORIS GAMBELL and HARRY HOPEWELL
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 Royal Horticultural Society's Bulletin for North of England Listeners
- 6.40 S.B. from London
- 7.0 S.B. from Plymouth
- 7.15-10.45 S.B. from London (9.55 North Regional News)

### Other Stations.

#### 5NO NEWCASTLE. 1,188 kc/s. (261.5 m.)

4.0—London Programme relayed from Daventry. 4.15—Music from Fenwick's Terrace Tea Rooms. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Royal Horticultural Society's Bulletin. 6.35—Musical Interlude. 6.45—S.B. from London. 7.0—S.B. from Plymouth (See London). 7.15-10.45—S.B. from London.

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

4.0—A Scottish Concert. The Station Orchestra: Sketch. 'Woodland Scene' (Moonie). Helen Campbell (Contralto): Doon the Burn (J. Hook, arr. C. Miller); Jock o' Hazelton, and My hert is sair (Traditional); Anid Scots Sangs (J. F. Leeson, arr. C. Miller). Orchestra: The Spirit of the Glen (Drysdale); Coronach (Stephen). Helen Campbell: Annie Laurie (Lady J. Scott, arr. C. Miller); Culler Gie; A Hundred Pipers, and Ye Banks and Braes (Traditional). Orchestra: Keltic Suite (Foulds). 5.15—The Children's Hour. 5.57—Weather Forecast for Farmers. 6.0—Songs by the Rev. B. Boyarsky: Les Pêcheurs de Perles (The Pearl Fishers) (Bizet); Betse (O Lord, accept our Prayers), and Lonely (Jewish Folk Song) (R. Boyarsky). 6.15—S.B. from London. 6.30—Mr. Dudley V. Howells: 'Antirrhinums and Sweet Peas,' and Topical Gardening Notes. 6.45—S.B. from London. 7.0—S.B. from Plymouth (See London). 7.15—S.B. from London. 9.55—Scottish News Bulletin. 10.0-10.45—S.B. from London.

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

4.0—Fishing News Bulletin. 4.5—George Stoddard's Orchestra. From the Electric Theatre. 5.0—Stanley Young (Baritone): When the swallows homeward fly (Maud V. White); The Call (Herbert Oliver); A Little Prayer for Me (Kennedy Russell); O Day Divine (Herbert Oliver); If thou wert blind (Noel Johnson); A Farewell (Samuel Liddell). 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. 7.0—S.B. from Plymouth (See London). 7.15—S.B. from London. 9.55—S.B. from Glasgow. 10.0-10.45—S.B. from London.

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

12.0-1.0—Gramophone Records. 4.0—A Concert Orchestra. Ronald Bridgett (Bass). 5.0—Mr. Leonard T. Scott: 'A Holiday in Spain—II, Granada.' 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. 7.0—S.B. from Plymouth (See London). 7.15—S.B. from London. 7.45—Military Band Concert. The Station Military Band. Conducted by Harold Lowe. Slav March (Tchaikovsky); Overture, 'Felsenmühle' (Reissiger); Selection, 'Romeo and Juliet' (Gounod). 8.18—The Westminster Glee Singers: Music, all powerful (Walmsley); All through the night (arr. F. Odell); Spin, spin (Junest); The Charge of the Bargain Brigade (Kearton). 8.30—Band; Londonderry Air (arr. O'Connor-Morris); Grand Suite (Ed. German). 8.45—Glee Singers: Robin Adair (Cantor); Song Cycle, 'The Path of the Sun' (Frank Odell); Would you know my Celia's charms? (Webbe). 9.57—Band; Selection, 'The Prodigal Son' (Wormser); Waltz, 'Dream of the Ocean' (Gung'l). 9.16—Glee Singers: After many a dusty mile, it's oh! to be a wild wind, and Feasting I watch (Kisar); Down in Alabama (Paul Edmunds); An Evening's Pastoral (Wilfred Shaw). 9.28—Band; Selection, 'The Girl Friend' (Rodgers). 9.40—S.B. from London (9.55—Regional News). 10.0-10.45—S.B. from London.

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



*Both Sides of the Bristol Channel.*

## THE PORCELAIN OF SWANSEA.

Another Talk on Old South Wales Industries—Band Concerts from Swansea and Bristol—A Farewell Recital—The National Orchestra: Concerts at Llandaff Fields, the Museum and City Hall.

*Swansea and Nantgarw Porcelain.*

THE fascinating story of Swansea and Nantgarw porcelain will be told by Mr. W. H. Jones, Director of the Royal Institution of South Wales, in a talk he is giving at Cardiff on Friday, September 6, at 6 p.m. At a time when English potters were hurrying like a flock of sheep in the direction indicated by Josiah Spode to make a bone porcelain of a single uniform (and dull) kind (the kind that remained the English standard throughout the eighteenth century and still maintains its place today), William Billingsley at Nantgarw, in or about 1813, had the courage to start a manufacture of soft paste porcelain in the attempt to produce a material that would rival in beauty the world-famous porcelain of Sevres. The beauty of the product reached the notice of the Government of the day, for Billingsley had appealed for support in his venture, and the enterprising proprietor of the older pottery at Swansea, Mr. Lewis Weston Dillwyn, was asked to visit Nantgarw and to report upon the resources of the works and the authenticity of the porcelain.

*Difficulties of Early Days.*

MR. DILLWYN marvelled at what he found, but, realizing that the manufacture could not be brought to perfection with the primitive plant installed, he invited Billingsley and his partner to go to Swansea, where more suitable kilns would be put at their disposal. The removal was effected, and Mr. Dillwyn gave his support to the venture. The story of the development of the Swansea Pottery by Mr. Dillwyn and the little band of exquisite painters on china whom he gathered around him is a romantic one and will appeal to the vast number of people who are fortunate enough to have specimens of the productions of Swansea and Nantgarw potteries in their collections. This talk is the third of a series which is being given by Mr. W. H. Jones on 'The Romance of Industries in South Wales.'

*West Country Dialect.*

LISTENERS who love the rich Somerset dialect should make a note in their diaries of Wednesday, September 4. A West Country Programme has been arranged to take place at 7.45 p.m. that evening, with the Brothers Gass as entertainers. The National Orchestra of Wales will open the programme with a Lyric Overture by Miles entitled *West Country*, and will also play Three English Folk Songs by Vaughan Williams. Mr. W. Irving Gass, who, by the way, founded the Bristol Branch of the Society of Somerset Folk, tells an interesting story of his first introduction to wireless. Like many another amateur, he did not previously ascertain what programme was being given, but switched on the set and adjusted his headphones. The first word he heard was his own name *Gass*. However, as it happened, it was the other *gas*, for a cookery talk was being given. A vocalist new to listeners will be heard at this concert—Miss Clarice Noble (contralto), the sister of Mr. Dennis Noble.

*Silver Band Concert.*

ON Sunday afternoon, September 1, a Band Concert will be broadcast to Welsh listeners at 3.30 p.m., when the Ystalyfera Public Prize Silver Band, conducted by Mr. T. J. Rees, is visiting the Swansea Studio. Mr. Rees is one of the best-known band musicians in Wales. His record as a conductor of brass and silver bands and as an adjudicator at band festivals and competitions has won for him a very high place in musical circles both in Wales and the Empire. He has just returned from Australia after a special journey to adjudicate at Australia's Annual International Band contest, and he is also the adjudicator at the Brass Band contest at the Royal National Eisteddfod of Wales held at Liverpool this year. Mair Jones (soprano) will sing two groups of songs, and J. Morgan Nicholas will be heard in a pianoforte recital.

*'The Compleat Angler.'*

THE duologue is proving a very popular form of microphone drama, for there is very little strain upon the attention and yet there is nearly always a very keenly contested battle of wits or wits. In *The Compleat Angler*, by Arthur Scott Craven and J. D. Beresford, Patience lives up to her name and is determined to wear down the resistance, or rather the obtuseness, of the Honourable Wylie just as she learns to play the fish she has hooked. This play, which was performed at the London Coliseum by the late Charles Hawtrey and Doris Lytton, will be presented by two members of the Cardiff Station Radio Players on Friday, September 6, at 9 p.m. It was originally intended to include this play in the programme for Saturday, July 6, but owing to unavoidable circumstances it had to be postponed.



WELSH CERAMICS IN THE NATIONAL MUSEUM.

The Pyke Thompson Gallery, in the National Museum of Wales, houses a fine collection of the Swansea porcelain, about which Mr. W. H. Jones will talk on Friday, September 6.

*Before Sailing.*

MANY listeners in South Wales will want to hear Mr. Sydney Charles (tenor) when he contributes a group of songs to the afternoon programme on Monday, September 2, as this will be his last broadcast before he sails for America, on the following Saturday. Mr. Charles is well known in Canada and the United States, having toured America in 1919 and also in 1924.

*Bristol's Annual Exhibition.*

DURING the second week of Bristol's Annual Exhibition in this, its eighth consecutive year, listeners will hear two relays of music by the Welsh Guards Band, namely, on Monday, September 2, at 7.45 p.m., and on Friday, September 6, at 8.30 p.m. This Exhibition is held in the Colston Hall, and the Chairman at the Opening Ceremony will be Mr. Gordon W. Boyd, the Chairman of Bristol's Little Theatre, Ltd. The Welsh Guards Band, which is extremely popular in Bristol, was formed on September 8, 1915, and gave its first public performance at a Grand Welsh Patriotic Meeting held on St. David's Day, 1916, at the London Opera House.

Assembly Room, City Hall, Cardiff, on Thursday, September 5, at 7.45 p.m.

*Husbands and Wives in Modern Literature.*

MR. LYNDON HARRIES gives the sixth (and last) talk of his series of talks on *Husbands and Wives* in English Literature on Thursday, September 5, at 3.45 p.m. Mr. Harries professes to discover in modern literature the portraits of many women who are the curse of their husband's lives. Mr. Harries will attempt to discover the reason for this unhappy state of affairs and he will also seek to discover if the literature concerned holds up a mirror to contemporary life. The tendency to make a shrew of the heroine of a romance is, of course, an old device, and that Mr. Harries has much sympathy with it as a literary device may be evidenced by the fact that he has gone out of his way to select many examples of this method of treatment in his earlier talks. Mr. Harries' chief claim to broadcast his opinions is that he is a humorist, and as such, much may be forgiven him.

'STEEP HOLM.'

*The National Orchestra of Wales.*

THE concerts by the National Orchestra of Wales in the Pavilion, Llandaff Fields, have proved so popular that a further one has been arranged for Sunday evening, September 1, at 8.15 p.m. Enid Cruickshank (contralto) will be the vocalist, and Ronald Harding, principal 'cellist of the Orchestra, will be heard in a group of solos. Listeners will be pleased to learn that part of the programme which falls between 9.5 p.m. and 10 p.m. is to be broadcast. The National Orchestra of Wales will resume concerts at the National Museum on Monday, September 2, at 1.15 p.m. Other concerts will take place on Wednesday, September 4, at 1.15 p.m., and on Saturday, September 7, at noon, the latter having a popular programme. A Studio orchestral concert will be given on Tuesday, September 3, at 4 p.m., when Ethel Dakin (contralto) is to be the vocalist. The orchestra is also to take part in a Welsh-American concert at the



7.30  
AN HOUR  
OF  
VAUDEVILLE

THURSDAY, AUGUST 29  
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

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

8.25  
TWO  
SHORT  
PLAYS

- 10.15 a.m. THE DAILY SERVICE  
10.30 (Daventry only) TIME SIGNAL, GREENWICH;  
WEATHER FORECAST  
11.0 (Daventry only) Gramophone Records  
12.0 A CONCERT  
MARJORIE INGHAM (Soprano)  
EUBOSWYDD RICHARDS (Tenor)  
LILIAN CIRINDROD (Contralto)  
1.0-2.0 ORGAN MUSIC  
Played by REGINALD FOORT  
Relayed from the Regent Cinema, Bournemouth  
S.B. from Bournemouth

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

- 3.0 EVENSONG  
From Westminster Abbey  
3.45 RONALD WATKINS, reading from 'Gulliver's  
Travels,' by Jonathan Swift  
THIS is the fourth of Mr. Watkins' series of read-  
ings from 'Gulliver's Travels,' and by now,  
possibly, many people who remembered the book  
rather vaguely as an amusing fantasy that they  
read as children will have been aroused to start  
reading it again. For as a writer of terse,  
significant English and a satirist of the weak-  
nesses, not of a nation or an age but of mankind,  
Swift has never been surpassed. His satire  
never becomes ponderous, and his narrative is  
so vigorous that it carries its moral lightly.  
Lemuel Gulliver's adventures class him with  
Alan Breck Stewart and Robinson Crusoe, and  
the other heroes of fiction popular among boys,  
at the age when their taste runs rather to the  
classic romances, before the railway-bookstall-  
film-star heroes begin to exert their far less  
honest appeal. One can read Gulliver, or at  
least the Brobdignag and Lilliput episodes of it,  
as an adventure story without worrying about  
the satire; but when one is old enough to have  
a little experience of the vices and meannesses  
that it pillories, the satire is all the more deadly  
for its innocent disguise.  
4.0 A Concert  
BLDWEN CARRLEON (Contralto)  
CAVAN O'CONNOR (Tenor)



BRANSBY WILLIAMS,  
known to music-hall audiences every-  
where for his impersonations of Dickens  
characters, will broadcast from London  
in the Vaudeville programme this  
evening at 7.30.

- 4.30 DANCE MUSIC  
JACK PADBURY'S COSMO CLUB SIX  
5.15 THE CHILDREN'S HOUR  
'RESTORING THE AIR'  
A Play specially written for Broadcasting by  
MARJORIE J. REDMAN  
6.0 Musical Interlude  
6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST,  
FIRST GENERAL NEWS BULLETIN  
6.30 Market Prices for Farmers  
6.35 Musical Interlude  
6.45 THE FOUNDATIONS OF MUSIC  
MODERN PIANOFORTE SONATAS  
Played by STEVAN ASKENASE  
7.0 Mr. PETER LATHAM, 'What is a Good Song?'  
—II

LISTENERS interested in aesthetics will remember  
Mr. Peter Latham's first talk on 'What is a  
good song?' in which he discussed primarily  
the problem of wedding the music and the words.  
This evening he will continue his discussion,  
with more particular reference to the special  
musical qualities that one looks for in a song.

- 7.15 Musical Interlude  
7.30 Vaudeville  
BRANSBY WILLIAMS  
(The Famous Portrayer of Dickens' Characters)  
ALBERT SANDLER TRIO  
FLORENCE OLDHAM  
(Syncopated Numbers at the Piano)  
CLIFFORD MOLLISON and ANITA ELSON  
In a Musical Duologue  
JACK PADBURY'S COSMO CLUB SIX  
8.25 Two Plays  
'The Pierrot of the Minute'  
A Dramatic Fantasy by ERNEST DOWSON  
With Music specially composed by STANFORD  
ROBINSON  
Conducted by THE COMPOSER  
'The Man with the Flower in his Mouth'  
A Dialogue by LUIGI PIRANDELLO  
(See special article on Pirandello by Mr. St. John  
Ervine on page 371.)  
9.40 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN; Local Announcements (Daventry  
only) Shipping Forecast  
10.0 Mr. VERNON BARTLETT, 'The Way of the  
World'  
10.15 SURPRISE ITEM  
10.30 DANCE MUSIC  
THE PICCADILLY PLAYERS directed by AL STARITA,  
and the  
PICCADILLY GRILL BAND, directed by JERRY HOEY  
From the PICCADILLY HOTEL  
11.0-12.0 JIMMY CARUSO and his NEW YORK  
SYNCOPATORS,  
Featuring the celebrated Twin Pianists,  
EDGAR FAIRCHILD and ROBERT LINDHOLM,  
From the CAFE DE PARIS

The Pierrot of the Minute and The Playwright of the Moment.  
Two widely contrasted plays of yesterday and today to be broadcast tonight at 8.25.

'The Pierrot of the Minute'

A Dramatic Fantasy by ERNEST DOWSON  
With Music specially composed by STANFORD ROBINSON  
Conducted by The Composer  
Characters  
A Moon Maiden  
Pierrot  
Two Singers

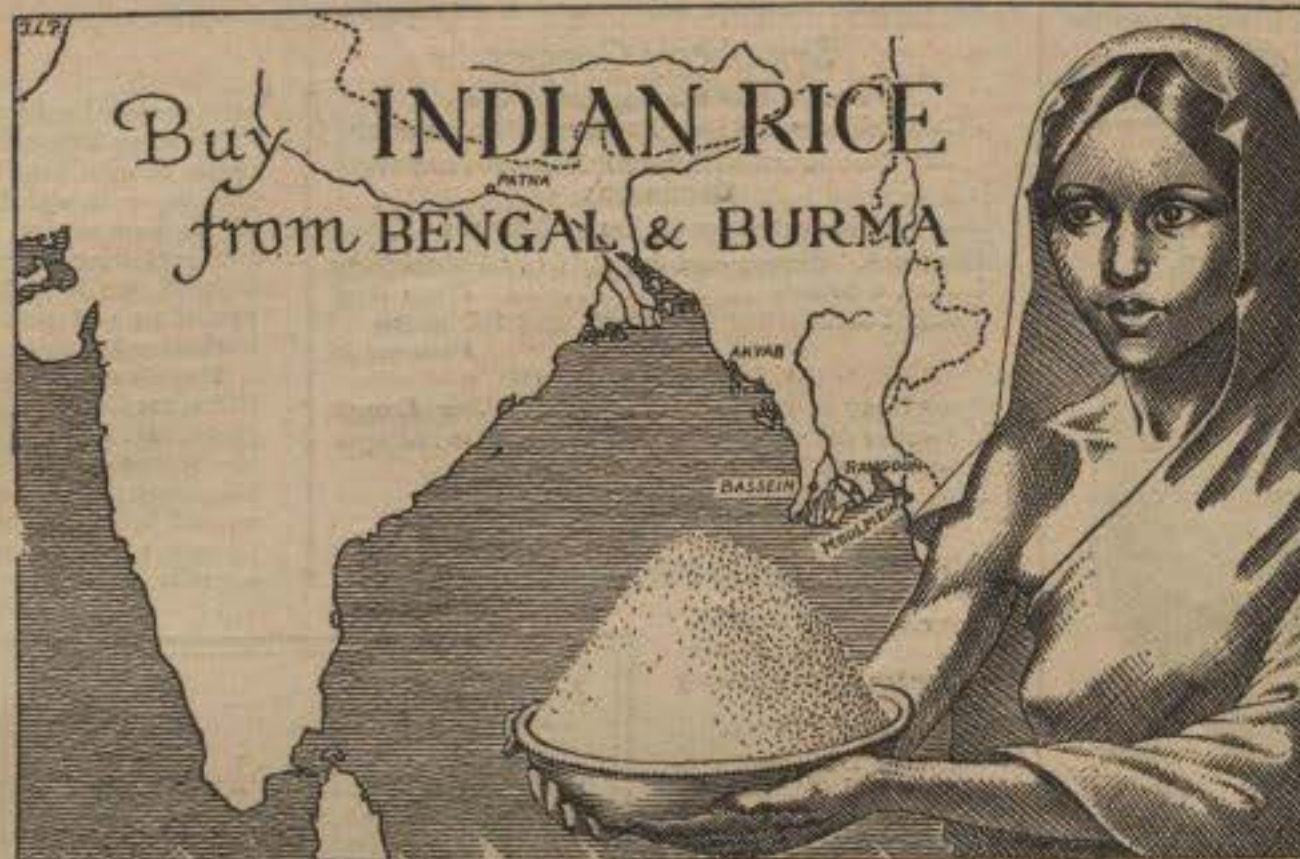
The dimness of twilight rests upon a glade in the Parc du  
Petit Trianon. It still reveals a Doric temple, and near by,  
upon a pedestal, the statue of a little Cupid. Pierrot comes  
into the glade, with his hands full of lilies. He is burdened  
with a little basket. He stands gazing at the temple and the  
statue.

'The Man with the Flower in his Mouth'

A Dialogue by LUIGI PIRANDELLO  
Characters  
The Man with the Flower in his Mouth  
A Customer (with Time on his Hands)  
Twice during the dialogue a melancholy woman, in a black  
dress and an old hat with drooping flowers, will come round the  
corner.  
An avenue, lined with trees; electric lights, gleaming through  
the foliage. Among the houses, a miserable all-night café,  
with tables and chairs on the sidewalk. In front of the houses,  
a street-lamp lighted. It is shortly after midnight. At inter-  
vals comes the thrumming of a mandolin. The Man with the  
Flower in his Mouth is seated at one of the tables, silently  
observing the customer, who, at a neighbouring table, is sipping  
a mint frappé through a straw.



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# THURSDAY, AUGUST 29 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.15  
A NEW  
AND  
RUSTIC REVUE

## 3.0 Symphony Concert

No. XIV of the Summer Season  
Relayed from the New Pavilion, Bournemouth  
THE BOURNEMOUTH MUNICIPAL AUGMENTED-ORCHESTRA

Conducted by Sir DAN GODFREY

Overture, 'Romeo and Juliet' . . . . . Tchaikovsky  
Italian Serenade . . . . . Hugo Wolf  
Polish Fantasia for Pianoforte and Orchestra . . . . . Paderewski

(Soloist, NIEDZIEMSKI)

Symphony in D Minor . . . . . César Franck  
Lento; Allegro non troppo; Allegretto; Allegro non troppo

## 4.30 ORGAN MUSIC

Played by EDWIN J. GODBOLD

Relayed from Lozells Picture House, Birmingham

Overture, 'Tancredi' . . . . . Rossini  
Devotion . . . . . Kotelbey

THOMAS GUY (Bass)  
The Gay Highway . . . . . Drummond  
Devonshire Cream and Cider . . . . . Sanderson

ORGAN  
Selection, 'The Waltz Dream' . . . . . Straus  
Valse, 'Garden of Allah' . . . . . Byng

THOMAS GUY  
An Ancient Mariner; Shipmates o' Mine . . . . . (Sanderson)

ORGAN  
Miniature Suite . . . . . Eric Coates

## 5.30 The Children's Hour

(From Birmingham)

'Will o' the Wisp,' a Playlet by Mary Richards

Songs by EMILIE WALDRON (Soprano)

JACKO will Entertain

## 6.15 'The First News'

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

## 6.30 ORGAN MUSIC

played by Dr. HAROLD RHODES

Relayed from the Cathedral, Coventry

Introduction and Fugue (Sonata in E Minor)

Rheinberger

Largo ('From the New World' Symphony)

Dvorak

Allegro moderato (Sonata in E Flat) . . . . . } Bach

Fugue à la Gigue . . . . . } Bach

Prelude, 'Jeu, the very thought of Thee' . . . . . Pavy

Allegro appassionato (Sonata, No. 5) . . . . . Guilmant

## 7.0 DANCE MUSIC

JACK PABBUBY'S COSMO CLUB SIX

## 7.30 A MILITARY BAND CONCERT

WINIFRED FISHER (Mezzo-Soprano)

RAYMOND ELLIS (Baritone)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'Prince Igor'

Borodin, arr. Gerrard Williams

BORODIN, one of the foremost of the modern Russian composers, was a brilliant doctor of medicine and scientist. But his musical equipment was of no ordinary amateur standard, and his opera *Prince Igor* ranks among the finest of operas

on a national subject. The story has been called 'The King Arthur legend of Russia,' and Borodin treats it with that blend of Russian and Eastern imagery with which we are familiar in the works of his compatriot, Rimsky-Korsakov. But the rather gloomy atmosphere of much of the modern Russian music is here replaced by something of optimism and sane wholesomeness, and its frank barbarism is lightened by flashes of a clear humour.

The Overture begins with a slow section, quite short, leading directly into the main body of the piece. It, too, has a few bars of prelude before the vigorous main theme makes its appearance. Its impetuosity gives way to a much quieter second tune, played first as a horn solo, and though other tunes appear, notably one which appears first on the basses, it is the first and its energetic rhythm which dominate the most part of the Overture.

RAYMOND ELLIS  
Bois Epais (Sombre Woods)  
Lully, arr. A. L.  
Largo al Factotum (Way for the Factotum) ('Barber of Seville') . . . . . Rossini

BAND  
Suite from Incidental Music to 'The Blue Bird' Norman O'Neill  
Dance of the Mist Maids; Water and Fire; Dance of the Stars and Glow-worms; Dance of the Hours and the Leaves

WINIFRED FISHER  
Ritournelle Chaminade  
Kinky Head  
J. N. Wightman  
If I were the Man in the Moon Howard Fisher

BAND  
Symphonic Piece, 'Redemption'  
César Franck

## 'TOO-RAL-I-OO RAL-I-AY'



TOMMY HANDLEY

TOMMY HANDLEY

FOSTER RICHARDSON

ALMA VANE and STANLEY VILVEN  
The REVUE CHORUS and ORCHESTRA conducted by ERNEST LONGSTAFFE

will be broadcast from 5GB TONIGHT AT 9.15 (See also page 400.)



ALMA VANE

A rustic revue by ERNEST LONGSTAFFE with JEAN ALLISTONE

## RAYMOND ELLIS

Come again, Sweete Love . . . . . John Dowland  
The Short Cut to the Rosses . . . Bryceson Trcharne  
A Request . . . . . Woodforde-Finden

## BAND

Ancient Airs and Dances  
Transcribed by Respighi and arr. R. J. F. Howgill

## WINIFRED FISHER

Sweet Chance that led my steps . . . Michael Head  
He is tender with the Beasts . . . . . Donald Ford  
Homing Birds . . . . . Cecil Bauner

## BAND

Slavonic Dances, Nos. 10 and 11 . . . . . Dvorak

## 9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

## 9.15 'Too-Ral-I-Oo-Ral-I-Ay'

(See centre of page.)

## 10.15-11.15 DANCE MUSIC

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



# Thursday's Programmes continued (August 29)

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

12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 3.45 Mr. LYNDON HARRIES: 'Husbands and Wives in English Literature—V, The Parson and his Wife in Eighteenth and Nineteenth Century Literature'  
 The parson and his wife are a much-criticized pair. Their lives seem to be of interest even to those who are not members of any church.

### 4.0 A Band Concert THE BAND OF H.M. WELSH GUARDS (By permission of Colonel R. E. K. LEATHAM, D.S.O.)

Director of Music, Capt. ANDREW HARRIS  
 Relayed from Bristol's Annual Exhibition, Colston Hall, Bristol  
 March, 'Avec Aplomb' *Vollstedt*  
 Selection, 'Veronique' *Message*  
 Valse, 'Thrills' *Ancliffe*  
 'Three Irish Pictures' *Ansell*  
 Entracte, 'Bells O' Somerset' *Hurst*  
 Selection, 'Chu Chin Chow' *Norton*

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  
 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

5.15 The Children's Hour  
 Just a line to let you know that Marietta succeeded in kissing the Peach Tree (*Eleanor Farjeon*), and that we have New Songs and Fresh Humour

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 Liverpool  
 ALBERT E. BATTEN (Tenor)  
 As You Pass By *Kennedy Russell*  
 Two Dreamy Eyes *Ida Rutter*  
 Two Little Irish Songs *Lohr*  
 To My First Love; You'd better ask me

Movements from Ballet, 'Scheherezade'  
*Rimsky-Korsakov*  
 Two Fairy Tales *Komzak*  
 Suite Napolitaine *Massenet*

5.15 The Children's Hour  
 S.B. from Leeds  
 'THE WRECKING OF THE 9.55'  
 OR  
 'THE SEXTON HOLMES OF HARCHESTER'  
 A Playlet by HENRY GIFFORD  
 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 North Regional News)

## Other Stations

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

12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 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: Hungarian Rhapsody, No. 1 (Liszt). Nora K. Mitchell (Soprano): The Lady of Shalott and The Mermaid (Tennyson). Orchestra: Shepherd Fennel's Dance (Balfour Gardiner). Nora K. Mitchell: Up at a Villa—Down in the City, The Lost Leader, and The Boy and the Angel (Robert Browning). Orchestra: Peer Gynt, Suite No. 1 (Grieg). 5.0:—Organ Music by (B. M. Buckley, from the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Alexander Henderson (Bass): How deep the slumber of the floods (Carl Lowe, arr. A. L.); Had a Horse (F. Korby); Thou art risen, my Beloved (S. Coleridge-Taylor); When a maiden takes your fancy (Mozart); In Summer-time on Bredon (Graham Peel). 6.45:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0-12.0:—S.B. from London.

### 2BD ABERDEEN. 895 kc/s. (331.5 m.)

11.0-12.0:—Programme relayed from Daventry. 4.0:—Fishing News Bulletin. 4.5:—Afternoon Concert. The Station Octet: Overture, 'Ruy Blas' (Mendelssohn). 4.15:—Barrie Watt (Soprano): A Brown Bird Singing (Haydn Wood); All Souls' Day (Edward Lassen); On Wings of Song (Mendelssohn). 4.25:—Orchet: Three Dances from 'Henry VIII' (German); Two Little Comrades (Langley); The Night Patrol (Martel). 4.45:—Barrie Watt: The Rosebud longs for Rain (Godfrey Nutting); To Daisies and Now sleeps the Crimson Petal (Roger Quilter); The Downs (Colin Taylor). 4.55:—Orchet: Slavonic Rhapsody (Freidemann); Preludium (Järnefelt). 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. 1,238 kc/s. (242.3 m.)

3.30:—A Religious Service. 3.45:—Reading from 'Gulliver's Travels'. 4.0:—Dance Music. Jan Ralfini and his Band, from Caproni's Palais de Danse, Bangor. 5.0:—Songs at the Harp by Hilda Atkinson (Soprano and Harpist): Praise ye the Lord (G. Bantock); Songs my Mother Taught Me (Dvorak); Down in the Forest (Landon Ronald); A Birthday (F. Cowen); O Robert, Robert, behold me (Meyerbeer). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 6.25:—Promenade Favourites. The Orchestra, conducted by Harold Lowe: Hungarian Rhapsody No. 1, in F (Liszt); Danse Macabre (Saint-Saëns). 8.47:—Constance Willis (Contralto) and Orchestra: Noce di donna (Ponchielli); Santuzza's Aria (Massenet). 9.0:—Orchestra: Air on the G String (Bach, arr. Wilhelm); Gavotte from 'Mignon' (Thomas); Valse Gracieuse (Ed. German). 9.15:—Constance Willis: I will go with my father (Gurney); Little Lady of the Moon (E. Coates); How the Holly got its Thorns (M. Bealy); Bird of Blue (Ed. German). 9.30:—Orchestra: Cavatina (Raff); Prelude to Act III from 'Lohengrin' (Wagner). 9.40-12.0:—S.B. from London.



POOLE QUAY.

Poole was once a headquarters of smuggling on the South Coast. Some interesting sidelights, taken from an old record, on smuggling at Poole in 1799 will be given by Mr. Herbert S. Carter in his talk from Bournemouth this afternoon.

## 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  
 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.)

1.0-2.0 ORGAN MUSIC  
 Played by REGINALD FOORT  
 From the Regent Picture Theatre  
 Relayed to London and Daventry  
 3.0 London Programme relayed from Daventry  
 3.45 Mr. HERBERT S. CARTER: 'Sidelights on Smuggling (from an Old Record—Poole, 1799)'  
 4.0 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.)

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

MOLLIE WORSEY (Pianoforte)  
 Prelude and Fugue in G Minor *Frescobaldi-Cesi*  
 Nocturne in B Flat Minor, Op. 9, No. 1 *Chopin*

MURIEL DAWN (Recitations)  
 A Song of England (*Alfred Noyes*)  
 The Disappointed Demon (*Chalmers*)  
 Ducks (*F. W. Harvey*)

ALBERT BATTEN  
 A Garden in Brittany *Sydney Lennox*  
 I know of two bright eyes *Clutsam*  
 There's another little girl I'm fond of *Sterndale Bennett*

MOLLIE WORSEY  
 Intermezzo, Op. 116, No. 1 *Brahms*  
 Rhapsody in C, Op. 11 *Dohnanyi*

MURIEL DAWN  
 The Blackbird *(Patrick Chalmers)*  
 The Gardener's Cat  
 I can't think what he sees in her *(A. P. Herbert)*

3.45 Miss KATE LOVELL: 'Healing Waters.'  
 S.B. from Liverpool

### 4.0 Famous Northern Resorts Buxton

THE BUXTON PAVILION GARDENS ORCHESTRA  
 Musical Director, HORACE FELLOWES  
 Relayed from the Pavilion Gardens

Overture, 'Ruy Blas' *Mendelssohn*  
 Dreams *Wagner*  
 Prelude to Act III, Lohengrin *Wagner*  
 Grand Fantasia, 'Pagliacci' *Leoncavallo*  
 Morceau, 'Si mes vers avaient des Ailes' (If my songs had wings) *Hahn*



## Goethe's Romance of the 18th Century set to Music by Massenet. BROADCAST PERFORMANCES OF *WERTHER*

are being given on Wednesday (5GB) and Friday (London, Daventry, etc.) of this week. The accompanying article, by G. Jean-Aubry, one of the most distinguished of French critics, will be of special interest to listeners who are not already acquainted with Massenet's opera.

TOWARDS the end of his life Massenet said that, of all his works, the four which he had most enjoyed writing were *Mary-Magdalen*, *Werther*, *Sapho*, and *Therese*, that is to say, a work of his early youth, two operas written in his middle age, and one written in his old age.

In music as in literature, it rarely happens that the works which are written with the greatest facility possess the most real and lasting qualities. Nevertheless, the works which Massenet enjoyed most writing are—with the exception of *Therese*, to which I personally prefer *Manon*—among his best and most characteristic compositions. Writing



them was for him neither harder nor easier than writing his other operas, for although it was said for a long time that the French musician trusted too much to his facility, he was, as a matter of fact, extremely cautious and honest in his work. He said: 'In *Werther* I have put all my

soul and my artistic conscience.'

When, looking through the seventy-six big volumes containing the manuscripts of his scores which are to be found at the Library of the Opera of Paris, one sees these pages covered with a precise and fine handwriting in which practically nothing has been crossed out, and with remarks in the margins about the day's events or on the temperature, one might think that Massenet wrote them in a casual sort of way. The charm and fluency of his melodies can only strengthen this belief. Nevertheless, this agreeable and personal composer, who was born without a doubt to write music, and who had known numerous and immediate successes, got up, almost every morning, at five o'clock, worked for six or seven hours at a stretch, constantly going over what inspiration had dictated to him. Even when he was at the height of his popularity, he did not trust to his facility, as Rossini, for instance, did, but always studied anxiously the works of the old masters and even those of his younger rivals.

No work has been more voluntary than that of Massenet, although it was always in accordance with his temperament. He tried his hand at various forms of drama, the most gentle as well as the most picturesque and violent ones; he attempted to renew his talent by switching the scene of action

of his operas from India to Syria or Spain, from the Revolution to the Middle Ages, from the beginning of the Christian era to the most irreverent times of the eighteenth century; but he always was true to himself, and remained more tender than he was ardent, more voluptuous than he was passionate; depicting in his music not so much the deep revelations that love can bring as the softly melancholy moods and the definite satisfactions which we find in it.

It might, therefore, seem strange that, in 1882, just after *Herodiade* and *Manon* had increased his fame, he should have relinquished all his sense of the picturesque, and that he, that most intimate but least romantic—in the poetic sense of the word—of all composers, should have decided to make an opera out of Goethe's 'Sorrows of Werther.'

He thought it over for a long time, and this proves once more that he does not deserve the reputation of casualness which was attached to his name; he took, as he always did, a great part in the composition of the libretto which was written for him by collaborators; for nearly four years he worked over it, constantly suggesting modifications, rebuilding some scenes entirely, even after he had begun to write the music of that opera which it took him two whole years to complete, 1885 and 1886.

He may have understood that the acute romanticism of the subject was not in accordance with his temperament and his means of expression; or he may have shrewdly guessed that the passion of Werther would lose some of its strength by being expressed too freely on the stage: in any case, he decided to treat this work with a nearly constant reticence so that the outbursts of passion would seem the more violent by contrast.

IT may be that musicians such as Liszt or Wagner could have handled the tragic despair of Werther with sublime greatness. We may suppose it but we cannot swear to it. On the other hand, it was easy to treat the subject in a grandiloquent and melodramatic way, as Puccini, for instance, would have done, which would have added nothing to Goethe's work. Even though Massenet's opera is not written in the Goethian style, it does not spoil the literary masterpiece in any way. The proof of this is that the French opera was heard and acclaimed for the first time not in Paris nor anywhere in France, but by a German-speaking audience, at the Imperial Opera House of Vienna, on January 16, 1892.

Paris was to become acquainted with the opera the following year only, and even then it did not receive it very enthusiastically. The music was found 'too scientific,' 'too Wagnerian.' This may seem strange to us

today if we do not recall that, a few years earlier, French critics had declared that *Manon* was merely 'musical arithmetic.'

The important part the orchestra plays in the scoring of *Werther* made it all the harder for an audience used to the operas of Donizetti, of Meyerbeer, of Auber, and of Halévy, to understand. Massenet said himself: 'In *Werther* the orchestra represents symbolically one of the principal characters. It is true that the greatest interest of the drama is in the orchestra, although the melodic grace of the work makes itself felt throughout.'

We find in Massenet's *Werther*, perhaps more than in his other works, in any case more beautifully expressed, a deep and moving sincerity; there are in this work melodies whose naive spontaneity surprise us, coming as they do from a composer who is often too worldly in his music. In the first act, the scene where the Bailiff and his children sing the Christmas hymn is really charming. And the now famous scene of the 'moonlight' in the same act is imbued with a discreet romanticism which pervades the whole act, while the orchestra continue to express the fight within *Werther* between his despair and his longing for peace. As to the equally famous scene in which Charlotte re-reads the letters of Werther and the plaintive melody, 'The tears one does not weep,' we cannot help being moved by them.

It is easy to see that, for Massenet, the most important character, the one which he prefers, is not Werther but Charlotte. Of all the women to which he gave a musical existence, she is his favourite, the purest and the most touching. He has created her out of the best there was in him, as a man and as a musician. Some opera composers have had higher aims, more heroic designs, greater ambitions. Massenet could not be compared to Gluck or to Wagner. But, in all his works he has shown his deep, constant, and sincere regard for women. No other writer of operas—this musical conception in which love plays so important a part—has been partial to them in so charming a way. Why should we wonder, then, if women still have for him a feeling akin to the one he had for them, when his musical love for womanhood has manifested itself in the creation of so sweet, so true, and so touching a heroine as the Charlotte of his *Werther*.

G. JEAN-AUBRY.





8.25  
MASSENET'S  
GREAT  
OPERA 'WERTHER'

FRIDAY, AUGUST 30  
2LO LONDON & 5XX DAVENTRY

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

11.10  
DANCE MUSIC  
BY THE  
ROMANY BAND

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  
PHYLLIS McDONALD (Violin)  
KATHLEEN MURRAY (Pianoforte)  
Sonata in C Minor ..... Beethoven

The pianoforte alone begins the first movement with the principal tune, which the violin takes up almost immediately. Although in the minor key, the movement has nothing sombre nor melancholy about it, and its second principal tune is a lively and vigorous one.

The second movement begins in the same way, pianoforte first, and then the violin, playing a melody, one of Beethoven's fine broad tunes. There is a short Scherzo with sprightly melody shared by the two instruments in the same way as in the first two movements; in the 'Trio' or middle section, the violin begins the tune, pianoforte imitating him in the bass.

There are two contrasted themes in the last movement, one, depending largely for its effect on a sudden rise from quiet to very loud tone, and a flowing song-like tune.

12.30 Organ Music  
Played by LEONARD H. WARNER  
Relayed from St. Botolph's, Bishopsgate

Prelude (Sonata No. 6) Rheinberger  
Choral Melody ..... G. F. Waters  
Melodie in E  
Rachmaninoff, arr. Lemare  
Fantasia in F Minor ..... Mozart

1.0-2.0 A Recital of Gramophone  
Records  
By Mr. CHRISTOPHER STONE

4.0 JOHN BISHOP (Pianoforte)

4.15 LIGHT MUSIC  
MOSCHETTO and his ORCHESTRA  
From the May Fair Hotel

5.15 THE CHILDREN'S HOUR  
Songs at the Piano by HELEN ALSTON  
The Story of the Giant who was  
Very Small (Arthur Daventry)  
'Jungle Thunder' (Douglas  
Gordon)

6.0 Mrs. MARION CRAN: 'The Wonderful Daffodils'

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
MODERN PIANOFORTE SONATAS  
Played by STEFAN ASKENASE



8.25 'WERTHER'

A Lyric Drama in Four Acts by MASSENET (Founded on GOETHE'S Novel)  
Relayed from the Parlophone Studios by courtesy of the Parlophone Company  
THE WIRELESS CHORUS (Chorus Master, STANFORD ROBINSON)  
THE WIRELESS SYMPHONY ORCHESTRA (Leader, S. KNEALE KELLEY)  
Conducted by PERCY PITT

Cast:

Werther ..... FRANK TITTERTON  
Albert ..... DENNIS NOBLE  
The Bailiff ..... FRANKLYN KELSEY  
Schmidt (friend of the Bailiff) ..... HARDY WILLIAMSON  
Johann ..... FRANK PHILLIPS  
Charlotte (the Bailiff's Daughter) ..... MURIEL BRUNSKILL  
Sophie (Charlotte's sister) ..... KATE WINTER  
Children: Fritz, Max, Hans, Karl, Clara, Gretel  
Townfolk of Wetzlar, Guests, Fiddlers  
Scene: The neighbourhood of Frankfort  
July to December, 1784  
Narrator, FILSON YOUNG

THE STORY OF THE OPERA

THE action is almost wholly in the hands of three people—Charlotte, her cousin Werther, and Albert. When the first Act opens Charlotte is preparing to go to a ball, while her father is teaching the younger children to sing a Christmas carol. Charlotte, in her ball dress, gives the little ones their evening bread-and-butter, as she has done always. Werther is also invited to the ball, and she greets him on his entrance with a friendly kiss. When they have left for the ball, Albert comes in. He has been away from home for six months, and wonders whether in his absence Charlotte has ceased to care for him. Sophie, one of the younger children, reassures him; Charlotte is still faithful to him. Later, when Werther escorts Charlotte home from the ball, he declares his love for her, and it is then that her father tells her the news of Albert's return. Charlotte tells Werther that before her mother died she had promised to marry Albert, and that she must keep her promise. Three months have passed before the second Act begins, and now Charlotte and Albert are married. Albert knows of Werther's love for her but trusts them both. Charlotte begs Werther to go away to try to forget her, and not to return before Christmas.

Act III finds Charlotte alone and wondering how she had the heart to send Werther away. He himself breaks in on her meditations and there is a passionate love scene between them. When Werther has gone, Albert returns, and sees how profoundly moved his wife is; a note is brought to them from Werther telling them that he is about to undertake a longer voyage than ever before, begging Albert to lend him his pistols. Charlotte has a dread presentiment what the long voyage means, and rushes from the house. There is an orchestral interlude at the beginning of Act IV which represents Charlotte's hurried passage through the Christmas night to Werther's house, and her frantic efforts to reach him in time. When she reaches Werther she is too late to avert the tragedy she has foreseen; Werther is dying. But she confesses that she has loved him truly from the first moment that they met, and in that knowledge he embarks happily on his last long voyage.

7.0 Mr. ERNEST NEWMAN: The  
B.B.C. Music Critic

7.15 Musical Interlude

7.30 THE GERSHOM  
PARKINGTON QUINTET  
GWYNETH EDWARDS (Soprano)

QUINTET  
Selection of Schumann's Songs  
arr. Collins

GWYNETH EDWARDS  
Songs

QUINTET  
Prelude .....  
Serenade d'Arlequin .....  
Tristesse de Columbine ..... Schott  
Pierrot Rêveur .....  
Capriccio Sganarelle .....

GWYNETH EDWARDS  
Songs

QUINTET  
Three 18th Century Pieces  
arr. Moffat

8.25 'Werther'  
A Lyric Drama in Four Acts by  
MASSENET  
Acts I and II

(See centre of page and special article  
on page 396)

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

10.0 Topical Talk

10.15 'Werther'  
Acts III and IV

11.10-12.0 DANCE MUSIC  
THE ROMANY BAND from THE  
EMPRESS ROOMS

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

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# FRIDAY, AUGUST 30 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

- 4.0 DANCE MUSIC  
JACK PADBURY'S COSMO CLUB SIX  
JULIA ST. JOHN (Entertainer)
- 5.30 The Children's Hour  
(From Birmingham)  
'Hippo the Hippopotamus,' by Mary Haras  
BEATRICE EVELINE (Violoncello)  
'Bowser has a Brain Wave,' a School Yarn by  
T. Davy Roberts  
TONY will Entertain
- 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 JOSEPH LEWIS  
Overture, 'Robespierre' ..... Litloff  
DOROTHY BISSEL (Soprano)  
A COON SONG ..... Landon Ronald  
Diaphenia ..... Harold Samuel  
Sing! break into song ..... Mallinson  
ORCHESTRA  
Selection, 'The Cingalee' ..... Monckton  
BEATRICE EVELINE (Violoncello)  
Cradle Song ..... } Frank Bridge  
Melody ..... }  
ORCHESTRA  
Keltic Suite ..... Foulds  
DOROTHY BISSEL  
Only a Violet ..... Phillips  
Loveliest of Trees ..... Graham Peel  
Sun Flakes ..... Phillips  
BEATRICE EVELINE  
Serenade ..... Blocke  
Spanish Dance, 'Andalusia' ..... Granados  
Herbstblume (Autumn Flower) ..... Popper

8.0  
BEETHOVEN  
CONDUCTED BY  
SIR HENRY WOOD

- ORCHESTRA  
Scherzo, 'The Flight of the Bumble Bee'  
*Rimsky-Korsakov*  
Ballet Music, 'Sicilian Vespers' ..... Verdi
- 8.0 A Promenade Concert  
Relayed from the Queen's Hall, London  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
35th Season  
STUART WILSON (Tenor)  
MYRA HESS (Pianoforte)  
SIR HENRY WOOD  
and his  
SYMPHONY ORCHESTRA  
(Leader, CHARLES WOODHOUSE)  
Beethoven Concert  
ORCHESTRA  
Overture, 'Fidelio'  
STUART WILSON with Orchestra  
An die ferne Geliebte (To the far-off Beloved)  
MYRA HESS with Orchestra  
Pianoforte Concerto, No. 4, in G  
ORCHESTRA  
Symphony No. 3, in E Flat ('Eroica')
- 9.40 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN
- 9.55 A Recital  
of  
MICHAEL MULLINAR'S SONGS  
By ARTHUR CRANMER (Baritone)  
With THE COMPOSER at the Piano  
(From Birmingham)
- 10.15 DANCE MUSIC  
THE CAFE DE PARIS BLUE LYRES BAND  
From the CAFE DE PARIS
11. THE ROMANY BAND from THE  
EMPRESS ROOMS, ROYAL PALACE HOTEL

# ST. JOHN ERVINE ON 'PIRANDELLO'

(Continued from page 371.)

which leaves us inactive and produces nothing, or only confusion, and the illusion which drives us to action and produces works. Pirandello, indeed, is so terrified of the possibility that there may, after all, be a reality, that he frightens himself and attempts to frighten others by forbidding us to search for reality at all. If we try to dispel our illusions, we may find beneath them something so terrible that we must immediately die when we see it or become mad.

It has been said that Pirandello starts where Shaw leaves off, but this is nonsense. Shaw strips our illusions from us to make us bolder: Pirandello hints at the realities to make us hug our illusions tighter. Ibsen and Shaw, innately Nordic and Protestant, wish us to stand stark so that we may not be afraid; but Pirandello, innately Latin and Catholic, begs us cover ourselves with all the rags we can find lest we be terrified by the truth. There may be a reality, he admits, but he appeals to us not to recognize it or tell anyone about it, and in his terror he confounds himself. One of his characters, Laudisi, in 'Right You Are If You Think So,' tells his neighbours first, that Truth does not exist, and, then, that we have it in ourselves, and that it is the representation of what we think it is. 'Of course,' he exclaims, 'you can believe what you see with your eyes and

feel with your fingers. All I'm saying is that you should show some respect for what other people see with their eyes and feel with their fingers, even though it be the exact opposite of what you see and feel.' That is all very well, as a plea for tolerance, but supposing a man sees a giant where I see a windmill, and he attempts to destroy the windmill in the belief that it is a giant, shall I be acting intolerantly or badly if I hit him on the head in my efforts to prevent him from destroying it, particularly if the food of both of us depends upon its efficiency as a corn-miller?

Pirandello's plays are rough reading. They are written to be acted rather than read, but the reader who is eager to penetrate to the core of the Pirandellian doctrine will not find them difficult, particularly if he adds to his reading some miming. He may be discouraged by the metaphysics, often on the elementary side, which sometimes irritate the reader or the playgoer by seeming to be mere word-spinning and empty cleverness, but he may also find himself stimulated by the assurance he gives himself as he reads or hears the Pirandellian dialectic that, even if the discovery of reality is beyond him, at least the pretence that there is one enables him to get along with his life.

ST. JOHN ERVINE.



Friday's Programmes continued (August 30)

5WA	CARDIFF.	968 kc/s. (309.9 m.)	2ZY	MANCHESTER.	797 kc/s. (376.4 m.)
4.0	London Programme relayed from Daventry		4.0	Afternoon Concert	
5.0	LIGHT MUSIC			THE NORTHERN WIRELESS ORCHESTRA	
	JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA			PERCY FAIRBANK (Tenor)	
	From the Carlton Restaurant		5.15	The Children's Hour	
5.15	The Children's Hour			Songs by HARRY HOPEWELL and HAROLD BRIGGS (Treble)	
6.0	Mr. W. H. JONES: 'The Romance of Industry in South Wales—II, Iron Masters at Dowlais'			Violin Solos by DORIS WELCH	
	This is the second of a series of talks on the early beginnings of industries which are now recognized factors in the life of South Wales.		6.0	Mr. ALAN GRIFF: 'The Garden'	
6.15	S.B. from London		6.15	S.B. from London	
6.30	S.B. from Swansea		7.30	Selections from the Gilbert and Sullivan Operas	
6.45	S.B. from London			THE NORTHERN WIRELESS ORCHESTRA	
9.55	West Regional News			The Yeoman of the Guard	
10.0-11.10	S.B. from London			Iolanthe	
				The Mikado	
				H.M.S. Pinafore	
			8.25-11.10	S.B. from London (9.55 North Regional News)	



National Museum of Wales

AN OLD PRINT OF MERTHYR TYDFIL.

Of the four great ironworks to be established in Merthyr Tydfil between 1759 and 1782, that of Dowlais was the first. The Iron Masters of Dowlais is the subject of Mr. W. H. Jones's talk from Cardiff this evening.

5SX	SWANSEA.	1,040 kc/s. (288.5 m.)
4.0	London Programme relayed from Daventry	
5.0	LIGHT MUSIC	
	JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA	
	From the Carlton Restaurant	
	S.B. from Cardiff	
6.15	S.B. from London	
6.30	Mr. F. LE BOULANGER: 'Yachting Reminiscences in the Bristol Channel'	
6.45	S.B. from London	
9.55	S.B. from Cardiff	
10.0-11.10	S.B. from London	
6BM	BOURNEMOUTH.	1,040 kc/s. (288.5 m.)
4.0	London Programme relayed from Daventry	
6.15-11.10	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	
	SUBJECTS OF THE DAY	
	Field Events (H. M. Abrahams)	
	Pianoforte Duets (MOLLY SKYMOUR)	
	(ZENA ZELANGER)	
	Songs and Jests, MONTY	
6.0	London Programme relayed from Daventry	
6.15-11.10	S.B. from London (9.55 Forthcoming Events and Local Announcements)	

Other Stations:

5NO	NEWCASTLE.	1,148 kc/s. (261.3 m.)
4.0	London Programme relayed from Daventry.	
4.15	Music from Tibley's Blackett Street Restaurant.	
5.15	The Children's Hour.	
6.0	London Programme relayed from Daventry.	
6.15	S.B. from London.	
6.30	For Farmers: Professor Heigham, 'Autumn Cleaning.'	
6.45-11.10	S.B. from London.	
5SC	GLASGOW.	752 kc/s. (398.9 m.)
4.0	A Concert. The Station Orchestra. Kirsty Anderson (Soprano) (From Edinburgh). Esther Cruickshank (Violin) (From Edinburgh).	
5.15	The Children's Hour.	
5.57	Weather Forecast for Farmers.	
6.0	London Programme relayed from Daventry.	
6.15	S.B. from London.	
6.30	Scottish Market Prices for Farmers.	
6.40	Musical Interlude.	
6.45	S.B. from London.	
9.55	Scottish News Bulletin.	
10.0-11.10	S.B. from London.	
2BD	ABERDEEN.	995 kc/s. (301.5 m.)
4.0	Fishing News Bulletin.	
4.5	A Light Programme by The Station Octet.	
5.0	Miss Marion Angus: 'Characters of the North East'	
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.	
10.0-11.10	S.B. from London.	
2BE	BELFAST.	1,226 kc/s. (242.3 m.)
12.0	Organ Music. Played by Herbert Westerby. Relayed from the Grosvenor Hall: Overture, 'Athallah' (Handel, arr. Best); Auf Wiedersehen (See You Again) (Brewer); Walther's Prize Song (Wagner, arr. Archer); Maytime Gavotte (Hollins); Andante from the Unfinished Symphony (Schubert, arr. Stuart Archer); Allegro Pomposo, from Sonata in D Minor (John R. West).	
12.30-1.0	Gramophone Records.	
4.0	Mozart. Orchestra: Overture, 'Il Seraglio'; Symphony, No. 41, in C ('The Jupiter').	
4.30	Interludes. Ruth George (Mezzo-Soprano): Grace for Light (H. Harty); The Pedlar, and John Kelly (C. V. Stanford); William Taylor (arr. Cecil Sharp).	
4.50	Clifton Helliwell (Pianoforte): Prelude in B Minor, Op. 28, No. 6. Study in E, Op. 10, No. 3; Study in C Sharp Minor, Op. 10, No. 4 and Nocturne in E Major (Chopin).	
5.2	Orchestra: Capriccio Espagnol (Rimsky-Korsakov).	
5.15	The Children's Hour.	
6.0	A Daffodil Talk, by Mrs. Marion Cran.	
6.15-11.10	S.B. from London (9.55 Regional News).	

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# SATURDAY, AUGUST 31

## 2LO LONDON & 5XX DAVENTRY

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8.0  
A NEW WORK BY  
FREDERICK  
S. CONVERSE



### 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

3.30 A CONCERT  
WYNNE AJELLO (*Soprano*)  
PERCY UNDERWOOD (*Baritone*)  
THE WIRELESS ORCHESTRA  
(Conducted by S. KNEALE KELLEY)

Overture, 'Ruslan and Ludmilla' . . . . . Glinka  
Suite, 'The Swan Lake' . . . . . Tchaikovsky  
(a) Scène; (b) The Swans' Dance  
(c) Hungarian Dance

PERCY UNDERWOOD  
Linden Lea . . . R. Vaughan Williams  
Absent yet present

Maud Valerie White  
Cuttin' Rushes . . . . . Stanford

WYNNE AJELLO  
Blackbird's Song . . . . . Cyril Scott  
The Night Wind . . . . . Farley

ORCHESTRA  
Selection, 'Madame Butterfly'  
Puccini

PERCY UNDERWOOD  
If there were dreams to sell  
John Ireland

Trade Winds . . . . . Keel  
Drake's Drum . . . . . Stanford

WYNNE AJELLO  
Fragile Things . . . . . Phillips  
Summer . . . . . Chaminade

ORCHESTRA  
Entr'acte, 'A Hillside Melody'  
Phillips  
Phantasy, 'Carnival in Paris'  
Svendsen

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

5.15 THE CHILDREN'S HOUR  
S.B. from Cardiff  
'IN A WELSH VILLAGE'  
A Programme of Welsh Stories,  
Songs and Dances  
THE MOUNTAIN ASH GIRLS' CHOIR  
THE MOUTH ORGAN TRIO

AUNTY BRONWEN  
RHIANNON JONES (*Harpist*)

5.50 Birthdays

6.0 Musical Interlude

6.15 'The First News'

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
MODERN PIANOFORTE SONATAS  
Played by STEFAN ASKENASE

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

7.15 Mr. GEORGE F. ALLISON: 'Prospects for  
the Soccer Season'

The football season begins, or appears to begin,  
earlier every year. By the end of August  
nowadays the turnstiles on the League grounds  
have begun to click again, and the crowds  
coming home from cricket matches mingle with  
the crowds setting off for the football grounds.  
Mr. Allison's talk this evening on the prospects

for the Soccer season comes, therefore, none too  
soon.

7.30 A RECITAL  
By ALBERT SAMMONS (*Violin*)

Larghetto and Allegro . . . Handel, arr. Murdoch  
Air (on the G String) . . . . . Bach  
Serenade . . . . . Arensky  
Lotus Land . . . . . Cyril Scott, arr. Kreisler  
Oriental Dance . . . . . Rimsky-Korsakov, arr. Kreisler  
Spanish Serenade . . . . . Chaminade, arr. Kreisler  
Danse Caprice . . . . . Sammons

ONE of the members of the Russian school of  
composers who could look back with pride to the  
inspiring teaching of Rimsky-Korsakov, at the  
St. Petersburg Conservatoire, Arensky was for  
a time a Professor at Moscow. In 1892, his first

with him. At the end of his student career he  
lived for a time in Liverpool, teaching and play-  
ing, and his first important orchestral piece, the  
*Heroic Suite*, was played there as well as at  
Manchester with Richter conducting. Soon  
afterwards his *Polleas and Melisande* was given  
in Frankfurt. Other works of his have figured  
at Sir Henry Wood's concerts and elsewhere;  
Sir Thomas Beecham has interested himself in  
more than one of them, and as far afield as  
Vienna his music has been played. Best known  
by his songs and smaller pieces, he deserves a  
more important position than his native country  
accords him for his bigger and more serious  
works. We are given too few opportunities of  
hearing them. In some ways less definitely

English than that of most of his con-  
temporaries, his music is in every  
way original, and modern without  
any of the more startling dissonant  
effects in which the present-day  
composer inclines to express him-  
self.

### 8.0 A Promenade Concert

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

35th Season

RISPAH GOODACRE (*Contralto*)

FRANK TITTERTON (*Tenor*)

VICTOR SCHIOLER (*Pianoforte*)

SIR HENRY WOOD  
and his

SYMPHONY ORCHESTRA  
Leader, CHARLES WOODHOUSE

ORCHESTRA  
Ballade in A Minor Coleridge-Taylor

FRANK TITTERTON with Orchestra

Recit. and Aria, 'Lend me your aid'  
(Queen of Sheba) . . . . . Gounod

ORCHESTRA  
A Joyous Epic, 'Flivver Ten  
Million' . . . . . Frederick S. Converse  
(First Performance in England)

VICTOR SCHIOLER with Orchestra  
Pianoforte Concerto in A Minor  
Schumann

RISPAH GOODACRE with Orchestra  
Recit. and Aria, 'Che farò?' (What  
shall I do?) Orpheus) . . . . . Gluck

ORCHESTRA  
Scherzo (L'Apprenti Sorcier) (The  
Apprentice Magician) . . . . . Dukas

9.40 'The Second News'

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

10.0 Topical Talk

### 10.15 'Too-Ral-I-Oo-Ral-I-Ay'

A Rustic Revue

Written, composed and produced by ERNEST  
LONGSTAFFE

Cast:

TOMMY HANDLEY

JEAN ALLISTONE

FOSTER RICHARDSON

ALMA VANE

STANLEY VILVEN

THE REVUE CHORUS and ORCHESTRA  
Conducted by ERNEST LONGSTAFFE

### 11.15-12.0 DANCE MUSIC

THE ROMANY BAND, from THE EMPRESS ROOMS,  
ROYAL PALACE HOTEL



## 'TOO-RAL-I-OO-RAL-I-AY!'

A Rustic Revue.

Tonight at 10.15.

opera made a successful appearance there;  
like so many of the popular Russian operas, it is  
on a national subject—*A Dream of the Volga*.  
Other operas, ballets, and cantatas followed  
it, and he is known also as a distinguished  
composer for the Church. He composed also  
symphonic and other orchestral music, of which  
the Variations on a Tchaikovsky Theme are best  
known in this country, and a good deal of  
chamber music, notably the two pianoforte trios,  
of which the first especially is frequently played.  
More than his contemporaries, he may be said  
to have carried on Tchaikovsky's tradition, though  
without so rich a share of poetic ideas, and with-  
out Tchaikovsky's gift of dramatic force. His  
mastery of orchestral resources, too, was less  
facile, and less versatile than Tchaikovsky's, but  
he had at command a fund of pleasing melody,  
and many of his pieces are no doubt destined to  
enjoy a lasting popularity.

CYRIL SCOTT is one of these versatile people who  
win distinction in more than one field. He is a  
composer, a poet, and an author of note on  
philosophic subjects. Born in Cheshire in 1879,  
he was a student at Frankfurt, where more than  
one other young Englishman who has since  
stepped into the front rank of composers, was



**SATURDAY, AUGUST 31**  
**5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

**8.0**  
**SOME STAR**  
**VAUDEVILLE**  
**ARTISTS**

**3-30** Dance Music  
(From Birmingham)  
BILLIE FRANCIS and his BAND  
Relayed from the West End Dance Hall  
EUGENE EARLE (Banjo)

**4-30** An Orchestral Programme  
(From Birmingham)  
THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA  
Leader, FRANK CANTELL  
Conducted by JOSEPH LEWIS

Overture, 'Egmont' ..... Beethoven  
PAUL EUGENE (Bass), Chorus and Orchestra  
Coronation Scene ('Boris Godounov')  
Moussorgsky

ORCHESTRA  
First Suite, 'Carmen' ..... Bizet  
PAUL EUGENE and Orchestra  
Aria, 'La Calunnia' (Calumny) ('The Barber  
of Seville') ..... Rossini

ORCHESTRA  
Theme and Six Diversions ..... German

QUARTET  
Call John ..... Anon.  
The Sailors' Chorus ..... Parry

**7.35** BAND  
Cornet Solo, 'The Nightingale' ..... Moss  
Selection, 'Lilac Time' ..... Schubert, arr. Clutsam  
Valse, 'Red Poppies' ..... Rimmer

**8.0** Vaudeville  
(From Birmingham)  
(See centre of page)

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

**9.15** Sports Bulletin (From Birmingham)

**9.20** A MILITARY BAND CONCERT  
PHILIP BERTRAM (Baritone)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
March, 'The Conscript' ..... Allier  
Overture to 'A Midsummer Night's Dream'  
Mendelssohn, arr. R. F. Chilton



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From Birmingham— **VAUDEVILLE.** —Tonight at 8.0.

PERCY HONRI (A Concert-in-a-Turn)  
PITT and MARKS (Original Songs and Humour)  
JOCK WALKER (Scots Comedian)  
HELEN ALSTON (Songs at the Piano)  
FRANK STAFF (Entertainer)  
THE 'MIAMI' DANCE BAND

**5.30** The Children's Hour  
(From Birmingham)  
'Spooky's Garden Party,' by Phyllis Richardson  
EUGENE EARLE (Banjo)  
'Isn't Travelling Fun?' by Mona Pearce  
HELEN ALSTON will Entertain

**6.15** 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN; AN-  
nouncements and Sports Bulletin

**6.40** Sports Bulletin (From Birmingham)

**6.45** Light Music  
(From Birmingham)  
THE HASLAND PRIZE BAND  
Conducted by H. T. MOSELEY  
March, 'Red Gauntlet' ..... Rimmer  
Overture, 'The Siege of Rochelle'  
Balfe, arr. Sutton

THE LYNDHURST MALE VOICE QUARTET  
Song of the Jolly Roger ..... Candish  
Doan ye cry, ma honey ..... Noll

**7.10** BAND  
Intermezzo, 'The Wedding of the Rose'... Jessel  
Fantasia, 'United Kingdom'.... arr. Rimmer

PHILIP BERTRAM  
Aufenthalt (Resting Place) ..... Schubert  
Silent Noon ..... Vaughan Williams  
Yeoman's Wedding Song ..... Poniatowski

BAND  
Selection, 'La Gioconda' ('The Balled Singer')  
Ponchielli

PHILIP BERTRAM  
The Wanderer ..... Schubert  
Bedouin Love Song ..... Pinsuti  
Coat Song ('La Bohème') ..... Puccini

BAND  
Alsation Scenes ..... Massenet  
Sunday Morning; In the Wine Shop; Under  
the Limes; Sunday Evening.

**10.30-11.15** DANCE MUSIC  
THE ROMANY BAND, from THE EMPRESS  
ROOMS, ROYAL PALACE HOTEL

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

(Saturday's Programmes continued on page 402.)

**Congratulations**  
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**C. J. P. Dodson**  
Senior T.T.  
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after his record-breaking  
ride to victory—a great  
tribute to his Services  
"Despatch Rider" after  
the shattering vibration of  
a T.T. Race!  
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men of the Services and  
others all over the world—  
why not such a Watch for  
**YOU?**  
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Silver and Gold — the  
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ticulars you want.

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Susp. 15/6.  
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If you suffer from hay fever, asthma or any catarrhal trouble, or are subject to frequent colds, get from any chemist's a convenient pocket-size package of Dr. Blosser's Cigarettes, and prove for yourself their pleasant, beneficial effects.

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## Saturday's Programmes continued (August 31)

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

- 3.30 London Programme relayed from Daventry  
4.45 THE CONEY BEACH FIVE  
From the Coney Beach Dance Restaurant,  
Porthcawl  
5.15 THE CHILDREN'S HOUR  
Relayed to London and Daventry  
'IN A WELSH VILLAGE'  
A Programme of Welsh Stories, Songs and Dances  
THE MAUNTAIN ASH GIRL'S CHOIR  
MOUTH ORGAN TRIO  
AUNTY BRONWEN  
RHIANNON JAMES (Harpist)  
5.50 Birthdays  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London



Lt.-Col. E. W. HORNE,  
in his talk from Cardiff this evening, gives  
a short history of the Devonshire Regiment.

- 6.40 Local Sports Bulletin  
6.45 S.B. from London  
7.0 Lt.-Col. E. W. HORNE: 'Welsh and West  
Country Regiments—A Short History of the  
Devonshire Regiment'  
This is the first of a series of talks on the  
history of Regiments in South Wales and the  
West Country.  
7.15 Capt. A. S. BURGE: 'The Coming Rugby  
Season in South Wales'  
7.30 The Coney Beach Five  
Relayed from the Coney Beach Dance Restaurant,  
Porthcawl  
7.45 BRANSBY WILLIAMS  
(the Famous Portrayer of Dickens' Characters)  
8.0 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.)

- 3.30 London Programme relayed from Daventry  
4.45 S.B. from Cardiff  
6.0 London Programme relayed from Daventry

- 6.15 S.B. from London  
6.40 S.B. from Cardiff  
6.45 S.B. from London  
7.0 S.B. from Cardiff  
8.0 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  
3.30 London Programme relayed from Daventry  
5.15 Cardiff Programme relayed from Daventry  
5.50 London Programme relayed from Daventry  
6.15 S.B. from London  
6.40 Sports Bulletin  
6.45-12.0 S.B. from London (9.55 Local An-  
nouncements; Sports Bulletin)

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

- 12.0-1.0 A Gramophone Recital  
DANCE MUSIC  
Marienklang Waltz ..... Strauss  
Torch Dance ('Henry VIII') ..... German  
Waltzes, Op. 39—Nos. 9, 10 and 11... Brahms  
Scène de Ballet ..... Beriot, arr. W. Sear  
The Queen Fairy Dances ('In a Fairy Realm'  
Suite) ..... Ketselbey  
Shepherd's Hey ..... Percy Grainger  
Dance of the Tumblers ('Snow Maiden')  
Rimsky-Korsakov  
Latest Dance Music  
3.30 London Programme relayed from Daventry  
5.15 The Children's Hour  
A Dialogue Story of  
'JACK AND THE BEANSTALK' (M. Jean Newell)  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
6.40 Sports Bulletin  
6.45-12.0 S.B. from London (9.55 Items of Naval  
Information; Local Announcements; Sports  
Bulletin)

### 2ZY MANCHESTER. 797 kc/s. (378.4 m.)

- 12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'Raymond' ..... Ambroise Thomas  
Canzonetta ..... Godard  
NELLIE GREENHALGH (Contralto)  
The Enchantress ..... Hatton  
If you meet a Fairy ..... Howell  
ORCHESTRA  
Suite, 'Yashmak Land' ..... Thurban  
On the Bosphorus; The Mosque of St. Sophia;  
In a Stamboul Bazaar  
NELLIE GREENHALGH  
Serenade ..... Bantock  
The Silver Ring ..... Chaminade  
Can't Remember ..... Alma Goatley  
ORCHESTRA  
Selection, 'The Pink Lady' ..... Caryl

### 3.30 Scottish Programme

- THE NORTHERN WIRELESS ORCHESTRA  
March, 'London Scottish' ..... Haines  
Selection, 'The Thistle' ..... arr. Myddleton  
ROBERT E. ANDERSON (Baritone)  
The Border Ballad ..... Cowen  
Mary ..... Richardson  
The Wee Town Clerk ..... arr. Robertson



Saturday's Programmes continued (August 31)

**ORCHESTRA**  
 Highland Memories ..... *MacCunn*  
 By the Burnside; On the Loch; Harvest Dance  
**THE MANCHESTER SCOTTISH PIPERS**  
 Pipe-Major, G. H. GLEAVE  
 March, '79th's Farewell to Gibraltar'  
 March, 'Glendarnal Highlanders'  
 Strathspey, 'Mony Musk'  
 Reel, 'Pea Straw'

**ORCHESTRA**  
 Reminiscences of Scotland ..... *arr. Godfrey*

**ROBERT E. ANDERSON**  
 Maiden of Morven ..... *arr. Lawson*  
 Sound the Pibroch ..... *arr. Diack*  
 The Wee Cooper of Fife ..... *arr. Griese*

**THE PIPERS**  
 March, 'Earl of Mansfield'  
 Barren Rocks of Aden (March)  
 Slow March, 'Road to the Isles'

**ORCHESTRA**  
 Selection, 'The Fair Maid of Perth' ..... *Bizet*  
 Patrol, 'The Wee Macgregor' ..... *Amers*

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

Songs by **GUNNELLE HAMLYN** and **M. DITCHBURN BENHAM**

Concertina Duets by **LILY** and **CORA GAWTHORNE**

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Regional Sports Bulletin

6.45 *S.B. from London*

7.0 **Mr. HALLIWELL SUTCLIFFE**: 'Chivalry and Legend of the North—II, Ghost Lore and Superstitions.' *S.B. from Leeds*

7.15 **Mr. F. STACEY LINTOTT**: Sports Talk

7.30-12.0 *S.B. from London* (9.55 North Regional News)

Other Stations:

**5NO NEWCASTLE.** 1,148 kc/s. (261.3 m.)  
 12.0-1.0:—Music from Fenwick's Terrace Tea Rooms. 3.30:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Local Sports Bulletin. 6.45-12.0:—S.B. from London.

**5SC GLASGOW.** 752 kc/s. (399.9 m.)  
 11.0-12.0:—A Recital of Gramophone Records. 2.30:—The Passers-By Concert Party, from the Bandstand, Kelvin-grove Park. 5.0:—Hilda Beznak (Soprano): A Birthday (R. Huntington-Woodman); You in a Gondola (E. Coningsby Clarke); Sans Toi (Without Thee) (Guy d'Hardelot); The Early Morning (Graham Peel); Awake, Beloved (Clara Edwards); The Star (James H. Rogers). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Marshall MacLaren (Tenor): Serenade (Ständchen) and The Question (Schubert); Love Song (Minnelied) and The Serenade (Brahms); Eleanore and Onaway, awake, Beloved (Coleridge-Taylor). 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. Lewis Spence: 'The Language of the Scottish Tinklers.' S.B. from Edinburgh. 7.15:—Musical Interlude. 7.30:—S.B. from Aberdeen. 8.0:—S.B. from London. 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:—The Sheridan Trio—Mary McLeod (Contralto), Helen Burnett (Violin), Elsie Paterson (Pianoforte); Angels guard thee (Benjamin Godard); Violin Solo, 'Scènes de la Casarda' (Jeno Hubay); Soft, Soft Wind (H. Behrend); The Night has a Thousand Eyes (Ethelbert Nevin); Pianoforte Solo, 'Spinning Song' ('The Flying Dutchman') (Wagner-Liszt); Tell me, lady so fair (Gounod). 4.30:—Dance Music from the New Palais de Danse. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—S.B. from Edinburgh (See Glasgow). 7.15:—S.B. from Glasgow. 7.30:—'A Glimpse of Scottish Life.' Presented by Arthur Black. With vocal illustrations sung by Robert Barnett (Baritone). 8.0:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0-12.0:—S.B. from London.

**2BE BELFAST.** 1,238 kc/s. (242.3 m.)  
 4.0:—Light Music. The Radio Quartet: Selection, 'Faint' (Gounod, arr. Rivière); Chanson (Fringl). 4.19:—William Millar (Baritone): My Open Fire (C. G. Spross); Molly Brannigan (C. V. Stanford); The Wheel-tapper's Song (Wolfeley Charles); The Gentle Maiden (A. Somerville). 4.31:—Quartet: Ballet Music from 'Faust' (Gounod). 4.45:—Ernest A. A. Stoneley (Violin): Spanish Dance, 'Players,' and Introduction and Tarantelle (Sarasate). 4.52:—Quartet: Selection, 'The Desert Song' (Rombert); Three Light Pieces (P. Fletcher). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 6.40:—Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. E. Godfrey Brown: 'Next Week's Music.' 7.15:—S.B. from London. 7.30:—An Orchestral Concert. The Orchestra, conducted by Harold Lowe. Ballade in A Minor (Coleridge-Taylor). 7.40:—John Morel (Baritone) and Orchestra: Erl tu (It was thou) ('The Masked Ball') (Verdi); Largo al factotum ('The Barber of Seville') (Rossini). 7.50:—Betty Humby: First Movement from Concerto in A Minor for Pianoforte and Orchestra (Schumann). 8.15:—Orchestra: Scherzo, 'L'Apprenti Sorcier' (Dukas); Ballet Suite, 'Ascanio' (Saint-Saëns). 8.48:—John Morel: Negro Convict's Song, 'Water Boy' (A. Robinson); An Old Garden (Hope Temple); The Terrible Robber Men and O men from the fields (Herbert Hughes); The Sergeant's Song (1803) (G. Holst). 9.0:—Betty Humby: Bourrée (Boyce, arr. Craxton); Les Flutes (Defesch, arr. Craxton); Improvisu in G Flat (Chopin); Concert Study in F (Liszt). 9.12:—Orchestra: Irish Rhapsody, No. 1 in D Minor (C. V. Stanford); Three Fantastic Dances (Turina). 9.40:—S.B. from London (9.55:—Regional News and Sports Bulletin. 11.15-12.0:—Dance Music: Jan Raiffini and his Band, from Caproni's Palais de Danse, Bangor.

AS BRITISH AS BRITANNIA!

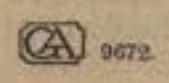
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## Notes from Southern Stations.

## AN UNDERGROUND CHURCH IN HAMPSHIRE.

Archæological Talks for Bournemouth Listeners—Vaudeville from Birmingham—A Welsh Harpist—More Items from 5GB.

SOME months ago South Country listeners heard from the Rev. E. P. Gough, Rector of Chilton Candover, Hants, how he and his son discovered an underground church in the old graveyard at Chilton Candover. The unearthing of this ancient place of worship has aroused keen interest and speculation. It has been suggested that the building was a tenth-century Saxon church built in the hillside to escape destruction by Danish marauders, who at that time frequently overran Hampshire. Mr. Gough has proceeded with his excavations and on Tuesday, September 3, at 7.0 p.m., he will again visit the Bournemouth Studio to give an account of his latest discoveries.

THE county of Dorset shares with the adjoining shires of Wilts and Hants the distinction of having been one of the most thickly populated districts in Britain in prehistoric times. It is a land of camps and hill-top fortresses, the work of the Iberic and Celtic peoples, who crossed from the Continent to seek safety for themselves and for their flocks and herds in the higher reaches of the Dorset downs. Maiden Castle, or Mai Dun—the great fortress on the hill, two miles south of Dorchester, the ancient Durnovaria of the Romans—is the most stupendous fortress of its kind in Britain. It has no written history; but many relics of the ancient peoples who built it have been found in its precincts. On Thursday afternoon, September 5, Lieut.-Colonel J. H. Cooke will help us to realize something of the glamour of romance surrounding this ancient fortress in the course of his talk on the subject from the Bournemouth Studio.

AN attractive vaudeville bill for 5GB listeners on Thursday, September 5, includes Sandy Rowan (in Caledonian Haverings). Also in the programme is Mabel Adeane (comédienne), Liam Walsh and his Irish Pipes, and Lea Russell and Allan Glen. Mr. Glen is a well-known radio artist in America with the Leviathan Orchestras, and on one occasion received a letter from Johannesburg saying that his songs had been picked up there from Philadelphia. Further, we have Jack Norman, the animal mimic, who was discovered by the B.B.C. in December last, and engaged for a broadcast from 2LO.

THE monthly religious service in the Plymouth Studio will be broadcast to West Country listeners on Sunday evening, September 1, the address being given by the Rev. Prebendary C. W. H. Sewell, Vicar of St. Gabriel's Church, Plymouth.

THE artist at the Welsh Interlude from Cardiff Station at 7 p.m. on Tuesday, September 3, will be Miss Rhiannon James (harpist). Miss James, who was born at Treboeth, gained a scholarship from school to an art school, where she studied for two years. In 1921 she became a student of the harp, and five years later won the Ada Lewis Scholarship for harpists at the Royal Academy, tenable for three years. She has gained many medals and prizes and has been awarded an additional year of study owing to her success. She is an original member of Urdd y Cymry Bach and sings pennillion at their concerts.

LISTENERS who remember the interesting talks already given by the Rev. Arthur Hawthorn will be pleased to learn that arrangements have been made for him to give another talk in the Plymouth Studio on Tuesday evening, September 3, under the title of 'Animals of Long Ago.'

THE studio service for 5GB listeners on Sunday, September 1, will be conducted by the Rev. R. L. Hodson, of St. Peter's Church, Wolverhampton.

Daisy Shorrocks, a violinist particularly well known in the North of England, and Percy Thompson (baritone), are the artists in a Light Orchestral Concert on Tuesday afternoon, September 3.

Ann Bradley, a newcomer to wireless, will be heard in light songs during the dance music from Billy Francis and his Band on Monday afternoon, September 2.

The Light Music Programme on Tuesday, September 3, comes from Norris Stanley and his Sextet from Pattison's Restaurant.

Burton Harper (baritone) will be heard in the relay from Lozells Picture House on Thursday, September 5, and on the same day Dr. Harold Rhodes gives a further organ recital from Coventry Cathedral.

Frederick Lake (tenor) and Muriel Tookey (violin) are the artists in the Light Music Programme on Friday, September 6.

Gwladys Naish (soprano) sings in a concert given by the Birmingham Studio Symphony Orchestra on Saturday afternoon, September 7.

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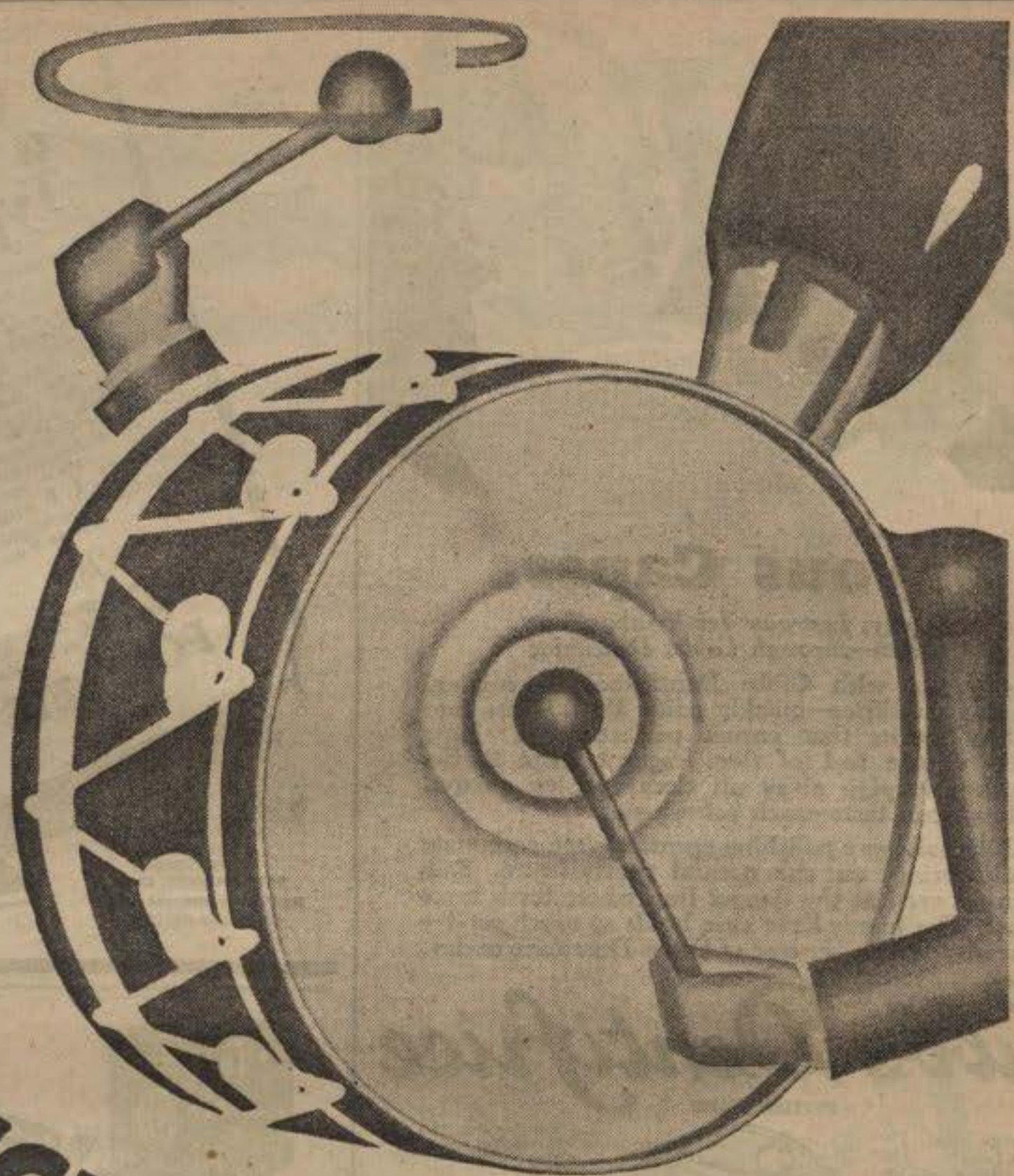
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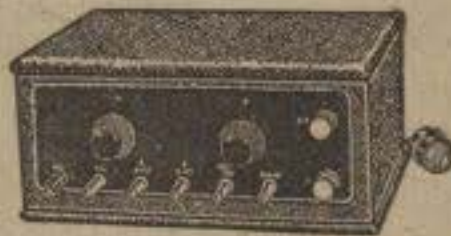
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