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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

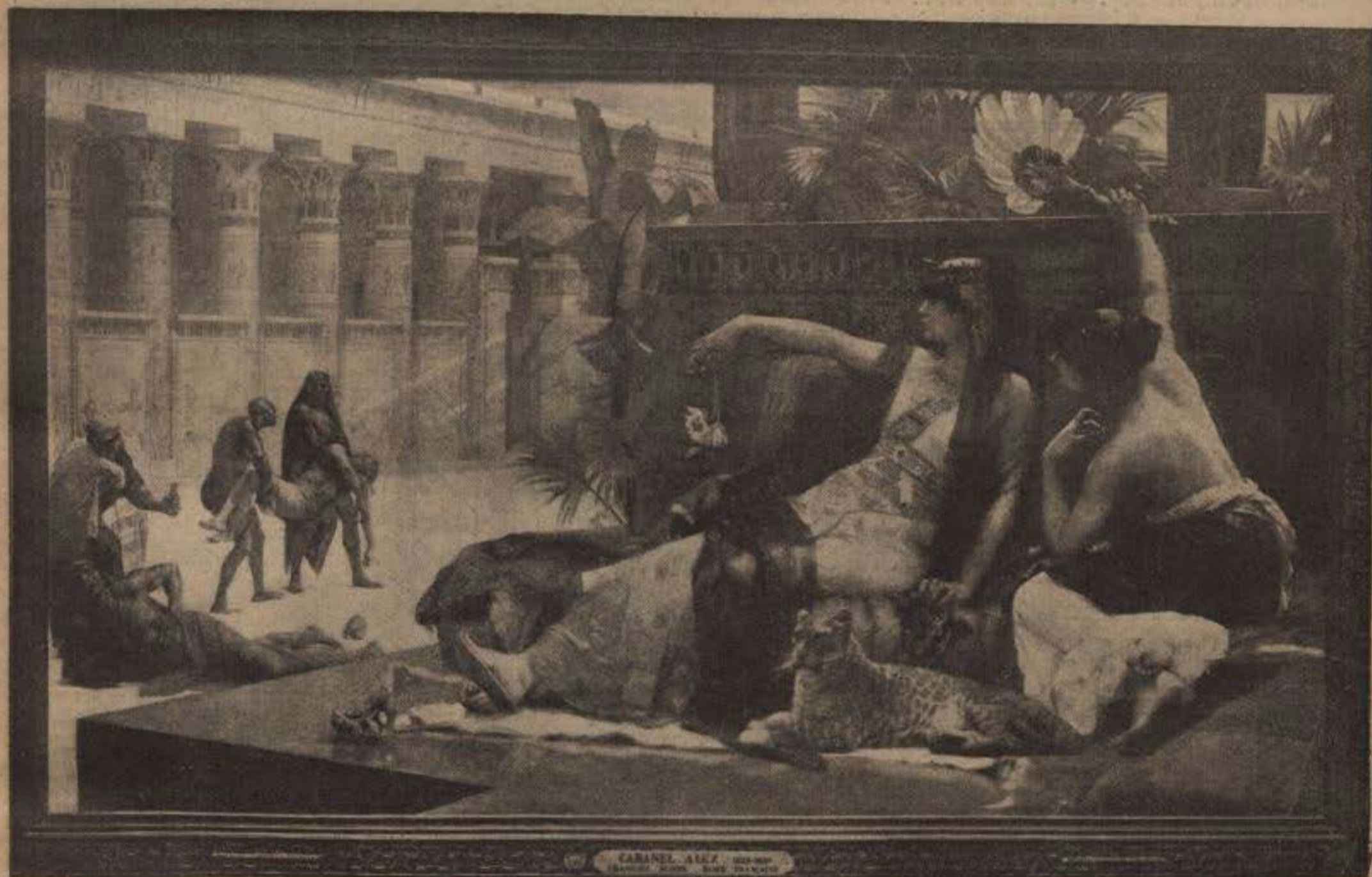
Vol. 28. No. 354

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

JULY 11, 1930.

Every Friday. TWO PENCE.

THE TRAGEDY OF ANTONY AND CLEOPATRA—



CARAMEL ALEX. 1929-30
FRANCE. 1929. 1930. FRANCE

THE present revival of interest in Shakespeare has spread to—or may even have been influenced by—the broadcasting of the plays. Recent productions of *Henry V.* and *A Midsummer Night's Dream* aroused more correspondence and controversy than almost any broadcast plays of an interesting year. And now, on Wednesday (National)

and Thursday (Regional), listeners are to hear *Antony and Cleopatra*, one of the greatest of Shakespeare's tragedies, magnificent poetry and drama—a play which, on account of technical difficulties of staging, is seldom presented in the theatre. The producer is Cecil Lewis. Music has been specially written for the production by Victor Hely-Hutchinson.

—BROADCAST ON WEDNESDAY AND THURSDAY



*"Three men went to mow,
Went to mow a meadow,
Three men, two men, one man, and his dog,
Went to mow a meadow."*

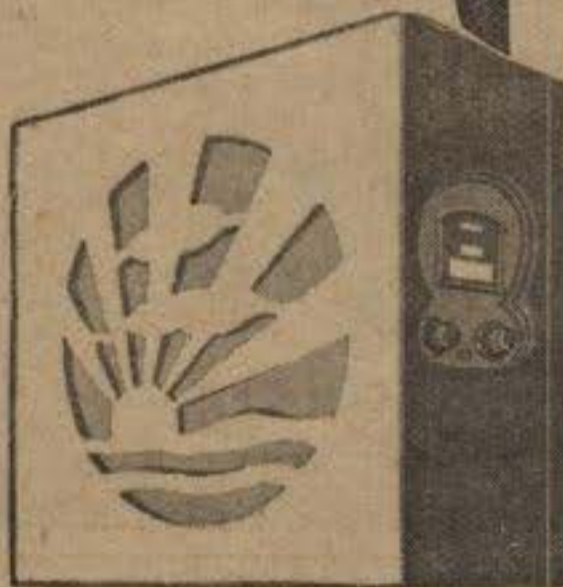
He's forgotten he's a hard-headed business man. He's ceased to worry whether Rubber rises or falls. He's become just one of a crowd. But dash it! If he can sing, why not you? His voice is nothing to boast about, anyway. Well, why not? How does it go? ". . . four men, three men, two men, one man, and his dog . . ." Now you're both singing and trying to outdo the other. Happy in 'letting yourselves go' without being conspicuous. Lost in the crowd of holiday-makers until the announcer's voice reminds you that actually you are at home, joining in the community-singing which your Pye Portable has made so vividly alive.

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VOX POPULI: IS THE PUBLIC ALWAYS WRONG?

VOX POPULI comes in for some hard knocks at the hands of the critics. In minor affairs of fisticuffs I have not myself been guiltless. I have scorned the vulgar breath. I have re-echoed Ibsen's thunder—'the majority is never right!' It is very bracing to feel like that when you happen to be in the minority. The sentiment also flames very becomingly like a panache on your high-brow! But I have arrived at days when I prefer to understand.

Now and again a critic takes a surprisingly favourable view of this 'vox,' identifying it with Vox Dei rather than opposing it thereto. Mr. Stanley Casson, for instance, avowed the other day his confidence in popular judgment on a question of monumental sculpture, such as Epstein's Rima, against all the critics put together. That may have been because it marched with his own. Usually, however, the knowing ones are caustic, like Mr. W. J. Turner, who says: 'Those works of Art which win immediate acceptance by the general public are, as a rule, mediocre productions,' and suggests that modern composers of music (who certainly have not won the popular ear) may be among the 'great creators, whose work is difficult and inaccessible.' But, on this point, Mr. Ernest Newman might not agree; for not long ago he characterized the composers of 'modern music,' with a single exception, as men who were seeking for new methods of expression without having very much to express!

I am not sure, by the way, that Mr. Turner's dictum about mediocre productions and immediate acclamation will hold. The exceptions to his generalization are serious. Prophets have not always been without honour. The author of that famous phrase was Himself a great popular success, though the authorities were against him. Michaelangelo was by no means the only artist in the Renaissance period who was immediately and vociferously recognized by experts and public alike. Beethoven was hardly a voice crying in the wilderness. Even Wagner, innovator as he was, came into his own (with *Rienzi*) at the age of twenty-nine, and built the temple of his fame in his lifetime. Clearly the majority has not always been wrong. Indeed, I feel that it would not be difficult to find strong support for the proposition that, as a rule, great works of art are recognized by the public, though not always by the critics. For it is the critic and not the public who is apt to boggle and be misled by the new technical formulas which a great work of art may express; whereas in all such work there are, and must be, fundamental rhythms and profound appeals to which the less schooled and sophisticated public is in the mass more sensitive.

As a matter of fact, when we look a little more closely at the situation, there is really no comparison between the critical and the popular attitude towards a work of art. The popular attitude is one of reactions pure and simple. It can be no other. I, myself, looking at a Cézanne, may say: 'Yes, I like it'; the general public, looking at Epstein's Rima, may say: 'No, we don't like it.' But this is not criticism, and has no critical value whatsoever.

It may have other value, but not as critical appraisal. It offers no ground for discussion.

Mr. James Agate has said that a dramatic critic has nothing to do with herd-reactions, but only with his own reaction. That might almost go without saying. But his own reaction, as such, is not criticism any more than the reactions of the stalls or the gallery at a first night. The different reactions of Mr. Newman and of Mr. Turner to 'modern music' are not criticism any more than are the reactions expressed in the printed letters from correspondents to *The Radio Times*. Reaction is not criticism.

The critic's first task is not to find fault, or even to discuss, but to put himself with the author and ask in how far the author has succeeded in what he set out to do. Surely that is the first thing; for a comic song may be as perfect a thing of its kind as a symphony, a farce as a tragedy. The critic's first question is, has the author succeeded in what he attempted, or has he failed through technical incompetence or imaginative sterility? If he has failed, the matter is at an end; but if the critic feels that the artist has achieved his aim, he may then (but not till then) go on to ask whether this 'work' was worth while, what relation it bears to other work of the same order, and what value it may have as an expression of the time or as a promise of new things to come. Obviously, this inquiry cannot be pursued and concluded efficiently and with authority without considerable equipment of knowledge and insight. It is the critic's trade.

It is quite possible that a critic's personal reaction to a work of art—or perhaps even to the artist—may have some subtle influence

upon his critical judgment; but the soundest critics are those who manage to eliminate it. Indeed, it must often happen that his judgment of value is opposed to his immediate reaction; he may find himself having to condemn as a work of art a picture which gave him sensuous or intellectual pleasure; just as you yourself might say of a dish which your cook intended for a soufflé: 'This is quite pleasant eating, but, if the woman thinks this mess is a soufflé, she had better go and take in washing!' Your reaction is agreeable, but your criticism of the 'work' severe.

Now, plainly, the general public has no critical equipment, and is shut up to reaction merely. It can say, 'I don't like this,' but it cannot say, 'This is a failure,' or 'This is bad.' An artist may be disappointed if the public does not like his work; but no artist cares the toss of a button for either the praise or the blame of the vulgar. They are meaningless.

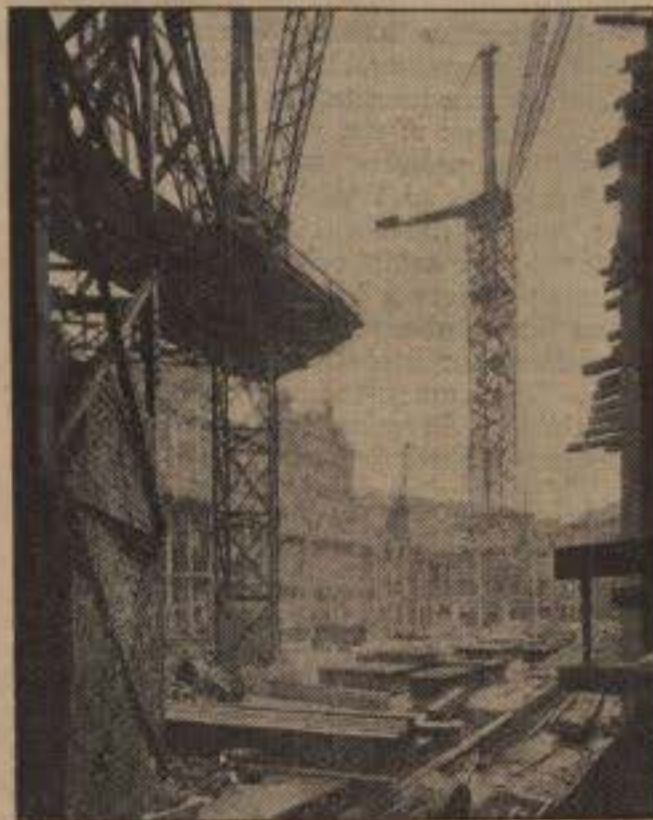
But popular likes and dislikes are not meaningless, and it would be interesting to determine precisely what they signify. I am, of course, prepared for somebody to say (with Mr. Bernard Shaw) that there is no such thing as popular like or dislike, that we have no means of gauging them, that only an insignificant portion of the public is ever articulate on such a matter as Art, and so on. I agree. But in a rough and ready sort of way it is possible to say that the public 'likes' *Journey's End*, and 'dislikes' Rima; that it likes Mozart and dislikes Cubism; that it likes Shaw's *St. Joan* and dislikes Honegger's *Rugby*. This general understanding is enough for my purpose.

My view as to the significance of Vox Populi is determined by the following belief: I believe that the vision of the artist is not so much a personal idiosyncrasy as it is the race-vision particularized in him. The race sings its songs in the poets, understands itself in its sages and saints, and creates its future in its artists and its prophets. These are not individuals so much as individual peaks in the race-movement of ascent.

All creative artists, lesser and greater, create out of their own substance. Their work is self-expression and self-incarnation. They draw from the well of the life, the truth, that is in them. The greater the artist, the deeper his well, and the greater he draws from it. But it is true of him as it is true of us all, that, while on the surface of consciousness we are aware of our separateness from others, our profounder consciousness is one of linkage with others. The social consciousness in any man is only a deeper personal consciousness; and the deepest consciousness of all would approach the universal.

The essence, therefore, of a great work of art is that it expresses profound rhythms and significances which are fundamental in the race life. By whom, therefore, should it be more immediately and religiously appreciated than by the mass, the commonalty? The critics may praise or blame it; the 'general public' only finds itself somehow illumined, resolved, and met in it. Vox Populi affirms.

EDWARD LEWIS.



BROADCASTING'S NEW HOME.

Work has now begun upon the steel structure of the new Broadcasting House in Portland Place.



Tools in the House.

ON Friday morning, Mrs. Marion Wade is to talk about 'Tools in the House.' If anything goes wrong and Mrs. Wade fails to turn up in the Studio at 10.45 a.m., they'd better call upon us, for we are rapidly becoming authorities on the subject. Our



'Every night at eleven we creep out.'

house is full of tools—or seems so. The trouble is that our toolshed—an insufficient pent-house shadowed by a laburnum tree—has been converted to strange uses. It acts as a dormitory for our cat and her three sons, who are too much of a 'handful' to be allowed to sleep indoors. Every night at eleven we creep out with four cats and return with a spade, a garden fork, a birch-broom, a dibble and a miscellany of trowels; each morning at eight we let four hungry cats in at the drawing-room window and restore the tools to their shed. There are a lot of things we could say about 'Tools in the House.'

The Truth About Thrillers.

DOROTHY SAYERS and Anthony Berkeley, who gave the third and fourth instalments, in the recently-broadcast mystery serial, 'Behind the Screen,' are to join in a discussion before the microphone on Wednesday, July 23. Having helped to conduct the breathless listener through the intricacies of 'Behind the Screen,' these two distinguished masters of mystery now propose to conduct him Behind the Scene: in other words, they will tell us, in discussion, something of the craft that lies behind their art. Personally, we are not amongst those who hold that it spoils one's enjoyment, in such matters, to know just how the thing is worked: we are all for seeing 'how the wheels go round.' We only ask that our guides shall be expert; and the credentials of Dorothy Sayers and Anthony Berkeley are unimpeachable. Their discussion will be the more entertaining in that, as they warm to the theme, it is probable they will emphasize their points with an actual story.

A Singer in a Hundred.

ONE of the best and most intelligent among English singers today is Olga Haley: to a fine voice she adds a fine intelligence—a combination phenomenally rare among singers. Those who complain that all good singers come from abroad would do well to remember Miss Haley: all is not lost for England while she sings as she does. In conjunction with Isolde Menges, the violinist, she will broadcast a recital on Monday evening, July 21, her programme including Brahms, Schubert, and Wolf among the lieder-writers, Delius, Bax, and Harty among the modern song-writers. Isolde Menges will play Bach's unaccompanied *Sonata No. 1 in G Minor*, amongst other pieces. Here is as choice a concert as one could wish.

'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



A Comedy that will Interest You.

NEXT week Cecil Lewis is following his production of *Antony and Cleopatra* with Bruno Frank's play, *Twelve Thousand* in an adaptation by John Watt. Mr. Watt was responsible for the first radio presentation of the play from Belfast a year ago. Herr Frank is one of Germany's leading dramatists, and *Twelve Thousand* the most successful of his plays. It was given a stage production at Peter Godfrey's little Gate Theatre in Villiers Street, London, and was received with high praise from the critics, though no manager has yet had sense enough to transfer it to a larger theatre. It is in cases like this that broadcasting can do service to the cause of Drama; on Thursday, July 24 (Regional) and Friday, July 25 (National) many thousands will become acquainted with a remarkable play. Modern German drama is as often as not 'advanced' and expressionistic. *Twelve Thousand*, however, has escaped these tendencies; it is a straightforward play with a clear story to it and a seasoning of ideas. Despite many interesting experiments in sound-technique (the value of which Time will reveal), the recipe for a successful broadcast play remains the same—good dialogue and stimulating argument. Perhaps the most successful plays of the past year of programmes were *Journey's End*, *The Flowers are not for you to Pick*, *Brigade Exchange*, and *The Rumour*; an analysis of their peculiar qualities will give the aspiring dramatists a more exact idea of the requirements of the microphone than we have space to offer here. In each of these plays the protagonists, as the voices revealed them, were real people, either expressing ideas or, by their character and situation, stimulating them in the listener.

Sale of 'Twelve Thousand.'

THE setting of *Twelve Thousand* is a small German court at the time of the American War of Independence—the type of court of which Thackeray wrote and which novelists have romanticized—with an arrogant and foolish princeling, a wedding-cake palace designed to imitate Versailles or that imitation of Versailles, Frederick the Great's Sans Souci, a scheming minister and a beautiful baggage in charge of the prince. The 'twelve thousand' are peasants whom the Prince is bargaining to sell to England to fight her war for her against the American 'rebels.' The peasants are to be sold, 'on the hoof' like cattle, at so many thalers a head, in order that the Baroness Spangenberg may buy diamonds and lace and have her hair dressed in the shape of a frigate. The cannon-fodder must be smuggled quietly through Prussian territory to the sea, else the great Frederick may have something to say. The English plenipotentiary, too, is a nuisance, bargaining like a Jew—even the peasants seem to object to their deportation. The Prince and his Minister are put out by the whole affair, while His Highness' secretary is distraught, for his two brothers are numbered amongst the twelve thousand. There is your situation, and now, as they say at the end of the serial stories, 'see next week's gripping instalment.' *Twelve Thousand* is that fine type of comedy at which Continental writers excel—pungent ideas, wrapped up in a cloak of flowered silk or thistledown. Our enthusiasm may be ill-founded, but we believe you will enjoy the play immensely.

Death of Musical Plays.

SEVERAL correspondents have commented upon the comparative absence of the musical comedy element from the programmes these days. There was a time, they claim, when hardly a month passed without the broadcasting of at least one musical play. Well, we have heard recently an enjoyable production of *Dorothy*, and no doubt some of the old favourites will be included from time to time in the programmes. Unfortunately, the repertory of musical plays, which at first consideration seems so wide, is actually a limited one. Difficulties of copyright stand in the way. Those who own the rights in these pieces are often unwilling to have them broadcast for fear of prejudicing the success of future stage 'revivals' (this is particularly the case with comparatively recent shows which may still be 'on the road'). Such old favourites as are available have all been broadcast, many of them on several occasions. We suggest, however, that the Productions Director instigate a search on the Continent. Paris, Berlin, and Vienna are prolific of musical comedies, a large proportion of which are never seen in London. There is no music more delightful than the swinging waltz tunes of the genuinely Viennese operetta—and Paris has its Maurice Yvain, Christiné, and Messenger. The libretti of these Continental successes would, no doubt, need re-writing before being projected into a million British homes, but the difficulty is not insuperable.

'Hot' Music from America.

THIS week's gramophone recital of British Dance Music (Friday: National) is to be followed on Monday, July 21, by a recital of the newest American dance numbers in the selection of which from an enormous repertory (for in these talkie times dance tunes spring up like weeds) Major Stone will have the assistance of Mr. Edgar Jackson. Mr. Jackson, who was at one time associated with Jack Hylton, is an acknowledged expert on Dance Music. After Major Stone's two recitals have been broadcast, it would be interesting to take a vote on the merits of the two types of music. Older listeners would no doubt plump for British tunes which score



'Syncopation strangely stimulating.'

strongly in the matter of melody. The younger generation, particularly the enthusiastic dancers, have been inoculated with the virus of syncopation; they are appreciative and critical of the weird 'hot' music, with its rhythmic ingenuity and savagely eccentric orchestration, which the Jews of New York have manufactured from the simple folk music of the Negroes. Even such elderly young men as ourselves, who far prefer *The Skaters' Waltz* and *Wiener Blut* to syncopation in any of its forms, find American dance music strangely stimulating.



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



You can Help Here.

ONE of the scourges of the Middle Ages was leprosy—the dread disease which leads to revolting disfigurement and early death. We read of lepers' 'squints' (the narrow windows through which the outcasts were graciously permitted to peer into churches and take their share of grace), lepers' stones marking the boundaries of their lonely walks, the lepers' bells which sent healthy folk scattering out of their way, and whole tribes of lepers like the Cagots of the Basque country who, rendered cretinacious by inherited leprosy, were treated as vile untouchables. Today medical science and hygiene have reduced the disease, but there are still many thousand lepers in the world, and it is to the collection of funds for their help and treatment that the Saint Francis Leper Guild has devoted its work since 1895. On Sunday, July 20, an appeal is to be broadcast on behalf of the Guild. We hope that unacquaintance with the terrors of leprosy will not prevent listeners from making a generous response.

Among the New Records.

ALBERT CHEVALIER MEMORIES (Winner, 5122) and *Memories of Mendelssohn* (Regal, MX11) were among the records in Mr. Christopher Stone's programme during the luncheon hour on Friday, July 4, and the Love Scene from Richard Strauss's early opera, *Feuersnot*, played by the Viennese Philharmonic Orchestra (H.M.V. C1841). The singers were George Baklanoff in *Prince Igor* (Parlo, E11014), Richard Tauber in Lehar's *The Land of Laughter* (Parlo, R20112), James McCafferty in Irish songs (H.M.V. B3447), Galli-Curci in Spanish songs (H.M.V. DA1095), and Master John Bonner in Godard's *Berceuse de Jocelyn* (Col. DB136).

No Sob Stuff Allowed.

GORDON McCONNELL, who must by now have fifty revues and light musical shows to his credit, has hit upon an original and amusing idea for his next programme (July 28: National; July 29: Regional). This is entitled *Sob Stuff*, and it is a reply to certain critics who have accused the B.B.C., and Mr. McConnell with it, of allowing artists to sing too many songs of the *genus* sloppy-sentimental. The producer invites his artists to contribute songs to the



'Songs of the *genus* sloppy-sentimental'

programme, while warning them that any hint of sentiment will be rewarded with instant execution. Song after song begins—and the casualties are heavy, for almost every song in the repertoire has a note of sentiment, whether it be contemporary (*Sonny Boy, Body and Soul*, etc.), Victorian (*Because, Until, In the Gloaming*, etc.), or of an even earlier century (*Who is Sylvia?* is an early victim). The harassed artists find it very difficult to sing anything which passes the censorship, but somehow or other they do manage to put up a programme.

Sir Henry Scores Thirty-Six.

THE annual season of Promenade Concerts at the Queen's Hall is to be given by the B.B.C. for the fourth year in succession. The 'first night' will be Saturday, August 9, and the season will last for eight weeks, coming to an end on October 4. This will be Sir Henry Wood's thirty-sixth season as conductor of the Queen's Hall 'Proms'—a magnificent record of achievement. These informal concerts—for thirty-five years unique, though now, it seems, the North of England has acquired the 'promenade habit'—are the children of his own invention. In 1895 it was Mr. Henry Wood who, with Mr. Robert Newman, presented the first season at the then newly-built Queen's Hall; since those days the 'Proms' have been inseparably connected with his name (indeed, it is scarcely possible to imagine a 'Prom' which did not open with the entrance of Sir Henry). That year after year he has been able to carry the season through is no small tribute to his physical strength, for to arrange, annotate, rehearse, and conduct some hundreds of works during the hottest weeks of the year is a task which makes tremendous demands upon the conductor. But men do perform great feats of endurance in the cause of music—as witness the recent European tour of Signor Toscanini and the New York Symphony Orchestra.

Vivien Lambelet's Recital.

WHEN Vivien Lambelet and the Brosa String Quartet broadcast on Saturday night, July 26 (Regional) their programme will include Chausson's *Chanson perpétuelle* for voice and strings. Here was a theme well suited to the emotional genius of the young French composer whose untimely death robbed France of one of her most promising and nobly inspired composers: a woman recalls her first meeting with the lover who has since deserted her and goes down to the lakeside—their former trysting-place—to drown herself. We recently heard Vivien Lambelet sing this at a recital she gave, and we were struck at the time with her finely dramatic rendering of a difficult and beautiful work. Turbulent—as Chausson's music can be, the distinguishing note is (as Jean-Aubry has expressed it) of 'patches of white, as of a peaceful dawn rising upon a fairy ring in the forest of charm and enchantment.' The Brosa String Quartet, at this same concert, will also broadcast Ellen Coleman's *Second Quartet*, Suk's *Meditation on an old Chorale*, and Cyril Scott's *Divertimento*—a brilliant composition dedicated, by the way, to the players.

Whistled at Lunch.

THOSE who heard the recent production of *A Midsummer Night's Dream* (the treatment of which seems to have aroused considerable discussion both for and against) did not know that the bird, whose trilling awakened Bottom from his slumber, normally works at road-repairing. A few days before the broadcast the producer, walking from Savoy Hill into the Strand, noticed a party of workmen consuming their lunch and listening to the whistling of one of their number. The technique of this virtuoso was so remarkable that Mr. Creswell instantly co-opted him to take part in *A Midsummer Night's Dream*.

To be a Farmer's Wife.

THE series of morning talks entitled 'Other People's Lives' is to be continued on Tuesday, July 22, by 'A Farmer's Wife.' To the townswoman, stifled in her kitchenette, deafened by passing traffic, and infuriated by the telephone, the life of her



'A piglet makes havoc.'

rural 'opposite number' may from a distance seem calm and enviable. But it is a false enchantment which distance lends, in this case, to the view. The joys of a league-wide kitchen, fresh air at every turn, and a garden at your door full of waiting fruit and vegetables are somewhat mitigated by the thousand and one irritating trifles to which the farmer's wife is subject. She is expected to take in her stride all such incommensurate events of the day as butter-making, churning, feeding the fowls, fruit-picking, preparing the dairy produce for market, getting meals at all sorts of irregular hours, and so on. And this is not to mention, of course, those other daily accidents and adventures that inevitably attend life on a farm: a piglet is to be ringed, objects, and makes havoc in the flower-beds, or the pump is frozen and there isn't a drop of water in the place, or the village beanfeast is looking to the farm for free milk and the cows have run dry.

Vaudeville Next Week.

GRETA KELLER, the German radio and gramophone 'star,' is visiting London from Berlin. She is to take part in a Regional programme on Friday, July 25. For National vaudeville on Saturday nights the producer generally manages to recruit a specially strong cast—such as that announced for July 26, which includes Gillie Potter, Mabel Marks, and Ann Penn.

Divine Afflatus.

WE have received the following from John Morel, who is broadcasting on Sunday afternoon, July 20 (National): 'As I sang there in the studio I visualized the wide, round world, and with a half-conscious prayer sent my voice up and out and away through those walls opposite me, ever on and on . . . Then came my "big audience" chance at the last "Prom." The magnetic draw from the hearts of those genuine music-lovers! As they cheered and called "Morel, Morel!" my heart went out and was thumping ecstatically somewhere in front of my eyes . . . After that night things poured in on me and my 'phone was going all day long. . . . I sang at an International Celebrity Concert . . . I had five months in *The Damask Rose*. After all this I come back again to broadcast from London on July 20. There will be the same prayer and the same yearning, and I shall see the great world stretching before me to encompass with my voice—a great privilege and a great miracle.'

'The Broadcasters.'



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THE supposedly disastrous effect of broadcasting upon the musical amateur is becoming one of the stock references of adjudicators at musical festivals. Dr. E. C. Bairstow provides a recent example. 'Whilst the wireless has done a great deal,' he said, 'to improve musical standards in the country, it has had the effect of putting out of existence no fewer than one thousand five hundred choral societies.' Dr. Bairstow has his figures pat: where and how he obtained them it would be instructive to know. They have an exactitude which, in such obviously unchartable matters, is strange. Even if his figures were accurate, however, we should still remain unconvinced in his diagnosis of a cause. Authorities agree that the decline in numbers of amateur choral societies was noticeable even before the War, and from the obvious consequences of that catastrophe itself they have never recovered. So far is Dr. Bairstow wrong, indeed, that one might almost say the opposite is the truth: broadcasting has not only raised musical intelligence, but has done everything that was possible to foster, rather than to destroy, the good amateur choral work being done up and down the country. In the North of England, where choral singing excels, repeatedly broadcasts have been given of the work of various societies; in the Midlands, the Worcestershire Association of Musical Societies has the active support of the Midland Regional Director; whilst in the South, two recent instances alone should serve to show the helping hand that broadcasting gives to choral singing, viz., the successful relay from the Petersfield Festival and the organization of a new choral body, chosen from all over Kent, for the memorable festival at Canterbury. So far as the B.B.C. itself is concerned, the policy quite definitely aims at encouraging the amateur. 'Listening' must never exclude 'doing.' As an augury of the intention of the B.B.C. it may not be out of place to mention the fact that the recent performance by the National Chorus of *Elijah* was purposely postponed until after the 'season,' so as not to interfere in any way with other choral societies' activities; whilst, again, it is a stipulation to which all members of the National Chorus must subscribe that they shall also belong to a choral society outside the B.B.C. The truth would seem to be that Dr. Bairstow is flogging the wrong horse. It is fashionable today, when a defect is discovered in matters musical, to blame broadcasting—much as, a few years ago, it was blamed for the bad weather.

THIS fine summer the profusion of loud-speakers in England's gardens rivals that of the Dorothy Perkins. The wireless set, like the gramophone, has become an essential ingredient of summer pleasures and, with a portable set at his command, the listener is no longer forced either to stay indoors on warm evenings or else lose the opportunity of hearing his favourite programme. Admittedly there is no more pleasant way of hearing music than out of doors, but such listening should be tempered with discretion. Each summer brings to Savoy Hill a stream of letters of complaint against the loud-speaker nuisance. These harassed appeals suggest a hundred suburban feuds (and how bitter are the feuds of the suburbs!), each one of which might have been avoided by a little consideration. The music of the man next door is not to everyone's liking; even the News has a tantalizing monotony when it comes from The Limes, four houses away.

THE WORLD WE LISTEN IN

In that most interesting series on 'Other People's Lives,' Miss G. M. Tyler discussed last Tuesday the elementary school teacher. There have been talks about the wives of miners and agricultural labourers, but the teacher

stands in greater need than they of a sympathetic interpreter. Everyone knows that the farm labourer leads a hard life. The miner's courage amid the perils of the darkness lends to our thoughts of him some colour of romance. The teacher's claim upon us is less obvious. This is a sheltered, even a safe career. Her poverty—for the great majority are women—is kid-gloved and respectable. Hers, from the standpoint of the manual worker, seems an easy life, with short hours and enviable holidays. The man who works with his hands is apt to suppose that one grows tired in proportion as one uses one's muscles. Yet of all the ways of tiring oneself thoroughly in an hour is there anything to match the nervous strain of teaching thirty or forty restless children?

One cannot compare it with lecturing or writing. No one will begin to read an article without some faint hope that it may turn out to be interesting: anyone who takes the trouble to attend a lecture is already aware that the subject matters. But children take their places at their desks because they must, and very rarely because they wish to learn. It was once, long ago, my job to teach Latin in an industrial town to a class of big but rather backward boys, eager to be out in the world. What interested them were the docks and the shipyards, the foundries and the engineering shops. Not one of them wished to learn Latin, and yet, for two hours of every day, it was my task somehow to make a rather dull Latin author interesting to their closed and rebel minds. Never, in after life, even in writing a book, have I worked so hard; one's inventive faculties are constantly at the stretch in the teaching of dull or average children. With clever children the strain is less: they teach themselves.

No good teacher, however, will complain of the psychological difficulties of his task. To cope with these is his art. The heroism of the elementary teacher begins when, as happens so often in rural England, he has to teach under conditions which stupidity created and neglect maintains. His classes are so large that one cannot talk of teaching: one can only drill. Inside and out, the school-building, as often as not, is ugly, dreary, sunless, and unsuitable. I think of the last village school in the West of England into which I happened to stray. It was a rented building. There was no playground, no gymnasium, no carpenter's bench. Two classes were being taught simultaneously, in a room that would have been cramped and overcrowded for one. For teachers or children to concentrate their minds in such conditions must have been a high feat of intellectual gymnastics. And yet, in this school, where everything spoke of the indifference of the local authorities, there was an atmosphere of cheerful determination. On the walls were some of the posters of the Empire Marketing Board, which the teachers had provided from their own pockets. Such generosity is not unusual: often, in these little village schools the teacher, out of her poor salary, will provide a gramophone and records. There was in this school some teaching of handicrafts, and the children were proud of their work. But once more, the materials were the gift of the teacher. One left with a mixed impression. The children, though they came from poor labourers' homes, were clean, well dressed, and apparently healthy: their mothers and Nature had done their part. The teachers were giving themselves without stint, working without extra pay, beyond their appointed hours, loading their own shoulders with tasks which neither their employers nor public opinion required of them.

That is a sombre memory. But sometimes the elementary school teacher has creative genius, which overcomes the obstacle of poverty, and breaks the tradition of cramping routine. It was once my good fortune to visit a school in Whitechapel whose headmaster believed, as fervently as Plato did, in the power of music. Every year he trained his children to perform a classical opera. In the previous year he had chosen *The Magic Flute*. I heard Gluck's *Orpheus*. The children could not have sung so well unless they had enjoyed and understood this delicate and gracious music. The girls danced beautifully as the spirits in the Elysian Fields, and the boys sang with an amusing abandonment in the diabolic barking chorus. One felt that the boy who sang *Orpheus* knew nothing of the passion which the words conveyed, but certainly his ear could grasp the lovely pattern of his airs. Is it fantastic to suppose that a boy who leaves school with the beauty of *Che faro* graven on his mind will be nobler and gentler because he has this treasure? Mr. Smith, in this Whitechapel school, used music to steep his children's minds in the phase of civilization which it reflected. His pupils, while they sang *Orpheus*, were learning with this Greek myth something of the spirit of Greek culture. There are thousands of teachers in our elementary schools who are pioneering with something of the same inventive enthusiasm. Ours will be a great civilization when we value and support their work.

A. N. Brailford

WHO WAS SHAKESPEARE?

By
JOHN MASEFIELD

STRATFORD-ON-AVON is cleaner, better paved, and perhaps more populous than it was in Shakespeare's time. Several streets of mean red-brick houses have been built during the last half century. Hotels, tea rooms, refreshment rooms, and the shops where the tripper may buy things to remind him that he has been where greatness lived, give the place an air at once prosperous and parasitic. The town contains a few comely old buildings. The Shakespeare house, a detached double dwelling, once the home of the poet's father, stands on the north side of Henley Street. A room on the first floor, at the western end, is shown to visitors as the room in which the poet was born. There is not the slightest evidence to show that he was born there. One scanty scrap of fact exists to suggest that he was born at the eastern end. The two dwellings have now been converted into one, which serves as museum. New Place, the house where Shakespeare died, was pulled down in the middle of the eighteenth century. For one museum the less let us be duly thankful.

The church in which Shakespeare, his wife, and little son are buried stands near the river. It is a beautiful building of a type common in the Cotswold country. It is rather larger and rather more profusely carved than most. Damp, or some mildness in the stone, has given much of the ornament a weathered look. Shakespeare is buried seventeen feet down near the north wall of the chancel. His wife is buried in another grave a few feet from him.

The country about Stratford is uninteresting, pretty, and well watered. A few miles away the Cotswold hills rise. They have a bold beauty, very pleasant after the flatness of the plain. The wolds towards Stratford grow many oaks and beeches. Farther east, they are wilder and barer. Little brooks spring up among the hills. The nooks and valleys are planted with orchards. Old, grey Cotswold farmhouses, and little, grey, lovely Cotswold villages show that in Shakespeare's time the country was prosperous and alive. It was sheep country then. The wolds were sheep walks. Life took thought for Shakespeare. She bred him, mind and bone, in a two-fold district of hill and valley, where

'THOUGH the plays are the greatest things ever made by the English mind, it cannot be said that the English reverence their poet. . . . Worldly Empire has always been gluttonous and foolish. It has always been a monstrous sentimental bubble blown out of something dead that was once grand. Man's true empire is not in continents nor over the sea, but within himself, in his own soul. Here, in London, where a worldly Empire is controlled, there exists no theatre in which the millions can see that other empire. They pass from one grey street to another grey street, to add up figures, or to swallow patent medicines, with no thought that life has been lived nobly, and burningly and knightly, for great ends, and in great passions, as the vision of our great mind declares.'—Introduction to 'William Shakespeare,' by JOHN MASEFIELD.

As the Poet Laureate describes in the accompanying study of Shakespeare, little that is reliably true is known about our greatest poet and playwright; the man's genius has utterly outlived the man. On Wednesday and Thursday evenings *Antony and Cleopatra* is to be broadcast for the first time, with Cecil Lewis as producer.

country life was at its best and the beauty of England at its bravest. Afterwards, she placed him where there was the most and the best life of his time. Work so calm as his can only have come from a happy nature, happily fated. Life made a golden day for her golden soul. The English blessed by that soul have raised no theatre for the playing of the soul's thanksgiving.

Legends about Shakespeare began to spring up in Stratford soon as there was a demand for them. Legends are a stupid man's excuse for his want of understanding. They are not evidence. Setting aside the legends, the lies, the surmises and the imputations, several uninteresting things are certainly known about him.

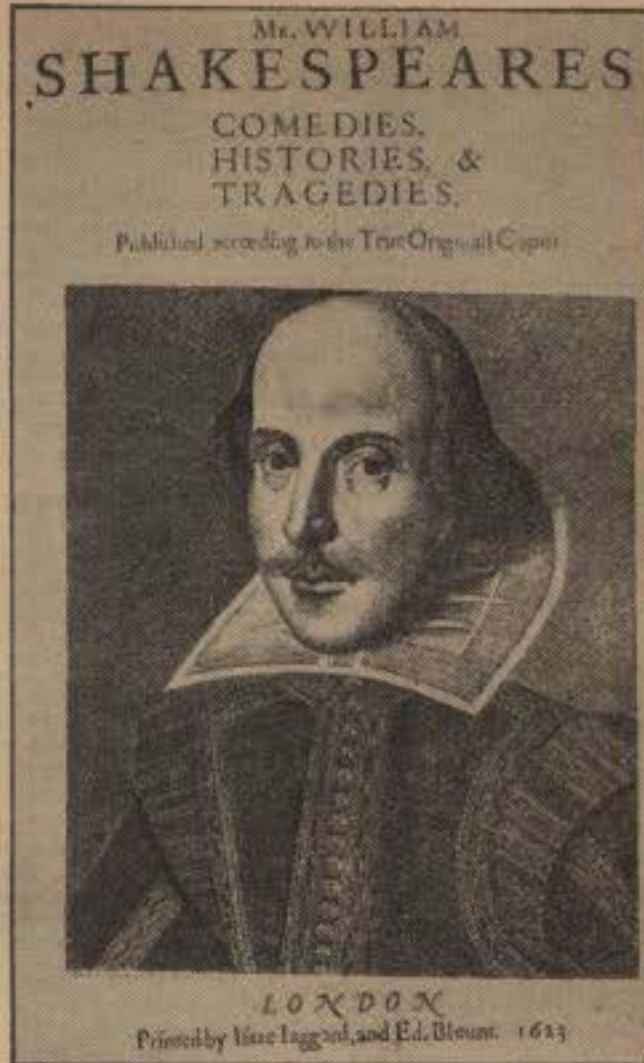
We know that he was the first son and third child of John Shakespeare, a country trader settled in Stratford, and of Mary his wife; that he was baptized on April 26, 1564, and that in 1582 he got with child a woman named Anne or Agnes Hathaway, eight years older than himself. Her relatives saw to it that he married her. A daughter (Susanna) was born to him in May, 1583, less than six months after the marriage. In January, 1585, twins were born to him, a son and a daughter.

At this point he disappears. Legend, written down from a hundred to a hundred and sixty years after the event, says that he was driven out of the county for poaching, that he was a country schoolmaster, that he made a 'very bitter' ballad upon a landlord, that he tramped to London, that he held horses outside the theatre doors, and that at last he was received into a theatrical company 'in a very mean rank.' This is all legend, not evidence. That he was a lawyer's clerk, a soldier in the Low Countries, a seaman, or a printer, as some have written books to attempt to show, is not evidence, nor legend, but wild surmise.

It is fairly certain that the company which first received him was the Earl of Leicester's company, then performing at The Theatre, in Shoreditch. The company changed its patron and its theatre several times, but Shakespeare, having been admitted to it, stayed with it throughout his theatrical career. He acted with it at The Theatre, at the Rose and Globe Theatres, at the Court, at the Inns of Court, and possibly on many stages in the provinces. For many years he professed the quality of actor. Legend says that he acted well in what are 'character parts.' Soon after his entrance into the profession he began to show a talent for improving the plays of others.

Nothing interesting is known of his subsequent life, except that he wrote great poetry and made money by it. It is plain that he was a shrewd, careful, and capable man of affairs, and that he cared, as all wise men care, for rank and an honourable state. He strove with a noble industry to obtain these and succeeded. He prospered, he bought New Place at Stratford, he invested in land, in theatre shares and in houses. During the last few years of his life he retired to New Place, where he led the life of a country gentleman. He died there on April 23, 1616, aged fifty-two years.

Little is known of his human relationships. He is described as 'gentle.' Had he been not gentle we should know more of him. Ben Jonson 'loved the man,' and says that 'he was, indeed, honest and of an open and free nature.' John Webster speaks of his 'right happy and



The engraving by Martin Droeshout to which the Poet Laureate refers here.

copious industry.' An actor who wrote more than thirty plays during twenty years of rehearsing, acting, and theatre management can have had little time for mixing with the world.

That we know little of his human relationships is one of the blessed facts about him. That we conjecture much is the penalty a nation pays for failing to know her genius when he appears.

Three portraits—a bust, an engraving, and a painting—have some claim to be considered as genuine portraits of Shakespeare. The first of these is the coloured half-length bust on the chancel wall in Stratford Church. This was made by one Gerard Janssen, a stonemason of some repute. It was placed in the church within seven years of the poet's death. It is a crude work of art; but it shows plainly that the artist had before him (in vision or in the flesh) a man of unusual vivacity of mind. The face is that of an aloof and sunny spirit, full of energy and effectiveness. Another portrait is that engraved for the title page of the first folio, published in 1623. The engraving is by Martin Droeshout, who was fifteen years old when Shakespeare died, and (perhaps) about twenty-two when he made the engraving. It is a crude work of art, but it shows that the artist had before him the representation of an unusual man.

It is possible that the representation from which he engraved his plate was a painting on panel, now at Stratford. This painting (discovered in 1840) is now called 'the Droeshout portrait.' It is supposed to represent the Shakespeare of the year 1609. In the absence of proof, all that can be said of it is that it is certainly a work of the early seventeenth century, and that it looks as though it were the original of the engraving.

There are, unfortunately, many graven images of Shakespeare. There are, perhaps, passable portraits of the languid, half-witted, hydrocephalic creatures who made them. As representations of a bustling, brilliant, profound, vivacious being, alive to the finger tips, and quick with an energy never since granted to man, they are as false as water. JOHN MASEFIELD.

From 'William Shakespeare,' by John Masefield, in the Home University Library (pub. by Thornton Butterworth, Ltd.).



WHAT THE OTHER LISTENER THINKS

Selections from the Editor's Post Bag
Enlivened by George Morrow



'A MIDSUMMER NIGHT'S DREAM.'

I SHOULD like to say how greatly I enjoyed the broadcasting of *A Midsummer Night's Dream*. I listened to it on both occasions, and my only regret is that more of Mendelssohn's incidental music was not played. I am looking forward to the time, I hope not far distant, when *The Tempest* is broadcast.—R. G. Childs, 2, Aekmat Road, Parson's Green.

THE FOURTEEN-YEAR-OLD CRITIC.

HAVING looked forward eagerly to the broadcast of *A Midsummer Night's Dream* on Thursday night, I was disgusted when it turned out to be a complete fiasco. From which kindergarten school did Puck come? I think the unnaturally squeaky voice and sing-song recitation were fit only for an infant and were not at all Puckish. Luckily I had my text book open, without which her garbled speech would have been unintelligible. Also, is there any need for Lyander to add an 'R' on the 'Helena' and say 'Helena adieu'? With the exception of the 'rude mechanicals' each actor seemed to be in a terrific hurry. I am still at school, but have seen the play acted five times (twice by Sir Frank Benson's company); also we twice did it at school and appreciated its delicacy and daintiness there.—'Schoolgirl of Fourteen.'

HARSH WORDS TO SINGERS.

WHY, oh why are we condemned almost daily to listen to a number of women who labour under the delusion that they are singing, and who spoil what little voice they possess in their endeavour to attain the tremolo which gives one the impression that they are suffering from creeping paralysis, and whose dismal songs, devoid of all melody, suggest the wailings of the lost? Occasionally we get a songster with the voice of a nightingale, whose sweet singing thrills us with joy unutterable; but oh, how seldom. Where are the real singers and songs of yore?—'Disgusted.'

A BEAUTIFUL VISION.

In millions of British homes every morning at eight o'clock, various people are hard at work. Yes, you say, 'we know that Lizzie is busy in the dining-room while cook is sizzling the bacon in the kitchen.' But upstairs there is a different kind of work going on. Paterfamilias is hard at it in the bathroom: 'One-two-three-four, one-two—', trying to fend off the dreaded middle-age corpulence. Elder sister is keeping her figure lithe and supple by a far, far better method than dieting—by the 'neck roll' and dozens of other exercises.



Every few moments she has to refer to a none-too-clear text book, which altogether interrupts the solemn proceedings. How much better if every family could have their own instructor—the right time—new exercises—more enthusiasm—organized drill with little hints: 'Now just a little further!' Rather slow on the right! Pick those feet up there! But this is possible. Why not have an instructor at Savoy Hill to conduct these enthusiasts, health seekers, beauty seekers, and strength seekers, through their morning before-business exercises.—C. A. Forsander, 26, Cholmeley Crescent, Highgate.

MORE FULL LENGTH PLAYS.

AS the B.B.C. can broadcast operas frequently which take up the whole evening, perhaps they would also consider broadcasting more full length plays. Why not *David Copperfield* or *Oliver Twist*? There are thousands of Dickens lovers who would thoroughly enjoy them! Why not a few more like *Mr. Wn or Lady Windermere's Fan*? These good plays are all too scarce in the broad cast programmes. Even those who dislike long plays would not complain if we had just one of these each week, especially if they displaced an evening of talks. Take this evening, for instance (Friday, London Regional): 8.30: *Animals in Captivity*, 9.0: *Regional News*, 9.5: *Viscount Craigavon and Viscount Halifax speaking at dinner*, etc. 10.15: *News*, 10.30: *Jazz music*. This is supposed to be an evening's amusement! Ye Gods! 'Must I endure all this?' 'All this, Ah, more, fret 'till your proud heart breaks.' Is that the B.B.C. policy?—'Thoroughly Fed-up.'

THE DEPARTURE OF THE 'BRITANNIC.'

I WISH to thank the B.B.C. for the very enjoyable broadcast of the departure of the White Star Liner *Britannic*. The details from the engine room, the parser's office and from the Captain's bridge were most interesting, in fact, they might have been experts at broadcasting instead of novices as the Captain remarked. I would also thank the Commentator, 'Mannin Crane,' for his description of the scene at the departure of the ship from the landing stage. I doubt if you can realize how much broadcasts of this type are appreciated by those who now live in the country after a busy life in town.—G. Sharratt, Nasington, Nr. Peterborough.

'TOMMY'S LITTLE DAY.'

I MUCH enjoyed the vaudeville item on the evening of June 28, particularly 'Tommy's Little Day,' and, of course, Mabel Constanduros. But I was surprised to hear 'Slope arms' given when at the 'Inspection, port arms!' With the cut-off and bolt open! And why, when the 'Orderly officer' call is sounded, should 'Defaulters' answer their names?—'Ex-Service.'

Mark your letter 'What the Other Listener Thinks,' or 'Open Letters to Broadcasters,*' and address it to the Editor, 2, Savoy Hill, London, W.C.2.

OPEN LETTERS TO BROADCASTERS *

TO THE ANNOUNCERS.

GENTLEMEN,—The marvellous way in which you maintain your gravity when you read some ridiculous piece of news, your enunciation and, above all, your masterly efforts with crack-jaw foreign names, compel my awed respect; but—what are you doing to the letter 'o'? I have diligently searched for the following words in suitable books of reference and have failed to find them: *Cumbat, Camrade, Cuventry, Gask, Scutland, Pansony, Cuplete*. These few occur to me at the moment, but I assure you that the list is a formidable one!—Arthur 'Uswald' Milne, 41, Victoria Avenue, Broadstairs.

TO THE DIRECTOR OF OUTSIDE BROADCASTS.

DEAR DIRECTOR OF O.B.'S.—May I extend to you my gratitude for your admirable work on Saturday, June 18? So realistic were your efforts that by five o'clock I found myself in a frightful tangle due to ineffectual efforts to shoot down Captain Sandbag, wave a last farewell to the *Britannic*, and meanwhile follow the ball backwards and forwards across the Centre Court.—Dislocately yours,—I. N. Ellicott, Whitwood, Normanton.

TO MISS MYRA HESS.

DEAR MADAM,—Will you allow me to say a word of appreciation of your wholly delightful broadcast recital on the evening of June 27. It is indeed a rare treat to hear both music and performance which are worthy of each other. That ecstatic *Gigue* was an especial joy to listen to. May one beg for its inclusion or of one of the 'Immortal 48' in some future broadcast.—P. M. Ormsby, Thurgoland, Sheffield.

LIMERICKS FOR THE SUMMER NUMBER.

The *Radio Times* for Friday, August 1, will be a special Summer Number with stories, articles, and illustrations suited to the holiday mood.

The Editor would like some of his many correspondents to contribute to this issue, and suggests that they send him limericks written round broadcasters or broadcasting. It is hoped to print a selection on a special page of the Summer Number to amuse the other listener.

No prizes are offered, but we hope that our readers will find the composition of such limericks an amusing game for summer evenings when the set is shut off temporarily.

Please note that all limericks must reach us on or before Saturday, July 19, or they will be too late for the Summer Number.

TO DR. GEORGE DYSON.

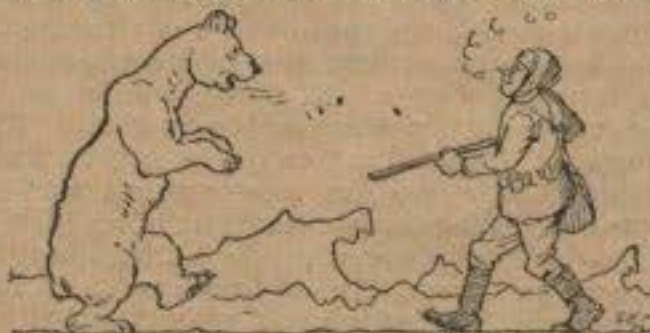
DEAR DR. DYSON,—You told us in a recent talk that Beethoven would delight his hearers for spells of two hours at a time by his impromptu playing. I am sure I could listen to your most interesting and instructive talks for twice this period, and enjoy every minute. My only regret is that the piano placed at your disposal for these talks is not of a better quality, and does not do justice to your playing.—'An Admirer.'

TO MISS DOROTHY SAYERS.

DEAR MISS DOROTHY SAYERS,—Thank you, and again thank you for your perfect rendering of your chapter of the serial 'Behind the Screen.' You are the only woman broadcaster I have ever heard to whose diction and elocution it has been a joy and delight to listen. I shall love 'Lord Peter' more than ever now, if that is possible!—'A Deeply Appreciative Listener.'

TO MR. R. M. FREEMAN.

DEAR MR. FREEMAN,—You saw the letter from Mr. Forfar in the issue of June 13; well, a brother of mine told me that when up North one of his hunters met a polar bear, and exclaimed 'Ha, Ha! Here comes my nice winter coat!' and the bear growled back at him 'Ough, Ough! Here comes my



nice warm breakfast!' And they were both right! So it is with your *Scoons* versus *Scoons*—all a matter of time and place. When the butter-milked article of diet is on the table, it is pronounced *scoone*, and when it is eaten, it is gone! Can a haen dia, to you.—J. H. Burn-Murdoch, Great Shelford, Cambridge.

'THOSE ALLEGROS.'

I PRESUME that your correspondent, R. H. Whall, was referring to English compositions for British Empire purposes only. As English music is unknown outside this country, and consequently never played, surely Sir Henry Hadow and supporters are quite justified in wishing the international system of 'Speed marks and Expression marks' in Italian to be altered to English for home products. I am sure that it would be wiser because Sir Henry Hadow perhaps found it easier to say 'louder' than 'crescendo,' but that does not alter the fact that louder is a quite incorrect translation of crescendo. Certainly all English compositions should be explained by English equivalents for *andante*, *con grazia*, etc. We cannot bother about the solitary studious German or Italian who may wish to 'louder lots' his Grainger. But for the great masterpieces of music let us keep to the old Italian system understood by the other large populations of Europe. Your correspondent says that we cannot all be linguists, but anyone who is not hopelessly insane can learn the entire vocabulary of Italian words used in music in twenty minutes, though for a B.B.C. announcer to learn to pronounce them properly, even in a lifetime, would be a sheer impossibility.—Yours, 'con tanta dolcezza.'

SHAKESPEARE AND MUSIC.

I AM not sure that 'R. W. M.,' Harpendon, is wise in quoting Shakespeare in condemnation of the 'music hater.' If he reads on he will see that Shakespeare says: 'How many things by season season'd are to their right praise and true perfection!' No doubt meaning that music suitable for a symphony concert is out of place in a vaudeville programme. That is what we have been saying for years. Shakespeare did not spend much time on his musicians; in the whole of his plays there is only one 'rascal fiddler and twangling jack' with a speaking part, and he is beaten with his own instrument. Fortunately for him, it was not Falstaff he had to deal with or he would have been made to eat it. 'There are more things in Heaven and Earth,' R. W. M., 'than are dreamed of in your philosophy.'—A sense of humour, for instance.—R. Tatterdale, Priory Lodge, Mill Hill.

THAT TOURIST TROPHY RACE.

I BLEW into a restaurant towards the end of the recent running commentary on the Senior Tourist Trophy race, and, hearing unearthly pops and groans and mutterings from



the loud-speaker, I asked the waitress what it was all about. She told me it was 'only some people pilion riding in the Isle of Wight.'—A. C. Stevenson, Ferring-on-Sea.

A REPLY FROM MOSES BARITZ.

DEAR 'T. S. H.',—In reply to your criticism of my praise of the Halle Orchestra's playing in the recent *Northern Proms*, I feel bound to point out that you have exaggerated my claims for the Orchestra. All that I did was to deal with the success of the venture at the Free Trade Hall. All the claims that I made were that the Halle Orchestra was, without doubt, the finest orchestra in England. I was not concerned with foreign orchestras.—Moses Baritz.

NO LOVER OF LAWN TENNIS.

I THINK that it is absolutely insufferable that the concert programmes, orchestral items, and the usual afternoon entertainments from 'National' should be interrupted and broken into for a running commentary on tennis from Wimbledon. It exhausts one's patience and makes one tired. Of course I switch off immediately this tennis stuff begins. I think that it is an insufferable imposition upon the listening public to cut out musical items for tennis commentaries for five afternoons out of six in one week.—A Kindred, Mansfield.

FED-UP WORSE!

PLEASE allow me to endorse heartily the letter in your issue of June 20 of 'Fed-Up,' London. I go to work at 8 a.m. and finish at 4 p.m., so what chance have I of hearing any decent music if not in vaudeville? As a breadwinner I am too tired to sit up until nearly midnight to hear it, and as for the trash (operas, sopranos, German talks, etc.) you dish up, well—! Some clever people say switch off; is this what we pay 10s. for? The same stuff is thrown out from an alternative programme under another name. Cannot the B.B.C. afford good Dramas?—'Fed-Up Worse.'

CHOOSE YOUR PROGRAMMES.

MANY listeners, to judge by their frequent complaints, live only by the help of their favourite items on the wireless programmes. Why can they not, like sensible people, use their radio sets only when there is some entertainment which they wish to hear? Do they attend the local cinemas and theatres regardless of the film or play, and then write complaining letters to the theatre manager when they do not enjoy the show? The present wireless programmes, used with discretion, are, without doubt, eminently successful, for they cater fairly for the tastes of all.—D. S. P., Sutton.

A Creator of Mysteries writes about DETECTIVE-STORIES

Mr. Milward Kennedy, who here reveals some of the mysteries of his craft, is the author of 'The Corpse on the Mat,' etc. He recently conducted a competition in *The Listener* in connection with the Detection Club's broadcast serial story.

I MUST begin by insisting that it is misleading to call a detective-story a 'thriller.' All genuine 'detective-story writers' insist on the difference; a writer of 'thrillers' is not eligible, for instance, for election to the Detection Club.

What is the difference? Above all, the detective-story is a puzzle; the reader must know all the relevant facts and must, if he can draw the right conclusions, be able to reach the same 'solution' as the writer of the story. Mr. J. J. Connington, for example, or Mr. F. Wills Crofts, lets the reader know everything which the detective discovers (though not necessarily all that he thinks); the hero of Mr. Edgar Wallace's stories not infrequently 'knows' things in the most inexplicable way—certainly in a way which the reader cannot emulate. I do not, of course, claim any superiority for the detective-story over the thriller; it is simply that they are different, and that the former tries to conform to a strict rule. No one is a greater admirer than I of Mr. A. E. W. Mason's 'House of the Arrow,' but Hanaud, you may remember, discovers his essential 'clue' when he is on top of a tower; he looks down and sees—but his reader is not told what until the murderer has been arrested and the detective is explaining things all round. Similarly, in Mr. Macdonald's 'The Noose,' the solver of the mystery collects a lot of information which is never divulged until he has made the arrest.

You can put the case roughly like this: both 'thrillers' and 'detective-stories' contain the elements of 'thrill' and of 'detection' (and usually love interest); in the detective-story the centre of gravity, so to speak, lies in the detection rather than in the thrill. For a careful analysis of the difference I would refer you to Miss Sayers' admirable essay on the subject.

I suppose that fundamentally detective-stories appeal to the same instincts as do crossword puzzles and chess problems and acrostics. Very often the only 'thrill' is at the very beginning—a corpse is found in a place where, to all outward seeming, it could not be. I am not sure why in nearly all cases you have a murder; perhaps it is because with the gallows in the



A corpse is found in a place where it could not be.

background you can reasonably allow your characters to behave in peculiar ways, and so you can multiply the red herrings. There is another rule, of course, that you must not suddenly introduce in Chapter 23 a new character and at once arrest him for the murder; consequently you have to keep the suspicion spread over a number of characters as long as you can.

On the other hand, the 'murder' is a nuisance, because you are obliged to bring in the police; it is not very convincing to have a 'brilliant amateur' (we have grown more sophisticated now than when Mr. Holmes first blazed into glory), and policemen are liable to be so dull. Besides, in real life the success of the police is largely a matter of machinery, and that is not suitable for a novel. The difficulty is met—in some cases, brilliantly—in a variety of ways: Father R. A. Knox uses an Insurance Company, with an expert who works hand in hand with the police; Mrs. Agatha Christie employs a retired Belgian detective, also working in with the police; Miss Sayers' Lord Peter Wimsey has a great friend in Mr. Parker of Scotland Yard; Dr. Fortune and Dr. Thorndyke—but I need not prolong the list. Others plump boldly for the police, pure, but not too simple—this is the way of Mr. Crofts and, nowadays, Mr. Connington.

For some reason, people seem to expect writers of detective-stories to 'live' them as well as write them. As in detective-stories the Law and Justice almost invariably are triumphant, this perhaps might be taken as a compliment; it is not always so meant. I heard a publisher (who does not publish detective-stories) say, laughingly, how terrible it was to think of all these writers lying awake at night meditating murders—'potential criminals,' I think he called us. Even if that were so, he ought to have realized that we should be deterred by our habit of expecting the murderer to be caught in the end; and on the same analogy I should hate still more to think what other authors—and some of the authors whose books are produced by this particular publisher—must think about in their waking hours.

People seem also to expect detective-story writers to be able to solve real mysteries. It is true that Edgar Allan Poe did so, but he was altogether exceptional. It would be just as reasonable to expect a 'designer' of chess problems to be able to beat Capablanca. In a detective-story you make your own facts to suit your final solution, just as in a chess problem you put in such pieces as you need; and there is the same underlying idea of balance in construction and economy of pieces. And while I am on the topic I might illustrate two more points: first of all, a detective-story is not necessarily bad because you 'guess the answer'; it may be that it is *too* logical (a lot of people 'guess' each character in turn, and so are always right, but I am not thinking of them). Secondly, if the solution of a chess problem depended upon there being a white queen which was not shown but was there all the time—well, that would be like the 'thriller' which pretends to be a detective-story.

A feature of detective-story writers, as individuals, is their personal interest in their craft (may I call it that?). Most of them have read practically every 'detective-story' in the English language; they are full of



'They are full of knowledge about poisons and coagulation of the blood.'

knowledge about poisons and coagulation of blood and coroners' inquests (I am a sad exception; I cannot even remember whether litmus starts pink and turns blue, or *vice versa*). They are also genuine admirers of one another's works.

For some reason, too, they are mostly endowed with a strong sense of humour. As many people have enjoyed 'Biographies for Beginners' as 'Trent's Last Case'; perhaps one of the former puts Mr. Bentley's view in a nutshell:—

What I like about Clive
Is that he's no longer alive.
There's a good deal to be said
For being dead.

The poem, I may say, has been translated into Latin, Greek, French, and Arabic, to my certain knowledge; but I will spare you the texts.

Father R. A. Knox, of course, is famous in many circles; at Oxford in pre-war days he was famous for his humour—his lectures at Trinity were crowded, and that is proof enough. Miss Sayers, again, is most entertaining company as well as an expert on the palate; I may say that when Lord Peter Wimsey denounces cocktails, on aesthetic grounds, he is voicing Miss Sayers' own views. Anthony Berkeley (a household word, I believe, in America) is a practical humorist; I fancy that we may expect stirring news, one of these days, from his new Cornwall cottage. He is also honorary secretary of the Detection Club and organizes its dinners, and plans one day to equip it with permanent quarters and a suitable reference library.

Civil servants, priests, political economists—the writers of detective-stories are as varied as their readers, and we are assured that the latter include Prime Ministers, bishops, judges, and all. I suspect that many of the authors began to write detective-stories simply because they enjoyed reading them—and could not get enough to read.

For the lure of detection is very ancient. The 'riddle of the Sphinx' is common to the literature of nearly every country (and it is by no means the earliest example), just as the story of the Flood is common. And, by the way, how curious it is that the dove and the olive branch have been taken as the symbols of peace—really the rainbow was the symbol of peace, was it not? At any rate, the dove ought really to be the symbol of Noah's ability as a detective, and I hope that one day it will be adopted as the crest of the Detection Club.

MILWARD KENNEDY.

IN THE VANGUARD OF BRITISH COMPOSERS

Prolific though Arnold Bax's output of music has been since before the War, it is only of recent years that he has really 'arrived.' Today he is acknowledged as one of the finest among modern British composers. His music frequently appears in the broadcast programmes. When Constant Lambert conducts a concert of British music at Bad Homburg on Wednesday, Harriet Cohen will play Bax's 'Symphonic Variations,' and on Sunday evening his Second Sonata for Violin and Piano will be broadcast (Regional), the Composer himself at the Piano.

AMONG modern British composers there are few more deserving of attention than Arnold Bax. Perhaps this statement will sound odd to those who find some of his music difficult and obscure. But in actual fact these 'difficulties' belong mainly to the surface. The beauty of Bax's music is more than skin deep.

The story of Bax's life, like that of Vaughan Williams, consists largely of an account of his compositions. The rest may be told briefly. An Irishman by descent, Bax was born in London on November 6, 1883, and entered the Royal Academy of Music in 1900, where, till 1905, he studied composition with Frederick Corder. As a student he was remarkable. He showed an amazing ability to read full scores at sight, and he also became a pianist of uncommon distinction. The music composed during these years suggests that Bax did not then realize, as he did later on, the need for writing economically.

These earliest works have now been withdrawn or in some cases revised. In any event, they no longer fairly represent Bax's powers. Probably the most satisfactory composition belonging to his first phase is the orchestral poem, 'In the Faery Hills' (1909). Here one can notice the influence of Irish folk-lore, which exercised a particular fascination for Bax at this time.

In 1910 Bax made a journey to Russia, and the impressions of this brief visit were later recorded in some delightful piano pieces—'May Night in Ukraine' (1911), 'Gopak' (1911), and 'In a Vodka Shop' (1915), which have become very popular. About 1913 the composer's style began to grow much more luxuriant. This vein may be said to have lasted until 1920. Within these seven years Bax wrote a prodigious amount, though his shy and retiring nature prevented his striving to be heard.

The 'First Violin Sonata' (1910-15) belongs definitely to this second period. It is a fine composition, but does not reveal the intensely personal qualities of the 'Second Violin Sonata,' a peculiarly intimate work. The 'Quintet for Piano and Strings' (1914-15) stands among the foremost modern chamber music. Built on a large scale, it exhibits real breadth and power.

The orchestral poem 'The Garden of Fand' (1916) is now well known. It is enchanting in its glittering harmony and vivid display of melody. The scheme of this tone-poem is rich in detail and built round legends of sea magic. The same feeling runs through 'Tintagel' (1917). In both works Bax evinces a wonderful sense for orchestral colour and an astonishing delicacy in establishing 'atmosphere.'

A harsher note is struck in the tone-poem 'November Woods' (1917) and the 'Symphonic Variations' (1917) for piano and orchestra. The music of 'November Woods,' although stern and grim, is strangely compelling in its sombre beauty. It is easy, therefore, to understand why this composition is especially preferred by Bax himself. From first to last the satisfaction which it affords does not falter.

Another work belonging to 1917, 'Moy Mell,' for two pianos, shows much imagination. The 'First String Quartet' (1918) provides a complete contrast to the earlier Piano Quintet; its mood is airy and whimsical. Especially lovely writing is to be found in the slow movement. Emotional intensity of a more tragic

nature is shown in the splendid 'Quintet for Strings and Harp' (1919).

Towards 1920 Bax began to develop the style which remains characteristic of him at the present day. In place of the elaborate and luxuriant writing of the 1913-20 period he turned increasingly to concise statement, a classical severity of harmony, and a more emphatic use of counterpoint. His works published within the last ten years, let alone those still unpublished, are so numerous that only the principal compositions can be dealt with here.

The transition to Bax's latest phase is marked by the 'Phantasy for Viola and Orchestra' (1920) and the piano work 'Mediterranean'



Arnold Bax, one of the most inspired and prolific of modern British composers.

(1920) which was orchestrated the following year. The 'Phantasy' is virtually a Concerto in three movements. There is a Celtic flavour in its brilliant harmony and easily flowing melody. The writing is well suited to the solo instrument, while there exists much poetic eloquence in the subject-matter. 'Mediterranean' provides a highly coloured piece of impressionism, rich in Spanish associations, set forth in a capricious style.

The change of method which these works heralded is seen to great advantage in a carol for unaccompanied double choir entitled 'Mater Ora Filium.' The manuscript of the carol was discovered at Balliol College, Oxford. In his setting of it Bax has employed with superb effect his abilities to write counterpoint of an inspired order. The spirit is, indeed, early English, although the idiom is modern. The classical feeling which pervades the music is attractive and dignified. These same qualities are turned to good account in other choral writings, notably 'Of a Rose I sing' (1921), 'Now is the Time of Christymas' (1921), and the magnificent work 'To the Name above

Every Name' (1923). 'St. Patrick's Breastplate' (1923-4) represents a culminating triumph in this medium.

Meanwhile Bax made a praiseworthy addition to viola music with his well-wrought 'Sonata for Viola and Piano' (1921). During this year he was at work on the 'Symphony No. 1 in E Flat' (1921-22), performances of which were given at the Promenade Concerts in 1928 and 1929. On both occasions the reception was very favourable, for this blunt and honest music has a ready attraction. Bax has no use for 'tricks of the trade.' What he has to say in this Symphony is stated plainly and, at times, harshly. Yet even where the writing is most grim its power is asserted beyond question.

The calm of the second movement forms a beautiful interlude. Taken as a whole this Symphony is among Bax's finest achievements.

The 'Quintet for Oboe and Strings' (1923) suggests a temporary return to an atmosphere which is chiefly Celtic. It is a light, graceful composition, very tuneful and spirited. The 'Second String Quartet' (1927) is not so closely knit as a study of Bax's other chamber music might lead one to expect. Each movement is in itself of much interest, and often lovely, but the Quartet seems a little disjointed when regarded generally. The year 1929 showed the results of great activity. During its course there were published the 'Third Violin Sonata'; the 'Third Piano Sonata'; and 'Symphony No. 2 in E Minor and C,' while the 'Overture, Scherzo, and Rondo,' for orchestra received a first performance at the Promenade Concerts. Of these works the chamber music is of fine quality and indicates close compression of thought. The 'Second Symphony' awaits a performance in England; it has been received with great enthusiasm in America. Each Movement of the 'Overture, Scherzo, and Rondo' has valuable thought to offer, and confirms one's opinion as to the stability of Bax's genius.

'Symphony No. 3,' which received its first performance at the B.B.C. Symphony Concert on March 14, is still in manuscript. It differs from the earlier Symphonies in that the composer has not inscribed it with a key-title. The form of the work is interesting. It consists of three movements and an Epilogue. Of these movements the first is by far the longest. So far as the mood of the work is concerned it is thought to be coloured to some extent by the legends of the north, though there is no definite 'programme' to that effect. Whatever the extent of this subconscious influence, the music, judged on its own merits, strikes one as impressive. The melody and harmony display Bax's customary power of contrast, and although the writing is comparatively simple there is great strength and beauty to be found in the course of the Symphony. The score was finished during the early part of 1929, much of the music being composed on the west coast of Scotland. The slow movement stands apart from this northern feeling, but it contains some delicate and deeply thoughtful charm. It is with the greatest interest that one looks forward to the introduction of this work to the concert-hall.

ROBERT H. HULL.

REVOLUTION WITH INCIDENTAL MUSIC

V. C. Clinton-Baddeley tells in brief outline the story of the French Revolution. Revolutionary songs of those stormy years form the subject of a programme on Monday, July 14 (National)

THE DRAMA:

AT the accession of Louis XVI the peasant class of France—compared with those of the other countries of Europe—was not in any state of wretched destitution. That is why the European revolution began in France. There the people were sufficiently alive to the monstrous anachronisms and inequalities of a system whereby the privileged classes (not more than about 250,000 persons) escaped taxation, while the people (some 25,000,000) not only paid taxes to the Government but still owed irritating feudal dues to their overlords. The Revolution was not an attempt to remedy this network of abuses. Its object was essentially to destroy and to re-create.

The first step was taken by Calonne when he convened the Council of Notables (1787), informing the King that only a radical reformation could save the country from bankruptcy. Necker, restored to office in 1788, decided to summon the States-General. It met on May 5, 1789. Led by Mirabeau and Sieyès, the Third Estate from the first refused to sit as a lower house to be outvoted by the nobles and the clergy, and on June 17 declared themselves a National Assembly. Three days later, in the face of organized opposition, the deputies retired to the Tennis Court and swore never to disperse until they had established the constitution. On July 14 the dismissal of Necker and the rumour of the intended dissolution of the Assembly led to the storming of the Bastille, and the entry into the drama of the Paris mob. August 27 dates the Declaration of the Rights of Man. On October 5 the royal family and the Assembly were forced by the mob to leave Versailles for the Tuileries—a serious misfortune to the Revolution: henceforward the Government were the servants of the people of Paris. The King accepted the constitution on July 14, 1790, but he was now greatly alienated by the attacks upon the Church, and on June 21, 1791, he attempted—vainly—to escape the country.

The Legislative Assembly (October, 1791—September, 1792) had to deal with the gathering opposition from outside organized by the *Emigrés*. War was declared on Austria on April 20, 1792. The King, who had tried to desert to the enemies of France, and his Austrian Queen, could no longer retain popularity. The summer in Paris was critical. The invasion of the Tuileries by the mob on June 20 was followed by the *coup d'état* of August 10, the September massacres, and the election of the National Convention. On September 21 the monarchy was abolished and France declared a republic. In the struggle for power of the next two years, first the King, then the Girondists (the moderate party), then Hébert and Danton, and finally Robespierre, went under a period of increasing anarchy. A reactionary terror was ended by the appointment of the Directory (1795), which lasted until, by the *coup d'état* of November 9, 1799, General Bonaparte seized supreme power as First Consul. Five years later the wheel had turned full circle. Napoleon was Emperor of France.

rights of property, hating the mob—they sought to rely on the France outside Paris, and were accused of dividing the Republic. Sustained by the success of the French armies, the Girondists were doomed after the defeat of Neerwinden and were exterminated.

LA FAYETTE, born 1757, marquis, served in the American Army in the War of Independence; on June 25, 1789, he led the minority of the nobles to join the National Assembly. Commander-in-chief of the Paris National Guard, he dispersed the mob assembled at the Champ de Mars to sign a petition for the dethronement of the King after the flight to Varennes. Placed in command of one of the frontier armies, he returned to Paris after the invasion of the Tuileries, and at the *coup d'état* of August 10 attempted to assist the King. His men refused and La Fayette, proscribed, fled to the Austrians, who imprisoned him. Returning to France in 1799, he voted against the Consulate and the Empire. He died in Paris in 1834.

DUMOURIEZ, born 1739, Minister of Foreign Affairs in the Girondist Government of 1792; in command of French Army after the desertion of La Fayette. On November 6, 1792, he won the battle of Jemmappes and occupied Belgium. Failing in Holland, and defeated at Neerwinden (March 21, 1793), he attempted to march on Paris and overthrow the Government. His troops refusing, he fled to England, where he died (at Henley) in 1823.

MARAT, born 1744, doctor, scholar, fanatic, editor of *L'ami du peuple* and *Journal de le républicain*. Constantly attacked and in hiding, after the September Massacres Marat was elected a deputy for Paris in the National Convention. He was principal in the overthrow of the Girondists and the most zealous advocate of the Terror which followed. On July 13, 1793, he was assassinated by Charlotte Corbay. In a moment of convenient indignation he was deified and his heart buried in the Pantheon—whence, during the reaction of 1795, it was joyfully thrown down a sewer.

DANTON, barrister, born 1759: impetuous, vigorous, clear-sighted, the first orator of the Revolution. After the flight to Varennes he organized the petition of the Cordeliers Club (of which he was founder) for the King's dethronement, and for a time had to seek refuge in England. Behind the abortive insurrections of June and July, 1792, Danton was the directing force of the *coup d'état* of August 10, the attack on the Tuileries, the National Convention, the September Massacres. But most sane of the Terrorists, he abhorred mere fanaticism and advocated a return to clemency. On March 15, 1794, Hébert and the extremists were guillotined; but on March 30 he was himself arrested and arraigned by Saint Just (cat-spaw of Robespierre) on a list of monstrously false accusations. His just and vigorous defence was met by the publication of an entirely fabricated 'Dantonist conspiracy.' He and his colleagues were guillotined on April 5, 1794.

(Continued on page 70)

THE ACTORS:

LOUIS XVI, King of France, born August 23, 1754, crowned May 10, 1774, guillotined January 21, 1793. In no sense himself a primary cause of the Revolution, Louis, as a supreme but impotent autocrat, helplessly determined its development. Amiable, brave, intelligent, well-meaning, Louis in part understood problems, but an unparalleled irresolution of character stultified all his undertakings. He was crushed by a movement he was incompetent to lead. His sentence of death, after a trial fantastically prejudiced, was passed by an absolute majority of one vote in a sitting of 721 members.

MARIE-ANTOINETTE, guillotined October 16, 1793, daughter of the Empress Maria Theresa, was married to Louis in 1770 at the age of 14 years. As the central figure of the *cause célèbre* of the Diamond Necklace, and of the tragedy of 1793, her reputation has been romanticized. Certainly fair, dignified, courageous, she was also remarkably ill-educated, willful, arrogant, indiscreet. By the mob she was hated as the representative of the alliance with Austria, which in the Seven Years War had destroyed the fortune and prestige of France and was now training her armies against the Republic.

MIRABEAU, aristocrat by birth. Until 1789 notorious as an adventurer and a scandalous rake, at the age of 41 he was elected for Aix to the Third Estate of the States-General, and swiftly became the greatest orator and statesman of the Assembly. Detesting anarchy as greatly as despotism, he attempted to restrain the later developments of the revolution, but died on April 2, 1791.

THE ABBE SIEYES, deputy for the Third Estate in the States-General of 1789, and author of the famous pamphlet, *What is the Third Estate?* He influenced the assumption of the name 'National Assembly,' assisted in drafting the oath of the Tennis Court and the first revolutionary constitution, voted the King's death, and sat as a member of the Committee of Public Safety. Surviving the Terror, he preserved a portentous reputation for political wisdom, and after acting as ambassador to Berlin, was appointed a member of the Directory. Intriguing with Napoleon, he was deeply involved in the *coup d'état* which destroyed that government in favour of the Consulate. A narrow, unsympathetic, crabbed, mysterious figure.

CAMILLE DESMOULINS, born 1760, journalist. Gave the signal at the Palais Royal for the first insurrection of the mob, July 12, 1789. Member of the National Convention, 1792. Ally of Danton, he edited from December 5, 1793, the *Vieux Cordelier*, which boldly denounced the excesses of the Terror. He was guillotined with the Dantonists on April 5, 1794.

GIRONDISTS, the party name of a group in the Legislative Assembly and the National Convention, taken from the fact that many of its most brilliant members were deputies from the Gironde. Notable members were Vergniaud, Brissot, Pétion, Roland—whose wife, Madame Roland, greatly influenced their policy. They controlled the earlier phases of the revolution. Cautious, slow, middle-class idealists, exclusive, supporting ultimately the



Robespierre.



Marat.



Danton.



La Fayette

BRITISH MUSIC RELAYED FROM GERMANY

Mozart's Serenade for a Wedding—Composers playing their own Sonatas—Gertrude Peppercorn gives a Recital—Constant Lambert conducting at Bad Homburg—'Midsummer Madness'

The 'Haffner' Serenade.

(*National.* Sunday, 4.15.)

MOZART'S good friends the Haffners were a well-to-do Salzburg family, one of whom was Burgomaster, and two daughters of the house were lucky enough to have music by Mozart as part of their wedding festivities. In 1776, Mozart's twentieth year, Fräulein Elise was married to Herr F. X. Späth, and the autograph score of this Serenade sets forth in Italian that it was composed for the wedding. (It is one of the comparatively few works on which Mozart uses his title of Cavaliere, bestowed on him by the Pope when he was the merest child.) The Serenade is scored for quite a small band, and was probably performed in the open air; the wedding was in the last days of July, a time of the year when, in that kindly part of the world, open-air music has a reasonable chance of being suitable. As befits the occasion, it is all thoroughly happy music, and all the eight movements are short. They are—a majestic but bright Allegro, a flowing Andante, a vigorous Minuet and Trio, a swift and sprightly Rondo, another Minuet and Trio, with the designation 'galante,' a second melodious Andante, a third Menuetto, this time with two Trios, and a last movement which has a short Adagio introduction in front of its bustling Allegro.

Three Modern English Sonatas.

(*London Regional.* Sunday, 9.5.)

ALTHOUGH a composer is notoriously not always the best exponent of his own music, it always lends it a special interest when he conducts or plays it himself. In each of these three sonatas the composer himself will take the pianoforte part. Bax's sonata has been broadcast more than once already, and listeners may remember that its four movements follow one on another without breaks. The sonata appeared in 1915, and is always counted as reflecting something of the pathos of the war years; it may give a good idea of its purport as a whole, to think of it as a large-scale elegy inspired by the great tragedy of the time. The Sonatina by Victor Hely-Hutchinson, composed in 1925 and revised in 1928, is in four short movements. The first, a vigorous piece in 6/8 measure, is in the usual form with two principal subjects, though in the recapitulation the first appears in a slower tempo, while the second, considerably varied, merges into a Coda. The Scherzo is a baroque little movement with a fugal Trio, and the slow movement, a Romance, is a dialogue between the two instruments. It leads without a break into the finale, a boisterous Rondo with reminiscences of the three earlier movements. The Goossens' Sonata belongs to the period just after the War, and is the first of a group of four chamber music works. Full of varied interest throughout, it has a slow movement which at least one critic calls 'the most single-minded piece of tone poetry the composer has written.' Goossens, of course, knows the string quartet as well as the orchestra from within. He was for a time a member of the

Queen's Hall Orchestra, and second violin of the Philharmonic String Quartet, and for a good many years he has had a distinguished place among the conductors of today.

Mozart's String Quartets.

(*National.* Monday to Saturday, 6.40.)

MOZART wrote his first String Quartet in 1770, at the age of fourteen. He and his father were in the midst of a triumphantly successful tour in Italy, and the lad had already appeared in many countries of Europe as a child prodigy pianist and composer. He had played in most of the big towns in

quartets dates from 1772 or 1773, and the volume of music which the young man was pouring out may be gauged by the numbers allotted to them in the complete edition of his works. The first Quartet was his eightieth piece and the sixteenth is number 173, though produced only two or three years later.

Haydn's Influence.

IT was only after a second visit to Italy that the young Mozart heard any of the string quartets of the older master, Haydn. That impressed him profoundly, and set him so energetically to quartet composing that in the month of August, 1773, he produced no fewer than six. In speaking of them he always referred to Haydn as his great master in the string quartet. For nine years after that he deserted the form, but returned to it in 1782, the year which saw the successful production of his merry opera, *Il Seraglio*, the 'Haffner' Serenade, and other joyously melodious music. It was in the same year that he married Constance Weber, a somewhat rash proceeding, as the young couple had practically nothing on which to begin housekeeping. Friends were nearly always ready to come to their assistance, but they were frequently in difficulties. From then until 1790, he composed String Quartets only intermittently, and the last ones are rightly held in warm affection as among the very best of his music. Three of them were specially composed for the King of Prussia, who acknowledged them not only with a kind personal letter but with a gift of a gold snuff-box and a sum of money. These three all have specially interesting 'cello parts, out of compliment to His Majesty. They are all so full of Mozart's grace and charm, so rich in melodies, almost any one of which might be chosen to represent him at his best, that their unfading popularity with quartet players and listeners alike is easy to understand. As one fervid enthusiast says, 'an amazing number of the best tunes in the world is packed into Mozart's String Quartets.'



From a drawing by H. X. Köpp ('Pudista'; Faber & Faber)

HARRIET COHEN.

When Arnold Bax's 'Symphonic Variations' are played at the Bad Homburg Concert next Wednesday (Regional). Miss Harriet Cohen, for whom they were composed, will be the soloist.

Germany and Austria, in Paris, in London, in Holland, and in Switzerland, and everywhere the public astonishment at the feats of the youngster and his not much older sister found vent in all manner of enthusiastic tributes. Here in London they had not only given public concerts at which many of the pieces were the young Mozart's own, but had advertised in the Press that the public might come and hear the two prodigies in their own rooms 'every day from 12 to 3, admittance two and sixpence each person.' Their success in Italy was of the same order; it had already grown to be such a matter of course that the father, writing home, said, 'It is the same here as everywhere, so there is no need to describe it.' A second group of

Gertrude Peppercorn's Recital.

(*National.* Tuesday, 9.45.)

GERTRUDE PEPPERCORN, one of the English artists who is held in high honour all over Europe and in America, as well as in her native England, was a pupil of Tobias Matthay at the Royal Academy of Music and made her first appearance at the age of eighteen with immediate success. The Variations by Beethoven which she is to play are among the less well-known pianoforte works of the master, but even listeners who do not know them have long ago learned from his other works with how much interest Beethoven could invest the variation form. Both the little Couperin pieces which follow have intriguing names of the order which Couperin loved to give his music; 'Roseaux,' reeds such as grow on the banks of a stream, means also in French persons or things of weak and fragile nature. 'Maillotin' is an olive press or an arm in the form of a mallet. But whether or no Couperin's

(Continued on page 70.)

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NOTES ON THE WEEK'S MUSIC

(Continued from page 68.)

pieces have any pictorial relation to their names, they all have a charm of their own which needs no words to describe. The Chopin and Debussy pieces at the end of Miss Peppercorn's programme are better known to present-day audiences, especially Debussy's picturesque music describing 'Gardens in the Rain.'

Beethoven's Clarinet Trio.

(National. Wednesday, 4.0.)

COMPOSED originally for clarinet, 'cello, and pianoforte, this trio is often played with the violin replacing the clarinet, which it can do quite satisfactorily here. Simple and melodious throughout, it has a special interest in the last movement, based on a tune which Beethoven borrowed. It is a merry little air from a forgotten opera by Joseph Weigl, on which Beethoven makes a series of very bright variations. Beethoven himself had no great love for this last movement, probably because it was the occasion of his quarrel with Steibelt, a composer and pianist who was regarded in his own day as a serious rival. He had always treated Beethoven with lofty scorn, and on one occasion when they met at the same music-making he extemporized on the air of the last movement of this Trio; the Trio had only recently appeared. A Quintet of Steibelt's had just been performed, and Beethoven scored off his rival by seizing the 'cello part of his quintet, placing it upside down on the pianoforte desk, and extemporizing brilliantly from the theme thus evolved.

Brahms C Minor Trio.

(National. Wednesday, 4.0.)

THIS is very big and solid music, full of dignity and strength, and all its melodies are clear and easily recognized. The first movement begins at once with a very bold and strenuous theme, and the second main theme, in major, played by violin and 'cello together on both its appearances, is a great, self-confident melody. The second movement, quite short, hurries along with the daintiest steps, and the third, in slower time, is a dialogue, almost all the way through, between the two string instruments on one side and the pianoforte on the other. The first tune is irregular in shape, being made up of one bar of three beats, followed by two of two beats each. None the less it is a melody which is easy to enjoy and to remember after hearing it. There is a quicker section in the middle of the movement. The last movement returns to the forceful energy of the first, the violin beginning at the outset with a hurrying tune which has yet something of dignity in its swiftness. There are calmer moments in the movement, and towards the end there is a definitely slower section before it closes with a swift rush. The rather sombre effect of the earlier part of the Trio vanishes completely with the triumphant contentment of its big close in the major.

British Music from Frankfurt.

(Regional. Wednesday, 8.35.)

B.B.C. listeners have already heard for themselves how high is the musical standard of broadcasting at the Frankfurt Station; its music has already been passed on by our transmitters. But there is a special interest in hearing them give a programme of English music, conducted by an Englishman whom we know well by his own brilliant work

like 'The Rio Grande.' Constant Lambert has done well in beginning his programme with one of the simple old Symphonies of William Boyce, an eighteenth-century Englishman who held several distinguished posts in his own day. Although for some generations his music fell into quite undeserved neglect, it is sharing in the revival of interest in the work of our forefathers which is largely due to the enterprise of such young enthusiasts as Mr. Lambert himself. The Idyll of Bliss is the third movement of a Serenade for Orchestra and Baritone voice, which appeared only this year. The Idyll is for orchestra alone. Alternating between tranquillity and a rather more lively, although still gracious, movement, and with moments of sturdy emphasis, the piece is well described by its name, and by the quotation which stands at the head of it:—

'And thus our delightful hours
Full of waking dreams shall pass.'

Bax Variations.

(Regional. Wednesday, 8.35.)

THESE were composed specially for Harriet Cohen, who is playing them this evening, and it was she who brought them out at a 'Prom.' in 1920. The Variations, though based on the theme which can be heard in one form or another throughout, are treated with much freedom and each has a definite mood of its own. The first, called 'Nocturne,' is for the most part dreamy and quiet. It leads quite suddenly to No. 2, 'Strife,' violent and dramatic as its title suggests. No. 3 is called 'The Temple.' Full of interest throughout, it has a fine passage towards the end, for four solo 'cellos, with English horn and horn joining them later. Variation 4, 'Play,' forms a striking contrast with the third, and an Intermezzo, 'Enchantment,' which follows, is again in a very different atmosphere. The fifth and last variation is called 'Triumph,' and it too lives up to its name in the most unmistakable way. Towards the end the whole orchestra gives us once more the original theme, and the piece comes to a jubilant close.

Midsummer Madness.

(National. Thursday, 7.45.)
(Regional. Friday, 9.5.)

THE fanciful, humorous book of this 'Play for Music,' is by Clifford Bax, author of many successful plays and librettos, including the adaptation of Mr. Gay's *Polly*. Armstrong Gibbs, the composer, has had much of his music broadcast, and this piece itself has figured more than once already in B.B.C. programmes. There are only four characters throughout the three acts of the play—Pantaloon, a middle-aged merchant (baritone), Harlequin, a young student (tenor), Mrs. Pascal, a widow of thirty-two (contralto), and Columbine (soprano), who is a serving girl at the Hostelry of the Blithe Heart. The story is all concerned with the pairing off of those four people in satisfactory couples, and there need have been no difficulty had not the erratic Harlequin found himself attracted both by Columbine and by the maturer charms of Mrs. Pascal. At the end of the second Act matters are rather complicated. In the third Act we find at one time Pantaloon in his turn making love to both ladies, and a little later both are trying to attract him. Harlequin, in the meantime, sees a watery grave as the only solution of his woes. At the end, however, troubles disappear, and the final quartet might serve as a moral to the story:—

'Oh, all our tears and all our sighs
Will never right the wrong.
Perhaps the way of healing lies
In laughter and a song.'

Scheherazade.

(National. Friday, 9.40.)

ORIENTAL subjects have always had a strong fascination for Rimsky-Korsakov, and in this Suite 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 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 four stories which are used as subjects in the several movements in the Suite are: 1. The Sea and Sinbad's Vessel. 2. The story of the Prince Kalandar. 3. The Young Prince and the Young Princess. 4. Fête at Bagdad. The Sea. The ship is wrecked against the rock surmounted by the Warrior of Brass. Conclusion. The movements illustrate the tales with which listeners must all be familiar, so that analysis is hardly necessary.

The Flying Dutchman's Story.

(National. Friday, 9.40.)

THE Overture to *The Flying Dutchman* prepares the audience for the scene which the rising of the curtain on the first act shows. A stormy sea stretches away to the horizon, and in a little cove of the cliffs the ship of Daland, the fisherman, has sought shelter. When he and his men have made their vessel fast, with the steersman singing his song of homesickness, they go down to their cabin, and immediately the storm rises once more in fury. Through the darkness the Flying Dutchman's ship approaches, with her black masts and blood-red sails. Storms mean nothing to her and she sails easily into harbour against Daland's ship. There is something uncanny in the silence with which the shadowy crew furl the sails and moor their vessel. The Dutchman himself steps ashore and sings his tragic song, telling how seven long years of sailing have once more passed, and again he is allowed to come ashore in search of the true-hearted maiden whose faithful devotion would win him release from his age-long voyaging.

Glazounov's Seventh Symphony.

(Regional. Saturday, 9.5.)

GLAZOUNOV'S seventh Symphony, dedicated to his publisher Belaieff, is much more typically Russian music, as we know it in Borodin and his colleagues, than Glazounov is usually inclined to be. The first movement, especially, is rich in themes which sound like merry little Russian folk songs, and the very beginning prepares us for what to expect, a first movement of simple pastoral feeling. The slow movement begins with something like a stern warning, and all through, it is the melancholy side of the national spirit which is set before us. The broad melody in the middle is like an unhappy plaint. The third movement, taking the usual place of the Scherzo, is as light-hearted and merry as the second was sad. The last movement has been called 'Homage to the Composer's Fatherland.' It begins at once with something like a hymn, and there is a beautiful passage near the end, where the principal theme of the first movement reappears in a broader form.

CHAPMAN CONDUCTS THE TEST SYMPHONY

Basil Maine puts a Pertinent Question to Sportsmen: Why this Taboo on the Arts?

IF you go to Lord's any summer's afternoon, it is ten to one that you will find a strong seasoning of musicians among the crowd. . . . Is there a rhythm about cricket which excites the musician? Or are music critics just lazy fellows who like to sit in the sun? Is this attraction reciprocal—can Hendren, Sandham, "Duleep" or Percy Chapman be observed in the Albert Hall area any Sunday afternoon? These are questions which plague us. We want to know.

This extract from one of 'The Broadcasters' paragraphs has just caught my eye. I am wondering whether I can answer their questions; and whether the answering of them may not lead to a larger issue. As for the first, I think its implication is far too profound and philosophical for discussion here and now. 'Here' is the top of Leith Hill. 'Now' is a sunny June afternoon. And there you have evidence for the answering of the second question. The evidence can be taken both ways. You may say, 'How slovenly to do one's work lying on a hill-top in the sun!' Or you may argue 'What a zealot to give up a glorious afternoon for a page of *The Radio Times!*' You may take it either way. It's all one to me.

It is the third question that really stirs me as I lie here. 'Is the attraction reciprocal?' Of course it isn't. If a cricketer of any note attended a Queen's Hall Concert, Fleet Street would be justified in referring to the event as sensational. The sensation would lie in this: the cricketer's appearance in the concert-hall would be a definite breach of the great unwritten law of sport. Not only is the British sportsman not expected to go to concerts, but he is quite definitely expected to stay away from concerts. That is the attitude of sport towards the arts. But the art enthusiasts have broader minds. For them, at least for the majority, sport is not taboo, not a thing to laugh to scorn. As 'The Broadcasters' say, 'ten to one you will find a seasoning of musicians in a cricket crowd.'

Quite so. Let us be honest and not modest. We are more magnanimous. We have a more proportionate view of things. It comes to this: we have more sense. (Pardon this vanity!)

For my part, however, I am not content that we should merely plume ourselves on this account. I have an itch to make these sportsmen change their minds, to compel them to take us into their view. It is all wrong that a rowing blue should be ashamed to be seen in a concert-hall. One of our distinguished poets and literary critics helps to broadcast a running commentary of the Boat Race each year; but what would Guy Nickalls say if he were asked to broadcast a layman's impression of the Toscanini concerts? What would he *not* say? (To tell the truth, I have a friend who is a rowing blue and who frequently asks me to take him to hear good orchestral music. But he is a rare exception.)

How, then, shall we change this attitude? I am not at all sure that it is possible. But an attempt should be made. One way would be to laugh at musical ignorance with the heartiness, the contempt, the intolerance that the sportsman uses as defence against the Philistines of his world. Or this for an alternative: let some of our most learned musicians—Professor Tovey, Professor Dent, and a few others—do research work for a time in a given branch of sport, and then come forth and prove how hopelessly ignorant the sportsman is even in matters of sport. Do you like the idea? Perhaps you prefer the way of compromise. Well, I have another plan. With your approval, I shall ask my Editor to allow me to write an account of the next Test Match; and I shall embody in that account a number of musical parallels. The hope is that, after a time, the cricket public will gradually be overtaken by a musical atmosphere, a musical vocabulary and a musical habit of mind. Do you approve? You ask for my qualifications. I have three:

- (1) I watched the Australians at Lord's this year. (I am sorry to butt in, Mr. Grace, Mr. Klein, and Mr. Anderson, but I was there too!).
- (2) At the age of eight I was coached by one who had the honour of bowling W. G. Grace for six runs on the Lakenham ground at Norwich. I saw the incident. The bowler was drunk.
- (3) I was top of the batting averages one season at school. It was like this. I was played for my fielding and always went in last man. 'Not out 0' was my monotonous contribution to the score. Except once, when it was 'Not out 1.' That made my average infinity. I was top that year.

So much for the qualifications. You would, of course, like to see an example of the kind of thing I am contemplating. Let us take the last day of the first Test Match. I should have dealt with it in this way:—

'Nottingham, Tuesday.

'The last movement of the great Test Symphony was begun here this morning, with Percy Chapman conducting. It was a most unfortunate thing that he had to start without Larwood, who is certainly one of the most prominent of his first fiddles, if not, on such a day as this, the actual leader.

'As it turned out, Tate filled his place with great success; with greater success than his three wickets for sixty-nine runs



... with Percy Chapman conducting.'

reveal. He bowled fifty overs and phrased twenty of them so perfectly that the batsmen's criticism was completely subdued. Tyldesley, too, played well among the second fiddles, and helped Chapman to maintain true balance throughout the long and strenuous movement. Robins and Hammond were important factors in the good ensemble; so, too, was Copley, who was called from the audience to fill a vacancy in the English orchestra and made an unexpected contribution to the successful performance by catching McCabe when he was beginning to look dangerous.

'For the Australian combination, Bradman played like a Heifetz—calm, cool, aloof, with classical restraint and complete mastery. He made light of every phrase that the bowlers presented, using the difficult ones for the building up of his defence and covering the loose ones with elegant strokes, converting their poor rhythm and halting movement into well-timed, beautiful flights. But in the end, this very coolness was his undoing. There came a phrase from Robins which he decided was not worth playing. It was a curious error of judgment, for the phrase was good in length and rhythm, a phrase to carry you away. It certainly carried away the off-stump, and ended the great Bradman's performance just as he was preparing for a cadenza. . . .

And so forth.

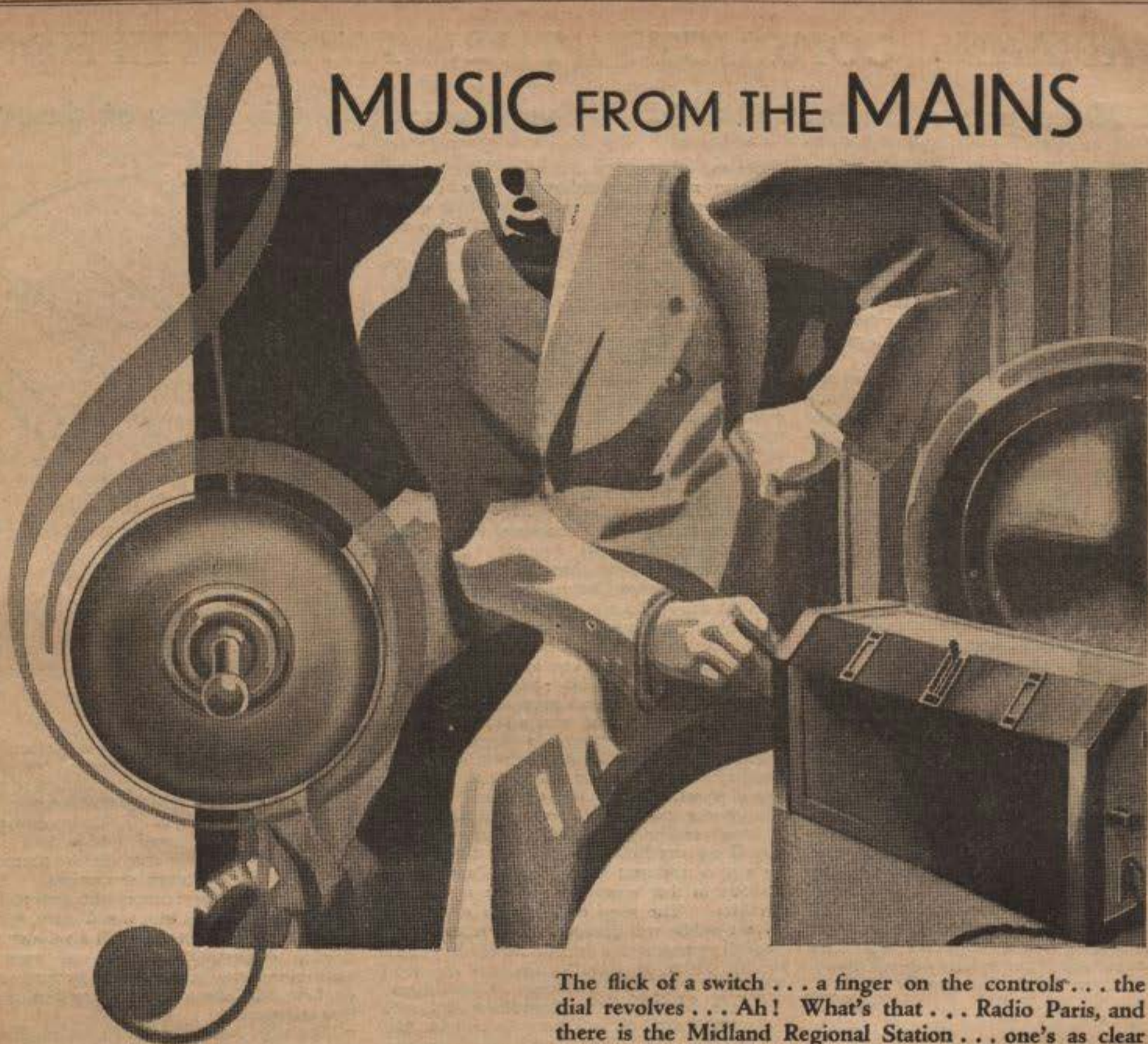
If cricket were reported consistently in this manner for a few weeks, I believe that the sportsman's attitude towards music would be greatly changed. I believe that it is just possible that we should hear of Hobbs and Chapman and Woodfull and Grimmett taking a box at Covent Garden for *La Bohème*. They would take it, not for any desire to hear the opera, but, of course, because they had been put to shame. The desire would surely follow in time. If we could bring such a thing to pass, I tell you, sir, cricket would be cricket indeed; and the opera-house and the concert-hall would be brighter places.

Don't you agree? No?



'How slovenly to do one's work lying on a hill-top in the sun!'

MUSIC FROM THE MAINS



The flick of a switch . . . a finger on the controls . . . the dial revolves . . . Ah! What's that . . . Radio Paris, and there is the Midland Regional Station . . . one's as clear as the other . . . there's Munich, Vienna, all Europe in easy reach. With a Philips all-electric receiver in your home you command the pick of the broadcasting. But to appreciate fully the performance of this receiver, it should be used in conjunction with the specially designed Philips loudspeaker. For perfect regional reception there is the 2-valve receiver type 2515 which is at its best when combined with loudspeaker type 2016. Go to your nearest radio dealer and hear one, or send us a postcard and we will arrange for him to demonstrate one in your home.

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5.30
A RECITAL BY
THE
ENGLISH SINGERS

10.30 a.m. (1,554.4 m. only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.0 CHURCH CANTATA (No. 33) BACH

'ALLEIN ZU DIR, HERR JESU CHRIST'
(To Thee alone, Lord Jesus')

Relayed from

THE MIDLAND INSTITUTE, BIRMINGHAM

ESTHER COLEMAN (Contralto)

TOM PICKERING (Tenor)

ARTHUR CRANMER (Baritone)

THE MIDLAND WIRELESS CHORUS

THE MIDLAND STRING ORCHESTRA, 2nd
Two Oboes

Conducted by JOSEPH LEWIS

G. D. CUNNINGHAM (Organ Continuo)
(From Birmingham)

(For the text of the Cantata see page 75)

3.55 FOR THE CHILDREN

'VOICES OF THE SEA'

Conducted by Mr. E. R. APPLETON
West Regional Director

(From Cardiff)

4.15 An Orchestral
Concert

(From Cardiff)

THE NATIONAL ORCHESTRA OF
WALES

(Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

ARNOLD TROWELL (Violoncello)

ORCHESTRA

Serenade in D ('Haffner') (K. 250) Mozart
Allegro Maestoso; Andante; Menuetto
Rondo

ARNOLD TROWELL and Orchestra

Concerto in D, No. 2

Haydn, arr. Trowell

Allegro; Adagio; Allegro

THE ORCHESTRA

Symphonic Poem, 'Orpheus' Liszt

ARNOLD TROWELL

Arioso.....Bach

Sicilienne.....Fauré

Caprice Ancien.....Trowell

THE ORCHESTRA

Overture, 'Othello'.....Dvorak

5.30 THE ENGLISH SINGERS

FLORA MANN

NELLIE CARSON

LILLIAN BERGER

NORMAN STONE

NORMAN NOTLEY

CUTHBERT KELLY

MADRIGAL AYRE AND BALLET

This sweet and merry Month William Byrd
Now, O now, I needs must part John Dowland
Hark, all ye lovely Saints above Thomas Weelkes

SUNDAY, July 13
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

ENGLISH FOLK SONGS

An acre of land
Bushes and Briars } arr. Vaughan Williams
The Lawyer

FRENCH PART-SONGS

Dieu, Qu'il la fait..... }
Quant j'ai ouy le tabourin..... } Debussy

APPALACHIAN FOLK-SONGS

Come all you young and }
handsome Girls..... }
As I walked out }
No, Sir, No! } Collected and
arranged by
Howard Brockway

Hymn, 'Jesu, Lover of my soul' (Ancient and Modern, No 193)

Address by Dr. H. R. L. SHEPPARD, C. H., Dean of Canterbury

Hymn, 'Abide with me' (Ancient and Modern, No. 27)

Blessing

8.45

The Week's Good Cause

Appeal on behalf of ST. MARTIN'S SUMMER HOLIDAY FUND, by THE REV. PAT McCORMICK

Donations will be gratefully received by The Vicar of St. Martin-in-the-Fields, The Vicarage, 6, St. Martin's Place, W.C.2

8.50

'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; (1,554.4 m. only) Shipping Forecast

9.5

Albert Sandler

and

The Park Lane Hotel
Orchestra

FRANKLYN KELSEY (Baritone)

From THE PARK LANE HOTEL

ORCHESTRA

Selection, 'The Glory of Russia'

arr. Krein

Valse Triste Sibelius

FRANKLYN KELSEY

The Spanish Lady Herbert Hughes

The Two Grenadiers Schumann

ALBERT SANDLER (Violin Solos)

Hymn to the Sun

Rimsky-Korsakov, arr. Kreisler

Guitarre Moszkowski

Slav Dance Dvorak, arr. Kreisler

FRANKLYN KELSEY

Down in the Sally Gardens

Herbert Hughes

Long ago in Alcalá Messager



Dean 'DICK' SHEPPARD, the famous broadcast preacher, will return to his old pulpit at St. Martin's tonight, when once again his address will be broadcast.

Special drawing by Ginsbury

6.0-6.20

'MILTON'—X

By GEORGE RYLANDS

Reading from 'Paradise Lost'—IV

7.55 St. Martin-in-the-Fields

THE BELLS

The Service

Hymn, 'All people that on earth do dwell'
(A. and M., No. 166)

Confession and Thanksgiving

Psalm 24

Lesson

Nunc Dimittis

Prayers

ORCHESTRA

La Traviata Verdi

10.30

Epilogue

'THE EARTH IS THE LORD'S.'

The high hills are a refuge for the wild goats and so are the stony rocks for the conies'

(For details of this week's Epilogue see page 91)

10.40-11.0 The Silent Fellowship

(From Cardiff)



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: ROSAMUNDE-Ballet Music (Sir Hamilton Harty and Hallé Orchestra) (No. L2125-6s. 6d.). *Lon. & Mid. Reg.*

Monday: TANCREDI-Overture (H.M. Grenadier Guards Band) (No. 513-4s. 6d.). *National.*

THREE FANCIFUL ETCHINGS (Albert W. Ketelbey's Concert Orchestra) (Nos. 9406-9407-4s. 6d. each). *Lon. & Mid. Reg.*

SENNEN COVE (Court Symphony Orchestra) (No. 9688-4s. 6d.). *Lon. & Mid. Reg.*

Tuesday: LOHENGRIN-Introduction, Act 3 (Bruno Walter and Royal Philharmonic Orchestra) (No. L1962-6s. 6d.). *Lon. & Mid. Reg.*

SYLVIA BALLET (H.M. Grenadier Guards Band) (No. DX34-4s. 6d.). *Lon. & Mid. Reg.*

Wednesday: TROVATORE-Selection (Percy Pitt and H.B.C. Orchestra) (No. 9198-4s. 6d.). *National.*

MORNING, NOON AND NIGHT-Overture (National Military Band) (No. 9013-4s. 6d.). *Lon. & Mid. Reg.*

MARY ROSE-Prelude and Call (Court Symphony Orchestra) (No. 4560-3s.). *Lon. Reg.*

MIDSUMMER-NIGHT'S DREAM-Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9559-9560-4s. 6d. each). *Mid. Reg.*

W. H. SQUIRE'S POPULAR SONGS-Selection (H.M. Grenadier Guards Band) (No. 939-4s. 6d.). *Mid. Reg.*

Thursday: IN A MONASTERY GARDEN (Albert W. Ketelbey's Concert Orchestra) (No. 9405-4s. 6d.). *Lon. & Mid. Reg.*

Friday: JEWELS OF THE MADONNA-Intermezzo, Acts 2 and 3 (Percy Pitt and H.B.C. Orchestra) (No. 9091-4s. 6d.). *National.*

SCHERERAZADE-Suite Symphonique (Paris Conservatoire Orchestra) (Nos. DX1-DX6-4s. 6d. each). *National.*

L'ARLESIENNE-Incidental Music (Orchestra Symphonique of Paris) (Nos. 4988-4992-3s. each). *Mid. Reg.*

Saturday: FLIGHT OF THE BUMBLE-BEE (Sir Hamilton Harty and Hallé Orchestra) (No. 9908-4s. 6d.). *National.*

TSCHAIKOWSKY'S FIFTH SYMPHONY (Mengelberg and Concertgebouw Orchestras) (Nos. L2176-L2182-6s. 6d. each). *Lon. Reg.*

MOTHER GOOSE-Suite (Walter Damrosch and New York Symphony Orchestra) (Nos. 9516-9518-4s. 6d. each). *Lon. Reg.*

SUMMER DAYS-Suite (Eric Coates and New Queen's Hall Light Orchestra) (Nos. 9369-9370-4s. 6d. each). *Mid. Reg.*

OBERON-Overture (Mengelberg and Concertgebouw Orchestras) (Nos. L2312-L2313-6s. 6d. each). *Mid. Reg.*

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

ONLY ON COLUMBIA

Hear MYSTERIOUS MOSE (No. CB89-3s.), YOU DIE IF YOU WORRY (No. CB76-3s.).

Instrumental.

Sunday: ARIOSO (Anton Sala-Cello) (No. 9103-4s. 6d.). *National.*

BUTTERFLY (J. H. Squire-Celeste Octet) (No. 3608-3s.). *Lon. & Mid. Reg.*

Tuesday: LIEBESLIED (Zimballat-Violin) (No. 9650-4s. 6d.). *Lon. & Mid. Reg.*

Wednesday: HARK, HARK, THE LARK (William Murdoch-Piano) (No. 4327-3s.). *Lon. Reg.*

Thursday: INDIAN LOVE LYRICS (Pattman-Organ) (No. 9417-4s. 6d.). *Lon. & Mid. Reg.*

Friday: LA GITANA (Lionel Tertis-Viola) (No. D1564-4s. 6d.). *National.*

ANGELS GUARD TREE (W. H. Squire-Cello) (No. L2126-6s. 6d.). *Lon. Reg.*

BORODINE'S QUARTET, No. 2-Nocturne (London String Quartet) (No. L2278-6s. 6d.). *Lon. Reg.*

PASSEPIED (Yellé d'Aranyi-Violin) (No. DB100-3s.). *Lon. Reg.*

Saturday: MIGHTY LAK' A ROSE (Musical Art Quartet) (No. 5582-3s.). *National.*

CHERRY RIFE (Lionel Tertis-Viola) (No. D1563-4s. 6d.). *Lon. Reg.*

MARCHE MILITAIRE (William Murdoch-Piano) (No. 9273-4s. 6d.). *Mid. Reg.*

Vocal.

Sunday: IT WAS A LOVER AND HIS LASS (John Coates) (No. 4963-3s.). *Mid. Reg.*

Monday: IMMORTAL HOUR-Faery Song (William Heseltine) (No. 3546-3s.). *National.*

Wednesday: GAY HIGHWAY (Robert Easton) (No. 5581-3s.). *Lon. Reg.*

MAIRE, MY GIRL (Maestro Singers) (No. 5516-3s.). *Lon. Reg.*

HOMeward TO YOU (Hubert Eisdel) (No. 5563-3s.). *Mid. Reg.*

I HEARD YOU SINGING (Francis Russell) (No. 4159-3s.). *Mid. Reg.*

Thursday: LOVE, THE PEDLAR (Doris Vane) (No. 9628-4s. 6d.). *Lon. & Mid. Reg.*

Friday: THEODORA-Angels Ever Bright and Fair (Isobel Baillie) (No. 9697-4s. 6d.). *National.*

SON AND STRANGER-I'm a Roamer (Robert Easton) (No. 9210-4s. 6d.). *National.*

Saturday: TRUMPETER (Raymond Newell, Ion Swinley, Military Band and Chorus) (No. 9776-4s. 6d.). *Mid. Reg.*

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SUNDAY, July 13 MIDLAND REGIONAL

626 kc's (479.2 m.)

9.5 THE MIDLAND STRING ORCHESTRA

3.30-5.30 *London Regional Programme*

8.45 **The Week's Good Cause**
An Appeal on behalf of the BIRMINGHAM CHILDREN'S COUNTRY HOLIDAY SOCIETY by Mr. DENNIS KING.

Contributions will be gratefully received by the Secretary, The Birmingham Children's Country Holiday Society, 14, Temple Street, Birmingham

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 A String Orchestral Concert

THE MIDLAND STRING ORCHESTRA
Conducted by FRANK CANTELL

ARTHUR CRANMER (*Baritone*)
CYRIL CHRISTOPHER (*Pianoforte*)

ORCHESTRA
Four Novellettes for Strings, Tambourin and Triangle.....*Coleridge-Taylor*

ARTHUR CRANMER and Orchestra
Benediction.....*Tchaikovsky*

9.30 ORCHESTRA

Symphony in C Minor....*Cyrl Christopher*
Adagio; Andante; Scherzo; Allegro
(First broadcast performance—Conducted by THE COMPOSER)

9.55 ARTHUR CRANMER

It was a Lover and his Lass....*Frederic Austin*
Dream Valley*Quilter*
As ever I saw*Peter Warlock*
Winter's Willow*Vaughan Williams*

ORCHESTRA
Two Melodies*Grieg*

CYRIL CHRISTOPHER
Prelude*Schüt*
Mazurka*Scriabin*
Finale, Sonata in C Minor, Op. 10, No. 1
Beethoven

ORCHESTRA
The Chiddingfold Suite*Dunhill*

10.30 **Epilogue**

(From Birmingham)

'THE PRICELESS GIFT'

Hymn, No. 703 (Ancient and Modern)
Scripture Reading, St. Luke, Chapter vi, vv. 27-36

Hymn, No. 19 (Ancient and Modern)
Benediction

SUPPORTING THE WEEK'S GOOD CAUSE

The B.B.C. prepared to act as Almoner for Listeners' Donations

THE produce of appeals under the heading of the Week's Good Cause continues to be good, although it seemed a month or two ago as if the influence of the Budget might have reduced the takings of the charities concerned. Much correspondence may be saved by a reminder to charitably disposed persons of the system under which the Week's Good Causes are arranged.

Requests for appeal dates are received at B.B.C. headquarters, and they are tabulated and prepared for the Appeals Advisory Committee. It is desirable that organizers of charities should include with their application the most recent figures showing how their finances stand, drawing attention particularly in their letters to any immediate needs or proposals for extension of their work. The Appeals Advisory Committee meets normally twice a year, in March and October. At each meeting, causes for the succeeding six months are selected. It might be pointed out that only some thirty appeals can find a space in each half year. The causes for which the Committee find no immediate date are automatically carried forward from session to session, although it is still advisable for organizers to keep in touch with the Secretary of the Committee at Savoy Hill, especially when they have any new features to report. The Committee, whose Chairman is Mr. R. C. Norman, contains representatives who are specially charged with the duty of scrutinizing all applications under various headings. Thus one member is responsible for the scrutiny of charities for men in the Services; another deals with the interests of women; another with social service; another with children and adolescents.

Among the causes which have produced especially satisfactory results during the last two or three months are the following:—

| | £ | s. | d. |
|---|-------|----|----|
| Jan. 26.—Addenbrooke's Hospital, Cambridge, by Sir Humphrey Rolleston (on 5 XX only) .. | 960 | 1 | 6 |
| Mar. 2.—Royal National Life-Boat Institution, by Coxswain Swan .. | 724 | 5 | 0 |
| April 6.—The Church Army, by Lord Daryngton .. | 1,194 | 9 | 1 |
| April 20.—St. David's Home for Totally Disabled Soldiers and Sailors, by Miss Lena Ashwell .. | 1,376 | 12 | 0 |
| May 18.—National Vigilance Association, by Lord Aberdeen .. | 719 | 0 | 0 |
| May 25.—Metropolitan Hospital Sunday Fund, by Lord Knutsford .. | 1,122 | 0 | 0 |
| June 1.—Actors' Benevolent Fund, by Mr. Henry Ainley .. | 892 | 0 | 0 |

Charitable listeners should be reminded that if they find it difficult to respond to all their good inclinations in the matter of appeals; if, for example, they find that there is too much slip between the good intentions and the actual sending of the postal orders or cheque, the B.B.C. is very willing to act as their almoners in one of the two ways described below.

The B.B.C. already distributes more than £10 every week under this scheme, but it would like to increase it considerably.

A correspondent writes:—

'I don't know how it strikes you; but I found some of those weekly Good Cause appeals a bit demoralizing. One can't always be subscribing; and even the best Sunday evening resolve is apt to peter out on Monday morning. There are so

(Continued on page 83.)

3.30
THE BRITISH
IMPERIAL
MILITARY BAND

SUNDAY, July 13
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
A CONCERT
OF
CHAMBER MUSIC

3.30 A Band Concert

ERIC MARSHALL (*Baritone*)
PEGGY COCHRANE (*Violin*)

THE BRITISH IMPERIAL MILITARY BAND

Overture, 'Si j'étais Roi' ('If I were King')
Serenata *Toselli*

ERIC MARSHALL

The great Unknown *d'Hardelot*
Ultima Canzone (The Last Song)
To Anthea *Hatton*

BAND

Waltz, 'Un Premier Bouquet'
Characteristic, 'The Butterfly'
..... *Bendix*

4.5 PEGGY COCHRANE

Slav Dance, No. 3
Romance *Rachmaninov*
Caprice *Eric Fogg*
Le Coucou (The Cuckoo)
..... *Daquin, arr. Manén*

BAND

Ballet Suite, 'The Devil's Forge'
Dream Picture, 'The Phantom
Brigade' *Myddleton*

ERIC MARSHALL

Hindoo Song *Bemberg*
Serenade, in English *Schubert*

BAND

Cornet Solo, 'Love's old sweet Song' .. *Molloy*
Ballet Music, 'Rosamunde' *Schubert*

5.0-5.30 'Society and Politics in the Old
Testament'—X
'The World-Call: Jonah'

By the Rev. Canon S. C. CARPENTER, Master of
the Temple

8.45 The Week's Good Cause

Appeal on behalf of ST. MARTIN'S SUMMER
HOLIDAY FUND
(National Programme)



ANDRÉ MANGEOT (left) and EUGENE GOOSSENS (right) take part in the
Concert of Chamber Music tonight at 9.5.

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN;
Regional News

9.5 Chamber Music

JOHN ARMSTRONG (*Tenor*); ANDRÉ MANGEOT
(*Violin*); ARNOLD BAX (*Pianoforte*); EUGENE
GOOSSENS (*Pianoforte*); VICTOR HELY-HUTCH-
INSON (*Pianoforte*)

ANDRÉ MANGEOT and ARNOLD BAX

Second Sonata in D for Violin and Pianoforte
Fantasy (Slow and gloomy—Allegro); The
Grey Dancer in the Twilight; Very broad
and concentrated; Allegro feroce

9.30 JOHN ARMSTRONG

Eighteenth Century Songs:

Praised be the Lord
The Self-banished
I heard a Brooklet gushing

9.40 ANDRÉ MANGEOT and VICTOR
HELY-HUTCHINSON

Sonata for Violin and Pianoforte
Allegro; Scherzo (Allegretto
giocoso); Romance (Andante
moderato); Finale (Allegro
appassionato)

10.0 JOHN ARMSTRONG

Modern Songs:
If I be living in Eirinn
Serenade
Gebet et für die Lebensfahrt (Prayer
for Life's Journey)
Joy, Shipmate, Joy

10.10 ANDRÉ MANGEOT and EUGENE GOOSSENS

Sonatina No. 1, Op. 21, in E Minor for Violin
and Pianoforte *Eugene Goossens* (1918)
Allegro con anima; Molto adagio; Con brio

10.30 Epilogue

THIS WEEK'S BACH CANTATA.

No. 33. 'ALLEIN ZU DIR, HERR JESU CHRIST' ('To Thee alone, Lord Jesus')

COMPOSED about 1740, this Cantata is based on the simple
old hymn, 'Ehr' sei Gott in dem höchsten Thron' ('Glory
to God enthroned on high'), which is used as the final chorale.
In the opening number the Choir sings it in a triple rhythm,
line by line, without vocal embellishment, while the orchestral
accompaniment flows round the voices in an unbroken series
of semiquavers.

The aria for alto voice, the third number, is another
notable example of Bach's way of illustrating an idea in his
music. The first violins, muted, have a syncopated figure,
which the voice afterwards sings, eloquent of timid, doubtful
steps; the other strings, pizzicato, with the organ, meanwhile
keep up a steady march-beat. Before the final chorale,
there is a melodious duet for tenor and bass, with a beautiful
accompaniment by two oboes and organ; the chorale itself
is sung and played in its simplest form.

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

I.—Chorus:

To Thee alone, Lord Jesus mild,
I look in tribulation;
For me wast Thou despit'd, revil'd,
That I might know salvation.
No hope have I on earth but Thee,
No man of woman born can be
My guide as Thou art, Lord of all;
To Thee I call;
My Saviour Thou, what'er befall.

II.—Recitative (Bass):

O God Almighty, let me not be judg'd by my transgression,
A thousand ways I have offended all my days,
O God, hear my confession,
My spirit poor and weak, no evil might redress,
Thy way I have not sought nor righteousness;
Now all my sin am I repenting,
To Thee I come, O Lord, believing in Thy Word;
Oh, leave me not lamenting.

III.—Aria (Alto):

How fearful were my feet, and straying,
But Jesus heard my cry, my praying,
And led me to His Father, in
By grief and woe I lay oppressed,
But Jesus hath me rais'd and blessed;
He took upon Himself my sin.

IV.—Recitative (Tenor):

My God, forsake me not,
Although Thy law and Thy commandments I have broken,
And evil I have wrought;
Yes, ev'n Thy least command too heavy lay on me,
My hope is all in Thee, the promise Christ hath spoken,
Who all my sinful heart doth know, yet will not let me
perish;
Be merciful, Thy pity show, in faith Thy servant cherish;
The Saviour hath redeem'd me by His grace,
So may I stand before Thy face.

V.—Duet (Tenor and Bass):

God, whose grace hath made me whole,
Oh, may love inspire my soul,
Thou alone to life canst lead me,
Thou alone canst guide me, feed me!
Grant that faithful I may labour,
Do Thy will and love my neighbour;
Satan's hosts that me assail,
'Gainst Thy might shall not prevail!

VI.—Chorale:

We praise Thee, Father, God on High,
With joyful hearts and voices;
And Jesus who for man did die,
In whom mankind rejoices;
The Holy Ghost that guideth us,
So nought of ill befall us,
That we may walk in God's own sight, and His children be,
Through life and all Eternity.

Cantatas for the next two Sundays are:—

July 29.—No. 98. 'Wer nur den lieben Gott lässt walten'
(Who in the Love of God confideth).
July 27.—No. 134. 'Erforsche mich Gott, und erfahre mein
Herz' (Search me, O God, and know my Heart).
(Church Cantatas will not be broadcast on the first four Sundays
of August.)

REVOLUTION

(Continued from page 87)

ROBESPIERRE, born 1758, barrister, theorist, disciple of Rousseau, sincere and 'incorruptible' idealist; but unattractive, intellectually insignificant, obsessed by the blinding pursuit of 'republican virtue,' afraid of moderation and of all rivalries, greedy and cunning for power. A deputy to the National Assembly of 1789, he was swiftly supreme over the Jacobin Club. Conveniently out of the way when Danton was organizing the *coup* of August 10, he stepped into the first position of power as soon as its success was determined. Supreme by the fall of Danton and Hébert, Robespierre enunciated doctrines of immortality and the existence of a 'supreme being' (May 7, 1794), and screwed the Terror to its highest pitch by the decree of June 10 in the blind hope of securing his position and his ideals. In the face of gathering antagonism he had neither the intellect nor the courage to carry through a *coup d'état* of his own making, and he and his party were overthrown and guillotined on July 28, 1794.

HEBERT, Terrorist, leader of the Commune and of the *exagerés*; instigator of the famous desecration of Notre Dame in celebration of the 'Feast of Reason.' Guillotined March 15, 1794.

BILLAUD-VARENNE and COLLOT-D'HERBOIS, members of the Committee of Public Safety: the principal instruments of the Terror. Collot was personally responsible for the massacres at Lyons. In the reaction both were transported.

CARRIER, Terrorist, carried out the massacres at Nantes, wherein 15,000 perished—1,500 by drowning (the *noyades*). Guillotined during the reaction.

Among the songs to be broadcast in the programme on July 14, 'Marseillaise,' 'La Carmagnole,' and 'Ça Ira' require a note. 'Ça Ira'—with its refrain, 'Les aristocrates à la lanterne,' was written by L'adré, a street singer: the tune is that of 'Le carillon national.' The song was expressly forbidden under the Directory. The 'Carmagnole' celebrates the *coup d'état* of August 10—the culminating insurrection after the day the mob had broken into the Tuilleries when the King had vetoed the decrees of the Assembly. Hence 'Madame Veto.' The 'Carmagnole' takes its name from the southern costume which the Marseilles revolutionaries brought into Paris. The skirted coat, tricolour waistcoat, and red cap, which became the dress of the Jacobins. Rouget de Lisle composed the 'Marseillaise' on April 24, 1792, at Strasbourg, four days after the declaration of war against Austria. The 'tyrants' of the song are the King of Prussia and the Emperor of Austria—not Louis XVI. The song was brought to Paris when the Marseilles National Guard entered the city on July 30, 1792, summoned to intimidate the Assembly.

V. C. CLINTON-BADDELEY.

LISTENERS' LETTERS.

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

But would correspondents please note that:—

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

Sunday's Programmes continued (July 13)

CARDIFF

968 kc/s (309.9 m.)

- 3.0 *National Programme*
- 3.55 'For the Children'
(*National Programme*)
Conducted by Mr. E. R. APPLINGTON, West Regional Director
'Voices of the Sea'
- 4.15 **An Orchestral Concert**
(*National Programme*)
NATIONAL ORCHESTRA OF WALES
(Cerdidoria Genodlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Serenade in D (K.250) ('Haffner')Mozart
Allegro maestoso; Andante; Menuetto; Rondo
ARNOLD TROWELL (*Violoncello*) and Orchestra
Concerto in D, No. 2Haydn, arr. Trowell
Allegro; Adagio; Allegro
THE ORCHESTRA
Symphonic Poem, 'Orpheus'Liszt
ARNOLD TROWELL
AllegroBach
SicilienneFaure
Caprice AncienTrowell
THE ORCHESTRA
Overture, 'Othello'Dvorak
- 5.30-6.20 *National Programme*
- 7.55 *National Programme*
- 9.0 West Regional News
- 9.5 *National Programme*
- 10.30 Epilogue
- 10.40-11.0 'The Silent Fellowship'
(Also radiated on 1,554.4 m.)

SWANSEA

1,040 kc/s (288.5 m.)

- 3.0-6.20 *National Programme*
- 7.55 *National Programme*
- 9.0 West Regional News
- 9.5 *National Programme*
- 10.30 Epilogue
- 10.40-11.0 'The Silent Fellowship'
(West Regional Programme)

PLYMOUTH

1,040 kc/s (288.5 m.)

- 3.0-6.20 *National Programme*
- 7.55-8.45 *National Programme*
- 8.50 *National Programme*
- 9.0 Local News
- 9.5 *National Programme*
- 10.30 Epilogue

BOURNEMOUTH

- 3.0-6.20 *National Programme*
- 7.55 *National Programme*
- 10.30 Epilogue

MANCHESTER

797 kc/s (376.4 m.)

- 3.0 **A JUBILEE SERVICE**
Relayed from LIVERPOOL CATHEDRAL
(From Liverpool)
Address by The Most Rev. and Rt. Hon.
WILLIAM TEMPLE, D.D., Archbishop of York
- 4.15 'Summer Landscape'
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Suite, 'Summer Days'Eric Coates
MAVIS STODDARD (*Mezzo-Soprano*)
In Summer FieldsBrahms
A Summer NightSchumann
The wild RoseSchubert
The Walnut TreeSchumann
ORCHESTRA
Summer Night on the RiverDelius
June ('The Months')Cowen
Summer ('The Seasons')German
MAVIS STODDARD
JuneQuilter
Summer RainCharles Willeby
Now sleeps the crimson PetalQuilter
The sweetest Flower that blows Coleridge-Taylor
ORCHESTRA
A Summer DayWright
- 5.30-6.20 *National Programme*
- 7.55 *National Programme*
- 8.45 **The Week's Good Cause**
An Appeal on behalf of THE MANCHESTER AND
SALFORD MEDICAL CHARITIES FUND, by Mr.
WALTER COBBETT
All donations will be gratefully received by
the Manchester and Salford Medical Charities'
Fund, 49, Deansgate, Manchester
- 8.50 *National Programme*
- 9.0 North of England News
- 9.5 *National Programme*
- 10.30 Epilogue

7.45
THE WIRELESS
MILITARY
BAND

MONDAY, July 14
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
THE KUTCHER
STRING
QUARTET

10.15 a.m. THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45 'THE COUNTRYWOMAN'S DAY'—XI
Miss J. W. STRANG: 'Cheese Making at Home'
11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 Vision) (261.3 m. Sound)

12.0 ORGAN RECITAL
By EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL
JEAN ROPER (Contralto)

1.15-2.0 A Concert
By
The National Orchestra of Wales
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Relayed from THE NATIONAL MUSEUM OF WALES (From Cardiff)
Rhapsodie Dance, 'Bamboula' Coleridge-Taylor
Puck's MinuetHowells
Träumerei (Reverie).....Schumann
Scherzo Waltz ('Boabdil')Mozskowski
Overture, 'Tannhäuser'Wagner

3.30 (FIRST TELEVISION PRODUCTION)
'THE MAN WITH THE FLOWER IN HIS MOUTH'
By LUIGI PIRANDELLO
(See top of column 2)

4.0 A Concert
THE ROTHWELL TEMPERANCE BAND
March, 'North Star'Rimmer
Overture, 'Tancredi'Rossini
NELLIE PALLISER (Soprano)
SpringHenschel
Sweet Chance that led my Steps...Head
Faery Song.....Rutland Boughton
OWEN BRYNGWYN (Baritone)
If Music be the Food of Love....Purcell
More sweet is that Name ('Semele')
Handel
BAND
Cornet Solo, 'Pandora'.....Damare
(H. NUTTALL)
Dance Humoresque, 'Merry Men'
Rimmer
NELLIE PALLISER
O that it were so.....Frank Bridge
Will-o'-the-WispSpruss
Bird of blue.....German

OWEN BRYNGWYN
Corydon's Song Paul Edmonds
How can ye gang, Lassie!...arr. Lawson
Yarmouth Fair.....Peter Warlock
BAND
Selection, 'Recollections of'
Schubert Rimmer
Fantasy, 'A Summer Day'...

3.30-4.0 FIRST TELEVISION PRODUCTION
'The Man with the Flower in his Mouth'
By LUIGI PIRANDELLO
The Man with the Flower in his Mouth.....VAL GIELGUD
A Customer with time on his handsLIONEL MILLARD
The play adapted and produced by LANCE SIEVEKING, in association with SYDNEY A. MOSELEY (for the Baird Television Company)
(Vision, 356.3 m. 842 kc/s. Sound, 261.3 m. 1,148 kc/s.)

Although Television is as yet in the experimental stage, the Baird Television Company, in co-operation with the B.B.C., is this afternoon presenting the first production of a play by television. Care has been taken by the joint-producers of *The Man with the Flower in his Mouth* to make full use of the limited scope for visual production as yet afforded by the invention, and those listeners who are able to hear and witness the play will find it by far the most interesting television transmission so far attempted.

5.15 The Children's Hour
Gavotte (Glazounov) and other PIANO Solos played by CECIL DIXON
'The Imperial Tea-Set' (Norman Hunter)
The Story of 'The Children of the Snows' (H. Mortimer Batten)

6.0 'The Coming World's Poultry Congress,' by Mr. PERCY A. FRANCIS, O.B.E., Congress Director

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 The Test Match at Leeds
Eye-Witness Account
(From Leeds)

6.40 'The Foundations of Music'
MOZART STRING QUARTETS
Played by
THE KUTCHER STRING QUARTET

7.0-7.20 'BOOKS IN GENERAL'
By Mr. DESMOND MACCARTHY

7.25 SPANISH TALK
By DON JUAN MASCARO

7.45 The Wireless Military Band
Conducted by B. WALTON O'DONNELL
Overture, 'Phedre' Massenet
Fantasia from the Ballet, 'Sylvia' Delibes
8.15 'Upon the Occasion of La Fête Nationale'
VOIX DU PEUPLE, 1789-1795

A Sketch Portrait of the French Revolution, composed by NORAH RICHARDSON and E. A. F. HARDING, and depicted in terms of contemporary popular songs, ranging from 'O Richard, O mon Roi,' 'La Marseillaise,' 'Ça ira, Ça ira,' 'La Carmagnole' to 'Le Chant du départ'

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 SIR HENRY HADOW:
'THE UNIVERSITIES AND INDUSTRY'

9.40 Chamber Music
YVES TINAYRE (Baritone)
THE KUTCHER STRING QUARTET
SAMUEL KUTCHER (Violin)
PIERRE TAS (Violin)
RAYMOND JEREMY (Viola)
DOUGLAS CAMERON (Violoncello)
Quartet in E Flat Dittersdorf
Allegro; Menuetto; Finale; Allegro
YVES TINAYRE
Aria from St. Matthew Passion..... Bach
Auf Flügeln des Gesanges (On Wings of Song)
Mendelssohn
Ihr Bild (Her Picture)..... Schubert
Am Meer (By the Sea).....

10.10 QUARTET
'Summer Eve at Coekham Lock' for String Quartet J. D. Davis

10.15 YVES TINAYRE
Hébé Chausson
Clair de Lune..... Debussy
L'échelonnement des haies.....
Puisque l'aube grandit Fauré

10.30 QUARTET
Quartet..... Debussy
Animo et très décidé; Assez vif et bien rythmé; Andantino doucement expressif; Très modéré—Très mouvementé et avec passion

11.0-12.0 (1,554.4 m. only)
DANCE MUSIC
THE PICCADILLY PLAYERS, directed by SID BRIGHT, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL



SONGS OF THE FRENCH REVOLUTION.
A Programme for the French Fête Nationale, to be broadcast tonight at 8.15.

Hear again these Gems

from this week's Programme on

"His Master's Voice"

SUNDAY

SERENADE (Schubert) — Elsie Suddaby—B2746, N. London Reg. 4.42.

SERENATA (Toselli) — De Groot and Orchestra — B2891, N. London Reg. 3.33.

ROSAMUNDE BALLET MUSIC — Royal Albert Hall Orchestra (conducted by Sir London Social)—D1052, 6/8. London Reg. 4.47.

MONDAY

SEA FEVER — John Brownlee—E287, 4/8. London Reg. 12.25.

O SOLE MIO — Coldstream Guards Band—B3309, N. Midland Reg. 2.25.

TUESDAY

LA PROCESSION — McCormack—DB1093, 8/8. London Nat. 12.8.

DROOP NOT, YOUNG LOVER — Keith Falkner—B3321, N. London Nat. 12.15.

CHILDREN'S CORNER (Debussy) — Cortot—DB1248-9, 5/8 each. London Nat. 5.15.

LIEBESLEID — Kreisler—DB988, 8/8. London Reg. 7.48.

WEDNESDAY

HARK! HARK! THE LARK (Schubert) — Elsie Suddaby—B2746, N. London Reg. 9.42.

MORNING, NOON AND NIGHT IN VIENNA — Vienna Philharmonic Orchestra (conducted by Robert Heger)—C1067, 4/8. Midland Reg. 1.30.

SCHÖN ROSMARIN — Reginald Foort—E2864, N. Midland Reg. 2.38.

MIDSUMMER NIGHT'S DREAM, OVERTURE — Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—C1881-4, 4/8 each. Midland Reg. 6.40.

MASTERSINGERS OF NUREMBERG, OVERTURE — Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1314, 6/8. Midland Reg. 9.30.

THURSDAY

BOIS EPAIS — Caruso (this late)—DA1097, N. Midland Reg. 1.5.

WALTZ IN G FLAT (Chopin) — de Pachmann—DA761, 6/8. London Nat. 3.48.

ÉTUDE DE CONCERT (Liszt) — Lamond—D1621, 6/8. London Nat. 4.7.

BURYANTHE OVERTURE — Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1767, 6/8. Midland Reg. 12.12.

FRIDAY

KING CHARLES — Keith Falkner—B3321, N. London Nat. 8.10.

DIE FRIST IST UM! — "Flying Dutchman" — Schorr—D1813, 6/8. London Nat. 9.45.

IN HAMMERSSACH — Marjorie Hayward—B2511, N. London Reg. 7.32.

CARNAVAL ROMAIN OVERTURE — Berlin Philharmonic Orchestra (conducted by Dr. Leo Blech)—D1365, 6/8. London Nat. 9.40.

SCHERAZADE, SYMPHONIC SUITE (Rimsky-Korsakov) — Royal Opera Orchestra, Covent Garden (conducted by Eugene Goossens)—C1287-8, 4/8 each. London Nat. 9.50.

SEGRETO DI SUSANNA, OVERTURE — La Scala Orchestra Milan (conducted by Ettore Panizza)—D1488, 6/8. London Nat. 10.10.

SATURDAY

IL BACIO — Lucresia Bori—DA900, N. Midland Reg. 3.45.

THE PROPHET — Chappine — DB1103, 8/8. London Nat. 4.45.

ROSENKAVALIER (Rosebearer) — Waltz — Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—C1819, 4/8. Midland Reg. 3.58.

ROSAMUNDE OVERTURE — Symphony Orchestra (conducted by Dr. Malcolm Sargent)—C1873-4, 4/8 each. Midland Reg. 9.5.

TANGO (Albéniz) — Samuel Dashkin—E523, 4/8. London Reg. 8.18.

FLIGHT OF THE BUMBLE BEE — Chicago Symphony Orchestra (conducted by Frederick Stock)—D1284, 6/8. London Nat. 4.35.

LA PLUS QUE LENTE — Mark Hambourg—C1892, 4/8. London Nat. 10.4.

Ambrose and His Orchestra

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The Gramophone Co., Ltd.



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MONDAY, July 14 MIDLAND REGIONAL 626 kc's (479.2 m.)

9.5 MUSIC OF GERMAN AND SULLIVAN

12.0 *London Regional Programme*

2.0-3.0 **LOZELL'S PICTURE HOUSE ORCHESTRA**
Conducted by ERNEST PARSONS

Adagio and Allegro Vivace, Symphony No. 1..... *Schubert*
Liebestraum (A Dream of Love)... *Von Blon*
Suite, 'Three fanciful Etchings'... *Ketelbey*
Serenade, 'O Sole Mio' ('O my Sun')

di Capua
Tone Poem, 'Sennen Cove'.... *Mayerl*
The Dance of the Tumblers
Rimsky-Korsakov

5.15 **The Children's Hour**

'In Days of Old—a Story of William the Conqueror'

By ESTELLE STEEL-HARPER

LENA WOOD (*Viola*)
Songs by CHARLES GELLION (*Tenor*)

'Don'ts for Holiday Bathers'

By Percival H. Hardinge

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 *London Regional Programme*

8.30 **THE RT. HON. STANLEY BALDWIN, M.P.**

Speaking on

'DEMOCRACY—OLD AND NEW'

At THE CLIFFORD LECTURE SERIES OF THE BROTHERHOOD MOVEMENT

Relayed from WARWICK ROAD CONGREGATIONAL CHURCH, COVENTRY



A SPEECH BY MR. BALDWIN on 'Democracy Old and New' will be relayed from the Warwick Road Congregational Church, Coventry, tonight at 8.30

9.0 Midland News

9.5 **The Music of GERMAN and SULLIVAN**

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS PARRY JONES (*Tenor*)

ORCHESTRA
Overture, 'Richard III' *German*

PARRY JONES and Orchestra

Charming
Chloe.....
The English Rose ('Merrie England')... *German*

ORCHESTRA
Three Dances ('The Tempest')... *Sullivan*
Summer, 'The Seasons' *German*

9.45 PARRY JONES and Orchestra

Refrain thy Voice from weeping ('The Light of the World')..... *Sullivan*
The Sailor's Grave.....

ORCHESTRA

Graceful Dance, 'Henry VIII'..... *Sullivan*
Theme and Six Diversions..... *German*
Finale (Ballet Music—'Victoria and Merrie England')..... *Sullivan*

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 *London Regional Programme*

THIS WEEK IN THE GARDEN

MANY of the things which in a large garden may be left for a while, in a small garden must be attended to meticulously. For in the large garden its very size detracts from too close attention to defects, but defects such as failure to keep the grass edges well trimmed, failure to clear away dead or dying flowers, and like things force themselves in an unpleasing fashion upon the notice.

Apples and red currants need to be summer pruned. Summer pruning consists of removing parts of all the side branches produced during the current year and leaving the terminal growth untouched. Perhaps one may say then there is no absolute necessity to summer prune these trees, unless they be grown as cordons or trained in some other form of restricted growth.

In the flower garden besides the removal of dead flowers, attention to staking and to attacks of green fly, which should be dealt with promptly by spraying, there is little to do except to see and to admire the flowers, and to hoe on all possible occasions.

Daffodils and tulips are losing their leaves, and the time has come to lift them. Tulips must be lifted and stored if the best results are to be expected next year. Daffodils need not be lifted if they have not been growing in one place for more than two years, but their dead foliage is best cleared away.

Tomatoes and many other plants growing under glass are often badly attacked by white fly—a tiny insect like a very small moth in general appearance but nearly related to scale insects and greenflies, capable of bringing about dire damage, if not disaster, to many plants growing under glass. Fumigation may be accompanied by risk of damage to the plants from the fumes used to destroy the insect, and far and away the best means of checking the progress of the fly is to introduce the parasite of the white fly. Several diseases attack tomatoes under glass and, as a precaution against some of them, watering once a week with a solution of 1/2 oz. sulphate of potash to one gallon of water is wise.—From the Royal Horticultural Society's Bulletin.

6.40
A SPECIAL
VAUDEVILLE
BILL

MONDAY, July 14
LONDON REGIONAL
842 kc/s (356.3 m.)

8.30
A SPEECH
BY
MR. BALDWIN

12.0 A Ballad Concert

RAYMONDE AMY (*Soprano*)
EDGAR PIERCE (*Bass*)

RAYMONDE AMY

Fain would I change that Note *Nicholas Gatty*
Fa la Nana Bambin (*Cradle Song*)
In Mezo al Mar (In the midst of the *Geni Sadero*
Sea)

12.8 EDGAR PIERCE

Though faithless Men *Halevy*
The Watchman *W. H. Squire*

12.15 RAYMONDE AMY

The old stone House *Brahe*
J'ai pleuré en rêve (In my Dreams I have wept)
Hué
Bonnie George Campbell... *Keel*

12.22 EDGAR PIERCE

The Windmill *Nelson*
Sea Fever *Ireland*
My Little Island Home
H. E. Baden

12.30 A Recital of Gramophone Records

1.0 Light Music

MAX JAFFA and his PICCADILLY
GRILL ORCHESTRA
From THE PICCADILLY HOTEL

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

(From Midland Regional)

Adagio and Allegro Vivace,
Symphony No. 1 *Schubert*
Liebestraum (A Dream of
Love) *Von Blon*
Suite, 'Three fanciful Etchings'
Ketelbey
Serenade, 'O sole mio' ('O my
Sun') *Di Capua*
Tone Poem, 'Sennen Cove' *Mayerl*
Dance of the Tumblers *Rimsky-Korsakov*

3.30-4.0 (The First Television Production)

'THE MAN WITH THE FLOWER IN HIS MOUTH'

by
LUIGI PIRANDELLO

Cast

The Man with the Flower in his Mouth
VAL GIBLUD
A Customer with time on his hands
LIONEL MILLARD

The play adapted, and produced by
LANCE SIEVEKING in association with
SYDNEY A. MOSELEY (for the Baird Tele-
vision Company)

(Vision 356.3 m., 842 kc/s. Sound 261.3 m.,
1,148 kc/s)

5.0 Speeches at a Public Meeting
ORGANIZED BY THE COMMITTEE FOR THE PRESER-
VATION OF THE *Fram*, IN HONOUR OF

THE LATE DOCTOR NANSEN
Relayed from
THE ROYAL SOCIETY OF ARTS,
JOHN STREET, ADELPHI

The Chairman, Mr. J. HOWARD WHITEHOUSE,
will open the Meeting, and be followed by the
Right Hon. LORD CECIL OF CHELWOOD, His
EXCELLENCY Mr. P. B. VOGT, the Norwegian
Minister in London, and Mr. PHILIP NOEL
BAKER, M.P.

5.50 DANCE MUSIC

BILLY FRANCIS and his ORCHESTRA
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

8.30 THE RT. HON. STANLEY BALDWIN,
M.P.

Speaking on

'DEMOCRACY—OLD AND NEW'

At THE CLIFFORD LECTURE SERIES OF THE
BROTHERHOOD MOVEMENT
Relayed from WARWICK ROAD CONGREGATIONAL
CHURCH, COVENTRY

9.0 Regional News

9.5 The Music of
GERMAN and SULLIVAN
(From Midland Regional)

THE MIDLAND WIRELESS
AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL
Conducted by
JOSEPH LEWIS

PARRY JONES (*Tenor*)

ORCHESTRA
Overture, 'Richard III'
German

PARRY JONES and Orchestra
Charming Chloe } *German*
The English Rose }
('Merrie England')

ORCHESTRA
Three Dances ('The Tempest')
Sullivan
Summer ('The Seasons')
German

9.45 PARRY JONES and Orchestra
Refrain thy Voice }
from weeping ('The } *Sullivan*
Light of the World') }
The Sailor's Grave ... }

ORCHESTRA
Graceful Dance ('Henry VIII') *Sullivan*
Theme and Six Diversions *German*
Finale (Ballet Music, 'Victoria and Merrie
England') *Sullivan*

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

10.30-12.0 DANCE MUSIC
SYDNEY KYTE and his CIRO'S CLUB BAND from
CIRO'S CLUB



NANSEN'S FAMOUS POLAR SHIP, THE FRAM.

This afternoon at 5.0 there will be broadcast speeches from a meeting in honour of the late Dr. Nansen (inset above), the Polar explorer and philanthropist. The meeting has been organized by the Committee for the Preservation of the *Fram*, Nansen's historic ship, a picture of which appears above.

6.40 Vaudeville

TOMMY HANDLEY and JEAN ALLISTONE in 'The
Pot Boiler'
by E. A. BRYAN

CHARLES TUCKER and VIOLET ESSEX, supported
by THE ARCADIAN ORCHESTRA

DOROTHY McBLAIN (The Girl who Whistles in
her throat)

JANET JOYE (In Types and Notions); at the Piano,
BLANDFORD COLLIER

HORACE KENNEY (Comedian)

BILLY MILTON (at present appearing in 'BITTER
SWEET') (Light Songs)

MAX and HARRY NESBITT (In Songs and Duets,
with Ukulele Accompaniment)

MARIO DE PIETRO'S SEXTET, who will play
throughout the Programme

8.0 'TODAY AND TOMORROW: A PHILOSOPHY
OF FREEDOM'—XII

Professor J. MACMURRAY: 'About Self-Realiza-
tion'

THE RADIO TIMES.
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**SAMUEL PEPYS,
Listener,
By R. M. Freeman.**

June 21 (Longest day).—To Stamford Bridge, where the she-athletes compete, with the greatest pleasure in seeing Muriel Gunn that was (but now Mrs. Comell) surpass all the records for she both in farr-leaping and hurdling. Whom first I saw leap as a trim little girl-guide, they holding sports in Sir C. Worsfold's grounds of Hall Place, Mitcham, and I was roaped in for judge, with mine old friend Col^l Chart to fellow me. To whom I do well remember saying of trim, comely, air-footed little Muriel that here is a future world-leaper among she: if ever was one. Which, her since having abundantly proved my foresight herein, hath long been a proud memory to me.

This night to Drury Lane, my wife and I, to 'The Three Musketeers,' having verie good places in the Grand Circle, but had to pay 14s. 6d. apiece for them; which is a devilish price. However, did, I confess, have some worth of it in entertainment, being a notably brave show for pageantry, with tuneable musick, featly dancing and good playing, but the players at whiles either too rapid or too inward for me to catch theyr words, bating onelie Richelieu and the clown.

Walking part way home, the better to catch what breeze there is, we staid awhile on the Embanquement, leaning ourselves over the parapet to watch the river, how its muddy waters be now transmuted into a magicalk mirrour of twinkling, sparkling lights, like Divine John's Crystal Sea almost; and do, as it were, ravish a man out of himself by the suddein splendours of the visiou, bringing Heaven's glories down to him for one brief glimpse. Whereby stood side by side in rapt silence, my wife and I, she presently stealing her little hand into mine, and soe stood holding hands, with never a word betwixt us, yet a most intimate tender converse of hearts, and the peace of a great silent happinesse upon us both. Wherein with opened eyes I saw, as never yet I have seen, what my wife is to me, not onelie all this world, but all the worlds to come, and if ever a Heaven awaits me, 'tis onelie she. But, Lord! To think of my seeing this rare visiou in muddy Thames, with the deafening clink-clank of the infernal trams behind me and Dewar's Highlander flaunting his garish tartans at me from across the river.

June 22 (Lord's Day).—Weather still sultry, and by my wife's paleness this morning, I can see she feels it. Which do soe concern me for her, that I did resolve against letting her go to stuffy church, and to see to it that she have the day in the open, airing herself. Whereby, having considered where it shall be coolest for her, I did conclude for the water, taking boat from Westminster to Greenwich; whither I have not been this great while, and she never. Yet from our gt. Sam^l having been a frequent visitant thereto, 'tis fitting I bring my wife acquainted with it.

Soe aboard ab^t ½ after eleven, and a pleasant voyage down with the cool off the water, we passing severall fine cargo-shippis in The Pool and below it, in particular a great Russian, painted black-and-white, and flies the Soviet's red flag from her stern-sheets as bold as brass. Presently landing at Greenwich, walked in the Park to the Observatory; then back to the Shipp taven (that was here in old Sam^l's day, though since rebuilt), where a verie good lunch of cold lamb, with new potatoes and asparaguss, and afterwards gooseberry pie; for myself 1 pint of ale (10d.), for my wife ½ pint of cyder (6d.); solid matters (6s.); comely mis that attends us 1s.; in all 8s. 4d. Anon having visited the Painted Hall in the Navy Colledge, we to boat again and soe home.

Reckoning up this day's spendings, viz., 8s. 4d., as above, with boat-fares, 4s.—12s. 4d.; against this is to be set savings from plate at church, for myself, 2s. 6d., for my wife 1s.—3s. 6d. Whereby, on a ballance, do find I am out not 12s. 4d., but onelie 8s. 10d., to my great content.

Monday's Programmes continued (July 14)

CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 National Orchestra of Wales

(Corridorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Relayed from

THE NATIONAL MUSEUM OF WALES

(National Programme)

Rhapsodie Dance, 'Bamboula'

Coleridge-Taylor

Puck's Minuet Howells

Träumerei (Reverie) Schumann

Scherzo Waltz ('Boabdil') Moszkowski

Overture, 'Tannhäuser'

Wagner

4.0 National Programme

5.15 THE CHILDREN'S HOUR

SPIC AND SPAN

MAI JONES and LYN

JOSHUA (Syncopation

and a Ukulele)

6.0 Mr. L. E. WILLIAMS: 'Sports Gossip'

6.15 National Programme

7.45 'On The Rocks'

Fishcal frivolities on the Gower Coast

by

DOROTHY AND FRANCIS

WORSLEY

Produced

by

FRANCIS WORSLEY

including:

The dimming of Mumbles Head

In Oystermouth Castle

Love at Caswell Bay

A sandwich at Oxford

S.O.S.

Old Spirits at Pennard

Cast

ELSIE EAVES DONALD DAVIES

MARY CARDEW SIDNEY EVANS

GLYN EASTMAN JACQUE THOMAS

NATIONAL ORCHESTRA OF WALES LIGHT

ORCHESTRA

Conducted by REGINALD REDMAN

9.0 National Programme

9.15 West Regional News

9.25-11.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 National Programme

4.0 National Programme

5.15 West Regional Programme

6.15 National Programme

7.45 West Regional Programme

9.0 National Programme

9.15 West Regional News

9.25-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

'FORTUNE AHOY'

A Play of the Spanish

Main

by

UNA BROADBENT

6.0 National Programme

9.15 Local News

9.25-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

3.45 Opening of the Music Library at the Central Lending Library, Liverpool

The Chairman (Alderman H. A. COLE, J.P., Chairman of the Libraries, Museums, and Arts Committees) will introduce

ADRIAN C. BOULT,

who will declare the Library open

4.15 An Orchestral Concert

THE NORTHERN WIRELESS ORCHESTRA

ARTHUR LEWIS (Bass Baritone) (From Newcastle)

5.15 THE CHILDREN'S HOUR

6.0 SUMMER DISHES—II

Miss DOROTHY MORTON: 'Tasty Tennis suppers'

6.15 National Programme

7.45 'Way Down South'

THE NORTHERN WIRELESS ORCHESTRA

BANJAHRA (Bass)

9.0 National Programme

9.15 North of England News

9.25-11.0 National Programme



ELSIE EAVES takes part in 'On the Rocks' from Cardiff this evening at 7.45.

7.45
THE GERSHOM
PARKINGTON
QUINTET

TUESDAY, July 15
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193kc's (1,554.4 m.)

9.25
DR. GEORGE DYSON
ON
RICHARD STRAUSS

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Listeners' Recipes for East African Coffee

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)

12.0 A Ballad Concert
LOUISE WAY (Soprano)
VICTOR HARDING (Bass)



MARIA SANDRA is one of the singers in the concert this evening at 7.45.

12.30 EDWARD O'HENRY
AT THE ORGAN OF TUSSAUD'S CINEMA

1.0 Light Music
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
FROM THE PICCADILLY HOTEL

2.0 Experimental Transmission for the Radio Research Board by the Fultograph Process

2.5-2.30 Gramophone Records

4.0 THE LONDON CEMBALO QUARTET
Serenata Moszkowski
Songs of Araby Clay
Violin Solo, 'Obertass' Wieniawski
Lovely Night Ganne
Cembalo Solo, 'Rising of the Lark' Traditional
Russian Air (Two Guitars) Traditional
Violoncello Solo, Air in E Minor Mattheson
The Blue Danube Johann Strauss
Czardas Traditional

4.30 THE BRIXTON ASTORIA ORCHESTRA
Directed by FRED KITCHEN
PATTMAN at THE ORGAN
Relayed from THE BRIXTON ASTORIA

5.15 The Children's Hour
The Story of 'The Strange Shadow' (Agnes Hart)
'The Children's Corner' (Debussy), played by
ELSA KAREN
'The Adventure of the Little Dwarf,' from
'Funny Stories' (Egon Hillgenberg), translated
from the German by May Jenkin

6.0 ROBERT HARRIS, reading poems from The English Countryside

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 THE TEST MATCH AT LEEDS
An Eye-Witness Account
(From Leeds)

6.40 The Foundations of Music
MOZART STRING QUARTETS
Played by
THE KUTCHER STRING QUARTET

7.0-7.20 HINTS ON SPORT—V

7.25 'THE MAKING OF A PERSONALITY'—XII
Professor F. A. E. CREW: 'The Choice of One's Parents'—IV
(From Glasgow)

7.45 THE GERSHOM PARKINGTON
QUINTET
MARIA SANDRA (Soprano)
LEONARD ASHDOWNE (Baritone)

QUINTET
Intermezzo, 'Pas des Fleurs' (Flower Dance)
Delibes
Le Luthier de Cremona (The Violin-maker of Cremona) Hubay

8.0-8.30 * (1,554.4 m. only)

MARIA SANDRA
I saw from the Beach
Old Irish Air, arr. Hughes
The Fairy Tales of Ireland Eric Coates
You'd better ask me Lohr

QUINTET
Selection, 'Rio Rita' Tierney
LEONARD ASHDOWNE
Fountain Court Muriel Herbert
Dream Song Hely-Hutchinson
Bella fanciulla (Fair Maid) Zardo

MARIA SANDRA
My House of Memories Katherine Reeves
The lonesome Road Nathaniel Shilkert
Dream Lover Victor Schertzinger

QUINTET
Chant de la Fileuse (The Spinning Woman's Song) Drella
In the Land of Roses Rimsky-Korsakov
Dance of the Comedians Smetana

LEONARD ASHDOWNE
Love's Precinct D. M. Stewart
The Bellman C. M. Edmunds
O give me this one Night Bagrinowski

QUINTET
Serenade de Milenka Blockx
Pierrette Chaminade
Si mes vers avaient des ailes (If my Songs had wings) Hahn

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

9.25 'THE PROGRESS OF MUSIC'
By Dr. GEORGE DYSON
'Richard Strauss: Don Quixote'



GERTRUDE PEPPERCORN will give half-an-hour's pianoforte recital tonight at 9.45.

9.45 A PIANOFORTE RECITAL
by
GERTRUDE PEPPERCORN
Variations in C Minor Beethoven
Les Roseaux Couperin
Les Maillotins Couperin
Nocturne in B Chopin
Mouvement Chopin
Jardins sous la pluie (Gardens in the Rain) Debussy

10.15 Mr. P. V. NOEL BAKER, M.P., reading from 'Farthest North'

10.35 DANCE MUSIC
SYDNEY KYTE and his CIRO'S CLUB BAND, fro CIRO'S CLUB

12.0-12.30 a.m. Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)

* 'THE STUDY OF THE MIND'—XII
Dr. CYRIL BURT: 'The Psychology of the Sexes'

A ROSE BY ANY OTHER NAME . . . !

I SUPPOSE we shall go on labelling people until the end of time. It is convenient. It is often amusing. It doesn't really do anybody any harm; and isn't much sillier than the rest of our habits.

Highbrow and lowbrow, for example. I was asked not long ago to define a highbrow. I flatly refused; partly because I never use the word, and don't understand precisely what it means; and partly because definition would spoil its use, and by so much diminish the pleasant amenities of life.

For to define anything is to kill it. Robbed of its atmosphere it becomes as dead as the moon. Words live in their atmospheres, not in their clear-cut meanings, just as men live in their margins not in their principles. Clearly defined words are all very well in the schools of logicians who play games with them as men play chess with pawns; but if you examine the living words you use in conversation with your friends, you will find that their precise meaning is of secondary importance, and that their real value lies in the cloudy suggestiveness of half-meanings which surrounds them and blends them together in the living stream of language and thought. Of course, you must make it clear that you are talking about a cat and not a cactus, a triangle not a trumpet; but so long as the necessary image is called up, its precise definition does not matter. Indeed, with complete definition of terms, the stream of thought would stop; its living waters would be petrified into innumerable separate boulders and pebbles which would be without movement or use.

And if in a similar way you examine the living men and women who are your friends, you will find it impossible to label and pigeon-hole them. Egoist or altruist, for instance. I have several artist friends who in respect of their work are egoists of the deepest dye; but they also belong to the Labour Party, believing ardently in social service. How will you label them? They are both egoist and altruist. Are they then sincere? Of course they're sincere. Then why aren't they consistent? Obviously because no man who is alive can be consistent with a label until he is dead.

At the time of an election it is convenient for certain purposes that you should label yourself a Conservative, wearing a blue favour, and that I should label myself a Radical, wearing a red or a yellow one. But you and I know very well that as soon as the voting is over—that is to say, as soon as we cease to be parts of a machine and become men, persons—your conservatism is as much involved with progressive ideas and ideals as my radicalism with its opposite tendencies. If Parliament consisted of two groups of diehards and backwoodsmen on either side, it would effect nothing. They could only glare at each other, knock their heads together, and vainly batter the steel-plated armour of their respective and clearly-defined principles with the artillery of argument and the small shot of bad names. Both sides would be as rigid as death, as only death can be. Here, and else-

(Continued on page 88.)

TUESDAY, July 15

MIDLAND REGIONAL

626 kc's (479.2 m.)

6.40
THE BIRMINGHAM
MILITARY
BAND

12.0 London Regional Programme

1.0 EDWIN J. GODBOLD
At THE ORGAN of LOZELLS PICTURE HOUSE,
BIRMINGHAM

Romantic Overture *Keler Bela*
Aria, 'Softly awakes my Heart' .. *Saint-Saëns*
Descriptive Piece, 'A Desert Romance' .. *Ketelbey*

Reverie, 'The Voice of the Bells' *Luigini*
Waltz, 'Poem' *Fibich*
Intermezzo, 'The Dance of the Raindrops' .. *Evans*
Suite, 'Hyde Park' *Jalowiec*

2.0-3.0 Light Music
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL

Selection, 'Show Boat' *Kern*
Valse Piquantes *Graham Peel*



LEONARD NEEDHAM is the pianoforte soloist in the Military Band Concert this evening at 6.40, and OLIVE GOFF sings in the Orchestral Concert tonight at 9.5

Lazy Dance *Ring*
Ballet Music, 'Lakmé' *Delibes*
Selection, 'The Firefly' *Friant*
Waltz, 'Thoughts' *Alford*
A Birthday Serenade *Lincke*
Little Modern Suite *Rosse*

5.15 The Children's Hour
'An Incident in the Life of Rossini,' by Gladys Ward
'HE AND SHE' in Odds and Ends

6.0 London Regional Programme

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 A Military Band Programme

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

March, 'Right of the Line' *Walker*
Overture, 'The Dragoons of Villars' .. *Maillart*

JOSEPHINE TUCKER (Contralto)
The Lament of Isis *Bantock*
The Cloths of Heaven *Dunhill*

BAND
Ballet Music, 'Liselot and Lancelot' *Adams*

7.10 LEONARD NEEDHAM (Pianoforte)
The lonesome Whistler } *Guion*
The Harmonica Player }
Sheep and Goat *arr. Guion*

BAND
Variations on 'Buy a Broom' .. *arr. Winterbottom*

JOSEPHINE TUCKER
The Silver Ring *Chaminade*
My Treasure *Trevalca*
I hear a Thrush at Eve *Cailman*

7.35 BAND
Selection, 'Tannhäuser' *Wagner*

LEONARD NEEDHAM
Liebesleid (Love's Grief) .. *Kreisler, arr. Rachmaninov*

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

8.0 Organ Recital
by
GILBERT MILLS
Relayed from THE CHURCH OF THE MESSIAH, BIRMINGHAM

Prelude and Fugue in E Minor .. *Hasse*
Andante *Parry*
March Heroique and Carillon .. *Herbert Brewer*
Andante *Charles MacPherson*
Finale (Sonata in F Minor) *Rheinberger*

8.30 London Regional Programme

9.0 Midland News

9.5 An Orchestral Concert

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
OLIVE GOFF (Soprano)

ORCHESTRA
Overture, 'Le Roi Pa dit' ('The King hath said it') *Delibes*
Hongroise (Hungarian) } *Verney*
Gopak (Russian Dance)..... }

OLIVE GOFF and Orchestra
Echo Song *Bishop*
(Flute Obligato)

ORCHESTRA
Suite, 'Summer Day in the Country,' Op. 55 .. *Gaile*

OLIVE GOFF
Cherry Valley *Quilter*
Coo *Purnot Eames*
Love's Quarrel *Cyril Scott*
Will o' the Wisp *Charles Spross*

ORCHESTRA
Ballet Music, 'Sylvia' *Delibes*

10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

8.0
A RECITAL BY
MAY
MUKLE

TUESDAY, July 15
LONDON REGIONAL
842 kc's (356.3 m.)

9.5
THE MIDLAND
WIRELESS
ORCHESTRA

12.0 A Concert
EUROSWYDD RICHARDS (*Tenor*)
ALEC FEUERMAN'S QUINTET

1.0 REGINALD FOORT
AT THE ORGAN OF THE REGENT CINEMA
Relayed from BOURNEMOUTH

2.0-3.0 Light Music
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Selection, 'Show Boat' Kern
Valse Piquantes Graham Peel
Lazy Dance Ring
Ballet Music, 'Lakmé' Delibes
Selection, 'The Firefly' Frind
Waltz, 'Thoughts' Alford
A Birthday Serenade Lincke
Little Modern Suite Rosse

5.15 DANCE MUSIC
BILLY FRANCIS and his ORCHESTRA
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 A Military Band
Programme
(From Midland Regional)
THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE
March, 'Right of the Line' Walker
Overture, 'The Dragoons of Villars' .. Maillart

JOSEPHINE TUCKER (*Contralto*)
The Lament of Isis Bantock
The Cloths of Heaven Dunhill

BAND
Ballet Music, 'Lislot and Lancelot' Adams

7.10 LEONARD NEEDHAM (*Pianoforte*)
The lonesome Whistler } Guion
The Harmonica Player }
Sheep and Goat arr. Guion

BAND
Variations on 'Buy a Broom'
arr. Winterbottom

JOSEPHINE TUCKER
The Silver Ring Chaminade
My Treasure Trepava
I hear a Thrush at Eve Colman

7.35 BAND
Selection, 'Tannhäuser' Wagner

LEONARD NEEDHAM
Liebesleid (Love's Grief)
Kreisler, arr. Rachmaninov

BAND
Introduction, Act III, 'Lohengrin' Wagner

8.0 A Violoncello Recital
by
MAY MUKLE

8.30 'MODERN ASPECTS OF FINANCE'—VI
Mr. F. W. HIRST: 'The Budget and the Tax-
Payer'

9.0 Regional News

9.5 An Orchestral Concert
(From Midland Regional)
THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
OLIVE GOFF (*Soprano*)

ORCHESTRA
Overture, 'Le Roi Fa dit' ('The King hath said
it') Delibes
Hongroise (Hungarian) Verney
Gopak (Russian Dance)..... }

OLIVE GOFF and Orchestra
Echo Song Bishop
(Flute Obbligato)

ORCHESTRA
Suite, 'Summer Day in the Country,' Op. 55
Gade

OLIVE GOFF
Cherry Valley Quilter
Coo Purnot Eames
Love's Quarrel Cyril Scott
Will-o'-the-Wisp Charles Spross

ORCHESTRA
Ballet Music, 'Sylvia' Delibes

10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

Supporting the Week's Good Cause

(Continued from page 74)

many other things to do. And besides . . . I couldn't run to a cheque; and a postal order means struggling at the Post Office counter, taking the order home and filling it in; and *The Radio Times* is downstairs, and I have forgotten the address. All very silly and rather selfish; but that is the way human nature is built.

'Still, one can't go on week after week listening to these appeals and ignoring all of them. Anyway, I can't. And I shouldn't care to admit that I never switch on when anyone is appealing for anything. Eventually, to save myself trouble, I sent a fiver to the B.B.C. It is not always that I have one to spare; so I got this one off in a

hurry in case I might change my mind about it. It is extraordinary what good value I get from that fiver. There is no hurry about getting rid of it. Some appeals don't appeal to me. But for those that do—well, the fiver has been paid. Ten shillings tomorrow morning will cost me nothing. And I shall not have to fill up any forms or make a note of addresses. A pencil note on half a sheet of paper to the B.B.C. "Please send 10s. to Lord Knutsford" and the thing is done.

'So far as I can see, it is going to cost me about £10, possibly £15, on the year. I get a lot of pleasure out of that and it has eased my conscience a bit. Why not try it? A lot of money? Call it the cost of a couple of motor tyres. Try it.'

Fill in this Form and send it to the B.B.C. with your Remittance.

I enclose { P.O. } £ : : in respect of the Weekly Broadcast Charity Appeals, which
 { M.O. }
 { Cheque }

please disburse to the various charities as undernoted until the total sum is exhausted.

- Strike out (a) or (b)
- (a) By payment of one fifty-second part to each charity appealed for weekly, without further notice from me.*
 - (b) By payment of such amounts, to each of the charities appealed for, as I shall from time to time notify you.

It is understood that you will acknowledge the receipt by you of the above remittance, and

Strike out (x) or (y)

- (x) I do not desire you to notify my name to the charities, nor do I require a separate receipt from them for each donation.
- (y) Please notify my name to each charity, and request them to send me a receipt.

Name

Address

* Note.—In the event of adopting method (a) the total remittance should be capable of division into 52 equal parts.
Thus £2 12 0 for 52 weekly donations of 1s. each, or £26 0 0 for 52 weekly donations of 10s. each, and so on.

N.B.—Please mark your envelope 'Good Cause.'

Smart Frocks



For the Holidays

Last season's frocks will look lovely if you change their colours with Tintex. You can dye dark things light with Tintex—and you can have all the newest shades for all your things—stockings, woollies, undies, even Hubby's faded shirts—all can be dyed easily and economically with wonderful Tintex.

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The Listener

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Wednesday

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The Listener

Tuesday's Programmes continued (July 15)

CARDIFF

988 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 2.5-2.30 *National Programme*
- 4.0 *National Programme*
- 5.15 THE CHILDREN'S HOUR
'THE CORNER CUPBOARD'
(A Store of Good Things for Girls)
Prepared by DORIS COPE JONES
- 6.0 Mr. WILLIAM STANFORD: 'A Tramp Abroad':
Walks round Newport
- 6.15 *National Programme*
- 7.0 EGWYL GYMRAEG
A WELSH INTERLUDE
'Pynciau'r Dydd Yng Nghymru'
Gan
Yr Athro E. ERNEST HUGHES
'Current Topics in Wales'
A Review in Welsh
by
Professor E. ERNEST HUGHES
(From Swansea)
- 7.25 *National Programme*
- 7.45 A Welsh Programme
(From Swansea)
- THE BURRY PORT TOWN SILVER BAND
Conducted by D. JOHN
- March, 'Invicta' Greenwood
Foxtrot, 'Good Luck' Goldman
Waltz, 'Enchantment' Greenwood
- ANNIE DAVIES (Soprano)
O Day divine Oliver
Ring, Bells, ring Day
- THE BAND
Cornet Duet, 'Sandy and Jock' E. Sutton
(W. WEBB and W. T. GOWER)
Trombone Solo, 'The Joy Wheel' .. E. Sutton
(ELVET GRIFFITHS)
- OWEN BRYNGWYN (Baritons)
Yn Chwerthin o hyd } Vaughan Thomas
Einioes }
- ANNIE DAVIES
Cymru Fach David Richards
Paradwys fy nghalon D. Tawe Jones
- THE BAND
Grand Chorus, 'The Heavens are telling' Haydn
- OWEN BRYNGWYN
Come, open your window ('Don Giovanni')
Mozart
I am a Roamer Mendelssohn
- THE BAND
Fantasy, 'Oh! Maritana' Wallace
Fantasy, 'The Maid of Orleans' Michell Laurent
- 9.0 *National Programme*
- 9.15 West Regional News
- 9.25-12.0 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 2.5-2.30 *National Programme*
- 4.0 *National Programme*
- 5.15 West Regional Programme
- 6.15 *National Programme*
- 7.0 EGWYL GYMRAEG
(A WELSH INTERLUDE)
(West Regional Programme)
- 7.25 *National Programme*
- 7.45 A Welsh Programme
(West Regional Programme)
(See Cardiff)
- 9.0 *National Programme*
- 9.15 West Regional News
- 9.25-12.0 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 12.0-1.0 *National Programme*
- 4.0 *National Programme*
- 5.15 THE CHILDREN'S HOUR
'To be or not to be'
Make your choice between
'Miss Sunshine and Mr. Rain'
(Darewski)
- 6.0 *National Programme*
- 7.0 Mr. F. W. MIDDLEY: 'West Country Cricket'
- 7.25 *National Programme*
- 9.15 Local News
- 9.25-12.0 *National Programme*

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 12.0-12.30 *National Programme*
- 4.0-12.0 *National Programme*

MANCHESTER

797 kc/s (376.4 m.)

- 10.15:—The Daily Service. 10.30-11.0:—*National Programme*.
12.0:—Gramophone Records. 1.0-2.0:—The Northern Wireless
Orchestra. Florence Power (Soprano). 4.0:—An Afternoon
Concert. The Northern Wireless Orchestra. Harold Craig
(Tenor). 5.15:—The Children's Hour. 6.0:—The Lord Mayor
of Hull (Councillor R. Richardson, J.P.): 'The Great Yorkshire
Show.' (From Leeds.) 6.15:—*National Programme*. 7.0:—
Mr. Lawrence Howard: 'English Landscape in Painting.'
7.25:—*National Programme*. 7.45:—'An Evening at Black-
pool.' A Special Recital by Mr. R. H. Dixon at The Organ at
The Tower Ballroom, Blackpool. Will Hurst and his Synco-
pators relayed from The Palace Ballroom, Blackpool. A
specially arranged programme including new numbers composed
by Will Hurst and his Synco-patons. 'Skents Martin,' Bur-
lesque Comedian and Mimic. Relayed from The Palace Theatre,
Blackpool. 9.0:—*National Programme*. 9.15:—North of Eng-
land News. 9.25:—*National Programme*. 10.35-12.0:—Dance
Music. Bertini's Dance Band, relayed from The Tower Ball-
room, Blackpool.

6.0
‘THE CARE
OF
DOGS’—III

10.15 a.m. THE
DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH:
WEATHER FORECAST

10.45 ‘THIS WEEK IN
WESTMINSTER’
By LADY IVEAGH, M.P.

11.0-11.30 Experimental Tele-
vision Transmission
by the Baird Process
(356.3 m. Vision; 261.3 m.
Sound)

12.0 Gramophone Records

1.0 Light Music
FRASCATI'S ORCHESTRA
Directed by GEORGES HABCK
From the RESTAURANT FRASCATI

2.0-2.30 A Ballad Concert
JOSEPHINE TUCKER (Contralto)
JOHN COLLETT (Tenor)

4.0 A Light Classical
Concert
THE NEW LONDON TRIO
Trio in B Flat, Op. 11
Beethoven
Allegro; Adagio; Tema
con variazione.
Trio in C Minor, Op. 111 *Brahms*
Allegro; Presto; Andante;
Allegro

4.45 REGINALD NEW
At THE ORGAN OF THE BEAUFORT
CINEMA
Relayed from WASHWOOD HEATH,
BIRMINGHAM
Selection, ‘Il Trovatore’... *Verdi*
Novelty, ‘Finesse’
Multon and Doll
Third ‘Consolation’... *Liszt*
Suite, ‘Bal Masque’... *Fletcher*

5.15 The Children's Hour
SQUIRE WUNGLE
Presents
A Village Hall and Institute
to
LITTLE RHUBARB GREEN

6.0 ‘THE CARE OF DOGS’—III
By Captain CANNON

6.15 ‘The First News’
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN

WEDNESDAY, July 16
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)



‘Antony and Cleopatra’

by
WILLIAM SHAKESPEARE
Arranged and Produced by Cecil Lewis
To BE BROADCAST TONIGHT AT 9.40
PERSONS REPRESENTED:

| | | |
|---|--|---------|
| Mark Antony..... | } (triumvir) | |
| Octavius Caesar | | |
| M. Aemilius Lepidus | | |
| Sextus Pompeius | } (friends to Antony) | |
| Domitius Enobarbus | | |
| Eros | | |
| Scarus | | |
| Dercetas | | |
| Demetrius | } (friends to Caesar) | |
| Philo | | |
| Mecenas | | |
| Agrippa ... | } (attendants on Cleopatra) | |
| Dolabella | | |
| Thyreus... | } (attendants on Cleopatra) | |
| Menas (friend to Pompey) | | |
| Taurus (lieutenant-general to Caesar) | A Soothsayer | A Clown |
| Euphronius (ambassador from Antony to Caesar) | Cleopatra, Queen of Egypt | |
| Alexas ... | Octavia, sister to Caesar and wife to Antony | |
| Mardian | Charmian | |
| Seleucus | Iras..... | |
| Diomedes | Officers, soldiers, messengers | |

Scene—In several parts of the Roman Empire
For cast see column 3.



7.45
FAVOURITES
IN
VAUDEVILLE

6.40 The Foundations of
Music
MOZART STRING QUARTETS
Played by
THE KUTCHER STRING
QUARTET

7.0-7.20 Talk under the auspices
of the Ministry of Agriculture

7.25 ‘DIGGING UP THE
PAST’—VI
By Mr. LEONARD WOOLLEY

7.45 Vaudeville

1. THE BAYAN SINGERS
(In Russian Folk-songs)
2. FLORENCE MARKS (In ‘TENE-
MENT WINDOW,’ by WINIFRED
LETT)
3. BILLY MAYERL (Syncopated
Piano Solos)
4. GILLIE POTTER (The Popular
Comedian)
5. VIVIENNE CHATTERTON (Old
English Songs, with Harpsichord
Accompaniment by DORIS
ARNOLD)
6. CLAUDE HULBERT and ENID
TREVOR
(In some more nonsense)
7. J. H. SQUIRE CELESTE OCTETTE,
who will play throughout the
Programme

9.0 ‘The Second News’
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN;
London and New York Stock
Exchange Reports; (1,554.4
m. only) Shipping Forecast
and Fat Stock Prices

9.25 VILHJALMUR STEFANSSON:
‘The Arctic Highway’

9.40 ‘Antony and
Cleopatra’

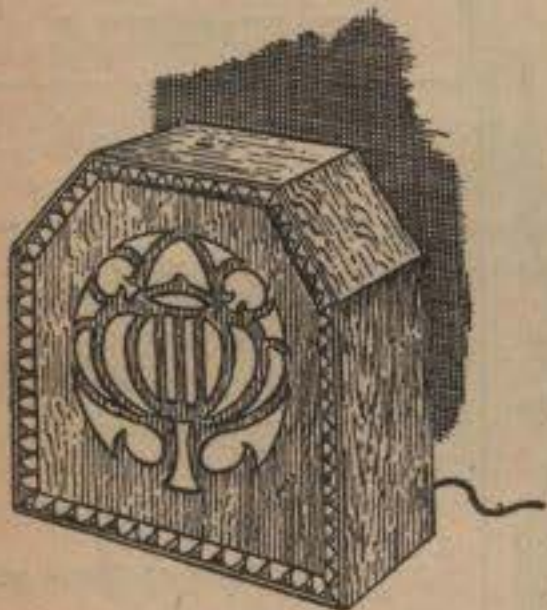
by
WILLIAM SHAKESPEARE
Arranged and Produced
by
Cecil Lewis
(See centre of page)

IN THE CAST:
Laura Cowie; Cecil Ramage;
Douglas Burbidge; Leslie
Perrins; Andrew Churchman;
George Ide; Cyril Nash; Har-
man Grisewood; Philip Cunning-
ham; Philip Wade; Marcus
Barron; Esther Coleman; Jessie
Tandy; Herbert Lugg; Harald
Colonna

11.10-12.0 (1,554.4 m. only)
DANCE MUSIC
THE AMBASSADOR CLUB ORCHES-
TRA, directed by EDDIE GROSS-
BART, from THE AMBASSADOR
CLUB

WEDNESDAY, July 16
MIDLAND REGIONAL
 626 kc's (479.2 m.)

4.10
THE PAGEANT
OF
WARWICKSHIRE



All stations
will
now switch
over to

Player's
please



N.C.C. 779

12.0 *London Regional Programme*

1.30 **A Light Orchestral Programme**
 THE MIDLAND WIRELESS ORCHESTRA
 Conducted by JOSEPH LEWIS
 SAMUEL SAUL (*Baritone*)
 HAYDN HEARD (*Violin*)

4.10 app. **A Commentary**
 on
The Pageant of Warwickshire
 Producer, GWEN LALLY
 Devised by R. CROMPTON RHODES
 Lyrics, FREDERICK C. PALMER

MARIAN SMITH (*Contralto*)
 A Memory *Goring Thomas*
 With a Water Lily *Grieg*
 Speak, Music *Elgar*

7.0 ORCHESTRA
 Three Dances *Cyril Scott*
 NORTON WILWARD will Entertain
 ORCHESTRA
 Incidental Music, 'Faust' *Coleridge-Taylor*

7.30 MARIAN SMITH
 Homeward to you *Eric Coates*
 Little Chinese Mandarin *Phillips*
 I heard you singing *Eric Coates*



Courier Press

IN MERRIE ENGLAND. A light-hearted rustic dance from the Pageant of Warwickshire, a running commentary on part of which will be relayed from Warwick Castle this afternoon.

Prologue and Epilogue, JOHN DRINKWATER
 Director of Music, ALLEN K. BLACKALL
 Relayed from the Grounds of WARWICK CASTLE
 Opening Remarks by LORD ILKESTON

Followed by
 The Commentary
 on

Scene VI
 Shakespeare's Dream
 Scene VII
 Before the Battle of Edgehill
 Scene VIII
 Warwick Mop (1759)

5.15 **The Children's Hour**
 'Old Bells,' a Talk, by BARBARA WILLIAMS
 Songs by MARY POLLOCK (*Soprano*)
 HENRY BENTLEY (*Violoncello*)
 'The Mystery of Benstone Manor,' a Holiday
 Adventure, by Arthur Lumley

6.0 *London Regional Programme*

6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN

6.40 **A Light Orchestral Programme**
 THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CANTELL

Overture, 'A Midsummer Night's Dream'
Mendelssohn

NORTON WILWARD will again Entertain
 ORCHESTRA
 Suite, 'Rustic Revels' *Fletcher*

8.0 *London Regional Programme*

8.30 Midland News

8.35 *London Regional Programme*

9.30 **Light Music**
 PATTISON'S SALON ORCHESTRA
 Under the direction of NORRIS STANLEY
 Relayed from THE CAFÉ RESTAURANT,
 CORPORATION STREET, BIRMINGHAM

Overture, 'The Mastersingers' *Wagner*
 Waltz, 'La Barcarolle' *Waldteufel*

NORRIS STANLEY (*Violin*)
 Variations on a Theme of Corelli
Tartini, arr. Kreisler
 Canzonetta *D'Ambrosio*

ORCHESTRA
 An Eastern Romance *Haines*
 Selection of W. H. Squire's Popular Songs

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

10.30-11.0 *London Regional Programme*

8.35
CONCERT
FROM
HOMBURG

WEDNESDAY, July 16
LONDON REGIONAL
842 kc's (356.3 m.)

9.30
THE GERSHOM
PARKINGTON
QUINTET

12.0 ORGAN RECITAL
By WALTER S. VALE
Relayed from ALL SAINTS', MARGARET STREET
MARGARET LEWYS (Contralto)

WALTER S. VALE
Two Sketches, Op. 58, Nos. 3 and 4 *Schumann*
MARGARET LEWYS
Prepare Thyself, Zion *Bach*
In questa tomba (In this dark Tomb)..... *Beethoven*
Paris Angelicus *Frank*

WALTER S. VALE
Sonata No. 1, in C Minor, Op. 27 *Rheinberger*
Prelude; Andante; Finale

MARGARET LEWYS
Dawn *Pearl G. Curran*
Nebbie (Mists) *Respighi*

WALTER S. VALE
Prelude and Fugue in A }
Minor *Bach*
Prelude and Fugue in B }
Flat
(Nos. 7 and 8 of the Eight
Short Preludes and Fugues)

1.0 Gramophone Records

1.30 A Light Orchestral
Programme
(From Midland Regional)
THE MIDLAND WIRELESS
ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Morning, Noon and
Night in Vienna'..... *Supp*
SAMUEL SAUL (Baritone)
The Street sounds to
the Soldiers' Tread
Ode and Twenty ... *Somervell*
Summer Time on
Bredon

ORCHESTRA
Fantasy, 'Angelica' (The Maiden's Vision)
Letter

1.55 HAYDN HEARD (Violin)
Praeludium and Allegro *Pugnani, arr. Kreisler*
Andante Cantabile..... *Nardini, arr. Hauser*

ORCHESTRA
Suite, 'Famous Beauties' *Fletcher*
SAMUEL SAUL
There *Parry*
Where go the Boats?
The Tavern *Michael Mullinar*

2.30-3.0 ORCHESTRA
Suite, 'Egypta' *Haydn Wood*

HAYDN HEARD
Rondo *Mozart, arr. Kreisler*
Schön Rosmarin (Fair Rosemary) *Kreisler*

ORCHESTRA
Selection, 'Véronique' *Messenger*

5.15 DANCE MUSIC
BILLY FRANCIS and his ORCHESTRA
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 REGINALD KING'S ORCHESTRA
OLIVE KAVANN (Contralto)
RUSSELL OWEN (Tenor)

ORCHESTRA
Suite, 'Othello' *Coleridge-Taylor*

8.0 Mr. OTTO SIEPMANN: German Language Talk
8.30 Regional News

8.35 A Concert of British
Music
Relayed from HOMBURG
Broadcast from FRANKFORT
THE FRANKFORT WIRELESS SYMPHONY
ORCHESTRA

Augmented by
THE BAD HOMBURG KUR-
ORCHESTRA
Conducted by CONSTANT
LAMBERT
Symphony, No. 4, in F
William Boyce (1710-1779)
Idyll (Serenade) .. *Arthur Bliss*
Symphonic Variations for
Pianoforte and Orchestra
Arnold Bax
(HARRIET COHEN)

9.30 THE GERSHOM
PARKINGTON QUINTET
ISABELLA VASS (Soprano)
QUINTET
Scenes from an Imaginary
Ballet..... *Coleridge-Taylor*

9.42 ISABELLA VASS
Hark! hark! the Lark
Schubert
The Lass with the delicate
Air *Arne*
Sunbeams *Landon Ronald*



A concert of British music to be given tonight at the Rococo Theatre, Homburg, will be relayed through Frankfort at 8.35. Inset above are CONSTANT LAMBERT, who will conduct, and HARRIET COHEN, who is the pianist.

OLIVE KAVANN
What a wonderful World it would be..... *Lehr*
Three green Bonnets *d'Hardelot*
Philosophy *David Emmell*

ORCHESTRA
Selection, 'Song o' my Heart'
arr. Reginald King

RUSSELL OWEN
The old Inns of England *La Touche*
A Song at Dawn *Hubert Brown*
The gay Highway *Drummond*

OLIVE KAVANN
When Dreams come true .. *Reginald Somerville*
Nesting Time *Alma Goolley*
The brightest Day..... *Easthope Martin*

ORCHESTRA
Selection, 'Manon Lescaut' *Puccini*

RUSSELL OWEN
'Songs my Father sang':
Troubadour *St. Quentin*
Maire, my Girl..... *Aitken*
When Shadows gather *Charles Marshall*

7.50 ORCHESTRA
Yishma El *Jalowiec*

QUINTET
Prelude and Call ('Mary Rose') *O'Neill*
Nocturne *German*

ISABELLA VASS
I've been roaming *Horn*
The little brown Owl *Sanderson*
A brown Bird *Haydn Wood*
Spreading the News *Oliver*

QUINTET
Nocturne
Gopak (Russian Dance) *Arnold Bax*
None but the weary Heart *Tchaikovsky*

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

10.30-12.0 DANCE MUSIC
THE AMBASSADOR CLUB ORCHESTRA, directed by
EDDIE GROSS-BART, from THE AMBASSADOR
CLUB

CHOOSING POTS AND PANS.

IF you have to consider pounds, shillings, and pence very carefully when furnishing, I would advise you to do without some other items in household equipment rather than stint your kitchen outfit. If you have to limit the number of pots and pans you can afford, buy a few really good ones, just bare essentials, and then you can add to them later, as the opportunity occurs.

If you are using a big range that burns solid fuel, you will use the heavier kind of utensil. If you use electricity or gas, then you will find it best to use lighter utensils. Another point to be remembered in choosing pots and pans is the work they will be required to do. This affects the size and shape of such items as saucepans and kettles. The latter should have a broad base, so that it really covers the gas-ring. A low kettle is moreover, less likely to tip over.

Saucepans also should be chosen carefully. The covers should fit properly, because an ill-fitting lid means loss of heat. The handle should be firm and strong and easy to grip. If it is insulated, this banishes the risk of burning the hands, and the handle should be strong enough to bear the weight of the pan when full.

The choice of materials really lies between cast and wrought-iron, aluminium, enamel-ware, and fireproof glass and ware, so we will take the good and bad points of each in turn, taking iron first. There are various kinds of iron saucepans and kettles, and it is well to realize this. First there is wrought-iron. For slow cooking, this is hard to beat, for, with reasonable care, it is very durable. Then there is tinned iron, which is used for the cheapest kettles and saucepans, and a few of these are quite useful for everyday cookery. When buying an iron saucepan it is important to see that the handle fits securely into a socket, and that the lid is seamless with a securely riveted handle. Aluminium ware is very light to handle, and is especially adapted for use on a gas cooker or electric stove. The equal distribution of heat means better cooking, and there is no waste of fuel. Aluminium never rusts or corrodes, and is very durable; but when buying utensils of this metal, pure cast aluminium should be chosen in preference to sheet aluminium. It costs more at the outset, but will stand really hard wear. Food rarely burns in this metal, and it is easily kept clean with hot water, and never chips or cracks. It becomes slightly discoloured by hard water, but this in no way impairs its usefulness. Soda darkens aluminium and eats it away, so that you must not use it when washing up.

Enamel ware is another type of material suitable for quick cooking, but it must be chosen with care. Inferior qualities are apt to burn and crack easily. This is a real danger, for little particles from the edges of the cracks may get into the food. Enamel ware is light to handle and is easily cleaned, especially if you place each vessel you have used to soak in cold water.

Last but not least, the well-equipped kitchen needs its complement of fireproof glass and ware cooking utensils. These have many advantages, foremost among them being the fact that you can send the food in them direct from the oven to the table. The food also keeps hot, because there is no delay in serving it. Fireproof glass is attractive in appearance, and as it is transparent you can easily see how your cooking is progressing. It is also easy to keep clean, because it does not burn readily, and it never rusts or tarnishes. The same applies to fireproof ware. As a matter of fact, cooking *en casserole* is very economical, because less heat is needed whether you use the utensils in the oven or on the stove. There is no blackening of the exterior when used in a gas-oven or on a boiling ring, but in the latter case it is advisable to use an asbestos ring. The slow cooking preserves the flavour of the meat, vegetables, and fruit cooked in a fireproof dish, and it is possible to use cheaper joints of meat, because the slow cooking makes them tender and conserves the natural juices.—*From a talk by Mrs. Robert Noble.*

Wednesday's Programmes continued (July 16)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 1.15 National Orchestra of Wales
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Relayed from THE NATIONAL MUSEUM OF WALES
Symphony, No 5 in C Minor Beethoven
Allegro; Andante; Scherzo; Allegro
- 2.0-2.30 *National Programme*
- 3.45 An Orchestral Concert
Relayed from THE GARDEN FÊTE, in Aid of THE ROYAL INFIRMARY, at THE WILLIAM NICHOLS CONVALESCENT HOME, ST. MELLONS
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Slav March Tchaikovsky
Overture, 'Fingal's Cave' Mendelssohn
DOROTHY BENNETT (Soprano) and Orchestra
Ah fors e lui (The one of whom I dreamed) ('La Traviata') Verdi
- THE ORCHESTRA
Suite, 'Henry VIII' Saint-Saëns
DOROTHY BENNETT
Listening Besy
The Willow Goring Thomas
Elf and Fairy Denmore
- THE ORCHESTRA
Petite Suite de Concert Coleridge-Taylor
Easter Chimes in Little Russia Tschichenko
- 5.15 THE CHILDREN'S HOUR
- 6.0 *National Programme*
- 9.15 West Regional News
- 9.25-11.10 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 1.15 *West Regional Programme*
- 2.0-2.30 *National Programme*
- 2.45 *West Regional Programme*
- 6.0 *National Programme*
- 9.15 West Regional News
- 9.25-11.10 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 4.0 *National Programme*
- 5.15 THE CHILDREN'S HOUR
'The Miraculous Pitcher'
From 'Tanglewood Tales' by NATHANIEL HAWTHORN
Musical Items by THE PLYMOUTH LADIES' TRIO
- 6.0 *National Programme*
- 9.15 Local News and Mid-week Sports Bulletin
- 9.25-11.10 *National Programme*

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 4.0-11.10 *National Programme*

MANCHESTER

797 kc/s (376.4 m.)

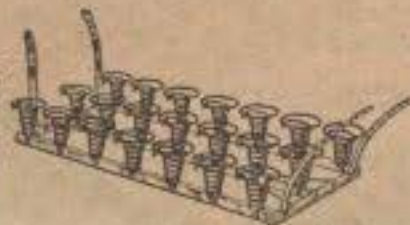
- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Programme*
- 4.0 A Band Concert
Relayed from THE WEST END BANDSTAND, MORECAMBE
THE QUEEN'S OWN CAMERON HIGHLANDERS' BAND
Conducted by Mr. CHARLES W. GRIGGS
(By kind permission of Lt. Col. R. L. McCall, D.S.O. and Officers)
- Grand Processional March, 'The King's Body-guard' Raymond
Selection, 'Iolanthe' Sullivan
Suite, 'The Bohemian Suite' Ord Hume
The Appeal ('Gipsy Love'); The Caravan ('Gipsy Life'); The Tarantella ('Gipsy Dance')
Xylophone Solo, 'Bagatelle' Stanley
- BAND
Medley, 'A Musical Switch' Alford
Selection, 'Gold Diggers of Broadway' Burke
Grand Highland Finale, 'Silverdale' C. W. Griggs
- Suite for Pipes and Band combined:
March, 'Murray's Welcome to the 79th'
Strathspey, 'The Marquis of Huntly'
Reel, 'Miss MacLeod of Raasay'
- 5.15 THE CHILDREN'S HOUR
- 6.0 *National Programme*
- 9.15 North of England News
- 9.25-11.10 *National Programme*

Test the **REST** it gives!

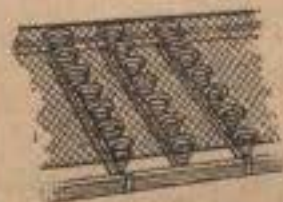
Prove the claims we make of the all steel "NER-SAG" Support at our expense—simply send a p.c. stating width of your mattress and we will send you a "NER-SAG" by return. Test it for 7 nights. See how wonderfully refreshed you feel in the morning after a night's healthy, comfortable sleep, and then send us the few shillings it costs.

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If you don't agree with what we have said, then return the "NER-SAG" to us, and the matter ends. We know, however, you will agree with the million other people who have fitted them and will also acclaim the



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| 4 ft. 0 in. .. | 12/- |
| 4 ft. 6 in. .. | 12/6 |
| 5 ft. 0 in. .. | 15/- |



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£100 PRIZES
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Big cash prizes are offered in a simple competition. Here are 17 letters: A, B, C, E, F, G, H, I, L, M, N, O, P, S, T, U, W. With them you can make up the names of ten insects, seven appear on the REX bottle label, and the other three you have to discover for yourself. Get a bottle of REX, and ask your Chemist, Ironmonger, or Stores for leaflet giving full particulars of this FREE competition. For garden use ask for AGRI-TOX, 2/- bottle makes 5 gallons.

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It's Safe—It's Sure, that's why the most popular tooth cleaner is

Gibbs Dentifrice



Gibbs Dentifrice is always safe—always sure. It cleans thoroughly. Because it is the best of all for all ages; men, women and children all over the country use Gibbs—the British Dentifrice in preference to any paste or powder.

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Popular size 7d.; Large size 1/-; De Luxe 1/6; Refills 11d. For those who prefer a paste, Gibbs Dental Cream—in Tubes 6d. and 1/-.

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| LUCERNE (10 Days' Tour) | £7 15 0 |
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| WEEK-END TOUR TO PARIS | £5 3 6 |
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VALVES

7.0
MR. JAMES AGATE
ON
THE THEATRE

THURSDAY, July 17
NATIONAL PROGRAMME
1,148kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
JACK PADBURY
AND HIS
COSMO CLUB SIX

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45 'BOOKS FOR SUMMER READING'—III
Miss ANN SPICE: 'Some Books about Animals'

11.0-11.30 Experimental Television Transmission By the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 A Concert
ETHEL LEWIS (Soprano)
THE HENRY SENSIBLE QUINTET
Waltz, 'Acceleration' Strauss
Love Dance ('Madame Sherry') Kochna

ETHEL LEWIS
Three songs from Connaught
The Good Men of Eirion }
A Rann of Exile }
The Terrible Robber Men }
Hughe

QUINTET
Selection, 'Delibes Music' arr. Urbach
Serenade Drigo

ETHEL LEWIS
Two Ulster Folk Songs:
The Blue Hills of Antrim arr. Harty
The next market day. Hughes

12.45 QUINTET
Tango, 'Jalousie' Gade
Bolero V. Bih
Waltz in A Brahms

1.0 REGINALD FOORT
At THE ORGAN OF THE REGENT CINEMA (From Bournemouth)

2.0-2.30 Gramophone Records

3.0 EVENSONG
FROM WESTMINSTER ABBEY

3.45 A Ballad Concert
GUSTAVE FERRARI (Baritone)
OLIVE CLOKE (Pianoforte)

OLIVE CLOKE
Preludes in C and E Flat }
Waltz in G Flat }
Study in A Minor }
Chopin

3.53 GUSTAVE FERRARI
Simple Histoire Ferrari
The other Love Kirk
Le Miroir Haraucourt
Teddy Claude Aveling
Mon Paradis Ferrari

4.7 OLIVE CLOKE
Concert Study in D Flat Liszt
Study, No. 3, in D Felix Swinstead

4.15 Light Music
THE GROSVENOR HOUSE ORCHESTRA

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 Market Prices for Farmers

6.40 The Foundations of Music
MOZART STRING QUARTETS
Played by
THE KUTCHER STRING QUARTET

7.0-7.20 'PLAYS AND THE THEATRE'
By Mr. JAMES AGATE

7.25 'SOME INDUSTRIES OF GREAT BRITAIN TODAY'—VI
Sir DANIEL HALL: 'Agriculture'

7.45 'Midsummer Madness'
A Play for Music
by CLIFFORD BAX
(See centre of page)

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast

9.25 'THE WAY OF THE WORLD'
By Mr. VERNON BARTLETT

9.40 JACK PADBURY and his COSMO CLUB SIX
and
A VARIETY ITEM
from
THE LONDON PALLADIUM

10.40 DANCE MUSIC
HAL KEMP and his CAROLINA ORCHESTRA, from THE CAFE DE PARIS

11.15-12.0 JACK HARRIS' GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

12.0-12.5 (1,554.4 m. only)
Experimental Transmission for the Radio Research Board
By the Pullograph Process

This Week's Epilogue:
'THE EARTH IS THE LORD'S'
The high hills are a refuge for the wild goats, and so are the stony rocks for the conies
Job xxxviii (41)—xxxix (12) Psalm 114
S.P. 432, 'Little things that run and quail'
Proverbs xxx, 24-28



TO BE BROADCAST THIS EVENING AT 7.45.
'MIDSUMMER MADNESS'

A Play for Music by CLIFFORD BAX
The Lyrics set to Music by ARMSTRONG GIBBS

CHARACTERS:

PANTALON (Pat Nolan) A middle-aged merchant
HARLEQUIN (Harley Quinn) A young scholar
MRS. PASCAL (Mrs. Nolan) A widow, aged 32
COLUMBINE (Chloe Mobin) Maid-servant at The Blythe Heary Inn, where all the trouble occurs

IN THE CAST:

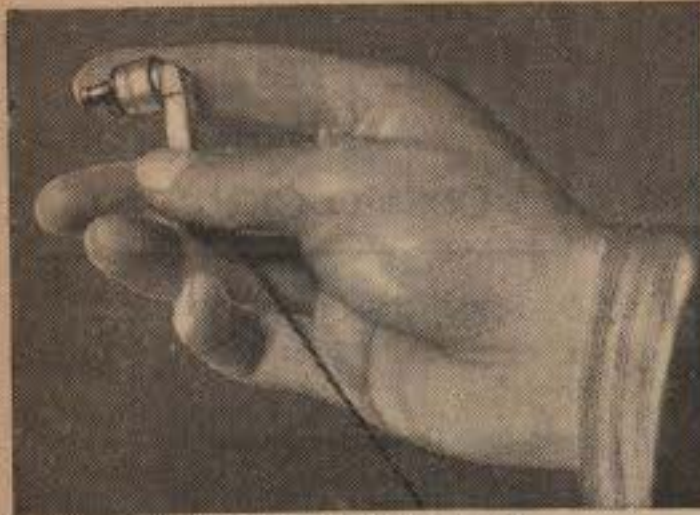
FREDERICK RANALOW, WYNNE AJELLO, CLARE HARRIS, DORIS OWENS
HUBERT LANGLEY.

The Orchestra conducted by Leslie Woodgate.
The Play produced by John Watt.

Directed by JOSEPH MEEUS
From GROSVENOR HOUSE

5.15 The Children's Hour
'Lewis Carroll,' by Geoffrey Bradley
'The Jabberwocky,' 'You are Old, Father William,' and other songs from 'Alice Through the Looking-Glass,' set to music by V. HELY-HUTCHINSON and sung by JOHN ARMSTRONG, 'The Hunting of the Snark' (Carroll)

6.0 Miss IRENE COOPER-WILLIS, reading from 'Jane Eyre,' by Charlotte Brontë



The tiny Fortiphone Earpiece!

Deaf Ears Hear Again

and even the Very Deaf hear everything, everywhere

Many who have been deaf 10, 25, even 50 years have found new interest and joy in life through this marvellous new invention, which makes deaf ears hear again, and enables even the very deaf to hear everything, everywhere.

Easy to use—Perfect Tone!

The New "Universal" FORTIPHONE responds equally to every note in the scale, every tone of the voice. You hear voices and music from any angle, at any normal hearing distance, as clearly as the whisper of the person sitting by you. You do not have to face the speaker, there is nothing to hold. The whole world of sound is restored to the Deaf—even the song of birds and the ticking of the clock. The New "Universal" FORTIPHONE is entirely free from atmospheric, the "crackling" and "buzzing" noises which make ordinary hearing aids so distressing to use. No headband is necessary.

Invisible in Wear!

Invisible on a woman, and far less conspicuous than eyeglasses on a man, the New "Universal" FORTIPHONE nevertheless surpasses even the most cumbersome box devices in its power to make the Deaf hear. Undoubtedly one of the greatest scientific marvels of modern times.

Test the NEW "Universal" FORTIPHONE in your own home 15-30 days

If you are deaf or have a deaf relative—call, phone, write or send coupon to-day for illustrated catalogue of the New "Universal" FORTIPHONE and our Home Trial Plan, which enables you to test a New "Universal" FORTIPHONE at home for 15-30 days, without obligation to purchase. If possible, call first for Free Personal Demonstration. Our Offices are at Langham House, 308 REGENT STREET, opposite the Polytechnic. Take lift in entrance to THIRD floor. Nearest Tube Station, Oxford Circus. INSTALMENT PAYMENTS accepted. Special REDUCED PRICE Offer to all who apply within TEN DAYS!

REDUCED PRICE COUPON!

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308, Regent Street, London, W. 1

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Address

Telephone: Langham 1034. R.T. 11-7-30. 37b

THURSDAY, July 17 MIDLAND REGIONAL

626 kc's (479.2 m.)

6.40
FROM THE
MUSICAL
COMEDIES

12.0 THE GRANGE SUPER CINEMA ORCHESTRA

Conducted by HAYDN HEARD
Relayed from SMALL HEATH, BIRMINGHAM
March, 'At the Battle of Heros' ... *Blankenburg*
Selection, 'Life on the Ocean' ... *Binding*
Waltz, 'Moonlight on the Alster' ... *Fetner*
Overture, 'Euryanthe' ... *Weber*
Waltz, 'By the Waters of Killarney' ... *Sanders*
Spring Song ... *Mendelssohn*
Four Indian Love Lyrics ... *Woodforde-Finden*

1.0 A Ballad Concert

FRANK HARVEY (*Baritone*)
The Sea Gipsy ... *Head*
Bois Epais (Sombre Woods) ... *Lully*
Fairings ... *Easthope Martin*
CONSTANCE BLOCKLEY (*Violin*)
Spanish Dance ... *de Falla, arr. Kreisler*
Viennese Folk Song ... *Brandl, arr. Kreisler*
VIOLET FIELD (*Soprano*)
Love the Pedlar ... *German*
Starry Woods ... *Phillips*
Devotion ... *Strauss*

1.30 London Regional Programme

2.30-3.0 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Selection, 'Mary' ... *Hirsch*
In a Monastery Garden ... *Ketelbey*
Les Sylphides ... *Cussans*
Waltz, 'The Sleeping Beauty' ... *Tchaikovsky*

5.15 The Children's Hour

'HAY! HO!—A HARVEST OF MIRTH'
By NORMAN TIMMIS
With Incidental Violin Solos by NORRIS STANLEY
Songs by LILIAN KEYES (*Soprano*)

6.0 London Regional Programme

6.15-6.35 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 From the Musical Comedies

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
LILIAN KEYES (*Soprano*)
PATRICIA ROSSBOROUGH (*Pianoforte*)

ORCHESTRA
March, 'In Bond Street' ('The Girl on the Film') ... *Kollo*
Selection, 'The Lady of the Rose' ... *Gilbert*

LILIAN KEYES and Orchestra
Bird of Blue ... ('A Southern Maid')
Love's Cigarette ... *Fraser-Simson*

PATRICIA ROSSBOROUGH and Orchestra
Paraphrase, 'Follow Through' ... *Henderson*

7.10 ORCHESTRA

Phyllis Tango ('The Girl from Utah') ... *Rubens*
The Variety Drag ('Good News') ... *Henderson*

LILIAN KEYES and Orchestra
Today my Spinnet ... ('Tom Jones')
All for a Green Ribbon ... *German*

PATRICIA ROSSBOROUGH and Orchestra
Paraphrase, 'Here comes the Bride' ... *Schwartz*

ORCHESTRA
Selection, 'Bric-a-Brac' ... *Monckton and Finck*
Rustic Dance ('Airs and Graces') ... *Monckton*

7.45 London Regional Programme

8.40 Midland News

8.45 London Regional Programme

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

A NEW METHOD OF MUSICAL EDUCATION.

OUR friend, Percy A. Scholes, always full of ideas for the furthering of 'music for the masses,' has just published the first part of an attractive scheme called 'The Columbia History of Music through Ear and Eye.' It is published by the Oxford University Press in conjunction with the Columbia Graphophone Company. Coupled with Mr. Scholes's illuminating notes (published in booklet form) are albums of gramophone records of wisely-chosen works. The first part carries one up to the opening of the seventeenth century and covers Church Choral music, Instrumental Music (virginals, viols, lutes), the beginning of the Art Song, and Secular Choral Music as illustrated by the Madrigal. Later parts will take us by stages up to the present day. For the recorded examples the artists have been picked from among the very best of those who have won appreciation in the particular period concerned: Sir Richard Terry, the Dolmetsch Family, and the St. George's Singers under the direction of the Rev. Dr. G. H. Fellowes. The recording is uniformly good; but if we may be allowed our favourites they are Rudolph Dolmetsch at the virginals, playing Bull's *The King's Hunt* and Byrd's famous Pavar *The Earl of Salisbury*;

the Dolmetsch family in Weelkes' lovely Fantasy for a Chest of Viols; and the St. George's Singers in Morley's *Sing we and chant it*. 'There is no appreciation of any art without sympathy,' says Mr. Scholes in his Introduction, 'and no sympathy without understanding, and how limited are artistic sympathy and understanding everywhere is seen in the listless sauntering of a large portion of the public through any gallery of paintings, its neglect of masses of the finest literature, and its often languid and easily distracted attention in the concert-room.' That a little trouble on our part can often prevent this listlessness and open up to us undreamed-of worlds is being abundantly proved; and we must confess we have never yet met a more attractive way of taking that little trouble than is here provided by the indefatigable and inventive Mr. Scholes. He is a charming guide, with a way of making things attractive even to the dullest of us, without insulting the intelligence of the more sprightly; whilst the pieces chosen as illustrations are such that, instead of tiring of them when the 'lessons' are over, we wake to find ourselves in the possession of riches unguessed. The price of the album is 28s. and the booklet 1s. 6d.

7.45
THE WIRELESS
MILITARY
BAND

THURSDAY, July 17
LONDON REGIONAL
842 kc's (356.3 m.)

8.45
'ANTONY
AND
CLEOPATRA'

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
Relayed from SMALL HEATH, BIRMINGHAM
(From Midland Regional)

March, 'At the Battle of Heros' ... *Blankenburg*
Selection, 'Life on the Ocean' ... *Binding*
Waltz, 'Moonlight on the Alster' ... *Fetras*
Overture, 'Euryanthe' ... *Weber*
Waltz, 'By the Waters of Killarney' ... *Sanders*
Spring Song ... *Mendelssohn*
Four Indian Love Lyrics ... *Woodforde-Finden*

1.0 A Ballad Concert
(From Midland Regional)

FRANK HARVEY (*Baritone*)
The Sea Gipsy ... *Head*
Bois Epais (Sombre Woods) ... *Lully*
Fairings ... *Easthope Martin*

CONSTANCE BLOCKLEY (*Violin*)
Spanish Dance ... *de Falla, arr. Kreisler*
Viennese Folk Song ... *Brandl, arr. Kreisler*

VIOLET FIELD (*Soprano*)
Love the Pedlar ... *German*
Starry Woods ... *Phillips*
Devotion ... *Strauss*

1.30 Light Music
MAURICE TOUBAS and his ORCHESTRA
FROM THE KIT-CAT RESTAURANT

2.30-3.0 REGINALD NEW
AT THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
(From Midland Regional)

Selection, 'Mary' ... *Hirsch*
In a Monastery Garden ... *Ketelbey*
Les Sylphides ... *Cussans*
Waltz, 'The Sleeping Beauty' ... *Tchaikovsky*

5.15 DANCE MUSIC
BILLY FRANCIS and his ORCHESTRA
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM

6.15-6.35 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 From the Musical
Comedies

(From Midland Regional)

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

LILIAN KEYES (*Soprano*)

PATRICIA ROSSBOROUGH (*Pianoforte*)

ORCHESTRA

March, 'In Bond Street' ('The Girl on the Film')
Kollo
Selection, 'The Lady of the Rose' ... *Gilbert*

LILIAN KEYES and Orchestra
Bird of blue ... ('A Southern Maid')
Love's Cigarette ... *Fraser-Simson*

PATRICIA ROSSBOROUGH and Orchestra
Paraphrase, 'Follow Through' ... *Henderson*

7.10 ORCHESTRA
Phyllis Tango ('The Girl from Utah') ... *Rubens*
The Varsity Drag ('Good News') ... *Henderson*

LILIAN KEYES and Orchestra
Today my Spinnet ... ('Tom Jones')
All for a green Ribbon ... *German*

PATRICIA ROSSBOROUGH and Orchestra
Paraphrase, 'Here comes the Bride' ... *Schwartz*

ORCHESTRA
Selection, 'Bric-à-Brac' ... *Monckton and Finch*
Rustic Dance ('Airs and Graces') ... *Monckton*

7.45 The Wireless Military
Band

Conducted by B. WALTON O'DONNELL

VIVIEN LAMBELET (*Soprano*)

BAND
Overture, 'Prince Igor'
Borodin, arr. Gerrard Williams

7.58 VIVIEN LAMBELET
Chanson Triste (Song of Sadness) ... *Duparc*
Infidélité ... *Paul Paray*
Une Perdriole ... *Vuillermoz*

BAND
Spanish Caprice ('Jota Aragonesa')
Glinka, arr. Gerrard Williams
The Children's Corner ... *Debussy*
The Little Shepherd; The Golliwog's Cake
Walk

VIVIEN LAMBELET
Spring Song ... *Cyril Scott*
Dream Pedlary ... *Ena Bennett*
O the Month of May ... *Quilter*

BAND
Fugue in G ... *Bach, arr. Gerrard Williams*
The Mountain Sprite ... *Walton O'Donnell*
Gopak ('The Fair of Sorotclinski') *Mussorgsky*

8.40 Regional News

8.45 'Antony and Cleopatra'

By William Shakespeare

Arranged and Produced

by

CECIL LEWIS

Persons represented

Mark Antony ... }
Octavius Caesar ... } (Triumvirs)
M. Aemilius Lepidus }
Sextus Pompeius }
Domitius Enobarbus ... }
Eros ... }
Scaurus ... } (Friends to Antony)
Demetrius ... }
Philo ... }
Mecenas }
Agrippa } (Friends to Caesar)
Dolabella }
Thyreus }

Menas (friend to Pompey)
Taurus (Lieutenant-General to Caesar); Euphrasius (an Ambassador from Antony to Caesar); Alexas, Mardian, Seleucus, Diomedes (attendants on Cleopatra); a Soothsayer; a Clown; Officers; Soldiers; Messengers
Cleopatra (Queen of Egypt)
Octavia (sister to Caesar and wife to Antony)
Charmian, Iras (attendants on Cleopatra)

Scene:

In several parts of the Roman Empire

In the Cast

LAURA COWIE; CECIL RAMAGE; DOUGLAS BURBIDGE; LESLIE PERRINS; ANDREW CHURCHMAN; GEORGE IDE; CYRIL NASH; HARMAN GRISWOOD; PHILIP CUNNINGHAM; PHILIP WADE; MARCUS BARRON; ESTHER COLEMAN; JESSIE TANDY; HERBERT LUGG; HARALD COLONNA

10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN



'ANTONY AND
CLEOPATRA,'

Shakespeare's great tragedy,

which was broadcast in the National Programme

last night, will be given again in the London and Midland Regional Programmes tonight at 8.45.

An article on 'Shakespeare the Man,' by the Poet Laureate, John Masefield, will be found on p. 63.



Thursday's Programmes continued (July 17)

Daily Bread needs 'Golden Shred' -it's fine



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CARDIFF
968 kc/s (309.9 m.)

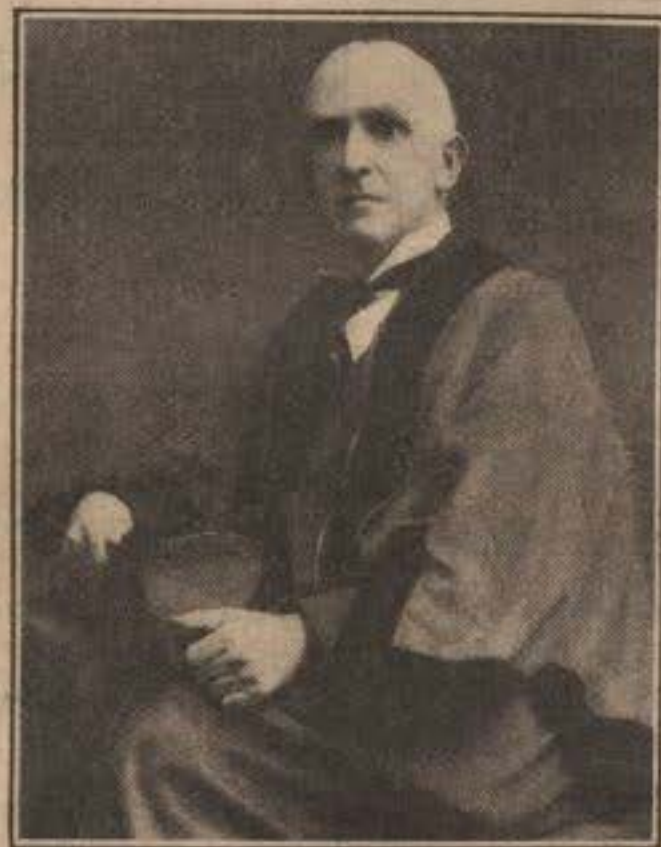
10.15 THE DAILY SERVICE
10.30-11.0 National Programme
2.0-2.30 National Programme
3.0 National Programme
4-45 Light Music
by
BOBBY'S STRING ORCHESTRA
Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL
5.15 THE CHILDREN'S HOUR
'THE WOODEN HORSE'
A Legend of the Fall of Troy
by
L. DU GARDE PEACH
THE STATION TRIO
6.0 Mr. E. WILLIS JONES, J.P.: 'The Arts and Crafts Exhibition' (Royal National Eisteddfod of Wales, Llanelly, 1930)
(From Swansea)
6.15 National Programme
6.35 Market Prices for Farmers
6.40 National Programme
9.15 West Regional News
9.25-12.0 National Programme

6.0 National Programme
9.15 Local News
9.25-12.0 National Programme

BOURNEMOUTH
10.15 THE DAILY SERVICE
10.30-11.0 National Programme
1.0-2.0 National Programme
3.0-12.0 National Programme

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

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
2.0-2.30 National Programme
3.0 National Programme
4.45 West Regional Programme
6.15 National Programme
6.35 West Regional Programme
6.40 National Programme
9.15 West Regional News
9.25-12.0 National Programme



Mr. E. WILLIS JONES
talks on the Arts and Crafts Exhibition of the Eisteddfod of 1930 from Cardiff this evening at 6.0.

MANCHESTER
797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0-1.0 A Ballad Concert
(From Newcastle)
MADGE RAINE (Contralto)
JOSEPH YOUNG (Violin)
WILLIAM TALBOT (Bass)
3.0 National Programme
3.45 An Orchestral Concert
Relayed from THE PAVILION GARDENS, BUXTON

THE MUNICIPAL GARDENS ORCHESTRA
Conducted by HORACE FELLOWES
MARY MOON (Soprano) (From the Studio)
5.15 THE CHILDREN'S HOUR
NONSENSE
Songs by DORIS GAMBELL and HARRY HOPEWELL, including 'Funny Little Tune' (Gideon), 'The Soozletoo' (Sterndale Bennett), 'The Uz Guzz Gozzleum' (Smith)
6.0 National Programme
6.35 Market Prices for Northern English Farmers
6.40 National Programme
9.15 North of England News
9.25 National Programme

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

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0-1.0 National Programme
3.0 National Programme
5.15 THE CHILDREN'S HOUR
ALL ABOARD FOR STONY TOWN
'The Tale of Mister Jordle Plung'
A Silliwise Story
by
RALPH DE ROHAN
will be related

9.40 A Light Orchestral Concert
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Mirolla' Gounod
Waltz, 'The Quaker Girl' Monckton
REX COSTELLO (Entertainer)
ORCHESTRA
Three Light Pieces Fletcher
REX COSTELLO
ORCHESTRA
Selection, 'Tom Jones' German
10.40-12.0 National Programme

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7.25
A TALK
FROM
GENEVA

FRIDAY, July 18
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)

9.40
THE NORTHERN
WIRELESS
ORCHESTRA

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Mrs. E. M. STEPHENSON: 'Preparing for a Picnic'

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)

12.0 A SONATA RECITAL
MAUD BRANWELL (Violin)
HELEN EGERTON (Pianoforte)
Sonata for Piano and Violin in G, Op. 96.....*Beethoven*
Allegro moderato; Adagio espressivo; Scherzo Allegro; Poco allegretto—adagio—allegro

12.30 ORGAN RECITAL
by
LEONARD TANNER
Organist and Director of the Choir, St. Marks, Purley
Relayed from ST. MARY-LE-BOW
MARGERY KIRKBY-MASON (Singer)
LEONARD TANNER
Prelude and Fugue in B Minor *Bach*
MARGERY KIRKBY-MASON
Come, make my Heart Thy Home (Cantata, 'Ein feste Burg')...*Bach*
Angels ever bright and fair ('Theodora').....*Handel*

LEONARD TANNER
Pièce Heroïque.....*Fränk*
Sketch in D Flat.....*Schumann*
Air and Gavotte.....*S. S. Wesley*

MARGERY KIRKBY-MASON
Cradle Song.....*William Byrd*
Sleeping Christchild.....*Wolf*
Song of St. Mary.....*Joseph Marx*
LEONARD TANNER
Choral Preludes:
O World, I now must leave thee....*Brahms*
Rhosymedre.....*Elgar*
First Movement, Sonata in G.....*Elgar*

1.30-2.30 A RECITAL OF GRAMOPHONE RECORDS
By CHRISTOPHER STONE

4.0 Light Music
MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

5.15 The Children's Hour
OUR PROGRAMME
by
THE CITIZENS OF TOY TOWN
THE CITIZENS will appear in the Studio by courtesy of S. G. HULME BEAMAN

6.0 Miss HELEN M. TRESS: 'Marketing in Paris'

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music
MOZART STRING QUARTETS
Played by
THE KUTCHER STRING QUARTET

7.0-7.20 THE B.B.C. MUSIC CRITIC
Mr. ERNEST NEWMAN

BAND
Jewels of the Madonna.....*Wolf-Ferrari*
ELSIE OWEN
Song of the Moon.....*Turina*
La Gitana.....*Kreisl*
BAND
Slav Rhapsody.....*Friedmann*
Triumphal March, 'Entry of the Gladiators'
Fucik

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices



E.N.A.

THE MARKETS OF PARIS, which still retain an almost mediæval colourfulness and vivacity, are the subject of a talk by Miss Helen Tress, this evening at 6.0.

9.25 'PEOPLE AND THINGS'
By The Hon. HAROLD NICOLSON

9.40 A Symphony Concert

(From Manchester)

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Overture, 'Carnival Romaine'
Berlioz

JOSEPH SUTCLIFFE (Bass) with Orchestra
The Term is past ('The Flying Dutchman').....*Wagner*

ORCHESTRA
Symphonic Suite, 'Scheherazade'
Rimsky-Korsakov
The Sea and Sinbad's Ship; The Story of Prince Kalandar; The Young Princess and the Young Prince; Festival of Bagdad—The Sea—The Ship is Wrecked

JOSEPH SUTCLIFFE
Love is a Sickness.....*Armstrong Gibbs*
Negro Spiritual, 'Deep River'...*arr. Burleigh*
I'm a Roamer.....*Mendelssohn*

ORCHESTRA
Overture, 'Il Segreto di Suzanna' ('Susanna's Secret').....*Wolf-Ferrari*

11.0-12.0 (1,554.4 m. only)

DANCE MUSIC

THE SPLENDIDE DANCE BAND, from THE HOTEL SPLENDIDE

12.0-12.30 a.m. Experimental Television Transmission by the Baird Process (356.3 m. Vision) (261.3 m. Sound)

7.25 'LABOUR AND INTERNATIONAL AFFAIRS'—VI
Mr. H. B. BUTLER
(From Geneva)

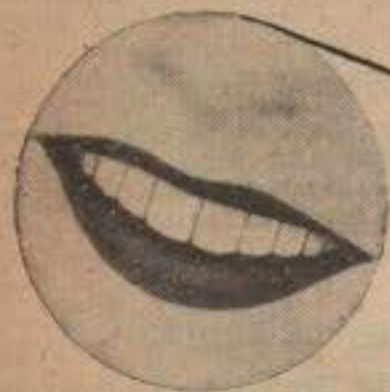
7.45 The Wireless Military Band

Conducted by CHARLES LEGGETT
FRANK PHILLIPS (Bass)
ELSIE OWEN (Violinist)

BAND
Children's Overture.....*Quilter*
ELSIE OWEN
Passacaglia.....*Sanmartini, arr. Nachez*
BAND
Rural Suite, 'Woodland Pictures'.....*Fletcher*
Introduction and Dance, 'In the Hayfields'; Romance, 'An Old World Garden'; Humoreske, 'The Bean Feast'

FRANK PHILLIPS
The devout Lover....
Marching along.....
Crabbed Age and Youth } *Maude Valeris White*
Last Year.....
King Charles.....

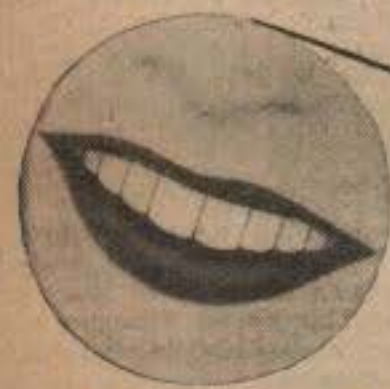
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● $\frac{1}{2}$ a teaspoon of Milton



● $\frac{1}{2}$ hour while you dress

Will keep your false teeth spotless, germ-free — your mouth clean and fresh — all day long

MILTON CLEANS FALSE TEETH

FRIDAY, July 18 MIDLAND REGIONAL 626 kc's (479.2 m.)

6.40
THE MIDLAND
WIRELESS
ORCHESTRA

12.0 Lunch-Hour Music
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Peter Schumoll'Weber
Suite, English DancesRowley
ARTHUR SMITH (Baritone)
Onaway! awake, BelovedCowen
Wanton GalesKearton
ORCHESTRA
Selection of Offenbach's Musicarr. Petras
WINIFRED WOOD (Contralto)
Some other June} Herbert Oliver
Down Vauxhall Way}

6.40 A Light Orchestral Concert
THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Stradella'Flotow
Three Scottish Symphonic Dances Waugh Wright
The Cobbler; Keltic Ballad; The Devil's Elbow
PHYLLIS PECK (Soprano)
Heart's DesireIreland
Homing BirdsCecil Baumer
Lake Isle of InnistreeMuriel Herbert
7.5 ORCHESTRA
Waltz, 'Sweetheart'Strauss



THE COMMUNITY SINGERS OF LEWIS'S—TONIGHT AT 8.0.

ORCHESTRA
Two Hindoo PicturesHansen and Lotter
WINIFRED WOOD and ARTHUR SMITH
ConstancySchumann
Coming of a DreamKnight
ORCHESTRA
Two light Syncopated PiecesEric Coates
Miniature Ballet DancesJohn Ansell

YSABELLA WICKSTEED (Violoncello)
If thou wert blindNoel Johnson
Au Bord du Ruisseau (On the Stream's Bank)
Fischer
SerenadeLeoncavallo
PHYLLIS PECK
To a NightingaleBrahms
Young Love lies sleepingSomervell
Happy Summer SongKahn

1.15-3.0 London Regional Programme

5.15 The Children's Hour
'The Whimsical doings of Peter the Pixie,'
by ANTHEA NORTH
JACKO will entertain
GEORGE KEMP (Mouth Organ Solos)
'Messages and Messengers,' a Talk, by WILLIAM
HUGHES

6.0 London Regional Programme

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

7.30 ORCHESTRA
Second 'Maid of Arles' SuiteBizet
YSABELLA WICKSTEED
Adagio in DMozart
ORCHESTRA
Melody of LoveJan Hurst
March, 'Splendour and Victory'Finck

8.0 A CONCERT
By THE COMMUNITY SINGERS of LEWIS'S LTD.
Under the direction of JOSEPH LEWIS

8.30 London Regional Programme

9.0 Midland News

9.5 London Regional Programme

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

10.30-11.0 London Regional Programme

8.0
A RECITAL
OF BRITISH
DANCE TUNES

FRIDAY, July 18
LONDON REGIONAL
842 kc's (356.3 m.)

10.30
THE SPLENDIDE
DANCE
BAND

12.0 Lunch-Hour Music
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Peter Schmolli'Weber
Suite, 'English Dances'Rowley
ARTHUR SMITH (Baritone)
Onaway! awake, BelovedCowen
Wanton GalesKearlton
ORCHESTRA
Selection of Offenbach's Musicarr. Petras
WINIFRED WOOD (Contralto)
Some other June} Herbert Oliver
Down Vauxhall Way}
ORCHESTRA
Two Hindoo PicturesHansen and Lotter
WINIFRED WOOD and ARTHUR SMITH
ConstancySchumann
Coming of a DreamKnight
ORCHESTRA
Two light Syncopated Pieces..... Eric Coates
Miniature Ballet DancesJohn Ansell



CHRISTOPHER STONE
will give a gramophone recital specially devoted to British dance music, from 8.0 to 8.30 tonight.

EDITH FURMEDGE
O del mio amato ben (O my well beloved)Donaudy
Si mes vers avaient des ailes (If my songs had wings)Hahn
ObstinationFontenailles
ANDREW CLAYTON
So we'll go no more a-roving } Maude Valerio
To Mary} White
SEXTET
Nocturne (String Quartet)Borodin
PassepiedDelibes
In Hammersbach (Bavarian Dance)Elgar
GuitarreLalo
EDITH FURMEDGE
Nocturne (Song Cycle, 'Over the rim of the Moon')Hoad
SerenadeRuff
In the Silent Night.....Bachmaninov
SEXTET
Fantasy, 'Irish Airs'Mulder

1.15 Light Music
MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL
2.15-3.0 Organ Recital
By LILLIAN COOMBES
Organist and Director of the Choir, Brixton Independent Church
Relayed from St. MARY-LE-BOW
Triumphal HymnBossi
RhapsodieValantin
The great Prelude and Fugue in CBach
VillanellaJohn Ireland
Introduction, Fugue and Minuet
Thomas Adams, arr. Lillian Coombes
Allegro Festivo} Op. 65 } Karg-Elert
Canzone} Op. 78 }
Antiphonie}
Postludium}
Finale, Sonata No. 3.....Peace

5.15 DANCE MUSIC
BILLY FRANCIS and his ORCHESTRA
Relayed from THE WEST END DANCE HALL, BIRMINGHAM
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.40 The Victor Olof Sextet
EDITH FURMEDGE (Contralto)
ANDREW CLAYTON (Tenor)
SEXTET
Three Country SketchesHowgill
ANDREW CLAYTON
Angels guard TheoGodard
English Rose ('Merrie England')German
SEXTET
Suite, 'Sea Pieces'MacDowell

8.0 BRITISH DANCE MUSIC
A special recital of gramophone records by
CHRISTOPHER STONE
8.30 'THE BEHAVIOUR OF APES'—III
Dr. S. ZUCKERMANN
9.0 Regional News
9.5 'Midsummer Madness'
A Play for Music by CLIFFORD BAX
(See below)
10.15 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
10.30-12.0 DANCE MUSIC
THE SPLENDIDE DANCE BAND, from THE HOTEL SPLENDIDE



'MIDSUMMER MADNESS'

A PLAY FOR MUSIC BY CLIFFORD BAX
Lyrics set to music by ARMSTRONG GIBBS
The orchestra conducted by Leslie Woodgate
The play produced by John Watt

CHARACTERS:
PANTALON (Pat Nolan) a middle-aged merchant
HARLEQUIN (Harley Quinn) a young scholar
MRS. PASCAL (Mrs. Nolan) a widow, aged thirty-two
COLUMBINE (Chloe Mobin) maid-servant at The Blithe Heart Inn, where all the trouble occurs

IN THE CAST:
FREDERICK RANALOW, WYNNE AJELLO, CLARE HARRIS, DORIS OWENS, HUBERT LANGLEY

TO BE BROADCAST IN THE LONDON AND MIDLAND REGIONAL PROGRAMMES TONIGHT AT 9.5.



FREDERICK RANALOW.

CLARE HARRIS.

A ROSE BY ANY OTHER NAME . . . !

(Continued from page 82.)

where, things move (not always forwards, but now this way, now that way), because we are not altogether consistent with the labels pinned on us; because our stony and clearly-defined hearts are surrounded by cloudy atmospheres which defy any particular label. And in these ill-defined and overlapping margins there is penetration and communion, and ferment and begetting.

So that when I hear talk about highbrow and lowbrow I know what is meant, and I know how unimportant the label is. For the truth is that we are all partly highbrow and partly lowbrow; at this moment the one, at the next the other. I am usually highbrow in the mornings—I am writing this in the morning!—but I descend the scale quite rapidly as the day wears on, and my brow sets with the sun.

I was at a party of highbrows the other evening. They were all really very clever and distinguished people, brainy and modern; so that they must have thought me a gate-crasher. I expected brilliant conversation, revolutionary argument, quivers full of epigrams let loose, and new stars rising for me in empty spaces of the sky. And I have no doubt that on some other occasion they could easily have provided me with all this. But I chanced on them in a different mood; and they seemed entirely preoccupied with drinking, and putting their arms round each other, and singing songs with a lively chorus.

I have sometimes thought that it would be amusing to play the eaves-dropper upon listeners. Here and there a rare bird, perhaps (since nature is fertile of all sorts), would be found listening only to Bartok and the Archbishop of York, to chamber music and Miss Sitwell with a megaphone. Here and there, perhaps, another who would never don the earphones except for jazz and Stainless Stephen. But I for one should not be surprised in the least to find the Sitwell fan surreptitiously and thoroughly enjoying Tommy Handley, or the jazz fiend absorbed in some eighteenth-century personality or a Point of View.

Most of us are mixtures, and we like life as a mixture. Our life does not move in a straight hard line, but swings a little unsteadily maybe between extreme points like a pendulum. So that one day the heavens open to us by the magic wand of Sir Henry Wood and the Symphony Orchestra, and on some other day the only key which will open to us the profounder mysteries of existence is in the hands of Clapham and Dwyer.

PHILEMON.

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Friday's Programmes continued (July 18)

CARDIFF

968 kc/s (309.9 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

'THE ARKVILLE DRAGON'
by S. G. HULME BEAMAN

6.0 THE BISHOP OF WILLOCHRA: 'A Welshman's Impressions of Life in the Australian Bush'

6.15 National Programme

7.45 THE STATION TRIO

FRANK THOMAS (Violin)
RONALD HARDING (Violoncello)
HUBERT PENGELEY (Pianoforte)

Molly on the Shore Grainger
Mock Morris
Rondo alla Turca Hummel

8.0 RONALD FRANKAU'S 'CABARET KITTENS'

Relayed from

THE GROVE PARK, WESTON-SUPER-MARE

Artists

RONALD FRANKAU (The Eruite Comedian)
RENEE ROBERTS (Soubrette-Dancer)
MAITLAND MOSS (Monologist-Drummer)
ERNEST BERTRAM (Bass-Baritone)
CYNTHIA REECE (Harpist)
CONRAD LEONARD (Pianist-Composer)
GWEN ALBAN (Comedienne-Piabilist)

THE CABARET KITTENS

Have you seen a yellow
Man? Frankau and Barnes
Sit down
Susie's Sister Leslie Sarony

MAITLAND MOSS and RONALD FRANKAU
Yo-ho Elliott and Frankau

CYNTHIA REECE (Harp)
Men of Harlech arr. John Thomas
Humoreske Dvorak

THE KITTENS

Sketch, 'The Servant Question' Frankau
Scene: A Drawing Room
Cast

The Master RONALD FRANKAU
The Mistress GWEN ALBAN
The Servant RENEE ROBERTS

ERNEST BERTRAM

Harlequin Sanderson
Onaway, awake, beloved Cowen

GWEN ALBAN and RONALD FRANKAU
Twins Frankau and Wilcock
Boastin' Bella Frankau and Leonard

MAITLAND MOSS
What shall I be like at Sixty? Frankau

GWEN ALBAN and CONRAD LEONARD
Interlude Chaminade
Ducks and Drakes Conrad Leonard

RONALD FRANKAU

In a little Garage } Frankau and Leonard
Mother loves me }

THE KITTENS

Waiting for the Kiss that you forgot
Frankau and Barnes

9.0 National Programme

9.15 West Regional News

9.25-11.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-2.30 National Programme

4.0 National Programme

5.15 West Regional Programme

6.15 National Programme

7.45 West Regional Programme

9.0 National Programme

9.15 West Regional News

9.25-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

The Woodcutter who would cut a corner (Arthur Davenport) just misses 'The Sleepy Town Express' (Gillespie Zimmermann)

6.0 National Programme

9.15 Local News and Forthcoming Events

9.25-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
4.0-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 4.0:—An Afternoon Concert. The Northern Orchestra. Nellie Mollfoot (Contralto) (From Newcastle). 5.15:—The Children's Hour. 6.0:—Holiday Talks—I. Mr. W. F. A. Ermen: 'Photography.' 6.15:—National Programme. 7.45:—'The Summer Mummies.' Kitty Darnell; Christie Marshall; Lillian Whiteley; Walter Jones; D. B. Ormerod; J. Woods-Smith. At the Piano: Eric Fogg and W. E. Wright. Special Lyrics by Henrick Egg, set to music by Eric Fogg. 9.0:—National Programme. 9.15:—North of England News. 9.25-11.0:—National Programme.

Unsolicited Enthusiasm!



PRESS

"Sunday Graphic"

"Tuning made easy... All-Electric Wireless Set that does away with worry... Without reaction immense volume can be obtained without distortion... Selectivity very good."

"Daily Express"

"Station Finding Made Easy... Numerous stations brought in without difficulty and without a shadow of interference..."

"Wireless Magazine"

"We consider this Set an excellent example of an all-electric two-valver with the advantages of mains working without undue expense."

"The People"

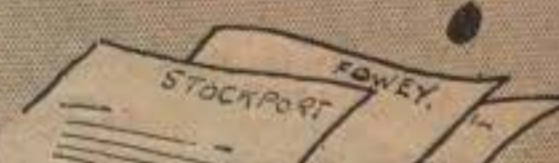
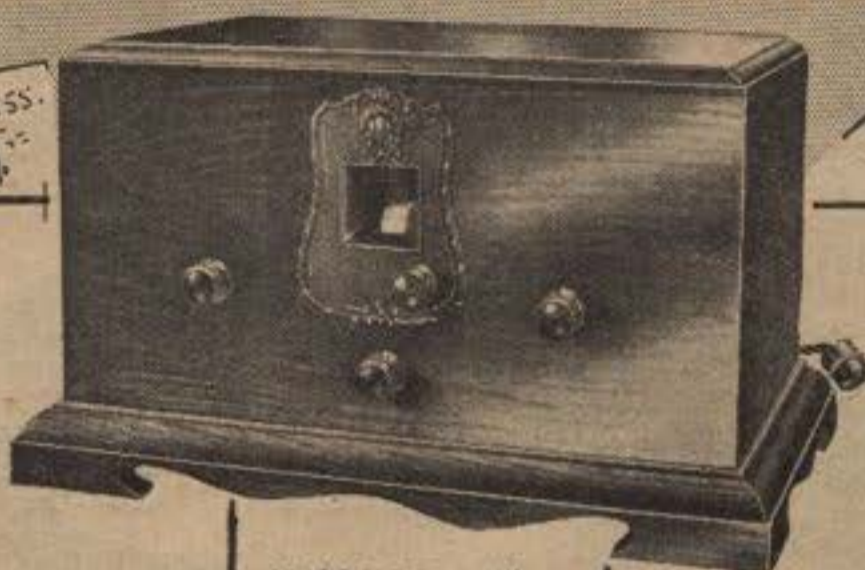
"The set is extremely simple to operate... In every way the receiver pleased me. It is one that I can honestly recommend."

"Amateur Wireless"

"As a value for money proposition this little All-Electric Set is a great credit to the makers, Messrs. E. K. Cole Ltd... The operation of the set left nothing to be desired."

"Daily News"

"Tuning is simplicity itself... I tuned in quite 30 different stations with perfect clarity."



PUBLIC

C. W. Fowey

The set is giving entire satisfaction and is free from A.C. Hum.

H. B., Stockport

I feel compelled to write to you in appreciation of your wonderful set. I heard several models of a foreign all-electric receiver; it is not in the same class as yours.

C. F. A., Brondesbury.

I consider your Mains Receiver the ideal wireless set.

J. H. H., Blackpool.

I am delighted with your All-Electric Receiver. It recommends itself.

W. E. P., Penge.

There is no trace of hum, results are wonderfully clear, and reproduction everything that can be desired.

P. M., Worthing.

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Model P.2. Two Valves.

£12. 17. 6.

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Exide

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Type CZ4—40 " " 13/6
Type CZ6—60 " " 17/6
Other sizes up to 120 amp hrs

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7.30
LUPINO LANE
IN
VAUDEVILLE

SATURDAY, July 19
NATIONAL PROGRAMME
1,148 kc's (261.3 m.) 193 kc's (1,554.4 m.)



9.40
JEAN
STERLING
MACKINLAY

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 The Rev. WALTER FITCHFORD: 'Village Morris Dancing'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA

Directed by JOSEPH MUSCANT
Relayed from THE COMMODORE THEATRE, HAMMERSMITH
Overture, 'Carnival' *Suppe*
Song Waltz, 'By the Waters of Killarney' *Alma Sanders*
Suite, 'Caucasian Sketches' *Ippolitov-Ivanov*
Piccolo Solo, Selected
Musical Gems from Tchaikovsky *arr. Langly*
In a Japanese Garden *Higgs*
Selection, 'The Four Musketeers' *Friend*

3.30 BISLEY

A Running Commentary on THE FINAL OF THE KING'S PRIZE by Captain E. H. ROBINSON
Relayed from THE 1,000 YARDS RANGE, BISLEY CAMP

4.30 Gramophone Records

4.45 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA

Relayed from Birmingham

March, 'The Prophet' *Meyerbeer*
Ballad, 'Mighty like a Rose' *Nevin*
Phantom Minuet *Brian Hope*
Flight of the Bumble Bee *Rimsky-Korsakov*
Frolic Poem *Grieg*
Selection, 'The Vagabond King' *Friml*

5.15 The Children's Hour

The Story of 'The Good Cheer' (*Carey Grey*)
Selections by GENIAL JEMIMA
'Pride Goes Before,' written and told by GERALDINE ELLIOT

6.0 Musical Interlude



'BEHIND THE SCREEN'—VI.

'HOW DUDDEN DIED.'

Tonight at 9.20 Father RONALD KNOX will finally unravel the tangled threads of the mystery serial story that has been broadcast by five well-known writers during the past five weeks.

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

7.30 Vaudeville

NORAH BLANEY (Syncopated Numbers at the Piano)
Mr. FLOTSAM and Mr. JETSAM
LUPINO LANE (Comedian)
DAVID WISE (Violin Solos)
STUART ROBERTSON (Bass-Baritone)
Two Pairs:
CLAUDE HULBERT and ENID TREVOR
PAUL ENGLAND and PAT PATERSON
GEORGE E. MORRIS (Banjo Solos)
TOMMY HANDLEY
in 'HUNTING and SHOOTING' by ADRIAN BRUNEL and JACK PADBURY and his COSMO CLUB ORCHESTRA

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; (1,554.4 m. only) Shipping Forecast

9.20 'Behind the Screen' (See centre of page)

9.40 THE GERSHOM PARKINGTON QUINTET

JEAN STERLING MACKINLAY QUINTET
Selection, 'Bitter Sweet' Coward
Canzonetta, No. 2 . . . *D'Ambrosio*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and General Sports Bulletin

6.40 Regional Sports Bulletin

6.45 The Foundations of Music

MOZART STRING QUARTETS

Played by

THE KUTCHER STRING QUARTET

7.0 LITERARY COMPETITION—VI

'Flowers'

(For results of competitions Nos. 1, 2, and 3, see foot of col. 3, page 102.)

9.55 JEAN STERLING MACKINLAY

10.5 QUINTET

Petite Suite *Chaminade*
La Plus que Lente *Debussy*

10.20 JEAN STERLING MACKINLAY

10.28 QUINTET

Arieta Espanola *Mancini*
Minuet in D *Mozart*
Serenade à Columbine *Pierne*
La Paloma *Yradier*

10.40-12.0 DANCE MUSIC

AMBROSE'S BAND from THE MAY FAIR HOTEL



CRACK SHOTS AT BISLEY.—A running commentary on the shooting for the King's Prize will be broadcast this afternoon.

Topical

3.30
A STRING
BAND
CONCERT

SATURDAY, July 19
MIDLAND REGIONAL
626 kc's (479.2 m.)

7.30
THE BIRMINGHAM
POLICE
BAND

3.30 A String Band Concert
THE BAND OF H.M. ROYAL ARTILLERY
(MOUNTED)
Conducted by T. J. HILLIER
EVA FLOYER (*Soprano*)
Relayed from THE PUMP ROOM GARDENS,
ROYAL LEAMINGTON SPA
Military March *Schubert*
Overture, 'Tantalusqualen' ('The Torments of
Tantalus') *Suppe*
EVA FLOYER
Il Bacio (The Kiss) *Arditi*

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN
6.45 'Cuttings from the Potting
Shed'
His Programme by OLD TODD the Gardener
In conjunction with CHARLES BREWER
'A Collection of other people's flowers, having
provided nothing of my own but the cord to
bind them together'—*Montaigne*
COLLEEN CLIFFORD
MARTYN GREEN

9.5 Symphony Concert
THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by LESLIE H. HEWARD
Overture, 'Rosamunde' *Schubert*
Suite, 'Mother Goose' *Ravel*
Suite, 'The Good humoured Ladies'
Scarlatti, arr. Tommasini
Symphony No. 7 in F *Glazounov*
10.15-10.30 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

'CUTTINGS FROM THE POTTING SHED.'

HIS PROGRAMME BY OLD TODD THE GARDENER
(In conjunction with CHARLES BREWER)

'A Collection of other people's flowers, having provided nothing of my own
but the cord to bind them together'—*Montaigne*

To be broadcast in the Midland and London Regional Programmes,
this evening at 6.45,

with

Colleen Clifford Martyn Green Wortley Allen
The Midland Wireless Chorus

The Midland Pianoforte Sextet, under the direction of Frank Cantell



3.50 BAND
Selection, 'I Pagliacci' *Leoncavallo*
Cornet Solo, 'The Trumpeter' *Dix*
(Bombardier H. BARKER)
Waltz, 'The Rosebearer' *Strauss*
EVA FLOYER
The Bells of Youth *Fletcher*
4.20 BAND
Suite, 'Summer Days' *Eric Coates*
Selection, 'The Three Musketeers' *Friml*
4.45 London Regional Programme
5.15 The Children's Hour
'Snooky and the Cannibals,' by PHYLLIS
RICHARDSON
Dance Music by PHILIP BROWN'S DOMINOES
DANCE BAND
'The China Cat,' A Story, by RUTH MASCHWITZ
6.0 London Regional Programme

WORTLEY ALLEN
THE MIDLAND WIRELESS CHORUS
THE MIDLAND PIANOFORTE SEXTET
Under the direction of FRANK CANTELL
7.30 A Military Band Concert
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL
Relayed from CANNON HILL PARK, BIRMINGHAM
March, 'Entry of the Boyards' *Halvorsen*
Overture, 'Oberon' *Weber, arr. Godfrey*
Cornet Solo, 'I'll sing thee Songs of Araby'
Clay
(P. C. LANGWORTHY)
Two Hungarian Dances (1 and 2) *Brahms*
Duet, 'Lo! here the gentle Lark'
Bishop, arr. Winterbottom
(Clarinet, P.Sgt. JAMES; Flute, P.C. TIBBENHAM)
Erotic Dance *Mascagni, arr. Godfrey*
Flemish Dance No. 4 *Blockz*
Military March, 'Othello' *Coleridge-Taylor*
8.30 London Regional Programme
9.0 Midland News

LITERARY COMPETITION RESULTS.

I—Mountains

The winning competitors were :—
R. Fairbanks, Park Farm, Wootton, Isle of Wight, and M. Moody, Park Farm, Wootton, Isle of Wight, share the First Prize.
Mrs. B. Wilson, 'The Chimes,' Radford Bank, Stafford, Second Prize.
Miss Ritchie, 6, Redcliffe Gardens, S.W.10, Third Prize.

II—Characters in Books

The winning competitors were :—
Miss Rosamond Parkinson, Brook House, Norden, Nr. Rochdale, Lancs, First Prize. (This competitor gave the entire list of names correctly.)
Dion J. Murray, 6, Airedale Avenue, Chiswick, W.4, Second Prize.
Miss Phillis Stafford, 17, Littlemoor, Clitheroe, Lancs, Third Prize.

III—Food and Drink.

The winning competitors were :—
Miss Muriel Orton, at 17, Bardwell Road, Oxford, First Prize.
Mrs. E. Armstrong-Donaldson, Camsley Lane, Statham S.O., Warrington, Second Prize.
Mrs. M. M. Snow, Northdown Hill School, Margate, Third Prize.

SATURDAY, July 19
LONDON REGIONAL
842 kc's (356.3 m.)

7.30
THE RITA SHARPE OCTET

3.30 **A Brass Band Concert**
(From Manchester)

THE GLAZEBURY PRIZE BAND
Conducted by EDWARD SMITH
March, 'The Victor's Return' J. H. White
Overture, 'The Barber of Seville' Rossini
Cornet Solo, 'Cleopatra' Damare
(H. WHITE)

JOHN BOWES (*Baritone*)
A Traveller's Song Schumann
Trees K. Heyman
Field-Marshal Death Mussorgsky

BAND
Selection, 'The Student Prince'
Romberg

JOHN BRIDGE (*Violin*)
Prelude F. Ries
Moto Perpetuo

BAND
Trombone Solo,
'Polka Brillante'
Greenwood
(W. WEDALL)

JOHN BOWES
Young Diethelm
Sinding
A Ship, an Isle, a sickle Moon
F. Dawson

Witches' Charm
Stanford
Ships of Yule
Martin Shaw

JOHN BRIDGE
Preghiera
Martin Shaw
Allegretto Boccherini
La Chasse Cartier

BAND
Selection of the Music
of Gounod
arr. Rimmer



RITA SHARPE,
whose Octet will play in the concert to be
broadcast this evening at 7.30.

COLLEEN CLIFFORD
MARTYN GREEN
WORTLEY ALLEN
THE MIDLAND WIRELESS CHORUS
THE MIDLAND PIANOFORTE SEXTET
Directed by FRANK CANTELL

7.30 **A Concert**

FREDERIC LAKE (*Tenor*)
THE RITA SHARPE OCTET

Selection, 'La Vida Breve' ('Life is short') de Falla

RITA SHARPE (*Violoncello*) with Septet
Hungarian Rhapsody
Popper

FREDERIC LAKE
My Queen } *Blumenthal*
Her Name }

OCTET
Andante Cantabile
(Fifth Symphony)
Tchaikovsky

FREDERIC LAKE
The Requital *Blumenthal*
An Evening Song }

OCTET
Cherry Ripe
Cyril Scott
Tango *Albeniz*
Songs of the Hebrides
Kennedy-Fraser, arr. S. Baynes

4.45 **A Pianoforte Recital**
by
VIRGINIA MACLEAN

5.15 **DANCE MUSIC**
BILLY FRANCIS and his ORCHESTRA
Relayed from THE WEST END DANCE HALL,
BIRMINGHAM

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

6.40 Sports Bulletin

6.45 'Cuttings from the
Potting Shed'

His Programme by OLD TODD the Gardener
In conjunction with CHARLES BREWER
'A collection of other people's flowers, having
provided nothing of my own but the cord to
bind them together'—*Montaigne*
(From Midland Regional)

8.30 Reading

9.0 Regional News

9.5 **A Symphony Concert**
(From Midland Regional)

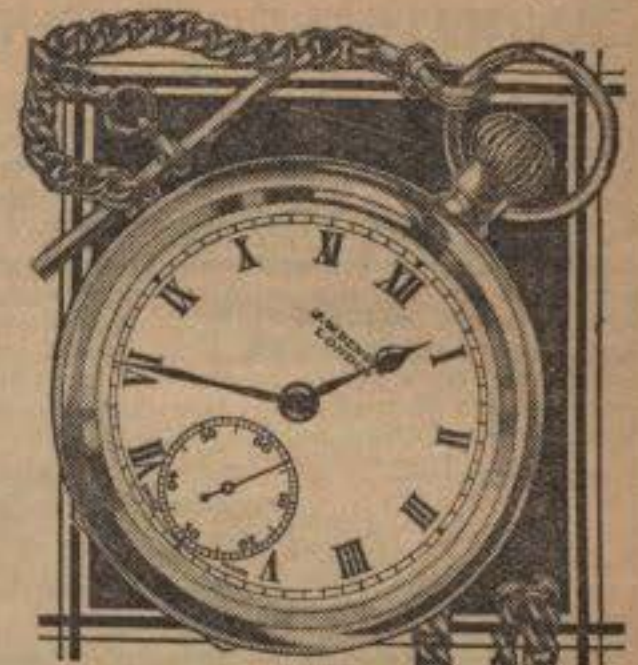
THE MIDLAND WIRELESS AUGMENTED
ORCHESTRA
(Leader, FRANK CANTELL)

Conducted by LESLIE HEWARD

Overture, 'Rosamunde' Schubert
Suite, 'Mother Goose' Ravel
Suite, 'The Good-humoured Ladies'
Scarlatti, arr. Tommasini
Symphony, No. 7, in F Glazounov

10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN



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This solid gold "Signal" Watch is the finest watch ever offered at so low a price and it is covered by Benson's full guarantee in writing.

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The illustration shows a pocket to pocket Albert, London made of solid gold (hall-marked on each link). Benson's watch catalogue shows a large selection. This chain can be yours too, for a small first payment.

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C & D—Rings & Jewellery. E & G—Plate, Cutlery, etc.
F—Clocks.

(Cross out those not required)

Name.....
Address.....
Date.....

R.T. 11/7/30

CANNED SALMON DISHES

Salmon Cutlets.

½ lb. tin Canadian salmon ¼ oz. white breadcrumbs
1 oz. butter 1 teaspoonful anchovy essence
1 egg
Pepper, salt, nutmeg.

Free salmon from skin and bones, break into small pieces and put into basin. Melt butter and add with breadcrumbs, sauce, seasoning, and well-beaten egg. Form into cutlets, dip in egg and breadcrumbs and fry a golden brown. Put small piece macaroni into point of each. Serve hot or cold.—*Miss Storie, 46, Findhorn Place, Edinburgh.*

Another way:—

1 small tin salmon
Seasoning.

Sauce:—

1 oz. butter 1 oz. flour
½ pint milk.

Chop the salmon, removing all bones. Make the sauce by melting butter, add flour, stir well, add milk and stir until boiling. Add salmon and season. Spread evenly on a plate and put away to cool. When cold and set, divide into eight equal portions. Form into cutlet shapes on a well-floured board and fry until brown.

Lobster may be used if preferred.—*Mrs. M. Parkinson, Collingwood, Newbrook Road, Atherton.*

Salmon Pudding.

Small tin of salmon ¼ pint of milk
2 tablespoonfuls of flour Salt and pepper
About 1 oz. of butter.

Melt the butter in a pan, add the flour, then the milk, salt and pepper, and the juice from the salmon. When this sauce has thickened, break up the salmon and add it to it. Pour the mixture into a fireproof dish, cover with breadcrumbs and bake in the oven for about 20 minutes.—*Miss MacDonald Watson, 3, Redcliffe Parade, West Bristol.*

Salmon Rolls.

Take 1 lb. short pastry—roll out and cut into squares. Empty a tin of red salmon into a basin and beat with a fork until fine. Spread thickly on each square of pastry, except the edges. Fold over and press together. Prick the top to allow the steam to escape and bake a golden brown—about 20 minutes. These are delicious hot or cold.—*Mrs. N. Pearson, Eastwood Bungalow, Elmwell, Bury St. Edmunds.*

Salmon Curry.

½ lb. tin salmon Large teaspoonful curry powder
Small breakfastcupful milk A few slices beetroot (boiled)
Saltspoonful salt 1 onion.
2 cooked potatoes
3 tablespoonfuls dried breadcrumbs

Free the salmon from bone and skin, and break up with a fork. Mince the onion small, add to the salmon, breadcrumbs, milk, curry powder and salt, mix thoroughly, and when ready put into a well-greased pie-dish. On top of this put the slices of beetroot, and finish off with the potatoes, also sliced. Bake in a brisk oven for fully half an hour.—*Miss H. J. McMurray, Emell Cottage, Field Lane, Letchworth.*

This is the last talk but one in the present series arranged in collaboration with the E.M.B. The last one, on East African Coffee, will be given on July 15. Copies of pamphlets giving additional recipes, not only for salmon, but also for the whole of the series, can be had by sending a postcard to the Empire Marketing Board, Westminster, London, S.W.1.

LIMERICKS FOR THE SUMMER NUMBER

The Editor invites his readers to send him Limericks about broadcasters or broadcasting for the Summer Number of *The Radio Times*, which will be published on August 1. All Limericks should reach Savoy Hill not later than July 19. See also the announcement on page 64.

Saturday's Programmes continued (July 19)

CARDIFF

968 kc/s (309.9 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0-12.45 A Popular Concert
Relayed from THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Light Cavalry' *Suppé*
Suite, 'The virtuous Wife'... *Purcell, arr. Holst*
Suite, 'Summer Days' *Eric Coates*
- 3.30 National Programme
5.15 THE CHILDREN'S HOUR
Relayed from THE ANNUAL GARDEN FETE (in aid of the Royal Infirmary) at THE WILLIAM NICHOLLS CONVALESCENT HOME, ST. MELLONS.
- 6.15 National Programme
6.40 Regional Sports Bulletin
6.45 National Programme
7.0 Mr. R. ASHLEY HALL: 'The International European Air Race'
7.20 National Programme
9.15 West Regional News
9.20 National Programme

- 9.40 A Light Orchestral Programme
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'Poet and Peasant' *Suppé*
Air *Bach*
Scherzo ('A Midsummer Night's Dream')
Mendelssohn
Waltz, 'The Blue Danube' .. *Johann Strauss*
Chanson Triste (Song of Sadness)
Chant sans Paroles (Song without Words) } *Tchaikovsky*
Ballet Music, 'Boabdil' *Moszkowski*
- 10.40-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0-12.45 West Regional Programme

- 3.30 National Programme
5.15 West Regional Programme
6.15 National Programme
6.40 West Regional Sports Bulletin
6.45 National Programme
7.0 West Regional Programme
7.20 National Programme
9.15 West Regional News
9.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0-1.0 Gramophone Recital
A Miscellaneous Programme
3.30 National Programme
5.15 THE CHILDREN'S HOUR
A DAY AT THE SEASIDE
Watch for 'The Seventh Wave'
(*Agnes Hart*)
6.0 National Programme
6.40 Local Sports Bulletin
6.45 National Programme
9.15 Local News and Items of Naval Information
9.20-12.0 National Programme

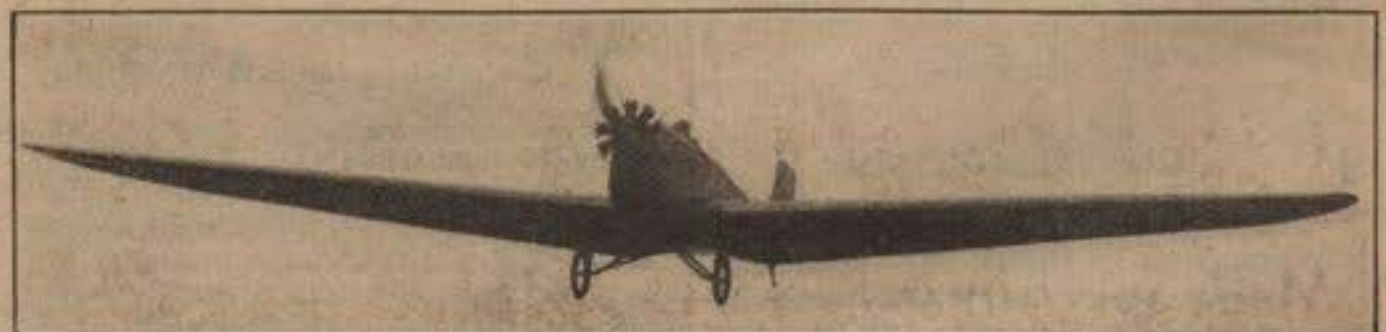
BOURNEMOUTH

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
1.0-2.0 National Programme
3.30-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15.—The Daily Service. 10.30-11.0.—National Programme. 12.0-1.0.—The Northern Wireless Orchestra. Lillian Haywood Collier (Contralto). 3.30.—An Afternoon Concert (See London Regional). 5.15.—The Children's Hour. King Smiff of Stillrainia holds a Cabinet Meeting and Attends a Dinner. 6.0-6.40.—National Programme. 6.45.—National Programme. 7.0.—Mr. J. Cuming Walters: 'The Way of a Vagabond.' 7.20.—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30.—National Programme. 9.15.—North of England News. 9.20.—National Programme. 9.40.—A Light Orchestral Concert. The Northern Wireless Orchestra. Conducted by T. H. Morrison: March Militaire (Schubert); Waltz, 'The Sleeping Beauty' (Tchaikovsky); Overture, 'Shamus O'Brien' (Stanford); Slav Dances (first set) (Dvorak); Nautical Suite for Strings and Piano (first set) (Ashore); In Harbour; Outward Bound; (Alec Rowley); Selection 'Bitter Sweet' (Coward). 10.40-12.0.—National Programme.



By courtesy of 'Flight.'

THE KLEMM MONOPLANE, which was the winner of last year's International Air Race. A talk on this year's race will be broadcast by Mr. R. ASHLEY HALL from Cardiff this evening at 7.0.

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'MERCIAN'S' Notes for Midland Listeners

AN OLD - FASHIONED 'SING-SONG' FROM BIRMINGHAM

Mr. Joseph Lewis's Life-long Interest in Community Singing—The Birmingham Grand Opera Society—Songs and Melodies from the Emerald Isle—Classical Music for Sunday

Excerpts from 'Carmen.'

THE devil in evening dress and a lover who wore plus-fours are among the many interesting things given us by the Birmingham Grand Opera Society, which is to broadcast excerpts from *Carmen* on Saturday, July 26. The Society was formed five years ago by a group of young artists keen on 'doing some opera.' Their first venture was a performance of *Faust* in modern dress; and whether one liked it or not, it could not be denied that the old story was made surprisingly fresh and interesting. Bizet's *Carmen*, *Dido and Aeneas*, and *La Gioconda* came later. The last named is an extremely difficult work for amateurs. When the opera is performed abroad the principal parts are taken by famous singers, yet the Society found in its ranks artists sufficiently competent to sing the music. The Society's productions—under Mr. John Bierman—are always alive and interesting, while Mr. Sydney Smith, who directs things on the stage, is responsible for some beautiful lighting.

An Irish Programme.

THE evening of Friday, July 25, brings a special treat for Irish listeners in the Midland Region when Charles D'Alton, supported by the famous D'Alton Instrumental Quartet, will give a programme of 'Songs and Melodies from the Emerald Isle.' Mr. D'Alton has called the feature 'Back to Ireland,' for that, he tells me, is an expression used by Irish folk abroad when their thoughts return to the old country. Many of the songs will be purely traditional—tunes that have been sung in Ireland for centuries by the peasants at their work or sitting over the peat fire in the cottage in the evening. The programme will also include a number of songs by modern Irish composers. The quartet will play Irish music, too. It will be interesting to hear how these tunes 'come out' on a combination of this kind.



A MOUNTAIN CABIN

in County Derry, typical of thousands more. An Irish programme will be broadcast on Friday, July 25.

Midland Regional Sing-Song.

MR. JOSEPH LEWIS, who is the inventor of the famous slogan 'Set Britain Singing,' is to conduct an old-fashioned 'sing-song' from the Birmingham Station on Tuesday, July 22. Since he was a boy Mr. Lewis has had a soft corner for community singing. It began at his own home, when, on winter nights, the family gathered round the piano and 'had a good sing' just to pass the time. Then later, when the conductor played cricket for the 'Wayfarers,' he started the cricket team singing. Whether they had won or lost they still sang. True, they hadn't much of a repertoire, their mainstay being the good old tune 'We're here because we're here,' but they made up for it in zest. It happened that during the August of 1914 the 'Wayfarers' were playing a match in the Isle of Wight; news of the outbreak of war reached the island, and they were held up there for several days. Mr. Lewis organized a 'sing-song' from the balcony of the hotel and raised a large sum of money for the Red Cross fund.

What Listeners Think.

SPECIAL interest in community singing with Mr. Lewis dates from that time when he felt the bond of brotherhood that springs from singing together. When Miss Ursula Greville returned from the States he compared notes with her and learned how they do these things over there. Later the community singing association was formed and began its joyful task. Mr. Lewis receives wonderful letters of appreciation of these informal sing-songs, and there is ample evidence that the listeners join in the singing 'at the other end.'

A Classical Concert.

TWO fine works are included in a concert to be broadcast from the Midland Regional Station on Sunday, July 20. Beethoven's *Pianoforte Concerto in C Minor* will have Margaret Harvey-Samuel as soloist and the *Tragic Symphony* of Schubert will come later in the programme. On the occasion of the first performance of the Beethoven work at Vienna in 1803 the composer himself played the solo part. A friend who turned over for him complained that on the manuscript he saw 'almost nothing but empty leaves'—for Beethoven had not had time to put it all down on paper, and he was playing practically from memory.

A Blind Musician

ALTHOUGH he is quite blind, Donald Sparrow, who will broadcast pianoforte solos from Birmingham on Monday, July 21, is one of the most versatile musicians in the Midlands. He has already conducted performances of Mendelssohn's *Hymn of Praise*, Handel's *Messiah*, Spohr's *Last Judgment*, and the *Holy City of Gaul*—entirely from memory. Listeners will notice that, in common with all blind musicians, Mr. Sparrow has a very deft technique, but that he is happiest in passages of close, running figuration.



A SCENE FROM CARMEN,

A. G. LAMM

as it was recently produced by the Birmingham Grand Opera Society, who will broadcast excerpts from it on July 26.

'STEEP HOLM' Looks at the Programmes

A WELSH VILLAGE THAT VANISHED

Another Fascinating 'Tramping' Talk—Welsh Service from Landore—A Programme for Old Folks—Concerts by the N.O.W.—A Topical Talk on Tennis, and an Interesting New Series

A Service in Welsh.

A RELIGIOUS service in Welsh will be relayed from the New Siloh Congregational Church, Landore, for broadcast to West Regional listeners and also from the National transmitter (1554.4 metres), on Sunday, July 20, at 6.30 p.m. New Siloh Church was founded in 1828, its first permanent home being called 'Y Coleg Bach.' A day-school was held in the building under the direct supervision of the Church, and, indeed, education in Landore was connected with Siloh Church for a long period. The present minister of New Siloh is the Rev. Samuel Williams, a native of Carmarthenshire.

Noted Choral Record.

THE church, from its earliest beginnings, has been associated with congregational and choral singing of a very high standard, and for the last thirty-six years noteworthy performances of choral works have been given at annual concerts by the church choir. At the last concert the choral work *Everyman* (Walford Davies) was performed with the National Orchestra of Wales.

A Swansea Musician.

A WELSH Old Folks Programme has been arranged for West Regional listeners on Tuesday, July 22, at 8.15 p.m., when the artists taking part are Mari Elwyn (soprano), Megan Glantawe (harp), and Gunstone Jones (readings). Megan Glantawe is a well-known Swansea musician who succeeded the late Dr. Joseph Parry as organist at Ebenezer Chapel in 1888, a position she still occupies. In former days she was accompanist at all the important Eisteddfodau in Swansea and South Wales generally. She has been engaged for the Royal National Eisteddfod at Llanelli this year, and will also act as adjudicator in harp-playing. Gunstone Jones has set himself the task of raising the standard of pennillion singing, following the lines indicated by Dr. Vaughan Thomas.

Welsh Interlude.

THE Rev. J. Dyfnallt Owen is to give a Welsh talk entitled 'Daniel Owen a'i Nofelan' (Daniel Owen and his novels) at 7 p.m. on Tuesday, July 22. Daniel Owen is still the most popular of Welsh novelists. As a student of Welsh life and thought he was the pioneer of the new period of criticism, and still stands supreme in his portrayal of Welsh character.

A Tramp Abroad.

THE series of talks entitled 'A Tramp Abroad' will be continued on Tuesday, July 22, by Mr. Arthur Richard, who is to describe places of interest near Aberavon and Port Talbot. Mr. Richard is the secretary of the Aberafan-Margam District Historical Society, and is an authority on the folklore of Wales. The scenery both east and west of Port Talbot is noteworthy for its enormous stretches of sand. The whole bay is encircled by a chaos of wind-tossed dunes, piled up in places into fantastic pyramids. Not far from Port Talbot is the site of Kenfig, but only a few traces now remain, as the village was almost completely overwhelmed by the sand in the sixteenth century. A fragment of its castle may still be seen amongst the dunes.

National Orchestra of Wales.

A CONCERT by the National Orchestra of Wales will be relayed from Llandaff Fields Pavilion on Sunday evening, July 20. Other concerts by the N.O.W. during the same week include 'A Summer Time Programme' at 7.45 p.m. on Monday, July 21, and a Light Orchestral Programme on Wednesday, July 23, at 10.15 p.m. The Orchestra is also playing under the conductorship of Mr. Percy Pitt in a symphony concert for listeners to the National Programme at 7.30 p.m. on Friday, July 25.

Beau Nash

THE first of a new series of talks on 'West-Country Characters: Notables of the Past and Present' will be given by Mr. Hedley Goodall on Friday, July 25. Mr. Goodall will deal with Bath and the eighteenth century—Beau Nash and the world of vanities which he made his own.



MEGAN GLANTAWÉ

will play in the Welsh Old Folks' Programme to be broadcast on Tuesday, July 22.

Tennis Topics.

SOUTH Wales Lawn Tennis Topics' will be the subject of a talk by Mr. W. Ralph Hawkins at 6.0 p.m. on Monday, July 21. Mr. Hawkins is the Honorary Secretary of the Welsh Lawn Tennis Association, and his talk will provide a timely opportunity of reviewing both the Welsh Tennis Championships and the Wales v. England International Match. Mr. Hawkins will also discuss the Carmarthenshire Championships, held annually at Llanelli in August.

Four Kinds of Work.

A NEW series of four talks, taking the form of intimate interviews, has been arranged for West Regional listeners. Each

talk will illustrate an important phase of life in South Wales, and the first, to be given on Saturday evening, July 26, is with a Welsh miner. The second will be a talk with a worker at the docks, the third is an interview with a Gower coastguard, and the fourth, also dealing with the sea, is with a life-boatman.

A Summer Time Programme.

THE vocalists in a Summer Time Programme arranged for Monday, July 21, at 7.45 p.m., are Beatrix Richards (soprano) and William Parsons (baritone). Miss Richards won the challenge shield for junior vocalists at the Bath and West of England Competitions for three years in succession, so that the trophy became her own property.

The Children's Hour.

AN interesting variety is provided for the Children during the week beginning Monday, July 21. Constance Kyrle Fletcher opens the week with a continuation of her series, 'Scenes with Operas with selected music.' On Tuesday a play, *Captain Tim*, by Dorothy Coombes, will be presented, and on Wednesday the series on 'Birds and Beasts' reaches its third number. Music will also be provided by the National Orchestra of Wales, and Mai Ramsay (mezzo-soprano) will sing. Thursday is definitely West Country in character. William Warkman will continue with his 'Wit and Wisdom,' and there will be items by Arthur Leslie's Bohemian Dance Band. Friday is the Welsh Day, when Miss Vaughan Thomas goes on with her series 'From a Welsh Hill-side.' Saturday is rapidly becoming a favourite day with boys, because of the practical hints which are given on hobbies. The subject on Saturday, July 26, is 'Cycling.'



HISTORIC BATH

will figure largely in Mr. Hedley Goodall's talk on 'West Country Characters,' on Friday, July 25. This picture shows Ralph Allen's Palladian House.

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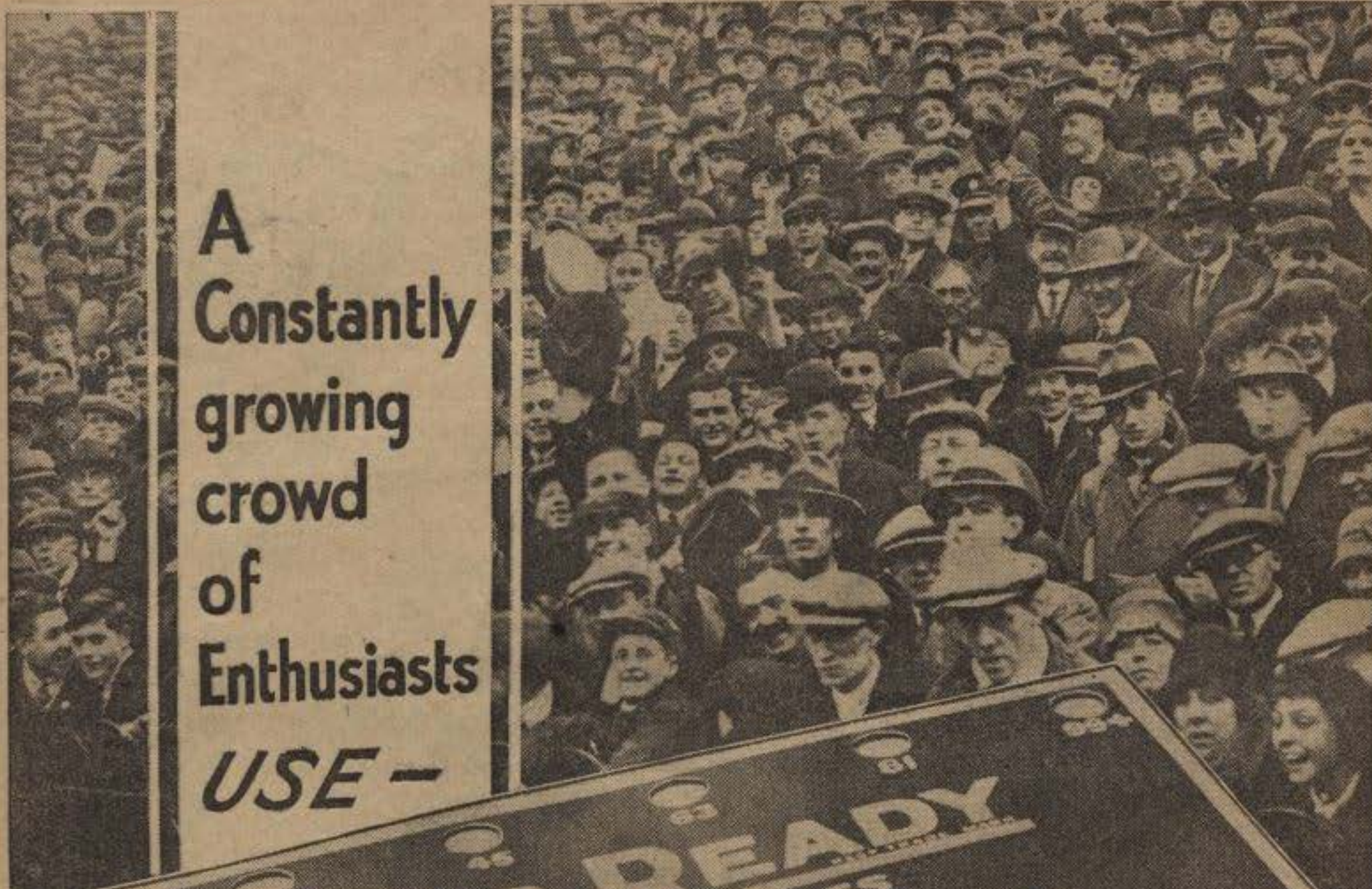
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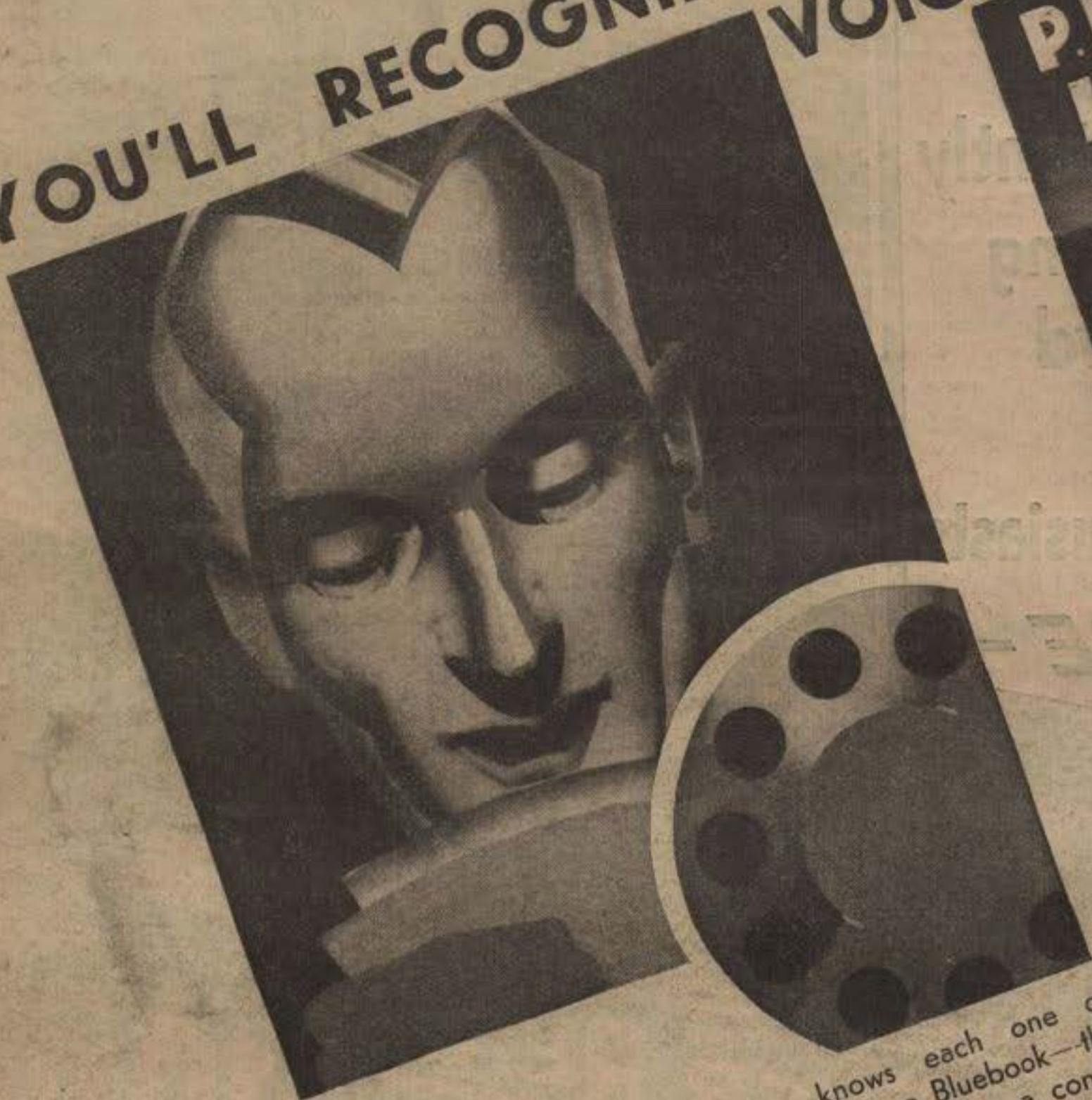
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