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THE RADIO TIMES

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[G.P.O. as a Newspaper.]

JULY 18, 1930

Every Friday. TWO PENCE.

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THE EXPANDING OUTLOOK OF THE COUNTRYMAN

By CHARLES JONES

IF there is any fundamental difference between the townsman and the rustic, it hinges upon a question of repose. The villager, pure and simple, is comparatively immobile. On the other hand, the car-pampered citizen flashes about, tense and speed-blinded, what time the countryman may lean upon a gate if he will, and con the face of earth and sky. The result is seen in the nervous industry of the towns, in the racing, trafficking department of the pavementeer, whose energy is half squandered in achieving speed in petty business, and in securing physical security at the expense of nervous stability. Mentally the reaction is as complete. Sensation is minor drama speeded up above the safety limit, and the hysteria of sensation-hunting grips the mind of the walled-in townsman, as surely as the fetish of speed claims his nerve. These facts contribute to many features of his life, from the enthusiasm of the dirt-track spectator to the more lurid Sunday news-sheets.

Against such a background the countryman seems slow. He has not the habit of snapping at commercial trifles, or gobbling novel theories with consequent indigestion. But his slowness is the delay of ripening. He looks long and propounds laboriously. The reason is that he is hobbled to an acre or two. The everlasting and untraversed hills stand between him and too sudden disaster; the ridged field separates him from artificial tar-macadam, and an existence firing on six cylinders.

This does not mean that the countryman is immune from change, for nothing that lives can be. But it does mean that he is slow to initiate change; that his ways are rooted in tradition, and that the influences which are to stir him must be potent against a fundamental inertia. Such influences, momentous and penetrating, are characteristic of our times. Change, within the last decade or two, has thrown half our institutions out of date. Though too slow to be anarchic, it has been too fast to allow continual adjustment; and the wave of change gathers momentum to this hour. Who can doubt that, in a subtle way, biological and physical research is overhauling fixed religion, and adding new chapters to the Book of Revelation? Universalism as steadfastly overtakes opportunist politics; the chatterboxes are losing ground in government as quickly as communications are breaking down insularity. Education is beginning to educate, by finding its right material as well as elaborating its methods. Even industry is trying hard not to eat its own tail. In commerce, service is becoming a practical as well as a moral aim.

The countryman cannot be quite steadfast in such an uproar, or lag a century behind when the pace is so hot. Before now, revolutions have passed over the head of the peasant and left him much as before, though perhaps a little dazed. But the changes of these days are not revolutionary in the old sense. They are not concerned so much with sanguinary tussle and civil factions as with ideas. History itself is a tale of ideas. All events illustrate an idea. The important characteristic of this age, or of any other, is not so much its concrete inventions as its ideas. Life, indeed, limps along on inventions, but is impelled by ideas.

The countryman has ever held a wet finger to the wind. Like the townsman, he asks whither civilization is tending, and what final purpose is served by the increasing complexities of life. But although anxious and eager as any to know which way the wind is blowing, he is not to be nourished on wind. By habit he puts theory to the test of stern practicability, and is in no danger of mistaking novelty for innovation. When change carries the countryman forward, that change is the measure of his age. For the conservatism of the rustic has no less foundation than the enduring substance of the soil, the constancy of the hills, and the sufficient information of the wide sky.

And the countryman is changing, more and more rapidly. A reason? His immobility is being partly offset; the boundaries of the parish are becoming less than imaginary lines. To put it in the most meagre terms his immobility is no longer an insuperable handicap. His aerial extends his environment.

It is not extravagant to claim that civil revolu-

tion could not work so vast a change in the estate of the countryman as wireless has done. The extension of cheap and rapid travelling facilities to the rural areas began a change which wireless has completed. Travel of any kind means exploration for the traveller. Wireless is invasion. If one looks for the signs of this invasion, there is of course a noticeable difference in the snatches whistled behind the plough, and in the hummed airs which mingle with the drumming of the thresher, but the vital change is not so superficial. There is an arresting increase in vocabulary, and therein lies a tremendous significance, for vocabulary is above all else a cultural index. An expansion of vocabulary means an increasing range of thought; it implies of itself a better viewpoint, some effort of ascent, and a longer range of vision.

Wireless invites the countryman into a realm of new thought. His response is plainly indicated by that new armoury of language wherewith he grapples the new ideas. Thought may not at first alter any external of man or circumstance, but it is a transfiguring force of the inner personality which emerges only in the quiet and unobtrusive power of the spoken word.

This growth and spread of understanding raises a far-reaching question. Is a Renaissance of Wonder upon us for the second time in the brief history of Europe? If so, its fruits will be broadcast beauty and a pile of works, for it will embrace all men this time, not a lettered few. What does such a renaissance depend upon? Doubtless upon a proliferation of ideas, a perfecting of the media of expression, and above all upon a system of distribution of ideas, since the whole question is one of availability. Wireless is the apparatus *par excellence* of availability, and therein lies the expanding opportunity of the countryman.

His aerial has indeed pressed out the horizon of the countryman to the full circle in one complete act of liberation. Life in the country, though beautiful within its limits, was a fettered life in a narrow daily round. It is not easy for some, especially those not in a position to observe, to realize that wireless has brought things hitherto unknown, and unknowable, within easy grasp. The eager mind no longer starves in the isolation of valley farms and hidden cottages. All things, from music to speculative thought, and from laughter and wit to the grave beauty of great drama, are as accessible as the conversation of friends. It is a great new fact to the ordinary countryman. His life, like the life of all obscure and unfavoured persons, has become freighted with a new significance.



Herbert Fallon

CHARLES JONES.



The Size of Audiences.

WE believe that on the occasion of some special event, such as the broadcasting of *Journey's End* on Armistice night last, or the recent Toscanini concert, as many as five million people may be listening at the same time, while the King's speech at the opening of



'Operas for his exclusive enjoyment.'

the 'Five Power' Conference, re-broadcast as it was in many countries, may have been heard by any number. What were the largest concert audiences in days before broadcasting—excluding the vast audience for any popular gramophone record? Beethoven, we read, appeared before five thousand people, while an audience of ten thousand once heard Hector Berlioz conduct. Great arenas like the Albert Hall, the open-air Hollywood Bowl of California, and Madison Square Gardens, New York, have their record attendances. At the Peace Jubilee in Boston, fifty thousand people heard the massed bands and choirs. The smallest audience for an actual musical performance of any importance must have been that provided by Wagner's patron, the erratic King Ludwig of Bavaria, who used to command special performances of the operas for his exclusive enjoyment. A new record may have been achieved by a recent talker—but that we can never verify.

St. Paul's Bells from the River.

WHEN the evensong service is relayed from St. Paul's Cathedral, on Sunday afternoon, July 27 (National), instead of the microphones picking up the prelude of bells from near at hand, as is usually done, it is hoped to place them somewhere down by the river, where the sound of St. Paul's bells, mingling with the hundred and one river-noises, provides an attractive and familiar Sunday London symphony. As the moment of the opening of the service approaches, other microphones, placed in the Cathedral, would then pick up the bells in a dramatic crescendo. Apart from the recent thanksgiving service, attended by the King and Queen, on the occasion of the reopening of the Cathedral, this is the first time a service has been broadcast from St. Paul's.

Your Library List.

THE following were among the new books reviewed by Miss Sackville-West in her talk on July 7: 'Very Good, Jeeves,' by P. G. Wodehouse (Herbert Jenkins, 7s. 6d.), 'Miss Mole,' by E. H. Young (Jonathan Cape, 7s. 6d.), 'Sir, She Said,' by Alec Waugh (Chapman and Hall, 7s. 6d.), 'Her Father's House,' by Hilda Vaughan (Heinemann, 7s. 6d.), 'The Street Paved with Water,' by Almey St. John Adcock (Hodder and Stoughton, 7s. 6d.), 'The Prince from Overseas,' by Sir Basil Thomson (Chapman and Hall, 7s. 6d.), and 'The Documents in the Case,' by Dorothy Sayers and Robert Eustace (Benn, 7s. 6d.).

'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Difficulties of 'Diversions.'

ON Friday, July 25, the item 'Diversions' will re-appear in the National programmes, when a programme of varied 'surprise items' comes from Birmingham. The recent series of 'Diversions' from Savoy Hill produced many unusual and amusing ideas, and though not uniformly successful, proved that there is a future for these unannounced programmes. A talk with the producers of the series revealed the difficulties encountered in presenting 'Diversions' weekly. In order to achieve a 'topical' note, the compilation of the programme was left to the last possible moment. On each occasion at least one of the contemplated items proved impossible, and a desperate last-minute search had to be made for a substitute. Again, the programme, consisting of half a dozen items, joined up with music, could never be rehearsed as a whole, for some of the items were relays from outside, and others were not chosen until too late for rehearsal. The outside relays provided extra difficulties, since they had to be 'timed' to a second, and, on occasions when the whole programme started a few minutes late, the necessity of 'going over' to them on time, without regard to intervening items, was embarrassing. On occasions when the programme ran smoothly, the rather elaborate method of presentation (similar, with its captions, etc., to the cinema News Reel), was entirely justified. The series produced, among other items, a Visit to Brookman's Park, a Broadcast of a Talkie, the last night of the d'Oyly Carte season, a Tour of Foreign Stations, relays of *The House that Jack Built* and the Co-Optimists, a Tour of Mount Pleasant Post Office, talks by Beverley Nichols, 'Beachcomber' and Maurice Lane-Norcott, the Buda-Pesth Choir, the first broadcast of *Peter Pan*, a Voyage down the Pool of London, a relay from Wembley Dirt Track, and a Visit to a Signal Box. We hear that, on July 25, Birmingham will rival London's efforts with a particularly strong programme.

Crime News.

WE should not be surprised to see next Sunday's news-bills blazing with the words:—

'DUDDEN MURDERER DISCOVERED' for the Detection Club's broadcast serial story, which will be concluded tomorrow (Saturday, July 19), by Father Ronald Knox, has aroused more interest among listeners than most of the mysteries of real life. Father Knox has been set a pretty problem by his predecessors; we await his solution with some excitement. The appeal of detective stories is unending. Murder seems the most popular theme—not that the public takes a morbid, sadistic interest in the corpses (indeed, most corpses of fiction are very lightly dismissed), but the fact of a pending murder charge adds a zest to the reading. Gradually, the sensational 'thriller' is being replaced by the 'scientific' type of story, which suggests that the reading public is taking to detective stories as a mental exercise of the kind offered by crossword puzzles, chess problems, and acrostics. An interesting postscript to 'Behind the Screen' will be next week's meeting (they prefer *not* to call it 'discussion') between Dorothy Sayers and Anthony Berkeley, which appears in the National programme for Wednesday, July 23, under the title 'Plotting a Detective Story.'

How it is Done.

THE 'meeting' of Miss Sayers and Mr. Berkeley, both acknowledged masters of their craft, will give us laymen some insight into the working of the scientific minds which produce detective stories. Miss Sayers will come to the microphone with a theme for a mystery story, Mr. Berkeley with a new method of murder. They will endeavour to combine the two to form a plot for a story. Amateur writers, who have tried their hand at a detective story, will have realized how much hard work and ingenuity go towards the construction of a really baffling mystery which does not infringe the laws of probability. The most sheerly ingenious story we recall concerned a murder in a Turkish bath establishment. A man had been found stabbed in one of the rooms, and investigation provided no trace of a weapon. The murderer had brought with him, in a thermos flask, a dagger made of ice, which, after committing the crime, he allowed to melt in the hot atmosphere. The clue to the mystery was the discovery of a tea-leaf. We never guessed it for a minute.

She Doctors Plays.

THE name of Dulcima Glasby has appeared in *The Radio Times* as often as that of anyone connected with broadcasting. Those who follow the programmes of broadcast plays will recall the line which is as often as not printed below the title: 'Arranged for broadcasting by Dulcima Glasby.' Miss Glasby is one of the B.B.C.'s two 'play-doctors.' The nature of her work may not always be apparent; you must take our word for it that it is important. Many plays—particularly stage-plays—require adjustment to make them suitable for the microphone. Unnecessary 'business' intended for the eye of theatre audiences must be cut out and replaced by dialogue and sound effects, so that the sequence of the play may be quite clear to the listener. Despite the care taken in 'casting' voices for the various parts, the play-doctor has to insure that listeners will recognize who is speaking. Her job is to see that the play, as broadcast, makes good microphone sense and takes advantage of every opportunity for dramatic effect afforded by the medium. She also 'cuts' too lengthy plays to a workable length. Whereas a piece lasting more than two hours will hold a theatre



'Unnecessary "business" must be cut.'

audience, it has been found that, given the lack of scenic interest and actual physical action, a microphone play is liable generally to weary the listener after more than an hour and a half. This is not always the case. *Carnival* played successfully for two hours and ten minutes, while Shakespeare's plays often last for two hours without protest from listeners. On Thursday, July 31 (Regional), and Friday, August 1 (National), Dulcima Glasby makes her appearance as a playwright, with *Obsession*, a play specially written for broadcasting.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE

Parades in the Autumn.

IN September, Mr. Philip Ridgeway, who scored a creditable success with his recent 'period' vaudeville shows ranging from 1890 to 1950, will resume his broadcasting activities with a series of fortnightly programmes entitled *The Ridgeway Parade*. Mr. Ridgeway, whose name has been associated with productions of Chekov and Thomas Hardy, has certainly proved that he has a *flair* for popular light entertainment. His 'parades' will be in the form of revues consisting of bright music, burlesques of current plays, films and broadcasts, and period items, together with a spice of satire (though not too much, for Mr. Ridgeway knows that satire is apt to fall upon stony ground). Mr. Ridgeway has shown a keen interest in the development of the 'lighter side' of the programmes, in which he takes his place beside Mr. McConnell, Mr. John Watt, and the nameless producer of Studio Vaudeville.

Trials of the Comedian.

BROADCASTING makes heavy demands upon the vaudeville artist. If he is to come frequently to the microphone and so establish a reputation, he must be constantly in search of fresh material—a new experience for the 'stars' of the music-hall, who, owing to the widely scattered nature of their audience, have been accustomed to make gags, 'business,' and songs last for years. We have actually seen artists working from scripts and music which have been 'in the family' for generations until they were so worn as to be almost undecipherable. Broadcasting has changed the situation. A million vaudeville enthusiasts listen at one time. The artist cannot repeat his 'act' more than once or twice without boring them. His task is a difficult one—for, in addition, he has only his voice to rely upon. A red nose counts for nothing; even television turns it white. To assist its comedians, the B.B.C. is unrelaxing in its search for new authors and composers. When the artist has to rely upon verbal cleverness and humour alone, as often as not he welcomes the assistance of an author. Still, many favourite broadcasters have shown great resource and originality in tapping new sources of humour—particularly Leonard Henry, 'Stainless Stephen,' Gillie Potter, and Tommy Handley. The last-named makes a welcome reappearance in a National vaudeville pro-



'A million enthusiasts at one time.'

gramme on Wednesday, July 30, with Hélène de Frey, the Polish singer, Mario di Pietro, and the delightful tango quartet from Quaglini's Restaurant in Bury Street. On the following evening (Regional), we shall hear Melville Gideon, Harold French, and Vera Lennox, and a sketch, *The Ordeal of Osbert Mulliner*, adapted by C. Denis Freeman, from a story by P. G. Wodehouse. On Saturday, August 2 (National), the 'Two Pairs' are to broadcast again, with the Three Ginx, Fred Lewis, and the Roosters.

'That Colossal Nightingale.'

WALTON O'DONNELL, whose work with the Wireless Military Band, since 1927, has made it one of the most deservedly popular contributors to the programmes, will broadcast in an unfamiliar rôle on Wednesday, July 30 (National). On that evening he is conducting an orchestral symphony concert, the programme including Rimsky-Korsakov, Strauss, and Berlioz. Berlioz, 'that colossal nightingale, that lark the size of an eagle' (as Heine called him), figures further in the programme, in that Isobel Baillie will sing some of his songs. Heine's epithet for this great, romantic composer is a good one; but then, Heine was a great romantic himself. 'The music of Berlioz,' he went on to say, 'has for me something primitive, almost antediluvian; it sets me dreaming of gigantic species of extinct animals, of mammoths, of fabulous empires with fabulous sons, of all kinds of impossibilities piled one on top of the other; these magic accents recall to us Babylon, the hanging gardens of Semiramis, the marvels of Nineveh, and the audacious edifices of Mizraim.'

Recitals of the Week.

A VIOLIN recital by Albert Sammons is an occasion which many listeners will anticipate with keen delight. This fine British violinist will broadcast on Tuesday evening, July 29 (National), his programme including the popular *Andante* from Mendelssohn's *Violin Concerto*. At the same recital, Keith Falkner will sing songs by various composers—and two Japanese folk-songs, one of which, a Buddhist Chant, is over a thousand years old. Ania Dorfmann and Mary Abbott are the other solo-recitalists of the week—pianists both: the former on Friday, August 1, and the latter on the Tuesday of the same week (Regional). Further, the Kutcher String Trio, with Irene de Volodimeroff (soprano) and Reginald Paul (pianist), are giving a Regional concert on Sunday evening, July 27. Beethoven's *String Trio in C Minor*, and Gabriel Faure's first *Quartet* for strings and pianoforte are in the programme; whilst Irene de Volodimeroff will sing a group of Russian songs.

An Outline of Art.

READERS will recall the serial publication in *The Radio Times* of R. H. Wilenski's 'Miniature History of European Art,' which appeared in connection with a series of talks by Roger Fry. This has now been published in book form by the Oxford University Press, price 4s. 6d. Mr. Wilenski, art critic of the *Daily Express*, etc., who achieved a masterpiece of compression in the original 'History,' has added to it somewhat for book publication and adorned it with a large number of excellently-reproduced illustrations. As the author tells us in his Introduction, he has not attempted to criticize individual schools or pictures, but merely to show the historical development of European art from the cave-paintings of Les Eyzies near Périgueux, to the modern paintings of Seurat, Cézanne, Nash, and Nevinson, showing how the art of each period has evolved from its setting. The new public for art, created in part by recent spectacular exhibitions, will find this little book, by an authority, an admirable survey of the field. It has been produced in a handy format, and, for a book on art, at a reasonable price.



Memories of the Great Chevalier.

A FEATURE of the National programme for Bank Holiday Monday, August 4, will be a new edition of Gordon McConnell's *Suitable Songs*. This pot-pourri of songs, old and new, will be compered (horrible word!) by Edgar Lane, who is well known to



'Haunting barrel-organ melodies.'

Midland listeners for his impersonations of the late Albert Chevalier. Chevalier, who died in 1923, was something more than a music-hall comedian in the ordinary sense. Before deserting the 'legit,' he had played with Hare, the Kendals, the Bancrofts, etc., and was an actor of distinction, as he revealed in *My Old Dutch*. His Cockney songs were more than haunting barrel-organ melodies; they painted the humour and pathos of the London scene in a way which his numerous imitators have quite failed to emulate. Chevalier was the troubadour of Cockney life. The fact that his art transcended mere local patriotism was proved by his successful tours of the United States, when, in company with Yvette Guilbert (strange harness!) he drew crowded houses. He was, in short, a genius. On August 4, Edgar Lane will impersonate Chevalier—and those who recall the original will appreciate how genially exact is the copy. Lane and Chevalier were close friends, a fact which, in a measure, explains the almost reincarnation.

The Stories Behind Chopin's Music.

OF all the romantic stories which, in the course of time, have become attached to certain pieces of music, perhaps those that have accrued to Chopin's Studies, Preludes, and Nocturnes are the most credible. The story, for instance, that has become associated with the *Study in C Minor* (Op. 10, No. 12) has foundation in known fact. Chopin was travelling from Munich to Stuttgart in the early autumn of 1831. No sooner had he reached the city than he heard the news of the capture of Warsaw by the Russians. For his outraged Polish heart there was no consolation—save what his piano could give. The improvisation of that moment of patriotic grief became later the *Study* that is now known as *The Revolutionary*. Then there is the *Study* in thirds (G Sharp Minor), which was one of Chopin's favourites, and which has been called by his compatriots *The Siberian*. It pictures (they say) the journey of the deported Pole: in it, attentive ears may hear the fall of the snow on the endless plains, the bells of the troika, and the saddened humming of a popular Polish country-song which Chopin had often heard at the village inns of his fatherland. Nevertheless, it were as well not to look too closely into these literary interpretations: the *Studies* are, first and foremost, music. They will be played by Frederick Dawson, in the 'Foundations' for the week, beginning July 28.

(Continued on page 150.)



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THE publication of the third Annual Report of the B.B.C. has inspired in the Press an almost unanimous approval of the lines along which broadcasting has travelled in this country. 'It might,' writes A. G. Gardiner, 'so easily have gone wrong. It might have been vulgarized and commercialized. It might have degraded the public taste to its lowest terms. Instead, it has been sustained on a level of enlightened intelligence that has made it the standard and envy of the world. . . . These are strong words of praise which cannot but be gratifying to those whose constant work it is to entertain the listening public throughout the three hundred and sixty-five days of the year. Mr. Gardiner goes on to enumerate a few of the good things which broadcasting brings into the home at the cost of a third of a penny a day. 'Bach, Beethoven, and all the great gods of harmony have miraculously become as familiar as the kitchen clock.' That is true—and would be wholly admirable, were it not that many who listen too often and with too little discrimination are allowing that familiarity to breed contempt and the Olympians of music to become as little distinguished a part of their lives as the clock on the dresser. The B.B.C. has been blamed for this: that, despite its realization of the average men's lack of discrimination, it is allowing the almost continuous broadcasting of music, and so risking the debauching of public taste. But the B.B.C. has a vast and diverse following, many of which are unable to listen at choice. On this account it has extended its programme hours and increased the opportunity for hearing good music, while at the same time urging those who listen to listen in moderation and with concentration, so that broadcasting may not become a merely half-heard background to daily affairs.

AT the recent prize-giving at Harrow School the list of prizes included one for 'the clearest articulation through the microphone as reproduced by the loud-speaker.' This unique award is just another instance of the influence which broadcasting, until so lately regarded as a new-fangled toy, is making upon contemporary life; we may expect other schools to follow the example set by Harrow. Colonel Crompton, donor of the Crompton Prize, evidently

recognizes that the qualities of a successful public man will have in future to include the ability to face the microphone without a qualm. The instrument should be approached fearlessly but with respect, for there is a very definite art of speaking for broadcasting—an art in which the 'intimate touch' must be combined with clarity of diction. The hesitant, 'natural' manner of certain broadcasters is charming to hear; each pause and hesitation, each unfinished sentence and enthusiastic repetition, has its value in disarming the listener. But how few of the many who broadcast have achieved this ideal manner. Failing it, the most effective method is that so admirably demonstrated by Sir John Simon in his recent talks on India—a quiet, clear, authoritative manner which makes the most intricate subject appear lucid and easy. One blessing among others the microphone has brought in its train: whether at Savoy Hill or connected with loud-speakers within a hall, it has sounded the knell of the strident, empty, and bombastic public oratory of recent years.

THE WORLD WE LISTEN IN

Sir Daniel Hall was talking last Thursday on British Agriculture. I had not the good

fortune to hear him, but on this subject even the most optimistic of lecturers could hardly present a cheerful picture.

Half-way in its evolution into an organized, modern industry, farming in this country has been overtaken by a staggering fall in prices, and one asks whether the plough itself may not soon be an obsolete instrument. England is becoming little more than a gigantic grass-meadow, chequered by motor-roads and ribbons of villas. I have just returned from a very different scene. There is still an island which geographers include in Europe, where nothing has changed in the farmer's life since Virgil wrote the 'Georgics.' I saw one mechanical cutter reaping the brown wheat, but this innovation is viewed with general disfavour, and natives would assure me, with an air of apology, that there is no other in Majorca.

It is a land of grey trees, olives, and almonds. Even when they are young, they breathe placidity and peace. One does not hurry in the shadow of a great olive; an American machine would violate the sanctity of these groves as cruelly as a trench-mortar. Through two thousand years, with the incredible labour of their hands, men have cut terraces in these steep hillsides, and faced them with walls which Nature has decorated with stonewort and pennywort, till they are scarcely distinguishable from the cliffs. These secular olives, one feels, would tolerate no change. Year after year through the centuries, they raise themselves upon their roots above the soil, like vigilant greybeards tip-toeing to assure themselves that all is as it was. Some are twined cobras; some are old men bent on their shanks under the load of their experience. One respects these fantastic trees: a guilty mind might even fear them. They print their tradition on this landscape, as they impose their colour. Cato the Censor wrote the first Latin treatise on farming. As stern as he, and nearly as ancient, these veterans of the grove stand on guard against innovation.

Nothing in the life of these cultivators has changed. Bent over the red soil, in their hands the short-handled hoe of antiquity, the peasants will look up as the stranger speeds along the road in a cloud of white dust: he does not penetrate their world. You may see them at the threshing-floor, preparing the wheat as their ancestors prepared it, who built the tomb and sacrificial stones that are older than Stonehenge. A woman stands in the centre, a tall and dignified figure, graceful in her sun-bonnet of straw. She holds the reins of a mule, mercifully draped to protect it from sun and flies. It drags behind it a curiously fluted roller of stone, fixed in a cradle of wood. As the mule trots round over the straw, she sings to it the threshing song, set to a wild, barbaric melody which would suit the bagpipes.

Without song nothing is done on these Majorcan farms. There is a song for the vintage, and a song for the olive-pressing, a song for reaping and a song for winnowing. So much are they a part of the ritual of the fields that one asks whether they may not date from a time when men would have feared that the wine would go sour without the aid of their magic spells. It is a life of endless labour that these peasants lead, but it is gay and rhythmical. Men have contrived to harness Nature, without distorting her or defiling her. From the wells every evening a creaking apparatus of wooden wheels and buckets, turned by a donkey, raises water for the thirsty crop, while a man with a hoe guides its flow through the runnels that intersect the fields.

The crops will ripen to music, but that is not enough. Religion, too, is woven into the life of the farm. I saw at midsummer, in a little fishing village, the annual blessing of the fields. At ten o'clock at night the bell of the humble

little church sounded the first call to prayer. At three in the morning it was packed, and outside it a row of men and boys were kneeling in the street. The choir sang unmusically, but rarely has any human voice moved me so deeply as that of the young priest, as he chanted the Mass in tones charged with the chained passions of a life of disciplined austerity. The dawn filtered slowly over the dark mountains, which stood like flat battlements around us. At last, behind a canopy of silk, which sheltered the Host, the congregation formed in procession, old and young, fishers and peasants, carrying lighted candles in their hands. Singing a Latin hymn, along the road strewn with myrtle-twigs, it moved slowly out to a field, where, on a little platform, decorated with crossed palm-boughs, an altar had been prepared. The rite was as moving as it was simple, and its high moment will remain in my memory for ever. In their long files the villagers are kneeling on the earth. The priest raises the Host, and shows it to each of the four Quarters in turn. He has blessed the fields, as the sun rises. Perhaps the old olives demand this rite, for their gnarled trunks belong to the ancient world. Perhaps they require it as the grapes ask a song before they yield their life under the feet of the treaders. But of this, at least, I am certain. The peasants will winnow and hoe from dawn to dusk, with surer confidence in Nature's bounty, and a finer sense that their hands move to her rhythm, because the fields were blessed on this midsummer dawn.

A. N. Brailsford

GRANDEUR AND MISERY OF LITTLE COURTS

An Eighteenth-Century German Court forms the setting of *Twelve Thousand*, this week's broadcast play

WHEN young Philip Stanhope was about to undertake a tour through the German courts, his father, Lord Chesterfield, that paragon of worldly wisdom, devoted a letter to how he should deport himself there. He must not be for ever comparing things with Paris. Thus 'the German kitchen is without doubt execrable and the French delicious; however, never commend the French kitchen at a German table, but eat of what you can find tolerable there, and commend it without comparing it with anything better.' It seems that visiting in Germany in the eighteenth century, for one who was accustomed to the graces of Versailles, demanded the continual exercise of tact.

Yet how complete had been the victory of Versailles! In matters of taste if not of frontiers the 'Grand Monarque' had indeed imposed his will upon Europe. French fashions had flooded into Germany. Every princeling must have his miniature Versailles. He called it by a darling name; it was Montbrillant or Monbijou or Sans Souci; it was Ludwigslust or Wilhelmsruhe; or it was something that meant the Whim, or the Fantasy. Sans Souci at Potsdam is the type. Where the first Frederick had been content to grow his vegetables and parade his tall grenadiers, the second, Frederick the Great, had raised the low white palace, so delicate, so decorated, with its line of French windows opening on a sun-bathed terrace; everything, as at Versailles, for the prospect; for the trim symmetrical landscape, the hedges contorted into every shape of man and beast, the six lower terraces sinking to the garden, the statues, the fountains. Here would be a group of ruins, there a temple, or a marble colonnade; but everything so carefully composed into a picture that artifice should triumph over nature. It is strange to think that to so charming, so feminine a building no woman was admitted; that its master should have paced its brocaded rooms unclean, unshaved, in the dirtiest and most ragged of uniforms; rising at five, working at government, reviewing his Guards, maturing his schemes of conquest; and at the end of each laborious day, turning to the writing of French verse and to the playing of his flute. An evening at Sans Souci, that temple of misogamy, is something upon which the mind rests with fascination; the taut little despot, in his snuff-grimed garments, his cheeks rouged, perhaps, but never washed, flashing his malice upon the few, the very chosen few, Frenchmen for the most part, whom his money has bought, Voltaire among them; all save himself in the latest fineries of the French mode; and under the painted ceilings, against the walls panelled in white and gold, music filling the hours till it is time for supper.

Philip Stanhope, one feels, if his travels led him to Potsdam, must have found the antinomies of the scene hard to reconcile. Here was the art of Mansart and Lebrun, of Coursevoix and Le Nôtre; here silver strains worthy of Lully; here the candles burned incessantly to the French deities of good form and good taste. But the acolytes: what a set!

Flies whom the cunning spider had inveigled into his so gilded, so delicate web. Courtiers who would have confessed to him, had he asked them their duties, 'Sir, we conjugate the verb *s'ennuyer*.' And the spider! He who loved dogs more than men, and women not at all; the rich *parvenu* of monarchy; the jester whose wit was practical cruelty; the insatiable worker; and withal one whose passion was the flute and the elegance of French rhythms.

A broadcast play has no scenery. Here, designed and painted by Wilfrid Rooke-Ley, is the setting for Bruno Frank's brilliant comedy 'Twelve Thousand,' which is to be broadcast on Thursday and Friday next. A glimpse of the luxurious, petty courts of eighteenth-century Germany will enable the listener to the play to visualize a world in which twelve thousand peasants could be sold in cold blood to pay for a lady's jewels.

It was only from Sans Souci, however, that woman was driven. Elsewhere she reigned. The little courts were eldorados for the adventurous: the soldier of fortune, the courtesan. Even Frederick felt that his capital was incomplete without a balerina. He descended upon Venice and stole one. She was Barbarina Campanini; and his soldiers literally seized her and carried her like loot to Berlin. Life was carnival at the little courts—just as at Versailles. There were the masquerades, the endless feasts; intrigue weaving its ever shifting pattern, and love passing lightly from fan to fan. A shade less sparkle in the wit, perhaps, than in Paris; the cuisine a shade coarser; the drinking heavier; but the same enthronement of pleasure, the same conviction that no grey dawn should ever rise upon an eternity of revelling.

Of course, there was another side to the picture. The English traveller, one fancies, would have found the countryside an ill contrast to his own. It wore no smile. All was sour: sterile waste, where the tongue of war had licked; cultivation the most meagre; everywhere the sad relics of fire and pillage. The lash echoed to the hunting-horn, and the pinched faces of the peasantry answered only with fear to the flashing gaiety of the great lords pounding along in their golden coaches. Man-power was the crop that mattered, and it was reaped with the whip and the bayonet. Soldiers were thrown upon the board like counters; whether the stake were a province, or the sparkle of a mistress' eyes—or a ballerina. Princes trafficked blithely in this cheapest of currencies: six thousand Hanoverians, we remember, were sold to the

Seignory of Venice, and died, all but a handful, in the Morea; and George III bought Hessians by the battalion for his war with his American colonists.

Your traveller is, for the most part, singularly reticent on this aspect of his tour. He notes the livery of the postilions—the Imperial have strings over their right shoulders striped with yellow and black; the King of Saxony's yellow and blue—he records meticulously the posts between town and town; and then he appears to fall asleep. He is counting his losses at faro, perchance, overnight at Monbijou; dreaming of the luck that awaits him at Wilhelmslust, of the armoury of silken hose and flowered brocade, now crushing so perilously in the valise, destined for what victories, what jealousies in the next bright salon; or reflecting (if he be Lord Chesterfield's heir) that for the swifter conquest of these Teutons the phrase should be a point less allusive, the humour a trifle less salted: 'The freedom of the French is not to be used

indiscriminately at all the Courts in Germany, though their casiness may and ought; but that, too, at some places more than others. . . . And so on, for a page or two. Marvellous advice.

And then when the coach is rattling over cobbled streets, he wakes. There is the painted inn and a smirking landlord to bow him welcome; and over there is the bosky cincture of the Residenz, whither in a few hours he will repair, with scarlet sentries at the gates. And in a week there will be a new chapter for the Memoirs, with a catalogue of sights to shame an Aladdin's cave: the great jewel-hoard of the King of Saxony, his Turkish palace, his collection of wild beasts; the King of Prussia's bed all studded with pearls, his rare Chinese library, his Koran rolled round a stick of solid gold, his immensely large cannon, carrying a ball of a hundred pounds weight, called Europa, his furniture of massive silver and of amber. He may note smugly that the streets are clean; that every evening (as at Dresden), 'most of the houses have a candle lighted over their doors, which makes the city appear illuminated throughout'; and as to gardens, with their cascades and waterfalls, each will appear to him more miraculous than the last. To the threadbare garment upon which these gems are sewn he would seem to be indifferent.

The iron turnstile is a poor substitute for scarlet sentries; nor are we, in our holiday homespun, gaping our way through the endless corridors, quite the gallant figures for whom so much splendour was devised. We feel, sometimes, that we have no right to be there. But what of the little girl with flaxen pigtail,

in whose charge we are, or the ancient peasant in Republican uniform who drones his information so conscientiously, so reverently? Perhaps they are descendants of the wretched conscripts who perished under Prince Max in Greece, or of those who crossed the Atlantic in His Majesty's hulks and were routed at Trenton under Rahl, and fought so bravely at Brooklyn. This would be the neatest of Time's revenges.

W. ROOKE-LEY.





WHAT THE OTHER LISTENER THINKS

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



THE NEW FANGLED THING.

We have just had an old lady and gentleman visitor staying with us from Cornwall. They are both Nonconformists and both very deaf. When they arrived they informed us they would be down to breakfast, mornings, about 10.30. The first day they stood for the first time in their lives before our pretentious loud speaker—and, looking at it sideways, confided to each other that they didn't like these new fangled things. I suggested to them that they should come down to breakfast in the mornings at 10.15 instead of 10.30, when they could hear the 'Daily Service,' and much to my surprise the following day they were to be found both sitting with their hands over their ears, right up against the speaker; and now they never miss it—they are quite converted to wireless—and it is that little fifteen minutes' Service that has quite broken down their biased minds.—*J. H. W., Plymouth.*

VICTORIANS ON THE SHELF.

WINIFRED HOLBY, in a recent article, wondered whether these poets should remain there. If Browning were guilty of writing such nonsense as the quotations suggest: 'Never dreamed though might were worsted, wrong would triumph.' 'Held we rise to fall.' 'Who mixed the murex up?'—he should certainly be given a place upon the very top shelf. But I suggest that Winifred Holby look up the poems to see what Browning really did write.—*P. L. Waterhouse, Shotover, College Avenue, Epsom.*

UNHAPPY NATURES.

CONSIDERING the small cost of upkeep of a wireless set, I cannot see any reason to grouse about the programmes. It seems to me rather wonderful to get so much entertainment for so small a sum. All the same, I should miss reading other people's caustic comments if everyone thought as I do. I think the grousesters must be of a naturally unhappy nature.—*Mollie Hiscox, The Oak Chest, High Street, Ewell, Epsom.*

AN EARLY TIME-SIGNAL?

MAY I re-echo the suggestion made by one of your correspondents some time ago that there might be a time-signal each morning at about eight o'clock? I have no doubt that this would be very convenient for a large number of listeners who, like myself, have to run for the train every morning because our clocks are slow. Surely it would be no harder to have a time-signal in the morning than at any other period of the day.—*John M. Camp, 88, Fieldway, Chadwell Heath, Essex.*

LARGER ASYLUMS NEEDED?

ON the subject of modernist music, the experts have adopted two attitudes. They try to explain it, or they try to explain it away. If modernist music is mostly the outpourings of the would-be clever, then we must agitate for larger and more commodious asylums. If you honestly think it is genius, then there has never been so much genius let loose on defenceless listeners as at present. As a matter of common sense you are wrong if you adopt either attitude. The modernist is simply an experimenter in new forms, and his intentions are doubtless sincere, but I am afraid that he will experience considerable difficulty in convincing many listeners, even 'musical' listeners, that his concertos, his symphonies, his tone-poems, his quartets, and his sonatas are as comprehensible as those of Beethoven, Bach, Schumann, Mozart, and Brahms. Until he at least shows himself capable of composing within the more conventional and comprehensible limits we cannot trust ourselves to term him genius or even accept his music as great. Thirty years hence, will these Modernists be under glass cases and bowed to by reverent music lovers, or forgotten? I am twenty-one years of age, so please forgive my indiscretion.—*Stanley Small-Hawkins, 18, Broadview Road, Streatham, S.W.16.*

TO MR. JOHN WATT.

DEAR MR. WATT,—I have just heard your *Baghdad on the Subway*. What a treat! Never have I heard anything to equal it. Satire, humour, pep, melody—in fact, one of the most successful broadcast attempts yet radiated by the B.B.C. Congratulations and many thanks! Take no notice of that antidiluvian grouser from Wanstead, who signs himself



'Disgusted.' I advise it to dust the aspidistras and then indulge in some chamber music. I should also like to remind it that there is a switch to the wireless receiver.—*Modernistic, Bradford, Yorks.*

OPEN LETTERS TO BROADCASTERS *

TO MR. R. M. FREEMAN.

DEAR MR. FREEMAN,—You may like to know of the following riddle which bears out what 'A. D. S., Forfar,' says in *The Radio Times* of June 13 about the pronunciation of the word scene as applied to an article of food. 'What is the difference between an enigma and a monkey sitting on a soda bun? One



has a sconupdrum and the other is a conundrum.' This was told me by a Scottish lady in order that I, being one of the 'ignorant English' might remember which way to pronounce it, and I have found it very useful.—*C. E. M., Droitswich.*

TO MISS CECIL DIXON.

DEAR AUNT SOPHIE,—We are grieved and disappointed because the beautiful little piano interludes are all spoilt by those hateful Stock Exchange Reports! We used to look forward to and enjoy them so very much. We always know when you are playing, although we seldom hear nowadays 'I have just played...'. There is a sympathetic warmth of tone and delivery of touch which we recognize after only a few bars. On Saturday, June 21, however, we had a few minutes of sheer delight when we heard you give and announce an exquisite rendering of Grieg's 'Papillons' and 'I Love Thee.' Thank you, Auntie Sophie, for an all too rare treat.—*E. Barclay, Jackson's Lane, Highgate.*

TO MR. PETER CRESWELL.

DEAR MR. CRESWELL,—This term our form at school have been reading *A Midsummer Night's Dream*, so we were all looking forward to the broadcast of it on Tuesday evening. We received a rude shock! Certainly none of us conceived Puck with a ridiculously squeaky voice somewhere on top A. We thought Puck was a jolly little fellow, but perhaps we were mistaken. We hope not.—*B. Major.*

TO THE WIRELESS ORCHESTRA.

DEAR MEMBERS OF THE WIRELESS ORCHESTRA,—I feel it is high time that you should individually and collectively be thanked for your share in the splendid performance of the Bach Cantatas on Sundays. I would specially mention the Strings, including the Harpsichord, which blended with the sonorous voices of the singers and the grand words in so soul-satisfying a way.—*E. M. Scott, Cheshire.*

TO MR. HAROLD NICOLSON.

DEAR MR. NICOLSON,—I wonder if you realize that at the hour at which you broadcast 'People and Things' the majority of your listeners are doubtless persons of mature years and intelligence? The young folk of ten years and under for whom your talks seem so well adapted are probably all in bed by 9.35 p.m.—*M. Harrison, Grey Uplands, Conleigh Park.*

TO MR. JACK PAYNE.

DEAR MR. JACK PAYNE,—Excuse the liberty I take in addressing this letter to you, but I should like, as an ordinary 'Man in the Street' listener, to express my sincere appreciation of the very excellent programme of dance music given by you each afternoon. I think it is the very best programme of this description that the B.B.C. broadcasts. There is one point, however, that I should like to comment upon, and that is the frequency with which the piece called 'The Love Parade' is played. As a layman I am not qualified to judge the purely technical merit of a piece of music, but I do think that this particular piece does not deserve the popularity given to it by you. *Quot homines, tot sententiae.*

TO MR. FRANCIS BRETTARCH.

DEAR MR. BRETTARCH,—May I point out certain mistakes in your interesting article on 'Weber' in the issue of June 20, 1930? As 'Weber' was born in 1786 and died at the age of thirty-nine, it is obvious that he could not have arrived in England in 1836, nor could he subsequently have produced his opera *Oberon*.—*M. Paddon, 10, Chichester Terrace, Brighton.*

Mr. Francis Brettarch writes:—
Many apologies for this my mental misprint; obviously, thirty-four and thirty-six were slips for twenty-four and twenty-six. Weber was born in 1786, as I said, and died just before reaching forty; I suppose my eye was on the four and the six solely and so I made the slip.

[The Editor would like to thank many other correspondents who drew attention to this error.]

'MUSICAL ILLITERATE' HITS OUT.

MAY I, as a 'musical illiterate,' protest against the mass of opprobrium which is continually flung at the possessors of this appellation? Are these aesthetes who regard us scornfully from their Olympian heights as wonderful as they would wish us to believe? Or are they merely narrow-minded enthusiasts, worthy upholders of the darkest kind of mediæval dogmatism? If we are to be considered as backwoodsmen because of our inability to discern the difference between a B or any other flat, must all blush with shame who do not know the precise inclination of the Parthenon columns, who are unable to distinguish between a Watteau and a Greuze, or who cannot give a lucid explanation of the spatio-temporal continuum or extraversion?—*J. W. D.*

THE ANNOUNCERS' CHAMPION.

IT is about time that those people who will persist in protesting about the pronunciation of the announcers either sold their sets or saved their ink and stamps. It is getting a nuisance, instead of a pleasure, to read 'What the Other Listener thinks.' I am another listener but I believe that, although everybody makes mistakes, the announcers make the least of anybody considering the amount of talking they have to do.—*Stanley Cooper, 55, St. John's Road, Belper, Derby.*

MERRIMENT UNRESTRAINED.

THERE is an old adage—'A loud laugh denotes a vacant mind.' If this is only partly true, then the members of the Studio audience, who inflicted upon the unfortunate listener their raucous howls of laughter during the turn of Miss Nellie Wallace on the evening of July 1, may be good, but cannot possibly be clever. With them I couple the Band, who did their best to drown the voice of the most accomplished artist we have heard for a very long time.—*W. Jepur, 2, Mount Pleasant Villas, Stroud Green, N.4.*

APPRECIATION.

THERE has been so much discussion lately on the subject of 'Chamber Music' and its appreciation—or otherwise—by the listening public, that I feel I must testify to the extreme enjoyment it gives to me personally. It is a sheer delight to sit quietly in one's own room—preferably alone—and listen to the delicious music you have given us lately. Long may it continue!—*Ella F. Rhodet, 25, Stockleigh Road, St. Leonards-on-Sea.*

'WHAT THE OLD FOLKS LIKE.'

AS one of the 'Old Folks' (I am sixty-four), I am rather surprised at the music chosen to represent our favourite music. Recently we heard the delightful 'I've been marning,' which my father used to sing, but as far as I have heard the music that we got so regularly at the 'Pops' is quite ignored. It is a mistake to think that an appreciation of classical music requires a good or a special education. Many quite unlettered people can enjoy Bach, while many who have had the upbringing of gentle people prefer light music and vaudeville. In my youth we could fortunately go to the 'Pops' and later on the Symphony Concerts for a shilling, and if we knew nothing of the construction of the music or the technical excellence of Joachim or Patti, we could revel in the sounds. You will find the same appreciation among the working class of the North even more marked. I feel some protest is necessary as so many people write as if, in the 'seventies,' we were barbarians, with no knowledge of the Arts.—*A. Bristolian.*

TO MR. JACK PAYNE.

DEAR MR. PAYNE,—The other afternoon, while my wife and I were listening to your orchestra playing 'Mysterious Mose,' there was a crash in the pantry. We discovered that a glass cake-stand had broken in two, leaving the pedestal and half the dish portion on the shelf, while the other piece was on the floor. My wife asserts that there had been no crack in



the glass previous to this mysterious breakage. We thought of sending you an account for a replacement, but have decided to set it against the enjoyment we experience in listening to your efforts.—*H. Posney, 11, Holt Avenue, Alton.*

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.

THEY HAVE CONQUERED AMERICA

Hubert Foss, who has just returned from the U.S.A., describes the phenomenal success of 'Amos 'n Andy,' America's most popular broadcasters.



THE American home has lately acquired two new family friends. Their names are Amos and Andy, but everyone calls them 'Amos 'n Andy.' These two are collective friends of the nation; no one knows them better than his neighbour, yet in almost every home in America they have attained the state of affectionate familiarity of the benign, though slightly eccentric, uncle or the family servants of established privilege. A whole nation is engrossed in their hopes and fears, their struggles and minor successes. The United States, which seems to feel a spiritual need to go 'crazy' over something—whether it be Mutt and Jeff, Mother's Day, or Lindberg—has now gone properly crazy over Amos 'n Andy.

Amos 'n Andy are the two protagonists in what is now the most popular radio item broadcast in the U.S.A. Sponsored by a leading manufacturer of tooth-paste, they 'come on the air' for a quarter of an hour every evening. The backchat spoken by these two 'Negroes' is of the simplest. Theirs is not the side-splitting humour of the Two Black Crows, with their 'even if that were good I wouldn't like it.' They talk simply about an imaginary world, about the Fresh Air Taxicab Company of America (a corporation not to be found in the directory), of which they are the directors. Amos is the active partner, Andy does the thinking. There are other characters in the saga—Madame Queen, Pat Pending, Ruby and the King Fish (head of the Mystic Knights of the Sea); though they have no concrete existence, they are as familiar to radio fans as Chaplin and Fairbanks, Greta Garbo and Maurice Chevalier are to the movie fans. The financial vagaries of the Fresh Air Taxicab Company (capital, \$100) command more general interest than a tottering Wall Street or the vast deficit of a Hatry.

By far the most interesting thing about Amos and Andy is that they do not exist: they are not. That a company can be fictitious may not surprise an experienced business man; that its directors may be nebulous is hardly odder; but who ever heard of a phantom taxicab, particularly one that everybody knows personally? An especial charm lies in the fact that the world of U.S.A. knows Amos better than it knows Rockefeller, and yet can never know him, because there is no Amos to know.

In fact, the least real part of Amos and Andy is the character of their impersonators. The woman who confessed to Thomas Hardy that she had seen, and so for the first time realized, the man inside the Punch and Judy show had added, no doubt, to her knowledge of life, but not one iota to her knowledge of Punch. So,

it is not relevant to the comprehension of Amos and Andy to know that this itinerant fiction is the daily labour of Charles J. Correll, of Peoria, Illinois, and Freeman F. Gosden, of Richmond, Virginia: white men both. I cannot tell you how they describe themselves in their passports, for they are members of that new guild, professional broadcasters. They talk over the air from 7 to 7.15 (Eastern time), and at another suitable moment (discoverable by mathematicians) for the Western States, through the National Broadcasting Company. Fantastically enough, their prime function is not even to entertain, amuse, or instruct, but to make people buy a particular kind of tooth-paste, for which they are paid—on condition they continue to be entertaining, presumably, and the public continues to be entertained—enough in one year to last an English comedian a lifetime. Who are these two? For what do they stand? They are the recipients of a large salary: they stand for nothing else. Their creatures, who do not exist, have a life far exceeding their own in reality, in power, in truth.

That nightly fifteen minutes is almost indescribable to an English reader, hardly to be understood by an English listener. There is so little in it that one can describe. It is not a joker's act, nor a mere jumble of wisecrack jokes. The listener laughs, he laughs with a fellow feeling, not as at a smart saying. Here, in fact, is a serial story, a continued drama in two simple lives. Two common, stupid, wise, and wordly Negroes talk of their doings; they do not act, they are not even seen. Their doings are not interesting. But the serial story is spoken and not read in cold print; the interchange of voice gives it life, and the inflexions of the wordless expressions of surprise or approval have introduced a new illusion into what is the simplest type of story of everyday life. The regular continuity of it seems unbreakable. Nightly at the same hour comes this new engagement of infusing one's life with this extra friendly element; this is the spiritual cup of tea of a tired and thirsty nation.

The first names I heard on setting foot on American soil were those of Amos and Andy. They entered the conversation as an unconscious allusion, which had to be explained, with a laugh, to the foreigner. A bare statement of their popularity in U.S.A. would sound like an exaggeration, and evidence is hardly more credible. But I know people who have changed the hour of their evening meal so as not to miss the voices of their greatest friends. The *Newark Evening News* of New Jersey, U.S.A., has changed its prayer meeting at the Reform Church on Wednesday evenings from 7 to 7.30 in order that the congregation may hear Amos and Andy. The New York Telephone Company has confessed publicly to a loss of trade during these moments of the country's absorption. To attempt to pass a 'radio store' at that time is idle, for if the natural tendency to follow one's fellow men, or a simple desire to hear, does not attract one towards the loud-speaker in the street, the waiting crowd of homegoers makes progress difficult. One may as well listen, as one must hear. A Canadian broadcast official rashly admitted to me that his company could not 'sell' the quarter hour after 7 to any advertiser, so certain is it that no one in Canada would



listen to his attractions. In short, it can be said without overstatement that in that country of mass production and standardization there is nothing, at present, that so universally and simultaneously emerges from one centre to reach every dispersed unit as the evening tale of the unadventurous lives of Amos and Andy.

It is a matter for wonder how one can classify this new social phenomenon. It is paralleled here to some extent by the popularity of Walford Davies, or A. J. Alan, or Tommy Handley, who are, however, real in their own person. This surely must be an unprecedented command of the public's love by two absolutely imaginary characters. In what gallery of fiction shall they be ranged? Others, like Caesar's wife, who have passed into our daily language, have won our unconscious memory of them only by laborious years of tradition. Many of us Englishmen class as our fellow countrymen, alive not only with ourselves but with our grandchildren, a host of illusory figures—Falstaff and Esmond, Puck and Mr. Pickwick, Elizabeth Bennett and Amy Robsart, and Mrs. Proudie, Sherlock Holmes—now awarded the unique promotion of naming a locomotive—his lesser cousin, Raffles, Rupert of Hentzau, Long John Silver, and Peter Pan. Or does our heart go out more freely still to a yet more elementary class, to Mrs. May and Ally Sloper, to Burlington Bertie perhaps, to Mr. Pooter or Wilfrid, to Parker P.C., and Simplicitas (faded alas!) to Mr. Punch?

Amos and Andy will find their place; more difficult, they must keep it. They are the pioneers of the spoken serial story; they are the living 'comic strip.' In their swift and strange country it is as easy to lose success by chance as it is by chance to make it, and the central characteristic of that special form of democracy is that no one is surprised at either. Amos and Andy may follow the Two Black Crows to another sphere or Mutt and Jeff into the shadows. Though I care nothing for their creators, who can look after themselves, I should be sad at the death of Amos and Andy—who cannot?

At present they can proudly stand in the row of immortals who, without substance or flesh, have won the affections of mankind. Their success could be analysed, many reasons having already been assigned to it. Let us not inquire; it would lead us too far into the complex question of the American mind. One wonders, could a parallel pair of characters find such ready sympathy in England? There is no precedent, but then wireless itself has none. It is interesting to dream what kind of characters they would have to be.

HUBERT I. FOSS.

SOME PAGES FROM A CELEBRITY SCRAP-BOOK

YOUNG people in the bad old times were often encouraged to keep scrap-books. The practice was a healthy one—for the parents. It kept their offspring out of mischief and paved the way to a fuller appreciation of at least one delight of maturity, for it was an occupation well calculated to shape their tender intellects to the form required of an enthusiastic newspaper reader. I, too, cherish a scrap-book, with all the intensity of a two-year-old clutching its favourite rag doll. It consists of bits and pieces of music, collected over several years from various vagrant volumes and penned between brown paper covers (very limp). The whole is sewn together with fluffy brown thread and has a highly raffish appearance to the casual eye. As such it is held to constitute a nuisance among the slim and polished pile of Old Masters which adorns the music table and (a natural result, I suppose) it has developed a picaresque habit of outlandish excursions. A cobwebby canyon between the back of the piano and the wall is its favourite resort, whence it has to be precariously extracted with a walking-stick. At other times it finds its way to the lumber-room. Once, even, I found it sopping wet beneath the bath, and after a short period for commination I dried it sedulously over an oil stove, and got chilblains.

Such self-sacrifice, you may judge correctly, is not inspired by a mere bunch of light ditties of an ephemeral nature. No, between those democratic but venerable covers figure only celebrities of proven lineage. The nearest approach to humour in it is Schumann's 'Merry Peasant.' Neither will you find there 'The Maiden's Prayer.' At one time it used to be the ambition of little girls to play this piece, while little boys throve on 'The Robin's Return.' A cynic might think it hard lines for a maiden's devotion to be rewarded with nothing more than 'The answer's a robin.' Apart from witticisms, all such die-hards are sternly excluded. Where they have crept in by being on the back of approved scores, the parasites have been cancelled with vigorous and, I fear, somewhat self-righteous Xs of huge dimensions. Thus have suffered 'Alice, Where Art Thou?' (a song with the most vilely wrong accents I have ever heard) and 'Electric Light Schottische,' waltz 'Peacefully Dreaming,' and the like.

The chefs d'œuvre, or, more correctly, de livre, are the first movement of the 'Moonlight' (plundered from a complete volume of sonatas) and the Nocturne in E (rescued from proximity to 'Blumenlied'). Those people who would indict me as a strummer are bound to admit that my rendition of the first sends the treble purring along, and evokes leonine rumours from the bass, with all the skill of a P— (-sky -off, or -vitch). As an executant, however, I prefer the Nocturne, on which one can spend half hours at a time perfecting two or three phrases. Those octave sweeps which form its climax are surely one of the profoundest expressions of depth of soul in all music—they have the motion of the wings of an eagle settling to rest. True the penultimate cadenza, beloved of violinists, is the Waterloo of my trembling fingers, which distort it into a



twitter and scramble, but over even that mediocre performance lingers the redeeming echo of the con forza. That is all my Chopin, but Beethoven is also represented by a squib called 'Joy and Sadness' and the 'Adieu to the Piano,' the one as perfunctory as the other is touching.

'Hark, hark, the lark' is Schubert's contribution, 'lifted' from one of those excellent periodicals which spasmodically set out to introduce high class music to the public at 3d. or so a fortnight. Unfortunately my interpretation—the spirit of it, that is—is always marred by the memory of a scene in a wildly sentimental film professing to biograph the composer. As the jocund strains arose one saw, in the foreground, two of Franz's friends 'necking' (I think they call it), while through an open door one glimpsed the composer stifling a sob in the vestibule. He was portrayed as very sick, green, and suicidal, but why I can't think, since he had just left a little cabaret show where a Broadway beauty

chorus had been dancing the Rosamunde ballet. One would have thought that was compensation enough for almost anything.

The Scriptures are embalmed in Handel's 'Lord; remember David,' which is just Handelian, and 'O Rest in the Lord.' The latter, being insecurely tacked in, always gives an ingratiating lurch as I turn the page, as much as to say 'Wha'sh yours?' Friendly but embarrassing.

Schuloff's arrangement of the Mozart minuet and trio from the E Flat Symphony insinuates itself nearly everywhere, and so it is here, flowering in a brilliant gesture at the end of the despised volume. A capital thing to warm up the fingers on coming in late on a winter's night—and incidentally giving some substance to the charge of strumming. Mozart takes up three more pages with an arrangement of the trio from a sextet. It is a celestial accompaniment to all the nursery rhymes ever invented or handed down. Speaking of arrangements, there is one more, that of 'O Star of Eve,' but transposed by a very Victorian-minded party, I believe, for it lures one into the most deadly jog-trot after the first few bars. If Elizabeth had to get to Heaven's dominions on those pinions she'd soon crash. On the other hand, Handel's 'Largo' loses nothing by simplification: it still peals. The Albumblätter from a Grieg lyric suite makes an interlude of sophisticated yearning which contrasts richly with the less studied emotion of the earlier classics.

Who completes the roll of these strange companions? Dear old Father Czerny, the toast of great masters and the fumbler's guide, philosopher, and friend. 'Would I had met you earlier' his study in C tells me. Isn't it about time some grateful young student wrote an 'Ave Czerny'? JOHN MANN.

SAMUEL PEPYS, *Listener*, By R. M. FREEMAN

June 28.—To Lord's Cricket-ground by favour of Sir T. Bloxon, who gives me his ticket, being unable to goe himself by pressing business to Birmingham, and w^d have me do him the answering favour of squiring his lady to the cricket. This is, I confess, some abatement of my pleasure, seeing my lady's age and size, her discourse moreover as empty as her habit be full; yet, on the other hand, spares me all feares of my wife's jealousy. So what I lose in pleasure abroad I gain in peace at home: which is a comfortable thought.

By the time we come to our places, England out for 425 and the Australiens just gone in, with high hopes all of us that our bowlers shall soon begin to work havock with them. But so alas! 'twas not—Woodfull and Ponsford maintaining themselves against them most steadfastly beyond everything, till they have steadfasted the verie hearts out of our bowlers. Then, cautious Ponsford at length catcht out, in comes boy Bradman and to set about our poor bowlers in such a manner as did make my heart ake to see; as akefully almost as when I did first essay to woo my wife and she let young Dalewood carry her off to a joy-ride from under my noase, and not a wink of sleep did I have all that night for the heart-ake. But Lord! Now I am gotten older and wiser, how slender an occasioun for heart-ake was that compared with this!

Soe it goes on all afternoon, whereby, before the end, manie, unable to bear it, did rise and quit. Among these whom sh^d I see but Connie, with her some young goose-face of a lad that she

hath in tow. More than ever observable it is how her shape do now thicken and her features coarsen, with such a loss of her once good looks as did make me sad to behold, poor girl.

Soe home pretty glum. Here, to worsen matters, the cream we have to our strawberries after dinner gone sour by the heat, yet perceived it not till 'twas already mixt with my strawberries, to my great discontent. So England's having lost, or as good as lost the match, and (atop of this) my strawberries, this makes a truly devilish ending to a devilish day.

June 29 (Lord's Day, Peter's Day).—To church to Mr. Blick, where they take the collection for missiouns to deep-sea fishermen, picking on this day, it seems, in virtue of Peter's having himself been a fisherman, and they hope, I suppose, by bringing Peter into it, to elicit more ginnies from devout, but otherwise economical worshippers; which methought a good notion.

Listened-in this night to Leeds, with great joy in hearing Samuell Sebastian Wesley's noble anthem, 'Thou wilt keep him in perfect peace'; but was spoiled for me, towards the end, by my wife's having a sudden onset of the choaks through carelessly swallowing the wrong way, and coughs herself purple, to the point of suffocation almost. Whereunto, albeit strongly moved to chide the fool, I did resign myself with Christianly patience, being 2nd a holiday (Lord's and Peter's) and I am resolved, that, however justly provoked, I will not desecrate it.

THE ODD SIDE OF MUSICAL HISTORY

Matthew Quinney begins a new Series of Articles with the Story of a Capricious Singer



THE reader who can cast his mind back so far as February last may remember an article in which, after admitting ignorance and insensibility where music is concerned, I went on to say that my interest in that over-rated art had at last been aroused by some encouraging pronouncements of a Mr. McNaught. In the previous number of *The Radio Times* he had described music as a kind of 'private garden in which we [that is, the lucky McNaughts] rove free and contented, and from which you [we hapless Quinneys] are debarred. You have no inkling of what it contains, nor of the kind of pleasure we obtain from it.'

This simile attracted me. I liked, too, the writer's reasonable attitude towards the non-musical. 'Everywhere,' wrote this generous Scot, 'you can meet men and women with the finest brains and most lovable character, who are deaf to good music, and no one can say that they fail to get the best out of life.' I was led on by this, just as I had hitherto been put off by that foolish tag about the man with no music in his soul being fit for all sorts of dirty work. I decided to try to gain access to that garden, and I promised that as soon as I found myself experiencing what are called 'reactions' to music I would describe them for the benefit of other neophytes.

But things haven't worked out as I expected. After all these months I find myself still on the wrong side of that garden gate. The fact is, I made what I now see to have been a wrong approach. Instead of listening to as much music as possible, I began by browsing round the library of a musical friend; and being an incurable reader of biography, I began with 'Grove,' Pulver's 'Biographical Dictionary of Old English Music,' and stacks of reminiscences. Of a vagrom habit where reading is concerned, I have found myself far more interested in the byways of musical history (rich in odd and human incidents) than in the art itself. Such matters are scorned by the initiate, but there must be many average folk to whom they appeal. For a few weeks, therefore, let us average folk glance at some of these byways. First, however, I warn off all musicians, partly because of their notorious detestation of non-technical and amateurish ventures on their preserves, and also because my ignorance of music may lead me astray when the use of technical terms and references cannot be avoided.

Although my reading soon became desultory, I set out with the intention of being systematic. I even carried my new-found passion for method so far as to begin 'Grove' with the letter A,

whereas any well-regulated 'ordinary listener' would have started his musical self-education with an article on (say) the Development of Form, reading in conjunction therewith biographies of the composers who had most to do with that development. However, I began at the beginning, and so learned (without emotion) that A is the name of the sixth degree of the natural scale of C, and that the Diapason Normal A (evidently a superior brand) equals 435.4 vibrations a second at a temperature of 59 degrees Fahrenheit (15 degrees Centigrade). This was discouraging. Need I know this in order to enter that garden? The next few pages were not much better, and I was in the middle of a tremendous yawn when I struck a note about John Abell, whose character and adventurous life made me rub my eyes, and so attracted me that I have since supplemented the rather meagre 'Grove' sketch with further information from Pulver.

Abell was a singer and lute player who flourished towards the end of the seventeenth century. (His birth and death dates are unknown.) He was clearly the possessor of an uncommonly fine voice. 'After supper,' writes Evelyn in his Diary in 1681, 'came in the famous treble [Grove calls him an alto] Mr. Abell, newly returned from Italy; I never heard a more excellent voice; one would have sworn it was a woman's, it was so high, and so well and skilfully managed.' Like most singers, Abell was vain and capricious. 'Abell is here,' wrote Congreve in 1700; 'he has a cold at present and is always whimsical, so that when he will sing or not are things very disputable.' It was this 'shan't sing today' spirit that led to an episode in his life that for singularity can hardly be beaten. He was of a roving disposition, and though he held a lucrative post in England, much of his time was spent wandering on the Continent with no means of subsistence beyond his lute and voice. He had his ups and downs, being sometimes lapped in luxury in noblemen's houses, and leaving with a purse so well lined that he could travel in his own carriage; and no less often (for money burned a hole in his pocket) reduced to begging from door to door.

Apparently he was flourishing and puffed up when his wandering feet took him to the court of the King of Poland, for on being asked to sing he declined. Perhaps he thought his 'No' would be taken for an answer; even more likely he wished to be pressed. Pressed he was, but not in the way to which he had been accustomed. For the king promptly had him tied in a chair and hoisted by pulleys up to the level of the gallery in which the royal party was seated. A few bears were then turned loose in the hall beneath. 'Now,' said the king, 'you will choose between singing and being lowered to the bears.' He

promptly sang, and—we have his own word for it—never so well in his life.

Painters have busied themselves with all sorts of musical episodes, but I would give much for a picture of John, suspended in his chair, twanging his lute and lifting up that admirable voice of his (not without tremors, despite his boast), a sinister ground bass being added by the swaying and chop-licking bears below.

The incident reminds me that, so far as I can discover, only singers seem to call for drastic treatment. Next time I propose to discuss these vain and kittle cattle, and incidentally to show that Handel, like His Majesty of Poland, had a short way with them.

The reader may like to end with two further peeps at Abell at home and abroad. They show him in the extremes of affluence and indigence.

In 1668 we see him giving what a contemporary journal calls an 'acquatic concert' in honour of the birth of a son to James II (in whose service he then was) on a specially-built barge with 130 performers, 'selected as the greatest proficient in the science.' At the end, 'all the nobility and company that were upon the water gave three shouts to express their joy and satisfaction,' and the hundred and thirty 'proficients' went off with Abell and made a night of it at his house, 'which was nobly illuminated and honoured with the presence of a great company of the nobility.'

Twenty-seven years later the British Resident at Hanover, describing him as 'the Harmonious Vagabond,' says he has come to that city so poor that he is reduced to beggary. But twenty years after he was again flourishing in London, for he gave a concert in Stationers' Hall during that year.

A singular character—a 'card' after Arnold Bennett's own heart! What would we not give for a circumstantial diary of his variegated life? For one thing, we should welcome details of that episode at the Polish Court—the queerest vocal recital ever given, surely. And the record would provide some proof that the event really happened. For I am sorry to say that the invaluable Pulver drops a hint of doubt. 'This story,' he says, 'is so bound up with accounts of Abell's activity that it would be a pity if it were ever proved to be false.' As proof on either side is not likely to be forthcoming, I for my part shall continue to believe. For if the story isn't true, it ought to be.

Matthew Quinney



This Week's Music

Notes on the Programmes

THE SONGS SCHUMANN GAVE TO HIS BRIDE

Schumann's *Lieder* in the 'Foundations' this week—Frank Bridge conducting—Schubert's 'Tragic' Symphony

Beethoven's Third Pianoforte Concerto.

('Regional,' Sunday, 3.30.)

THE third of Beethoven's five Pianoforte Concertos was composed in 1800, a time which was in many ways the happiest part of his career. He was beginning to win something like due recognition for his work; his affairs were much more prosperous than they had ever been before, and the ill health and deafness which clouded his later years had not yet begun to be serious. This work is among those which mark the transition from the earliest of the three creative periods into which his work is divided, the period in which we think of him as more or less intentionally imitating Haydn and Mozart, to the second period, in which he reached his own sturdily independent maturity. The concerto begins with a full-sized orchestral prelude, introducing both the main themes, before the soloist enters. He, in turn, has a good share in presenting both themes, but for a great part of the big first movement he is concerned rather with weaving embroideries about them, while the themes themselves are heard in the orchestra. The movement is in orthodox form, and though slight as compared with his own later works, and with those of our generation, is a big and important movement, more elaborately worked out than was the custom at that day. The soloist begins the slow movement without accompaniment, playing one of Beethoven's big noble themes, and at first, he and the orchestra carry on a sort of dialogue. But in this movement, too, the pianist for the most part has rather a brilliant commentary on the tunes which the orchestra is playing.

The last movement is a rondo—a movement in which the main theme keeps on coming round again, after others have interrupted it. It is a merry theme in spite of its being in the minor key, and here, too, as in the slow movement, it is the pianist who plays it to us first without any accompaniment.

Schubert's 'Tragic' Symphony.

('Regional,' Sunday, 3.30.)

DURING his lifetime Schubert was apparently so little known outside his immediate circle that it was possible to spend some time in Vienna without so much as hearing of him. Holmes, remembered as having written a life of Mozart, went there in 1827, with the idea of learning all that he could of the music of the day, and in none of his writings or correspondence does he even mention Schubert's name. The composer's own circle, however, was not only kindly and sympathetic; it included many who recognized the true worth of his music, foreseeing something of the honour which future generations would pay to it. But though there were influential, and even wealthy, people among those who loved the man himself and treasured what they knew of his art, they failed, as the world at large failed, to guard him from the distresses and hardships of real poverty; it was largely

as a result of privations and want that Schubert died before reaching the age of thirty-two.

At an age when Beethoven had given the world one symphony, Schubert had already produced eight, the first appearing in 1814, in its composer's eighteenth year. This fourth was finished in the spring of 1816, though it was not until 1849 that it was first played—by the Euterpe Musical Society. Its title of 'Tragic' was not given to it till later, and though it is not wholly appropriate, the symphony contrasts strongly with the joyful mood of its predecessors.

Frank Bridge.

('National,' Sunday, 9.5.)

FRANK BRIDGE, who appears in this programme both as conductor and as composer, served the best possible apprenticeship for these two tasks. After winning



Robert Schumann and his wife Clara, who was the inspiration of more than a hundred songs written round about their marriage year. These songs will be heard in the 'Foundations' this week.

a Royal College scholarship, at the age of twenty, and studying under the late Sir Charles Stanford, he quickly made a name for himself as one of the foremost viola players of his time, playing both in chamber music and in orchestra. At one time he had the unusual honour of acting as deputy for Professor Wirth, in Joachim's quartet, and as an orchestral player he took part in many concerts under the greatest conductors. His own music is all admirably laid out for the instruments he is using, and he has, naturally, a fine command of the strings. It leans rather to the pictorial and descriptive, and most of his orchestral pieces have names, to indicate the impression they would give. As listeners may hear for themselves in this moving lament, they stand in no need of guidance, even of that simple order.

Lalo's 'Cello Concerto.

('National,' Sunday, 9.5.)

LALO, regarded as having paved the way for the modern school of French music, was held in high esteem by his colleagues and by the age which followed him. His music is all melodious and graceful, and he knew well how to write effectively for strings; he began his own musical career as a violinist. The 'cello concerto, which was composed in 1876, is in the usual three movements.

The first has a slow introduction before the main quick part appears, opening with a bold majestic tune played by the soloist. It is the soloist also who has the gentler and more plaintive second tune. In the working out section the theme of the introduction is used as well as these two, and after the customary recapitulation there is a little coda. The second movement has two contrasted moods—the first, after a little introduction, a bright song-like tune for the solo 'cello, and the other more vivacious and sprightly. Both of these are repeated. The last movement has again a short introduction, with something Spanish in its theme. Listeners will remember that Lalo more than once turned to Spain for inspiration. The movement itself is a rondo, in lively measure, the principal tune appearing first on the solo instrument in a merry triplet measure.

Schumann Songs.

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

UNTIL his thirtieth year, Schumann had written only pianoforte music, but in 1840, the year in which, after many delays and obstacles, he was at last happily married to Clara Wieck, he threw himself into song composition with such enthusiasm that by the end of the year he had produced over one hundred. He says himself in one of his letters: 'I am now writing nothing but songs, great and small. I can hardly tell you how delightful it is to write for the voice as compared with instrumental composition, and what a stir and tumult I feel within me when I sit down to it. I have brought forth quite new things in this line.' A little later he replied to one who prophesied a great future for him as a song-writer: 'I

cannot venture to promise that I shall produce anything further in the way of songs, and I am satisfied with what I have done.'

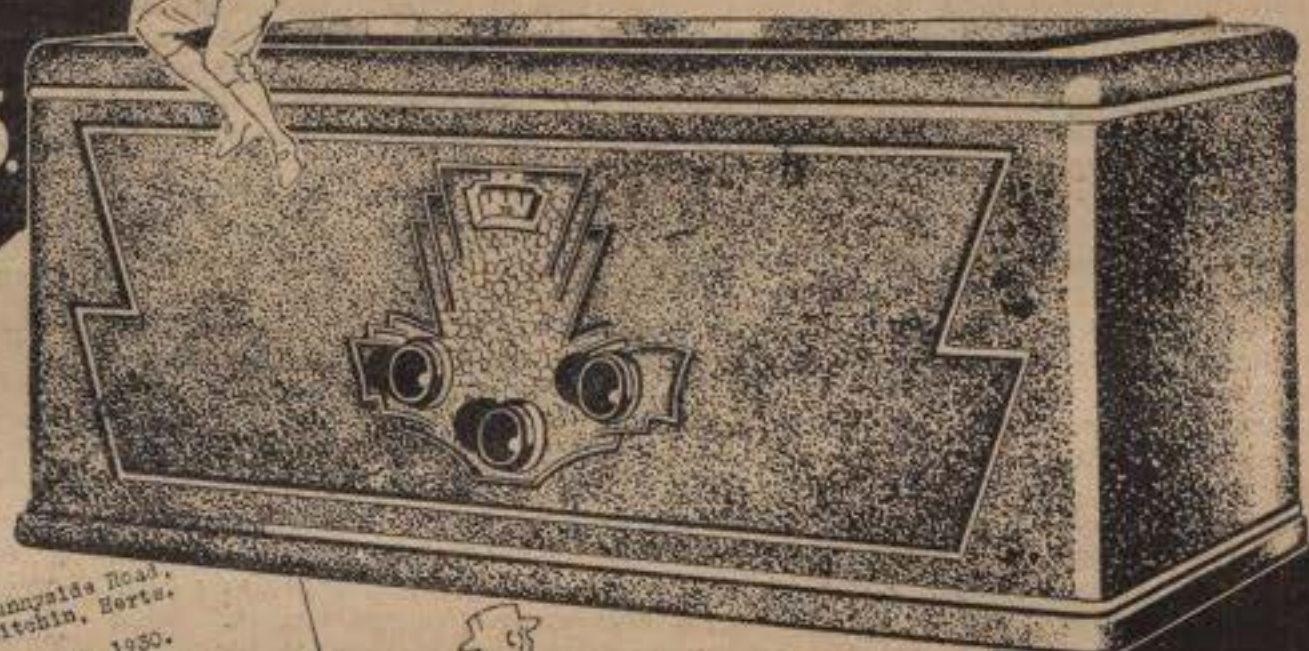
His songs are often compared with Schubert's, and, in their soaring melodies, the two masters have indeed something in common. But Schumann had a much more highly cultivated literary sense, and his poems are chosen with a far better idea of lyrical values than some of Schubert's. The pianoforte parts, too, have an importance which is easily explained by his long devotion to his instrument, and to the wonderful way in which he exploited its possibilities. The accompaniments are varied in the most poetic way, always admirably fitted to the character of the poem he is setting. Sometimes they are almost like pianoforte pieces, along with which the voice merely declaims the poems; at other times the voice is very slightly supported, the pianoforte emphasizing the sentiment with an expressive prelude or little epilogue in which the meaning of the text is rounded off. Almost all of them are essentially songs of youth, and the sets of love songs express both a man's and a woman's sentiments with a depth of feeling and understanding which is hardly equalled anywhere in the whole realm of song.

He was happy, too, in his settings of poems
(Continued on page 126.)

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NOTES ON THE WEEK'S MUSIC

(Continued from page 124.)

dealing with Nature and with its ethereal aspects, and once or twice he showed that he could be at home even with music for irony of a rather bitter order.

Robert Jones.

(*London Regional, Monday, 6.40.*)

THE great clan of Jones is well represented in the annals of Welsh and English music throughout the ages, and one of the best of the old madrigal writers was a member of the family. Except that he flourished about the beginning of the seventeenth century we know but little of the life of Robert Jones, though it is recorded that he took his Bachelor of Music degree at Oxford in 1597. He might have been one of the earliest of London's theatrical managers; along with two others he was given leave to build a playhouse for 'The Children of the Revels to the Queen,' and the building was begun on a site in Blackfriars. But the authorities of the day objected, and, armed with an order from the Privy Council, pulled down the unfinished building, and had Jones' royal patent cancelled. He left mainly vocal music, madrigals, and part songs, most of which have accompaniments for the lute. The last book of these has the quaint name, 'The Muses' Garden for Delights,' and like a good many old English treasures, it is now in private ownership in the United States. His notation presents many difficulties to the modern editor, but there is so much piquant charm in his old melodies that the care and labour involved in deciphering them is amply worth while.

Marguerite de Pachmann.

(*National, Tuesday, 7.45.*)

WHEN we spoke of Madame Labori (Marguerite de Pachmann) on the occasion of her recent broadcast recital, as Monsieur de Pachmann's 'successor,' she sent us a correction which we were allowed to publish. She assured us that there is no question as yet of any successor, and that the veteran hopes still to be able to play for years to come. But while we wait for a fulfilment of that happy prophecy, we are more than content to have Madame Labori play to us again, and to let us hear how admirably fitted she is to carry on the wonderful tradition which he set up. As Margaret Oakey, she was his only pupil, and is thus qualified to play Chopin's music in particular as very few other living artists may claim to be able to do.

Cui's 'Flibustier.'

(*London Regional, Tuesday, 9.5.*)

LIKE many of his colleagues in the Russian school of composers, Cui was an amateur. His actual job in life was soldiering, and he was for a number of years Professor of Military Engineering at one of the army training schools. But his adoption as a member of the Russian school has this special interest—that he was really a Frenchman, or at any rate half French, by descent. His father was one of Napoleon's officers who was left in Russia during the disastrous retreat from Moscow. He settled down there, and married a Lithuanian lady, adopting as his home the country which his Emperor had failed to conquer. Cui was, naturally, always specially interested in French subjects, and his opera, *Le Flibustier*, was composed to a French libretto made from one of Jean Richepin's

plays. When it appeared first, at the Opéra Comique, in Paris, in 1894, it made a real success, but as a whole it has not contrived to keep its place on the boards. Many of its separate numbers are full of melodious charm, delicate and refined rather than intensely dramatic as are most of the operas of the modern Russian school.

Vivaldi.

(*National, Wednesday, 4.0.*)

IN the early eighteenth century Vivaldi was a leading figure in the Italian world of music, and both as violinist and as composer of sacred music, left his mark on the music of a good many generations to come. For many years he was in charge of the music at one of the four great schools which gave Venice of that day a pre-eminent place in Europe. The pupils were all religious novices, and the choir and orchestra in each was composed entirely of girls. Dr. Burney, in one of his letters from Venice, writes of such a school as 'nightingales who poured balm into my wounded ears.' Another historian of the time is even more enthusiastic. He says: 'The girls sing like angels: they play the violin, the flute, the organ, the hautboy, the violoncello, the bassoon—in short, no instrument is large enough to frighten them. . . . Nothing can be more delightful than to see a young and pretty novice dressed in white with a bunch of pomegranate flowers behind her ear, conducting an orchestra and beating the time.' Vivaldi's music was counted as of such importance that the great Bach himself studied it thoroughly and transcribed no fewer than sixteen of his concertos for pianoforte and four for organ, besides the one which he rearranged as a great piece for four pianofortes and strings. Since then more than one modern composer has turned some of Vivaldi's melodies to good account, but, in their original form, his sonatas have a dignity and charm which needs no editing nor revision. There are a great many of them: like all the musicians of his age he was an industrious composer who turned out a fresh cantata, or concerto, or sonata, for every performance.

The Djinns.

(*London Regional, Wednesday, 9.0.*)

IT has often been pointed out how César Franck left the pianoforte severely alone for a good many years of his busy life, although it was his first instrument. In the last part of his career he turned to it again with enthusiasm, and this piece was the first outcome of that renewed interest. It is a symphonic poem in one movement, in which the pianoforte is used rather as a member of the orchestra than as a solo instrument with accompaniment—a new departure at that date. The subject is one of the poems in Victor Hugo's book 'Les Orientales,' with the same title as Franck's piece. The Djinns were malevolent spirits in the Arab mythology, and in his music Franck sets before us some of the terror which they inspired. The listener is to imagine the approach of dragons, and all manner of monsters, fleeing before the North Wind; we hear their awful cries and shrieks as they come nearer, and pass by on their flight, bending and breaking the trees, and shaking houses. And at the end they pass away again into the distance.

Composed in 1884, it was first performed in the following year.

Debussy 'Cello Sonata.'

(*National, Thursday, 9.40.*)

THE six Sonatas, of which this one for 'cello and pianoforte is the first, are dedicated by the composer to his wife. This one appeared in 1915. The first movement, in slow time, is like a prelude. The pianoforte

begins with a vigorous little theme which the 'cello afterwards plays, and there is another melody at a slightly faster speed which the 'cello plays soon after his first entry.

It is followed by a serenade which begins softly and delicately with the 'cellist playing plucked notes. Then he and the pianoforte join in a two-fold theme, the 'cellist being instructed to play the beginning of his 'with irony,' and then to become expressive. The movement hurries, to become very vivacious for a moment, and then gradually slows again to resume the first speed with an echo of the opening tune.

Without a break it leads straight into the last movement, longer and more fully worked out than the first two, but beginning, like the second, in a very slight, delicate tone. The 'cellist soon has a little expressive melody, very high, and, after a little capricious section in which both instruments sound as though they were improvising, there is another broad tune, fiery and impassioned. But the mood still changes more than once, and towards the end the tune which the 'cello played in a high register is heard once more.

Saint-Saens's 'Algerian' Suite.

(*Regional, Friday, 6.40.*)

THE first movement is a prelude descriptive of a view of Algiers, seen in panorama from the bridge of a ship. Sounds from the shore are heard, amongst them the call to Allah. The second movement is a Moorish rhapsody. In one of the Moorish cafés of the old town, the Arabs join in their national dance, by turns sensuous or savage, to the sound of flutes, rebecs, and tambourines. The dance begins in moderately quick time and quite softly; it grows in strength and vigour to reach a livelier second part, and a still more vigorous third section in triple time. The third movement is the evening reverie at Blidah. Under the palm trees of an oasis, in the fragrant night, there is heard from afar off a love song with a caressing refrain from a flute. The fourth, and last, movement, is a French military march. On the traveller's return to Algiers amidst the picturesque bazaars and Moorish cafés, a French regiment passes, the soldierly steps contrasting strongly with the bizarre rhythms and languorous melodies of the Orient.

Josef Suk.

(*London Regional, Saturday, 9.5.*)

SUK was one of the founders of the old Bohemian String Quartet, playing second violin. The fine work done by the Quartet, in spreading an interest in Bohemian music especially, could hardly be overestimated. Most of his own music is strongly Bohemian in character and this short Meditation is founded on an old chorale which is a cherished national possession. Saint Wenceslas is the patron saint of the country. The Meditation was composed in the autumn of 1914, just after the outbreak of the Great War, and though it is in no sense programme music, it no doubt reflects something of the strain and turmoil of that time. Another war-time work is his 'Legend of Dead Victors,' in honour of the men of Czecho-Slovakia who gave their lives in the Allied armies. Suk was a pupil of Dvorak's, whose daughter he married, but his wedded happiness lasted only till 1905, when his wife died. The loss of his beloved master was another deeply felt grief, and since then most of his music has a seriousness, in striking contrast with the sunny brightness of his early work. As sincerely racial as Dvorak's or Smetana's, whether in merry or solemn mood, his is also music with a message for all men. It is nearly all instrumental, and except for some small folk-songs set for chorus, and music for two Czech fairy tales, he has given us no settings of words.

RADIO CONSTELLATION

Rudolph de Cordova tells you about the 'stars' of this week's Studio Vaudeville.

WHAT is the psychological process which constantly induces stage-door keepers to make mistakes in announcing the names of their visitors to the actors? The problem was propounded by Mr. Leslie Henson, who illustrated it by an incident which had just happened to him. Knowing that Mr. Leslie Balfour Melville, of North Berwick, was going to see *A Warm Corner* two or three weeks ago, he asked the famous golfer to visit him in his dressing room. In due course, the stage-door keeper announced, 'Mr. Gideon Melville, of North Buick, to see you, sir.' As Mr. Melville Gideon, who presented the *Aero-Optimists* early in the month, is an American, the unconscious association of his name with that of the well-known American car added to the humour of the error. Few people are probably aware that it was in the dressing room Mr. Henson shared with Mr. Dave Burnaby at the Winter Garden during *A Night Out* that the idea of the *Co-Optimists* was originated. From the days when, during the war, they had appeared in the first programmes for the hospitals, they had planned to form another similar organization, and the somewhat unexpected ending of *A Night Out* gave them the opportunity. Mr. Henson's engagement for another piece, however, prevented his appearance with his friends, and Mr. Gilbert Childs was engaged for the part he would have played.

The Mocking Bird.

ONE hundred thousand pounds is the amount which, her agent calculates, it would have cost to buy at ordinary advertising rates all the space given by the critics to praising Miss Ann Penn after her wonderful imitations of actors and actresses in *C.O.D.* at the Duke of York's Theatre. Yet it was merely by chance that her gift was discovered. A Hampshire girl, whose stage experience was gained in America, she had appeared in two or three pieces in the provinces which did not reach London. One night, at supper, after a London *première*, she gave a remarkable imitation of the star. A manager who was present said, 'That's the stuff you ought to be doing. If I'd a show on, I'd put you in it tomorrow night.' He did the next best thing. He introduced Miss Penn to a manager who was rehearsing a new piece. 'Can you imitate Miss—?' he asked. 'I don't know

LESLIE HENSON



her songs,' replied Miss Penn, 'but if you get me one of them I'll sing it in her voice.' The song was got and sung. The next moment Miss — herself walked on to the stage. Miss Penn smiled blandly. 'If you heard me singing just now I suppose you're thinking if that's like you, one of us is rotten.' Miss — did not think so, and that imitation changed Miss Penn from an actress to the most distinguished female mimic before the public.

Her Second Time at the Mike.

AT fourteen Miss Norah Howard, whose brilliant performance in *Bitter Sweet* is always heartily applauded, was so sure that the thing she wanted most was to act at the Gaiety Theatre that she wrote to Mr. Edward Laurillard, the manager, and asked for an interview. He granted it. To his amazement, instead of a grown woman a child with wonderful, long, fair pigtails hanging down her back walked into his office. Mr. Laurillard turned to his stage manager and said: 'Miss — is leaving on Saturday. Put Miss Howard into her place.' At the Gaiety she remained for several productions, getting better small parts in each. One tragic night she collapsed after the performance. The doctor diagnosed nervous breakdown. After being ill for two years he told her she would never be able to act again. A friend suggested trying an osteopath. She did. In three weeks she was rehearsing for a new production at the Empire and she has never had a day's illness since. Now she has boxed the dramatic compass by playing in comedy, drama, farce, and revue. Just recently she has made her debut in a 'talkie,' and her broadcast this week will be her second appearance before the microphone, her first having been made in the middle of last month.

'Mulum in Parvo.'

HAD television been 'broadcastable' when Miss Mabel Marks made her first appearance before the microphone, lookers in would have been surprised to see the studio door open only a few minutes before her turn was to begin and a slight figure, 'quite easy to look at,' clad in an old coat and a white pair of trousers, enter quickly. That she arrived in time was almost a miracle. Little more than an hour before she was doing a turn in a small country cinema about thirty-five miles from London. By bribing the pianist, who was also the manager, by playing the piano for the *Pathé Gazette* and the *Comedy* film while he attended an important game of dominoes, she persuaded him to let her appear twice in the first performance on the eventful night so that she could cut the second show and rush to Savoy Hill, where her costume, in which she had given her turns, created something like a sensation among the orthodoxly-garbed artists. Her 'act' on the air went splendidly, for even then she was an expert performer, the result of her early training in a concert party in which she was dancer, singer, pianist, and actress, to say nothing of being modiste, scene-shifter, and laundress, for she hung the curtains at the hall every week, made the costumes and washed some of them—all for a salary of two pounds a week.



NORAH HOWARD

Our Greta.

CHANCE, whose twin sister is Destiny, made Miss Greta Keller an artist of the microphone. A year ago she was singing at the *Café de Paris* when her husband's professional partner happened to read in a newspaper a criticism which stated that the gramophone records of the song reviewed were not nearly so good as Miss Keller's singing of it. That suggested the obtaining of an audition at the B.B.C., which was so satisfactory that an engagement followed, to be repeated many times, to the great admiration of the public. Miss Keller's love of broadcasting, combined with her aptitude for singing to the microphone, gave her an instant success which has been repeated in Paris, Berlin, and her native Vienna, where she began her stage career at the age of fourteen. She was a dramatic actress acting a part in the American play *Broadway* when Chance took a hand in making her a singer. Without knowing a word of English she began singing Negro songs by ear. All the other actresses liked them so much that, jestingly, they used to pay her pence to persuade her to go on singing them. 'If they like my singing well enough to pay for it,' thought Miss Keller, 'perhaps the public may, too.' She learnt two songs and got an audition at a *Cabaret*. That led to her being engaged, and immediately she fascinated the critics and the public alike by her methods, which Prague, Paris, Berlin, and London in turn endorsed.

From Super to Star.

WHEN he came down from the University and joined the late Lewis Waller to make his stage debut as a super in the humble rôle of a cowboy in *A White Man*—Waller himself being the super-cowboy—Mr. Gillie Potter probably never imagined that his histrionic gifts would develop along the lines they have done. For a long time he toured the provinces in all sorts of parts in all sorts of plays, and when, recognizing his bent for comedy, he was refused such characters in musical comedy to which he was attracted, he determined to enter the world of Variety. As a stepping

(Continued on page 154.)

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SUNDAY

NATIONAL PROGRAMME

10.30-10.45 a.m. (1,554.4 m. only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.0 CHURCH CANTATA (No. 93) BACH

'WER NUR DEN LIEBEN GOTT LÄSST WALTEN'
('Who in the Love of God confideth ')

Relayed from THE GUILDBALL SCHOOL OF MUSIC

Singers

MICHAEL MULLINAR (*Harpichord*)
ELSIE SUDDABY (*Soprano*)
DORIS OWENS (*Contralto*)
STEUART WILSON (*Tenor*)
WILLIAM BARRAND (*Bass*)
THE WIRELESS CHORUS

Players

LESLIE WOODGATE (*Organ*)
THE WIRELESS ORCHESTRA
(Two Oboes and Strings)
Conducted by PERCY PITT

(For the text of the Cantata, see page 131)

3.45 FOR THE CHILDREN

'The Man who Started Sunday Schools,' by
MR. STANLEY SOWTON

4.0 MISSIONARY TALK

'From Pack-horse to Aeroplane,' by THE
BISHOP OF NORTH QUEENSLAND

4.15 THE GERSHOM PARKINGTON QUINTET

AILEEN D'ORME (*Soprano*)
JOHN MOREL (*Baritone*)

QUINTET

Suite, 'La Feria' *Lacome*

JOHN MOREL

O del mio dolce ardor (O Zephyr soft and kind) *Gluck*

The Miller *Dargomijsky*

A false Note *Borodin*

The Admiral's Yarn *Rubens*

QUINTET

Hymn to the Sun *Rimsky-Korsakov*

Allegretto *Wolstenholme*

Theme and Variations *Tartini, arr. Kreisler*

AILEEN D'ORME

Land, ever calm and peaceful *Donaudy*

Stornello (Starling) *Cimara*

La Procession *Franck*

QUINTET

Lyrical Suite *Grieg*

JOHN MOREL

The Arrow and the Song *Balfe*

Oh, no, John *arr. Cecil Sharp*

Ay, Ay, Ay *A Spanish Love Song*

QUINTET

Arabesque *Debussy*

La Plus que Lente *Debussy*

En Bateau (In a Boat) *Debussy*

Clair de Lune (Moonlight) *Debussy*

AILEEN D'ORME

Ave Maria *Luigi Luzzi*

The Floods of Spring *Rachmaninov*

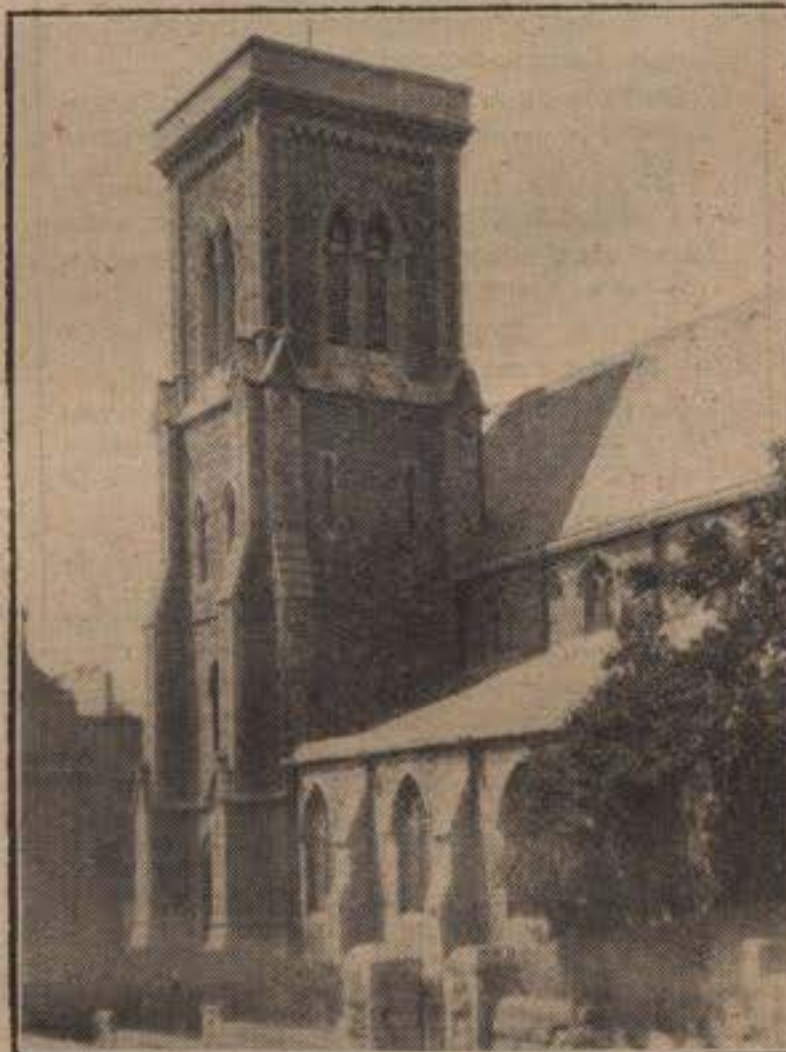
Drink to me only with thine Eyes .. *arr. Quilter*

QUINTET

Ma curly-headed Babby *Chatsam*

Deep River *Coleridge-Taylor*

Whisper and I shall hear *Piccolomini*



A SERVICE FROM ST. LEONARDS.

The service broadcast tonight at 8.0 will come from the church of St. Mary Magdalen, St. Leonards-on-Sea, a photograph of which appears above.

8.0-8.20 'MILTON'—XI

MR. GEORGE RYLANDS: Reading from 'Paradise Regained'

8.30 (1,554.4 m. only)

A RELIGIOUS SERVICE (in Welsh)

Relayed from NEW SILOH CONGREGATION-
AL CHURCH, LANDORE

(From Swansea)

Trefn Y Gwasnaeth (Order of Service)

Gweddî

Eryn 732 (Llanybyther)

Darllen rhan o'r Beibl

Cor-Gan 25 (Hopkins)

Gweddî

Anthem 32 ('Gair Ein Duw')

Pregeth-Gan Y Parch SAMUEL WILLIAMS

Anthem ('Dyn a aned')

Eryn 301 (Rhosymodro)

Gweddî

Mae'r Erynau, y Cor-Gan, a'r Anthem gyntaf i'w cael yn 'Y Caniedydd Cynulleidfaol Newydd'

8.0 A RELIGIOUS SERVICE

Relayed from ST. MARY MAGDALEN,
ST. LEONARDS-ON-SEA

Order of Service

'Ye Holy Angels Bright' (Descant) (Ancient and Modern, 546)

Exhortation, General Confession, Responses
Psalm 30

Lesson

Magnificat (*Bunnett in F*)

Creed and Responses

Collects to Grace

'All People that on earth do dwell' (Ancient and Modern, No. 166)

Address by the Rev P. GORDON DUFF (Rector)

'Holy, Holy, Holy' (Ancient and Modern, No. 160)

BLESSING

Organist and Choirmaster, MR. H. VINCENT
BARTS

8.45 The Week's Good Cause

Appeal on behalf of the SAINT FRANCIS LEPER
GUILD, by Major RAPHAEL JACKSON

Donations will be gratefully received by The Secretary, The Saint Francis Leper Guild, 27, Claverton Street, S.W.1.

8.50 'The News'

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

9.5 The B.B.C. Orchestra

Conducted by FRANK BRIDGE
FELIX SALMOND (*Violoncello*)

ORCHESTRA

Overture, 'The Bartered Bride' .. *Smetana*
Lament (for Strings)..... *Bridge*

9.20 FELIX SALMOND and Orchestra

Concerto *Lalo*

9.40 ORCHESTRA

Suite, 'L'Arlésienne' ('The Maid of Arles') No. 1
Bizet

10.0 FELIX SALMOND

Solos

10.12 ORCHESTRA

Introduction, Act III ... }
Dance of the Apprentices } ('The Mastersingers')
Procession of the Masters } *Wagner*
Homage to Sachs

10.30 Epilogue

'THE EARTH IS THE LORD'S—THE MOON AND THE DARKNESS'

(For details of this week's Epilogue see page 154)

Hear again these Gems

from this week's Programme on

"His Master's Voice"

SUNDAY

Vocal

AY, AY, AY — Gialdini — B306, 3/-. London Nat: 5.17.
DRINK TO ME ONLY — Lough, Mallett, Dixon and Hostwell — B370, 3/-. London Nat: 5.45.

Instrumental

"BARTERED BRIDE" OVERTURE — Berlin State Opera Orchestra (conducted by Dr. Leo Bloch) — E46, 4/-. London Reg: 3.30.
PIANOFORTE CONCERTO No. 3 in C MINOR (Beethoven) — Hamburg and Symphony Orchestra — C195-8, 4/8 each. London Reg: 3.47.
HYMN TO THE SUN — Isolda Menges — E44, 4/8. London Nat: 4.38.
CLAIR DE LUNE — Hamburg — B255, 3/-. London Nat: 5.35.

MONDAY

Instrumental

DANCE OF THE HOURS, "LA GIOCONDA" — New Light Symphony Orchestra — C1403, 4/8. London Nat: 8.5.
"MERRY WIVES OF WINDSOR" — OVERTURE — New Light Symphony Orch. — C120, 4/8. Midland Reg: 2.0.
NOCTURNE IN E FLAT (Chopin) — Cassis — D4896, 8/6. Midland Reg: 8.40.

TUESDAY

Vocal

VEDRAL CARINO, "DON GIOVANNI" — Schumann — D484, 6/-. Midland Reg: 1.15.
MELISANDE IN THE WOOD — Essie Ackland — B3125, 3/-. London Nat: 1.27.

Instrumental

MOLLY ON THE SHORE — Virtuoso String Quartet — B259, 3/-. London Reg: 7.5.
HUNGARIAN DANCES, Nos. 1 and 3 (Brahms) — Vienna Philharmonic Orchestra (conducted by Clemens Krauss) — B3141, 3/-. London Reg: 7.12.
SOMEWHERE A VOICE IS CALLING — Jesse Crawford — B2611, 3/-. Midland Reg: 1.5.

WEDNESDAY

Vocal

SILENT NOON — Stuart Robertson — B2755, 3/-. London Reg: 12.48.
NIGHTINGALE SONG (AIR DU ROSSIGNOL) — Schumann — E582, 4/8. London Nat: 10.47.

Instrumental

PRÉLUDE À L'APRÈS D'UN FAUNE — Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) — D1768, 6/0. London Reg: 8.38.
"PRINCE IGOR" OVERTURE — Symphony Orchestra (conducted by Albert Coates) — D1210, 6/6. London Reg: 10.0.
HUMORESQUE (Tchaikovsky) — Kreisler — DA803, 6/-. Midland Reg: 2.25.
SYMPHONY in D MINOR (Franck) — Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) — D1494-8, 6/8 each. Album Series No. 81. Midland Reg: 7.36.
RONDINO (Beethoven arr. Kreisler) — Kreisler — DA1044, 6/-. London Nat: 4.33.

THURSDAY

Vocal

LUTE PLAYER — Peter Dawson — C113, 4/8. London Reg: 1.0.
WOMEN OF ENGLAND — Peter Dawson — B3111, 3/-. London Reg: 1.8.

FRIDAY

Vocal

POOR MAN'S GARDEN — Essie Ackland — C140, 4/8. Midland Reg: 12.50.

SATURDAY

Instrumental

CASSE NOISETTE (NUTCRACKER) SUITE — Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) — D1214-6, 6/8 each. London Nat: 3.50.
FILLE AUX CHEVEUX DE LIN (GIRL WITH THE FLAXEN HAIR) — Thibaud — DA868, 6/-. London Nat: 4.3.
SYLVIA BALLET MUSIC (Delibes) — Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent) — C1417-8, 4/8 each. London Nat: 4.15.
NORWEGIAN BRIDAL MARCH — De Greef — D1412, 6/8. London Nat: 4.52.
"MAGIC FLUTE" OVERTURE — Berlin State Opera Orchestra (conducted by Dr. Leo Bloch) — E464, 4/8. Midland Reg: 6.30.
BALLET EGYPTIEN — New Light Symphony Orchestra — C1254-5, 4/8 each. Midland Reg: 7.28.

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JULY 20

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SUNDAY

MIDLAND REGIONAL

3.30 An Orchestral Concert

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

JOSEPH FARRINGTON (Bass)

MARGARET HARVEY-SAMUEL (Pianoforte)

ORCHESTRA

Overture, 'The Bartered Bride' Smetana

JOSEPH FARRINGTON and Orchestra

Aria, 'The Term is past' ('The Flying Dutchman') Wagner

3.47 MARGARET HARVEY-SAMUEL and Orchestra

Pianoforte Concerto No. 3, in C Minor Beethoven
Allegro; Largo; Rondo, Allegro

4.20 JOSEPH FARRINGTON

When the King goes forth to War Koenemann
Oh, could I but express in Song Malashkin
The Siege of Kazan Mussorgsky

ORCHESTRA

Ballet Air, 'La Savannah,' Op. 72 Mackenzie
Symphony No. 4, in C Minor (The 'Tragic')
Schubert

Adagio—Allegro; Andante; Menuetto; Allegro

5.0-5.30 London Regional Programme

8.0 A RELIGIOUS SERVICE

Conducted by the Rev. H. A. HAMILTON
(of Soho Hill Congregational Church)

Relayed from CARRS LANE CHURCH, BIRMINGHAM

Order of Service

Hymn, 'One Lord there is, all lords above' (Congregational Hymnal)

Prayer and Lord's Prayer

Reading

Hymn, 'Souls of Men, why will ye scatter?' (Congregational Hymnal)

Prayer

Anthem

Address

Hymn, 'Rise up, O Men of God' (Congregational Hymnal)

Benediction

8.45 National Programme

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 Tom Jones

and

The Grand Hotel, Eastbourne, Orchestra

FROM THE GRAND HOTEL, EASTBOURNE

OLIVE GROVES (Soprano)

(London Regional Programme)

10.30 Epilogue

SOME COFFEE RECIPES

A REALLY good cup of coffee is not difficult to make, but for a very long time it was considered that this could only be had by taking a journey to the Continent. Today, however, we are much more likely to get one here, not only in hotels and restaurants, but made by all you housewives, too, at home. In the same way, up to only a few years ago nearly all our coffee supplies came from outside the Empire, but now the British Colonies in East Africa are one of our most important sources of supply.

Our recipes this week, however, are not for making the coffee itself, but mostly for coffee-flavoured puddings; and there will also be a simple recipe for biscuits to be served with the cups of coffee after lunch or dinner. The first is for Coffee Mousse:—

- | | |
|--------------------------|------------------------------------|
| 3 eggs. | 2 tablespoonfuls of strong coffee. |
| 6 leaves of gelatine. | 1 pint milk. |
| 1½ tablespoonfuls sugar. | |

Put the milk, sugar, and yolks of eggs in a saucepan and boil very gently until it thickens slightly; let it cool, and just before it is quite cold add the gelatine, which you melt in a little extra milk, the coffee, and last of all the well-beaten whites of the eggs. Mix all well together and pour into a wetted mould.—Mrs. W. P. Smith, *The Gables, Bealings, Woodbridge, Suffolk.*

Then we have a Coffee Trifle.

Whip the whites of two eggs to a very stiff froth, fold into them three or four tablespoonfuls of sugar and about three drops of vanilla essence. On a greased baking sheet put little peaks of the meringues, using about a teaspoonful at a time. Dry in a very slow oven until they sound hollow when touched.

In a shallow glass dish place two layers of sponge cake with the following mixture spread between them:—

Cream 2ozs. of butter with 2ozs. of sugar, add the yolks of two eggs and enough strong coffee or coffee essence to flavour rather well. Make a custard with one pint of milk, one heaped tablespoonful of cornflour, sugar to taste, and coffee flavouring. When this is cool enough, pour over the cake, and when quite cold decorate with the little meringues of halved walnuts.—Mrs. D. Randall, *Oak Lea, Church Road, Freshfield, near Liverpool.*

The third recipe is for Marguerite Pudding:—

- | | |
|-----------------------|-----------------------|
| 1 pint vanilla jelly. | 3 penny sponge cakes, |
| Apricot jam. | ½ pint strong coffee. |
| ½ pint milk. | 1 egg |

1 oz. sugar.

Spread the sponge cakes with apricot jam and place them in a dish. Dissolve the jelly in sufficient hot water to make one pint, and pour three-quarters of it over the cakes. When the jelly has set, make a custard by warming the milk, coffee, and sugar and adding the well-beaten egg. Heat gently, stirring all the time till it thickens. Allow custard to cool, and then pour over the jelly in dish. Decorate with the remainder of the jelly chopped very small.—Mrs. E. Herring, *Tredole, Seale, Surrey.*

We all know Apple Charlotte; well, here is a recipe for Coffee Charlotte:—

- | | |
|-------------------|-------------------------------|
| 4ozs. sugar. | 4ozs. butter. |
| 6ozs. cakecrumbs. | 1 gill black coffee. |
| 2 yolks of eggs. | Sponge fingers. |
| | 1½ozs. chopped burnt almonds. |

Line a round cake-tin with sponge fingers; set aside 2ozs cakecrumbs, 1oz almonds. Cream butter and sugar. Add yolks of eggs (beaten), coffee, remainder of cakecrumbs and almonds. Fill tin with alternate layers of coffee mixture and crumbs. Put a weight on top and leave to set three or four hours. Turn out and sprinkle the 1oz. of almonds on top to decorate. This is a delicious sweet for lunch or supper.—Mrs. Pylet, 14, *Vicarage Street, Nottingham.*

And last of all we have the biscuit recipe. Coffee Biscuits:—

- | | |
|----------------------------|------------------------------|
| 1½b. flour. | ½ teaspoonful baking powder. |
| 4ozs. butter or margarine. | 2oz. caster sugar. |
| 1 egg. | A little milk if necessary. |

Sift dry ingredients in basin. Rub in butter and mix to stiff paste with beaten egg. Roll out thinly, prick with fork, and cut with fancy cutter or in fingers. Bake in moderate oven ten to fifteen minutes. They should be firm and brown when done.

One last word. If you like these broadcast recipes you will like to have some more. So send a postcard to the Empire Marketing Board, Westminster, London, S.W.1, and you will get a splendid selection.

JULY 20

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SUNDAY

LONDON REGIONAL

3.30 An Orchestral Concert

(From Midland Regional)

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

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3.47 MARGARET HARVEY-SAMUEL and Orchestra

Pianoforte Concerto No. 3, in C Minor

Beethoven

Allegro; Largo; Rondo, Allegro

4.20 JOSEPH FARRINGTON

When the King goes forth to War Koenemann

Oh, could I but express in Song . . . Malashkin

The Siege of Kazan Mussorgsky

ORCHESTRA

Ballet Air, 'La Savannah,' Op. 72 Mackenzie

Symphony No. 4, in C Minor (The 'Tragic')

Schubert

Adagio—Allegro; Andante; Menuetto; Allegro

5.0-5.30 'Society and Politics in the Old Testament'—XI

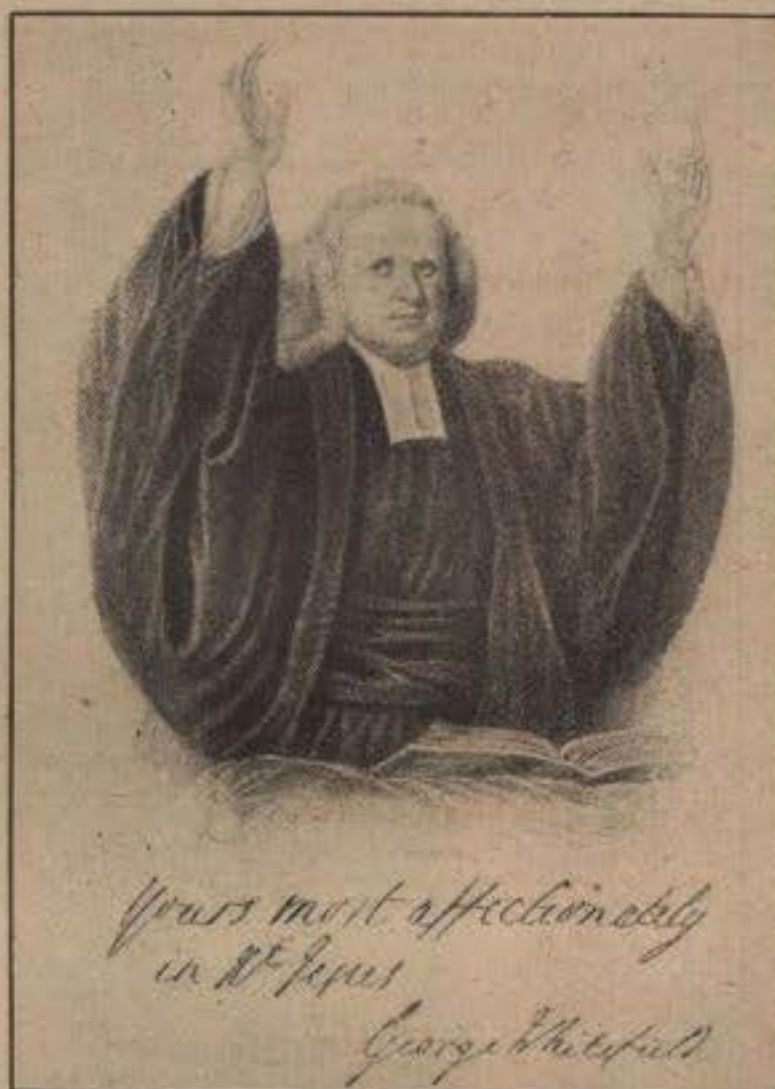
'The Songs of the Singers,' by the Rev. Canon S. C. CARPENTER, Master of the Temple

8.0 A RELIGIOUS SERVICE

Relayed from Whitefield's Church and Central Mission

Hymn, 'For the might of Thine arm we bless Thee, our God, our fathers' God' (C.H., 624) (Tune, 'Vaudois')

Scripture Reading, Luke xii, v. 22-33



GEORGE WHITEFIELD, the famous preacher, founder of the church from which a service is to be broadcast tonight.

Prayer, followed by
Lord's Prayer (Sung—setting by Spencer Shaw)
Anthem, 'O Gladsome Light' Sullivan
Sermon, 'God's Disturbing Providence'

The Rev. A. D. BELDEN, B.D.
Hymn (By Request), 'All as God wills, Who wisely heeds' (C.H., 476) (Tune, 'Albano')

Benediction
Concluding Voluntary—Finale in E Flat
Guilmant
(SPENCER SHAW)

8.45 The Week's Good Cause

Appeal on behalf of THE SAINT FRANCIS LEPER GUILD, by Major RAPHAEL JACKSON (National Programme)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Regional News

9.5 Tom Jones

and

The Grand Hotel, Eastbourne, Orchestra

FROM THE GRAND HOTEL, EASTBOURNE

OLIVE GROVES (Soprano)

ORCHESTRA

Selection, 'Tom Jones' German

OLIVE GROVES

One fine Day ('Madama Butterfly') . . . Puccini

ORCHESTRA

Suite, 'Miniature' Eric Coates

TOM JONES (Violin)

Romance Spohr, arr. Wilhelm

Mignonnette Prindl

Polichinelle Kreisler

OLIVE GROVES

Because I miss you Eric Coates

The little Damsel Novello

ORCHESTRA

Fantasy, 'La Bohème' Puccini

10.30 Epilogue

THIS WEEK'S BACH CANTATA.

Cantata No. 93, 'WER NUR DEN LIEBEN GOTT LÄSST WALTEN' ('Who in the Love of God confideth')

THE only Cantata we have which belongs to the year 1728, this must have been influenced by Bach's pre-occupation with his great Matthew Passion. It makes lavish use of the chorale on which it is based, no fewer than six of the seven movements springing from it. In the first chorus its big simplicity alternates, line by line, with ornate phrases for chorus and orchestra, foreshadowing the plan of the later Cantatas. The effect is most impressive. In the second movement, and again in the long fifth, phrases of the chorale melody are answered by recitatives; that again is a device which Bach exploited freely in the later Cantatas. The third number is a simple and melodious tenor aria, and it too is related to the chorale melody, its first phrase being made of the same notes. In the accompaniment to the beautiful duet which follows, the chorale is solidly played by all the strings together, and its last two phrases are introduced with fine effect into the voice part of the soprano air, 'I will put my trust.' The last movement is the simple form of the chorale, with Bach's dignified harmonies. The whole Cantata is specially typical of the German frame of mind of Bach's day and its devout simplicity, of his own joyous reverence for the Church's tradition.

I.—Chorus:

Who in the love of God confideth,
In hope and faith to God doth cling,
With him the Father's love abideth,
In ev'ry care and sorrowing,
Beneath His sheltering wing who stand,
They have not built their house on sand.

II.—Recitative and Chorale (Bass):

Of what avail our grief, our sorrow?
The soul it doth oppress,
And load with care, with woe and heaviness
Of what avail our moan, our cries,
Our mourning, and our weary sighs?
Of what avail, that ev'ry morrow,

Complaining, from our bed we rise,
And go to rest when night is come
Again, with tearful eyes?
For so our heavy load of care
But heavier for our weeping groweth.
The better way he sheweth,
Whoso his cross with Christian lowliness doth bear.

III.—Aria (Tenor):

Patient abide, wait till He calls thee
Know that the sorrow thou dost bear,
Only by God's own grace befalls thee.
Alway He hath thee in His care.
God, who hath called thee His own,
God, who a Father's love hath shown
Unto the children He doth cherish,
He will not leave thy soul to perish.

IV.—Aria (Duet) and Chorale (Soprano, Alto):

Our times and seasons He ordaineth.
He knoweth what we cannot see.
So man alway His truth maintaineth,
Nor walks with sin and vanity,
He cometh, ere we are aware,
The faithful unto rest to bear.

V.—Recitative and Chorale (Tenor):

Think not when thou art sore oppressed,
When storms around thee break,
And tempests' fury bids thy spirit quake,
That therefore God forsaketh thee
God is thy life, thy very breath;
Yea even unto death.
His own the Father watcheth ever.
So canst thou never
Depart from Him who thee hath blessed.
For His is not that tyrant's sway,

Who, feasting idly day by day,
In royal pomp and vanity,
All righteousness denieth; who at the last,
When ev'ry cup is drain'd and joy is past,
Despite his riches, dieth,
None knoweth what the Lord may send;
When Peter all night long his net
In vain with fruitless toil had set,
And nought was taking,
At Jesu's word his net was filled to breaking.
Whose faith is steadfast ev'n in grief and woe
The Saviour's grace receiveth;
Who humbly still believeth,
Through darkness unto light shall go,
And, joyful, reach his journey's end.

VI.—Aria (Soprano):

I will put my trust in Thee,
Evermore Thy servant be.
For Thou hast mighty wonders wrought;
Thou hast overthrown the great,
Rais'd the poor to high estate,
Save by Thy mercy man were naught.

VII.—Chorale:

Sing, watch and pray, His truth confessing,
In order set thy house to-day,
So shalt thou know the Father's blessing,
And He shall lead thee in His way;
For whose trusteth God alone,
God taketh him to be His own.

English text by D. Millar Craig. Copyright B.B.C. 1930.
The Cantata for next Sunday is: No. 136, 'Erforche 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.)

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JULY 20

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SUNDAY

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WESTERN REGION

3.0-6.20 *National Programme*

6.30 **A RELIGIOUS SERVICE**
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Relayed from
NEW SILOH CONGREGATIONAL CHURCH, LANDORF
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(Also radiated on 1,554.4 m.)
Trefn y Gwasanaeth
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Eryn 732 (Llanyhyther)
Darllen rhan o'r Beibl
Cor—Gan. 25 (Hopkins)
Gweddi
Anthem 32 ('Gair Ein Duw')
Pregeth Gan Y Parch SAMUEL WILLIAMS
Anthem ('Dyn a aned')
Eryn 301 (Rhosymedre)
Gweddi
Mae'r Erynnau, y Cor-gan, a'r Anthem gyntaf
i'w cael yn 'Y Caniedydd Cynulleidfaol
Newydd'

8.0 *National Programme*

9.0 West Regional News

9.5 **A Concert**
Relayed from
THE PAVILION, LLANDAFF FIELDS
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Suite, 'Wand of Youth,' No. 2 Elgar
HEDDLE NASH (Tenor) and Orchestra
Mi par d'udir ancora (Still I seem to hear) ('The
Pearl Fishers') Bizet

ORCHESTRA
Serenade in D (No. 5) (K. 204) Mozart
Allegro; Menuet and trio; Andante; Andantino—Allegro
Overture, 'Rienzi' Wagner

10.0 *National Programme*

10.30 Epilogue

SWANSEA

1,040 kc/s (288.5 m.)

3.0-6.20 *National Programme*

6.30 *West Regional Programme*

8.0 *National Programme*

9.0 West Regional News

9.5 *National Programme*

10.30 Epilogue

PLYMOUTH

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3.0-6.20 *National Programme*

8.0 **A RELIGIOUS SERVICE**
Relayed from GEORGE STREET BAPTIST CHURCH
Conducted by Rev. T. WILKINSON RIDDLE
Organ Prelude, Mr. T. MARTIN
Introit
Hymn, 'Summer suns are glowing' (B.C.H.,
703)
Invocation and Lord's Prayer
Chant, Psalm 19
Scripture Lesson
Anthem by George Street Church Choir, 'Sun of
my soul' Turner
Intercessions
Hymn, 'Jesus, Lover of my soul' (B.C.H.,
327)
Address by Rev. T. HOWAT, Minister of Plymouth
Presbyterian Church)
Hymn, 'And now the wants are told' (B.C.H.,
605)

8.45 *National Programme*

9.0 Local News

9.5 *National Programme*

10.30 Epilogue

BOURNEMOUTH

3.0-6.20 *National Programme*

8.0 *National Programme*

10.30 Epilogue

MANCHESTER

797 kc/s (376.4 m.)

3.0-6.20 *National Programme*

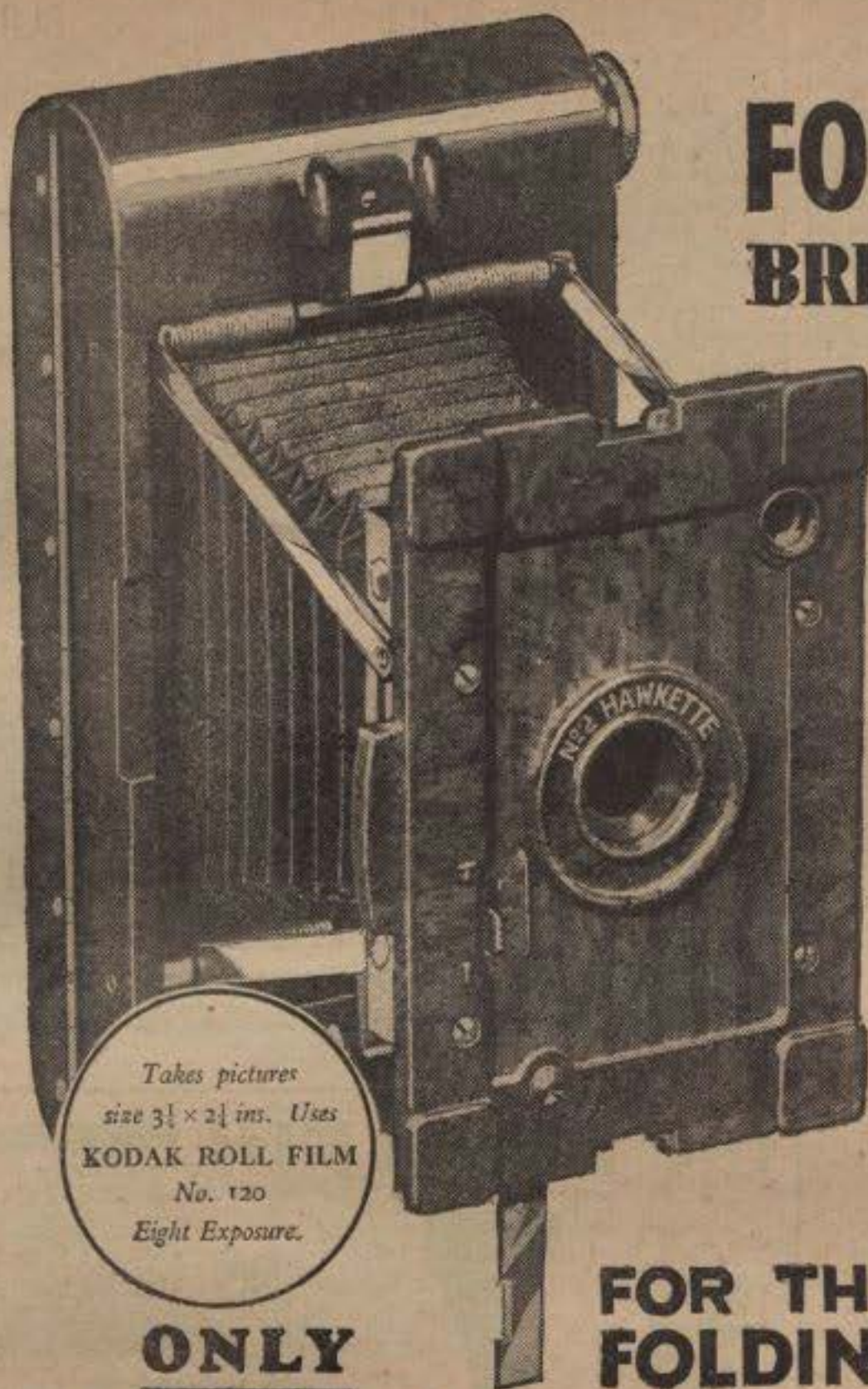
8.0 **A SERVICE**
Relayed from THE CHURCH OF THE HOLY NAME,
MANCHESTER
Address by the Rev. E. ROCKLIFF, S.J.

8.45 *National Programme*

9.0 North of England News

9.5 **An Organ Recital**
By DR. A. W. WILSON
Relayed from MANCHESTER CATHEDRAL
RACHEL MONKHOUSE (Contralto)
KATHLEEN MOORHOUSE (Violoncello)
ERIC FOGG (Pianoforte)

10.30 Epilogue



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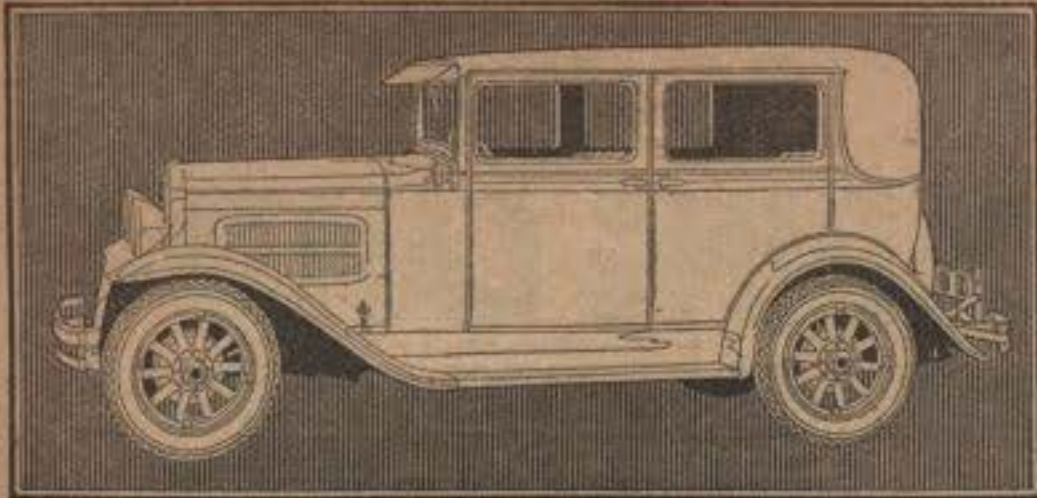
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MONDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE COUNTRYWOMAN'S DAY'—XII 'ECONOMICAL MEALS' by TWO HOUSEWIFE LISTENERS

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



ISOLDE MENGES, the violinist, will give a joint recital with Olga Haley tonight at 9.40.

4.30 A Concert

ANDREW BROWN'S QUINTET
ELIZABETH MELLOR (Soprano)
DAVID EVANS (Baritone)

5.15 The Children's Hour

Duets by ARTHUR WYNN and HERBERT THORPE
'The End of Cook Minor's Story'—being the last of the incidents of 'Cook Minor's Story' (G. Bolton-Cobb)

Various Piano Solos played by CECIL DIXON

6.0 Sir FRANCIS W. GOODENOUGH: 'Foreign Languages and Foreign Trade—The 2nd Interim Report of the Government Committee on Education for Salesmanship.'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music

SCHUMANN'S SONGS
Sung by
HERBERT HEYNER
'Dichterliebe' ('Poet's Love')

7.0-7.20 'NEW NOVELS'

By Miss V. SACKVILLE-WEST

7.25 FRENCH TALK

By Monsieur E. M. STEPHAN

7.45 The Wireless Military Band

Conducted by B. WALTON O'DONNELL

Overture, 'Shamus O'Brien' Stanford
Rigaudon de Dardanus Rameau

JOHN COLLINSON (Tenor)
Blow, blow, thou winter Wind Quilter
So we'll go no more a-roving Maude Valerie White
Halleluja Hummel

BAND
Dance of the Hours Ponchi-lli
MILDRED DILLING (Harp)

Bourrée Bach, arr. H. Renié
Vers la source dans le bois (Towards the Spring in the Wood) Tournier
French Folk Songs:

Et ron ron ron, petit patapon... arr. Grandjany
The Musical Box Paganini
Am Springbrunnen (By the Fountain).... Zabel

8.25 BAND

Three Dances and Norman March, 'Robin Hood' Bunting
Michaelmas Dance; Maid Marian; The Miller's Dance; Norman March

JOHN COLLINSON
Cradle Song Bar
Innis Fartel Aitken
Die Liebe hat gelogen (Love hath lied) Schubert

8.48 BAND

Folk Dance Suite Rowley, arr. Gerrard Williams
With Marjoram Gentle; Sweet William; Shepherd's Purse; Love-lies-Bleeding; Lords and Ladies

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 Col. G. D. TURNER: 'Seven Days' Hard Labour'

9.40 A Recital

OLGA HALEY (Mezzo-Soprano)
ISOLDE MENGES (Violin)

OLGA HALEY

Folk-songs:

My Lagan Love (Irish)..... arr. Hartly
O'er the Forest (Hungarian) arr. Korbay
In the Hay (French) arr. Buntzen
On the Banks of Allan Water (English) .. Anon.

9.50 ISOLDE MENGES

Adagio and Fuga, Sonata No. 1, in G Minor (Unaccompanied) Bach



OLGA HALEY sings three groups of songs in a joint recital with Isolde Menges tonight.

12.0 ORGAN RECITAL

By EDGAR T. COOK

Relayed from SOUTHWARK CATHEDRAL

Soloist, MONA LEIGH (Violin)

1.15 A Concert

by

The National Orchestra of Wales

Conducted by WARWICK BRAITHWAITE

(From Cardiff)

Overture, 'Di Ballo' ('The Ball').. Sullivan
English Dances Balfour Gardiner
Krakowiak (Polish Dance) Moszkowski
Suite, 'L'Arlésienne' ('The Maid of Arles') Bizet

2.0-2.30 Gramophone Records

4.0 JACK PAYNE

and his

B.B.C. DANCE ORCHESTRA

10.5 OLGA HALEY

Sweet Melodies Brahms
Serenade Schubert
Dreams Wagner
Weyla's Song Wolf

10.15 ISOLDE MENGES

Turn ye to me (Old Highland Melody) arr. Tod Boyd
Valse Capricieuse } Tod Boyd
Samoan Lullaby }
Polonaise in D Wieniawski

10.30 OLGA HALEY

Longing Delius
Cradle Song Arnold
Cuckoo Song Quilter

10.40 Mr. H. P. MARSHALL reading 'The Tiredness of Rosabel,' from 'Something Childish,' by Katharine Mansfield.

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.

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Sunday: LYRIC SUITE-Dance of the Dwarfs (B.B.C. Wireless Military Band) (No. 9345-4s. 6d.). National. Monday: DANCE OF THE HOURS (Milan Symphony Orchestra) (No. DX11-4s. 6d.). National. MERRY WIVES OF WINDSOR-Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. L1723-6s. 8d.). Lon. & Mid. Reg. COLERIDGE-TAYLOR'S PETITE SUITE (John Ansell and New Queen's Hall Light Orchestra) (Nos. 9340-9341-4s. 6d. each). Mid. Reg. Tuesday: ROUET D'OMPHALE (Paris Conservatoire Orchestra) (No. 9719-4s. 6d.). Lon. Reg. MARTIAL MOMENTS-Medley (H.M. Grenadier Guards Band) (No. 9365-4s. 6d.). Mid. Reg. DANCE OF THE TUMBLERS (B.B.C. Wireless Military Band) (No. 9744-4s. 6d.). Mid. Reg. Wednesday: TWO PIGEONS (Garde Republicaine Band) (Nos. 9647-9648-4s. 6d. each). National. MAID OF THE MOUNTAINS-Selection (London Theatre Orchestra) (No. DX61-4s. 6d.). National. TANNHAUSER-Overture (Menzelberg and Concertgebouw Orchestras) (Nos. L1770-L1771-6s. 8d. each). Lon. & Mid. Reg. CESAR FRANCK'S SYMPHONY IN D MINOR-Finale (Paris Conservatoire Orchestra) (Nos. 9908-9907-4s. 6d. each). Lon. & Mid. Reg. APRES-MIDI D'UN FAUNE (Paul Klemm and Royal Philharmonic Orchestra) (No. L1772-6s. 8d.). Lon. Reg. Thursday: MIDSUMMER NIGHT'S DREAM-Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9553-9560-4s. 6d. each). National. Saturday: SCHUBERTIANA (Herman Frank's Orchestra) (Nos. 9489-9491-4s. 6d. each). National. CASSE-NOISETTE SUITE (Oscar Fried and Royal Philharmonic Orchestra) (Nos. L2518-L2520-6s. 8d. each). Nat., Lon. & Mid. Reg. SYLVIA-Ballet Music (H.M. Grenadier Guards Band) (No. DX54-4s. 6d.). Nat., Lon. & Mid. Reg. PIQUE DAME-Overture (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. 9496-4s. 6d.). National. MAGIC FLUTE-Overture (Sir Thomas Beecham and London Symphony Orchestra) (No. L1001-6s. 8d.). Mid. Reg. BALLET EGYPTIEN (Orchestre Symphonique de Paris) (Nos. 9568-9567-4s. 6d. each). Mid. Reg.

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Sunday: CLAIR DE LUNE (Percy Grainger-Piano) (No. L1829-6s. 8d.). National. Monday: RIGAUDON DE DARDANUS (St. James' String Sextet) (No. 4499-3s.). National. TRAUME (Dreams) (J. H. Squire Celeste Octet) (No. DX20-4s. 6d.). National. Tuesday: TO A WILD ROSE (Musical Art Quartet) (No. 5592-3s.). Lon. Reg. MOLLY ON THE SHORE-Irish Reel (Albert Sammons-Violin) (No. 4320-3s.). Lon. Reg. RUBINSTEIN'S ROMANCE (Igora Friedman-Piano) (No. D1536-4s. 6d.). Lon. Reg. RONDO CAPRICCIOSO (J. H. Squire Celeste Octet) (No. 9179-4s. 6d.). Lon. Reg. Wednesday: SCHUBERT'S AVE MARIA (Naoum Bilader-Violin) (No. DX7-4s. 6d.). National. CHANSON TRISTE (Yovanovitch Brates-Violin) (No. 4831-3s.). Lon. & Mid. Reg. MAX BRUCH'S VIOLIN CONCERTO IN G MINOR (Zimmermann-Violin) (No. 9628-4s. 6d.). Lon. & Mid. Reg. Thursday: BEETHOVEN'S SONATA IN A, Op. 69 (Salmond and Butschisky-Cello and Piano) (Nos. L1935-L1937-6s. 8d. each). National. SONG OF THE WATERFALL (J. H. Squire Celeste Octet) (No. DB107-3s.). Lon. Reg.

Vocal.

Sunday: AY, AY, AY (Trevor Watkins) (No. DB5-3s.). National. DRINK TO ME ONLY (Celebrity Quartette) (No. 5579-3s.). National. WHEN THE KING WENT FORTH (Norman Allin) (No. L2038-8s. 6d.). Lon. & Mid. Reg. Monday: COME INTO THE GARDEN, MAUD (William Haseltine) (No. 9587-4s. 6d.). Lon. Reg. NYMPHS AND SHEPHERDS (Manchester School Children's Choir) (No. 3909-4s. 6d.). Mid. Reg. Tuesday: ROAD TO THE ISLES (Ladlaw Murray) (No. 4059-3s.). National. SILENT NOON (Norman Allin) (No. 9605-4s. 6d.). Lon. Reg. GENTLE MAIDEN (W. P. Watt) (No. 5975-3s.). Lon. Reg. CAN'T REMEMBER (Harold Williams) (No. 5399-3s.). Mid. Reg. Thursday: LUCIA DI LAMMERMOOR-Spargli d'amaro pianto (Guglielmelli) (No. L2052-6s. 8d.). Lon. & Mid. Reg. ROSE SOFTLY BLOOMING (Dora Labbette) (No. 3704-4s. 6d.). Lon. & Mid. Reg. ORPHEUS WITH HIS LUTE (Dora Labbette) (No. 9479-4s. 6d.). Lon. & Mid. Reg.

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JULY 21

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MONDAY

MIDLAND REGIONAL

12.0 London Regional Programme

2.0-3.0 LOZELL'S PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

Overture, 'The Merry Wives of Windsor'

Träumerei (Roverie).....Nicolai

Three Bavarian Dances.....Schumann

Serenade, 'Stars of the Night'.....Elgar

Nautical Selection, 'A Life on the Ocean' Binding

ORCHESTRA

Radetzky March.....Strauss

8.0 London Regional Programme

8.30 Midland News

8.35 Light Music

PATTISON'S SALON ORCHESTRA Under the direction of NORRIS STANLEY Relayed from THE CAFE RESTAURANT, CORPORATION STREET, BIRMINGHAM



'FROM THE MUSICAL COMEDIES

A Programme of Musical Comedy Favourites, including songs from 'Afgar' and 'Monsieur Beaucaire', with THE MIDLAND WIRELESS ORCHESTRA Conducted by FRANK CANTELL AUBREY MILLWARD (Baritone) CONSTANCE HOPE (Soprano)



MIDLAND REGIONAL PROGRAMME, TONIGHT AT 9.0

5.15 The Children's Hour

'The Story of the Moon Man' By CHRISTINE NICHOLSON. RUTH CATLIN (Violin). 'Leon the Chameleon' By MARY HARAS Songs and Duets by CONSTANCE HOPE (Soprano) and AUBREY MILLWARD (Baritone)

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Light Orchestra Concert

THE MIDLAND WIRELESS ORCHESTRA Conducted by JOSEPH LEWIS

Overture, 'Opera Bouffe'.....Finck

Intermezzo, 'Sweet Night'.....Ernest Austin

IRENE BONAS (Soprano)

The Songs my Mother sang.....Grimshaw

So sweet is She.....arr. Bairstow

When Love is kind.....arr. A. L.

ORCHESTRA

Canto popolare (In Moonlight) (Overture, 'In the South').....Elgar

Gavotte, 'Marjorie'.....John West

7.15 DONALD SPARROW (Pianoforte)

Ballad in F.....Debussy

Study in the form of a Waltz.....Saint-Saens

IRENE BONAS

Nymphs and Shepherds.....Purcell

I attempt from Love's Sickness to fly

Shepherd, thy Demeanour vary arr. Lane Wilson

ORCHESTRA

Petite Suite de Concert.....Coleridge-Taylor

7.47 DONALD SPARROW

A Sailor's Piece.....Balfour Gardiner

Spanish Serenade.....Walstenholme

Wedding Day.....Grieg

First Entr'acte, 'Nero'.....Coleridge-Taylor NORRIS STANLEY (Violin) Nocturne in E Flat....Chopin, arr. Sarasate ORCHESTRA Fantasy, 'The Tales of Hoffmann'...Offenbach

9.0 'From the Musical Comedies'

THE MIDLAND WIRELESS ORCHESTRA Conducted by FRANK CANTELL

Selection, 'Sally'.....Kern

AUBREY MILLWARD (Baritone) and Orchestra

May Week ('The Light Blues').....Tailbot

In the Shade of the Palm ('Florodora').....Stuart

Give the Devil his Due ('Afgar').....Cucillier

ORCHESTRA

Selection, 'The Dancing Mistress'....Monckton

CONSTANCE HOPE (Soprano) and Orchestra

I know that he looked at me ('Tom Jones')

German

O setting Sun ('The Emerald Isle')

Sullivan and German

Philomel ('Monsieur Beaucaire').....Messenger

ORCHESTRA

Ol' Man River ('Show Boat').....Kern

Luxembourg March ('The Count of Luxembourg')

Lehar

9.50 CONSTANCE HOPE, AUBREY MILLWARD, and Orchestra

Say no more ('Monsieur Beaucaire')...Messenger

Anything you want to do ('Mary')....Hirsch

ORCHESTRA

Selection, 'The Desert Song'.....Romberg

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-11.0 London Regional Programme

JULY 21

★ 842 kc/s. (356.3 m.) ★

MONDAY

LONDON REGIONAL

12.0 A Ballad Concert
 EVA HAVARD (Contralto)
 TREVOR GLYN (Tenor)

12.30 A Recital of Gramophone Records

1.0 LIGHT MUSIC
 LEONARDO KEMP and his PICCADILLY ORCHESTRA
 From THE PICCADILLY HOTEL

7.30 GORDON CLEATHER
 Birds in the high Hall
 Garden
 Go not, happy Day
 Come into the Garden,
 Maud
 (Song Cycle, Tennyson's 'Maud')
 Somervell

7.40 ORCHESTRA
 Solemn Melody Herbert Bedford
 Bourrée in D German

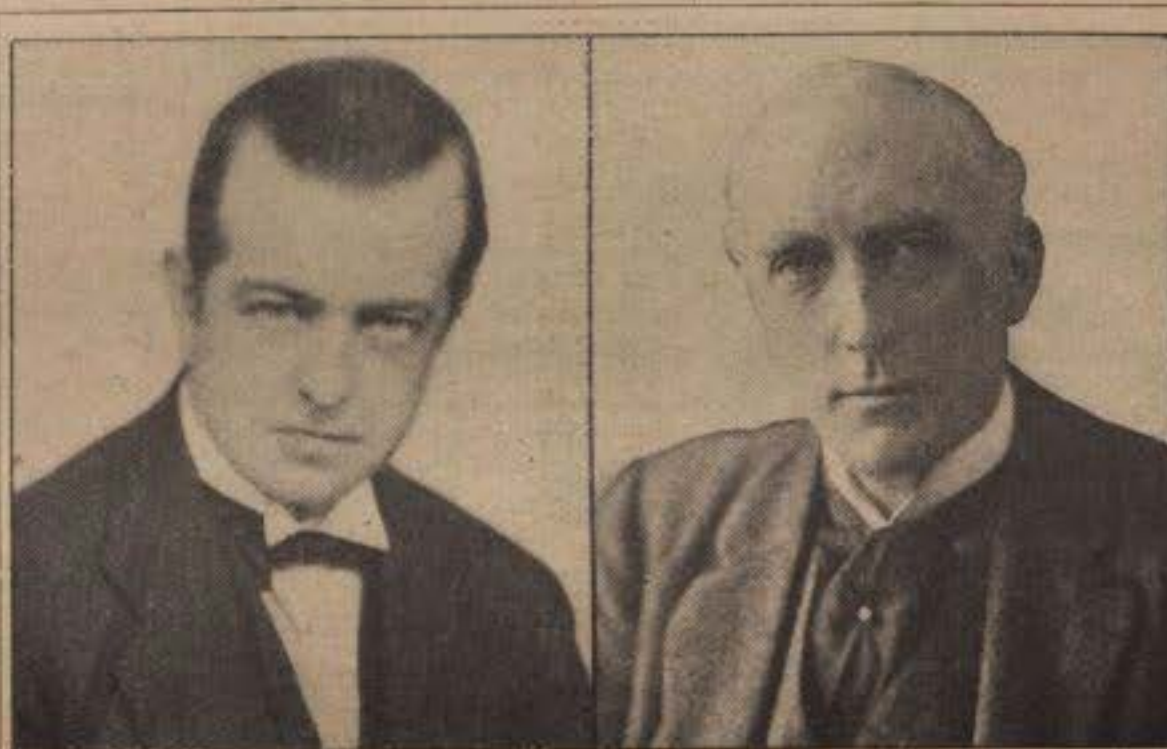
In the Shade of the Palm ('Florodora') ..Stuart
 Give the Devil his Due ('Afgar')Cuwillier

ORCHESTRA
 Selection, 'The Dancing Mistress'Manckton

CONSTANCE HOPE (Soprano) and Orchestra
 I know that he looked at me ('Tom Jones')
 German
 O setting Sun ('The Emerald Isle')
 Sullivan and German
 Philomel ('Monsieur Beaucaire')Messenger

2.0-3.0 LOZELL'S PICTURE HOUSE ORCHESTRA
 Conducted by ERNEST PARSONS
 (From Midland Regional)

Overture, 'The Merry Wives of Windsor' Nicolai
 Träumerei (Reverie) Schumann
 Three Bavarian Dances Elgar
 Serenade, 'Stars of the Night' Balfour
 Nautical Selection, 'A Life on the Ocean' Binding



FRED ADLINGTON (left) conducts the Old English Chamber Orchestra in its concert this evening at 6.40, in which GORDON CLEATHER (right) will sing.

ORCHESTRA
 Ol' Man River ('Show Boat') Kern
 Luxembourg March ('The Count of Luxembourg') Lehar

9.50 CONSTANCE HOPE, AUBREY MILLWARD, and Orchestra
 Say no more ('Monsieur Beaucaire').....Messenger
 Anything you want to do ('Mary').....Hirach

ORCHESTRA
 Selection, 'The Desert Song' Ronberg

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

5.15 JACK PAYNE and his B.B.C. DANCE ORCHESTRA

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

6.40 The Old English Chamber Orchestra

Conducted by FRED ADLINGTON
 GORDON CLEATHER (Baritone)

ORCHESTRA
 Nautical SuiteRowley
 Ashore; In Harbour; Outward Bound
 Sarabande Robert Jones
 Courante (1630-1740)
 Cuckoo..... Anonymous (1600)
 AirArnold

7.0 GORDON CLEATHER
 Auf Flügeln des Gesanges (On Wings of Song) Mendelssohn
 Ein Traum (A Dream)Grieg
 Aufträge (Messages)Schumann

7.10 ORCHESTRA
 Interlude, 'Chaucer'Fred Adlington
 A SongJulius Harrison
 Suite, 'In Rural England'Dunhill
 A Pastoral, 'Playfellows'; A Country Tune, 'Meadow Fairies'; Festivity
 CourantePurcell (1658-1696)

Willow Pattern LadyCecil Dudley
 Prelude and FugueBoyes (1710-1799)

8.0 Mr. C. E. M. JOAD
 'Is the Will Free?'

8.30 Regional News

8.35 A PROGRAMME OF AMERICAN DANCE RECORDS
 Arranged by CHRISTOPHER STONE

9.0 'From the Musical Comedies'

(From Midland Regional)

THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CANTELL
 AUBREY MILLWARD (Baritone)

ORCHESTRA
 Selection, 'Sally'Kern

AUBREY MILLWARD and Orchestra
 May Week ('The Light Blues')Talbot

10.30-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by SID BRIGHT, and the PICCADILLY GRILL BAND, directed by JERRY HOBY, from THE PICCADILLY HOTEL.

THE RADIO TIMES.
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JULY 21

CARDIFF

MONDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
1.15 An Orchestral Programme relayed from THE NATIONAL MUSEUM OF WALES (National Programme) NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS) Conducted by WARWICK BRAITHWAITE Overture, 'Di Ballo' ('The Ball') Sullivan English Dances Balfour Gardiner Krakowiak (Polish Dance) Moszkowski Suite, 'L'Arlésienne' ('The Maid of Arles') Bizet

2.0-2.30 National Programme
4.0 National Programme
5.15 THE CHILDREN'S HOUR SCENES FROM THE OPERAS with selected Music Devised by C. KYRLE FLETCHER
6.0 Mr. W. RALPH HAWKINS (Hon. Sec., Welsh Lawn Tennis Association): 'South Wales Lawn Tennis Topics'

6.15 National Programme
7.45 A Summer-time Programme NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS) Conducted by WARWICK BRAITHWAITE Overture, 'The Merry-makers' Eric Coates Waltz, 'The Blue Danube' Johann Strauss WILLIAM PARSONS (Baritone) and Orchestra Largo al Factotum (Make way for the Factotum) ('The Barber of Seville') Rossini

THE ORCHESTRA Shepherd Fennel's Dance Balfour Gardiner Idyll, 'Banks of Green Willow' Butterworth BEATRIX RICHARDS (Soprano) and Orchestra O lovely Night Landon Ronald THE ORCHESTRA Valse, 'Wood Nymphs' Eric Coates BEATRIX RICHARDS and WILLIAM PARSONS Kingfisher Blue ('A Lover in Damascus') Woodforde-Finden Keys of Canterbury arr. Cecil Sharp and Vaughan Williams THE ORCHESTRA Summer ('The Seasons') German

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
1.15-2.30 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 TOURING THE WORLD With a stop at 'Zanzibar' (C. A. STOCKWELL) LOUIE STOCKWELL (Elocutionist) will be our guide
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

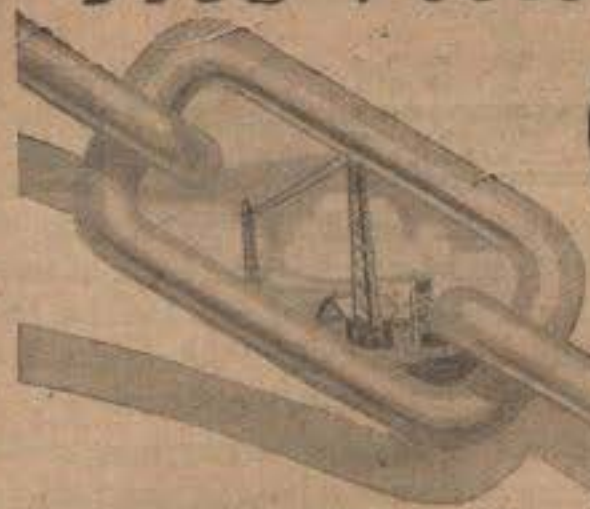
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10.15 THE DAILY SERVICE
10.30-11.0 National Programme
4.0 National Programme
5.15 THE CHILDREN'S HOUR Summer Dishes—III Miss DOROTHY MORTON: 'The Refreshing Use of Fruit'
6.15 National Programme
7.45 WIN ANSON (Entertainer) Baby Bill Castling Little Mary Fawcett Witty I'm worth my weight in gold Baeman and Foley Never Come Time Drummond

8.0 An Orchestral Concert Relayed from THE ROYAL HALL, HARROGATE THE HARROGATE MUNICIPAL ORCHESTRA Conducted by BASIL CAMERON JOHN TURNER (Tenor) (From Leeds)

9.0 National Programme
9.15 North of England News
9.25-11.0 National Programme

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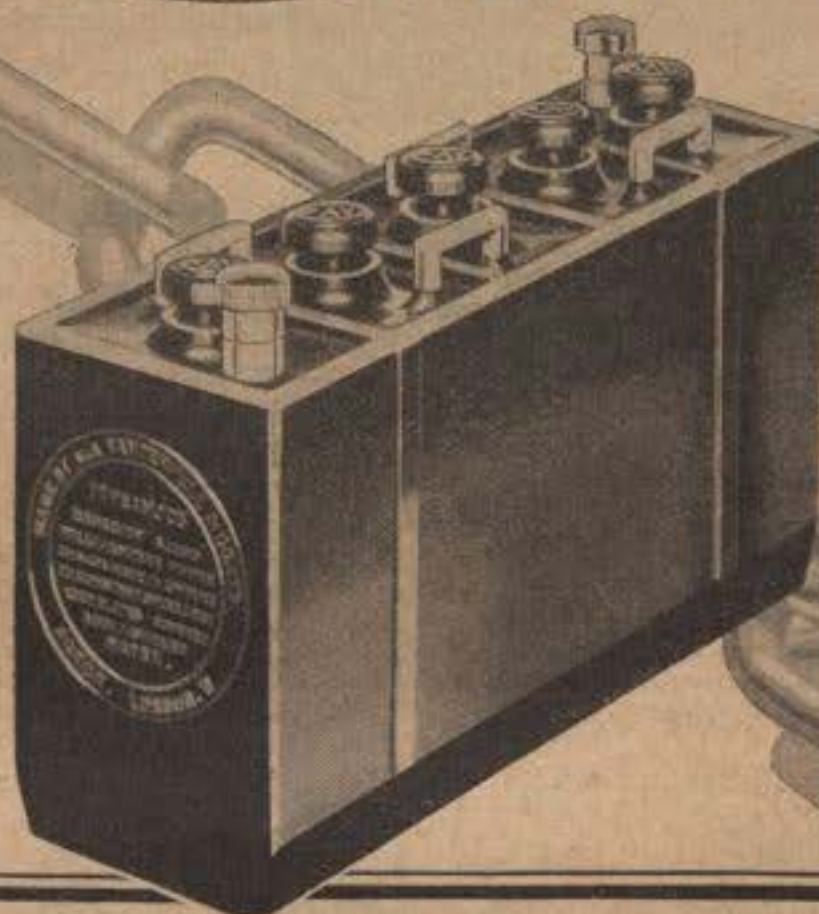
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This is another recipe taken from the BBC book of Household Talks: Cut half a pound of brown bread into slices, butter them and place in a greased pie dish. Cover with grated cheese and dust lightly with pepper and salt. Arrange another layer of bread and butter over this. Cover again with cheese and flavourings and continue till the pie dish is nearly full. Make a custard with two eggs and a pint of milk, and pour over contents of dish. Bake for $\frac{1}{2}$ or $\frac{3}{4}$ of an hour, until the dish is a nice golden brown.

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TUESDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'OTHER PEOPLE'S LIVES'—VI
A FARMER'S WIFE

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

12.0 A Ballad Concert

RUBY SHEPHERD (Contralto)
HUGH MACKAY (Tenor)

HUGH MACKAY

At the Wave Mouth... }
A Kishmool Cradle Song } arr. Kennedy Fraser
The Road to the Isles... }
Dance song } MacLeod

12.8 RUBY SHEPHERD

The Soldier's Wife Rachmaninov
Sognai (Dreams)..... Schira
Zuleika Mendelssohn

12.15 HUGH MACKAY

Maureen Robertson
This is no my ain Lassie } arr.
The white Cockade } Diack

12.22 RUBY SHEPHERD

Songs my Mother sang Grimshaw
A Summer Night Goring Thomas
Melisande in the Wood Alma Goetz

12.30 EDWARD O'HENRY

AT THE ORGAN OF TUSSAUD'S CINEMA

1.0-2.0 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 JACK PAYNE and his
B.B.C. DANCE ORCHESTRA

4.30 THE BRIXTON ASTORIA ORCHESTRA

Directed by FRED KITCHEN
With

PATTMAN
AT THE ORGAN

Relayed from THE BRIXTON
ASTORIA



MARGUERITE DE PACHMANN will give a short pianoforte recital this evening at 7.45.

5.15 The Children's Hour

'PLOTS AND COUNTERPLOTS'
From 'THE WIND IN THE WILLOWS'
(Kenneth Grahame)

Arranged as a Dialogue Story
With Incidental Music played by ERNEST LUSH

6.0 Mr. ROBERT HARRIS reading Poems on the Countryside

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music

SCHUMANN SONGS

Sung by

HERBERT HEYNER

Dichterliebe (Poet's Love) (continued)

7.0-7.20 'HINTS ON SPORT'—VI

Mr. G. WINTHROP YOUNG:

'Mountaineering'

7.25 Col. The Rt. Hon. J. C. WEDGWOOD, M.P.:
'Personalities and Politics of Past Parliaments.'

7.45 A PIANOFORTE RECITAL

by

MARGUERITE DE PACHMANN

Prelude and Fugue in E Minor }
Rigaudon } Raff
Three Studies } Chopin
Theme and Variations }
Invitation to the Dance } Weber, arr. Tausig

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

8.15

Scenes from
'Macbeth'

by

WILLIAM SHAKESPEARE

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'

9.45 DANCE MUSIC

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

10.45 JACK HARRIS' GROSVENOR HOUSE BAND

From GROSVENOR HOUSE

11.15-12.0 THE SPLENDIDE DANCE BAND

From THE HOTEL SPLENDIDE

12.0-12.30 Experimental Television Transmission by the Baird Process

(356.3 m. Vision) (261.3 m. Sound)



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Listeners who can face with equanimity the prospect of jumping bottomless chasms and crawling up overhanging precipices will find a practical value in the hints on mountaineering which Mr. Geoffrey Winthrop Young, the famous climber, will broadcast this evening at 7.0.

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JULY 22

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TUESDAY

MIDLAND REGIONAL

12.0 *London Regional Programme*

1.0 EDWIN J. GODBOLD
At THE PICTURE HOUSE ORGAN
Relayed from LOZELLS PICTURE HOUSE,
BIRMINGHAM
March Medley, 'Martial Moments'...arr. Winter
Ballad, 'Somewhere a Voice is calling'...Tate
Incidental Music, 'A Kiss for Cinderella'
Aria, 'Vedrai Carino' ('You will see, my dear')
(Don Giovanni).....Mozart
Ballet Music, 'Hiawatha's Marriage Feast'
Waltz, 'L'Estudiantina'.....Waldteufel

7.15 'ANOTHER SING-SONG'

By
THE MIDLAND WIRELESS CHORUS
Conducted by JOSEPH LEWIS

7.45 *London Regional Programme*

9.0 Midland News

9.5 **A Light Orchestral
Programme**

THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS



MAY SOMERFIELD (left) and EFFIE ROGERS (right) are the soloists in the light orchestral programme tonight at 9.5 Dr. HAROLD RHODES (centre) will give another organ recital from Coventry Cathedral this evening at 6.40.

2.0-3.0 **Light Music**

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CASTELL
Overture, 'Patrie' ('The Fatherland')....Bizet
Three Holiday Sketches.....Lucas
The Ox Minuet.....Haydn
Suite, 'Mélodique'.....Friml
Selection, 'See See'.....Jones
Three Irish Pictures.....John Ansell

5.15 **The Children's Hour**

'Thomas goes to Market,' A Play, by Gladys Taylor
Songs by MARJORIE HOVERD (Soprano)
JACKO will Entertain

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 **ORGAN RECITAL**

by
Dr. HAROLD RHODES
Relayed from COVENTRY CATHEDRAL
Allegro maestoso (Sonata in G).....Elgar
Two Choral Improvisations.....Karg Elert
Wie schön leucht: O Ewigkeit
Choral and Fugue (Sonata No. 5)....Guilmant
Pastoral.....Franck
Concert Variations.....Bonnet

Overture, 'Si j'étais Roi' ('If I were King')
Reverie Intertompue.....Adam
Russian Dance.....Tchaikovsky

MAY SOMERFIELD (Soprano)
Piccaninny's Hushaby.....Hubert Brown
At Parting.....Hubert Brown
Jest her Way.....Hubert Brown

ORCHESTRA
Selection of Lane Wilson's Songs
arr. Hely Hutchinson

EFFIE ROGERS (Pianoforte)
Gavotte.....Gluck, arr. Brahms
Aufschwung (Soaring).....Schumann

MAY SOMERFIELD
Noonday Haze.....Hubert Brown
Vespers.....Fraser-Simson
Can't Remember.....Alma Goatley

9.50 *ORCHESTRA
Pizzicato, 'The Midge'.....Julian Clifford
The Dance of the Tumblers..Rimsky-Korsakov

EFFIE ROGERS
Second Gavotte.....Sapellnikov
Third Rhapsody, Op. 11.....Dohnanyi

ORCHESTRA
Valse Lento.....(Russian Ballet Music) Luigini
Russian March.....(Russian Ballet Music) Luigini

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

JULY 22

★ 8.42 kc/s. (356.3 m.) ★

TUESDAY

LONDON REGIONAL

12.0 **A Concert**
 DINAH EVANS (*Soprano*)
 THE ZIMBLER OCTET

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
 Overture, 'Patrie' ('The Fatherland') .. *Bizet*
 Three Holiday Sketches .. *Lucas*
 The Ox Minuet .. *Haydn*
 Suite, 'Mélodique' .. *Friml*
 Selection, 'See See' .. *Jones*
 Three Irish Pictures .. *John Ansell*

5.15 **JACK PAYNE**
 and his
 [B.B.C. DANCE ORCHESTRA

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

6.40 **THE VICTOR OLOF SEXTET**
 GLADYS PARR (*Contralto*)

SEXTET
 Woodland Sketches .. *MacDowell*
 To a Wild Rose; In Autumn; To a Water
 Lily; From Uncle Remus; By a Meadow
 Brook

6.55 **GLADYS PARR**
 Invocation ('Un Ballo in Maschera') ('A masked
 Ball') .. *Verdi*
 Se tu m'ami (If thou lovs't me) .. *Pergolesi*

7.2 **SEXTET**
 Berceuse .. *Fauré*
 Molly on the Shore (Irish Reel) .. *Grainger*
 Romance .. *Rubinstein, arr. Olof*
 Hungarian Dance, No. 1 .. *Brahms*

7.15 **GLADYS PARR**
 Yung-Yang (Songs from the Chinese) .. *Bantock*
 The Shepherd's Song .. *Elgar*

7.23 **SEXTET**
 Suite for Strings .. *Elgar*
 Rondo Capriccioso .. *Mendelssohn*

7.45 **JACK PAYNE**
 and his
 B.B.C. DANCE ORCHESTRA

8.30 **Mrs. SIDNEY WEBB: 'Can we make British
 Parliamentary Government equal to its Task?'**

9.0 **Regional News**

9.5 **The Wireless Orchestra**
 Conducted by JOHN ANSELL
 GEORGE PARKER (*Baritone*)
 ORCHESTRA
 Overture, 'Rosamunde' .. *Schubert*
 Spanish Serenade .. *Glazounov, arr. Foulds*

9.20 **GEORGE PARKER and Orchestra**
 Woman still plays false with all Men ('Cosi fan
 Tutte') ('The School for Lovers')
Mozart, trans. Samuel Langford
 From out thy Casement glancing ('Don Giovanni')
Mozart

9.27 **ORCHESTRA**
 Entr'acte and Dances from 'Le Flibustier' .. *Cui*
 Symphonic Poem, 'Le Rouet d'Omphale'
 ('Omphale's Spinning Wheel') .. *Saint-Saëns*

9.50 **GEORGE PARKER**
 Silent Noon .. *Vaughan Williams*
 The old Plaid Shawl .. *Haynes*
 The gentle Maiden .. *arr. Somercell*

9.58 **ORCHESTRA**
 Intermezzo .. *Kalinnikov*
 Ballet Suite, 'La Source' ('The Fountain')
Delibes

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

IN THE POULTRY YARD.

THE 1930 crop of chickens are now half-grown or more; and as, with increased age, they have the habit of growing larger, one finds that the plant is not so accommodating. Plant only grows when it is added to, or when you reduce the number to be housed by sales. What can I advise?

First of all, clear off to market all the surplus cockerels; dispose of them when not older than sixteen to twenty weeks. The average poultry-keeper keeps on too many cockerels, and up to too ripe an age. If sixty well-grown chickens now occupy a small rearing-house, and you withdraw for disposal the cockerels, the pullets that remain secure at once (more housing accommodation, and the problem of overcrowding for the moment is avoided, but will come up again a little later on.

My next suggestion is that you get busy with the hammer and nails. Bring into service all possible accommodation for your growing pullets. Some of those disused houses can be patched up, repaired, and made weather-tight. As a poultry man you should be very handy with your tools, and much repair work is ahead of you. Every one of your laying sheds must be prepared for the autumn and winter. No pullets must be installed before this is done. There will be broken windows to replace, trap-nests to repair, and leaky roofs to make good.

You cannot get full winter egg baskets if the rain drips into laying sheds, and damps the litter.

Here a warning to all with early pullets! Get them into their laying quarters before they commence to lay. Don't deprive them of the necessary settling-down period of four weeks or so. Early pullets are very profitable, as they lay from August onwards. But they must be well graded for size and development, placed in their laying quarters early, and be liberally fed as winter sets in.

Let the growing pullets enjoy free range until ready for the laying-sheds. Select for them shady and sheltered sites, preferably where water is handy. Keep them on the move to clean, fresh, or rested ground. By varying the environment and the site, chickens grow better. Stale ground prevents normal development. And do be fair to your adult breeding stock. Don't be tempted to put some of the pullets into your breeding-pen enclosures. Your breeders will only suffer next spring, for their grass runs need to be rested now.

You will need to reduce your head of adult stock just now or overcrowding is bound to follow. Soon your advanced pullets will be calling from the rearing grounds for their permanent laying-sheds. What if all these are full of adult birds? The average poultry-keeper does not like culling or grading, yet he must thin down his old birds, and send to market all that are surplus.

Before 1930 pullets occupy laying houses vacated by adult birds, the structure must be thoroughly cleaned and creosoted inside, and be replenished with fresh floor and nesting material. All nest-boxes, fitting windows, and floors should be thoroughly cleaned. You can only have healthy poultry in that way. Don't put a hundred or more maturing pullets into a large laying-house in one lot. They will only adopt floor roosting or crowd on the drop-boards, and summer colds will commence. Put in thirty or forty and let them settle to the perches at night. A few days after put in another thirty or forty, and allow them several days to settle down. Board up all nest-boxes at first to prevent pullets from sleeping therein and starting with colds.

The backyard or suburban poultry-keeper will find himself in the danger period of overcrowding, as much as any other engaged in poultry work. Perhaps more so, because he is limited for room. He will have today, besides his 1930 pullets, most of his 1929 hens and some of the 1928 adult hens. To him, also, I suggest that his most valuable birds are the 1930 pullets that will bring in the egg-money next winter. Let him amalgamate all his hens, and begin to reduce their number. The poorer producers can be culled first. Let the 1930 pullets have all the room possible, and see that they occupy quarters that have been well cleaned out.—From a talk by W. Powell Owen.

WHY NOT 'GO DOWN TO THE SEA' UP IN YOUR BATH-ROOM ?



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JULY 22

CARDIFF

TUESDAY

968 kc/s. (309.9 m.)

WESTERN REGION

- 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
'CAPTAIN TIN'
By DOROTHY COOMBS
- 6.0 Mr. ARTHUR RICHARD: 'A Tramp Abroad
—A Walk near Aberavon and Port Talbot'

- 7.0 West Regional Programme
- 7.25 National Programme
- 8.15 A Welsh Old Folks' Programme
(West Regional Programme)
- 9.0 National Programme
- 9.15 West Regional News
- 9.25-12.0 National Programme

6.15 National Programme

7.0 **EGWYL GYMRAEG**

A WELSH INTERLUDE

The Rev. J. DYFNALLT OWEN

'DANIEL OWEN A 'I NOFELAU'

('Daniel Owen and his Novels')

7.25 National Programme

8.15 **A Welsh Old Folks' Programme**

(From Swansea)

MARI ELWYN (Soprano)

Colomen Wen

R. S. Hughes

Codiad yr Hedydd (Songs of Wales)

MEGAN GLANTAWE (Harp)

Mwynen Gwynedd

arr. Edward Jones

Croen y ddafad felen

(Folk-song)

Pwt ar y bys

arr. Owain Alaw

GUNSTONE JONES (Readings)

MARI ELWYN

Llais yr Adar D. Vaughan Thomas

Cwew Fach (Songs of Wales)

MEGAN GLANTAWE

Per Alaw

..... arr. Edward Jones

Megan a golodd ei gardas arr. John Parry

Hufen y Cwew melyn .. arr. Richard Roberts

GUNSTONE JONES

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



MARI ELWYN
sings in the Welsh Old Folks' programme to be broadcast at 8.15.

- 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:—National Programme. 4.0:—National Programme. 5.15:—The Children's Hour. 6.0:—Mr. Eugene Ramsden, J.P.: 'Northern Youth in the Dominions—Transplanting Families from the Homeland (From Leeds)'. 6.15:—National Programme. 7.0:—Mr. F. Sinden-Smith: 'The Drama Out of Doors'. 7.25:—National Programme. 9.15:—North of England 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
'PLOTS AND COUNTER PLOTS' from
'THE WIND IN THE WILLOWS'
by KENNETH GRAHAME
- 6.0 National Programme
- 7.0 Mr. CHARLES HENDERSON, M.A.: 'Four Legacies of the Middle Ages in Cornwall—III, Restormel Castle'

JULY 23

1,148 kc/s. (261.3 m) ★ 193 kc/s. (1,554.4 m.)

WEDNESDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'THE WEEK IN WESTMINSTER'
Miss E. PICTON TURBERVILL, M.P.

11.0-11.30 Experimental Television 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 HARCK
FROM THE RESTAURANT FRASCATI

2.0-2.30 A Ballad Concert
LESLEY DUFF (Soprano)
BURTON HARPER (Baritone)

4.0 A Light Classical Concert
PERCY MANCHESTER (Tenor)
JULIUS UNGERSON (Violin)
ROBERT BARCLAY WILSON (Pianoforte)

JULIUS UNGERSON
Sonata in D Minor Vivaldi, arr. Moffat

4.15 PERCY MANCHESTER and BARCLAY WILSON
Love and beauty, Young and Gay (from Twelve
Old English Songs, composed and arranged by
Robert Barclay Wilson)

Go, Rose Maurice Greene
The reasonable Lover Arns
Fair Hebe Traditional
On this verdant Lotus Laid John Gamble
If thou wilt give me back my love Purcell
The jolly Bacchanals Carey Wilson

4.30 JULIUS UNGERSON
Gavotte Bameau, arr. Burmester
Rondino Beethoven, arr. Kreisler
Largo Veracini, arr. Corti
Prelude in E Bach, arr. Kreisler

4.45 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from BIRMINGHAM
Selection, 'The House that Jack Built'
Novello and Ellis
Ave Maria Schubert
Pierrot's Serenade Brian Hope
Suite, 'The Two Pigeons' Messenger

5.15 The Children's Hour
THE FAMILY
has been invited to gather round the microphone

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 The First News
WEATHER FORECAST FIRST GENERAL NEWS
BULLETIN

6.35 The Foundations of Music
SCHUMANN SONGS
Sung by
HELEN HENSCHEL
Seit ich ihn gesehen (Since I beheld him)
(Frauenliebe und Leben). (Woman's Love and
Life). Op. 42
Er der Herrlichste von allen (He, the noblest
of all)
Ich kann's nicht fassen, nicht glauben (Nor
can I grasp it, nor believe)
Du Ring an meinem Finger (Thou Ring upon
my Finger)
Feltz mir, ihr Schwestern (Aid me, ye Sisters)
Süßer Freund, du blickest (Fairest Friend,
thou look'st)
An meinem Herzen (Upon my Heart)
Nun hast du mir den ersten Schmerz gethan
(Thou hast dealt me the first Wound)

7.0-7.20 Alderman A. R. ATKEY, Ex-Lord Mayor
of Nottingham: 'Impressions of our Trade with
Southern and Eastern Africa' (under the aus-
pices of the Department of Overseas Trade)

7.30 Vaudeville
LESLIE HENSON, COMEDIAN
NORAH HOWARD, at present appearing in 'BITTER
SWEET,' and BERNARD CLIFTON
In Songs and Duets

Music by GEORGE POSFORD and HARRY PEPPER
Lyrics by GEORGE POSFORD and RALPH NEALE

EDWIN STYLES, Comedian
ZAIDEE JACKSON, Negro Spirituals
EDITH GUNTHORPE and CECIL BAUMER
Duets for Two Pianos

SKETCH
'SISTER HELEN'
By Dante Gabriel Rossetti

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

9.25 'Plotting a Detective Story'
A Plot between Miss DOROTHY SAYERS and
Mr. ANTHONY BERKELEY

10.15 THE GERSHOM PARKINGTON
QUINTET

Selection, 'The Maid of the Mountains'
Fraser-Simson

JOAN COXON (Soprano)
When Myra sings A. L.
What charming Sounds are these? (Eighteenth
Century) J. Newness, arr. Greville Mase

QUINTET
Pierrot Piece Cyril Scott
Cherry Ripe Schubert
The Bee Schubert

JOAN COXON
Romance (Antonia—Act III, 'Tales of Hoff-
mann') Offenbach
Air du Rossignol (Nightingale's Song) Saint-Saëns

QUINTET
Slumber Song Moszkowski
Canzonetta, No. 2 D'Ambrosio
Sweet Genevieve Tucker

11.0-12.0 (1,554.4 m. only)
DANCE MUSIC

THE AMBASSADOR CLUB ORCHESTRA, directed by
EDDIE GROSS-BART, from THE AMBASSADOR CLUB



Leslie Henson

A Vaudeville Programme

this evening at 7.30, with

Leslie Henson

Norah Howard and Bernard Clifton
in songs and duets

Edwin Styles comedian

Zaidee Jackson negro spirituals

Edith Gunthorpe and Cecil Baumer
in duets for two pianos

'Sister Helen,' by Dante Gabriel Rossetti



Zaidee Jackson

JULY 23

WEDNESDAY

626 kc/s. (479.2 m.)

MIDLAND REGIONAL



The man
who
smokes
Player's
gets
Quality



NCC 634

12.0 London Regional Programme

1.30 A Light Orchestral Programme

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'Maritima' Wallace
EDMOND LETTS (Baritone)
Vagabond Robert Clarke
Minnie Song ('Freebooter Songs')
The Rebel William Wallace
ORCHESTRA
Suite, 'Cigale' Massenet, arr. Mouton

6.35 'Requests'

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
MERCIA STOTESBURY (Violin)

ORCHESTRA
Overture, 'Tannhäuser' Wagner
MERCIA STOTESBURY and Orchestra
Violin Concerto in G Minor Max Bruch
7.15 ORCHESTRA
Slav Dance } Chabrier
Fête Polonoise }



2.5 UNA TRUMAN (Pianoforte)
Air with Variations (Suite No. 6) Handel
Rare Ben Jonson ('Elizabethan Portraits')
Alec Rowley

ORCHESTRA
Pilgrim's March (The 'Italian' Symphony)
Mendelssohn
Valse des Alouettes (The Larks' Waltz) Drigo
EDMOND LETTS
Cradle Song ('Freebooter Songs')
Up in the Saddle William Wallace
Vale Kennedy Russell

ORCHESTRA
Chanson Triste (Songs of Sadness) } Tchaikovsky
Humoresque }
UNA TRUMAN
Air from Suite Moszkowski
Of Brer Rabbit MacDowell
A Musical Snuff-Box Liadov

2.40-3.0 ORCHESTRA
Suite, 'Rural Scenes' Matt

5.15 The Children's Hour
'The Enchanted Horseshoes,' A Fairy Tale, by
ELIZABETH HALFORD
Songs by CUTHBERT FORD (Baritone)
The Catchfly and Minerva, a Nature Story, by
JESSIE BAYLISS-ELLIOTT
MERCIA STOTESBURY (Violin)

6.0 London Regional Programme

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

MERCIA STOTESBURY
Old English Air Sharp, arr. Melsa
Serenade Tod Boyd
Moto perpetuo Frank Bridge

7.35 ORCHESTRA
Suite, 'The Water Music' Handel, arr. Harty
Finale, Symphony in D Minor Franck

8.0 London Regional Programme

8.30 Midland News

8.35 'The Concord Follies'
Presented by CHARLES WADE and HYLDA ROMNEY
Relayed from THE JEPSON GARDENS, ROYAL
LEAMINGTON SPA

9.15 The Midland Pianoforte Sextet

Under the direction of FRANK CANTELL
Overture, 'The Italian in Algiers' Rossini
CLAIRE DAVIS (Soprano)
Heraclitus } Stanford
Windy Nights }
The Visitor }
SEXTET
Fantasy, 'Tosca' Puccini, arr. Turner
Minuet ('Berenice') Handel, arr. Best
Waltz Suite, 'Romanesque' Besty
CLAIRE DAVIS
Your Thoughts d'Hardelot
Little Song of Friendship Sybil Pettitt
SEXTET
Fantasy on Music of Schumann arr. Fétras

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

10.30-11.0 London Regional Programme

JULY 23

★ 842 kc/s. (356.3 m.) ★

WEDNESDAY

LONDON REGIONAL

12.0 ORGAN RECITAL

by

WALTER S. VALE

Relayed from ALL SAINTS', MARGARET STREET

AIDA GARDINER (Contralto)

WALTER S. VALE

Study in Canon Form, Op. 56, No. 3... Schumann
Fugue in A Flat Minor... Brahms

AIDA GARDINER

A Garden is a lovesome Thing... Mallinson
Refrain... Martin Shaw
Soft-footed Snow... Sigurd Lie

WALTER S. VALE

Prelude and Fugue in C... } Bach
Prelude and Fugue in G Minor... }

AIDA GARDINER

A Prayer to our Lady... Donald Ford
Silent Noon... Vaughan Williams

WALTER S. VALE

Choral Preludes:
Schmücke dich, O liebe Seele... } Bach
Komm, heiliger Geist, Herre Gott... }

1.0 Gramophone Records

1.30 A Light Orchestral Programme

(From Midland Regional)

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'Maritana'... Wallace

EDMOND LETTS (Baritone)

Vagabond... Robert Clarke
Minnie Song... } ('Freebooter Songs')
The Rebel... } William Wallace

ORCHESTRA

Suite, 'Cigale'... Massenet, arr. Mouton

2.5 UNA TRUMAN (Pianoforte)

Air with Variations (Suite No. 6)... Handel
Rare Ben Jonson ('Elizabethan Portraits')
Alco Rowley

ORCHESTRA

Pilgrims' March ('Italian' Symphony)
Mendelssohn
Valse des Alouettes (The Larks' Waltz)... Drigo

EDMOND LETTS

Cradle Song... } ('Freebooter Songs')
Up in the Saddle... } William Wallace
Vale... } Kennedy Russell

ORCHESTRA

Chanson Triste (Song of Sadness) } Tchaikovsky
Humoresque... }

2.40-3.0 UNA TRUMAN

Air... Moszkowski
Of Brer Rabbit... MacDowell
A Musical Snuff-Box... Liadov

ORCHESTRA

Suite, 'Rural Scenes'... Matt

5.15

JACK PAYNE

and his

B.B.C. DANCE ORCHESTRA



Vaughan and Freeman

ELSA KAREN

is the pianoforte soloist in the orchestral concert, at which Percy Pitt will conduct the Wireless Orchestra, tonight at 9.0.

6.15

'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35

Requests

(From Midland Regional)

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

MERCIA STOTESBURY (Violin)

ORCHESTRA

Overture, 'Tannhäuser'... Wagner

MERCIA STOTESBURY and Orchestra

Violin Concerto in G Minor... Max Bruch

7.15 ORCHESTRA

Slav Dance... } Chabrier
Fête Polonoise... }

MERCIA STOTESBURY

Old English Air... Sharp, arr. Melsa
Serenade... Tod Boyd
Moto Perpetuo... Frank Bridge

7.35 ORCHESTRA

Suite, 'Water Music'... Handel, arr. Harby
Finale, Symphony in D Minor... Franck

8.0 Mrs. ENGEL LUND: 'Iceland'

8.30 Regional News

8.35

A Recital

by

THE NORTHERN SINGERS

An die Heimat (To my Home) }
Der Abend... } (Op. 64) Brahms
Fragen... }
O schöne Nacht (O beautiful Night) (Op. 92)

Brahms

Weep you no more... Dowland

Now is the Month of maying... Morley

Bushes and Briars (Old Folk Song) } arr. Vaughan Williams

The Dark-eyed Sailor... }

Within a Garden... Reger

9.0 An Orchestral Concert

ELSA KAREN (Pianoforte)

THE WIRELESS ORCHESTRA

Conducted by PERCY PITT

ORCHESTRA

Symphony, No. 99, in E Flat... Haydn

9.25 ELSA KAREN and Orchestra

The Djinns... Franck

9.38 ORCHESTRA

Prelude, 'A l'après-midi d'un faune' ('A Faun's Afternoon')... Debussy

9.48 ELSA KAREN

Pianoforte Solos

10.0 ORCHESTRA

Overture, 'Prince Igor'... Borodin

10.15

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-12.0 DANCE MUSIC

THE AMBASSADOR CLUB ORCHESTRA, conducted by EDDIE GROSS-BART, from the AMBASSADOR CLUB



When walking, the greatest strain falls upon that part of the foot which does not rest upon the ground—that is, between the heel and the forepart of the shoe. This is the "Danger Point" at which nearly all foot troubles begin. To keep your feet young, vigorous, healthy, you must have additional support at the Danger Point.

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JULY 23

CARDIFF

WEDNESDAY

968 kc/s. 309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 A Symphony Concert

Relayed from THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerddoria Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'Don Giovanni' Mozart
Symphony No. 6 ('Pastoral') Beethoven

2.0-2.30 National Programme

4.0 THE STATION TRIO

FRANK THOMAS (Violin)
RONALD HARDING (Violincello)
HUBERT PENUELLY (Pianoforte)

Dites-moi (Tell me) Gautier
Serenade to the Moon Essipoff
Modern French Dance Lind
A la passepiéd Williams
Serenade No. 2 (Op. 30) Arensky, arr. Kreis

IRENE BONAS (Soprano)

Angels Guard Thee Godard
(Violin Obligato, FRANK THOMAS)

Gentle Shepherd Pergolesi
Happy Song del Riego

THE TRIO

Two Pieces, Nos. 3 and 4, Op. 83 Bruch
Serenata, Op. 13 Bartolotti
Spanish Pieces, Nos. 2 and 3 Breton
My Robin is to the Greenwood gone .. Grainger

IRENE BONAS

Cherry Ripe Horn, arr. Barnett
May Morning Denza
When I was one-and-twenty Gibbs
Sing, joyous Bird Phillips

THE TRIO

Soir et Matin (Evening and Morning) Mel-Bonis
Waltz (Christmas Tree) Rebikov
Spanish Pieces, Nos. 1 and 4 Breton
Trio in B Flat, Op. 97. Scherzo Beethoven

5.15 THE CHILDREN'S HOUR

NATIONAL ORCHESTRA OF WALES
BIRDS AND BEASTS—III

Forest Murmurs ('Siegfried') Wagner
The Flight of the Bumble-Bee Rimsky-Korsakov

MAI RAMSAY (Mezzo-Soprano)

THE MEETING POOL
by
MERVYN SKIPPER
The Second Meeting

6.0 National Programme

9.15 West Regional News

9.25 National Programme

10.15-11.0 A Light Orchestral Programme

(North Regional Programme)

NATIONAL ORCHESTRA OF WALES
(Cerddoria Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'Russian and Ludmilla' Glinka

Suite, 'Carmen,' No. 1 Bizet
Canto Popolaire ('In Moonlight') Elgar
Hungarian Rhapsody No. 2 Liszt

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

4.0 West Regional Programme

6.0 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 VISITOR FROM THE WILD'
(H. Mortimer Batten)

will accompany EUGENE BESWARICK (Entertainer)
A visitor from Cornwall

6.0 National Programme

9.15 Local News and Mid-week Sports Bulletin

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 a.m. :- The Daily Service. 10.30-11.0 :- National Programme. 4.0 :- A Band Concert. Band of The King's Own Scottish Borderers, relayed from the Bandstand, Morecambe. 5.15 :- The Children's Hour. 6.0 :- National Programme. 9.15 :- North of England News. 9.25 :- National Programme. 10.15-11.0 :- National Orchestra of Wales (Cerddoria Genedlaethol Cymru). (Leader, Louis Levitus). Conducted by Warwick Braithwaite. (From Cardiff).

JULY 24

1,148 kc/s. (261.3 m.) ★ 193 kc/s. (1,554.4 m.)

THURSDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'BOOKS FOR SUMMER READING'—IV
Miss ANNE SPICE: 'A Few Words about Children'

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

12.0 A Concert

MILLCENT WARD (*Soprano*)
HAROLD KNUDSEN'S LADIES' ORCHESTRA

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
ENA FORST (*Contralto*)
JANE FRANQUIN (*Pianoforte*)

4.15 Light Music
THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEEUS
Relayed from GROSVENOR HOUSE

5.15 The Children's Hour
'Taku and the Giant Squid,' written and told by DEREK McCULLOCH
Songs by JEAN ALLSTONE

'WHEN THE LAST TRAIN HAS LEFT,' a picture of a London Railway Terminus through the night, written and told by JOHN HEYGATE

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

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

6.35 Market Prices for Farmers

6.40 The Foundations of Music
SCHUMANN SONGS
Sung by HELEN HENSCHEL and HERBERT HEYNER

HERBERT HEYNER
'Anfangs wolt' ich fast vorzagen (At first I almost despaired)
Schneeglöckchen (Snowdrop)
Der Hidalgo

HELEN HENSCHEL
Wanderlied
Aus den östlichen Rosen (From the Eastern Roses)
Die Soldatenbraut (The Soldier's Bride)
Liebeslied (Love Song)
Schöne Fremde (Fair Exile)

DEETS
So wahr die Sonne scheint (So true the Sun doth shine)
Liebesgram (Love's Grief)

7.0-7.20 Mr. FRANCIS BIRRELL: Film Talk

7.25 Prof. D. FRASER HARRIS: 'What are Dreams?'

7.45 The Wireless Military Band

Conducted by B. WALTON O'DONNELL
NORMAN ALLIN (*Bass*)

BAND
Overture, 'A Midsummer Night's Dream'
Mendelssohn, arr. R. T. Chilton

ROBERT MAAS and MARCEL MAAS

Sonata Debussy
Prologue; Serenade et finale

10.5 STEUART WILSON

Songs from 'The Maid of the Mill'.. Schubert
The Miller's Song
The Brook
The Call
Recognition
The Name
The Brook's Lullaby

10.20 ROBERT MAAS and MARCEL MAAS

Sonata in A, Op. 69..... Beethoven
Allegro; Scherzo; Adagio; Allegro

10.45-12.0 DANCE MUSIC

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

12.0-12.5 (1,554.4 m. only)

Experimental Transmission for the Radio Research Board by the Fultograph Process

THIS WEEK IN THE GARDEN.

Do not let the Dutch hoe rest. Keep its blade always bright and sharp by constant friction through the soil. Now, we find our advice about hoeing has really made some impression, but in their eagerness to give it effect, as usual, some have gone further than we have advised, and used the hoe as a means of digging almost. But there is no good done by hoeing deeply. Quite the contrary, in fact. We want, and, indeed, if we are to have the best our gardens can give, we must have, a dry mulch on the soil surface, and that is made by the hoe. That mulch should not be more than two inches deep. Six inches is absurd, and to hoe to the depth of six inches is apt to destroy the roots of plants that at this season they can ill afford to lose. Two inches is deep enough, and that should be the depth of work on all types of soil. Not sand alone, nor clay alone, nor chalk alone, benefit by the dry mulch, but all alike benefit; all alike need it.

The time for budding roses has come, and if we have planted stocks for the purpose we should set to work, for the bark of the stocks rises freely and the buds are getting ready. A bud from the middle of a shoot that has flowered is best. For ourselves, we find that the brier rose is the best stock. Others, in other parts of England, may find that one or other of the many kinds of rose used as stocks is better in their conditions; but we believe that on the whole the brier stock grows better in more soils and situations and gives better plants than any other kind of rose.

The budding of plums and pears and cherries and apples (which will probably not be ready until August) will also take some time where the art has been learned and the desire to increase old or introduce new varieties exists.—From the Royal Horticultural Society's Bulletin.

Schumann's Songs this Week



The songs of Robert Schumann (centre) are being sung by HELEN HENSCHEL (left) and HERBERT HEYNER (right) in the Foundations of Music series this week.

8.0 NORMAN ALLIN
Ich liebe dich (I love thee)..... } Beethoven
From Goethe's 'Faust' ('Song of the Flea')

BAND
Persian Dance, 'Khovantehina' Mussorgsky
Variations on 'The Girl I left behind me' Holbrooke

8.30 NORMAN ALLIN
The Corvay Bleichmann
O could I but express in Song Malashkin
The Desert Balakirev

BAND
Hungarian Rhapsody, No. 13
Liszt, arr. Gerrard Williams
Irish Reel, 'Molly on the Shore' Grainger

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 Talk

9.40 Chamber Music
STEUART WILSON (*Tenor*)
ROBERT MAAS (*Violoncello*)
MARCEL MAAS (*Pianoforte*)

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JULY 24

626 kc/s. (479.2 m.)

THURSDAY

MIDLAND REGIONAL

12.0 THE GRANGE SUPER CINEMA ORCHESTRA

Conducted by HAYDN HEARD

Relayed from SMALL HEATH, BIRMINGHAM

Overture to 'An Irish Comedy' John Ansell
Waltz, 'Billets Bleus' Popy
Selection, 'Little Nelly Kelly' Cohen
Masque, 'As you like it' German
Selection, 'Patience' Sullivan

1.0 A Ballad Concert

SYDNEY LEWIS (Bass)

The Late Player Frances Allitsen
Sea Fever Ireland
The Yeomen of England German

ELSIE JACQUES (Pianoforte)

Second Polonaise in E Liszt

FRANCES BOND (Mezzo-Soprano)

Arise, O sun Maude Craske Day
The sweetest Flower that blows Hasley
O promise me de Koven

1.30 London Regional Programme

2.30-3.0 REGINALD NEW

AT THE ORGAN OF THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Selection, 'A Life on the Ocean' Binding
La Rosita Dupont
Demoiselle Chic Fletcher
March, 'Entry of the Gladiators' Fucik

5.15 The Children's Hour

'The Wide-awake Hat,' a Fairy Play by Gladys Joiner

TONY will entertain

W. A. CLARKE (Bassoon)

6.0 London Regional Programme

6.15-6.35 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 London Regional Programme

9.30 DANCE MUSIC

BILLY FRANCIS and his ORCHESTRA

Relayed from THE WEST END DANCE HALL, BIRMINGHAM

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-10.45 DANCE MUSIC

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

BOTH SIDES OF THE MICROPHONE

(Continued from page 117)

A Popular Pianoforte Concerto.

IN a contest for popularity, which concerto for pianoforte and orchestra would win most votes? Personally, we should be surprised if the favour did not go to the *Schumann in A Minor*, the *Grieg in A Minor*, and the *Emperor*—with the *Schumann* topping the list. This melodious work, originally written as a fantasia and later extended to a concerto (possibly for the benefit of Clara, the composer's wife), makes an immediate and easy appeal. It will be played by Isobel Gray in the afternoon concert on Sunday, July 27 (National), when Leslie Heward conducts a programme, including a suite from Sibelius' *The Tempest, Tamar*, by Balakirev, and Bach's *Suite No. 3 in D*.

Athletes of the Empire.

ON July 2, Sir James Leigh-Wood spoke for a few moments about the British Empire Games which are to be held next month at Hamilton, Ontario. Athletes from Great Britain and her Dominions and Crown Colonies will be meeting Canada at a sports festival rivalling the Olympic Games in magnitude and importance. The occasion will have more than an athletic significance; it will be marked by the exchange of friendships and ideas which should serve to strengthen still further the bonds of Empire. A sum of £8,000 is required to transport and equip the English contingent of 120 competitors. Following Sir James Leigh-Wood's talk, the amount raised has been increased to £3,400. Any further donations would be very gratefully received and acknowledged by him, c/o British Empire Games, Eccleston Square, London, S.W. Scotland, Wales, and Northern Ireland are hoping to send separate contingents to Hamilton; any con-

tributions specially intended for these teams should be so marked.

The Catterall String Quartet.

SCHUBERT'S *Quintet in C Major*, the loveliest of all his string music and (as many would maintain) perhaps the loveliest thing in string music altogether, will be played by the Catterall String Quartet (with Lauri Kennedy) at their broadcast concert on Monday evening, July 28 (National). After Schubert's death the world was continually being surprised by the 'discovery' of new posthumous works. At his death, five hundred works in manuscript were bundled together and valued at eight shillings and sixpence. The *Quintet* itself was not published until 1854—a quarter of a century too late for the widespread praise to reach the ears of him who wrote it. The manuscript itself is lost.

Among the New Records.

A VISIT to the Zoo (H.M.V. B3449) was one of the new gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Friday, July 11; part of Mozart's *Symphony in B Flat* (Parlo. E11003-5), and of Glazounov's *The Season's Ballet* (Col. LX16, 17, 18, 29, 30); the *Eton Boating Song* (Zono. 5595); *Maid of the Mountains Selection* (Col. DX61), and two songs sung by Owen Bryngwyn (Decca, F1762) from the Decca Welsh Supplement. Barbara Kemp and Tino Pattiera in the *Finale* from *Carmen* (Parlo. E11013), and Josef Szigeti (Violin), and Bela Bartok in the latter's *Hungarian Folk Tunes* (Col. LX31) were included.

"The Broadcasters."

JULY 24

★ 842 kc/s. (356.3 m.) ★

THURSDAY

LONDON REGIONAL

12.0 THE GRANGE SUPER CINEMA ORCHESTRA

Conducted by HAYDN HEARD

Relayed from SMALL HEATH, BIRMINGHAM

(From Midland Regional)

- Overture to 'An Irish Comedy'.....John Ansell
- Waltz, 'Billets Bleus'.....Poppy
- Selection, 'Little Nollie Kelly'.....Cohen
- Masque, 'As You Like It'.....German
- Selection, 'Patience'.....Sullivan

1.0 A Ballad Concert

(From Midland Regional)

- SYDNEY LEWIS (Bass)
- The Lute Player.....Frances Allison
- Sea Fever.....Ireland
- The Yeomen of England.....German
- ELSIE JACQUES (Pianoforte)
- Second Polonaise in E.....Liszt
- FRANCES BOND (Mezzo-Soprano)
- Arise, O Sun.....Maude Craske Day
- The sweetest flower that blows.....Hawley
- O promise me.....de Koven

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, 'A Life on the Ocean'.....Binding
- La Rosita.....Dupont
- Demoiselle Chic.....Fletcher
- March, 'Entry of the Gladiators'.....Fucit

5.15 JACK PAYNE

and his

B.B.C. DANCE ORCHESTRA

6.15-6.35 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 REGINALD KING'S ORCHESTRA

Suite, Mignonnette.....Friml

'TWELVE THOUSAND'
A Play by Bruno Frank

Adapted for broadcasting by John Watt

Produced by Cecil Lewis

CHARACTERS:

- Piderit (Confidential Secretary to the Prince)
- Martin and Karl (his brothers, peasant conscripts for America)
- Treysa (the Prince's Minister)
- Faucitt (Envoy Plenipotentiary of His Majesty George III, King of England)
- His Serene Highness the Prince of—
- The Baroness of Spangenberg (daughter of the people, and the Prince's favourite)
- A Prussian Colonel

AT the time of the American War of Independence Germany was divided into a number of petty States, each ruled over by its own autocratic Prince, who held the power of life and death over his subjects. Should His Serene Highness desire to sell his subjects as conscripts to the English Army, there was no one to say him nay. Bruno Frank has pictured such a State and such a Prince. The action takes place for the most part in a Summer Pavilion in the Ducal Palace.

'Twelve Thousand' will be broadcast in the London and Midland Regional programmes tonight at 8.0, and in the National programme tomorrow night.

6.55 THEA PHILLIPS (Soprano)

- Spargi d'amaro pianto (Cover with bitter, bitter tears) ('Lucia di Lammermoor').....Donizetti
- Rose softly blooming.....Spohr
- Spring Waters.....Rachmaninov

7.3 ORCHESTRA

- Eastern Romance.....Haines
- Spanish Dance.....De Falla

7.15 SIDONIE GOOSSENS (Harp)

- 'Feerie' Prelude and Dance } Marcel Tournier
- Lolita la danseuse }

7.28 ORCHESTRA

- If you but knew.....Reginald King
- Praying for Rain } Eekersley, trans. Reginald King
- My Love to You.....Fletcher

7.42 THEA PHILLIPS

- A Lament.....Coleridge-Taylor
- Orpheus with his Lute.....Sullivan
- Life's Crossway.....Dermot Macmurrugh

7.50 ORCHESTRA

- Bacchanale.....Saint-Saëns

8.0 'Twelve Thousand'

(See centre of page)

9.30 THE J. H. SQUIRE CELESTE OCTET

- Overture, 'Phèdre'.....Massenet
- An Irish Love Song.....J. H. Squire
- An Ant's Antics.....J. H. Squire
- Valse Brillante.....Waldteufel
- Romance in G.....Svendson
- Sicilian Minuet.....Squire, arr. Hart (First Performance)
- Pas des Fleurs (Flower Dance).....Delibes
- Song of the Waterfall.....J. H. Squire

10.15 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.30-10.45 DANCE MUSIC

JACK PAYNE AND HIS B.B.C. DANCE ORCHESTRA



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JULY 24

CARDIFF

THURSDAY

968 kc/s. (309.9 m.)

WESTERN REGION

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
William Warkman—His Wit and Wisdom
ARTHUR LESLIE'S BOHEMIAN DANCE BAND
In Some Novelty Numbers
6.0 'WINDOWS OF YOUTH'—II
By Mr. IDRIS C. EVANS, President of the Students Representative Council of the University College of South Wales and Monmouthshire
6.15 National Programme
6.35 Market Prices for Farmers
6.40 National Programme
7.45 An Interlude of Welsh Music

8.0 A Folk Song Concert
(IN CONNECTION WITH THE CELTIC CONGRESS)
Relayed from THE UNIVERSITY COLLEGE, GOWER STREET, LONDON

GWEN DAVIES (Contralto)
Y Gelynen arr. Mrs. Gwynedd Davies
Mae nghariad i'n Fenws arr. W. H. Davis
Cariad Cyntaf arr. Hubert Davies
Can Aredig arr. W. M. Williams

RHIANNON JAMES (Harp)
Morfa Rhuddlan } arr. John Thomas
Clychau Aberdyfi }

OWEN BRYNGWYN (Baritone)
Dacw 'nghariad i' }
Wrth fynd efo Deio i Dywyn .. } arr. Hubert Davies
Ffarwel i Langyfelach }
Robin Ddiog }
Y Golomen arr. Lloyd Williams
Y Cofler du bach arr. Hubert Davies

RHIANNON JAMES
Dafydd Y Garreg Wen } arr. John Thomas
Bugeilio'r Gwenith Gwyn }

GWEN DAVIES
Yr Hen Dy Alaw gan Dr. Joseph Parry
Ble 'rwyf ti'n myned' arr. George Thomas

OWEN BRYNGWYN
Y Deryn Pur } arr. Lloyd Williams
Y Bore Glas } and Somervell
Ffarwel i Blwy Llangower .. arr. Lloyd Williams
Tra bo dau } arr. Lloyd Williams
Doli } and Somervell
Hela'r 'Sgyfarnog }

RHIANNON JAMES
Dewch i'r Erwydr arr. John Thomas
Ap Shenkin arr. Ap Thomas

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
2.0-2.30 National Programme
3.0 National Programme
4.45 West Regional Programme
6.15 National Programme
6.35 West Regional Programme
6.40 National Programme
7.45 West Regional Programme
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
3.0 National Programme
5.15 THE CHILDREN'S HOUR
OUR PROGRAMME
by the CITIZENS OF TOYTOWN
Written by S. G. HULME BEAMAN
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

MANCHESTER

797 kc/s (376.4 m.)

10.15.—The Daily Service. 10.30-11.0.—National Programme. 12.0-1.0.—A Light Morning Concert. Harry Lipman (Violin); John G. Crompton (Bass); James H. Platt (Cornet). 3.0.—National Programme. 3.45.—An Orchestral Concert. Relayed from the Pavilion Gardens, Buxton. The Municipal Orchestra. Conducted by Horace Fellowes. John Hamilton (Violin); William Whittaker (Oboe); Clarisse Petremont (Soprano). 5.15.—The Children's Hour. 6.0.—National Programme. 6.35.—Market Prices for Northern English Listeners. 6.40.—National Programme. 7.45.—A Saxophone Recital by Vincent Wagstaff. 8.0.—An Orchestral Concert, relayed from The Spa, Scarborough. (From Hull). The Spa Orchestra. Conducted by Alick Maclean. Paul Beard (Violin); George Baker (Baritone). 9.0.—National Programme. 9.15.—North of England News. 9.25-12.0.—National Programme.

JULY 25

1,148 kc/s. (261.3 m.) ★ 193 kc/s. (1,554.4 m.)

FRIDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 Mrs. MARION WADE: 'Tools in the House'

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

12.0 A SONATA RECITAL VICTOR OLOF (Violin) SYDNEY CROOK (Pianoforte)

12.30 ORGAN RECITAL By LEONARD H. WARNER Relayed from St. BOTOLPH'S, BISHOPSGATE Prelude and Fugue in F Minor Bach MABEL TARRANT (Mezzo-Soprano) Songs LEONARD H. WARNER Suite Gothique Boellmann Choral; Minuet; Prayer; Toccata

MABEL TARRANT Songs LEONARD H. WARNER Romance Svendsen, arr. Westbrook Symphony VI (First Movement) Widor

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 'CIRCE'S PALACE' A Greek Legend of Ulysses, told in Four Scenes by L. DU GARDE PEACH, with music played by THE OLOF SEXTET

6.0 Mr. W. STEWART: 'The Alpine Meadow in the Amateur's Garden'

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

6.30 Eye-Witness Account of THE TEST MATCH ENGLAND v. AUSTRALIA Relayed from OLD TRAFFORD, MANCHESTER (From Manchester)



'TWELVE THOUSAND' A PLAY BY BRUNO FRANK

Adapted for broadcasting by John Watt Produced by Cecil Lewis

TONIGHT AT 9.40

CHARACTERS

PIDERIT—Confidential Secretary to the Prince
MARTIN and KARL—His brothers, peasant conscripts for America
TREYSA—The Prince's Minister
FAUCITT—Envoy Plenipotentiary of His Majesty George III, King of England
HIS SERENE HIGHNESS THE PRINCE OF _____
The BARONESS OF SPANGENBERG—Daughter of the people, and the Prince's favourite
A PRUSSIAN COLONEL

At the time of the American War of Independence, Germany was divided into a number of petty States, each ruled over by its own autocratic Prince, who held the power of life and death over his subjects. Should His Serene Highness desire to sell his subjects as conscripts to the English Army, there was no one to say him nay. Bruno Frank has pictured such a State and such a Prince. The action takes place for the most part in a summer pavilion in the Ducal Palace.

An article on the German Courts of the eighteenth century, such as the one in which 'Twelve Thousand' takes place, will be found on page 119.



6.40 The Foundations of Music

SCHUMANN SONGS Sing by HELEN HENSCHEL Widmung (Dedication) Der Nussbaum (The Walnut Tree) O ihr Herren (O ye great Ones) Mignon Volksliedchen (A little Folk Song) Ich hab' in mien geogen (I have taken unto myself) Lust der Sturmnacht (Joy of a Night of Storm)

7.0-7.20 'RESEARCH AND DISCOVERY'—VII Mr. GERALD HEARD

7.30 An Orchestral Concert (From Cardiff)

NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS) Conducted by PERCY PITT Overture, 'Sakuntala' Goldmark Intermezzo, 'Sister Angelica' Puccini LESLIE ENGLAND (Pianoforte) and Orchestra Concerto in A Minor (Op. 16) Grieg

THE ORCHESTRA Suite, 'Robert Burns' Frederic Austin LESLIE ENGLAND Prelude in B Flat Chopin Scherzo in B Flat (Minor) THE ORCHESTRA Ballet Music, 'Le Cid' Massenet

9.0 'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; London and New York Stock Exchange Reports; (1,544.4 m. only) Shipping Forecast and Fat Stock Prices

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

9.40 'Twelve Thousand' A Play by BRUNO FRANK Adapted for Broadcasting by JOHN WATT (See centre of page)

11.10-12.0 (1,554.4 m. only) DANCE MUSIC SYDNEY KYTE and his CIRO'S CLUB BAND, from CIRO'S CLUB

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

RADIO CONSTELLATION

(Continued from page 127)

stone he got into a concert party with which he appeared all over the country.

At Towcester the company once performed on an improvised stage of boards set on trestles, and four local heavy citizens held down the boards to enable a lady performer to do her dance. Later, Mr. Potter was a member of the first concert party to visit the Far East, and he had the unique experience of playing the Widow Twanky in a pantomime of Aladdin in Peking the day the abdication of the young Emperor was announced. While playing in pantomime at Exeter, the city in which the great tragedian Edmund Kean was engaged for his London debut, Mr. Potter was seen by a representative of Sir Oswald Stoll, who gave him an immediate contract which led to his appearance on the music-hall stage, on which he has made so brilliant a reputation.

'The Paganini of the Mandolin.'

DESPITE the aphorism of St. Matthew that a prophet is not without honour save in his own country, it was Naples, his native city, which honoured Mr. Mario di Pietro with this title, thus linking his virtuosity on the mandolin with that of the world's most renowned violinist whose composition and playing of his own *Devil's Sonata* was, according to the legend, assisted by the Devil himself. A child prodigy on the violin at seven years of age, Mr. di Pietro became fascinated by the instruments forming the so-called 'Plectrum-quartet'—the mandolin, mandola, or bass mandolin, guitar, and lute—and learnt to play them with equal skill and dexterity, in addition to the tenor banjo and ukulele. In time, his executive ability enabled him to use the mandolin for the playing of all the best work written for the violin by the great classical composers, and he has performed such selections even at the Albert Hall, the scene of the triumphs of Kreisler, the world's master violinist.

While rehearsing on his banjo, Mr. di Pietro is invariably accompanied by two unusual performers—his pet dog and his parrot, which sing as he plays, and the latter of which imitates perfectly the beautiful voice of Miss Joan Revel, who in private life is Madame Mario di Pietro.

RUDOLPH DE CORDOVA.

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*.

JULY 25

626 kc/s. (479.2 m.)

FRIDAY

MIDLAND REGIONAL

12.0 Lunch-Hour Music

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL

March, 'Sounds of Peace' Von Blon
Waltz ('The Prodigal Son') Wormser

MURIEL NORMANSELL (Contralto)

The Shepherd's Song Elgar
On Wings of Song Mendelssohn
A Feast of Lanterns Bantock

ORCHESTRA

Suite, 'May Day' Alison Travers
Fantasy, 'A Day in Paris' Finck

Overture, 'Plymouth Hoe' John Ansell
Dancing Song, 'Esmeralda' Maravilla

NITA BARRI and ARTHUR HOLLAND will entertain

7.5 BAND

Selection, 'Faust' Gounod

NITA BARRI and ARTHUR HOLLAND will again entertain

BAND

Algerian Suite Saint-Saëns
Ironie Lincke

'BACK TO IRELAND'

A programme of the songs and melodies that make Irish exiles, the world over, yearn for home will be presented by

Charles d'Alton (baritone)
and the

d'Alton Instrumental Quartet

THIS EVENING AT 7.45



MURIEL NORMANSELL

None but the weary Heart Tchaikovsky
The Blacksmith Brahms
Poor Man's Garden Kennedy Russell

ORCHESTRA

Selection, 'The Blue Kitten' Friml
Suite, 'On Jhelum River' Woodforde-Finden

1.15 London Regional Programme

2.15-3.0 London Regional Programme

5.15 The Children's Hour

'Sharing Friends, a letter from Italy,' by Frances Pearman

Musical Selections by THE MIDLAND PIANOFORTE SEXTET

'More about Messages and Messengers,' by WILLIAM HUGHES

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

7.45 'Back to Ireland'

A Programme of Songs and Melodies
From the Emerald Isle

Presented by

CHARLES D'ALTON (Baritone)
and

THE D'ALTON INSTRUMENTAL QUARTET

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

This Week's Epilogue:

'THE EARTH IS THE LORD'S—
THE MOON AND THE DARKNESS'

Hymn, 'Hail, Gladdening Light' (Ancient and Modern, 18)

II Samuel xxii, 4-18, 29

I praised the earth (Songs of Praise, 269)
Thesa. v, 4 and 5

JULY 25

★ 842 kc/s. (356.3 m.) ★

FRIDAY

LONDON REGIONAL

12.0 **Lunch-Hour Music**
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CASTELL
March, 'Sounds of Peace' Von Blon
Waltz ('The Prodigal Son') Wormser
MURIEL NORMANSELL (Contralto)
The Shepherd's Song Elgar
On Wings of Song Mendelssohn
A Feast of Lanterns Bantock
ORCHESTRA
Suite, 'May Day' Alison Travers
Fantasy, 'A Day in Paris' Finck
MURIEL NORMANSELL
None but the weary Heart Tchaikovsky
The Blacksmith Brahms
Poor Man's Garden Kennedy Russell
ORCHESTRA
Selection, 'The Blue Kitten' Frint
Suite, 'On Jhelum River' Woodforde-Finden
1.15 **LIGHT MUSIC**
MOSCHETTO and his ORCHESTRA
FROM THE MAY FAIR HOTEL
2.15-3.0 **ORGAN RECITAL**
By
LEONARD H. WARNER
Relayed from
ST. BOTOLPH'S, BISHOPSGATE

Sonata, No. 1 Mendelssohn
Nuptial March Guilmant
Choral in A Minor Franck
Morning Song Hollins
Imperial March Elgar
5.15 **JACK PAYNE**
and his
B.B.C. DANCE ORCHESTRA
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
Overture, 'Plymouth Hoe' John Ansell
Dancing Song, 'Esmeralda' Maravilla
NITA BARRI and ARTHUR HOLLAND will entertain
7.5 **BAND**
Selection, 'Faust' Gounod
NITA BARRI and ARTHUR HOLLAND will again
entertain
BAND
Algerian Suite Saint-Saëns
Ironie Lincke

7.45 **'Back to Ireland'**
(From Midland Regional)
A Programme of Songs and Melodies
From the Emerald Isle
Presented by
CHARLES D'ALTON (Baritone)
and
THE D'ALTON INSTRUMENTAL QUARTET
8.30 Mr. A. G. LIAS: 'Holiday-Making in the
Baltic'
9.0 **Regional News**
9.5 **Vaudeville**
1. GRETA KELLER (In German Songs)
2. MARY WILLETTTS (In Selected Poems)
3. MARIO DE PIETRO (Banjo and Mandoline
Solos)
4. Sketch
'Cavalleria Cockniana,' by EDITH REYNOLDS
5. Songs from the 'DAISY CHAIN,' by LIZA
LEHMANN, sung by TREFOR JONES, STUART
ROBERTSON, JOAN COXON, DORIS OWENS
6. HORACE KENNEY (Comedian)
7. THE B.B.C. ORCHESTRA
Conducted by LESLIE WOODGATE
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

A FORCE UNKNOWN. By Margaret Wynne Nevinson, J.P.

A QUESTION which has vexed many minds is whether 'the armchair worship' of the wireless evening services keeps people away from Sunday church, a difficult census to conduct or from which to arrive at any accurate results.

Just as football fans or racing enthusiasts crowd to the fray, so able-bodied men and women, belonging to an organized religion and in the habit of attending public worship, would not stay away for the mere echo of a service.

In the interesting article on the subject written by 'Philemon' in *The Radio Times*, he shrewdly alludes to the many irritable and nervous souls who cannot stand the habits of their fellow-worshippers; the parson irritates them, and the ultra-musical are put off by congregational singing, and so by degrees they get to prefer the peace of the armchair. The younger generation is impatient of small irritations, and not trained in the hard school of Puritanism:—

Do not grudge to pick out treasure from an earthen pot.

The worst speak something good: if all wants sense, God takes a text, and preacheth patience.

Many complain now about the Sunday services on the wireless, but it is good to see few grumble at the daily worship. It is not often that the wonders of modern science increase the

sum of personal holiness, but today, owing to the discovery of the miracle of ether-borne sound, uncounted thousands—perchance millions—of devout people meet daily in praise, prayer, and worship.

The ancient custom of family prayer in our island is being revived in a new form; many a quiet family from John o' Groats to Land's End meet together at 10.15, and neighbours with no 'wireless,' snatching a moment from household tasks, run in to share the worship, remembering the old adage, 'Prayer and meat hinder no man's journey.'

In spite of the chaos of the Church, no theological prejudices mar the harmony of the service. At one Welsh farm, run by a pious Methodist widow, all who can be spared come round the kitchen fire every morning, prayer books and hymn books are passed to all, and the beautiful voices of man and maid mingle in tuneful part, singing with the passionate devotion of the Celtic temperament.

One fragile old lady, a great sufferer and mostly bedridden, shocks her family by insisting always on wearing her best satin jacket and lace mantilla for the greater glory of God; though, as the nurse says, 'She can't even sit up in bed sometimes.'

'In everything give thanks,' is the keynote of this wonderful service, though they who give

thanks are chiefly the sick, aged, the infirm, and many who have tossed through a long night of pain and wakefulness, glad of this hour which will bring them fresh courage and hope.

The beautiful liturgy of the ages is used in intercession for suffering humanity, and none is forgotten in the vast category of those afflicted in mind, body, or estate. The workless, the anxious, the lonely, the bereaved, the sick and dying, and those who minister to their needs, the surgeons, doctors, and nurses, and those who see their beloved suffer.

Those who watch whilst others sleep, our sailors, our lighthouse keepers, our firemen, and the guardians of the peace, our railway and motormen, and those in the lone outposts of Empire. For artists and poets and craftsmen, for all who struggle to keep alive the fire of the spirit and the beauties of art in these difficult days of poverty and distress because so few care. For the unsuccessful and those tempted to despair.

'Great is the mystery of godliness.' If it be true that 'more even than knowledge pain is power,' is it not possible that this daily intercession from the lips of thousands of sufferers may not become a mighty force for the healing of our nation?

More things are wrought by prayer than this world dreams of.

Recruits for the "Dustless Army"



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JULY 25

CARDIFF

FRIDAY

968 kc/s. (309.9 m.)

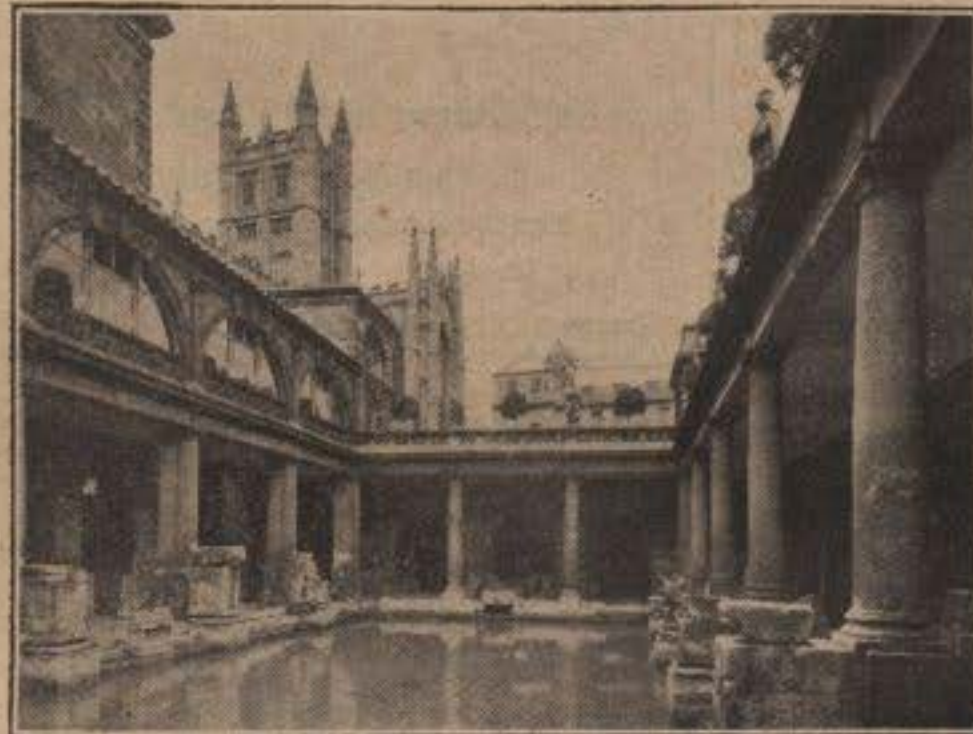
WESTERN REGION

- 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
'FROM A WELSH HILLSIDE'
by
VAUGHAN THOMAS
'Sing a Song of Sixpence'

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*



G.W.B.

THE ORIGINAL ROMAN BATH,
around which the city of Bath has grown. Mr. Hedley Goodall
will talk of Bath and its characters in the days of Beau Nash,
this evening at 6.0.

- 6.0 Mr. HEDLEY GOODALL: 'West Country
Characters'
- 6.15 *National Programme*
- 7.30 An Orchestral Concert
(*National Programme*)
NATIONAL ORCHESTRA OF WALES
(Cerdorfia Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by PERCY PITT
- Overture, 'Sakuntala' Goldmark
- Intermezzo, 'Sister Angelica' Puccini
- LESLIE ENGLAND (Pianoforte) and Orchestra
- Concerto in A Minor Grieg
- THE ORCHESTRA
- Suite, 'Robert Burns' Frederic Austin
- LESLIE ENGLAND
- Prelude in B Flat } Chopin
- Scherzo in B Flat Minor }
- THE ORCHESTRA
- Ballet Music, 'Le Cid' Massenet
- 9.0 *National Programme*
- 9.15 West-Regional News
- 9.25-11.10 *National Programme*

- 4.0 *National Programme*
- 5.15 *West Regional Pro-
gramme*
- 6.15 *National Programme*
- 9.15 *West Regional News*
- 9.25-11.10 *National Pro-
gramme*

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 *National Pro-
gramme*

- 4.0 *National Programme*
- 5.15 THE CHILDREN'S HOUR
A debate will take place
HE v. SHE
- 6.0 *National Programme*
- 9.15 Local News
- 9.25-11.10 *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 a.m. :- The Daily Service. 10.30-11.0 :- National Pro-
gramme. 4.0 :- National Programme. 5.15 :- The Children's
Hour. 6.0 :- Holiday Hobbies—II, Mr. Mannin Crane: 'Boat-
ing' (From Liverpool). 6.15 :- National Programme. 6.30 :-
Australia v. England, an Eye-Witness Account of the Test
Match, relayed from Old Trafford, Manchester. 6.40 :-
National Programme. 9.15 :- North of England News.
9.25-11.10 :- National Programme.

JULY 26

1,148 kc/s. (263.1 m.) ★ 193 kc/s. (1,554.4 m.)

SATURDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mrs. A. J. WEBB: 'Embroidery for Summer Hours'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA

Directed by JOSEPH MUSCANT

Relayed from THE COMMODORE THEATRE, HAMMERSMITH

Overture, 'Opera Bouffe' *Finck*
 Suite, 'Neapolitan Scenes' *Massenet*
 Saxophone Solo, 'Llewellyn' *Wiedoeft*
 Selection, 'Schubertiana' *Finck*
 Hungarian Dances *Brahms*
 Suite No. 3, 'Egyptia' *Haydn* Wood
 Selection, 'Firefly' *Friml*

3.30 An Orchestral Concert

(From Birmingham)

THE MIDLAND REGIONAL AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

JOAN COXON (Soprano)

EDA KERSEY (Violin)

ORCHESTRA

Overture, 'Di Ballo' ('The Ball') .. *Sullivan*

JOAN COXON and Orchestra

Ophelia's Aria, the Mad Scene ('Hamlet')
Ambroise Thomas

3.50 ORCHESTRA

Suite, 'Casse Noisette' (The 'Nutcracker')
Tchaikovsky

EDA KERSEY

Nigun (Improvisation) *Bloch*

The Girl with the flaxen Hair
Debussy, arr. Hartmann

Cortège *Boulanger*

ORCHESTRA

Ballet Music, 'Sylvia' *Delibes*

4.30 Interluda

4.45 REGINALD NEW

At THE ORGAN OF THE BRAUFORT CINEMA

Relayed from BIRMINGHAM

Overture, 'Pique Dame' ('Queen of Spades')

Intermezzo, 'Love's Dream after the Ball'

Norwegian Bridal Procession *Grieg*

Neapolitan Serenade *Drigo*

March, 'Coronation Bells' *Partridge*

5.15 The Children's Hour

'A Tight Fit' (*Tony Galloway*)

Selections from 'Ivanhoe' (*Sullivan*), by GENIAL

JEMIMA

The Story of 'The Two Navvies,' written and told by RALPH DE ROHAN

6.0 Musical Interlude

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and General Sports Bulletin

6.30 Eye-Witness Account of

THE TEST MATCH

England v. Australia

Relayed from OLD TRAFFORD, MANCHESTER

(From Manchester)

6.40 Regional Sports Bulletin

6.45 The Foundations of Music

SCHUMANN SONGS

Sung by

HELEN HENSCHEL

and

HERBERT HEYNER

HERBERT HEYNER

When through the Piazzetta

Row gently here, my Gondolier

Stirb, Lieb und Freud (Die, Love and Joy)

HELEN HENSCHEL

Waldeggesprach (The Wood's Discourse)

Die Lotosblume (The Lotus Flower)

Auftrage (Messages)

HERBERT HEYNER

Dr. Maribus' Scene ('Faust')

HELEN HENSCHEL and HERBERT HEYNER

Garden Scene ('Faust')

7.0 LITERARY COMPETITION—VII

'ROUGH SEAS'

(See foot of col. 3, page 158)

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

7.30 Vaudeville

GILLIE POTTER (The Popular Comedian)

ERNEST SHANNON (Stories and Impersonations)

MABEL MARKS (Light Comedy Songs at the Piano)

ANN PENN (Impersonations)

'Dressing for Dinner,' by H. L. EGE

MAURICE TOUBAS (Violin and Saw Solos)

ARTHUR KLEIN and MONA MAGNET (in Comedy)

and

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

9.0 'The Second News'

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

9.25 Capt. A. H. D'EGVILLE: 'Hollywood turns me down'

9.40 Musical Comedy Programme

'From the Musical Comedies of HAROLD FRASER-SIMSON'

OLIVE GROVES

DORIS OWENS

GEORGE BAKER

STANLEY RILEY

CHORUS and ORCHESTRA, conducted by JOHN ANSELL

10.40-12.0 DANCE MUSIC

AMEROSE'S BAND, from THE MAY FAIR HOTEL



RADIO FAVOURITES IN VAUDEVILLE AND MUSICAL COMEDY.

MABEL MARKS (left), ANN PENN (centre) and ARTHUR KLEIN (second from right) figure in the Vaudeville programme this evening at 7.30. GEORGE BAKER (second from left) and OLIVE GROVES (extreme right) sing in the concert of music from the musical comedies of Harold Fraser-Simson at 9.40.

JULY 26

626 kc/s. (479.2 m.)

SATURDAY

DEAFNESS DEFEATED!



"May I have a FREE TEST—my Doctor told me to call here."

That is how many Doctors have helped their patients to better hearing. Medical men naturally do all possible in cases of disease of the auditory system. But when it is merely impaired hearing—the sense of sound being affected—Doctors call 'ARDENTE' to their aid, either for their own deafness or for recommendation to deaf patients, whatever the case—form or degree of deafness and head aches. Mr. R. H. Dent is the originator of the only STETHOSCOPE FOR DEAF DOCTORS, which is widely used and highly appreciated.

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3. It is equally effective for the young, middle-aged, or old, and for indoor or outdoor, and is a boon for conversation, church, talks, music, etc.
4. It is only supplied after test when the patient has proved its hearing value.
5. Whilst used by DISTINGUISHED PEOPLE IN EVERY PART OF THE WORLD, it puts hearing within the reach of the very poor—through National Health Insurance, and also by PAY AS YOU HEAR TERMS confidentially arranged.
6. It is scientifically and acoustically perfect—in size (the smallest made) and results—true-to-tone.
7. It has been commended by every important medical journal, and Mr. R. H. Dent personally shows at the British Medical Meeting yearly—always something new and improved subsequent on experiment and experience under his service system.
8. Every type before being placed on the market is tested by actual deaf people and reported on—amongst them leading Scientists, Doctors, and people in every station of life.
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BIRMINGHAM — 118, NEW ST.
EDINBURGH — 111, PRINCES ST.
GLASGOW — 206, SAUCHIEHALL ST.
NEWCASTLE — 33, BLACKETT ST.

MIDLAND REGIONAL

3.30 An Orchestral Concert

THE MIDLAND REGIONAL AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS

JOAN COXON (Soprano)
EDA KERSEY (Violin)

ORCHESTRA

Overture, 'Di Ballo'
(The Ball) .. Sullivan

JOAN COXON and Orchestra
Ophelia's Aria, the Mad Scene, 'Hamlet,'
Ambroise Thomas

3.50 ORCHESTRA

Suite, 'Casse Noisette'
(The Nutcracker)
Tchaikovsky

EDA KERSEY
Nigun (Improvisation)
Bloch
The Girl with flaxen Hair
Debussy, arr. Hartman
Cortège .. Boulanger

ORCHESTRA

Ballet Music, 'Sylvia'
Delibes

JOAN COXON

Hide me from Day's garish
Eye; Oft on a Plot of
rising Ground; Straight
mine Eye hath caught
new Pleasures
Handel, selected by Walter Ford

ORCHESTRA

Waltz, 'The Sleeping
Beauty' .. Tchaikovsky

EDA KERSEY

Idyl, 'Dawn of Spring'
Ethel Yeats
Roumanian Air and Gipsy
Dance .. Sammons

ORCHESTRA

March, 'Welsh Rhapsody' .. German

5.15 The Children's Hour

'Horadulla the Elephant,' an Indian Tale,
by ESTELLE STEEL-HARPER

Songs by ETHEL WILLIAMS (Contralto)

JAMES DONOVAN (Saxophone)

'The Goldsmith's Apprentice,' A Story of the
Middle Ages, by E. M. GRIFFITHS

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.45 A Military Band Concert

THE CITY OF BIRMINGHAM POLICE BAND

Conducted by RICHARD WASSELL

Relayed from CANNON HILL PARK, BIRMINGHAM

Solemn March .. Tchaikovsky, arr. Godfrey
Overture, 'The Magic Flute' .. Mozart
Cornet Solo, 'Walter's Prize Song' .. Wagner
(P.C. MONK)

Selection, 'Tolanthe' .. Sullivan, arr. Winterbottom

7.20 Pianoforte Interlude
(From the Studio)

7.25 Concert (continued)

Waltz, 'Braganza'

Godfrey
Suite, 'Egyptian Ballet
Music'

Luigini, arr. Morel

7.45 Excerpts
from

'Carmen'
(Bizet)

By Members of

THE BIRMINGHAM
GRAND OPERA SOCIETY
and

THE MIDLAND WIRELESS
AUGMENTED ORCHESTRA

(Leader,

FRANK CANTELL)

Conducted by

JOSEPH LEWIS

9.0 Midland News

9.5 DANCE MUSIC

BILLY FRANCIS and his
ORCHESTRA

Relayed from THE WEST
END DANCE HALL,
BIRMINGHAM

ARNOLD NICKSON (Enter-
tainer at the Piano)

10.15-10.30 'The Second
News'

WEATHER FORECAST,
SECOND GENERAL NEWS
BULLETIN

EXTRACTS FROM BIZET'S



'CARMEN'

will be given by members of

THE BIRMINGHAM GRAND
OPERA SOCIETY,

and THE MIDLAND WIRELESS
AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL),

Conducted by JOSEPH LEWIS,

THIS EVENING AT 7.45

B.B.C. Literary Competition—VII

'ROUGH SEAS'

IN these competitions extracts from the works of recognized authors will be read, and competitors will be asked to send in (a) the name of the author of each extract and (b) one additional contribution dealing with the same subject. A prize of three guineas will be awarded each week for the most correct list, together with the best additional extract, as well as second and third prizes of two guineas and one guinea each. Entries (marked 'Competition') must be received by first post on the Tuesday morning following the broadcast, addressed: Talks Department, B.B.C., Savoy Hill.

Literary Competition Results

IV.—'Sports and Games'

The winning Competitors were:

Miss Florence Somerville, 'The Roundel,' Grange-over-Sands, Lancashire (1st Prize).
Mrs. Jeffrey, Keynsham Villa, London Road, Cheltenham, Glos. (2nd Prize).
Raymond Walker, 85, Clarence Road, St. Albans, Herts. (3rd Prize).

JULY 26

★ 842 kc/s. (356.3 m.) ★

SATURDAY

LONDON REGIONAL

3.30 An Orchestral Concert

(From Midland Regional)

THE MIDLAND REGIONAL AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

JOAN COXON (Soprano)

EDA KERSEY (Violin)

ORCHESTRA

Overture, 'Di Ballo' ('The Ball') Sullivan

JOAN COXON and Orchestra

Ophelia's Aria, the Mad Scene, 'Hamlet' Ambroise Thomas

3.50 ORCHESTRA

Suite, 'Casse-Noisette' ('The Nutcracker') Tchaikovsky

EDA KERSEY

Nigun (Improvisation).....Bloch

The Girl with the flaxen Hair

Debussy, arr. Hartmann

CortègeBoulanger

ORCHESTRA

Ballet Music, 'Sylvia'Delibes

4.45 JOAN COXON

Hide me from Day's garish Eye } Handel, selected by
Oft on a Plot of rising Ground } Walter Ford
Straight mine Eye hath caught }
new Pleasures.....

ORCHESTRA

Waltz, 'The Sleeping Beauty' Tchaikovsky

EDA KERSEY

Idyl, 'Dawn of Spring'Ethel Yeats

Roumanian Air and Gipsy Dance....Sammons

ORCHESTRA

March, 'Welsh Rhapsody'..German

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 An Old Folks Programme

DORIS VANE (Soprano)

FOSTER RICHARDSON (Bass)

THE GERSHOM PARKINGTON QUINTET

Selection of Scottish Melodies

FOSTER RICHARDSON

The Mighty DeepJude

My Old Shako.....Trotère



VIVIEN LAMBELET, a soprano well known to listeners, sings in the concert of Chamber Music tonight.

DORIS VANE

When the Tide comes inHarrison Millard

An old GardenHope Temple

Love's CoronationFlorence Aylward



THE BROSA STRING QUARTET.

A new photograph of the popular musicians who will broadcast again tonight at 9.5.

QUINTET

Selection, No. 1, 'Bygone Melodies'

FOSTER RICHARDSON

Rocked in the Cradle of the Deep... Knight

DORIS VANE

She wandered down the Mountain Side
Clay

DORIS VANE and FOSTER RICHARDSON

Greeting..... Mendelssohn

QUINTET

Selection No. 2, 'Bygone Melodies'

7.45

Excerpts

from

'Carmen'

(Bizet)

(From Midland Regional)

By Members of

The Birmingham Grand Opera Society

and

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

9.0

Regional News

9.5

Chamber Music

VIVIEN LAMBELET (Soprano)

THE BROSA STRING QUARTET;

ANTONIO BROSA (Violin); DAVID

WISE (Violin); LEONARD RUBENS (Viola);

ANTHONY FINI (Violoncello)

Second Quartet for Strings...Ellen Coleman

Allegro; Scherzo; Largo, Allegro

9.30 VIVIEN LAMBELET with QUARTET

Chanson perpétuelle.... Chausson

9.35 QUARTET

Meditation on an old Choral, 'St. Wenceslas'.....Joseph Suk

9.50 VIVIEN LAMBELET

Un Matin près d'un jardinet (One morning by a little garden)..... arr.

Lorsque j'étais petit (When I was little)..... Guy Weitz

Briolage (Song of the labourers in Berti)..... arr. Julien Tiersot

Seul au jardin. (Alone in the garden) Grocke

Chanson (Song) de Barberis..... Goossens

Chanson de Fortunio.....

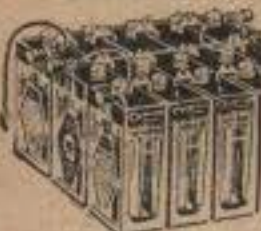
10.0 QUARTET

Divertimento for String Quartet
Cyril Scott

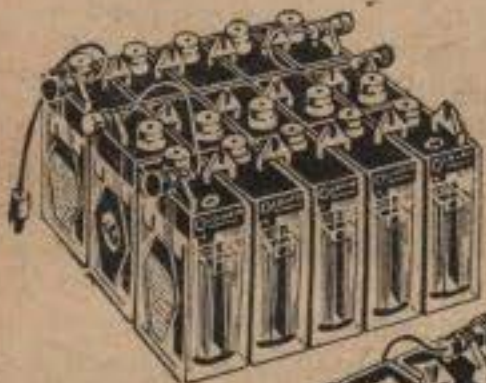
10.15-10.30 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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JULY 26

CARDIFF

SATURDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0-12.45 A Light Orchestral Programme
Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
March, 'Pomp and Circumstance,' No. 1 in D
Elyar
Two Songs without words *Holst*
Country Song; Marching Song
'Henry VIII' Dances *German*
Overture, 'William Tell' *Rossini*

3.30 National Programme



HEARD UNDERGROUND.
A conversation with a Welsh miner will be broadcast this evening at 7.0. This photograph shows miners working at the coal face in a Welsh colliery.

5.15 THE CHILDREN'S HOUR
'IN A SCHOOLBOYS' DEN'
(Including the Skipper)
IV, Cycling
A COUPLE OF COONS—With Song and Jest
6.0 National Programme
6.40 Regional Sports Bulletin
6.45 National Programme
7.0 HEARD UNDERGROUND
A Talk with a Welsh Miner
7.20 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
12.0-12.45 West Regional Programme
3.30 National Programme
5.15 West Regional Programme
6.0 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
9.25-12.0 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 Gramophone Recital
A Novelty Programme
Selection, 'Old and New'
arr. Finck
Tyrolean Mountaineer .. *Blangy*
Russian Fantasy .. *arr. Alexander*
Selection, 'Hits of the Past'
Hungarian Dance .. *Moszkowski*
Banjo Solo, 'Eccentric' *Robinson*
Selection, 'The Country Girl'
Monckton
The Hobgoblin's Story ... *Brecht*
Zylophone Solo, 'Dancing Butter-
fly' *Golden*
Selection, 'The Love Parade'
Scherzinger
3.30 National Programme
5.15 THE CHILDREN'S HOUR
THE EXPLORERS (Donald Maule)
take a trip up the Zambesi River

6.0 National Programme
6.40 Local Sports Bulletin
6.45 National Programme
9.15 Local News and Items of Naval Information
9.25-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
1.0-2.0 National Programme
3.30-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15—The Daily Service. 10.30-11.0—National Programme. 12.0-1.0—Gramophone Records. 3.30—An Orchestral Concert, relayed from the Spa, Whithy (From Newcastle). Paul Mortimer (Baritone). Donald Hargreaves (Pianoforte) 5.15—The Children's Hour. 6.0—National Programme. 6.30-6.40—Australia v. England. An Eye-Witness Account of the Test Match, relayed from the Cricket Ground, Old Trafford, Manchester (National Programme). 6.45—National Programme. 7.0—Mr. W. P. Crozier: 'How the North Moves.' 7.20—The Royal Horticultural Society's bulletin for Northern English Listeners. 7.30—National Programme. 9.15—North of England News. 9.25—National Programme. 9.40—'Bent Arrows.' A One-Act Play with a Prologue specially written for the microphone by Muriel A. Levy. The cast includes Rhoda Fagan, Hylda Metcalf, Sheila Palster, James Bowler, D. W. King, Incidental Music. 10.40-12.0—National Programme.

JULY SALE OF LINENS

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AN AVIATION REVUE FOR MIDLAND LISTENERS

A Mid-Week Programme of 'Sky Larks'—Symphony Concert in the Studio—A Birmingham Organist who is 'Mad about Trains'—Music for the Harp and Violin

A PAGE OF NOTES BY 'MERCIAN.'

'Sky Larks.'

AVIATION forms the background of a revue which Charles Brewer has arranged for broadcast on Wednesday, July 30. The humour of flying is rather grim and doesn't appeal very strongly to the inexperienced, but *Sky Larks* is sure to suit every taste, and especially that of those who have 'been up.' The people in the cast are Alma Vane, Mary Wyndham, James Prodger, Alfred Butler, Charles Herbert, and Ernest Sefton with the Aerovue Chorus and a couple of pianists.

A Symphony for a Party.

A SYMPHONY which was written for a party is to be broadcast in the light symphony concert for Midland Regional listeners on Saturday, August 2. Mozart was a personal friend of Siegmund Haffner, the highly-esteemed Mayor of Salzburg, who begged the composer, rather late in the day, to write him something for a festivity to be held in his house. There was no time to be lost, so Mozart dashed down his notes and rushed off to keep an engagement elsewhere. When the score was returned to him he was agreeably surprised at the fineness of the music, which he had almost forgotten. In a letter to Leopold Mozart, he says, 'The new Haffner symphony has greatly surprised me, for I did not even know of it any more; it certainly must make a good effect.' It does.



J. W. Harrison

THE CHURCH OF THE MESSIAH, Birmingham, known to Midland listeners as the scene of some most enjoyable organ music. Mr. Gilbert Mills will give another recital from the church on Tuesday, July 29.

A Fine Amateur Organist.

WHEN he was four years old Mr. Gilbert Mills used to sit in the organ loft with his uncle and pull out a stop now and then. Today he is one of the finest amateur organists in the city of Birmingham and an authority on the design and building of organs. Mr. Mills' long experience—he played his first service when he was only twelve—will make his recital on Tuesday, July 29, very enjoyable. Midland listeners in the know about organ-playing may find in Mr. Mills' style a reminder of the playing of Mr. Perkins, his master, the famous old city organist of Birmingham. Mr. Perkins had a great opinion of his pupil's ability, and once gave him a much-valued gift—the original 'trombone 32 feet' stop-knob from the Town Hall organ. This knob, which is of colossal size, dates from 1834 and must have been handled by Mendelssohn when he visited the city. Mr. Mills has been responsible for the redesigning of many organs in the Midlands, including the one on which he will play on this occasion. Like most artists, he has a peculiarity. He is 'mad about trains.' Often he and another organist friend—Mr. T. W. North—are to be seen at a little country station outside Birmingham 'watching trains.' In speaking of his hobby, Mr. Mills said enthusiastically, 'There's a steep bank just outside the station, and don't they just buzz up it. It's grand to see them.'

A Fantasia for the Harp.

THE famous harpist, Miss Gwendolen Mason, was tired of the old 'Variations' and wanted something new to play, so she asked Herbert Bedford to write her some music for the harp. Being one quarter of a Welshman himself and having a warm feeling for the old Welsh folk-songs, he hunted up three fine tunes and wrote a Fantasia round them. The work will be broadcast on Sunday afternoon, July 27, with Miss Mason at the harp. English as well as Welsh listeners will recognize the airs. The second one, *Ar hyd y Nos*, is known in this country as *All through the night*. The third one, *The Two Dreamers*, is a tune with a story. The Queen dreams she is a milkmaid, happy and carefree; the milkmaid dreams herself a queen holding a glittering court, only to be awakened by her husband's voice calling 'Get up, Jane, and light the fire—don't lie snoring there.' Miss Mason, who is Welsh also, is certain to catch the simple, homely feeling of the old tunes, though much of her wide experience in music has been along classical lines. She is a leading harpist at many orchestral and chamber concerts in London and big provincial towns. All who have heard it remember her fine performance in the Ravel Septet, a work she has had a large share in making familiar to music lovers all over the country. And that, of course, is only one of her many claims to our gratitude.



Claude Harris

GWENDOLEN MASON

will broadcast a harp fantasia that was written specially for her, on July 27.

'Variations.'

IF you want to know the time, ask a policeman, is the main theme of a set of variations by Haydn Wood, to be broadcast from the Midland Regional Studios on Monday, July 28. Although the tune is a comic one, the composer treats it seriously at times—using all his skill in orchestration to please the listener's ear. The *Variations on a Nursery Rhyme*, by Dohnanyi, was used a few months ago for a charming ballet which the Birmingham Children's Theatre performed for some hundreds of children from the slums of the city. The music was played on two pianofortes and the kiddies piped the tune as the actors danced. Out of the simplest theme imaginable, a tune every listener will be humming afterwards, the composer builds up a lovely, glowing piece of music, rather rhapsodical in feeling, but sticking to the classical variation form. Was it because he adored Mozart's music that Tchaikovsky chose one of Mozart's tunes for his set of variations which will be included in this programme? Mozart had previously written some variations for the pianoforte on the same tune, so perhaps after all Tchaikovsky was merely trying to go one better.

A Programme for Fiddlers.

THE fact that both the duets to be broadcast to Midland listeners by Frank Cantell and Harry Freeman on Saturday, August 2, were written by violinists, makes them especially interesting to listeners who play the fiddle themselves. Spohr is remembered now only by his compositions, but he began life as a violinist, his composition being done in spare time. His writing for the violin shows musical taste and refinement, but it is difficult to play, for the composer himself had remarkably large and powerful fingers. De Beriot, whose first duet will be given, was equally famous as a fiddler. He visited England in 1826, when he played at one of the Philharmonic concerts. All de Beriot's compositions are pleasing in melody with brilliant effects in the way of harmonics and pizzicatos.

PREPARATIONS FOR THE NATIONAL EISTEDDFOD

Another Talk on the Llanelly Festival for West Regional Listeners—An Editor Programme-Builder—Walking Tours from Bristol—A Welsh Service from 'Charing Cross'

A GLANCE AHEAD WITH 'STEEP HOLM'

The Llanelly National.

AS already stated in these notes, the Royal National Eisteddfod is being held this year in Llanelly from August 4 to 9. A talk on this important event will be given to West Regional listeners on Thursday, July 31, at 6.0 p.m. There are many Welshmen who attend the Royal National Eisteddfod every year, no matter where it be held, but each year sees an increasing number of visitors, and it is for the benefit of those who do not understand what this great festival means that the talk will be given. In addition to visitors from all over the United Kingdom, Welsh-American contingents are to arrive in two specially-chartered Atlantic liners—the *Laconia*, which arrives at Swansea, and the *Baltic*, which is due to berth at Cardiff. A competing choir is coming from the United States.

Preparations at Llanelly.

THE Pavilion, which is being specially erected for the Eisteddfod, will be the largest ever used for the Festival. It will have a seating capacity for 15,000 people, with standing room for a further 5,000. The Gorsedd of Bards will assemble in the mornings at the Gorsedd Circle in Howard Park, situated near Carmarthen Bay. These ancient ceremonies connected with the Bardic Circle always attract large crowds. The total cost of the week's Festival is estimated to be about £20,000, which includes £5,000 in prizes for music, literature, drama, ambulance, arts and crafts. Of this prize money over £3,000 has already been promised. A novel competition is that for Works Choirs, which, although on the programme for the first time, has attracted twenty-four entries from collieries, tinplate works, steel works, and foundries from all parts of Wales. I hope to give further details of the Festival in due course.

National Orchestra of Wales.

SEVERAL concerts by the National Orchestra of Wales are in the programmes for the week beginning July 27. Here are some brief details: Sunday, July 27, Concert (conducted by Warwick Braithwaite), 4.30 to 6 p.m., with Joseph Farrington (bass); Monday, July 28, 1.15 p.m., Museum Concert for National listeners; Wednesday, July 30, 1.15 p.m., Symphony Concert; Saturday, August 2, 12 noon, light orchestral items. A concert will also be given from the Studio on Wednesday afternoon, July 30, when Seymour Dossor (tenor) is the singer; while on Friday, August 1, the Orchestra takes part in a Welsh programme at 7.30 p.m. The N.O.W. Light Orchestra, conducted by Reginald Redman, is to play in a Musical Comedy Programme on Thursday, July 31, at 7.45 p.m., with Lilian Keyes as singer, and again on Saturday, August 2, at 9.40 p.m., in a feature programme entitled 'Holiday Hauntings.'

Holiday Hauntings.

'HOLIDAY Hauntings,' a light feature programme written and produced by Francis Worsley, is down for Saturday, August 2, at 9.40 p.m. Listeners will be introduced to the Blow Family, consisting of Mr. and Mrs. Blow and Miss and Master Blow. The Blows are discussing the ever-fertile question of holidays, a subject on which their ideas must differ, since they are gained mainly from visits to the cinema. A sudden legacy makes it possible for their dreams to be realized. The artists taking part can almost be called the 5WA Revue Company, as they have worked together many times in light productions. Included in the cast will be Donald Davies and Sidney Evans, known to the children as Spic and Span.

Walks Round Bristol.

THE series of talks entitled 'A Tramp Abroad' will be continued on Tuesday, July 29, when Mr. P. E. Barnes describes some 'Walks Round Bristol.' Mr. Barnes tells me that Bristol is fortunate, not only in regard to its surrounding country, but also for the paths and track-ways which enable the pedestrian to avoid the high roads. Mr. Barnes will bear in mind the needs of the pedestrian who prefers a short walk, with much loitering by the wayside, and those who do not feel that they have begun until the first ten miles is covered. To the former he recommends Leigh Woods beyond the Clifton Suspension Bridge, St. Anne's Wood, a bird sanctuary under municipal control, and Blaise Woods and Castle at Westbury. For those who prefer longer tramps Mr. Barnes recommends Dudry Hill, Felton Common, Compton Dando, and many other localities with equally fascinating names.

Welsh Service from London.

THE monthly Welsh Service at 6.30 p.m. on Sunday, July 27, which is also to be relayed to National listeners (1,554.4 metres), will be taken from the Charing Cross Road Welsh Presbyterian Church, the preacher being the Rev.

Peter Hughes Griffiths, who has been pastor of the church since 1902. Mr. Hughes Griffiths who is a native of Ferryside, Carmarthenshire, was last year President of the Metropolitan Free Church Federation, which includes over 1,200 churches. The church from which the service will be broadcast is known among Welsh people as 'Charing Cross.' It has the largest number of members of any church in the Welsh Presbyterian denomination, and the problem of accommodation became so acute two years ago that apparatus was installed for the transmission of the Sunday service to the lecture hall below. In a leaflet printed before the church was built it was stated that there is seating accommodation for 500, with provision for a future gallery behind the pulpit. As there are at present over 1,000 members it is clear that the original plans were on a modest scale.

Old Roads of England and Wales.

I MUST draw the attention of listeners to a talk on the 'Old Roads of England and Wales' which Mr. H. J. Randall is giving on Saturday, August 2. Mr. Randall is a Fellow of the Society of Antiquaries, and was President of the Cambrian Archaeological Association in 1928-29. In 1928 he was made a member of the Board of Celtic Studies of the University of Wales (History and Law Committee), and in the same year became President of the Glamorgan County Hockey Association. He is a frequent contributor to the *Law Quarterly Review* and the *Edinburgh Review*.



THE BARDIC CIRCLE at Howard Park, which will be the meeting-place of the Gorsedd of Bards during the Royal National Eisteddfod at Llanelly this year.

A Welsh Programme.

A WELSH Programme, arranged by Mr. J. D. Williams, Editor of the *South Wales Post and Leader*, promises to be an attractive feature on Friday evening, August 1. The artists are Megan Thomas (soprano), Tudor Davies (tenor), Hubert Pengelly (pianoforte), and the National Orchestra of Wales. Mr. Williams has been associated with the newspaper world from boyhood. He tells me that many years ago, when he was music critic for his paper, he was always getting into 'hot water.' But, as he says, in those days criticism was a new thing in Wales. Mr. Williams is enthusiastic in his praise of last season's concerts given by the N.O.W. at Swansea which, he says, brought a new joy to thousands of people.

A Holiday with George Borrow.

A HOLIDAY with George Borrow in 'Wild Wales' is the title of a series of readings, the first of which will be given by Mr. A. G. Prys-Jones on Friday, August 1. The readings will be taken from Borrow's now-famous autobiographical story of his itinerary through Wales in the summer and autumn of 1854. Borrow was keen on Wales from the first, because he had learnt some Welsh from a native, a groom who taught him on Sunday afternoons—'dressed in a beaver hat, blue surtout, whitish waistcoat, black trousers, and wellingtons, all with a somewhat ancient look.' Borrow was much attracted by the scenery of Wales, and throughout his book he showed a fine regard for Wales and its inhabitants.

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