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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



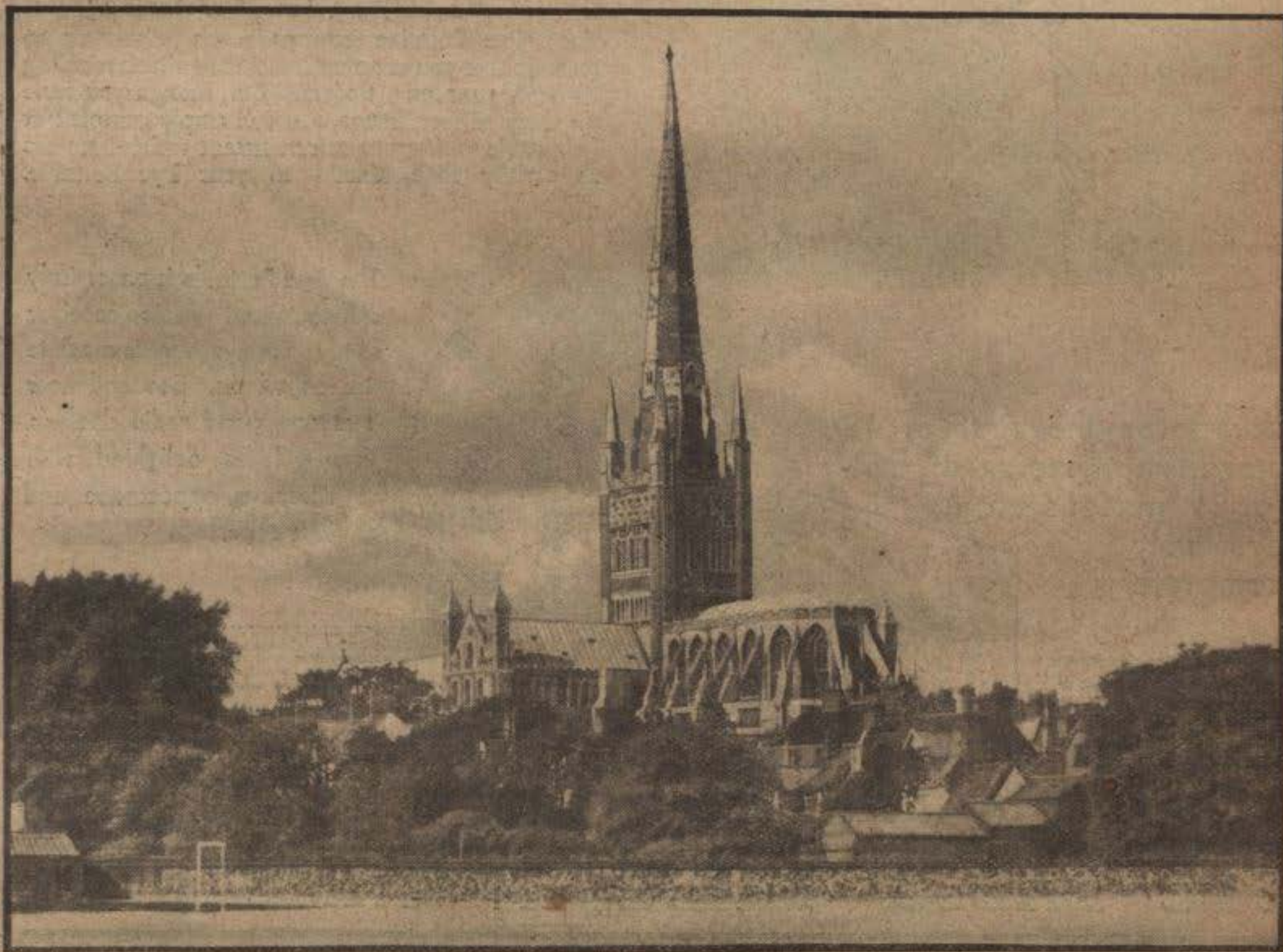
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[Registered at the G.P.O. as a Newspaper.]

AUGUST 8, 1930.

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THE RADIO TIMES

Vol., 23. No. 358.

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AUGUST 8, 1930.

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VOX POPULI: THE FALLACY OF 'PUBLIC OPINION'

IN *The Radio Times* of July 11 was published over the signature of Mr. Edward Lewis one of those stimulating articles which cries aloud for reply.

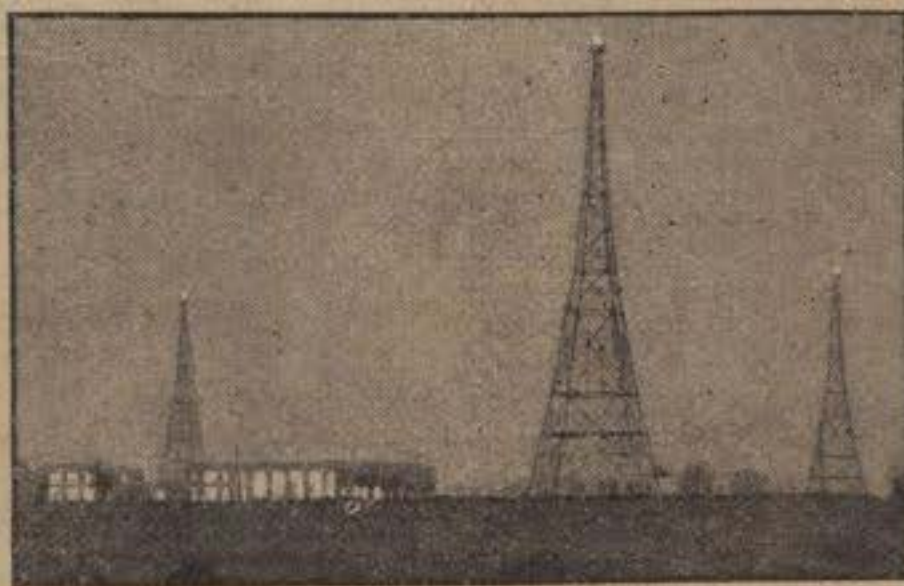
Mr. Lewis remarks very truly that 'reaction is not criticism,' and that 'the critic's first task is not to find fault, or even to discuss, but to put himself with the author and ask in how far the author has succeeded in what he set out to do.' With this no one, least of all any artist, would feel inclined to quarrel. It is an admirable definition of criticism, which might well be laid to heart by the majority of professional critics who, for the most part, nowadays, seem to think that their job consists in expressing their own personal reactions and implying that everyone who does not feel the same reaction must be either ill-bred or half-witted, and probably both. Unfortunately, in deprecating the assurance with which professional critics praise or damn art possessing a definite minority appeal, Mr. Lewis involves himself in the defence of what he calls *vox populi*, the vague entity more frequently called by the daily Press 'the man in the street,' or 'public opinion.' According to Mr. Lewis, while the professional critic may praise or blame, this 'general public,' 'the voice of the people,' 'the common-or-garden man,' well-beloved of writers of fiction but unknown to everybody else, finds himself somehow illumined and resolved and affirms an opinion concerning a work of art which is superior in abstract value to the admittedly minority point of view expressed by the professional critic. Surely it is time that this particular myth was exploded. *The truth about the general reaction of ordinary people to works of art is in one sentence—that they have none.* The ordinary person, so far from having an opinion on works of art, has much too much to do to bother about those peculiar relaxations which take up so much of the time of the leisured, the cultured, the rich, and the temperamental. With most people the importance of the part that art plays in their lives is of the very slightest. A vague sensation of enjoyment, such as that which will make a theatre rise to a popular actress in a great part, or a vague sense of distaste, which prevents the majority of those who visit Hyde Park from taking the trouble to find out where the much-abused statue of Rima is, is the degree of attention that most people are prepared to pay to forms of artistic expression. This is no slur on democracy, nor is it a sneer at the average man; but the average man has to earn his living, and in modern conditions, the time left over when an arduous job has been accomplished is extraordinarily small. A day and a night are twenty-four hours. Out of this a normal man will work at some form of routine job, more or less interesting, for, let us say, eight hours. He will sleep—unless he is very unlucky, for another eight. There remain eight hours in which he can do what he likes,

In this short time he must eat, move about, take exercise both of mind and body, conduct his personal emotional affairs, pursue his hobbies, look after his family and see his friends. If he can give an uninterrupted half hour daily to the appraisal of art, he is probably lucky. What he actually does is to achieve a vague reaction from different types of art in the process of his daily life, much as he gets a vague emotional reaction from meeting a regiment marching past on his way to the office, or from seeing a dog run over by a motor-car on his way back from the office. The common man, in short, is not really interested in art. Quite frankly, is there any particular reason why he should be? Appreciation of art, like the practice of art, requires training, a highly-educated intelligence, and a great deal of leisure, and in the present imperfect state of civilization these three things are not, as a rule, part of the ordinary man's advantages. What Mr. Lewis is confusing is critical reaction with emotional reaction. Every human being has emotional reactions, just as he has the desires to eat and drink and sleep. But while the claim that the professional critic is always right is patently absurd, the claim that a popular emotion is any more likely to be right is even more absurd. The expression of an opinion caused by a rush of blood to the head is hardly likely to be more accurate than the expression of an opinion caused by a rush of brains to the head. The latter may be handicapped by a lack of sympathy with the common touch, by academic prejudice, and by every sort of personal idiosyncrasy, but the former is affected merely by personal idiosyncrasy plus mass suggestion. If you meet a bus conductor, or a porter, and you find that his opinion of Epstein, or of Mr. James Joyce, is low, his opinion is well worth having, if he can give a reason for its expression, but to proceed from this to the assumption that all bus conductors and porters loathe Epstein and Mr. James Joyce is fallacious even if it is true, because the mass of porters and bus conductors will not dislike the artists in question for the same reasons that the individual porter

and bus conductor dislikes them. They will simply be an enormous number of people shouting the same thing, because they have not much opinion either way. Someone in the crowd will say that he does not like Mr. Epstein and Mr. James Joyce, and the rest will shout in unison, because shouting in unison is a jolly thing to do. So-called public opinion has about as much value in relation to art as community singing, to which it is extraordinarily closely allied.

Mr. Lewis insists that popular likes and dislikes are not meaningless, and backs this up with the examples of the public liking *Journey's End*, Mozart, and *St. Joan*—surely strange bedfellows—and disliking Rima, Cubism, and Honegger's 'Rugby.' The trouble is that Mr. Lewis has not considered what he means by the words 'public' and 'popular.' If he means that more people like *Journey's End* than like Rima he is perfectly correct, but if the word 'public' means anything, it refers to an enormous body of people who have never had the time or the opportunity to see either one or the other. It is this amorphous general body of people up and down the country which is always being dragged in as a sort of final court of arbitration in the name of 'public opinion' when matters artistic are being discussed and appraised. It is as sensible to submit a work of art to this amorphous body as it would be to submit a man on trial for murder to 'public opinion,' as opposed to a jury which knows something about the facts and has all the proper evidence submitted to it in form. Even supposing that Rima had been seen by the whole populace of London—in itself an almost inconceivable hypothesis—'public opinion' would be represented by a sixth, or less, of the people in England, who presumably form it—and Mr. Lewis does not like minority judgment. Neither *Journey's End* nor *St. Joan* could have been seen by more than one-fortieth of the public, at an outside estimate. How, then, can Mr. Lewis say that the 'public' likes *St. Joan*, or does not like Rima? If he objects to minority judgments, he must be fair all round. A minority judgment is not more impressive because the minority consists of a million people, instead of consisting of one, so long as there is a larger majority on the other side. Has not the time come to put forward a plea for the root and branch destruction of humbug in this matter? It seems impossible to persuade peoples that under a democracy they remain at the mercy of a minority government, simply because the people who obey laws must be greater in numbers than the people who make them, or else no laws would work—so the fiction of majority government must persist. But in matters of art, is it really necessary in order to flatter a large number of excellent people who care nothing about the subject, and are none the worse for that, by pretending that a point of view which they are incapable either of feeling or of expressing represents *vox populi*?

CHARLES STAITE.



LIGHTS WHICH BURN TILL MIDNIGHT.

The London twin-wave station at Brookmans Park, photographed at dusk. The lights on the masts serve as a warning to night fliers.



'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



Not So Easy As It Sounds.

IT is not generally realized how immense is the amount of labour that Sir Henry Wood has to put in when the eight weeks' season of the Proms begins. Six full symphony concerts a week are in themselves more than enough to keep a man busy; but to these Sir Henry has to add a rehearsal a day, not to mention the studying of hundreds of scores new and old. But, as all who have come into touch with him will agree, he has an infinite capacity for hard work; and he keeps astonishingly abreast of the times. It is fine to see a man of his years so liberal in his attitude to the rebellious young. We have seen him, when he has temporarily handed over the desk to some young composer, retire to the circle (his hair in fine disarray but his carnation still gay), there to assess the new music with keen enthusiasm. We remember seeing him, also, on the occasion of Toscanini's recent visit to the Albert Hall. Throughout the whole of that unforgettable concert Sir Henry kept his eye critically fixed on the conductor, using his glasses most of the time, as if not to miss the slightest clue as to how it was all done.

One Language for the World?

THE subject of International Language is to be discussed in the National programme on Friday, August 22, when the protagonists will be Professor W. E. Collinson, of Liverpool University, Mr. A. Lloyd James, and Mr. L. N. Newell. The discussion should be a lively one, with the fireworks coming from Mr. Newell, who is a passionate Esperantist, and Mr. Lloyd James, an equally passionate opponent of international language (an opposition which is understandable in a man with an intense knowledge of and love for the existing languages of the world). Professor Collinson, though a student and supporter of international language, will, we predict, prove to be less fiery in the cause than Mr. Newell. The Professor is a prominent member of the International Language Association, which exists for the study of the problem. The creation and adoption of an ideal world language is obviously part of the work of the movement for Internationalism; whether or no Internationalism is a good thing is neither here nor there. Personally,



'One language for the world.'

though no linguists, we hope that peoples will continue to keep their literature and their character through the preservation of their languages, but there are a number of people who think otherwise. The latest form of International language is the work of an Englishman. It contains no invented words—consisting merely of a vocabulary of five hundred English words. This sounds simple. It is evidently not too simple to be expressive, for its deviser, we hear, has successfully translated into it a novel by Dostoevsky.

The Pursuit of 'Ile.'

NEXT week's play will be a 'one-acter' by Eugene O'Neill entitled *Ile*. 'Ile' is not a Norwegian Christian name, but the phonetic rendering of Captain Keeney's pronunciation of 'oil.' Captain Keeney commands a whaling ship which, venturing far towards the North Pole, has been locked for almost a year in the ice. When the play opens the ice is beginning to break up to the south, but, despite the fact that his crew is weary and hungry and the wife who sailed with him almost mad from her long imprisonment in the Arctic gloom, the Captain refuses to turn south for home, for he has only 400 barrels of oil in the hold and for the sake of his reputation dare not return to port with so little. The *dénouement* is tragic. Hearing it, one feels that its author, like so many who are or have been sailors, hates the sea with a hatred which borders upon love. Unlike many writers of sea stories and plays, Eugene O'Neill gained experience of life afloat at raw first-hand. He worked as a sailor before the mast on windjammers. Before he was twenty-four the young Irishman had worked as sailor, journalist, actor and gold prospector—a varied career cut short by an attack of tuberculosis, recovering from which he went to Harvard and took the Drama Course. Unlike its English opposite numbers, Harvard has a flourishing School of Drama under the direction of Professor G. P. Baker, author of one of the most practical books on the craft of playwriting. Professor Baker's 'play laboratory' has turned out some notable plays and playwrights of whom O'Neill is the most outstanding.

Strange Interlude for Dinner.

THOUGH Eugene O'Neill is the son of a famous theatrical manager and was himself for some time on the stage, you would never suspect the theatrical strain in him. Pinero was an actor, so is Noel Coward. Their practical experience of the medium is detectable in every line of their plays, which are distinctly 'good theatre.' But this fellow O'Neill goes his own way, breaking all the rules. He writes pieces like *Strange Interlude*—which plays for five hours—or like *The Emperor Jones*, which is merely an elaborated monologue. In *Strange Interlude* he adopts the device of making his characters follow their speeches with 'spoken thoughts,' thus revealing the gulf between what a man says and what he thinks. This play, which ran for two years in New York, was so long that it had to be given in two parts with an interval for dinner. The theatre at which it was played stood in a district poorly supplied with restaurants. In the States they are men of ideas, and ability to act quickly upon them. An enterprising fellow opened a restaurant close to the theatre. Each evening he fed Mr. O'Neill's audience. When the play came off he retired—a wealthy man. Of O'Neill's longer plays, only *Anna Christie*, *All God's Chillun's Got Wings*, *Diff'rent*, and *The Emperor Jones* have been performed in London. We have yet to see *Strange Interlude*, *Desire under the Elms*, and *Marco Millions*.

Notes on the music which is to be broadcast next week from the Queen's Hall Promenade Concerts will be found at the foot of page 312.

Our Future Home:

THOSE whose way takes them along Upper Regent Street into Portland Place will have seen that the B.B.C.'s new headquarters are already taking shape above ground. The excavations and foundations, together with the great retaining wall



'Depressing effect of normal lighting.'

enclosing three floors below pavement level, were completed last winter. Two of the underground studios are already 'in the rough.' During the past few weeks the central tower, which is to contain all the studios and their suites, insulated from the sounds of the outside world by surrounding corridors and offices, and the masonry of the tower itself, has reached first floor level. Special care is being taken over the lighting of this tower, where artists and many members of the B.B.C. staff will have to work day after day away from daylight. Corridors, staircases, etc., will be lighted with artificial daylight—a bright, clear illumination, radiated through casement windows of the ordinary type, which lacks the depressing effect of normal electric lighting. Another problem that is being faced is that of ventilation, which must comply with exacting requirements as to silence, temperature, humidity, etc. Two hundred tons of special steel ducting are to be used in a ventilation system which will be unique. There are lots more staggering figures available, but we'll spare you them. It's far too hot for figures, which would probably worry you as much as they do us.

Young Bloods of Vaudeville.

THREE vaudeville programmes each week put a strain upon the resources of the producer who for four years has been responsible for this side of Productions. The cry is for artists. The fact that vaudeville performers must find new material for almost every broadcast militates against their being used too often. Auditions continue weekly, at which anything from half a dozen to twenty 'acts' are heard. Several new 'stars' have appeared in the last six months—Horace Kenney, Arthur Klein and Mona Magnet, That Certain Trio, Greta Keller and the Two Pairs among them. Three new discoveries are to take part in a Regional programme on Monday, August 18—Nancy Brown, a singer of light ballads, Emile Charlier who plays the piano-accordion, and Maisie Parrish, a *siffleuse*. They appear in a bill with Sandy Rowan, Clapham and Dwyer, and Betty Chester. A National programme on Wednesday, August 20, includes Harold Scott in old-time music-hall songs, Ann Penn, Arthur Klein and Mona Magnet, and Madame Moussine Poushkin, the Russian singer. On Friday, August 22 (National), Philip Ridgeway is reviving *A Music Hall in 1950*, the last of his recent 'period' re-creations. In September he launches out on a new series of shows under the title of *The Ridgeway Parade*.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



'Iphigenia' from Salzburg.

THE second relay from the Salzburg festival occurs on Wednesday, August 20 (Regional). Wilfrid Rooke-Ley has already given in these pages a charming picture of this Alpine city which is yearly *en fête* in honour of its immortal child, Mozart. The relay, on this occasion, will consist of part of Gluck's beautiful opera *Iphigenia in Aulis*, Bruno Walter conducting. The orchestra will be the Vienna Philharmonic, and the singers stars from the Vienna Opera. Gluck's opera, rarely heard nowadays, contains some of his best music, including an overture with a very fine 'tempest' in it. The story is based on the Homeric legend as used by Racine in his play, and tells of the gods' demand that mortals shall appease their wrath by sacrifice. The Greek fleet, under Agamemnon, lay becalmed off Aulis, because the King had slain a stag sacred to Diana. Only the sacrifice of the King's daughter would put things straight, for which the people clamour. The sacrifice is on the point of being made, when out of the tempest which wraps altar and maid, Diana appears to announce that the gods are satisfied; and the sailors whistle no more in vain for a wind to blow them out of Aulis.

Problem of Nomenclature.

WHEN broadcasting began, those who listened to it became known as 'listeners-in,' a not very fortunate term, which was obviously chosen to mark the difference between a man with the simple use of his ears and one who applied them to listening to wireless. The term may have come from America, where the expression to 'listen in on,' or eavesdrop on, a telephone conversation has long been current. Feeling that 'listener-in' was not the happiest of terms, several publications, including our honourable selves, invited the public to invent one neater and more expressive. Alternatives were mooted by the hundred. Wireless enthusiasts ran a grave risk of becoming known as 'auditors,' 'radiards,' 'etherphiles,' 'harkers,' 'radiofans,' and so on—but, once the fuss died down, the 'listener-in' had become



'Listeners-in and lookers-in.'

the 'listener,' and that was that. Today, though still teething, Television is experiencing the same growing-pains, as witnessed by a correspondence in recent issues of our contemporary *Television*. An objection raised to the term 'looker-in' has brought into being a number of alternatives—'scanner,' 'gazer,' 'observer,' and so on. They all stress the visual side of the invention, disregarding the aural. 'Looker-in' is ugly; 'looker' worse. Someone will have to invent a 'portmanteau word' which is both neat and inclusive.

The Forthcoming Symphony Concerts.

THE winter season of the B.B.C. Symphony Concerts begins on October 22 and extends to April 3, 1931. There are twenty-four concerts in all, and they will be given on Wednesday nights. Last year's orchestra (which was critically acclaimed as possessing superb possibilities and as being already in the front rank of European orchestras) remains substantially the same, the only difference being the additions not available last year on account of contracts. Although no permanent conductor has yet been appointed, the guest conductors are being (where possible) so arranged that the concerts run in series of two or three under the same baton: thus 'stabilizing' the orchestra in its *ensemble*. No names are definitely available yet, but we have it on high authority that the artists selected include names that are of world fame among soloists.

Library List.

THE following books were reviewed by Miss V. Sackville-West on Monday, July 21: 'Novels and Novelists,' by Katharine Mansfield (Constable); 'Look Homeward, Angel,' by Thomas Wolfe (Heinemann); 'Castle Gay,' by John Buchan (Hodder and Stoughton); 'Madder Music,' by Mildred Cram (Harrap); 'The Great Meadow,' by Elizabeth Madox Roberts (Cape); 'Murder on the Palisades,' by Will Levinrew (Gollancz); 'The Beacon Hill Murders,' by Roger Scarlett (Heinemann); 'The King against Anne Bickerton,' by Sydney Fowler (Harrap).

Broadcasting Scares Birds.

WE once met a man who complained that though his wireless set sent him gently to sleep, it was always waking him up again. A farmer in the Harz Mountains has hit upon a new method of scaring the birds from his crops. Having set up a series of loud-speakers in his fields, he keeps the programmes going at full blast. This is only one of the many funny items we have lately encountered in the Press. After a while the birds will grow accustomed to the programmes. Then they will come and peck holes in the loud-speakers. The farmer of the Harz Mountains will have to instal television sets to frighten them from the loud-speakers, employing a special station to transmit pictures of a man with long moustaches pointing a gun. If, by any chance, the birds become used to this, and fly round nibbling at the marksman's moustaches, well, there's always the dear old method of sending a boy round banging two sticks together.

New Gramophone Records.

GOLDMARK'S *In Spring*, played by the Vienna Philharmonic Orchestra (H.M.V. C1802), was one of the records played by Mr. Christopher Stone during the luncheon hour on Friday, July 25. Others included Ketelbey's *Sanctuary of the Heart* (Decca K524); *Wasps*, played by Joseph Holbrooke (Piccadilly 5050); *O Lover True*, sung by May Wynn (Parlo. R692); *King of Jazz*, played by New Mayfair Orchestra (H.M.V. B3479); *Any time's the time to fall in love*, by Charles (Buddy) Rogers (Col. DB162); *When I passed the old Church Door*, played by Jack Hylton and his Orchestra (H.M.V. B5845); and Marek Weber and his Orchestra in a *La Traviata* Selection (H.M.V. C1937).

Indian Eggs: English Egg Cups.

AT 6 p.m. on Wednesday, August 20 (National), Mrs. A. K. Fawkes-Ansell is to broadcast a talk entitled 'Making Indian Eggs fit English Egg Cups'—an intriguing title which suggests at first a talk on Conjuring, but actually refers to the work of



'Steps are being taken.'

the India Section of the World's Poultry Congress. Indian eggs, like the eggs of all Oriental pullets, are small. Steps are being taken to remedy this. Poultry in the East is closer to the original small strain which, with the exception of the Bantam, has been eliminated in the West. Plans are on foot to increase the size of Indian eggs by cross-breeding—at least this we believe to be so. We have no way of making sure that this will be the substance of Mrs. Fawkes-Ansell's talk; when we wrote and asked her to meet us for an intimate chat on the subject, she invited us to present ourselves at the India Section of the Empire Marketing Board Pavilion at the World Poultry Congress at the Crystal Palace—an appointment which we funked at the last moment, scared by the vision of a whole crystal palace full of experts. Being both shy and busy, we are making it a rule now never to go to poultry congresses. So, if you are interested in poultry (and who is not?), you had better listen on the 20th.

Film Critic for the Autumn.

MR. FRANCIS BIRRELL, who gives his next review of Films on Thursday, August 21 (National), is to continue his fortnightly talks until Christmas. During the past year more than a dozen candidates for the post of Film Critic have come to the microphone. From these, the Talks Department has probably chosen Mr. Birrell for the reason that he combines a good broadcasting manner with an intelligent, non-technical 'middlebrow' attitude towards a medium which, despite assertions to the contrary, is not yet ripe for the Higher Criticism. In our opinion both Mr. John Grierson and Major Christopher Stone ran Mr. Birrell a 'close second,' but Mr. Grierson is a film producer and Major Stone a gramophone expert; their respective jobs keep them busy. Mr. Birrell lately confessed that he found difficulty in choosing exactly which films to review. Leeds complained that he only considered Londort 'releases' which would not reach Yorkshire for many months, while Manchester accused him of being behind the times because he noticed pictures which Manchester had seen before London. What is a film critic to do? Mr. Birrell, son of the Rt. Hon. Augustine Birrell, is both an essayist and, on occasions, a Dramatic Critic.

'The Broadcasters.'



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WE, over here, are apt to regard American Broadcasting as a light-hearted organization, sponsored by Big Business, in which opera stars, comedians, and dance orchestras appear 'on the air' at the command of the reigning monarchs of Tooth Paste and Tobacco. In view of this, the average British listener would read with surprise the pamphlet 'Education tunes in,' which has recently been issued by the American Association for Adult Education and which reveals that, even in a community in which entertainment is of such paramount importance, there exists a growing demand for broadcasts of an educational character. From the point of view of the idealist Radio in America suffers a grave handicap in being in private hands; nevertheless, transmissions of a more serious character are beginning to find their place in the programmes on certain wavelengths, and enthusiasts are working strenuously to strike an occasional more serious note in the generally light entertainment of the Continent.

SOME years ago a scientist turned journalist threw out the whimsical suggestion that it might one day be possible to snare the ceaselessly travelling sound-waves of the past and thus allow the modern world to eavesdrop on the chatter of the ancient. This poetic notion has since attracted the attention of various imaginative writers and, most recently, inspired a lively symposium in our old-established contemporary, *The Strand Magazine*, which invited a number of living celebrities to state which of all dead celebrities they would most care to hear broadcast. Homer, Socrates, Alexander the Great, Shakespeare, Dr. Johnson, and Napoleon attracted the greatest number of votes, with Shakespeare in the lead. Mr. Edgar Wallace would like to hear Shakespeare on the subject of stage technique. Mr. St. John Ervine is curious as to the identities of Mr. W. H. and the Dark Lady of the Sonnets and why the poet bequeathed to his wife his second-best bed. Mr. C. B. Cochran would have his own revue productions criticized by Shakespeare, while Mr. A. P. Herbert longs to hear him explaining to Queen Elizabeth some of the jokes in his plays (but Mr. Herbert's approach to the matter is hardly serious, for among other dead conversations he would like to eavesdrop on Jonah when, returning home after a long absence, he explained to Mrs. Jonah that he

had spent three days in the belly of a whale). Among the more mordant contributions to the symposium is that of Mr. Philip Guedalla, who would prefer above all to hear Napoleon's 'private and uncensored views upon the half-baked dictators, newspaper proprietors and defaulting financial gentlemen.' There is as yet no indication that a scientist's fancy will come true, but, should it do so, and the programme be chockful of the tremendous dead, there will always be a listener to write complaining that Dr. Johnson was dull or Peg Woffington not a patch on Gracie Fields.

THE WORLD WE LISTEN IN

The Promenade Concerts have begun. To you, listener, in this year 1930, that announcement brings no thrill.

The Promenades Through the air, to your armchair, their strains will travel, and you may say, as distant applause dies away at the symphony's end, 'A spirited rendering.' But amid the riches that overwhelm you, there is nothing unique in this evening. Every day you listen to a programme as various, and if the wireless offers nothing that fits your mood, you have the gramophone at your command. You are a critic, as rich men are apt to be. You will compare Sir Henry's Wood's rendering of that Fourth Symphony of Brahms with Abendroth's and Stowkowski's records, or, it may be, with some masterly performance relayed from Cologne. Profusion you know, and the pleasures of choice. The sharp savour of hunger you cannot experience.

We knew it twenty years ago. There was no wireless then, and the gramophone was a raucous toy. We waited, through the silent summer, for the first promenades, as one waits in winter for the blackbird's song. Long ere they began, one tramped to the Queen's Hall—for a 'bus, even a horse-'bus, would have shortened the pleasures of anticipation—to obtain the programme in advance.

One read it with the awe with which one surveys the shelves of a great library. On Fridays, in their order, the symphonies of Beethoven followed each other in their majestic sweep. In these days I worked in Fleet Street; and it required luck and good management to get free by eight o'clock on a few Fridays of the season. Should I contrive it, this year, for my favourites, the Eroica and the Seventh? Or should I aim at the less familiar graces of the Second, or the riotous gaiety of the Eighth?

At last came the evening for which, in sharp hunger, one had waited. One hummed the

Free-masonry

themes of the familiar things that one would hear, knowing that from them subtleties as yet unperceived would leap upon one's ear with the surprise of a discovery. One entered the dingy red hall. It was a high occasion, and one gave much thought to the choice of one's seat. Should one face the first violins, or sit where one could watch the fingering of the 'cellists, and read, as it were, the bass? Was it better to hear well in the back row, or to see well in the front? Each evening one renewed that connoisseur's debate with one's companion, and drew anticipations of fresh pleasure from the decision, whichever way it turned.

One grew familiar with the faces of the frequenters of these concerts. A subtle freemasonry linked us. All of us in that gallery were moderately poor. Amid the crowd which hunts for wealth in London, we were of those who sought for beauty. Nowhere, I used to think, could one encounter so many heads that suggested a life of thought, so many faces that bespoke refinement. About strangers one wove romances. That graceful widow, poorly but tastefully dressed, poring over a score with her son—was she struggling to make him a composer? One met, after many years, old acquaintances. There was Mr. X, well groomed and cool in the oppressive heat. At the University he won every honour that a mathematician could win, and now he sat in a high place in Whitehall. I had respected, but hardly liked him. But the hard, competent features softened and glowed through the Symphony. I had not suspected that he loved music. We sought each other in the interval, and talked as we had never talked before, with kindness and intimacy. There were famous faces, too. Of course, that poet loved Beethoven, one could have guessed it. Of course, that painter would delight in Bach: his designs are rhythm frozen into line. One evening I recollect that, down below, Arthur Balfour and Tagore were sitting near one another through the Fifth Symphony. Were there in that generation two men who typified so perfectly the contrasted intellectual beauty of East and West?

Out of the cloud of faces which memory can call up from floating frames of music, there is one that haunts me today.

The Exile

I brushed against him first on the floor of the Promenades on the last Friday of the year before the War, and we heard the Ninth together. When he asked me, in halting English, whether he might look at my programme, something in his able, excited face tempted me to talk to him. He was then a very young man, a Jew by his features and a refugee, as I learned, from Russia. He had fled, after one experience of prison, half way through his university course, and now he was earning his living, precariously, as a tailor in Whitechapel. Every Friday, having painfully saved his shilling, he set out to walk from the East End to the Queen's Hall, stood through two hours of celestial delight, and then, for he had no pence to spare, walked back once more. Homeless and without a country, his pockets empty, his arms aching from the weight of his iron, this Russian exile on Friday nights was the happiest man in London. Many years later, I met him in Moscow, a veteran, now, of the Civil War, working well and hard in a post of some importance in a Soviet Ministry, and again we heard the Ninth together. Today there reached me a letter which told of his arrest. Does he in prison, from a well-stored memory, draw the consolations of music? Perhaps to him in his cell there come again those strains of that symphony—that first movement which recapitulates the storms and battles of human life, the scherzo which mocks their trials with defiant laughter, the andante which promises to men, even on this earth, the repose of heavenly joys. Thousands that evening heard them. Some were weary, some guilty, some bitterly alone. It brought the vision that crowns life with victory. In prison, as in Oxford Street, inevitably there will follow, wrung from harsh discords, the hymn to joy.

H. N. Brailsford

FLÁKSID PÁYTRONESSES VÁCÁYT RIVVIÁIRA

A. Lloyd James discloses the latest rulings of the B.B.C. Committee on Spoken English

THE latest list of words discussed by the B.B.C. Advisory Committee on Spoken English does not contain any very remarkable native words, but it will probably cause many readers to ask: 'When is a word a foreign word?' If *puisne* is an English word, why is *brochure* not an English word? The classification of the accompanying list of words into native and foreign must be regarded as provisional, but in the meantime it would be interesting to know when a foreign word ceases to be a foreign word and becomes fully naturalized.

The word *allied* is troublesome, because in such a sentence as 'The reigning houses were allied by the marriage of the prince' the word usually has the accent on its second syllable, while in a phrase like 'the allied forces' it usually has the accent on the first syllable.

Donor is so frequently pronounced as though it referred to the costermonger's lady that the time has come to call a halt, and many people will welcome this attempt to save the word—not a particularly good word in any event—from the fate of homophony.

The word *fanfare* caused considerable anxiety at a recent dinner, when fanfares by modern English composers were performed and broadcast. The people who had written them called them 'fanfairs' in the English way, but the speakers who referred to them pronounced the word in the French way. This word has been used in English for a century or more: the Oxford Dictionary gives pride of place to the English pronunciation, but Fowler's 'Modern English Usage,' which is so sane on most points, recommends the French version. Not a voice was raised at the Committee in favour of the foreign variety; the word is an excellent English word, French in origin, but English by virtue of long residence.

Flaccid is reminiscent of spelling competitions. No dictionary that we have consulted gives anything but 'flaksid' as its pronunciation, and yet the word is so unfamiliar that many of us are in doubt when we are suddenly called upon to pronounce it. How many times has it been called 'flassid'!

Puisne is always a shock to those who are unfamiliar with it, and *questionnaire* is a word that might very well be banished in favour of the English variety *questionary*. There is an increasing tendency



PRACTISING WHAT HE PREACHES.
Mr. A. LLOYD JAMES, Secretary of the B.B.C. Advisory Committee, photographed at the microphone.

on the part of many English speakers to make the noun *record* (gramophone, sporting or historical) sound like 'réckád,' and it is rumoured that America is responsible for this. In any case, whoever is responsible, it is advisable not to encourage this form, but to give the vowel of the second syllable its full value.

Of the so-called foreign words, *levee* is simple: it is no more foreign than *puisne*, and has by long custom acquired a thoroughly English pronunciation, homophonous with the older derivative from the same French word *lever*, which came to us as 'levy.' *Kimono* is pronounced 'kimono' by some and 'kimóno'

by others; what the Japanese do with the word is of little help to us, for Japanese rhythm and accent are different from ours. A word of this kind must shake itself down into a convenient English rhythmical pattern, and either of the two forms suggested is thoroughly English; but the Committee gives its vote in favour of 'kimóno' as preferable to the other. It became fashionable some years ago to pronounce the word *harem*, which rhymed with 'harum scarum,' as 'haréem,' because it came from an Arabic word that was pronounced in this way. Fortunately, this fashion is dying out; it was at best but an example of snobbery.

Of the proper names, the only one that calls for comment is *Eros*, a word that has been thrust upon us very largely by the reconstruction of Piccadilly Circus. 'Éeross' is good English but bad Greek, and the classical scholars will criticize it.

The complete list of words is smaller than usual because the Committee had to consider at the same meeting the final proofs of the handbook on English place names, which was passed for publication and should appear within the next few weeks. Many readers of *The Radio Times*, and listeners in all countries, will welcome this little handbook, which is full of strange names and strange pronunciations. The English place name is a source of anxiety to announcers, who cannot be expected to remember them all by the help of such limericks as the one which relates to the young woman of Cirencester, who, having called upon her solirencester, refused to pay a fee on the ground that she had merely looked in as a virencester. Less known, perhaps, is:—

There was an old person of Congresbury,
Who said, 'I'll my sorrows and glongresbury;
The best mausoleum
's the British Museum,
So I'll go and take lodgings in Blongresbury.'

This is humour of a peculiarly English kind, and very subtle to analyze, because it is a humour that lies entirely in the visual representation: it is the sort of joke that foreigners fail to understand.

The handbook contains the pronunciation of some fifteen hundred place names in England, with a few Welsh names from the border counties, one or two Manx names, and a few from Jersey. Incidentally, it contains the only known English word that rhymes with 'walrus,' which is *Alrewas*.

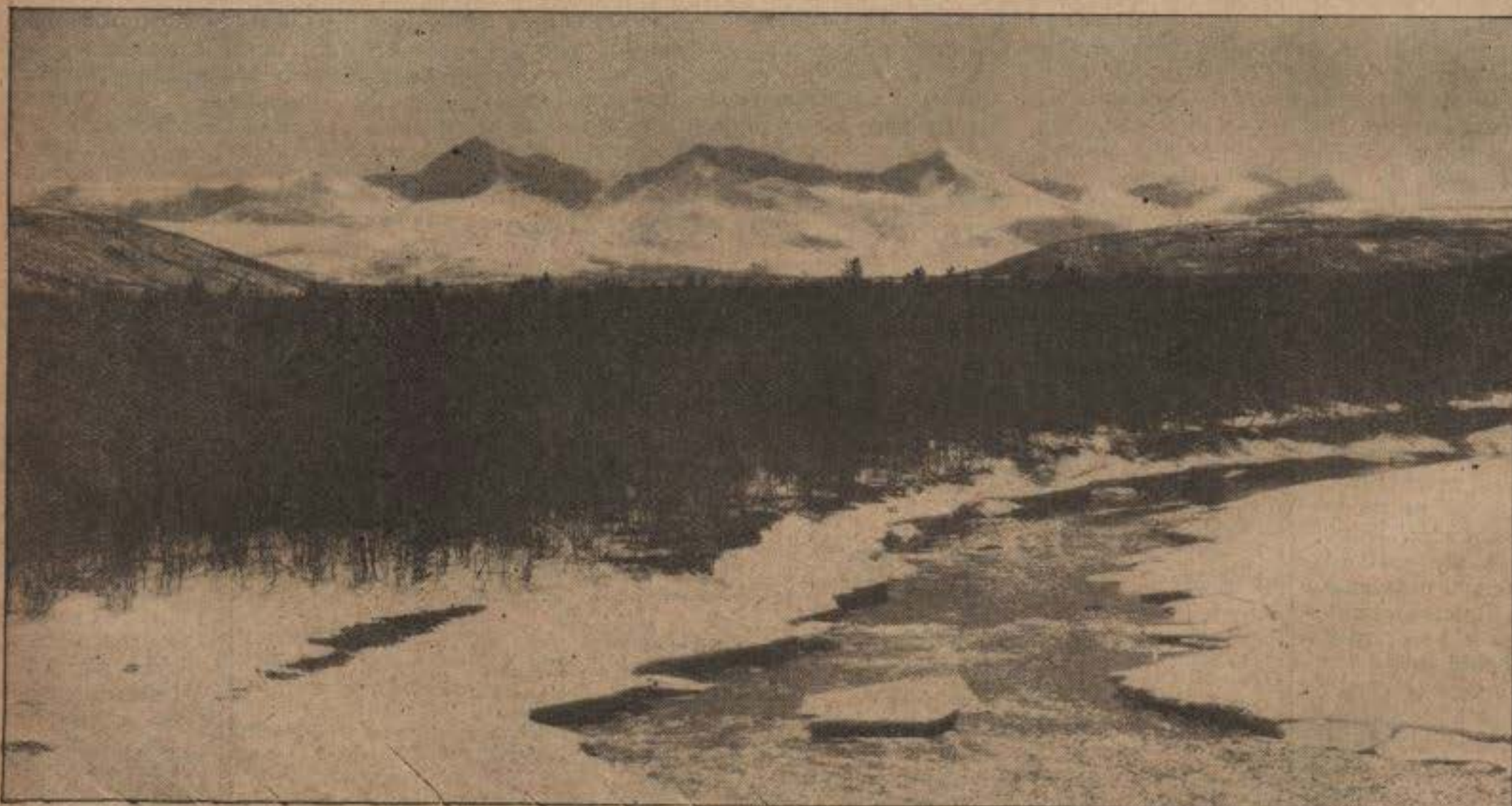
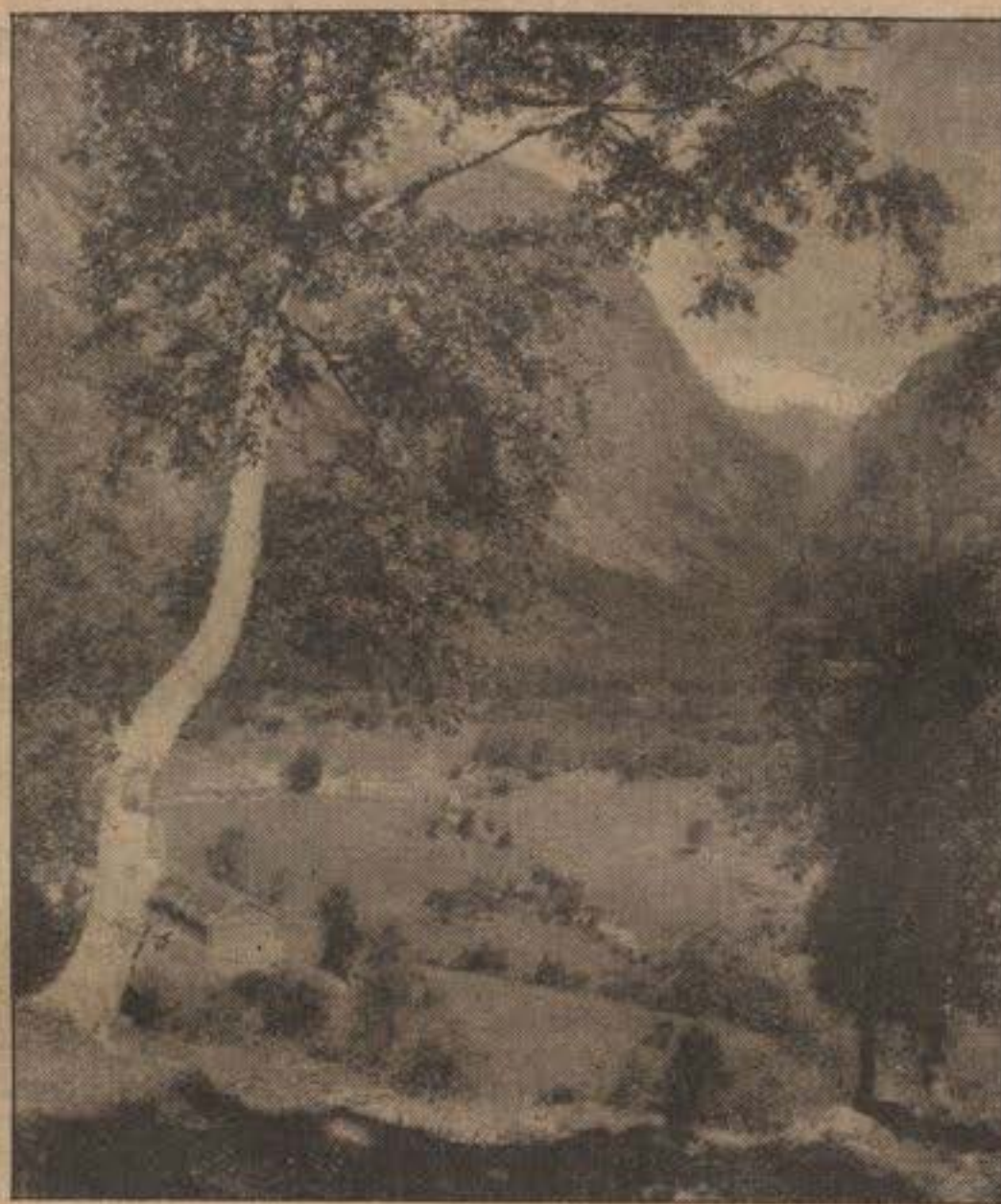
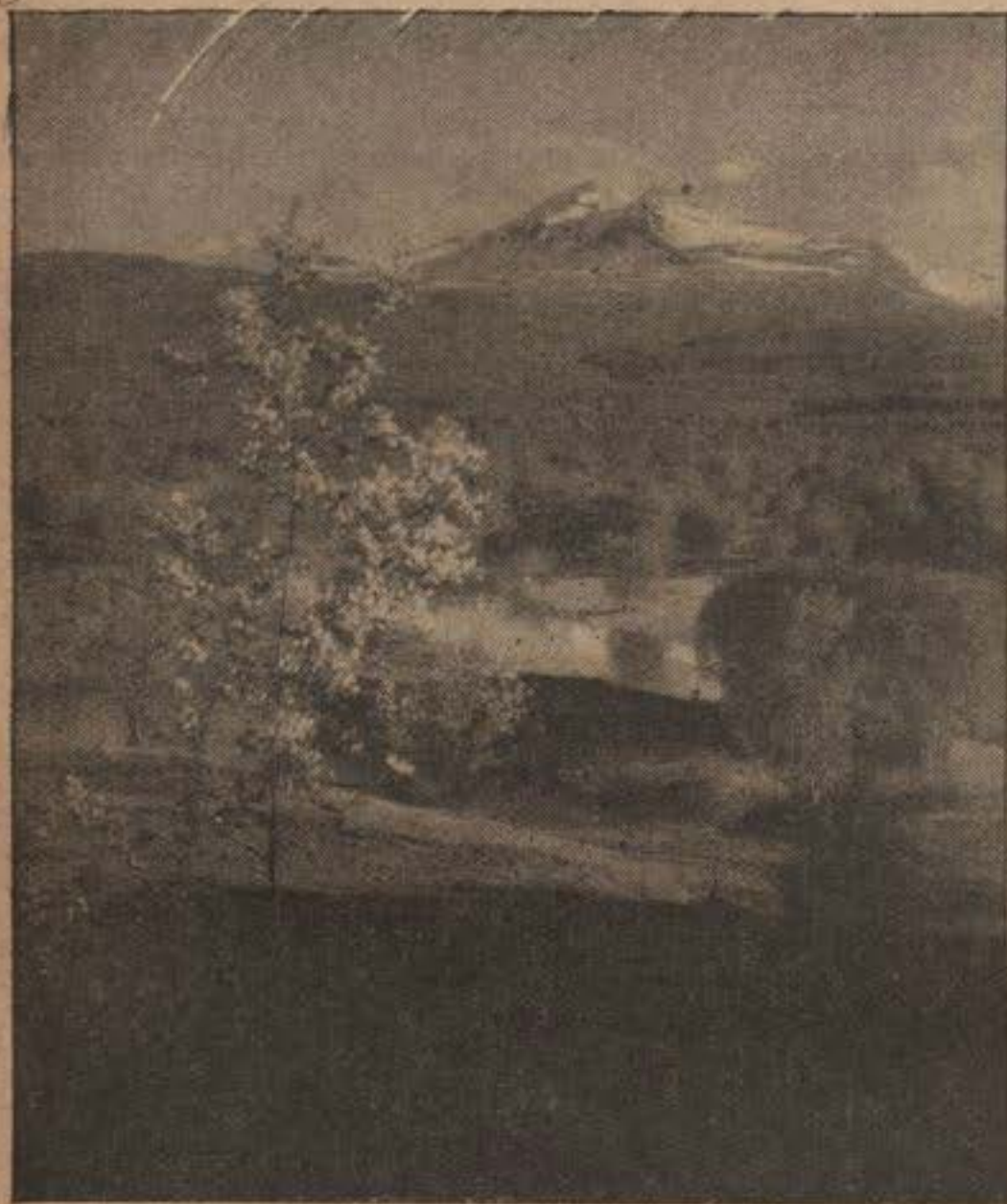
A. LLOYD JAMES.

HOW THE ANNOUNCER WILL PRONOUNCE IT

Recommendations made by the B.B.C. Advisory Committee on Spoken English at their Ninth Meeting on Thursday, July 10, 1930.

Word.	Pronunciation.	Word.	Pronunciation.
Allied	Allied, but 'Állied Forces'	Record (noun)	Récord (second syllable pronounced like 'cord')
Amenable	Améénable	" (verb)	Recórd
Amenities	Améénities	Reredos	Réerdos
Behove	Behóve	Transference	Accent on first syllable
Conrad	First syllable rhymes with 'Tom'	Vacate	Vácáyt
Donor	Dónor (second syllable pronounced like 'nor')	Vacation	Vácáyshon
Expiration	Expyráyshon	<i>Foreign Words.</i>	
Explosive	's' as in 'send'	Brochure	Bróshúre
Fanfare	Fánfair	Cacique	Kassék
Flaccid	Fláksid	Harem	Háirem
Gibberish	'g' as in 'go'	Kimono	Kimóno
Hospitable	Accent on first syllable	Levee	Lévvý
Joust	Jowst ('ow' as in 'now')	<i>Proper Names</i>	
Livelong	Livlong	Adirondacks	Addiróndacks
Nescience	Néssiéncé	Albania	Albáynia
Organization	Organyzáyshon	Eros	Éeross
Patron, Patroness	Páytron, Páytrones	Riviera	Rivviára
Patronage	Páttronage	Seidlitz	Sédlit:
Patronize	Páttronize	Yosemite	Yosémmitý ('s' as in 'send')
Protocol	Prótó:ol		
Puisne	Pítný		
Questionnaire	Kwestionnáire		

SPRING, AUTUMN AND WINTER IN NORWAY



Norwegian State Railways

Mr. Scholes writes of Grieg's Concerto built of 'songs of the soil, and of the sea.'

THE SEASONS IN THE COUNTRY OF GRIEG

FAVOURITE OF THE 'PROM' FIRST-NIGHTERS

Mr. Percy Scholes on Grieg's Pianoforte Concerto in A Minor with which De Greef opens the Proms on Saturday this week.

YEARS and years ago, when the B.B.C. was very young, and when we listeners were younger still, for we were children enough to be squabbling about 'Highbrows' and 'Lowbrows' . . . years and years ago, I say, the B.B.C. challenged its then Music Critic to provide a programme of the kind of music of which he used publicly to say there should be more, that is, the 'Middlebrow.'

He accepted their challenge, and asked his listeners to help him in compiling his programme. Postcard suggestions poured in and he discovered that the most popular composition in the country was—THE GRIEG CONCERTO! It topped the poll.

This was a little unexpected. 'Sonata,' 'symphony,' and 'concerto' were then considered to be distinctly 'highbrow' forms. Yet this particular concerto, it was now realized, was merely 'middlebrow.' The 'high' could reach down to it and the 'low' reach up, and neither of them strain their spines in stretching.

A 'First Night' Tradition.

Grieg would have been pleased! And will not some *Radio Times* reader in Copenhagen, where Grieg's talented colleague, cousin and wife, in the retirement of old age, now, I believe, lives, just send her his copy of this issue of *The Radio Times* to let her know that we Britons, following our now long-standing tradition, still open our annual Promenade series, the most characteristically national orchestral enterprise we possess, with a performance of this wonderful concerto. Husband and wife, the composer and the singer, were always popular in England. 'My husband loved the British public, and I believe that they also loved him,' said Madame Grieg to me in a letter of long ago that lies open before me as I write, and it is pleasant to think that in this opening 'Prom' performance of every autumn the friendship maintains, in some sort, an annual celebration.

Now *why* is the Grieg Concerto so popular amongst us? There are many reasons, but the most vital one of all is, I think, this: It is fresh-air music, and we are a fresh-air people.

Music of the Open Sky.

I have long thought that the two most 'breezy' pieces of music in the world are Smetana's overture to his opera *The Bartered Bride* and Grieg's Piano Concerto, and it is worth noting that they belong to one period and represent one movement. That movement is what I may call the 'Back to the Land' movement of the middle years of the nineteenth century. It was in 1866 that the Bohemian's opera was written, and in 1868 the Norwegian's concerto, and the two works may be taken as typical of the movement. They respectively represent that movement in one of its Northern Europe and one of its Central Europe manifestations. They represent, too, the effort to be free. The one country was tied to Sweden, the other was part of the Austrian Empire, and both have since won independence, but it is of spiritual rather than political freedom that I am thinking for the moment. Indeed, we may say that the spiritual freedom had to come first, if the political was to come at all, and that artistic manifestations like these helped to stir the people to the effort that at last won them their right to stand upon their own feet.

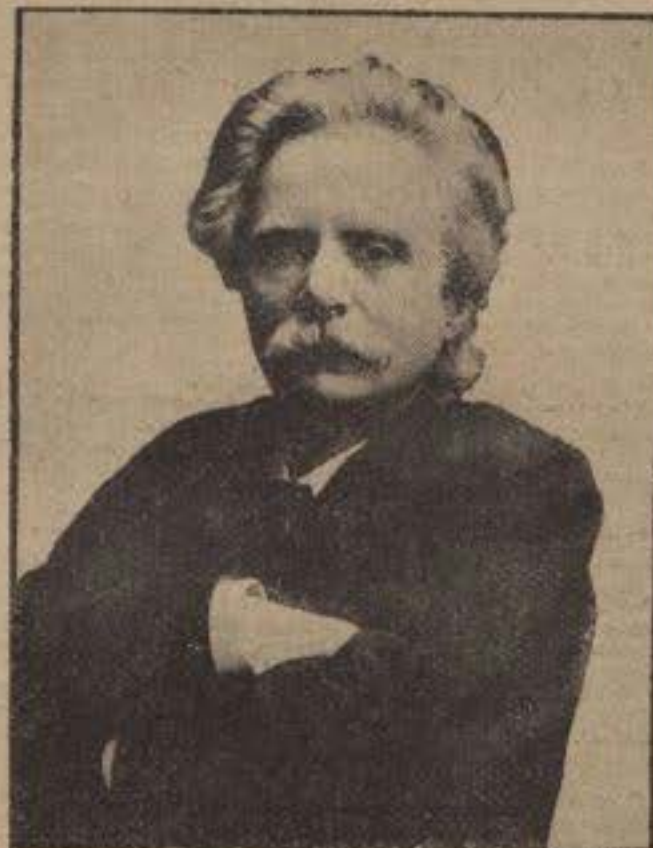
My suggested motto of 'Back to the Land' can mean several things: here it means two, corresponding to the two senses, 'land' as 'country' and land as 'countryside'; it

implies, then, both '*Away from Germany*,' which country had for a century dominated the whole musical world, and '*Away from the town*' (including its academies), which also had been a little tyrannous. The motto, then, applied to music, stands for the two things which we call by the names 'National Movement' and 'Folk-music Movement'—both of them, let me say, very healthy movements if not carried too far (as they sometimes are).

ARTICLES FOR THE MUSICAL BEGINNER

Here is the first of a series of weekly articles, by well-known writers, in which famous compositions will be described, simply and graphically, for the benefit of the listener. Future contributors include: Richard Church, H. N. Brailsford, W. J. Turner, Neville Cardus, Robin Hey, etc.

In the Grieg Concerto we feel the Norwegian spirit. There are works of Grieg, and very charming works, which are the product of his Leipzig Conservatory training (certain of the less popular *Lyric Pieces*, for example); there are others that have plainly come out of his Norwegian birth and upbringing. Is it not natural that when a man is using the language



EDWARD GRIEG (1843-1907).

of his own country, or painting its landscapes, he will, in general, write better or paint better than when he is using a foreign speech or painting exotic objects? That is what Grieg is doing in this Concerto. He has not cast aside the craftsmanship he learnt in the German schools, but it is no longer a fetter but a tool. And because he is national he is able to be personal, and because he is personal he is at his best.

That is my application of the 'Back to the Land' suggestion, in the 'Back to one's country' sense. Now for the other application.

Music of the Fields and Fiords.

Not only are the idioms Grieg employs Norwegian idioms, they are peasant idioms. They are taken straight from the life of the fields and fiords; they are the song-idioms and dance-idioms of farmers and fishermen, and, loving Mozart and Beethoven, Brahms and Wagner as we all do, we can yet find a holiday refreshment in tunes that we feel at once to be no tunes of the opera stage or the concert platform, but tunes of the soil and the sea.

Here a tiny misconception must be guarded against. Grieg rarely if ever used actual folk-tunes. But he had all his life *soaked* in folk-tunes, as Burns had soaked in Lowland Scots, and when either sang his best he did so in the folk accent.

That, then, is how I look at the Grieg Concerto. The Editor has frankly asked me for a 'personal and conversational' expression, and if in conversation with any friend I were asked for my own personal view of that masterpiece, I should say just what I have now said—deferring all learned talk of 'subjects' and 'developments' and orchestration (though what a lot could be said about that last!), until I had made it clear that the form and colour of the work, however masterly, are yet secondary to its Norwegian spirit and its tang of the mountain farm and the fiord.

Analysis of the Music.

And now to describe the work. It is in three movements: a vigorous, rapid one, a tender, lyrical one, and another vigorous rapid one.

The First Movement opens impetuously like the work of a young man—as so it was, for its composer was but twenty-five when he wrote it, though he touched it here and there at intervals later, even up to the very year of his death.

There are two chief tunes out of which the whole grows, though that is a rather academic statement, for each of these 'tunes' might be said to consist of two or more smaller tunes, and we may remark with pleasure that the composer does not hand us a mere couple of contrasted blooms, but generously offers a variegated nosegay. Most listeners probably have these tunes already ringing in their minds, from off-hearing; if not, the playing of them by a friend on the piano, or a preliminary few hearings of the movement from pianola or gramophone, will tremendously increase their enjoyment in Saturday's performance.

The Second Movement grows out of a pensive and noble theme. The orchestra states it. It touches and even awes us. The pianist, in his part, is in a mood of embellishment—and yet very near to Norway and to Nature.

The Third Movement is brilliant and ecstatic—with quieter moments.

And so, in three compositions that yet merge in spirit into one, Grieg, the protagonist of his nation, expresses its moods of courage, high spirits, reflectiveness, tenderness, impetuosity, independence, and perhaps religion. The simple people speak to us, but they speak through the lips of an able and eloquent advocate. We may, as the performance proceeds, be dazzled by the masterly interplay of piano virtuosity and glowing orchestral colour, but underneath all that we feel the heart-beat of a simple-minded, deep-feeling peasantry that lives its life in the wind and the rain and the sun.

PERCY A. SCHOLES.

[In next week's issue Richard Church will write about the Fourth Symphony of Brahms.]



WHAT THE OTHER LISTENER THINKS

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



A SERVICE FROM ST. PAUL'S CATHEDRAL.

AMONG all the excellent and enjoyable provision made by the B.B.C. for our instruction, entertainment, and enjoyment, some of your listeners will doubtless join with me in grateful appreciation of your inclusion amongst your other valued religious privileges of the complete service broadcast on Sunday, July 27, from St. Paul's Cathedral. I have always loved the services of both Westminster Abbey and St. Paul's Cathedral but recently have been quite unable to attend them in person. We have a broadcast from Westminster Abbey every week, may we hope for the same from St. Paul's Cathedral?—*A Grateful Listener.*

A JEWISH SONG RECITAL.

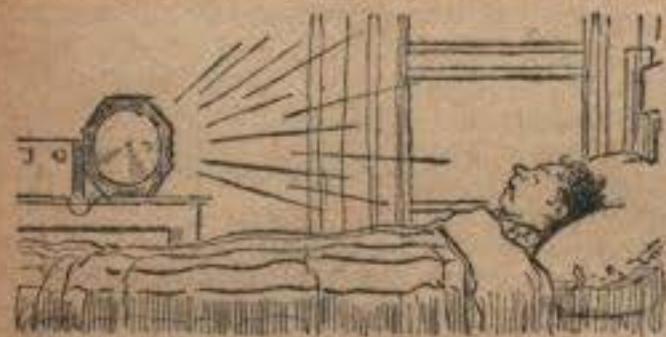
IT WAS indeed a great pleasure to listen to Miriam Elias's wonderful rendering of Hebrew and Jewish songs. Many thanks for including this recital in your programme. I feel sure that I am voicing the thanks of thousands of Jewish men and women. May we have the pleasure of hearing her again in the near future?—*B. Schneider, Casson Street, E. 1.*

AMBIGUITY!

IN your issue of July 25, a correspondent says that the phrase, 'has unfortunately enjoyed uncertain health,' needs some light thrown upon it. May I shed a gleam of light on it? The word 'enjoy' and 'enjoyment' have a secondary meaning of 'possess' and 'possession' without any definite sense of the pleasure which their primary meaning has. This secondary meaning is quite usual in the language of legal documents—for instance, when one man possesses a right of drainage across his neighbour's land, lawyers would say that he has the enjoyment of it. In fact, he enjoys that drain.—*Harren.*

A NEW ALARM CLOCK.

MAY I thank two of your correspondents for the suggestion that a time-signal should be broadcast at eight o'clock in the morning? In addition, I should like a loud tuning note to be broadcast at 7 a.m. to save me winding up my alarm clock. There would be no difficulty in putting these suggestions into



practice, as they would only necessitate starting the transmitters and having engineers on duty two or three hours earlier than usual; and I feel sure that if they were adopted they would be a great help to all lazy listeners.—*J. E. Healey, Muncell Hill.*

A DIRECT MESSAGE.

THE 10.15 a.m. Service daily, I am sure, must be most helpful to great numbers of people, especially to the aged. I am not in the habit of listening to it because I am generally busy at that time. A little over eighteen months ago I lost a very dear and brilliant son of thirty-eight years of age; all the week I had been overcome with grief, and particularly so on July 25. Standing thinking with tears streaming down my face, I suddenly thought 'I will turn on the wireless'; I did so; judge with what emotion I listened to a rich, deep voice reading the words: 'And God shall wipe away all tears from their eyes, and there shall be no more death, neither sorrow nor dying, for the former things are passed away.' That was a direct message to me and did me good.—*A. Wilson, Erdington, Birmingham.*

ANOTHER VIEW.

I HESITATE to write complaining about the quality of the programmes, but after enduring twenty-two minutes of Miriam Elias on the evening of July 22, when she was booked for fifteen minutes, according to the paper and the announcer, I feel that I really must ask you to consider whether people wish to have this sort of entertainment after a hard day's work. If this sort of weird noise must be included anywhere in the programmes why not interrupt a chamber music concert, or, alternatively, make the persons concerned keep strictly to time?—*J. O. H., Woodville, nr. Burton-on-Trent.*

LOCOMOTIVES' NAMES.

MR. HUBERT J. FOSS, in his article entitled 'They Have Conquered America,' is certainly wrong if he is rightly understood to suggest that Sherlock Holmes, as a character in fiction, is unique in having a locomotive named after him. There are probably a good many cases of this, but one which springs to my mind at once is the old L.N.W.R. Webb compound engine, 'Jeanie Deans.'—*A. O. Griffiths, Caerwris.*

THE B.B.C. wishes to acknowledge with gratitude the receipt of £2 12s. 0d., received from 'L. W.', Portsmouth, as a contribution to the weekly broadcast Charity Appeals.

OPEN LETTERS TO BROADCASTERS *

TO DR. DYSON.

DEAR DR. DYSON,—In a recent talk you told us (*inter alia*) that if you walked down Westminster and heard (here you imitated Big Ben striking two quarters, obviously intended to be the half hour) you would at once know what it was. I am, however, very doubtful whether you really would, for you played the third and fourth quarters only. You would surely have heard all four quarters if you heard what you played. Never mind, sir, the error you made is of the commonest kind, viz., confusing the first quarter with the third. First quarter is: B A G D (downwards), third quarter is B G A D (downwards)—or other notes similarly spaced.—*Another Admirer.*

TO MR. R. M. FREEMAN.

DEAR MR. FREEMAN,—I want to tell you how much I enjoy your diary, but when I am reading about your domestic troubles, your 'golping,' etc., I want to know how much of it is really true. Of course, when you give us critical remarks about a particular broadcast, I can quite well understand that these are your own sentiments, but is that incident about the scones really true, and likewise that memorable catastrophe—the wet point on the bath? It would please me beyond anything almost if you would enlighten me, but I do expect that you will denounce me for an inquisitive wretch.—*J. L. Fryer, nr. Warrington.*

Mr. Peppy writes:—
Dearest and inquiring Sir,—I will not say that nought in my diary is ever made up; but I will say that nought made-up is made-up without a solid foundation, like the women's faces. The more part, however, of what I write—such as the scones at Oxtedd—is (unlike the women's faces) the unpainted and unpowdered fact.—Your humble and obedient servant, *Sammel Peppy.*

TO PROFESSOR MACMURRAY.

DEAR PROFESSOR MACMURRAY,—One of the deeply interested listeners to your exciting talks hopes very much that you will expand them into a book so that the new ideas you have given us may be assimilated at leisure and with more exactness than memory unassisted can give. If it might be a 'little' book as to price and size we should be still more indebted to you. With very cordial thanks for those stimulating moments.—*M. E. Scriven, Whittington.*

TO MR. GILLIE POTTER.

DEAR MR. GILLIE POTTER,—Very many thanks for your admirably witty 'historical' Lecture on Henry VIII, and your 'geographical' dissertation on Kent. These actually caused me to laugh, and I am a rather tough customer, whose risible faculties are not easily excited. It is most refreshing to find that we still have come real wit left. From the sheer silly drivel we usually have broadcast, with its flippant affectation of smartness, we might imagine that humour was no more.—*H. Vickers, Newcastle-on-Tyne.*

TO MANY LADY SINGERS.

MESDAMES,—Why, oh why, do you choose masculine songs for inclusion in your repertoires? Can you feel masculine feelings? Then how can you sing such songs with correct interpretation?—*Rioppe.*

TO MR. HAROLD NICOLSON.

DEAR MR. NICOLSON,—I see that one of your listeners 'of mature years and intelligence,' but apparently without a grain of humour, suggests that your talks are only suited to the very young. Then, at the age of some three score, I must still be a mere babe, because I rejoice exceedingly in the delicate and subtle humour of these weekly talks, so beautifully given in a voice falling like music to tired ears.—*A. Rolfe, Catfield.*
(Many other correspondents have addressed Open Letters to Mr. Nicolson, saying how much they appreciate his talks.—*Editor, 'The Radio Times.'*)

TO MR. GERSHOM PARKINGTON.

DEAR MR. GERSHOM PARKINGTON,—Is it just my imagination or is there a regrettable tendency on your part of late to follow the bad example of certain popular leaders of hotel orchestras, etc., who persistently 'improve' upon the works of composers? It will be unfortunate, indeed, if you join the misguided little army of violinists who seek effect by playing an octave higher than written, finishing up on an incredibly high (and usually quite unsuitable) top note, and so forth. Artist or showman, Mr. Parkington? I am sure you are too much the former to forsake real artistry for musical acrobatics.—*S. Langford, Clyde Road, N.22.*

TO THE REV. P. GORDON DUFF.

DEAR RECTOR,—Thank you heartily and sincerely for your splendid sermon broadcast on Sunday evening, July 20, from your Church at St. Leonards-on-Sea. Delivered with vigour and energy it was a treat all too short, coming through beautifully on a wet, boisterous night. So great was my enjoyment that I earnestly hope that the B.B.C. will extend you another invitation to broadcast again, when it will have to be something very extraordinary to cause me to miss listening in. Good wishes to all who took part at your church.—*T. J. Dell, Hendon.*

COMPLETE EXECUTION.

IT IS my good fortune to have read Willie Shakespeare's *Antony and Cleopatra*; it stimulated my appetite for Willie's genius. On Thursday evening I heard a weird, distant noise as of bones rattling—it was Shakespeare turning in his grave—or so it seemed to me on the occasion of the broadcasting of the above play. It is, I believe, the intention of the B.B.C. to arouse an active interest in the bard; if that is so, let them discriminate in their choice of actors. There was no elocution, no character interpretation, and no atmosphere; in fact, I found the whole performance 'well executed.'—*W. Shand, Balham.*

'ANTONY AND CLEOPATRA.'

AS AN earnest and appreciative student of Shakespeare, I wish to thank the B.B.C. for the magnificent broadcast of *Antony and Cleopatra*. Unfortunately, I am prevented by distance from hearing Shakespeare rendered by the best companies, and last night was a real treat to me. I especially wish to thank the artist who took the part of Cleopatra; she showed a masterly insight into the psychology of that complex and opalescent personality. After such a success, I sincerely hope you will give us more. I am looking forward to the time when we are given *Hamlet* and *King Lear*. Once again, thank you for a very enjoyable evening.—*Student, University of Bristol.*

THE TREMOLO AGAIN.

I THINK that the manner in which many singers (save the mark) put forth their villainous vibrato notes, whether singing of cabbages or kings, is simply prostituting good music. If the vibrato is not true to one's natural feelings, except under great emotional stress, then it is bad art indeed to make use of it on all occasions. What about your studies? You are not keeping the poor darlings in an arctic temperature to make them shiver deliberately.—*Godelphus.*

THRILLED TO BURSTING POINT.

I THOROUGHLY enjoyed listening to your mystery detective story 'Behind the Screen.' I have never heard anything so enthralling in all my fourteen years. From beginning to end there was not a moment when I was not thrilled to bursting point.



and I sincerely hope that it will not be very long before you broadcast 'another serial detective story like the last.'—*Fourteen-Year-Old Working Boy.*

A REPLY TO 'AN ORDINARY LISTENER.'

I WAS indeed surprised to find the letter which appeared in the issue of *The Radio Times* for July 25, under the nom-de-plume of 'An Ordinary Listener.' I myself happen to know a good deal about music, organ music in particular, and heard Mr. Godbold's excellent rendering of the piece in question, namely, *The Last Chord*. His playing was, from a technical point of view and from that of an ordinary listener, perfect. Further, for a person to state that he does not wish to be rude and also to admit that he knows nothing about music is, I consider, the height of bad form when he passes such a slashing criticism. I should further add that Mr. Godbold, like other famous broadcast organists, always uses music.—*M. Woodroffe, Chipping Campden.*

FROM THREE MONTHS OLD.

AS ONE of your youngest listeners—I am just three months old—I should like to say how much I enjoy most of the B.B.C. Programmes. I love all the London Announcers, but am not very partial to many of the other speakers. I cannot stand organ music from a church, or ladies singing; that is probably hereditary, as Daddy always turns off the music when they start. I like most of the music, especially of the straight, full variety, but I detest music with 'twiddle bits.' Daddy says that people have asked for light music in the morning from eight to nine. I should enjoy that very much, as I come down at eight and find the time rather slow until nine, when I have my bath and my feed.—*Janie Margaret, Swansea.*

TOO MUCH TRASH!

JUST a word of praise for the Kentucky Singers, whose programme of negro spirituals on the evening of July 18 was one of the best and most enjoyable things that has ever been broadcast. After such a fine twenty minutes of good songs well sung, I realized what Sir Henry Coward meant when he likened jazz into the braying of an ass in pain, and other such excellent remarks, for when we were switched over to the *Café de Paris* I closed down disgusted at the absolute rubbish that was coming from there. From now onwards can we not have more real music and less of the trash called jazz?—*C. H. Thomas, Summerhill.*

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.

THERE WERE NO LOUD-SPEAKERS IN LYONESSE

J. B. Harker recalls 'Arthurian Days' Entertainment' in a school of pre-radio days.

THOUGH to meet me you might not believe it, I was brought up to resemble Sir Galahad. That part of my education was a failure, for, though my heart is tremendously pure, my strength is decidedly not as the strength of ten. It is a stimulating footnote to the History of Education that, twenty-five odd years ago, a pale lady in a *djibbah* attempted to mould forty small boys and girls to the pattern of Sir Galahad. What are they now, those forty? Lancelots enslaved to Guineveres or Iseults infatuated with some suburban Tristram? When I read of wireless for schools—standardized lectures on history, geography, and music spouted from loud-speakers in a thousand classrooms at a time—I realize with a pang how remote is the little school at which I once eked out an Arthurian existence.

It stood, an ugly little box of bricks, half sheltered by dwarf hollies and laurestinus, in a suburb of a Midland town—not remote but within sound of the clatter of the horse-buses. A Victorian villa which, somehow, Miss W—, our schoolmistress, was able to transform into the vaulted hall of Lyonesse. Miss W— had been the pupil of Rossetti, the friend of William Morris and the Kelmscoterie, and the disciple of every nice-minded, winsome educational crank who sprang into existence in the 'nineties and early nineteen hundreds. She was slim and pale, with lifeless auburn hair. She had the air of a consumptive angel in a Burne-Jones cartoon. Shortly after the war in Africa she settled in our town and advertised her little house as a kindergarten.

The faith of Miss W— in the 'Morte d'Arthur' was terrific. That world of knights and ladies was for her an escape from the newer world of buses and butchers' bills. Her blood thrilled to the chivalry of Galahad, Garwain, and Perceval. Each child who came to the school was lent a name from the legend. Miss W— herself, with a typical disregard for sex, was King Arthur. The less pleasant characters in the shadowy story she glossed over, though it pained her to find how many children wanted to be Guinevere, Lancelot, Tristram, and Iseult, and there was quite a scandal in the school when a small girl gave as the reason for her claim to be Guinevere that she 'wanted to be kissed.' Those of us who stayed to luncheon—which I occasionally did at the cost of a shilling when my mother wished to be rid of me for the day—sat at a Round Table, each 'place' at which was inscribed with a knightly name.

The more robust aspects of chivalry did not appeal to Miss W—. After imbuing the knightly tradition for a year some of us boys felt the urge to emulate the more violent feats of arms. It became 'the thing' to possess a sword. Mine was made for me by our gardener from the lath of a discarded window blind. It had a hilt nailed to it, and was greatly admired by our schoolmistress—until I had a fight with Sir Palamides

in the hall and shattered a reproduction of Botticelli's 'Primavera.' Botticelli was Miss W—'s favourite among the Old Masters—I think because of the bloodlessness of his pale beauties. Blood in any form, within the veins or without, was anathema to her.

The education at Miss W—'s was of a haphazard, harmless nature. It may have done us some good; it certainly did us no harm. We plaited paper mats, wove baskets, modelled in clinging grey clay, baked grubby little loaves of bread, cultivated dry little patches of garden, sketched lilies and daffodils, carved wood, sang healthy little songs, recited, danced morris dances, and played gentle hockey. The more conventional branches of education we touched upon—history, geography, arithmetic, and Latin—but without seriousness. Paramount was the pursuit of beauty and chivalry.

At the head of the stairs stood the School Museum. This glass-fronted cupboard contained a collection of exhibits contributed by past and present Arthurians. My first contribution was an Italian coin half buried in lava from Vesuvius—the gift of an uncle, which brought me as much fame within the school as, in larger spheres, is accorded to Sir Joseph Duveen and Lord Melchett. Later I bequeathed a shark's egg, a convolution of seeming celluloid which attracted little commendation, since nobody believed that it really was a shark's egg. Each exhibit was neatly labelled by Miss S—, the art mistress. Unfortunately for her the 'museum' stood by the passage which led to the lavatory, and the hurried passing of miniature Galahads and Guineveres, who bumped against it, confused the labels so that a rabbit's skull would appear as 'Specimen of South Sea Coral' and my beloved lava as 'Skull of a Rabbit—*lapidus Britannicus*.'

The climax and crown of the year at Miss W—'s was the prize-giving held each July. This moving ceremony was conducted in the large classroom on the ground floor—a sparsely-decorated room with 'bars' on one wall which were used for dancing and gymnastics. The actual giving of prizes was accompanied by an exhibition of the children's handiwork and a joint recital by the whole school of some appropriately chivalrous passages from the poets. The programme for the occasion was printed in the school. We had

a printing press in a gloomy room in the basement. Printing was part of the curriculum; typography was not; our sole resources consisted of several cases of worn 'gothic' type used over and over again for the printing of poems by Morris and Rossetti. One year our recitation consisted of extracts from 'The Lays of Ancient Rome.' The text was included in the programme, the printing of which was entrusted to the only Jewish boy I ever remember being at Miss W—'s (we designated him a 'cattiff knight' and bullied him unmercifully). This boy had been supplanted in the affections of a certain small lady of his choice. He therefore seized upon the printing of the prize-giving programme as a suitable opportunity for revenge upon his rival. When the parents were gathered for the great moment, the programmes were brought in, wrapped in paper 'to keep them nice.' Each parent was presented with a programme, and everything seemed to be going with its customary smoothness until a look of horror was to be detected upon the faces of the audience, which, after wading politely through the morass of gothic, had reached the last stanza of Macaulay's heroic verse:—

When the goodman mends his armour
And trims his helmet's plume:
When the goodwife's shuttle merrily
Goes flashing through the loom;
With weeping and with laughter
Still is the story told
How well Boratius kept the bridge
In the brave days of old.
I saw George kissing Kitty
In the tool-shed.

The wretched boy had achieved his revenge.]

A quarter of a century has elapsed and that small school is no more. Two years after I had left, Miss W— died suddenly of consumption; three years later the brick-box, the hollies, and the laurestinus were for sale—and now even the house itself has disappeared. Several years back I happened to be on a visit to that Midland town. It was in the autumn, and the road along which the buses used to toot clamorously was sad with sodden leaves and the blue light of a November evening. I looked for the little house, and found it desolate with one storey fallen victim to demolition. The workmen had gone home, and so, making my way through the open door, I wandered across the mosaic tiles of the hall and through the french window, of the room we called the 'little school-room' into the garden. Still standing, though uninhabited now, was the dove-cote which Miss W— had had raised so that we might learn to love birds. Lingered there, where I once grew mustard and cress in tropical profusion, I made up my mind to try in future to be like Sir Galahad.

I. B. HARKER.



This Week's Music

Notes on the Programmes

BAX'S 'FIRST SYMPHONY' AT THE PROMS.

One of 'the Six'—The Story of 'Stenka Razine'—Brilliant Music from Brazil—Walton's 'Portsmouth Point'—A Mass by Dame Ethel Smyth—Early work by Rimsky-Korsakov.

Rameau's Ballet Music.

(*'National.'* Sunday, 9.5.)

RAMEAU'S father, the organist of Dijon Cathedral, had no intention that Jean Philippe, his eldest son, should follow in his own footsteps. From a very early age, however, the youth decided the matter for himself; it is recorded of him that when only seven years of age, he played the harpsichord well, and could read at sight any piece of music set before him. He eventually won for himself the undoubted position of the greatest French musician of his time, and many honours were conferred upon him. Among them, perhaps the most interesting in these days of heavy taxation, was that the authorities of his native town of Dijon exempted him and his descendants for all time from the payment of municipal rates. He was on the point of being raised to noble rank in 1764 when he died of typhoid fever. He was accorded magnificent funeral honours and the whole nation mourned his loss. The pieces in this suite have been collected from the ballets of several of his operas and effectively arranged for modern orchestra by the conductor Mottl, who has performed a similar good office for some of Gluck's music.

Germaine Tailleferre.

(*'Regional.'* Sunday, 9.5.)

GERMAINE TAILLEFERRE was the one woman member of 'the six'—a group of modern French composers who were bound together in an alliance not so much of common artistic ideals as with the practical object of ensuring performances of their own and other modern French music. The group made it possible to organize concerts of the 'newer music' not only in France but abroad also, and did a great deal to bring forward pieces which might otherwise have had to wait long and patiently for a hearing. Beginning her career at a time when it was still something of a handicap to a composer to be a woman, she has long ago won for herself a foremost position among the musicians of her day. A 'Pastorale' for small orchestra and songs, which were heard in Paris in 1920, won immediate success, and these were followed by some fine chamber music. A sonata for violin and pianoforte was regularly played in their concerts by Thibaud and Cortot, and though her pianoforte concerto owed its first performance in London to the good feeling of the British Women's Symphony Orchestra, the work was afterwards selected on its merits for performance at one of Sir Henry Wood's concerts. This short string quartet, though not yet well known outside chamber music circles, is already some seven or eight years old. Its form, treated with some freedom, is that of a Sonatina in three movements. The first, moving with an easy grace, has two main themes, neither of which is developed; the second, a scherzo of delicate and tender charm, is closely linked up with it. The third, in salterello measure, is admirably laid out for the four instruments, as indeed, is the whole concise work.

Second 'Wand of Youth' Suite.

(*'National.'* Sunday, 9.5.)

IN this second Suite from *Music to a Child's Play*, the first movement, a march, is the longest and most elaborately worked out; major and minor sections, with contrasted tunes, alternate throughout its course. As a sub-title of the second movement, *Little Bells*, the word 'scherzino' (a little joke) is added; actual bells are included in the score, but the music is so happily laid out that the other instruments could produce the required effect almost equally well without them. In the third movement we are to suppose the *Moths and Butterflies*, of the title, dancing in the sun,

came true. Stenka was surrounded by the soldiers of the Czar, and death or surrender were the only alternatives. Calling his men round him he said to them, 'Never, through all the thirty years of my career, have I offered a gift to the Volga. Today I give it what is for me the most precious of all the treasures of the earth'; and with these words he hurled the princess into the stream. His warriors raised a song in his glory and then all flung themselves upon the ring of bayonets. With that description in mind, the music unfolds with vivid picturesqueness. It is a subject such as Glazounov can illustrate admirably, with his command of picturesque orchestral colouring.

James Friskin.

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

ALTHOUGH a good Scot by birth—Glasgow claims him as one of its children—Friskin has made his home in the United States for the last sixteen years. He went there in 1914 to join the staff of the Institute of Musical Art. His musical gifts developed early, and he was only fourteen when he won a pianoforte scholarship at the Royal College of Music. He followed that up five years later by gaining a composition scholarship. Dannreuther was his pianoforte master, and composition he studied with Stanford. While he was still a student Friskin won notable success as a chamber music composer, a string quartet which was entered for a W. W. Cobbett prize being awarded the fourth place. In a later competition, a fantasy trio was placed second. A bigger work, a pianoforte quintet, was more than once played in London; it is now published under the Royal College Patrons' Fund.

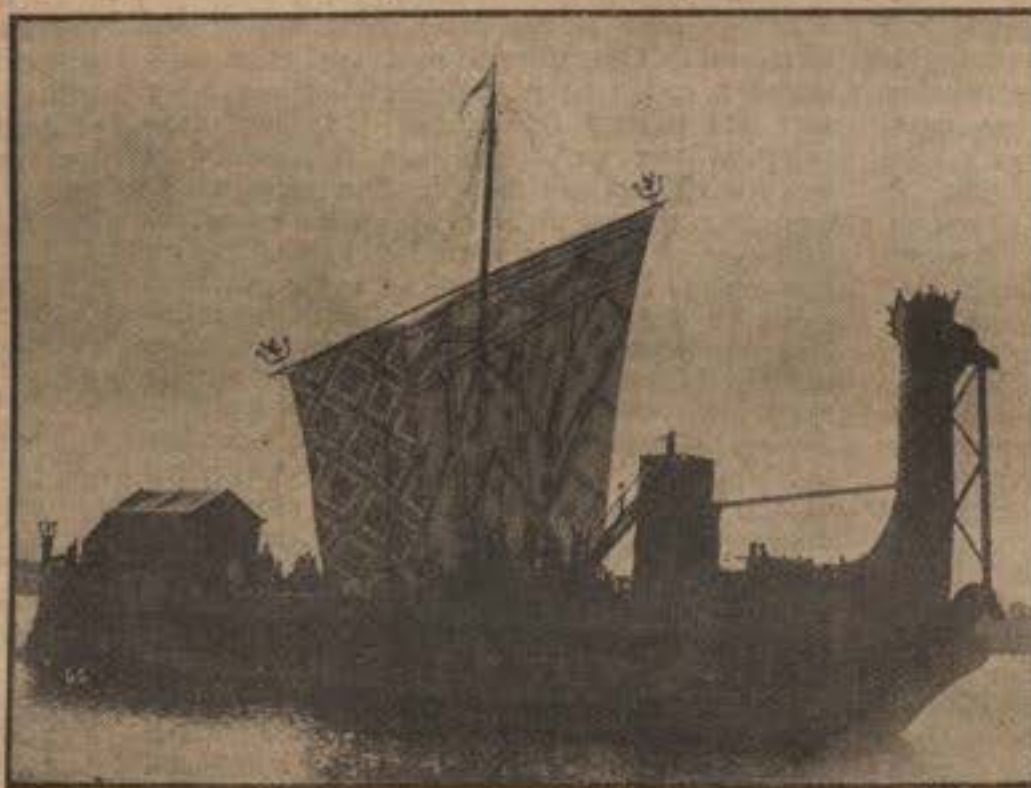
Other pieces, for orchestra and for violoncello, have been played at College concerts, and a sonata for 'cello and pianoforte was in the programme of a concert in which Friskin and Ger-vase Elwes joined forces. And among the most original of his smaller works are two motets after the manner of Bach, in which old Scottish psalm tunes are used in the same way in which Bach adapted the German chorales. Since he went to America the most notable work which has been heard over here is a pianoforte sonata which Harold Samuel has played. Friskin has not been heard himself in this country for some years, and advantage is being taken of a visit from him to have him play Beethoven Sonatas in the 'Foundations' series throughout this week.

Brazilian Music.

(*'Regional.'* Tuesday, 8.0.)

IN spite of its Greek appearance, the name 'Choros,' which Villa-Lobos has chosen to give to a series of his orchestral works, has no classical allusion here. The composer himself tells us that 'serenade' is the best translation for British listeners of the meaning of the word. Villa-Lobos was born in Rio de Janeiro in 1890, and has taken a keen interest in the native music of his own country. He

(Continued on page 286.)



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THE PAINTED SAILS OF STENKA RAZINE.

A 'still' from the Franco-Russian film *Volga, Volga*, which was based upon the story of Stenka Razine, the legendary pirate of the Volga, the hero of a symphonic poem by Glazounov (Monday: National).

and in the fourth, *Fountain Dance*, the sparkling water is vividly presented to us by flowing figures on the strings and woodwinds, with an effective drum part, played very softly. Although in the fifth movement *The Tame Bear* is for the most part well-mannered, we are here and there reminded that he is, nevertheless, a bear and can still growl; *The Wild Bears* in the last movement indulge at times only in playful good spirits, but these give way more than once to real ferocity, although the music always preserves the character of a light-footed dance. It brings the suite to an end with great energy.

'Stenka Razine.'

(*'National.'* Monday, 1.15.)

THE hero of this symphonic poem, by Glazounov, who gives the piece its name, was a fierce marauder. He was a terror, with his cruel horde, over a wide area of the Volga, where his own ship sailed in more than regal splendour. The sails were silk, the oars of gold, and in a pavilion on the deck there rested, surrounded by every mark of opulence, the Princess Persane, Stenka's captive and mistress. One day she told his comrades of a dream, in which Stenka had been shot, and all his band put to death, while she herself perished in the waves of the Volga. Her dream

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Gerald Heard, broadcaster of recent talks on 'Research and Discovery,'* says that WE ARE PLAYING CARELESSLY WITH SCIENCE

IN sixty years' time what will our grandchildren think the oddest thing about our age? It is a common speculation. We are constantly comparing ourselves with our grandparents. It is their clothes that we generally laugh at, because clothes illustrate well and make the most obvious contrast. But though our clothes, no doubt, will prove quite sufficiently fun-making, I don't think it will be costume contrasts that will arouse the wonder of the nineteen-nineties. Indeed, I feel sure that what will amaze them most will not be what we did, but what we didn't do; not our interests, but what failed to interest us. Perhaps no age can ever be really interested in the most important thing done in its time. Human beings, even the most revolutionary, are at heart too conservative for that. New things can never be quite as important as old. But there is something about our age that has made it different from all the rest. That is Science. We certainly don't paint better pictures or carve better statues than mankind has painted and carved time and again. Nor are the plays and poems we write superior to those which our own civilization and other civilizations have produced before. But we have found out, in a way no one has done before, how to practise this one thing, Science. And though we have really been working at it for only a few generations, and most of that time have hardly done more than play at it in a most amateurish way, the results have already been more remarkable than any other efforts mankind has so far made.

The scientists have never intended to alter the lives of all of us ordinary people, but they have done so more thoroughly than all the reformers who have ever attempted to boss mankind. They have upset our habits, changed our customs, and transformed our outlook in a way no revolutionary has been able to do. And yet, not only did the scientist never intend to blow us up—that is not the queerest thing about what has happened. It is far queerer that we, like shell-shocked soldiers, don't seem aware what has happened to us, that we have been knocked, not into the middle of next week, not into the middle of next century, but are still being blown higher and higher. For that is what has really

happened. Life used to rumble along. The Old Stone Age lasted tens of thousands of years, the New Stone Age some thousands. The Age of Copper, of Bronze, of Iron each took a shorter time, but each lasted long enough for men to think of it as an æon. But in our time we have changed all that. Instead of many generations living through one age, one man may live through several ages. The Steel Age was scarcely here before it was being superseded. Indeed, we really don't exactly know what age we are living in in this year of grace 1930. Some Americans say it is the Aluminium Age. Others say it's the Air Age. Others call it the Synthetic Age. It is clear that we really don't know where we are. Yet there is no doubt that what has stepped on the gas and sent us rocketing down time is Science and nothing else. Surely, then, the strangest thing about our age is our indifference to Science?

I know we shall be told of all the laboratories, research institutes, and science scholarships that exist; still, I maintain—and I maintain it as a layman with no grant to wangle, simply as an on-looker who judges by results and counts consequences—we are really indifferent to Science, and that our grandchildren will think that we were, and won't know what to think of that indifference. For we can't question that it is Science which has transformed both the face and the foundations of our lives. When in the sixteen hundreds a Lord Bristol began to try and construct a steam engine we can understand the ordinary man feeling that such queer behaviour was only pardonable in a nobleman. But now, when there is hardly a laboratory in England out of which some important and valuable discovery has not come, our indifference to Science needs some explaining. We know cricket averages and the positions of football leagues, but of the force which is carrying our whole lives and continually carrying them faster and farther, we know hardly more than a Zulu knows of English Constitutional Law.

If we are serious minded and feel that we ought to do our bit to keep civilization going, we take an interest, perhaps a passionate interest, in politics. We justify and commend ourselves for so doing by pointing out that politics matter profoundly. But is the politician the key-man he once was? The moment we consider, not what he is called, but what he actually can do, we see that he really has little more power than a policeman. He has a mandate to direct the traffic, and a set of rules to help him. No doubt one time he was able to boss people around a good deal. For things stayed put till he waved them on. But now they move so quickly of themselves that he really doesn't know where he is. All he can do is to try and look confidence-inspiring, and tell people loudly to do what he thinks they may be about to do.

It is the economic stream that is really carving history. The politician simply tries to prevent it sweeping him aside. To change the metaphor, the politician can only play with the cards the economic world deals him. That discovery has made many people since the war lose interest in politics and turn to economics. Here, they think, is the source of power. But is this so? Is the economist any more final than the politician? I think not. In his turn the economist can only arrange the material put at his disposal. He can't make it. He may be able to show how a more skilful game could be played, but no more than the politician can he make new cards.

And that is exactly what the scientist and the scientist alone can do, and that is why we may really be said to be blind to the main factor of our age when we virtually disregard him, when we fail to treat him as a person of such importance that beside him, for sheer power, the law and politics, bench, bureaucracy, Parliament, and big business are simply surface things that float on the current that he and he alone generates.

And this fact is ceasing to be merely very odd; it is becoming increasingly awkward. That it is no fancy of someone unduly impressed with Science can be shown by the fact that it is because we don't realize how much Science has done, how much more it is doing, and that there is no limit to what it may do, that we are in such a mess today. Science ought to be an un-mixed good. But owing to the absent-minded way we have let it grow (leaving aside the extreme and ghastly contrasts of war: anaesthetics and antiseptics balanced against poison gas and high explosive) in peace time we have far too much of some things and have far too little knowledge about other things, many of which are more necessary. The philosopher Bergson said the history of civilization would have been quite different (and we can think it would have been far happier) if men, instead of beginning by studying natural history and physics had begun by studying themselves, and so by understanding themselves through psychology.

So I think our grandchildren will never cease to wonder at this peculiarity of ours. Even more, I think (for I am an optimist and expect they will be there and able to look back and be optimists, too) they will be surprised that we ever came through. Fairy stories are full of the disasters that happen to men who get hold of magic powers without learning how to use them properly. At last the fairy story has come true. I believe that it will have a happy ending, but I am sure that the nineteen-nineties who peruse that story will hold their breath as they read how carelessly we played with real magic. 'They woke up in time, or we shouldn't be here,' they will say, shutting the volume of the Cambridge Modern History dealing with the mid-twentieth century. But we certainly haven't much time if we are to wake.

GERALD HEARD.

* Mr. Heard, now on holiday, is continuing his fortnightly talks in mid-September under the title of 'The Surprising World.'



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10.30-10.45 a.m. TIME SIGNAL, GREENWICH;
WEATHER FORECAST

3.55 FOR THE CHILDREN
Conducted by Mr. E. R. APPLETON
(West Regional Director)
'The Story of Joseph'
Part V—'The Reunion'
(From Cardiff)

4.15 The Wireless Military Band

Conducted by CHARLES LEGGETT
KATE WINTER (Soprano)
FOSTER RICHARDSON (Bass)

BAND
Overture in the Italian StyleSchubert
Six Waltzes, Op. 39
Brahms, arr. Gerrard Williams

KATE WINTER
Trip, blithe Streamlet
Handel, arr. W. G. Whittaker
AllelujaMozart

FOSTER RICHARDSON
There is no Death G. O'Hara
Thanksgiving Cowen

BAND
Suite from the Operas of Gluck
Introduction ('Don Juan'); Air Gai ('Iphigenia in Aulis'); Lento ('Iphigenia in Aulis'); Air Gai, Statue Music ('Orpheus'); Musette ('Armida'); Air Gai ('Iphigenia in Aulis'); Sicilienne ('Armida'); Air Gai, Finale

KATE WINTER
The AnswerHuntington Terry
The Holy Child Easthope Martin
The Poet and the Nightingale..Lisa Lehmann

FOSTER RICHARDSON
When Song is sweet
Sans-Souci
When bright Eyes glance
W. H. Hedgcock

BAND
Finale, Fourth Symphony
Tchaikovsky

5.30 A VIOLA RECITAL
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LIONEL TERTIS

Sarabande (Air on the G String)
Sulzer, arr. Tertis
Fugue...Tartini, arr. Kreisler
Breath o' June McEwen
Allegro Vivace (No. 6, Six Studies in English Folk-Song)
Vaughan Williams
The Londonderry Air arr. Tertis
Liebesleid (Love's Grief) Kreisler
Slav Dance in G Minor
Hier au Soir (Yesterday at Eve)
Tertis
Tambourin Chinois .. Kreisler



Claude Harris

LIONEL TERTIS
will give a viola recital this afternoon from
5.30 to 6.0.

6.0-6.15 BIBLE READING
THE LETTERS OF ST. PAUL—II
Galatians iii and iv

7.55 ST. MARTIN-IN-THE-FIELDS
THE BELLS
The Service

Hymn, 'Fight the good fight' (Ancient and Modern, 540)
Confession and Thanksgiving

Psalm 121
Lesson
Psalm 67, 'God, be merciful unto us'
Prayers
Hymn, 'O God of Bethel' (English Hymnal, 447)
Address by the Rev. C. H. RITCHIE, Vicar of St. John's, Edinburgh
Hymn, 'The God of Love' (English Hymnal, 93)
Blessing

8.45 (261.3 m. only)
The Week's Good Cause

Appeal on behalf of HOMES FOR WORKING GIRLS IN LONDON
By The Hon. Treasurer, Mr. H. BRISTOW WALLEN
Contributions will be gratefully received by The Hon. Treasurer, Homes for Working Girls in London, 55, Denison House, 296, Vauxhall Bridge Road, S.W.1.

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

9.5 A Light Orchestral Concert
(From Cardiff)

NATIONAL ORCHESTRA OF WALES
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'The Secret Marriage' Cimarosa
Ballet Suite Rameau, arr. Mott

MARGARET WILKINSON (Soprano) and Orchestra
Solveig's Song Grieg
Recit., 'Crudele?' ('Don Giovanni')
Aria, 'Non mi dir' Mozart

ORCHESTRA
Suite, 'Wand of Youth' No. 2 Elgar

MARGARET WILKINSON and Orchestra
Je suis Titania ('Mignon')
Ambroise Thomas

ORCHESTRA
Siegfried Idyll Wagner
Cossack Dance....Tchaikovsky

10.30 Epilogue

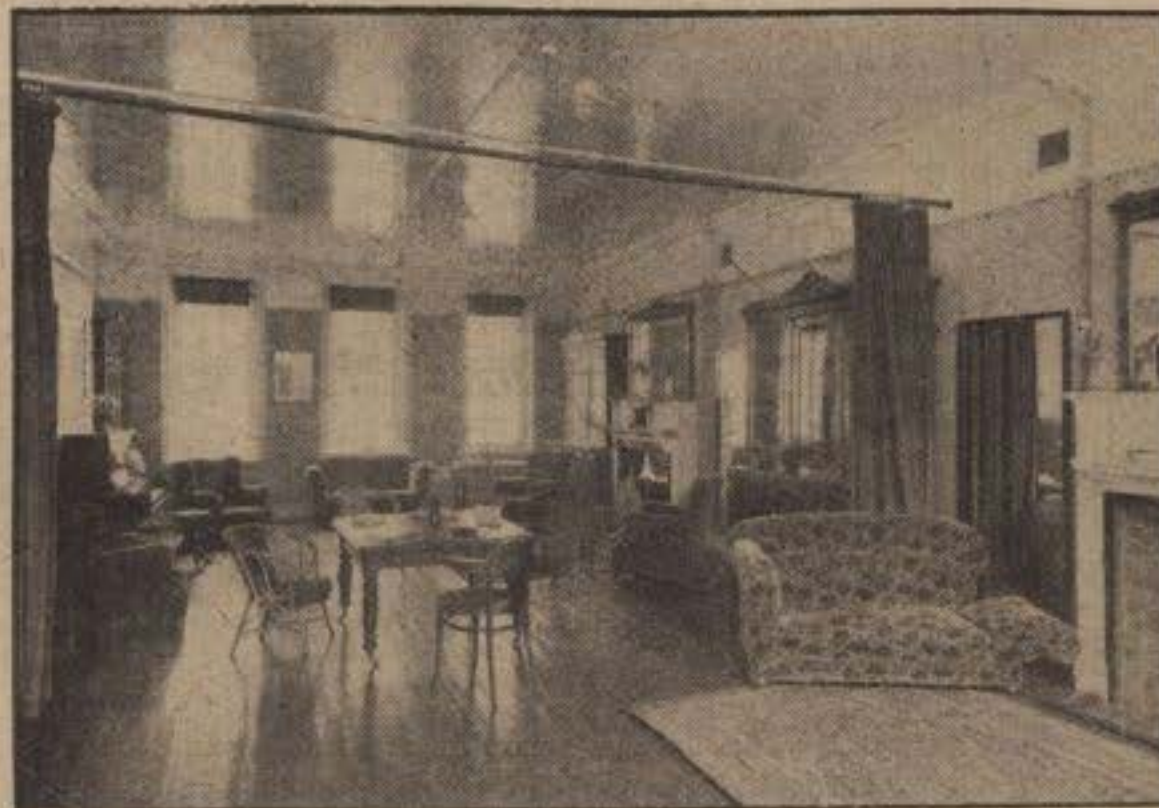
'THE EARTH IS THE LORD'S—
MAN GOETH FORTH TO HIS WORK'

(For details of this week's Epilogue see page 303)

10.40-11.0 (1,554.4 m. only)

'The Silent Fellowship'

(From Cardiff)



THE SITTING-ROOM AT HYDE HOUSE.
One of the homes for working girls in London, on behalf of which Mr. H. BRISTOW WALLEN will broadcast an appeal tonight at 8.45.



Columbia
New Process RECORDS

Opening of the "Proms."

Sir HENRY J. WOOD
Records ONLY for COLUMBIA

The "Proms" at the Queen's Hall, commencing to-morrow, bring to music-lovers again the joy of seeing Sir Henry J. Wood—the great British conductor. Just as Sir Henry's greatest musical achievement is his 36 seasons of the Promenade Concerts, so is the influence he has exercised on gramophone music with his wonderful Columbia records. Sir Henry J. Wood has never made any records except for Columbia, and he chose Columbia because its recording alone satisfied him with the true string quality of the orchestra in records.

The following are a selection of his Columbia records:

SIR HENRY J. WOOD AND NEW QUEEN'S HALL ORCHESTRA

(Proprs: Chappell & Co., Ltd.)

Hungarian Rhapsody No. 2 (Liszt). Two Records (Nos. DX9—DX10), 4s. 6d. each.

AMY JOHNSON'S RECORD

Hear the heroine of the air tell "The Story of My Flight" in her own voice. Recorded by Columbia by special permission of the London "Daily Mail." Now on Sale.

Record DB189. Price 3s.

Partita in E (Bach). One Record (No. DX10), 4s. 6d.

William Tell Overture (Rossini). Two Records (Nos. 5058—5059), 3s. each.

Fingal's Cave Overture (Mendelssohn). Two Records (Nos. 9843—9844), 4s. 6d. each.

Finlandia (Sibelius). One Record (No. 9655), 4s. 6d.

A Midsummer Night's Dream—Overture (Mendelssohn). Two Records (Nos. 9559—9560), 4s. 6d. each.

Schubert's "Unfinished" Symphony. Three Records (Nos. 9513—9515), 4s. 6d. each.

Danse Macabre (Saint-Saens). One Record (No. L1987), 6s. 6d.

Leonore—Overture No. 3 (Beethoven). Two Records (Nos. L1978—L1979), 6s. 6d. each.

Beethoven's Symphony No. 3 (Eroica). Seven Records in Art Album (Nos. L1868—L1874), 6s. 6d. each.

Faust—Ballet Music (Gounod). Two Records (Nos. L1794—L1795), 6s. 6d. each.

Merry Wives of Windsor—Overture (Nicolai). One Record (No. L1723), 6s. 6d.

For Complete List See
Columbia Catalogue

Post free on application to COLUMBIA,
162-168, Clerkenwell Road, London, E.C.1

AUGUST 10

626 kc/s. (479.2 m.)

SUNDAY

MIDLAND REGIONAL

3.30 London Regional Programme

5.0-5.30 London Regional Programme

8.45 The Week's Good Cause

An Appeal on behalf of THE CHRISTIAN ALLIANCE OF WOMEN AND GIRLS by Major FORD

Contributions would be gratefully received by Lady Bowater, 'Brackenfield,' Wood End, Hockley Heath, Nr. Birmingham

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 London Regional Programme

10.30 National Programme

NOTES ON THE WEEK'S MUSIC

(Continued from page 280)

spent some years travelling all through it, taking down the strange, weird music of the Indians, but, though his own work is naturally influenced by that intimate knowledge of a very unusual idiom, it is all as original as anything which the present day has given us, as audacious in its departures from tradition as anything in modern Europe. He tells us that the Choros presents, in a new form, something of the different features of Brazilian native music, having for its foundation very strong definite rhythm allied to typical popular melody. But all the material is treated freely in the composer's own individual manner.

A Bach Pianoforte Concerto.

(National! Wednesday, 8.0.)

THE great Bach wrote comparatively few works for a single clavier with orchestra, and authorities are generally agreed that this one in D Minor, usually referred to as 'Number One,' is the best of them. It is supposed to have been composed at Cöthen, whither Bach had gone in 1717, as Kapellmeister to the Prince of Anhalt-Cöthen. The Prince was an enthusiast in the cause of music, and had a warm affection for his Kapellmeister—on personal as well as musical grounds, and Bach often went with his patron on the journeys which the young Prince had to take. Chamber music, in the real sense of the term, was Johann Sebastian's chief concern there; it was only in 1723, when he became Cantor in Leipzig, that church and organ music began to occupy the larger share of his thoughts. The Cöthen period was thus rich in the production of instrumental works, in most of which, no doubt, the composer himself took part. It is easy, as well as pretty safe, to assume that he enjoyed writing Concertos such as this, finding himself at home in a form which, in his hands, began to anticipate the present-day principle of giving the solo instrument passages of brilliance, and sometimes even cadenzas.

Of this Concerto it is eminently true that in its virile, sincere wholesomeness it can speak for itself far better than any mere words may hope to do, no matter how enthusiastic the scribe might be in its praise. There are three movements: the first is a big, robust Allegro, of which the chief tune is boldly announced at the outset by all the strings in unison; in the second, Adagio, a theme of rather solemn import, also played first by the strings in unison, becomes anon the bass for a very beautiful, song-like melody on the pianoforte. The third,

again an Allegro which has a spirit of wholesome merriment in spite of its minor mode, is based on two figures, heard simultaneously at the opening—one beginning with a downward scale and the other mounting vigorously upwards.

Hercules' Youth.

(London Regional! Wednesday, 9.20.)

ONE of the most scholarly of composers, Saint-Saëns, often turned to the classic mythology for his subjects. Phaxton, Pallas Athene, and Prometheus all figure in his works, and the best known of his symphonic poems deals with another episode in Hercules' career, his submission to Omphale and her spinning wheel. In this vivid symphonic poem we are told, in music, of the choice which was put before the hero in his adolescent days; on the one hand idleness and soft pleasures, on the other struggles and trials of endurance, at the end of which there shone through the flames of a funeral pyre the reward of immortality. Hercules scorned the offer of dalliance, choosing the harder way; even without the aid of words Saint-Saëns' music leaves us in no doubt of his destiny.

'Portsmouth Point.'

(National! Thursday, 8.0.)

THE composer describes this overture as having been inspired by a print by Ronaldson, well known to print collectors as a caricaturist who produced humorous and satirical drawings at the end of the eighteenth and the beginning of the nineteenth centuries. William Walton, born in Lancashire in 1902, had the distinction, shared by few of his countrymen, of having a work chosen for performance at the International Music Festival at Salzburg. Another of his works was chosen by the Carnegie Trustees for publication under their scheme. This overture has already been broadcast more than once, and its breezy originality is not unknown to listeners.

Scored for a very full modern orchestra, it begins at once with a vigorous theme boldly given out, and the opening section comes to an end with interchanges of 3-8, 2-4, and occasionally 5-8 time. A quieter mood succeeds, in which oboe and viola begin the melody, but soon the music returns to the vigour of the opening, and we are led to a new theme played first by clarinets alone. Woodwinds have a short innings, and then their theme is boldly taken up by the rest of the orchestra. Again there is a section with frequent rhythmic changes which is maintained to the end, the overture closing with great vigour and in the same bustling good spirits in which it opened.

(Continued at foot of opposite page)

AUGUST 10

★ 842 kc/s. (356.3 m.) ★

SUNDAY

LONDON REGIONAL

3.30 THE GERSHOM PARKINGTON QUINTET

GLADYS RIPLEY (Contralto) THE HARMONY FIVE

QUINTET

Suite of Dances ('Where the Rainbow ends') Quilter

3.42 GLADYS RIPLEY

An old Garden Hope Temple Now sleeps the crimson Petal Quilter Elegy Massenet

3.50 QUINTET

Andante Cantabile Tchaikovsky Scherzo Tarantelle Wieniawski Melody Tchaikovsky

4.2 THE HARMONY FIVE

Comrades Adams (By Request) Keys of Heaven (Folk Song) arr. Button

4.10 QUINTET

Selection, 'In a Persian Garden' Liza Lehmann

4.22 GLADYS RIPLEY

Through the April Meadows Brahe All Souls' Day Lassen The Crown of the Year ('Songs of the Open Country') Easthope Martin

4.30 QUINTET

Automne Pierrette Silver Ring Chaminade

4.42 HARMONY FIVE

Deep River Heaven, Heaven (Negro Spirituals) arr. Burleigh How can I bear to leave thee? Kinkell



Vanhan and Freeman

THE STRATTON STRING QUARTET

will give a concert of Chamber Music, in which Sarah Fischer will sing, tonight, at 9.5.

8.45 The Week's Good Cause

Appeal on behalf of HOMES FOR WORKING GIRLS IN LONDON, by the Hon. Treasurer, Mr. H. BRISTOW WALKEN

Donations will be gratefully received by The Hon. Treasurer, Homes for Working Girls, 55, Denison House, 296, Vauxhall Bridge Road, S.W.1.

(National Programme)

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Regional News

9.5 Chamber Music

SARAH FISCHER (Soprano) THE STRATTON STRING QUARTET

GEORGE STRATTON (Violin); WILLIAM MANUEL (Violin); LAURENCE LEONARD (Viola); JOHN MOORE (Violoncello)

Quartet Germaine Tailleferre

9.20 SARAH FISCHER Songs

9.30 QUARTET

Quartet Walter Leigh

9.45 SARAH FISCHER

Canadian Folk Songs: Le Richard Ma Fille veux-tu un bouquet? Beau Soir Mandoline arr. Harold Boulton and Arthur Somervell Debussy

9.55 QUARTET

Quartet in G (K.387) Mozart Allegro; Menuetto; Andante; Allegro

10.30 Epilogue

MUSIC OF THE WEEK

(Continued from opposite page.)

Dame Ethel Smyth's 'Mass.'

(National, Thursday, 8.0)

ALTHOUGH not the first work of Dame Ethel's to be performed in her own country, the Mass in D was far more important than the purely orchestral pieces which had been heard before it. These were a serenade for orchestra in four movements and the overture Anthony and Cleopatra, which appeared in 1890 and 1892 respectively. The Mass was first given at the Albert Hall at the beginning of 1893, and at once made it clear that its composer was obviously the foremost woman musician of her time, and one who was destined to have a large share in raising English music to the position of honour it now holds. It was recognized that there was nothing about it to suggest the gentler sex; throughout it was strong and vigorous in conception and masterly in its workmanship. And yet, in spite of the recognition which it immediately won, it fell into sad neglect for many years. Not until 1924 was it heard again in England; in that year Adrian Boult brought it out first at Birmingham and then in London with the Birmingham choir. As even this short extract from it can make clear, it is among the finest

contributions to sacred music which the present age has made.

Bax' First Symphony.

(National, Thursday, 8.0)

WHILE Bax was still in his teens at the Royal Academy he amazed his professors and fellow students by the ease with which he could play at sight on the pianoforte the most elaborate orchestral scores. It was a gift which had its dangers; it was very difficult for him to realize how complex some of his own orchestral music sounded to others; his later work is more concise and direct, though without losing anything of the ease and readiness of invention which marked his first pieces. He has taken a keen interest in the Celtic revival, particularly in the folklore and folk music of Ireland, and the influence of that, too, appears in many places in his own compositions. His First Symphony is on so big a scale and so rich in themes that a whole book would be needed for its analysis. It has, however, been broadcast before, and listeners may remember how the first of its three movements alternates between a rugged energy, with something of ferocity in its spirit, and moments of tranquillity. The second begins in a quietly contemplative mood, but in it, too, there are strenuous episodes. The third begins with a majestic introduction before the vivacious principal theme enters. It is succeeded by a syncopated melody

which the players are instructed to perform 'grotesquely,' and more than once reminders of the first movement are heard. It is a triumphal march, based on its opening theme, which brings the work to an end.

Percy Pitt's Serenade.

(Regional, Thursday, 9.20)

AMONG Percy Pitt's orchestral works in light-hearted mood, this Serenade for small orchestra has always held a favourite place. There are five movements, in the first of which, with a hint of jesting in its gracious melodies, the strings and wind instruments work into each other's hands with the happiest effect. The second is a march which violins, violas, and flutes begin softly after a little introduction on the small drum. The third movement is an intermezzo with a thought of melancholy in the fine, broad tune with which it begins. The next is called pizzicato, the tune being played for the main part by the harp and plucked strings. In a slower middle section, flute and clarinet together have an impressive melody, which solo violin and solo viola afterwards take up, the pizzicato tune returning at the end. The Serenade comes to an end with a gavotte in which stateliness and robust vigour alternate, with a musette as middle section, in the dainty tune of which oboe, clarinet, and bassoon all have important parts.

D. M. C.

THE TUNE ISN'T EVERYTHING

LISTENING the other day to one of the last Beethoven quartets, I was driven to make some rather disturbing reflections on the approach of different types of hearers to such music. The movements gliding into one another without jar seemed to have the uncanny, paradoxical consistency of life itself. Continents of harmony came into view, were sharply outlined, then fused and faded. Strains almost recalling comic opera were succeeded by a cavatina which might have been written on Golgotha. The cello mourned and shuddered, while the violins hung and darted like humming birds, and continually the viola shouted softly, like a lover at a carnival.

The family adjourned, scoffing: 'There's no tune to it.' I replied sharply, and the last out of the room retired in a huff. That is a frequent scene in our home. 'Highbrow' they call me, and I think of what they're missing, and the reason.

Because it seems to me that anyone who starts off with an imperious demand for tune cannot possibly get to know the first things about real music. Any facile musician can write an agreeable tune, but the crucial question is, What does he do with it? If he remains complacent, gently dandles it, and only varies it by producing different ones, you may depend that he lacks the grit of the true symphony-builder. But if your composer, having got his tune, drops it like a hot brick to start on the flights it suggests to him, he has probably got music in his bones.

This matter of tune is the real rock on which the highbrows and lowbrows split; more so than rhythm, because even jazz must be tuneful to make a popular hit. In music it is surprising how people love the principle of carrying coals to Newcastle. The more tunes they know, the more they want played to them, finally becoming the victims of a perpetual but painless mental indigestion, a morbid craving for twiddly bits and chords of terrific horse-power. Now, tune is all right as a starting point in musical education, but it is unfair to use it as evidence in the case of Prejudice against Progress, and to object to a piece of music because it has no tune seems suspiciously like doing this. We are all fond of easily recognized melody, but to make that fondness an indispensable part of musical appetite means the murder of true appreciation. We may start off with the best intentions, but if we adopt the creed of Tune or Nothing we shall soon be unfit to recognize the best tunes in the world when they do occur. For I contend that tune is notoriously conditioned by circumstances, and that by itself it can only arouse futile emotions of a day-dreaming kind. But those tunes which are also conditioned by fine music of other types, harmony, counterpoint, etc., have a very different effect, and if you want to enjoy them properly you must follow them actively.

That is because a great composer does not rely on popular emotions, and his reward is not when he evokes them. It is when his life's work meets someone who can bring to it faith—perhaps blindly at first—based on the intuition that had the composer been alive, he would have been a kindred spirit, not only at the feast and the ball, but in sorrow, doubt and even in the sight of death. That is the basis of true culture, and it is the secret of the highbrows. The lowbrows think it is one not worth having—perhaps because it sounds too much like preaching. If they are satisfied, we are.

JOHN MANN.

AUGUST 10

CARDIFF

SUNDAY

968 kc/s. (309.9 m.)

WESTERN REGION

- 3.55 'FOR THE CHILDREN'
(National Programme)
Conducted by Mr. E. R. APPLETON
(West Regional Director)
'The Story of Joseph'
Part V.—'The Reunion'
- 4.15-6.15 National Programme
- 7.55-8.45 National Programme
- 8.50 National Programme
- 9.0 West Regional News

9.5 A Light Orchestral Programme

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

Conducted by WARWICK BRAITHWAITE
Overture, 'The Secret Marriage' Cimarosa
Ballet Suite Rameau, arr. Mottl

MARGARET WILKINSON (Soprano) and Orchestra
Solveig's Song Grieg
Recit., 'Crudelo' ('Don Giovanni') Mozart
Aria, 'Non mi dir' ('Don Giovanni') Mozart

THE ORCHESTRA
Suite, 'Wand of Youth,' No. 2 Elgar

MARGARET WILKINSON and ORCHESTRA
Je suis Titania ('Mignon') Ambroise Thomas

THE ORCHESTRA
Siegfried Idyll Wagner
Cossack Dance Tchaikovsky

- 10.30 Epilogue
- 10.40-11.0 'The Silent Fellowship'
(Also radiated on 1,554.4 metres)

SWANSEA

1,040 kc/s (288.5 m.)

- 3.55-6.15 National Programme
- 7.55-8.45 National Programme
- 8.50 National Programme
- 9.0 West Regional News
- 9.5 National Programme
- 10.30 Epilogue
- 10.40-11.0 'The Silent Fellowship'
(West Regional Programme)

PLYMOUTH

1,040 kc/s (288.5 m.)

- 3.55-6.15 National Programme
- 7.55-8.45 National Programme
- 8.50 National Programme

- 9.0 Local News
- 9.5 National Programme
- 10.30 Epilogue

BOURNEMOUTH

- 3.55-6.15 National Programme
- 7.55-8.45 National Programme
- 8.50 National Programme
- 10.30 Epilogue

MANCHESTER

797 kc/s (376.4 m.)

- 3.55 National Programme
- 4.15 'Over the Hills and Far Away'
THE NORTHERN WIRELESS ORCHESTRA
Conducted by JOHN BRIDGE
JOSEPH FARRINGTON (Bass)
- 5.30-6.15 National Programme
- 7.55 National Programme
- 8.45 The Week's Good Cause
An Appeal on behalf of THE ROYAL VICTORIA INFIRMARY, NEWCASTLE, by LORD ARMSTRONG, D.L., M.D., Chairman
(From Newcastle)
- 8.50 National Programme
- 9.0 North of England News
- 9.5 A Brass Band Concert
THE HEBDEN BRIDGE BAND
Conducted by SAM TOWNSEND
March, 'Washington Greys' Graffula
Overture, 'Jolly Robbers' Suppe
THE CENTRAL HALL CHOIR
Conducted by THOMAS CASH
Kyrie Eleison } (Twelfth Mass) Mozart
Gloria }
BAND
Selection, 'L'Africain' Meyerbeer
Euphonium Solo, 'Nightingale' Moss
(W. SELLARS)
CHOIR
Be not afraid } ('Elijah') Mendelssohn
He, watching over Israel }
Achieved is the glorious Work ('The Creation') Haydn
BAND
Selection, 'Lohengrin' Wagner
CHOIR
Let their Celestial Concerts all }
unite ('Samson') } Handel
Lift up your Heads } ('Messiah') }
Hallelujah }
BAND
Hymn Tune, 'It is well' Sankey
- 10.30 Epilogue

AUGUST 11

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

MONDAY

NATIONAL PROGRAMME

10.15 a.m. **THE DAILY SERVICE**

10.30-10.45 **TIME SIGNAL, GREENWICH; WEATHER FORECAST**

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

12.0 **ORGAN RECITAL**
by **EDGAR T. COOK**
Relayed from **SOUTHWARK CATHEDRAL**

Sonata, No. 6, in D Minor
Mendelssohn

FRANCES HATFIELD (Mezzo-Soprano)

A Prayer to Our Lady
Donald Ford
Praise ye the Lord...*Bantock*

EDGAR T. COOK
Larghetto in F Minor...*Wesley*
Variations on 'Heartsease'
Geoffrey Shaw
Toccata for Double Organ *Blow*

FRANCES HATFIELD
To living Waters (Air from Cantata).....*Bach*
The Lord is my Shepherd

EDGAR T. COOK
Psalm Prelude, No. 3...*Howells*
Bridal March*Parry*
Rhapsody*Alec Rowley*

1.15 **A Concert by The National Orchestra of Wales**

(Leader, **LOUIS LEVITUS**)

Conducted by **WARWICK BRAITHWAITE**

Relayed from **THE NATIONAL MUSEUM OF WALES**

Overture, 'A Midsummer Night's Dream'*Mendelssohn*
Lyric Suite*Grieg*
Symphonic Poem, 'Stenka Razin'*Glarounov*

2.0-2.30 **Gramophone Records**

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

4.30 **A Concert**

ALICE LEES (Violin)
LUCY WESTON (Harp)
CYRIL SMITH (Pianoforte)

5.15 **The Children's Hour**
'My Sailor Boy' (arr. *Cecil Dixon*), and other Pianoforte



A PROMENADE CONCERT

WILL BE RELAYED FROM THE QUEEN'S HALL

(Sole lessees, Messrs. Chappell & Co., Ltd.)

TONIGHT AT 8.0

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, **Charles Woodhouse**)

Conducted by **Sir HENRY J. WOOD**

A WAGNER PROGRAMME:

ORCHESTRA

Overture, 'The Mastersingers'
Prelude, Act III (*Parsifal*)
Prelude, Act I (*Lohengrin*)

WALTER WIDDOP and Orchestra

Siegmund's Love Song (*The Valkyrie*)
The Steersman's Song (*The Flying Dutchman*)

ORCHESTRA

Transformation Music and Closing Scens, Act I (*Parsifal*)

MIRIAM LICETTE and Orchestra

Elizabeth's Prayer } (*Tannhauser*)
Elizabeth's Greeting }

ORCHESTRA

Funeral March (*The Dusk of the Gods*)

The picture above is reproduced from an etching by Michael Ross.

Solos, played by **CECIL DIXON**
The Story of 'The Mislaid Monarch' (*Norman Hunter*)
'The Ospreys' from 'Woodfolk at School' (*William J. Long*)

6.0 **Mrs. GLADYS PETCH**: 'St. Olav's Centennial'

6.15 **'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **The Foundations of Music**

BEETHOVEN'S PIANOFORTE SONATAS

Played by

JAMES FRISKIN
(From Edinburgh)

7.0-7.20 **'BOOKS IN GENERAL'**
By **Mr. DESMOND MCCARTHY**

7.45 **ESTHER FISHER**
(Pianoforte)

Organ Choral Prelude ('Dearest Jesus, we are here')

Bach, arr. Murdoch

Bourrée in B Minor

Bach, arr. Saint-Saëns

Rabbit Hill*Roy Agnew*

Poissons d'or (Gold Fish) *Debussy*

Prelude in G Minor *Rachmaninov*

8.0 **Promenade Concert**

(See centre of page)

9.40 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 **Topical talk**

10.10 **London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices**

10.20 **THE GERSHOM PARKINGTON QUINTET**

HAROLD DAHLQUIST
(Baritone)

QUINTET
Three English Dances...*Quilter*

10.30 **HAROLD DAHLQUIST**
Cuttin' Rushes*Stanford*
Prospice

10.36 **QUINTET**
Selection, 'Mignon'
Ambroise Thomas

10.46 **HAROLD DAHLQUIST**
An Old Song re-sung
Charles T. Griffes

The Water Mill
Vaughan Williams

Rybbesdale ..*Balfour Gardiner*

10.52 **QUINTET**
Chanson Napolitaine d'Ambrosio
Songs of Araby*Clay*

11.0-12.0 (1,554.4 m. only)

DANCE MUSIC

JACK HARRIS'S GROSVENOR HOUSE BAND, from **GROSVENOR HOUSE**

AUGUST 11

626 kc/s. (479.2 m.)

MONDAY

Hear again these Gems

from this week's Programme on

"His Master's Voice"

Sunday

Vocal

NOW SLEEPS THE CRIMSON PETAL—McCormack — DA1111, 6/-. London Reg: 3.45.

DEEP RIVER—Paul Robeson—B2619, 3/-. London Reg: 4.42.

Instrumental

THE ANSWER — R. Goss-Custard — E415, 4/6. London Nat: 5.5.

CAPRICE VIENNOIS — San Francisco Symphony Orchestra (conducted by Alfred Hertz)—D1272, 6/6. London Reg: 4.52.

Monday

Instrumental

"BARBIERE DI SIVIGLIA" OVERTURE—Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1294, 6/6. Midland Reg: 2.5.

BLUE DANUBE WALTZ — Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D1218, 6/6. Midland Reg: 2.25.

SLAVONIC DANCE No. 2 in E MINOR (Dvořák)—Erica Morini—D1397, 6/6. Midland Reg: 6.52.

Tuesday

Vocal

"IL RE PASTORE"—L'Amerò, sarò Costante—Elisabeth Schumann—DB1011, 8/6. Midland Reg: 6.50.

Instrumental

BOUTIQUE FANTASQUE—Royal Albert Hall Orchestra (conducted by Eugene Goossens)—D1018, 6/6. Midland Reg: 2.12.

Wednesday

Instrumental

MORNING, NOON AND NIGHT IN VIENNA, OVERTURE — Vienna Philharmonic Orchestra (conducted by Robert Heger) — C1667, 4/6. Midland Reg: 9.20.

FINLANDIA, SYMPHONIC POEM — Royal Albert Hall Orchestra (conducted by Sir Landon Ronald) — D1089, 6/6. London Reg: 10.0.

Thursday

Vocal

GAY HIGHWAY—Peter Dawson—B2297, 3/-. Midland Reg: 1.0.

LINDEN LEA—George Baker—B2396, 3/-. Midland Reg: 7.5.

Instrumental

"MAGIC FLUTE," OVERTURE — Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—E464, 4/6. Midland Reg: 9.20.

Friday

Instrumental

RAYMOND, OVERTURE — Coldstream Guards' Band—C1440, 4/6. London Nat: 7.45.

"COSI FAN TUTTE" OVERTURE—Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1224, 6/6. London Nat: 10.20.

"His Master's Voice"

The Gramophone Co., Ltd.

London, W. 1.



MIDLAND REGIONAL

12.0 London Regional Programme

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

Radetzky March Strauss
Overture, 'The Barber of Seville' Rossini
Song of Night Elgar
Suite, 'Sylvan Scenes' Fletcher
Waltz, 'The Beautiful Blue Danube' Johann Strauss
Selection of Welsh Airs, 'The Leek' Myddleton

5.15 The Children's Hour

NICOLINA TWIGG

EDITH JAMES will entertain

JAMES BEAUMONT in Xylophone and Vibraphone Solos
'Some Quaint Customs and their Origin,' by BARBARA WILLIAMS

MARY POLLOCK

A Birthday Huntington Woodman

ORCHESTRA

Fantasy, 'Manon Lescaut' Puccini

7.45

JACK PAYNE

and his

B.B.C. DANCE ORCHESTRA

(London Regional Programme)

8.30

'Fireside'

An Impossibly Possible Conversation, imagined without prejudice by L. DU GARDE PEACH, and released by PETER CRESSWELL

Characters:

John, Julia, Betty, A Porter, Angela

In the cast:

DENNIS ARUNDELL, BERTHA EVES, MALCOLM GRAEME, VIOLET MARQUESITA, GRACE FORSTER (London Regional Programme)



ERNEST PARSONS (left) conducts the Lozells Picture House Orchestra which broadcasts between 2.0 and 3.0 this afternoon. MARY POLLOCK sings in the programme relayed from the Café Restaurant at 6.40, and RUSSELL GREEN (right) takes part in the Orchestral Concert at 9.20.

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Light Music

PATTISON'S SALON ORCHESTRA

Under the direction of NORRIS STANLEY

Relayed from THE CAFÉ RESTAURANT, CORPORATION STREET, BIRMINGHAM

MARY POLLOCK (Soprano)

ORCHESTRA

March, 'Tartare' Ganne
Fantasy, 'I Pagliacci' .. Leoncavallo, arr. Tavan

MARY POLLOCK

Devotion Haydn Wood

NORRIS STANLEY (Violin)

Slav Dance in E Minor Dvorak

Berceuse Townsend

MARY POLLOCK

I built a Fairy Palace in the Sky Frederick Norton

ORCHESTRA

Meditation Gounod

Dance of the Flowers Delibes

Serenade Schubert

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15

+

Midland News

9.20 An Orchestral Concert

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by JOSEPH LEWIS

RUSSELL GREEN (Pianoforte)

ORCHESTRA

Overture, 'The Bartered Bride' Smetana

Ballet Music, 'Le Roi s'amuse' ('The King's Divisions') Delibes

9.45 RUSSELL GREEN and Orchestra

Pianoforte Concerto in G Minor, Opus 25

Mendelssohn

ORCHESTRA

Second Suite of Old English Dances.... Cowen

10.30-11.0 London Regional Programme

AUGUST 11

★ 842 kc/s. (356.3 m.) ★

MONDAY

LONDON REGIONAL

12.0 A BALLAD CONCERT
KATHLEEN BELDON (Soprano)
JAMES HICKEY (Baritone)

JAMES HICKEY
 Seeds of Love } *arr. L. E. Broadwood*
 The Reaphook and the } *and*
 Sickle } *J. A. Fuller Maitland*
 Twankydllo

KATHLEEN BELDON
 A Birthday *Frederic Cowen*
 The Maid and the Miller *Bax*
 Spring's a'coming to Town *Molly Carew*

JAMES HICKEY
 Isobel! *Frank Bridge*
 Death of Robin Hood *Eva Pain*
 Drake's Drum } *Stanford*
 The bold unbidable Child

KATHLEEN BELDON
 A Blackbird's Song *Sanderson*
 The Winds are Calling *London Ronald*
 Fairing *Easthope Martin*

12.30 A RECITAL OF GRAMOPHONE RECORDS

1.0 Light Music
THE PICCADILLY GRILL ROOM ORCHESTRA
 Directed by **MAX JAFFA**

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
 Conducted by **ERNEST PARSONS**
(From Midland Regional)

Radetzky March *Strauss*
 Overture, 'The Barber of Seville' *Rossini*
 Song of Nigh *Elgar*
 Suite, 'Sylvan Scenes' *Fletcher*
 Waltz, 'The Beautiful Blue Danube' *Johann Strauss*
 Selection of Welsh Airs, 'The Leek' *Myddleton*

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

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



BEN WILLIAMS (tenor), who sings in the Light Orchestral Concert at 9.20 tonight.

6.40 CALLENDER'S BAND
 Conductor, **TOM MORGAN**
ELSIE CHAMBERS (Contralto)

BAND
 March, 'Chimes of Joy' *Ord Hume*
 Selection, 'Reminiscences of England' *Godfrey*

6.58 ELSIE CHAMBERS
 The Glory of the Sea *Sanderson*
 The Star *J. H. Rogers*

7.5 BAND
 Trombone Duet, 'The Troubadours'... *Hawkins*
 (HAROLD LAYCOCK and A. FREDERICKS)
 Excerpts from 'Manon Lescaut' *Puccini*

7.18 ELSIE CHAMBERS
 A Prayer in Absence *Brahe*
 The Lilac Tree *Garlan*
 The sweetest Flower that blows..... *Harley*

7.25 BAND
 Waltz, 'Amoretentänze' ('Little') } *Gungl*
 Cupids' Dances' }
 Pot-pourri, 'Old and New' *Finck*

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

8.30 'Fireside'
 An Impossibly Possible Conversation, imagined without prejudice by **L. DU GARDE PEACH**, and released by **PETER CRESWELL**

Characters:
 John, Julia, Betty, A Porter, Angela

Artists:
 DENNIS ARUNDELL, BERTHA EVES, MALCOLM GRAEME, VIOLET MABQUESA, GRACE FORSTER

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

9.20 A Light Orchestral Concert
BEN WILLIAMS (Tenor)
THE B.B.C. ORCHESTRA
 Conducted by **JOSEPH LEWIS**

Overture, 'Ruler of the Spirits' *Weber*
 Waltz, 'The Emperor' *Strauss*

BEN WILLIAMS
 Songs

ORCHESTRA
 Irish Tune from County Derry *Grainiger*
 Dance of the Tumblers *Rimsky-Korsakov*
 March from Suite, 'Carolia' *Sibelius*

BEN WILLIAMS
 Songs

ORCHESTRA
 Suite, 'Mozartiana' *Tchaikovsky*

10.30-12.0 DANCE MUSIC
JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

TO BE BROADCAST TONIGHT AT 8.30



'FIRESIDE'

An impossibly possible conversation, imagined without prejudice by **L. du Garde Peach** and released by **Peter Creswell**.

CHARACTERS:

John Julia
 Betty A Porter 'Angela'

(For the cast see column 3 above.)

SAMUEL PEPYS,
Listener,
By R. M. Freeman

July 14.—To Gt. Bookham to cozen Roger, who is lately removed thither out of Northamptonshire, and 'twill be civil to see how he do, but I found him gone to his holidays. Soe to ramble round the village, being now bright sun after earlier rain-storms, and a sweat little place in all respects it is, with a quaint narrow strut down to the church; a noble old church, having a timber-topt tower with a stumpy steeple on it, simple yet venerable to behold. Within all is good and finely proportioned, both the nave and the isles, and some rare old monuments, but none of my lord Howard of Effingham or his family, which I had thought to find here, but 'tis evident I was mistaken. However, pleased I was to come upon a great brass to my lord Raglan that commanded our army in the Crimea, till the climate killed him, being above 70 yrs. old and one-armed, but the other one left on Waterloo field in his younger days, God rest him. But Lord! The stir made by those Crimean battles at the time, as I have often heard grandfather descant on it; and the n^o of she-babies then Xtened Alma bore witness thereto. Which was a great, though unthinking, cruelty on the part of their sponsors, the way it dated them as to their true age all the rest of their lives, poor dears!

July 15 (Swithin's). Pleased, yet in a manner saddened, by a letter from one at Cheetham, wherein the writer, a bereft husband, do verie movingly thank me for what I writ in my diary on June 21st ab^t walking with my wife that night on the Embanquement, and how the Heaven of happinesse which my wife is and will alwaies be to me came as a suddein revelatioun in the twinkling glories of lamp-lit Thames. Whereof writes the sadd husband, this be the verie day was 12 m^os his wife went from him, after 57 years of Heaven on earth with her, and will, when he gets there, still continue to be his Heaven in Heaven. So reading what I writ, 12 m^os after her death to the day, it came to him with the balm of a fellow understanding; which, the way he says it, did, I confess, touch me to the heart.

Scarce any rain to call rain all this day, no more than a few drizzly spittings. Soe to hope for the best these next 40 daies, or at least no worse than this.

July 16. Coming Nubbins beyond my expecta-cion he says an affair of business brings him from Huntingdon, but now dispartcht, and must hurry home to Pall, being neare her time and it may befall her anywhen. He spok of her with a loving solicitude that pleased, yet surprized me, any man's having a solicitude, let alone a loving solicitude, for ugly, cross-grained sister. But Nubbins being him-self still uglier, though not so cross-grained, may in a measure accompt for this.

July 17. Words with my wife this night ab^t the bath-room again, this time by my having flung my wet towell atop of her dry one on the horse and damped it. Whereby she going to dry herself after bathing had onelic a damped towell to do it with. Moreover w^h (very absurdly) chuse know what is the use of naming her my Heaven and other fine, wordy matters, when I care not for her even enough to leave her a dry towell to her wiping after bathing. So, following some sharp passages between us, we to bed, in the dumb sulks both of us, and did sett me musing how alas! have I slandered Heaven and this perchance be my just visitation therefor.



AUGUST 11 CARDIFF MONDAY
968 kc/s. (309.9 m.)
WESTERN REGION

10.15 THE DAILY SERVICE
10.30-10.45 National Programme
1.15 AN ORCHESTRAL CONCERT
Relayed from
THE NATIONAL MUSEUM OF WALES
(National Programme)
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'A Midsummer Night's Dream'
Mendelssohn
Lyric Suite Grieg
Symphonic Poem, 'Stenka Razin'... Glazounov
2.0-2.30 National Programme
4.0 National Programme
5.15 THE CHILDREN'S HOUR
'SOUTHWARD HO!' No. VIII
by FRANKLYN KELSEY

6.0 Mr. C. H. CARPENTER: 'Swimming and Water Polo Topics' (From Swansea)
6.15 National Programme
10.10 West Regional News

10.20-11.0 Three One-Act Plays
Presented by
THE BATH CITIZEN HOUSE PLAYERS
Relayed from
THE SUMMER SCHOOL OF DRAMATIC ART
CITIZEN HOUSE
BATH
'Assuming Anna'
by R. D. CAESAR
Characters
Tommy Heneker
Joan Harlow
Margaret Holman
Percival Troubadour
Scene
A secluded sitting-out place at a fashionable dance

'Green Willow'
by ENID BARR
Characters
Jenny
A Soldier
Scene
A moonlit meadow. Silhouetted against the midnight sky is an old willow tree under which Jenny, clad in a green dress and white cap, sits awaiting her lover
Time
1775

'Face to Face'
by E. S. DARMADY
Characters
A Physician
A Staff Nurse
A General Practitioner
The Visitor
Scene
A laboratory adjoining a hospital ward. On the table stands a microscope, little glass-stoppered bottles of stains, acids, etc.
Time
Late at night

SWANSEA
1,040 kc/s (288.5 m.)
10.15 THE DAILY SERVICE
10.30-10.45 National Programme
1.15-2.30 National Programme
4.0 National Programme
5.15 West Regional Programme
6.15 National Programme
10.10 West Regional News
10.20-11.0 National Programme

PLYMOUTH
1,040 kc/s (288.5 m.)
10.15 THE DAILY SERVICE
10.30-10.45 National Programme
4.0 National Programme
5.15 THE CHILDREN'S HOUR
'THE TALE OF THE GREAT PSYCHOLOGIST'
From 'THE TALE TELLERS' CLUB'
by
MARGARET IRONSIDE
Ballads by HILDA BLAKE (Soprano)
6.0 National Programme
10.10 Local News
10.20-11.0 National Programme

BOURNEMOUTH
10.15 THE DAILY SERVICE
10.30-10.45 National Programme
4.0-11.0 National Programme

MANCHESTER
797 kc/s (376.4 m.)
10.15.—The Daily Service. 10.30-10.45.—National Programme. 4.0.—Northern Wireless Orchestra. A. O. Linsell (Bass) (From Leeds). 5.15.—The Children's Hour. 6.0.—Inexpensive Holidays—II. Miss Eva Farnworth: 'A Cargo Boat Holiday.' 6.15.—National Programme. 9.15.—Speeches from the Banquet at the Guildhall, Hul, in honour of Miss Amy Johnson's return to her native town. The speakers are as follows: The Lord Mayor of Hul (Councillor R. Richardson, J.P.), Miss Amy Johnson C.B.E., the Sheriff of Hul (Councillor Frederick Tibb, J.P.), Sir Arthur Atkinson, K.B.E. (President, Hull Aero Club). 9.40.—National Programme. 10.10.—North of England News. 10.20-11.0.—National Programme.

AUGUST 12

1,148 kc/s. (261.3 m.) ★ 193 kc/s. (1,554 m.)

TUESDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30-10.45 TIME SIGNAL, GREENWICH; WEATHER FORECAST

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

12.0 A Ballad Concert

KATHLEEN DAHL (Mezzo-Soprano)

REGINALD OLLEY (Baritone)

12.30 EDWARD O'HENRY

At THE ORGAN OF TUSSAUD'S CINEMA

1.0 Light Music

LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA

From THE PICCADILLY HOTEL

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

2.5-2.30 Gramophone Records

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

4.30 THE PRINCE OF WALES PLAYHOUSE ORCHESTRA

Conducted by FRANK WESTFIELD

From THE PRINCE OF WALES PLAYHOUSE, LEWISHAM

5.15 The Children's Hour

'The Blundering of Beryl' (Rene M. Worley) Songs at the Piano by LAWRENCE BASKCOMB
'When the Sun Shone at Night,' from 'Funny Stories' (Egon Hillgenberg), translated from the German by May Jenkin

6.0 Mr. V. C. CLINTON BADDELEY, reading Humorous Verse—I

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music

BEETHOVEN'S PIANOFORTE SONATAS Played by JAMES FRISKIN

(From Edinburgh)



CRUISING IN THE DEEP WATERS OF NORWAY.

Mr. IVOR BROWN, the dramatic critic and essayist, will proclaim the joys of a cruise among the Northern capitals, in his talk in the series on 'Holidays off the Beaten Track,' this evening at 7.0.

7.0-7.20 'HOLIDAYS OFF THE BEATEN TRACK'—III

Mr. IVOR BROWN: 'A Cruise to the Northern Capitals'

8.45 An Orchestral Concert

MEGAN THOMS (Soprano)

THE B.B.C. ORCHESTRA

Conducted by JOHN ANSELL

Overture, 'Une Education Manquée' Chabrier
Songs of Edward German arr. Hely-Hutchinson

8.59 MEGAN THOMAS

The foolish Lover Ivy F. Klein
Sorrow and Spring Graham Peel
Song of the Open Frank La Forge

9.7 ORCHESTRA

Ballet Music, 'Bacchus' Massenet, arr. Mouton

9.23 MEGAN THOMAS

Butterfly Wings } Phillips
Starry Woods }
The Dawn has a Song }

9.31 ORCHESTRA

Suite, 'Rustic Revels' Fletcher

9.45 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.0 Topical Talk

10.15 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.25-12.0 DANCE MUSIC

THE GLENEAGLES BAND, directed by HENRY R. HALL, from GLENEAGLES HOTEL (From Glasgow)

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

7.30 Vaudeville

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

PAUL ENGLAND and PAT PATERSON

Solos and Duets

ETHEL LODGE

'Mrs. Spiffkins Gives a Tea-Party,' by NORA HUDSON LEWIS

THE BAYAN SINGERS

Russian Folk Songs

THE DE GROOT TRIO

Who will be playing throughout the Programme

Vaudeville

Norah Howard

(at present appearing in 'Bitter Sweet')

and

Bernard Clifton

In songs and duets

Paul England

and

Pat Paterson

In solos and duets

Ethel Lodge

In 'Mrs. Spiffkins gives a Tea-Party'

The Bayan Singers

In Russian folk-songs

The De Groot Trio

who will be playing throughout the programme

From 7.30 to 8.45

Reduced prices of SIX-SIXTY (B.V.A.) valves



NEW PRICES

10/6 Valves	now	8'6
Power Valves	now	10'6
Super Power	now	13'6
Screened Grid (except A.C.)	now	20'-
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RADIO VALVES

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Telephone: Museum 6116/7

AUGUST 12

626 kc/s. (479.2 m.)

TUESDAY

MIDLAND REGIONAL

12.0 London Regional Programme

1.0 EDWIN J. GODBOLD
At THE ORGAN of LOZELLS PICTURE HOUSE
Relayed from BIRMINGHAM
Overture, 'Giralda' Adam
Entr'acte, 'Estrellita' Ponce
Selection, 'The Desert Song' Friml
Intermezzo, 'The World is waiting for the Sunrise' Seitz
Slumber Song Squire
Four Characteristic Waltzes Coleridge-Taylor

GWEN KNIGHT and Orchestra
Aria, 'L'amero' ('I will love him') ('Il Re Pastore') ('The Shepherd King') Mozart
ORCHESTRA
Two Songs of Autumn (for Strings).....James Lyon

7.10 GWEN KNIGHT
Ah! how delightful the Morning Reynolds
Forty is my Darling Offenbach, arr. Davies Adams
Le Papillon (The Butterfly) Fouldrain



TO BE BROADCAST TONIGHT AT 10.5

'CAFÉ AU LAIT'

A 'condensed' musical comedy, written and arranged by Charles Brewer.

The scene is a coffee-stall 'up West.' The time the early hours of the morning—and typical London weather: fog overhead, wet underfoot.

Robert Transom.....MARTYN GREEN Sylvia Thorburn.....ANONA WINN
A Policeman...HERBERT LEES Alf Higgins (Coffee-stall Proprietor)...HAROLD CLEMENCE
THE MIDLAND WIRELESS ORCHESTRA, conducted by JOSEPH LEWIS.

2.0-3.0 Light Music
THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Die Felsenmühle' ('The Mill on the Rock') Reissiger
Fantasy, 'La Boutique fantasque' ('The fantastic Toyshop') Rossini and Respighi
Two light Syncopated Pieces Eric Coates
Romance Tchaikovsky
Selection, 'The beloved Vagabond' Dudley Glass
Suite, 'Russet and Gold' Sanderson
Yeomanry Patrol Squire

ORCHESTRA
Preludes, Act I and Act II ('La Sirena')
Interlude James Lyon

7.28 GWEN KNIGHT
Primrosing Gwen Knight
Mary and the Kitten Gordon Bryan
Cuckoo O'Hara

ORCHESTRA
Variations on a Sarabande of Handel
arr. James Lyon
Coronation March James Lyon

5.15 The Children's Hour
'OFF FOR THE HOLIDAYS,' a Humorous Sketch, by NORMAN TIMMIS
Songs by HAROLD CASEY (Baritone)
NORMAN NEWMAN (Saxophone)

8.0 London Regional Programme
9.45 'The Second News'
WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

6.0 London Regional Programme
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

10.0 Midland News

6.40 A Light Orchestral Concert
THE MIDLAND WIRELESS AUGMENTED ORCHESTRA
(Leader, FRANK CASTELL)
Conducted by DR. LYON
GWEN KNIGHT (Soprano)

10.5-10.30 'CAFÉ AU LAIT'
A 'Condensed' Musical Comedy
Written and arranged by CHARLES BREWER

The scene is a coffee-stall 'up West.' The time the early hours of the morning—and typical London weather: fog overhead, wet underfoot.

Robert Transom MARTYN GREEN
Sylvia Thorburn..... ANONA WINN
A Policeman HERBERT LEES
Alf Higgins (a coffee-stall proprietor) HAROLD CLEMENCE

ORCHESTRA
Suite, 'The Palace of Cards' James Lyon
The Vision; The Dance of Patience; Woodland Scene; Dance of Firefly

THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS

AUGUST 12

★ 842 kc/s. (356.3 m.) ★

TUESDAY

LONDON REGIONAL

12.0 A Concert
 HILDA BRYANT (Soprano)
 THE ENID BAILEY TRIO

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 JOSEPH LEWIS
 Overture, 'Die Felsenmühle' ('The Mill on the
 Rock') Reissiger
 Fantasy, 'La Boutique Fantasque' ('The fantas-
 tic Toyshop') Rossini and Respighi
 Two light Syncopated Pieces Eric Coates
 Romance Tchaikovsky
 Selection, 'The beloved Vagabond' Dudley Glass
 Suite, 'Russet and Gold' Sanderson
 Yeomanry Patrol Squire

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 Light Orchestral
 Concert
 (From Midland Regional)
 THE MIDLAND WIRELESS AUGMENTED
 ORCHESTRA
 (Leader, FRANK CASTELL)
 Conducted by Dr. LYON
 GWEN KNIGHT (Soprano)

ORCHESTRA
 Suite, 'The Palace of Cards'
 James Lyon
 The Vision; The Dance of
 Patience; Woodland Scene;
 Dance of Firefly

GWEN KNIGHT and Orchestra
 Aria, 'L'amero' (I will love him)
 ('Il Re Pastore') ('The Shep-
 herd King') Mozart

ORCHESTRA
 Two Songs of Autumn (for
 strings) James Lyon

7.10 GWEN KNIGHT
 Ah! how delightful the Morn-
 ing Reynolds
 Forty is my Darling
 Offenbach, arr. Davies Adams
 Le Papillon (The Butterfly)
 Fouldrain

ORCHESTRA
 Preludes, Acts I } ('La Sirena')
 and II } James Lyon
 Interlude }



SHEPHERD MUNN
 is a soloist in tonight's Promenade Concert
 from the Queen's Hall.

7.28 GWEN KNIGHT
 Primrosing Gwen Knight
 Mary and the Kitten Gordon Bryan
 Cuckoo O'Hara
 ORCHESTRA
 Variations on a Sarabande of Handel
 arr. James Lyon
 Coronation March James Lyon



REGINALD FOORT'S ORGAN MUSIC TODAY.

Another organ recital by Reginald Foort (inset), one of the most popular cinema organists broadcasting, will be relayed from the Regent Cinema, Bournemouth, at 1.0 today.

8.0 Promenade Concert
 Relayed from THE QUEEN'S HALL
 (Sole Lessees, Messrs. Chappell and Co., Ltd.)
 THE B.B.C. SYMPHONY ORCHESTRA
 Leader, CHARLES WOODHOUSE
 Conducted by Sir HENRY J. WOOD

ORCHESTRA
 Ballet Music in G ('Rosamunde')... Schubert
 Chorus (No. 8) for Full Orchestra... Villa-Lobos
 (First performance in England)

OLGA HALEY and Orchestra
 Morgen (Tomorrow) } Strauss
 Caecilie }
 (Violin obbligato, CHARLES WOODHOUSE)

SHEPHERD MUNN (Pianoforte) and Orchestra
 Symphonic Poem, 'The Djinns' Franck

ORCHESTRA
 Symphony, No. 4 in F Minor Tchaikovsky

9.45 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN; Regional News

10.5-10.30 CAFÉ AU LAIT
 A 'Condensed' Musical Comedy
 Written and Arranged by CHARLES BREWER
 (From Midland Regional)
 The scene is a coffee stall 'Up West.' The time—
 the early hours of the morning—and typical
 London weather—fog overhead, wet underfoot—

Robert Transom
 MARTYN GREEN
 Sylvia Thorburn ANONA WINN
 A Policeman... HERBERT LEES
 Alf Higgins (a Coffee Stall Pro-
 prietor)... HAROLD CLEMENCE
 THE MIDLAND WIRELESS
 ORCHESTRA
 Conducted by JOSEPH LEWIS

LITERARY COMPETITION
 WINNERS.
 COMPETITION NO. V.
 'ANIMALS.'
 1st Prize.—Julian Huxley, King's
 College, Strand.
 2nd and 3rd Prizes will be shared
 between: Norah Nichols, Yew
 Tree House, Winchelsea, Sus-
 sex; and Raymond Walker, 86,
 Clarence Road, St. Albans,
 Herts.
 COMPETITION NO. VI.
 'FLOWERS.'
 1st Prize.—Miss Rosamund Par-
 kinson, Brook House, Norden,
 Nr. Rochdale, Lancs.
 2nd Prize.—Mrs. Charles Brown-
 low, Worsted Burrows, Babra-
 ham, Nr. Cambridge.
 3rd Prize.—E. M. Herring, Squir-
 rel Cottage, Christmas Common,
 Watlington, Oxford.

OLD WORN FADED DOWN QUILTS RE-COVERED

RENOVATED AND MADE OF BEAUTIFUL APPEARANCE.
Original "Dimpled Plumpness" Fully Restored.
ANY OLD DOWN QUILT MADE LIKE NEW.
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Look at your Down Quilts. See how needy they are of re-covering and complete renovation. The Witney Blanket Co., Ltd.'s splendid method for the renewing of Down Quilts makes a great and timely appeal.

Down Quilts can best be spared from your Beds during the warm weather. So send now.



AS IT IS RETURNED WITH THE DIMPLED PLUMPNESS FULLY RESTORED

The Witney Blanket Co., Ltd., completely re-cover your down quilt and replenish the filling where necessary, so making it downy, silky and fully warm. Moreover, they are making of PATTERNS of beautiful silks, satins and velvets, in delightfully printed design or plain self colours (also plain Jap silk) and Artificial Silks for the re-covering of old Down Quilts, makes it so easy and simple a matter for you to have full particulars of this valuable method of Down Quilt Restoration. All you have to do is to write asking for the patterns of the charming and beautiful coverings and price list for renovating. Accept this splendid offer to-day—it means "New Quilts for Old," and is an offer of economy, beauty and proven satisfaction for every home.

NEW QUILTS FOR OLD. SEND POSTCARD FOR PATTERNS To-day.

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The Listener

Pursue Summer with the Listener in your hand! Buy a copy every Wednesday

Price 3d., everywhere!

The Listener

AUGUST 12

CARDIFF

TUESDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

2.5-2.30 National Programme

4.0 NATIONAL ORCHESTRA OF WALES
(CERDDORFA GENEDLAETHOL CYMRU)
(Leader, LOUIS LEVITUS)

Conducted by REGINALD REDMAN

Overture, 'Ray Blas'..... Mendelssohn

W. SALUSBURY BAKER (Baritone)

Bright is the Ring of Words... Vaughan Williams

Earl Bristol's Farewell..... Lidgely

When I was one and twenty.... Armstrong Gibbs

Fair House of Joy..... Quilter

THE ORCHESTRA

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

W. SALUSBURY BAKER

Had a Horse..... Korbay

Shepherd, see thy Horse's foaming Mane

THE ORCHESTRA

Suite, 'Le Cid'..... Massenet

Norwegian Rhapsody..... Lalo

5.15 THE CHILDREN'S HOUR

'CROSSING THE BRIDGE TO LONG AGO SOMERSET
—II. THE JUDGE WITH THE RED HANDS'
by
IRENE GASS

6.0 'A Tramp Abroad. Walks round Cardiff'
MISS ELEANOR VACHELL

6.15 National Programme

7.0 Egwyl Gymraeg

A WELSH INTERLUDE

A Recital of Welsh Gramophone Records

7.25 National Programme

8.45 Salt Water Ballads

By special permission of THE POET LAUREATE

A 'MASEFIELD' PROGRAMME

Devised in collaboration with THE AUTHOR

Told and sung in a Harbour Inn

Presented by

THE BATH CITIZEN HOUSE PLAYERS

relayed from

THE SUMMER SCHOOL OF DRAMATIC ART, CITIZEN HOUSE, BATH

One of the Bo'sun's Yarns

One of Wally's Yarns

A Night at Dago Tom's

Cape Horn Gospel I and II

A Valediction

A Ballad of Cape St. Vincent

The Farry Buccancer

A Ballad of John Silver

Also

Ships

Captain Stratton's Fancy

9.40 National Programme

10.15 West Regional News

10.25-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

2.5-2.30 National Programme

4.0 West Regional Programme

6.15 National Programme

7.0 West Regional Programme

7.30 National Programme

8.45 West Regional Programme

9.40 National Programme

10.15 West Regional News

10.25-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

12.0-1.0 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

7.0-7.20 Miss MARY KELLY: 'Village Drama'

7.30 National Programme

10.15 Local News

10.25-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-10.45 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. 10.30-10.45:—National Programme. 12.0:—Gramophone Records. 1.0-2.0:—Northern Wireless Orchestra. John F. Davies (Pianoforte). 4.0:—Northern Wireless Orchestra. Tom Gollightly (Baritone) (From Newcastle). 5.15:—The Children's Hour. 6.0:—Stories of Northern Towns—Miss Christine Strathan: 'Durham' (From Leeds). 6.15:—National Programme. 7.0:—Mrs. G. M. Petch: 'Broadcasting on both Sides of the Atlantic.' 7.20:—National Programme. 8.45:—Massed Choir Musical Festival (In aid of the Mayor of Oldham Distress Fund and £50,000 Fund for Oldham Boys' Infirmary). Relayed from Alexandra Park. 9.15:—Northern Wireless Orchestra. 9.40:—National Programme. 10.10:—North of England News. 10.20-12.0:—National Programme.

AUGUST 13

1,148 kc/s (261.3 m.) ★ 193 kc/s. (1,554 m.)

WEDNESDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30-10.45 TIME SIGNAL, GREENWICH; WEATHER FORECAST

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 HABECK
From THE RESTAURANT FRASCATI

2.0-2.30 A Ballad Concert

PHYLLIS ANDERSON (Soprano)
GERALD ADAMS (Tenor)

3.0 FESTIVAL SERVICE from NORWICH CATHEDRAL

On the 1,300th Anniversary of the Founding of the Cathedral

'Now thank we all our God' (Ancient and Modern, 379)

Confession and Absolution

Psalm 103

First Lesson—Isaiah lxi

Magnificat. Harwood in A Flat

Second Lesson—1 Peter v, 1-11

Nunc Dimittis. Harwood in A Flat

Creed and Responses

Collects for Evening Prayer

Special Prayers

Anthem, 'Glorious and powerful God' Stanford

Sermon by THE LORD BISHOP OF NORWICH

Hymns during collection—'For all the saints'

(Ancient and Modern, 437);

'Praise my soul,' with

descant (Ancient and Modern, 298)

Commemoration of Benefactors read by the DEAN

Te Deum, specially composed for the occasion by the Cathedral Organist, HEATHCOTE STATHAM

Blessing, pronounced by THE ARCHBISHOP OF CANTERBURY

4.15 app. A Light Classical Concert

THE LENA MASON TRIO

4.45 REGINALD NEW

At THE ORGAN of THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Suite, 'The Merchant of Venice'....Sullivan
Slumber Song.....Squire
Moonlight Dance.....Finch

5.15 The Children's Hour

Selections from Chopin played by THE OLOF SEXTET
The Story of 'The First Zebra' (Geraldine Elliot)
'Old Wisey's Key'—a Gnome Story (Mabel Marlowe)

6.0 Mrs. PRUDENCE MAUPE: 'A Visit to the Stockholm Exhibition'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music

BEETHOVEN'S PIANOFORTE SONATAS
Played by JAMES FRISKIN
(From Edinburgh)

7.0-7.20 Mr. R. B. VAN WART: 'Monkeys in the Jungle'

7.25 Mr. E. B. FORD: 'Individuality and Inheritance'

7.45 EDITH PENVILLE (Flute)

Menuett.....Handel
L'Egyptienne.....Rameau
First Impromptu.....Joachim Andersen
Vol d'hirondelle (The Swallow's Flight) Kohler
Enfin (At last).....Revell

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL
(Sole Lessees: Messrs. Chappell and Co., Ltd.)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conducted by Sir HENRY J. WOOD

BACH

ORCHESTRA

Suite No. 3 in D for Two Oboes, Three Trumpets, Drums, and Strings

DOROTHY SILK and Orchestra

Arias:

'The Word of God my treasure is' (Church Cantata, No. 18, 'Gleichwie der Regen und Schnee vom Himmel fällt')
'Alleluja' (Church Cantata, No. 51—'Jauchzet Gott in allen Landen')

ORCHESTRA

Brandenburg Concerto, No. 1, in F, for Solo Violin, Three Oboes, Three Bassoons, Two Horns, and Strings

HAROLD SAMUEL and Orchestra

Pianoforte Concerto No. 1 in D Minor

WILLIAM BARRAND and Orchestra

Recit. and Aria, 'Blessed Resurrection Day' (Church Cantata, No. 70—'Wachet, betet')

ORCHESTRA

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

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 Topical Talk

10.10 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.20 'Fireside'

An Impossibly Possible Conversation, imagined without prejudice

by

L. DU GARDE PEACH

and

Released by PETER CRESWELL

Characters

John

Julia

Betty

A Porter

Angela

Cast

DENNIS

ARUNDELL,

BERTHA EVES,

MALCOLM

GRAEME,

VIOLET

MARQUESITA,

GRACE FORSTER

10.50-12.0

(1,554.4 m. only)

DANCE MUSIC

BILLY MASON and his CAPHEANS, from the CAFE DE PARIS



THE THIRTEEN-HUNDRED-YEAR-OLD CATHEDRAL OF NORWICH.

This afternoon at 3.0 the Thanksgiving Service will be relayed from Norwich Cathedral. Above are three views of the historic structure—(left to right)—the vista of the nave; a glimpse through the Norman arches of the triforium of the apse; and the finely-sculptured cloister door.

Will P. Taylor

AUGUST 13

626 kc/s. (479.2 m.)

WEDNESDAY

MIDLAND REGIONAL



The man
who
smokes
Player's
Quality



NCC 634

12.0 *London Regional Programme*

1.30 **A LIGHT ORCHESTRAL PROGRAMME**
THE MIDLAND WIRELESS ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'Pique Dame' ('Queen of Spades')
Suite, 'Bagdad' *Suppé*
MURIEL DUDLEY (*Soprano*)
Butterfly Wings..... *Phillips*
Rackety Coo.... *Friml*
Love the Jester
..... *Phillips*

1.55 ORCHESTRA
Selection, 'Lilac Time'
Schubert, arr. Clutsam
DAISY SHORROCKS
(*Violin*)
Mood Phantasy
Cyril Jenkins
Spring Nocturne
Frederick Lawrence
MURIEL DUDLEY
The Willow
Goring Thomas
In a crowded Street
Drummond
Casey the Fiddler
Haydn Wood

2.25 ORCHESTRA
Selection, 'Toni'
Hirsch and Jones
DAISY SHORROCKS
Star of Love
Ponce, arr. Heifetz
Romance... *Paul Miché*

2.45-3.0 ORCHESTRA
Suite, 'My Lady
Dragonfly'.... *Finck*

5.15 **The Children's Hour**
'Vigborg the Viking,' a Norwegian Story, by
BLADON PEAKE
Vocal Items by THE CLEF TRIO
'The Week's Sport,' by MAURICE K. FOSTER
DAISY SHORROCKS (*Violin*)

6.0 *London Regional Programme*

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

6.40 **ORGAN RECITAL**
by
T. W. NORTH
Relayed from THE CHURCH OF THE MESSIAH,
BIRMINGHAM
Prelude and Fugue in D Minor..... *Bach*
Largo *Handel, arr. Martin*
Finale, (Sonata No. 20) *Rheinberger*
Scherzo in G Minor *Bossi*
Prayer and Berceuse *Guilmant*
Schiffer March *Meyerbeer, arr. Best*

7.15 **Vaudeville**

MASON and ARMES (Entertainers at the Piano)
MABEL FRANCE presents an 'Aunt Maria' Sketch
ALFRED KIRBY (Banjo)
DORIS TOMKINS in Light Songs
JACK VENABLES (at the Piano)
BILLY FRANCIS and his Orchestra

8.0 *London Regional Programme*

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

9.15 Midland News

9.20 **A Popular
Orchestral
Programme**

THE MIDLAND WIRE-
LESS ORCHESTRA
Conducted by JOSEPH
LEWIS
Overture, 'Morning,
Noon, and Night in
Vienna'..... *Suppé*
Selection, 'The Mi-
kado'..... *Sullivan*
DAISY NEAL (*Contralto*)
Like to the damask
Rose *Elgar*
Slumber Song of the
Madonna *Head*
Nightfall at Sea
..... *Phillips*

ORCHESTRA
Selection, 'Cavalleria
Rusticana' *Mascagni*



DAISY SHORROCKS
will play violin solos in the light
orchestral programme at 1.30, and in
the Children's Hour this afternoon.

DAISY NEAL
The Violet *Mozart*
Sea Slumber Song *Elgar*
ORCHESTRA
Suite, 'Woodland Pictures'..... *Fletcher*

10.30-10.35 *Experimental Transmission for The
Radio Research Board by the Fultograph Process*

10.35-11.0 *London Regional Programme*

No wireless receiving apparatus, crystal
or valve, fixed or portable, may be in-
stalled or worked without a Post Office
licence. Such licences may be obtained
at any Post Office at which Money Order
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to obtain a licence is likely to lead to
prosecution.

AUGUST 13



842 kc/s. (356.3 m.)



WEDNESDAY

LONDON REGIONAL

12.0 ORGAN RECITAL
by
EDWARD BLYTH
Relayed from ALL SAINTS', MARGARET STREET
ETHEL BARKER (Contralto)
EDWARD BLYTH
Prelude and Fugue in C Minor Bach

ETHEL BARKER
Breathe soft, ye Winds
Handel
Heatherland
Jean Dumayne

EDWARD BLYTH
Allegro Cantabile (Sym-
phony No. 5)....Widor

ETHEL BARKER
Orpheus with his Lute
Sullivan
Soft-footed Snow
Sigurd Lie
Music, when soft Voices
die Besty

EDWARD BLYTH
Sonata No. 2, in C Minor
Mendelssohn

1.0 Gramophone Records

1.30 LIGHT ORCHESTRAL
PROGRAMME
(From Midland Regional)
THE MIDLAND WIRELESS
ORCHESTRA
Conducted by JOSEPH
LEWIS

Overture, 'Pique Dame'
(The Queen of Spades)
Suppe
Suite, 'Bagdad' Ring

MURIEL DUDLEY
Butterfly Wings .. Phillips
Rackety Coo Friml
Love the Jester .. Phillips

1.55 ORCHESTRA
Selection, 'Lilae Time'
Schubert, arr. Clusam

DAISY SHORROCKS (Violin)
Mood Phantasy
Cyril Jenkins
Spring Nocturne
Frederick Lawrence

MURIEL DUDLEY
The Willow Goring Thomas
In a crowded Street..... Drummond
Casey the Fiddler Haydn Wood

2.25 ORCHESTRA
Selection, 'Toni' Hirsch and Jones

DAISY SHORROCKS
Star of Love Ponce, arr. Heifetz
Romance Paul Miche

2.45-3.0 ORCHESTRA
Suite, 'My Lady Dragonfly' Finck

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

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

OCTET
Evening Breeze Langley
Songs of the Eighties J. H. Squire

7.15 MARJORIE PERKINS
Aufträge (Messages) Schumann
Volksliedchen (Folk Song)
The Willow Song Coleridge-Taylor
All in a Garden green ('A
Song of Life')
C. A. Lidgely

OCTET
Absent..... Metcalfe
A Song of Sleep' Somerset
Polacca ('Mignon')
Ambroise Thomas

MARJORIE PERKINS and
HOWARD FRY
Still as the Night
Carl Goetze
Shepherd, Shepherd, leave
decoying ('King
Arthur') Purcell
O that we two were may-
ing Henschel

OCTET
Loiu du Bal Gillet
Valse des fleurs...
Overture, 'Eury-
anthe' Weber

8.0 Reading

8.20 'Co-Opti-
mistically Yours'
DAVY BURNABY
BETTY CHESTER
GILBERT CHILDS
STANLEY HOLLOWAY
PHYLLIS MONKMAN
HARRY S. PEPPER
Pianos
HARRY S. PEPPER and
DORIS ARNOLD

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

9.20 The Wire-
less Military
Band
Conducted by
CHARLES LEGGETT
MARY WILLETTS
(Recitals)

Overture.....
Ballet Music 'The Sicilian Vespers' Verdi

MARY WILLETTS
BAND
Symphonic Poem, 'La Jeunesse d'Hercule'
(Hercules's Youth) Saint-Saens

MARY WILLETTS
BAND
Tone Poem, 'Finlandia' Sibelius

10.30-12.0 DANCE MUSIC
BILLY MASON AND HIS CAPHEANS, from the
CAFÉ DE PARIS

'Co-optimistically Yours—'

Phyllis Monkman

Davy Burnaby Gilbert Childs

Betty Chester

Stanley Holloway

Harry S. Pepper

tonight at 8.20, and again in the National
programme on Friday night

6.40 THE J. H. SQUIRE CELESTE
OCTET
MARJORIE PERKINS (Soprano)
HOWARD FRY (Baritone)

OCTET
Introduction and Rondo Capriccioso
Mendelssohn

Moment Musical Schubert

HOWARD FRY
Trade Winds Keel
Had a Horse Korbay
I love thee Grieg
The two Grenadiers Schumann

Overture.....
Ballet Music 'The Sicilian Vespers' Verdi

MARY WILLETTS
BAND
Symphonic Poem, 'La Jeunesse d'Hercule'
(Hercules's Youth) Saint-Saens

MARY WILLETTS
BAND
Tone Poem, 'Finlandia' Sibelius

AUGUST 13

CARDIFF

WEDNESDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE
 10.30-10.45 National Programme
 1.0-2.0 National Programme
 2.15 Cinema Fête and Fun Fair
 IN AID OF THE QUEEN ALEXANDRA MEMORIAL HOSPITAL, WESTON-SUPER-MARE relayed from THE GROVE PARK, WESTON-SUPER-MARE FIRST DAY
 THE OPENING CEREMONY
 2.30 THE CITY OF BRISTOL POLICE BAND (By kind permission of THE BRISTOL WATCH COMMITTEE)
 Director of Music: Capt. F. W. WOOD, M.V.O.
 Military March, Op. 51Schubert
 Overture, 'Poet and Peasant'Suppé

6.0 National Programme
 7.45 Cinema Fête and Fun Fair at Night
 OLIVE GROVES (Soprano)
 7.55 ALBERT WHELAN (The Australian Entertainer)
 8.7 THE CITY OF BRISTOL POLICE BAND (By kind permission of the BRISTOL WATCH COMMITTEE)
 Director of Music: Capt. F. W. WOOD, M.V.O.
 Selection, 'The Yeomen of the Guard' Sullivan
 8.19 JOAN REVEL and MARIO DE PIETRO (Songs and Guitar Solos)
 8.32 ALBERT WHELAN
 8.45 THE BAND
 Selection, 'Land of the Heather' Wood

9.40 National Programme
 10.10 West Regional News
 10.20-10.50 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
 10.30-10.45 National Programme
 3.0 National Programme
 5.15 THE CHILDREN'S HOUR
 'The SHIELD OF MALCCHUS'—No. III by FRANKLYN KELSEY
 'HOW THE SHIELD CHANGED HANDS'



RELAYS FROM WESTON-SUPER-MARE'S CINEMA FETE AND FUN FAIR TO-DAY.

Among the artistes who Cardiff listeners will hear during the day are (from left to right): JACK MORRISON, PATRICIA ROSSBOROUGH, RONALD FRANKAU and his Cabaret Kittens, JOAN REVEL, and MARIO DE PIETRO.

2.45 RONALD FRANKAU'S CABARET KITTENS
 Artists
 RONALD FRANKAU (The Erudite Comedian)
 RENE ROBERTS (Soubrette Dancer)
 MATTLAND MOSS (Monologist-Drummer)
 ERNEST BERTRAM (Bass-Baritone)
 CYNTHIA REECE (Harpist)
 CONRAD LEONARD (Pianist-Composer)
 GWEN ALBAN (Comedienne-Pianist)
 3.45 THE BAND
 Second Suite in FHolst
 March; Song, 'I'll Love my Love'; Song of the Blacksmith; Fantasia on the Dargason
 HusarendrittSplindler
 4.0 PATRICIA ROSSBOROUGH (Songs at the Piano)
 4.12 JACK MORRISON (Impersonations)
 4.24 THE BAND
 Selection, 'The Gondoliers'Sullivan
 4.36 JOAN REVEL and MARIO DE PIETRO (Songs and Guitar Solos)
 4.48 ALBERT WHELAN (The Australian Entertainer)
 5.0 National Programme
 5.15 THE CHILDREN'S HOUR
 Some Duets by MAI RAMSAY and VIVIEN LAMBELET

9.0 A Light Orchestral Programme by THE NATIONAL ORCHESTRA OF WALES (Cerddorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS)
 Conducted by REGINALD REDMAN
 Selection, 'Merrie England' German
 Salut d'Amour (Love's Greeting) Elgar
 Valse Triste Sibelius
 Hungarian Rhapsody, No. 1 in F Liszt
 9.40 National Programme
 10.10 West Regional News
 10.20-10.50 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
 10.30-10.45 National Programme
 1.0-2.0 National Programme
 2.15 West Regional Programme
 6.0 National Programme
 7.45 West Regional Programme

6.0 National Programme
 10.10 Local News
 10.20-10.50 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE
 10.30-10.45 National Programme
 3.0-10.50 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-10.45:—National Programme. 3.0:—National Programme. 4.15:—An Orchestral Concert, relayed from the Spa, Whitby (From Newcastle). The Municipal Orchestra. Conducted by Frank Gomez. May Bartlett (Violoncello). Raymond Lilley (Violin). 5.15:—The Children's Hour. 6.0:—National Programme. 7.45:—Yorkshire County Songs. Harry Hopewell (Baritone). 8.0:—An Orchestral Concert, from the Spa, Scarborough. The Spa Orchestra. Conducted by Alick Maclean. Mari Elwyn (Soprano). 9.0:—Vaudeville. Walter Jones and Partner (Songs at the Piano). Eugene Earle (Banjo Solos). Culley and Gofton (Yorkshire Entertainers). Supported by the Northern Wireless Orchestra. 9.45:—National Programme. 10.10:—North of England News. 10.20-10.50:—National Programme.



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**Still smooth
and clean
at the end
of the day**



*... it was a Colgate
'small bubble' shave*

MEN who appreciate a really clean and smooth shave lather up with Colgate's every morning.

Colgate 'small bubble' lather gives a better shave—a shave that leaves the skin pleasantly soft and smooth and which lasts twice as long.

The moment you lather your face with Colgate's, two things happen: 1. The soap in the lather breaks up the oil film which covers each hair; 2. Billions of tiny, moisture-laden bubbles seep down through your beard and soak it soft with water. Your beard is scientifically softened right down to the base, softened where the razor does its work.

Try Colgate's to-morrow morning and notice the difference to-morrow night.

Shaving Stick & Refill, 10d. In nickel box, 1/- Handy Grip Stick, 1/6

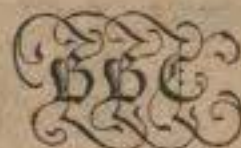
**COLGATE'S
SHAVING STICK**

"Gives a shave that lasts 2 hours longer"

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THE B.B.C. BOOK OF



HOUSEHOLD TALKS

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All - Electric Set Owner

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		Heater Amps.	Anode Volts	Impedance	Amp. Factor	Price
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41 M.H.F.	H.F. or Detector	1 amp.	200 max.	14,000	32	15/-
41 M.L.F.	First L.F. Stage	1 amp.	" "	7,900	15	15/-
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624 B.U.	Full Wave Rectifier	2.0 amp.	550	60 m.a.	20/-
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COSSOR

NEW PROCESS

A. C. Mains Valves

AUGUST 14

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

THURSDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30-10.45 TIME SIGNAL, GREENWICH; WEATHER FORECAST

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

12.0 A Concert

IDA GAMMAN (*Soprano*)
THE GEORGIAN TRIO

GEORGIAN TRIO

Celtic Prelude *Boughton*
Miniature (Set II) *Bridge*
Romance; Intermezzo; Salterello

IDA GAMMAN

Morning Hymn *Henschel*
Tides *Martin Shaw*
A Spring Morning .. *Carey, arr. Lane Wilson*

GEORGIAN TRIO

Bacchante *Tchaikovsky*
Seguidillas Gitanas } *Arbos*
Bolero }

IDA GAMMAN

Linden Lea *Vaughan Williams*
Lullaby *Brahms*
Hark! Hark! the Lark } *Schubert*
Impatience }

GEORGIAN TRIO

My Love's an Arbutus *arr. Redman*
Irish Dance *Cyril Dalmaine*
Colonial Song } *Grainger*
Handel in the Strand..... }

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
MARGUERITE DITA (*Soprano*)
ROLAND EWING (*Baritone*)

4.15 Light Music
THE GROSVENOR HOUSE ORCHESTRA
Directed by JOSEPH MEEUS
From GROSVENOR HOUSE

5.15 The Children's Hour
Something Different!

6.0 Capt. F. KINGDOM WARD: 'Where our flowers come from'

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

6.35 Market Prices for Farmers

6.40 The Foundations of Music
BEETHOVEN'S PIANOFORTE SONATAS
Played by JAMES FRISKIN
(From *Edinburgh*)

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

7.45 A RECITAL
by
MANLIO DI VEROLI

Baritone Songs:
If I such wondrous Music knew } *Manlio di Veroli*
Stay quite near }

Pianoforte Solos:
Sirena bruna } *Manlio di Veroli*
Rêverie }
Piccolotta }

Songs:
L'Adieu Rose } *Manlio di Veroli*
Bonjour Suzon }

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell & Co., Ltd.)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conducted by Sir HENRY J. WOOD

BRITISH COMPOSERS

ORCHESTRA
Overture, 'Portsmouth Point' .. *William Walton*
(Conducted by THE COMPOSER)

ELSIE SODDABY and Orchestra
Benedictus (Mass in D)..... *Ethel Smyth*

ALBERT SAMMONS and Orchestra
Violin Concerto in B Minor..... *Elgar*

ORCHESTRA
Symphony No. 1, in E Flat Minor..... *Bax*

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 Topical Talk

10.10 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast

10.20-12.0 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 Fullograph Process

This Week's Epilogue:
'THE EARTH IS THE LORD'S—
MAN GOETH FORTH TO HIS WORK'
Songs of Praise 197, 'Turn back, O Man'
Isaiah lxxv, 17-25
When on my day of life (J. G. Whittier—
tune composed by Miss Jessie Young)
St. John ix, 4



(Left to right) WILLIAM WALTON, who will conduct his overture, 'Portsmouth Point'; Dame ETHEL SMYTH, whose 'Benedictus,' from Mass in D, will be sung; ARNOLD BAX, composer of the Symphony No. 1, in E Flat Minor; and Sir EDWARD ELGAR, whose Violin Concerto, in B Minor, Albert Sammons will play.

AUGUST 14

626 kc/s. (479.2 m.)

THURSDAY

MIDLAND REGIONAL

For A.C. sets



Your All-Electric Radio Set will give better results when fitted with a Mullard Rectifier Valve. Generous output and maximum efficiency are thus ensured together with absence of background noises.

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12.0

Light Music

THE GRANGE ORCHESTRA

Conducted by HAYDN HEARD

Relayed from THE GRANGE SUPER CINEMA, WASHWOOD HEATH, BIRMINGHAM

March, 'Fighting Strength' Jordan
 Selection, 'The Gondoliers' Sullivan
 Overture, 'Martha' Plotow
 Descriptive Piece, 'In the Syrian Forest' .. Marsden

Waltz, 'Nights of Gladness' Ancliffe
 Entr'acte, 'The Butterfly' Bendix

1.0

A BALLAD CONCERT

WILFRID BANNISTER (Bass)

The gay Highway Drummond
 Why shouldn't I? Kennedy Russell
 Two old Tramps Douglas Holloway

DOBOTHY WELLS (Pianoforte)

The Naiads Leo
 Heat Waves Livens
 Wiegenlied (Cradle Song) Edmundson
 Characteristic Dance, 'Un Jour d'Eté' ('A Summer Day') Frederick Voss

MARGERY GRIFFITHS (Soprano)

Vittoria! Vittoria! (Victory) Carissimi
 Don't hurry Sanderson
 The Dawn has a Song Phillips



PERCY PITT (left) conducts the orchestra in tonight's Orchestral Concert, in which ROBERT MAITLAND (right) sings.

PETER FINCHETT (Tenor)

Come, let's be merry arr. Lane Wilson
 When I was one-and-twenty .. Armstrong Gibbs
 False Phillis arr. Lane Wilson

BAND

Laughing Marionette Collins
 Selection, 'The Songs of the Hebrides' .. arr. Kennedy-Fraser

PETER FINCHETT

Linden Lea Vaughan Williams
 The Cloths of Heaven Dunhill
 Fain would I change that Note .. Nicholas Gatty

BAND

Suite, 'Italiana' Thurban
 Overture, 'Mariana' Wallace

7.45 Cinema Fête and Fun Fair at Night

(Relayed from Weston-super-Mare) (From Cardiff)

(See opposite page)

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15

Midland News

1.30

London Regional Programme

2.30-3.0

REGINALD NEW

At THE ORGAN of THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

March, 'The London Scottish' Haines
 Serenade Toselli
 Witches' Dance MacDowell
 Selection, 'The Pirates of Penzance' .. Sullivan

5.15

The Children's Hour

Musical Selections by THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

Including an 'African Suite' (E. Dorothea Barcroft)

'Karioki,' an African Story, by E. Dorothea Barcroft

TONY will entertain

6.0

London Regional Programme

6.15-6.35

'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40

A Military Band Programme

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Ballet Music, 'The Devil's Forge' Byng

9.20-10.30

An Orchestral Concert

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by PERCY PITT

ROBERT MAITLAND (Baritone)

ORCHESTRA

Overture, 'The Magic Flute' Mozart

ROBERT MAITLAND and Orchestra

Aria, 'Non piu andrai' ('So, Sir Page') ('Figaro') Mozart

ORCHESTRA

Fantasy, 'The Carnival of Animals' Saint-Saëns
 (Pianofortes, MARGARET ABLETHORPE and NIGEL DALLAWAY)

Serenade Percy Pitt

ROBERT MAITLAND

Morgen (Tomorrow) Strauss
 Traum durch die Dämmerung (Dream through the Twilight) .. Strauss

ORCHESTRA

Hungarian March ('Faust') Berlioz

AUGUST 14



842 kc/s. (356.3 m.)



THURSDAY

LONDON REGIONAL

12.0 Light Music

(From Midland Regional)

THE GRANGE ORCHESTRA
Conducted by HAYDN HEARD

Relayed from THE GRANGE SUPER CINEMA,
WASHWOOD HEATH, BIRMINGHAM

- March, 'Fighting Strength' Jordan
- Selection, 'The Gondoliers' Sullivan
- Overture, 'Martha' Flatow
- Descriptive Piece, 'In the Syrian Forest' Marsden
- Waltz, 'Nights of Gladness' Ancliffe
- Entr'acte, 'The Butterfly' Bendie

1.0 A Ballad Concert

(From Midland Regional)

- WILFRID BANNISTER (Bass)
The gay Highway... Drummond
Why shouldn't I? Kennedy Russell
- Two old Tramps Douglas Holloway
- DOROTHY WELLS (Pianoforte)
The Naiads Leo Licens
- Heat Waves Leo Licens
- Wiegenlied (Cradle Song) Edmundson
- Characteristic Dance, 'Un Jour d'Été' (A Summer Day) Frederick Foss
- MARGERY GRIFFITHS (Soprano)
Vittoria! Vittoria! (Victory) Carissimi
- Don't hurry Sanderson
- The Dawn has a Song Phillips

1.30 Light Music

MAURICE TOUBAN 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)
March, 'The London Scottish' Haines

- Serenade Toselli
- Witches' Dance MacDowell
- Selection, 'The Pirates of Penzance' Sullivan

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 THE CHELSEA OCTET
NINO MAUDINI (Tenor)

- OCTET
Folk Tune; Fiddle Dance Fletcher
- Minuet d'amour (Love's Minuet) Cowen
- Poupée valsante (Dancing Doll) Poldini
- NINO MAUDINI
Ton Sourire (Thy Smile) Alberto
- Stornellata de Maggio (Song of May) Volonnino
- OCTET
Two Woodland Dances Galloway
- Fan Bernard Russell

7.45 Cinema Fête and Fun Fair at Night

In aid of the QUEEN ALEXANDRA MEMORIAL HOSPITAL, WESTON-SUPER-MARE

Relayed from GROVE PARK, WESTON-SUPER-MARE
(From Cardiff)

DOROTHY McBLAIN (Siffleuse)

TOMMY HANDLEY (Comedian)
THE CITY OF BRISTOL POLICE BAND

(By kind permission of the BRISTOL WATCH COMMITTEE)

Director of Music: Captain F. W. WOOD, M.V.O.

Selection, 'Tannhäuser' Wagner, arr. Stratton

NORAH BLANEY (Syncopated Numbers at the Piano)

TEDDY BROWN (Xylophone Solos)

THE BAND

Suite de Ballet, 'Faust' Gounod
Valse; Entry of Nubian Slaves; Dance of Cleopatra; Dance of Helen; Bacchante's and entry of Phryno

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Regional News

9.20-10.30 An Orchestral Concert

JOHN MOREL (Baritone)

THE B.B.C. ORCHESTRA

Conducted by JOSEPH LEWIS

- Overture, 'Fingal's Cave' Mendelssohn
- Two Norwegian Dances Grieg

JOHN MOREL
Songs

ORCHESTRA
Miniature Overture and March (Suite 'Casse Noisette') Tchaikovsky
Pizzicati ('Sylvia,' Ballet) Delibes
Poem Carillon Elgar

JOHN MOREL
Songs

ORCHESTRA
Three Dances ('The Tempest') Sullivan
Hungarian March Berlioz

- NINO MAUDINI
La fonte (The Fountain) Volonnino
- Bella Fautela ('Stornello Pugliese') Geni Sadoro

- OCTET
Two Pieces for Oboe and Strings Handel, arr. Fred Adlington
- Praeludium Järnefeldt
- Turkish March Mozart

- NINO MAUDINI
O dolce meraviglia (O sweet Miracle) Tosti
- A Marchiato Tosti

- OCTET
Irish Fantasia arr. Mulder
- Hornpipe Herbage



CINEMA FÊTE AND FUN FAIR

FROM WESTON-SUPER-MARE

including

DOROTHY McBLAIN

siffleuse

TOMMY HANDLEY

Comedian

THE CITY OF BRISTOL POLICE BAND

(Director of Music: Captain F. W. Wood, M.V.O.)

NORAH BLANEY

syncopated numbers at the piano

TEDDY BROWN

xylophone solos

THIS EVENING

AT 7.45



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



ROBERTSON—only maker

6/9

CELERY KNOCKS OUT RHEUMATISM



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Under £100 guarantee we undertake to refund your money in full if after 3 days you return the remainder and say you are not satisfied with the progress.

1/3 (5 days' course) also
3/- & 5/- (for more chronic cases)

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Try also FULLERS-CELERY SOUP IN 14 packets from your grocer.

AUGUST 14

CARDIFF

THURSDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

2.45 Cinema Fête and Fun Fair

In aid of the QUEEN ALEXANDRA MEMORIAL HOSPITAL, WESTON-SUPER-MARE

Relayed from

THE GROVE PARK, WESTON-SUPER-MARE
Second Day

RONALD FRANKAU'S CABARET KITTENS

Artists

RONALD FRANKAU (The Erudite Comedian)

RENÉE ROBERTS (Soubrette-Dancer)

MAITLAND MOSS (Monologist-Drummer)

ERNEST BERTRAM (Bass-Baritone)

CYNTHIA REECE (Harpist)

CONRAD LEONARD (Pianist-Composer)

GWEN ALBAN (Comedienne-Pianist)

3.45 THE CITY OF BRISTOL POLICE BAND

(By kind permission of THE BRISTOL WATCH COMMITTEE)

Director of Music: Captain F. W. WOOD, M.V.O.

Entry of the Gods into Valhalla Wagner

Morceau, 'Echoes de Bastion' Kling

4.0 DOROTHY McBLAIN (Siffleuse)

4.12 TOMMY HANDLEY (Comedian)

4.24 THE BAND

Selection of Grieg's Works arr. Godfrey

4.36 NORAH BLANEY (Syncopated Numbers at the Piano)

4.48 TEDDY BROWN (Xylophone Solos)

5.0 National Programme

5.15 THE CHILDREN'S HOUR

6.0 Mrs. GLADYS PETCH: 'White Coal'

6.15 National Programme

6.35 Market Prices for Farmers

6.40 National Programme

7.45 Cinema Fête and Fun Fair at Night

DOROTHY McBLAIN (Siffleuse)

7.57 TOMMY HANDLEY (Comedian)

8.9 THE CITY OF BRISTOL POLICE BAND

(By kind permission of THE BRISTOL WATCH COMMITTEE)

Director of Music: Captain F. W. WOOD, M.V.O.

Selection, 'Tannhäuser' Wagner, arr. Strelton

8.24 NORAH BLANEY (Syncopated Numbers at the Piano)

8.35 TEDDY BROWN (Xylophone Solos)

8.48 THE BAND

Suite de Ballet, 'Faust' Gounod
Valse; Entry of Nubian Slaves; Dance of Cleopatra; Dance of Helen; Bacchanale and Entry of Phryne

9.0 A Light Orchestral Programme

NATIONAL ORCHESTRA OF WALES

Cerddorfa Genedlaethol Cymru

(Leader, LOUIS LEVITUS)

Conducted by REGINALD REDMAN

Egyptian Ballet Luigini

Gopak (Russian Dance) Mussorgsky

Hillside Melody Phillips

Two Aubades Lalo
Overture, 'Tannhäuser' Wagner

9.40 National Programme

10.10 West Regional News

10.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

2.45 West Regional Programme

5.0 National Programme

5.15 West Regional Programme

6.15 National Programme

6.35 West Regional Programme

6.40 National Programme

7.45 West Regional Programme

9.40 National Programme

10.10 West Regional News

10.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

12.0-1.0 National Programme

3.0 National Programme

5.15 THE CHILDREN'S HOUR

6.0 National Programme

10.10 Local News

10.20-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-10.45 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. 10.30-10.45:—National Programme. 12.0-1.0:—A Ballad Concert (from Liverpool). Dorothy Adams (Soprano). Mollie Worsley (Pianoforte). Percy Evans (Bass). 3.0:—National Programme. 3.45:—An Orchestral Concert, relayed from the Pavilion Gardens, Buxton. Evelyn Kidd (Contralto) (From the Studio). 5.15:—The Children's Hour. 6.0-12.0:—National Programme.

AUGUST 15

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

FRIDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30-10.45 TIME SIGNAL, GREENWICH; WEATHER FORECAST

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

12.0 A Sonata Recital
JOYCE KADISH (Pianoforte)
KATHLEEN JACOBS (Violoncello)
Sonata, No. 3, in C Minor Bach
Vivace; Adagio; Allegro
Sonata, Op. 5, No. 1, in F Beethoven
Adagio; Allegro; Allegro

12.30 ORGAN RECITAL
by
ERNEST F. MATHER,
Organist and Director of the Choir, St. Mary
Magdalene, Munster Square
TOM PURVIS (Tenor)
Relayed from ST. MARY-LE-BOW

ERNEST F. MATHER
Fantasy (Sonata in D Flat) Rheinberger
TOM PURVIS
Thus when the Sun Handel
God breaketh the Battle Parry
ERNEST F. MATHER
Pastorale (Sonata in D Flat)
Introduction and Fugue Rheinberger
TOM PURVIS
Recit., Arioso and Aria Bach
Aria, 'Hallelujah Power and Might' Bach
ERNEST F. MATHER
Vision Rheinberger
Monologues
In C; in G; in B Flat Minor; in A Minor;
in F Minor; in D Flat

1.30-2.30 A RECITAL OF GRAMOPHONE RECORDS
By CHRISTOPHER STONE

4.0 Light Music
THE MAY FAIR HOTEL ORCHESTRA
FROM THE MAY FAIR HOTEL

5.15 The Children's Hour
Various Songs by OLIVE GROVES
'THE BUGGINSES GO FOR A PICNIC'—recorded by
MABEL CONSTANDUROS and MICHAEL HOGAN
'A Rhyme to Sparkle' (Florence Lacey)

6.0 Miss PHOENIE REDINGTON: 'Freezing without
Ice'

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

6.40 The Foundations of Music
BEETHOVEN'S PIANOFORTE SONATAS
Played by JAMES FRISKIN
(From Edinburgh)

7.0-7.20 THE B.B.C. MUSIC CRITIC
Mr. Ernest Newman

7.25 DR. CHARLES BOND: 'Are We Going to the
Dogs?'

'CO-OPTIMISTICALLY YOURS—'

TONIGHT AT 9.0.

DAVY BURNABY



BETTY CHESTER

GILBERT CHILDS



STANLEY HOLLOWAY



PHYLLIS MONKMAN



HARRY PEPPER



7.45 The Wireless Military Band

Conducted by CHARLES LEGGETT
EVELINE STEVENSON (Soprano)
PERCY SUCH (Violoncello)

BAND
Overture, 'Raymond' Ambrose Thomas

7.55 EVELINE STEVENSON
Margaret's Renia ('Mefistofelo') Boito
Maman, dites moi (Tell me, mother...) arr.
Bergère Légère Weckerlin

8.2 BAND
Selection, 'L'Enfant Prodigue' ('The Prodigal
Son') Debussy

8.15 PERCY SUCH
Solos

8.28 BAND
Tango Albeniz, arr. Howgill

8.34 EVELINE STEVENSON
The Shepherd's Song Elgar
Bubble Song Martin Shaw
When Childher plays Walford Davies

8.42 BAND
Suite, Ballet Music ('Faust') Gounod

9.0 'Co-Optimistically Yours'

DAVY BURNABY
BETTY CHESTER
GILBERT CHILDS
STANLEY HOLLOWAY
PHYLLIS MONKMAN
HARRY S. PEPPER

Pianos:

HARRY S. PEPPER and DORIS ARNOLD
(See centre of page)

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

9.55 'PEOPLE AND THINGS'
By the Hon. Harold Nicolson

10.10 London and New York Stock Exchange
Reports; (1,554.4 m. only), Shipping Forecast
and Fat Stock Prices

10.20 The Victor Olof Sextet
Overture, 'Cosi fan Tutto' ('The School for
Lovers') Mozart
Serenade Widor, arr. Artok
Rondino Beethoven, arr. Kreisler
Star of Love (Estrellita) Ponce
Waltz Caprice Rubinstein
Selection, 'The Rival Poets'
German, arr. Hely-Hutchinson

11.0-12.0 (1,554.4 m. only)
DANCE MUSIC
BERTINI'S DANCE BAND, relayed from THE TOWER
BALLROOM, BLACKPOOL
(From Manchester)

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

THE TRIALS OF A LICENCE-HOLDER

I HAVE had a lot of troubles about wireless, although from the first I didn't mind it, especially the Children's Hour of Contemporary Music. My machine, you see, was a Micro-Farad, Type O, and was left me by Uncle George on condition that I never listened to Vaudeville. Of course, I did, as it didn't matter to Uncle, but I always stuffed an old bit of blanket in the loud speaker in case the Public Prosecutor, which is P.C. Wilkins, should be sneaking about our road.

However, that was not the real trouble, as the man said when he was drowning in his Sunday suit, but the fact is I had no wireless licence, as you can see, because I am not signing this. Lots of my friends don't sign their letters to the B.B.C. for the same reason. But I am honest, though poor, and if I had the money nothing would have given me more pleasure than to waste it on a licence.

Well, the very first week after Uncle passed away I asked her for the licence money, and, believe me or believe me not, she flew straight in my face like a wild elephant and asked me if I was thinking of getting a motor-car as well as a wireless.

So that's how it went on for some time. Never a halfpenny more than a bob a week, and I defy the best millionaire to save much on that. But I used to switch on the machine when she had gone to work and my pals would drop in to see the music, etc., after their ladies had cleared out, and I really began to enjoy myself. There was one tune that went 'tum-toodle-um, tum-toodle-um,' that I got fond of, and everybody in the village was soon humming it, except Jasper Thomas, who is bone-deaf, and old Mrs. Oliver, who took to her bed after the South Sea Bubble, and never smiled again.

Then there was a Natural Lecture one night, when she had gone to a sixpenny hop in the schoolroom. That lecture gave me the creeps. I forget what it was about—stars, I think—but it reminded me of the future, which I had forgotten, and after that I did a bit of astronomy on my own, and found that the sun was ninety-three miles from the Earth. You wouldn't believe it was that far if you had a job at hay harvest, but it's wonderful what you can learn out of wireless. It made me inclined to go in for education and that's genuinely seeking work if you like.

However, to cut a long tale short, as the man said to the puppy, I was mentioning astronomy to a chap who does a bit of horse racing, and he said, 'I've got a couple of quid on him at good odds,' and explained that it was the name of a horse which was in the racing programme next week. 'That's odd,' said I, believing in coincidences, and I got the chap to put my whole week's wages on the same horse at ten to one. This story wouldn't be true if I didn't win, and when he handed me the doings I went straight off to the post-office and bought a licence.

I was back in an hour, and the first thing I noticed was a little van outside the door and my cousin Fred, who was another nephew of Uncle George. Of course, I asked him in, and he said he had come owing to some mistake of the lawyer about the machines, and had brought me the sewing machine which Uncle left to me, so that I could help the missus a bit. He said he would take back the other one, which was really his, and had already packed it up in the van.

No words could repeat what I said, and when I found he wouldn't buy my licence because he had one already, I was absolutely unbounded! Out went Fred, and, to put the last lid on the worst tragedy since Caesar, my wife has resigned from the Charladies' Union, and takes in sewing at home!

AUGUST 15

626 kc/s. (479.2 m.)

FRIDAY

MIDLAND REGIONAL

12.0 Lunch-Hour Music
THE MIDLAND WIRELESS ORCHESTRA
 Conducted by JOSEPH LEWIS

Overture, 'Semiramide' *Rossini*
 Fantasy, 'Madam Butterfly' *Puccini, arr. Tavan*

ALFRED BUTLER (Baritone)
 Limehouse *Hyden*
 Devonshire Cream and Cider *Sanderson*
 Cloze Props *Wolseley Charles*

ORCHESTRA
 Waltz, 'Luna' *Lincke*
 First Arabesque *Debussy, arr. Mouton*

OSMOND DAVIS (Tenor)
 Ah! fill the Cup ('In a Persian Liea Ah! Moon of my Delight Garden') *Lehmann*
 E lucevan le Stelle (The Stars were radiant) *Puccini*

7.5 ORCHESTRA
 Allegro Marziale, ('Nautical Moments') *arr. Aubrey Winter*

TOM FREEMAN (Violoncello)
 Larghetto *Handel*
 Gavotte *Popper*



OSMOND DAVIS (left) is a soloist in the Light Orchestral Concert this evening at 6.40, and ALFRED BUTLER (right) sings during the Lunch-Hour Music programme between 12.0 and 1.15.

7.25 ORCHESTRA
 Serenade *Mozzkovski*

OSMOND DAVIS
 I attempt from Love's sickness to fly *Parcell*
 Old Man 'Might have been' *Bosby*
 Caswallawn *Holbrooke*

TOM FREEMAN
 Consolation } *Squire*
 Oriental Dance }

7.45 ORCHESTRA
 Two Norwegian Dances (1 and 2) *Grieg*

8.0 London Regional Programme

ALFRED BUTLER
 The Wheeltapper's Song *Wolseley Charles*
 Lebnin' *T. C. Sterndale Bennett*
 Richard of Taunton Dene *Molloy*

ORCHESTRA
 First Suite, 'La Farandole' .. *Dubois, arr. Mouton*

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

9.55 Midland News

1.15-3.0 London Regional Programme

10.0-11.0 London Regional Programme

5.15 The Children's Hour
 A Henry Heatherkin Story—'William Wisp' by OLWEN BOWEN
 BRIAN VICTOR will entertain
 Selections by the AUDLEY MOUTH ORGAN TRIO
 Another Yarn by 'HOUSEMASTER'

6.0 London Regional Programme

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

6.40 A Light Orchestral Concert

THE MIDLAND WIRELESS ORCHESTRA
 Conducted by JOSEPH LEWIS

Overture, 'Rosamunde' *Schubert*
 Balleto No. 1 *Phillips*

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*.

AUGUST 15

★ 842 kc/s. (356.3 m.) ★

FRIDAY

LONDON REGIONAL

12.0 Lunch-Hour Music
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by **JOSEPH LEWIS**
Overture, 'Semiramide' *Rossini*
Fantasy, 'Madam Butterfly' *Puccini, arr. Tavan*
ALFRED BUTLER (Baritone)
Limehouse *Hyden*
Devonshire Cream and Cider .. *Sanderson*
Cloze Props *Wolseley Charles*
ORCHESTRA
Waltz, 'Luna' *Lincke*
First Arabesque *Debussy, arr. Mouton*
ALFRED BUTLER
The Wheeltapper's Song .. *Wolseley Charles*
Leannin' *T. O. Sterndale-Bennett*
Richard of Taunton Dene *Molloy*
ORCHESTRA
First Suite, 'La Farandole' *Dubois, arr. Mouton*

1.15 Light Music
THE MAY FAIR HOTEL ORCHESTRA
FROM THE MAY FAIR HOTEL

2.15-3.0 ORGAN RECITAL
By **STANLEY CURTIS, L.R.A.M.**, Organist,
St. Paul's, Portman Square
Relayed from ST. MARY-LE-BOW
Sonata in G (First Movement) *Elgar*
Choral Prelude, 'St. Cross' *Parry*
Air and Gavotte *Wesley*
Impromptu No. 3 *Coleridge-Taylor*
Près de la Mer (By the Sea) *Arensky*
Suite No. 1 *Bergovski*
Meditation—Elegy: Solemn March

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 B.B.C. Orchestra
Conducted by **JOHN ANSELL**
WATCYN WATCYN (Baritone)
ORCHESTRA
Overture, 'Ten Maidens and no Man' .. *Suppé*



BEETHOVEN NIGHT AT THE PROMS

Every Friday night this season the Promenade Concert will be devoted to the music of Beethoven. Tonight's programme will include the Symphony No. 1 in C, the Leonora Overture No. 3, and the Symphony No. 8 in F
Soloists—
Stiles Allen and Stuart Robertson



Reverie and Serenade *Georges Hue*
Suite, 'A Day in May' *Friml*
Dawn; Spring Song; Noontide; La bondole
WATCYN WATCYN
Whither must I wander *Vaughan Williams*
Old Barty *Douglas Grant*

ORCHESTRA
Rapsodie Norwegienne .. *Lalo, arr. Mouton*
7.28 WATCYN WATCYN
I know a bank *Martin Shaw*
Epitaph *D. Cleghorn Thomson*
Beware of the Maidens, *Maude Craske Day*
ORCHESTRA
Waltz, 'Narenta' *Komzak*
WATCYN WATCYN
Remembrance *Keel*
King Charles *Maude Valeria White*
ORCHESTRA
Three Dances ('Hullo America') .. *Finck*

8.0 Promenade Concert
Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell & Co., Ltd.)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, **CHARLES WOODHOUSE**)
Conducted by **Sir HENRY J. WOOD**

BEETHOVEN
ORCHESTRA
Symphony, No. 1 in C
Three Equali for Four Trombones
STILES ALLEN
Recit. and Aria:
Thou monstrous Fiend (Abscheulicher) ('Fidelio')
ORCHESTRA
Overture, 'Leonora,' No. 3
STUART ROBERTSON
Songs with Orchestra:
Wonne' der Wehmuth (Ecstasy of Grief)
Buslied (A Song of Penitence)
ORCHESTRA
Symphony, No. 8 in F
9.40 'The Second News'
WEATHER FORECAST, SECOND GENERAL
NEWS BULLETIN; Regional News

10.0 DANCE MUSIC
JACK PAYNE and his **B.B.C. DANCE ORCHESTRA**
10.30-12.0 BERTINI'S DANCE BAND, relayed from
THE TOWER BALLROOM, BLACKPOOL

THE PROMS

“which are you going to next week....?”

at eight o'clock, every evening in the
Queen's Hall

AUGUST 15

CARDIFF

FRIDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-10.45 *National Programme*

12.0-2.30 *National Programme*

4.0 *National Programme*

5.15 THE CHILDREN'S HOUR

A FAIRY PLAY

Presented by

THE BATH CITIZEN HOUSE PLAYERS

Relayed from

THE SUMMER SCHOOL OF DRAMATIC ART

CITIZEN HOUSE, BATH

'MADRIALA'

or

'THE POET, THE PAINTER, AND THE FAIRY GIRL'

by

Lady MARGARET SACKVILLE

Characters

Peter, the Painter
Peregrine, the Poet
Pickle, the Pedlar
Beeton, a Gardener
Mrs. Beeton, his wife
The Beautiful Girl
Madrionala, the Fairy Girl

Peter and Peregrine, tired of the gay life in London, run away one day into the country. Presently they see a big forest full of lovely birds and jolly little rabbits, and under a big tree sits a lovely fairy. The fairy is Madriala

5.50 Birthdays

6.0 Mr. A. G. PRYS-JONES: 'A Holiday with George Borrow in "Wild Wales"'

6.15 *National Programme*

10.10 West Regional News

10.20-11.0. *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 *National Programme*

12.0-2.30 *National Programme*

4.0 *National Programme*

5.15 *West Regional Programme*

6.15 *National Programme*

10.10 West Regional News

10.20-11.0 *National Programme*

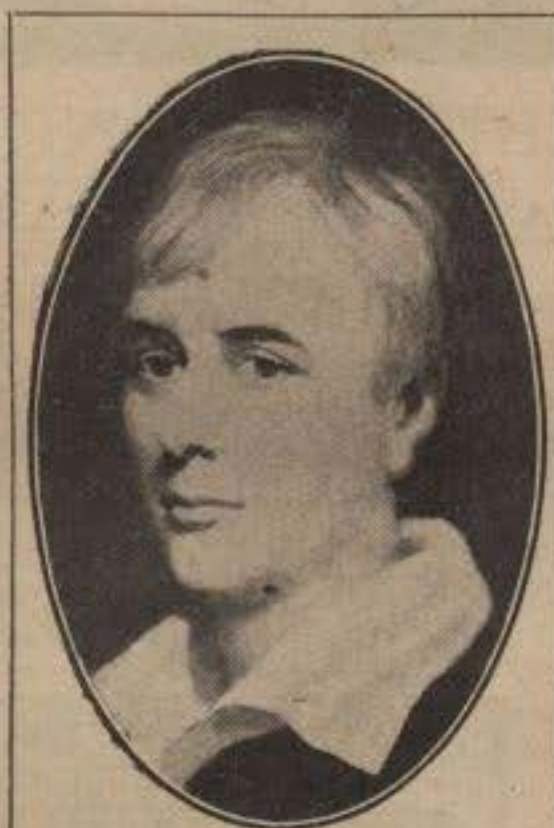
PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 *National Programme*

4.0 *National Programme*



GEORGE BORROW, the chronicler of the gipsies and picaresque of the road. Mr. A. G. Prys-Jones takes listeners on a holiday with George Borrow in Wales in his talk from Cardiff this evening at 6.0.

5.15 THE CHILDREN'S HOUR

'WITH THE FORCES'

KENNETH ELLIS (Bass)

Joins Us

6.0 *National Programme*

10.10 Local News

10.20-11.0 *National Programme*

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-10.45 *National Programme*

4.0-11.0 *National Programme*

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-10.45 *National Programme*

4.0 THE NORTHERN WIRELESS ORCHESTRA

JENNIE RENTON (*Contralto*)

5.15 THE CHILDREN'S HOUR

6.0 HOLIDAY HOBBIES—V

Mr. PERCY MAIL: Fishing as a Holiday Pursuit (*From Newcastle*)

6.15 *National Programme*

7.45 NORTHERN WIRELESS ORCHESTRA

Overture to an Irish Comedy *Ansell*
Waltz, 'The Chieftain' *Sullivan*
La Fée Tarapatapoum (The Fairy Tarapatoum) *Foulds*

'THE PRICE OF COAL'

A Play in One Act by HAROLD BRIGHOUSE

Mary Bradshaw (Jack's Cousin)
Jack Tyldesley (A young Miner)
Ellen Tyldesley (His Mother)
Polly Livesey (A neighbour)

The living room of the Brown's cottage in a Lancashire colliery village. It is 5.0 a.m.

The cast includes

MARY EASTWOOD

HYLDA METCALF

EDITH TOMS

CHARLES NESBITT

ORCHESTRA

Selection, 'Silver Wings' *Sarony*
Serenade (*by request*) *Toselli*
La Serenata (*by request*) *Bragg*
Cheero *Finch*

9.0 *National Programme*

10.10 North of England News

10.20 A MUSICAL COMEDY PROGRAMME

THE NORTHERN WIRELESS ORCHESTRA

11.0-12.0 DANCE MUSIC

BERTINI'S DANCE BAND, relayed from THE TOWER BALLROOM, BLACKPOOL (*National Programme*)

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

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AUGUST 16

1,148 kc/s. (261.3 m.) ★ 193 kc/s. (1,554 m.)

SATURDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30-10.45 TIME SIGNAL, GREENWICH; WEATHER FORECAST

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT
Relayed from THE COMMODORE THEATRE, HAMMERSMITH

Overture, 'Fra Diavolo'.....Auber
Song Waltz, 'When it's Springtime in the Rockies'.....Sauer
Suite, 'Famous Beauties'...Fletcher
Entr'acte, 'In a Monastery Garden' Ketelbey

Selection, 'Eugene Onegin' Tchaikovsky

Suite, 'Nautical Scenes'.....Fletcher
Waltz, 'Merry Brothers'.....Volleedt
Selection, 'The Blue Paradise'.....Romberg

3.30 An Orchestral Concert

(From Manchester)

(See London Regional Programme)

4.45 REGINALD NEW

At THE ORGAN of THE BEAUFORT CINEMA
Relayed from BIRMINGHAM

Ballet Music, 'The Judgement of Paris' Mouton
Intermezzo.....Coleridge-Taylor
Vanity Waltz.....Wiedoeft
March, 'Fame and Glory'.....Mull

5.15 The Children's Hour

Selections by GENIAL JEMIMA

'LOST IN THE FOREST' (Eleanor Boniface),
arranged for broadcasting and told by MILDRED FORSTER

On broadcasting to Children in Germany, by Toni Haug

6.0 Musical Interlude



THE FINAL TEST MATCH

starts at the Oval this morning, and an eye-witness account of the day's play will be broadcast this evening at 6.30. At 1.30 and 4.30 it is hoped to give a short eye-witness account of the progress of the play.

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 at THE OVAL

6.40 Sports Bulletin

6.45 The Foundations of Music

BETHOVEN'S PIANOFORTE SONATAS
Played by JAMES FRISKIN
(From Edinburgh)

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

7.30 Vaudeville

CLARICE MAYNE
Comedienne

VERA ASHE and MICHAEL HOGAN
In 'The Brute,' by F. MORTON HOWARD

GEORGIE WOOD
Comedian

THE FOUR FAYRE SISTERS
Concertina Quartette

TOMMY HANDLEY
Comedian

THE OSIBASABA QUARTET
African National Songs

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

8.45 Orchestral Concert
The B.B.C. Orchestra

Conducted by JOHN ANSELL
JOHN THORNE (Baritone)

ORCHESTRA

Four Pieces.....Friml
Mignonette; Chant sans Paroles; La Danse des Demoiselles; Egyptian Dance

JOHN THORNE
Songs

ORCHESTRA
Scene and Waltz, 'Gretna Green' } Guiraud,
Carnaval.....} arr. Mouton

JOHN THORNE
Songs

ORCHESTRA
Overture, 'The Gipsy Baron'...Johann Strauss
Polonaise in A Flat.....Chopin, arr. Langey

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 REJECTED TALKS—II
Mr. FRANK BIRCH

10.10 (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.20-12.0 DANCE MUSIC

JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE



IN TONIGHT'S VAUDEVILLE PROGRAMME, from 7.30 to 8.45. GEORGIE WOOD (left), the FOUR FAYRE SISTERS, concertina quartette, and CLARICE MAYNE (right) take part in the Vaudeville programme this evening.

AUGUST 16

625 kc/s. (479.2 m.)

SATURDAY

MIDLAND REGIONAL

**'Good
Smoke
Everybody,
GOOD
SMOKE!'**



**WILLS'S
'GOLD
FLAKE'
SATISFY.
The value is in the
Cigarettes**

B. W. 468

3.30 *National Programme*
5.15 *The Children's Hour*
'The Cave of Wonderful Pebbles,' a Story, by
ELIZABETH HALFORD
Songs by MARJORIE PALMER (*Soprano*)
ELSA TOOKEY (*Violoncello*)
'The Boyhood of Michael Angelo,' by Kenneth
Lawson
6.0 *London Regional Programme*
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN
6.40 *Midland Sport*
6.45 'From the Musical
Comedies'
A SIDNEY JONES PROGRAMME
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
OLIVE GROVES (*Soprano*)
HERBERT SIMMONDS (*Baritone*)
THE MIDLAND WIRELESS CHORUS
ORCHESTRA
Selection, 'San Toy'

OLIVE GROVES, HERBERT SIMMONDS, Chorus and
Orchestra
Finale, Act I, 'A Greek Slave'
OLIVE GROVES, HERBERT SIMMONDS, and Or-
chestra
A. B. C. Duet ('San Toy')
ORCHESTRA
Selection, 'A Gaiety Girl'
HERBERT SIMMONDS and Orchestra
King of the Road ('My Lady Molly')
ORCHESTRA
Selection, 'The Geisha'
8.0 *London Regional Programme*
9.40 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
9.55 *Midland News*
10.0-10.20 *London Regional Programme*
10.30-10.35 *Experimental Transmission for the
Radio Research Board by the Fultograph Process*

MUSIC FROM THE PROMS NEXT WEEK

A Symphony of Green England.

VAUGHAN WILLIAMS' *Pastoral Sym-
phony* is to be played at the Proms
on Thursday, August 21 (National).
Here, we always feel, is the touchstone to this
Englishman's mind: until you have heard, and
understood, the '*Pastoral*' *Symphony* you do
not know the music of Vaughan Williams. It
is, so far, the maturest expression of all that he
stands for. In Beethoven's '*Pastoral*' *Sym-
phony* it is Nature herself that he is singing:
it is the spirit of the English countryside, how-
ever, that is made manifest in the Vaughan
Williams *Symphony*. Here are no violent
moods, no mountainous landscapes, no pas-
sionate nightingales. For four movements the
work goes on with the same deliberate pace,
as of some East Anglian river winding through
willow-green pastures to be lost at last in
horizons of infinite peace. Indeed, we find
East Anglia the proper mental picture (if picture
there must be) for the mood of this most English
of symphonies: East Anglia, where, more than
anywhere else, the long fields lie open to the
quiet sky. In days when music more and more
has recourse to harsh beauty, Vaughan Williams,
with his delight in understatement, stands in
magnificent isolation. Incidentally, this is one
of the few symphonies employing the human
voice. In the last movement a solo voice (a
shepherd boy?) is heard singing, as part of the
orchestra. . . . In the same programme will
be heard William Walton's *Viola Concerto*,
played by Bernard Shore, and John Ireland's
symphonic rhapsody *Mai Dun*.

And Four Other Proms.

OTHER Proms to be relayed during the
week are the Wagner programme on
Monday, the 18th (National), with
Oda Sloboskaya and Harold Williams as solo-

ists; the Brahms programme on Wednesday
(Regional), with the 'Fourth' included, and
Isolde Menges playing the *Violin Concerto*;
the Beethoven programme on Friday (Regional),
with Katharine Goodson playing the 'Emperor';
and the popular programme on Saturday
(Regional), including Delius' *Violin Concerto*,
played by a young violinist who is rapidly coming
to the fore, Orrea Pernel. For not a few
listeners, of course, the Wednesday night pro-
gramme will be the most anticipated. It is the
first of four concerts during the season that are
devoted to Brahms. Next week, Richard
Church will write in these pages a detailed
account of the *piece de resistance* of this concert,
i.e., the *Fourth Symphony*. It has been called
the 'Elegiac' *Symphony*, showing, as it does,
the energetic and striving Brahms of the earlier
symphonies transformed into a 'resigned philoso-
pher, withdrawing into inward solitude with
the advancing years.' And what strength and
dignity is in that resignation! 'I believe in
Bach the father' (so ran von Bulow's creed),
'Beethoven the son, and Brahms the Holy
Ghost of Music.'

The Man Behind the 'Fourth.'

OF Brahms it might fitly have been said
that, although his head was hid
among a crowd of stars, his feet were
firmly planted on the earth. His was a fine
balance of common sense and idealism. 'My
best songs,' he was once reported to have said,
'came to me as I blacked my boots before
daybreak.' There is another story which
admirably reveals this same trait. 'Father,'
said Brahms, looking slyly at his father as he
bad him good-bye, 'if things should be going
badly with you, music is always the best consola-
tion. Go and study my old copy of *Saul*:
you will find comfort there.' He had put
banknotes between the leaves of the volume.

AUGUST 16



842 kc/s. (356.3 m.)



SATURDAY

LONDON REGIONAL

3.30 **NORTHERN WIRELESS ORCHESTRA**
(From Manchester)
(National Programme)
 Overture, 'The Maid of Artois' *Balfe*
 Waltz ('The Naughty Princess') *Chevillier*
LILIAN GRINDROD (Pianist)
 Wedding March *Grieg*
 Concert Study in D Flat *Liszt*
ORCHESTRA
 Selection, 'A Waltz Dream' *Oscar Straus*
WILFRED FIRTH (Tenor)
 My snowy breasted Pearl } *arr. Moffat*
 The March of the Cameron Men }
 What Mortal? *Shield, arr. Whittaker*
 The Minstrel Boy *Traditional*
ORCHESTRA
 Two light Syncopated Pieces *Eric Coates*
LILIAN GRINDROD
 Studies *Chopin*
 Op. 25, No. 7; Op. 25, No. 9; Op. 10, No. 3;
 Op. 10, No. 5
ORCHESTRA
 Hungarian Rhapsody No. 2 in D *Liszt*
WILFRED FIRTH
 Oh! Land enchanting ('L'Africaine') *Meyerbeer*
 O 'tis a glorious Sight *Weber*

4.45 **REGINALD NEW**
 At THE ORGAN OF THE BEAUFORT CINEMA,
 BIRMINGHAM
(National Programme)

5.15 **DANCE MUSIC**
BILLY FRANCIS and his ORCHESTRA
 Relayed from BIRMINGHAM

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

6.40 Sports Bulletin

6.45 **From the Musical
 Comedies**

A Sidney Jones Programme

(From Midland Regional)

THE MIDLAND WIRELESS ORCHESTRA

Conducted by **FRANK CANTELL**

OLIVE GROVES (Soprano)

HERBERT SIMMONDS (Baritone)

THE MIDLAND WIRELESS CHORUS

ORCHESTRA
 Selection, 'San Toy'

**OLIVE GROVES, HERBERT SIMMONDS, Chorus
 and Orchestra**
 Finale, Act I, 'A Greek Slave'

**OLIVE GROVES, HERBERT SIMMONDS and
 Orchestra**
 A B C Duet ('San Toy')

ORCHESTRA
 Selection, 'A Gaiety Girl'

HERBERT SIMMONDS and Orchestra
 King of the Road ('My Lady Molly')

ORCHESTRA
 Selection, 'The Geisha'

8.0 **Promenade Concert**

Relayed from THE QUEEN'S HALL

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

THE B.C.C. SYMPHONY ORCHESTRA

(Leader, **CHARLES WOODHOUSE**)

Conducted by **Sir HENRY J. WOOD**

ORCHESTRA
 Overture, 'Tanhäuser' *Wagner*
 Solemn Melody, for Strings and Organ
Walford Davies

CONSTANCE WILLIS
 Recit. and Aria, 'O love, from thy Power'
 ('Samson and Delilah') *Saint-Saëns*

LESLIE ENGLAND (Pianoforte) and Orchestra
 Polish Fantasia *Paderewski*

JOHN TURNER
 Recit. and Aria, 'O vision entrancing' ('Esmer-
 alda') *Goring Thomas*

ORCHESTRA
 Symphony, No. 5 in E Minor ('From the New
 World') *Dvorak*

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN; Regional News

10.0-10.20 **DANCE MUSIC**

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



JACK PAYNE AND HIS B.B.C. DANCE ORCHESTRA, here seen in full swing in one of the studios at Savoy Hill, will broadcast dance music between 10.0 and 10.20 tonight.

WELL-SET PRESERVES.

JAM may be considered to be of high standard if it is of bright colour, has a fresh fruit flavour, is not too sweet, is firmly set but not too stiff, and contains no sugar crystals.

Jam consists essentially of fruit and sugar, which when cooked together produces a substance of jelly consistency in which fruit is embedded. That fruit is capable of forming a jelly when boiled with sugar, is due to the fact that it contains in its cell walls a natural gum-like product—pectin. If all fruit contained an equal amount of pectin, acid and moisture, jam making would be a very simple process and there would be no risk of failures, but different varieties of fruit vary with regard to the amount of pectin they contain, and the quantity also varies according to the degree of ripeness and acid content of the fruit.

Everyone who has tried their hand at jam-making knows that the most popular of all jams—strawberry—is one of the most difficult to make really well. The reason is because strawberries contain only a small amount of pectin and little acid, the presence of which helps to bring the pectin into solution. Other fruits which are also difficult to make into well-set jam for the same reason are cherries, marrow, over-ripe blackberries and rhubarb. No difficulty, however, is experienced in making gooseberries, plums, raspberries, currants, and slightly under-ripe blackberries into jams and jellies.

When making jam it is necessary to assist the setting quality by dissolving the pectin out from the cell walls.

How to test for Pectin. The following is a simple test:— Proceed to prepare the jam according to the recipe. For example, if the directions state 'boil the fruit, water and lemon juice or other acid together for thirty minutes' this should be done. Then put one teaspoonful of the strained juice into a small glass pot or test tube, add three teaspoonfuls of methylated spirit and shake gently so that all the pectin present may come in contact with the spirit. If the pectin is concentrated, a transparent jelly-like lump will be formed; if very little is present the clot will be broken into numerous small pieces, and if a moderate amount is present the clot will not be very firm and may be divided into two or three lumps.

If the first result be obtained, that is a good firm clot, the sugar may be added with the certain knowledge that if it is sufficiently boiled a well-set jam will result. If, however, the clot is poor it is advisable to mix the fruit juice with other fruit of an acid nature, such as green gooseberries, red currants, etc. If the test shows that there is very little pectin present it is advisable to continue boiling the fruit and water together for another fifteen to twenty minutes, then test again. By boiling off the excess of moisture the pectin becomes more concentrated. Even then, however, it might be advisable to combine the fruit with one of an acid nature.

There is another method by which the housewife may obtain excellent results from 'difficult' fruits, and that is by introducing prepared pectin. The great advantage of using this is that fruit requires only a few minutes' cooking, the jam retains the natural flavour and bright colour of fresh fruit, and the time of boiling is reduced to three or four minutes.

Anyone who opens a book of jam recipes will find that lemon juice frequently appears among the ingredients. Whilst this improves the flavour, the chief reason for using it is to ensure a satisfactory preserve. Red currant juice and minced gooseberries are other ways of adding acid, and if preferred it can be introduced in powder form by including 1/2 oz. citric or tartaric acid to 4 lbs. of fruit.

In order that jam may have a bright colour and good flavour it is necessary to reduce the cooking time after the sugar has been added as much as possible.

The following are simple ways of telling when the jam is cooked:

(1) *By weighing the jam.* This method is adopted by the Campden Research Station, and the following recipe for Black-currant Jam illustrates it:—

4 lbs. black currants 2 1/2 pints of water
6 lbs. sugar.

Put the prepared fruit and water into a weighed preserving pan and simmer gently until the fruit is well cooked and the weight of the pulp is approximately 4 1/2 lbs. Add the sugar, stir until the jam weighs 10 lbs.

The following are other methods of testing jam:— (1) *With the aid of a thermometer.* Jams and jellies set satisfactorily when the temperature reaches 210° F.

(2) *The cooling test.* This is probably so well known that it is hardly necessary to mention it. It consists only of placing one or two teaspoonfuls of jam in a saucer or pot to cool. If, when quite cold, it has set firm the jam is sufficiently cooked.

The following are popular recipes, and, if carefully followed, they give entirely satisfactory results.

Plum or Damson Jam.

6 lbs. plums or damsons 6 1/2 lbs. sugar
1 1/2 pints of water.

Wash the fruit and cut in halves, removing the stones. Break a few of these and add the kernels to the fruit. Pour a little water over the plums and put over the fire to come slowly to boiling point. Cook very gently for 1 to 1 1/2 hours, or until the fruit is well cooked and the contents of the pan reduced considerably. Add the sugar, boil until the jam sets when tested on a cold plate.

Peach Jam.

4 lbs. peaches 1/2 pint water
4 lbs. sugar 1/2 oz. tartaric acid

Remove the skins from the peaches by placing in boiling water for one to two minutes, according to ripeness. Plunge into cold water, and remove the skins with a knife. Add the tartaric acid and boil with the water until tender—30 to 40 minutes. Remove the stones if liked. Add hot sugar and boil 4 to 10 minutes or until it will set when tested on a plate.

Medlar Jelly.

6 lbs. medlars 6 pints water
6 lemons Sugar

Wash the medlars and lemons. Cut the medlars into about four pieces. Peel the lemons thinly, squeeze out the juice and cut up the pith coarsely. Add the water and boil all together, mashing and stirring, for two hours. Strain through a scalded jelly bag, weigh the extract, which should weigh 2 1/2 to 4 lbs., add an equal weight of sugar. Bring the extract to the boil, boil rapidly for 15 minutes, add the sugar, stir and test as usual. Skim and pot.—From a Talk by Mrs. D. Collington Taylor.

AUGUST 16

CARDIFF

SATURDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.0-2.0 National Programme

3.30 National Programme

5.15 THE CHILDREN'S HOUR
THE CARROLL SISTERS
'The Last Weather Forecast'
by LENA DUTTON

6.0 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

7.0 Mr. H. J. RANDALL: 'Old Roads in England and Wales'

7.20 National Programme

8.0 Promenade Concert
relayed from
THE QUEEN'S HALL, LONDON
(See London Regional Programme)

9.40 National Programme

10.10 West Regional News

10.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.0-2.0 National 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

8.0 West Regional Programme

9.40 National Programme

10.10 West Regional News

10.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

12.0-1.0 A GRAMOPHONE RECITAL
SELECTIONS AND BALLADS

Selection, 'The Geisha'..... Jones
Invictus..... Hahn
Selection, 'Seaside Successes'
Violin Solo, 'Indian Love Call'..... Frintl
Selection, Leslie Stuart Songs
Where my Caravan has rested..... Löhr
Potpourri of Waltzes
Just for today..... Beaver
Selection, 'Holidayland'

3.30 National Programme

5.15 THE CHILDREN'S HOUR
STORY AND SONGS

'The Wongawoo with a light in His Tail'
(Margaret E. Gibbs)
is read

'What Will Happen if I Do,' and 'My Train'
(from 'I Wonder Why') (Scott-Gatty-
Darewski)
are sung

6.0 National Programme

6.40 Local Sports Bulletin

6.45 National Programme

10.10 Local News and Items of Naval News

10.20-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.0-2.0 National Programme

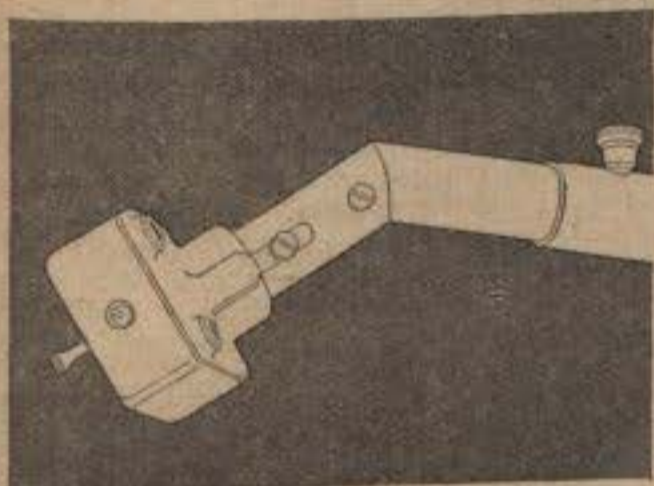
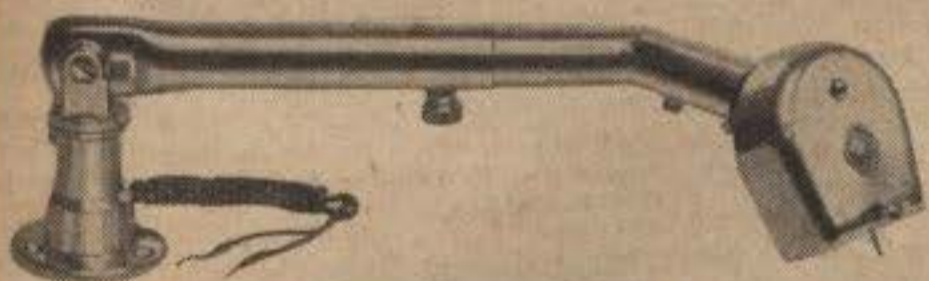
3.30-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-10.45:—National Programme. 12.0-1.0:—Northern Wireless Orchestra. Ivan Mello-dew (Baritone). 3.30:—Northern Wireless Orchestra. Lilian Grindrod (Pianoforte). Wilfred Firth (Tenor). 5.15:—The Children's Hour. 6.0:—National Programme. 7.0:—By the Way—Three Talks for Motorists and Ramblers—III. By Mr. J. T. Halliday. 7.20:—Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—National Programme. 8.45:—Northern Wireless Orchestra. Music from Gilbert and Sullivan Operas. 9.40:—National Programme. 10.10:—North of England News. 10.20-12.0:—National Programme.

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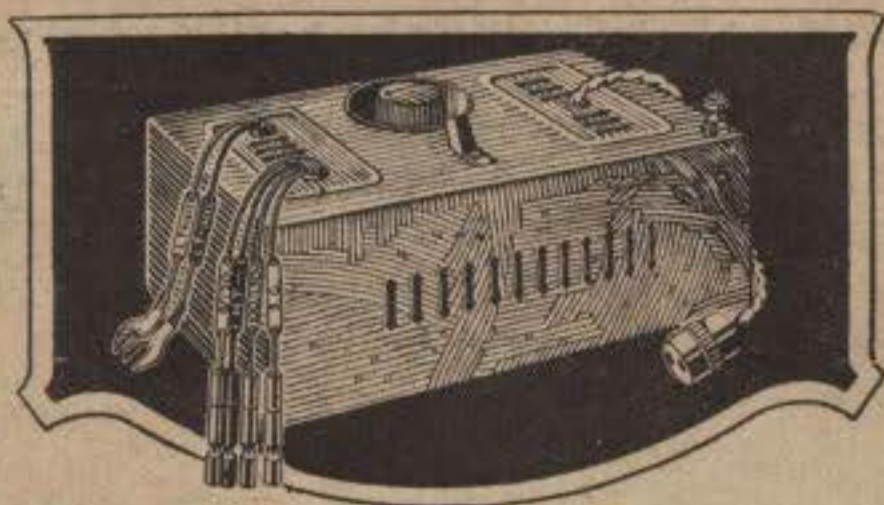
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PROGRAMMES FOR THE MIDLAND REGION

A Male Voice Quartet from Coventry—St. Martin's Parish Church Service—How a Voice was Discovered—A Preference for English Studios—The Most Difficult of Wireless Literary Work—The Birds at Leamington.

A PAGE OF NOTES BY 'MERCIAN'

For Lunch-Hour Listeners.



DOROTHY MAGENY,
a well-known amateur operatic singer, will
broadcast on August 17.

The Old Songs.

SATURDAY night seems the right time for some of the old songs, and so the McGowan Male Voice Quartet have included a number of them in their programme on August 23. *Drink to me only with thine eyes* will set many a listener whistling the old tune, for there's scarcely a man in England who doesn't love its tender sentiment. *Sally in our Alley* and *Allan Water* tie for a second place in popularity. Then there is to be a jolly little song about a boy who went fishing, and a touch of modernity in Vaughan Williams' *Fain would I change that note*. Like most quartets, the McGowan combination has tried its luck at a few musical festivals and has managed to walk off with three prizes since its formation eighteen months ago.

From St. Martin's Church.

YEARS of work in far-away places like India and East Africa will give a fresh viewpoint to the Rev. Perry Park's address when he broadcasts from St. Martin's Parish Church, Birmingham, on Sunday, August 17. Ten years with the Y.M.C.A. in India, working with the non-Christian Indian students, must have made a tremendous impression on Mr. Park's personality. He went all through the political crisis in 1919-1921, and was in close touch with educated Indian opinion. During the War he served first with the Canadian troops, for he is Toronto born, and later with the British Army in German East Africa. He has been on the staff at Birmingham Parish Church for nearly a year, and was a prominent figure in the recent crusade. The choir, which will be heard during the service, is a particularly fine one. Mr. Richard Wassell trains the choristers and officiates at the organ.

A VOICE 'discovered' on a ship during the War will be heard in the Lunch-Hour Music to be broadcast from Midland Regional on Thursday, August 21. George Taylor knew nothing about singing before the War. He joined the R.N.V.R. as a wireless operator, and it became part of his duties to conduct inter-ship wireless telephonic tests. The microphone at that time was a very primitive affair, of course, and it can be imagined that Mr. Taylor's voice didn't sound nearly so fine as it will on August 21. Loud-speakers can do strange things even now, but under seafaring conditions, sounds of sea and wind must have had a say in the 'broadcasts.' Yet the tests were successful enough to show Mr. Taylor that he had something of a voice. When the War was over he trained in London, and has since been singing at musical events in London and the provinces. His programme on this occasion includes a sea song by Frederick Keel which ought to have the authentic 'snap of salt.'

Two Midland Artists

MISS EDITH ATHEY, who will be heard during the Midland programme on Tuesday, August 19, has had the experience of broadcasting from most of the big South African stations. She speaks enthusiastically of the work done for the art of broadcasting there, but prefers the atmosphere of the English studios. During the War Miss Athey assisted at concerts for wounded soldiers, but most of her stage work has been in pantomime or musical comedy. Another interesting Midland artist is Miss Dorothy Mageny, who is to broadcast on Sunday, August 17. Most of her work has been on the amateur operatic stage. She has been cast for the part of Lady Catherine de Vanelles in *The Vagabond King* and has a number of other rôles to her credit. As 'Dolores' in *Floradora* she was notably successful. Santuzza's song from *Cavalleria Rusticana* will be included in her programme on this occasion.

Children's Hour Artists.

IT is a fairly open secret that more than half the listeners to the Children's Hour from the Birmingham studios are grown-ups, and nearly all the Children's Hour artists take part in evening programmes, too. Margaret Madeley, whose stories are a feature of the young people's programmes, and who will be heard on Monday, August 18, began her broadcast career rather solemnly with poetry readings. That was five years ago, when artists used to crowd into the tiny studios at the 5IT Station. The poetry readings developed into a series of talks to schools on how to speak the King's English—for Miss Madeley studied elocution at the Royal Academy of Music. Miss Madeley's present work sprang from her association with the educational side of broadcasting. She was asked to combine entertainment with instruction in her stories. At first she found it difficult to combine the two, but she soon discovered the knack of making lessons sound like play. Although she is so successful with her stories, Miss Madeley still asserts that writing for the Children's Hour is the most difficult of all wireless literary work.

A Writer of Parodies.

BOOKS of parodies on such opposite subjects as golf and housekeeping have come from the pen of Miss E. M. Griffiths, who is to tell a tale of Tudor times in the Children's Hour on Monday, August 18. Her first efforts in parody were published in the school magazine when she was a young girl. After teaching for some time, Miss Griffiths took up housekeeping, and was so struck by the amusing difficulties of keeping house under war conditions that she turned her experiences into verse. Many of these rhymes were broadcast in the old 'Women's Corner' from 5IT. Miss Griffiths' stories on historical subjects have entailed a good deal of careful research work.

Another Concert Party.

THE birds of Jephson Gardens at Leamington Spa are often heard during the broadcast programme by listeners to the Midland transmitter. If the night is fine they will probably be heard again on Saturday, August 23, when a concert party is to be relayed from the pavilion. The building stands in the middle of beautiful grounds, with tennis courts on one side and a large lake on the other. It is surrounded by lovely trees, and when the sliding doors are open the birds hop in and fly about among the iron girders, piping cheerily above the music. One evening quite recently one particularly cheeky sparrow actually perched on the microphone, and sang at the top of its voice while a relay was in action!



ST. MARTIN'S FROM THE BULL-RING.

A familiar view of Birmingham's famous parish church, from which a service, with an address by the Rev. Perry Park, will be relayed on August 17.

OLD SONGS AND HARPERS OF WALES

Interesting Talk by Mr. John Devonald—A Welsh Service from Dowlais—Orchestral and Choral Programmes—A Day in the life of a Gower Coastguard—Walks around Merthyr.

'STEEP HOLM' WRITES ON FUTURE PROGRAMMES.

St. Mary's Welsh Church, Dowlais.

THE monthly Welsh Religious Service for West Regional listeners, which is also to be relayed on the 1,554.4 metres wavelength, comes, on Sunday, August 17, from St. Mary's Welsh Church, Dowlais, Glamorgan-shire. It begins at 6.30 p.m. The Church of St. Mary owes its existence to the late Sir John Guest, who intimated to the Rev. Canon Jenkins (the first Rector of Dowlais) that he would like to have a church built for the people of Dowlais, but died before the work was carried out. However, his widow, Lady Charlotte Guest, carried out her husband's wishes, and the Welsh Church was completed in 1874, the date inscribed on the bell which was cast in Bristol. The preacher at the service on August 17 will be the Rector, the Rev. Richard Ward, who is a native of Bangor, North Wales. He studied at the University College, Bangor, and St. Michael's, Llandaff, and served as curate of Holyhead, Llanaber, and Aberystwyth. In 1924 he became Minor Canon of Bangor Cathedral.

Windows of Youth.

A TALK in the 'Windows of Youth' series will be given on Thursday, August 21, at 6.0 p.m., by Miss Nansi L. John, the recently-elected Vice-President of the Students' Union Council at Swansea University College. Miss John is an old student of Swansea High School, where she was senior prefect; she has played a prominent part in the social life of the college, particularly as chairman of the dramatic society. She is a keen athlete.



QUAKERS' YARD,

the Welsh village, whose strange name excited George Borrow's curiosity, is one of the places about which Mr. Lewis Davies will talk on August 19.

The Welsh Interlude.

THE Welsh Interlude at 7 p.m. on Tuesday evening, August 19, which is to be given by Mr. John Devonald, conductor of the Kymric Oriana Choir, promises to be of outstanding interest. Mr. Devonald is going to describe the old Glamorgan fairs, and will sing some of the Welsh songs which were in favour at the time. He will be accompanied by Mr. Tom Davies, harpist. The harp, Mr. Devonald tells me, was one of the features of the old Glamorgan fairs. In practically every public house in Aberdare, Merthyr, and the Rhonddas, harpers contributed to the entertainment, and from time to time songs would be sung while the harper accompanied.

The Welsh National Anthem.

AMONG the old harpers to whom Mr. Devonald will refer is Mr. James James, who composed the music of *Hen Wlad fy Nhadau*, while his father composed the words. A national memorial by Sir W. Goscombe John to these composers has just been erected at Pontypridd. It has never been satisfactorily established which part of the composition came first, the words or the music. The story runs that father and son were taking a walk on the banks of the Rhondda River one Sunday evening, and when they returned home, one was struggling with the words of a patriotic song while the other was haunted by a tune. They worked together for the best part of the night, and by morning the Welsh National Anthem was ready.

On Holiday.

THE National Orchestra of Wales will be on holiday during the last two weeks of August, and their place in programmes will be filled from several different sources. On Wednesday, August 20, at 10.25 p.m., Lionel Falkman's Orchestra is giving a light orchestral programme. On Thursday, August 21, at 7.30 p.m., the Ogor Gleemen, a male voice choir under the direction of John Rees, of Nantymoel, will be heard in a programme of songs, and Hubert Pengelly will play pianoforte solos. Finally, on Saturday, August 23, a relay will be taken from Madeira Cove, Weston-super-Mare, of music by H. C. Burgess and his Orchestra, from 8.0 to 9.0 p.m.

A Gower Coastguard.

THE series of intimate interviews will be continued on Saturday evening, August 23, when a Gower coastguard will tell the story of his daily life. I believe the interviewer will be unable to keep off the subject of smuggling, because the Gower coast was an extremely popular resort for smugglers in the eighteenth century. The old coastguardsmen employed by the Customs Department were posted at spots commanding extensive views of the beach, and they were expected to be always on the look-out for smugglers. In 1856 the coastguard service was transferred to the Admiralty.

Mumbles Pier Pavilion, Swansea.

A CONCERT will be relayed from the Mumbles Pier Pavilion, Swansea, on Sunday afternoon, August 17, at 4.15 p.m., the artists taking part being Dale Smith (baritone) and the Paul Belinfante Octet.



LIONEL FALKMAN,

whose orchestra will broadcast from the Cardiff Studio on August 20.

Merthyr Vale.

THE district round Merthyr has been chosen for the next talk in the 'Tramp Abroad series,' which is to be given on Tuesday, August 19, at 6 p.m., by Mr. Lewis Davies. Mr. Davies is apparently prepared for criticism, for he writes to me: 'Strange though it may sound at first, the district around Merthyr is a delightful place for a tramp abroad. Though industry has brought in its train some defacement of Nature, yet the glory of this valley—in past years a rival of the Vale of the Conway—is in many respects untouched.'

In the Steps of Borrow.

MR. LEWIS DAVIES contemplates starting where Borrow almost completed his journey through Wild Wales, namely, at Quakers' Yard. He will take listeners along the still delightful reaches of the Taff, and up to the heights of Raven's Crag. Of this jewel of the hills Mr. Davies promises to tell a modern story which has travelled round the world. It is a golfer's story, and he assures me that, unlike the proverbial ones of the angler, it is true!

Quakers' Yard.

BORROW, with his usual lively curiosity, asked a man the meaning of the name Quakers' Yard, and was told that the village was so called because the Quakers had a burial ground nearby. When the man informed Borrow that the Quakers were a bad set of people, and then had to admit that he had never seen one in his life, Borrow took the opportunity of giving wise advice: 'Never speak ill of people of whom you know nothing.' By the way, Mr. Prys-Jones's next reading, under the general heading, 'A Holiday with George Borrow in Wild Wales,' will be given on Friday, August 22, at 6.0 p.m.

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