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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

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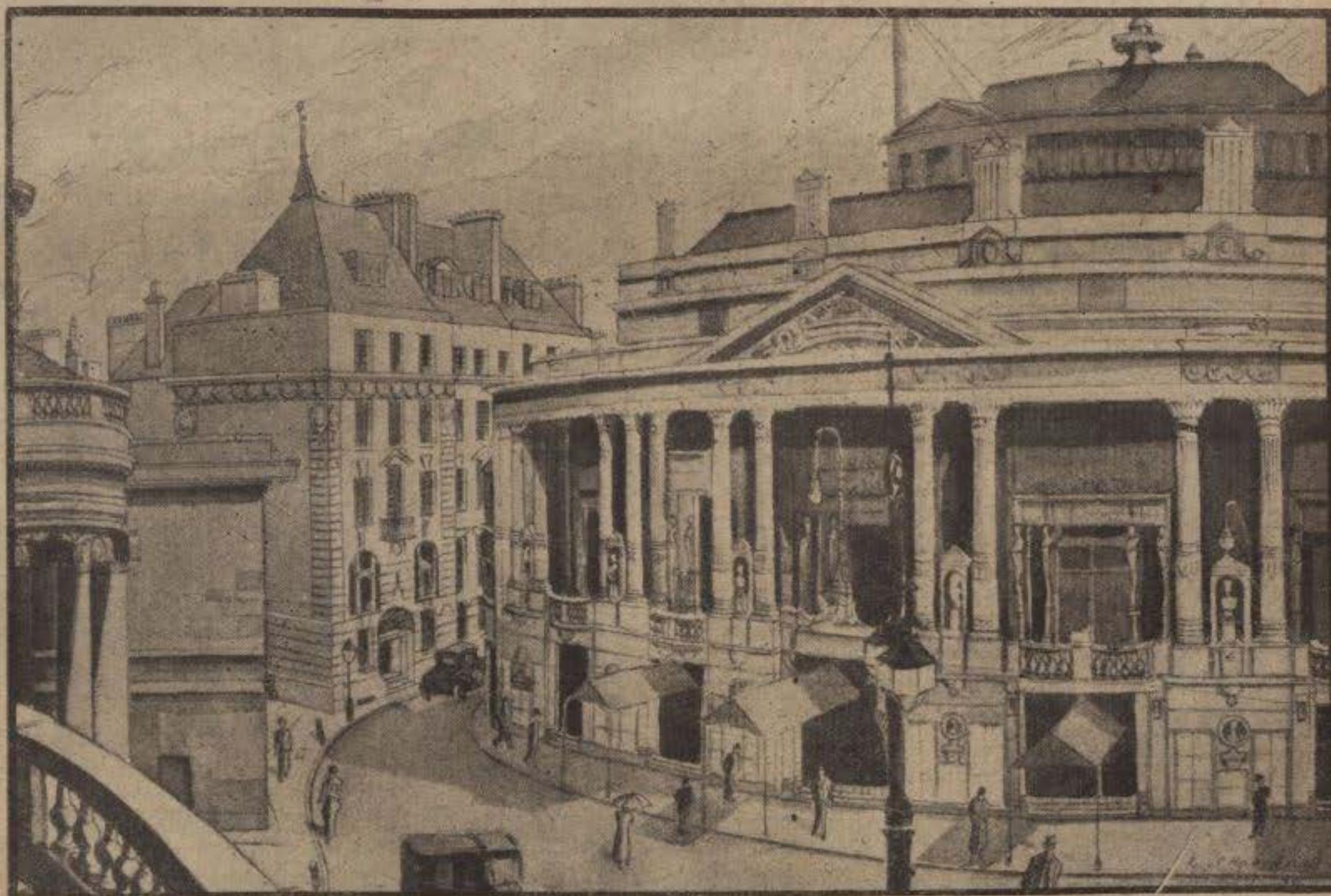
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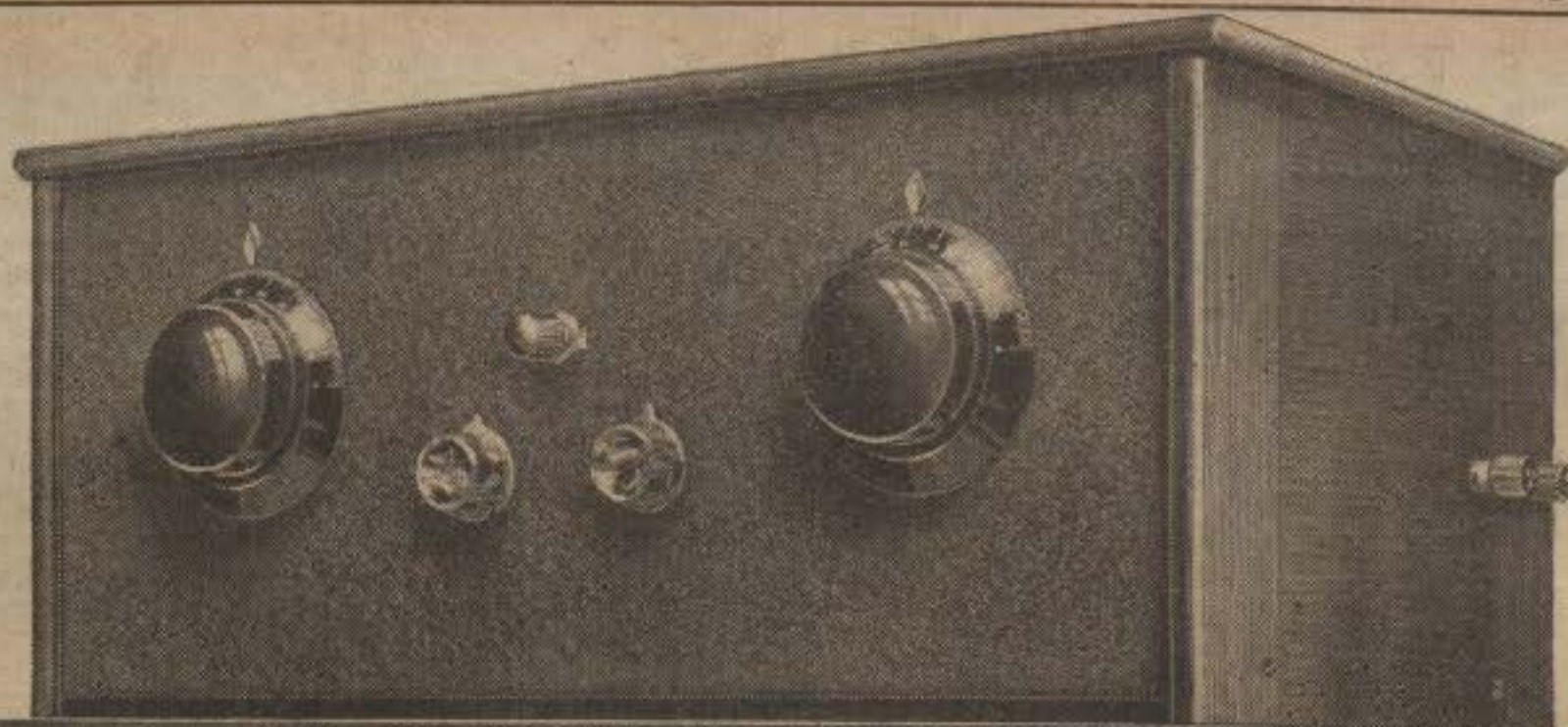
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THE RADIO TIMES

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AUGUST 22, 1930.

Every Friday. TWO PENCE.

FROM THE 'HEART OF THE HEART OF EUROPE'

By Wilfrid Rooke-Ley

I TAKE a chair at the Café Tomaselli and am aware that if Salzburg is, in Hugo von Hofmannstall's phrase, the heart of the heart of Europe, this is the heart of Salzburg. Tomaselli's was founded in 1705 and is an aristocrat among cafés, like Florian's in Venice. It is pretty and drawing-roomish, like the rococo rooms in the Residenz hard by, with its panels of rose brocade and gilt mouldings, and its oval portraits of dead big-wigs with sword and ruffe. Mozart may have used it—or at least have been taken to it; for its prices were hardly for his pocket—as he certainly must have used the Hofapotheke opposite. This unique apothecary's is surely as remarkable as the Residenz or the Cathedral, and it is older than either, for it was founded in 1595. Yet it is never noticed by the guide books, so I am wondering whether I have discovered it, or whether it is all a dream. To enter it is certainly to think oneself dreaming. It is like stepping into the canvas of a Flemish master. It is as precious a jewel of baroque as any altar-piece in the town. It is hard to believe that any specific later than the time of Mozart can be sold in it. Yet in those quaint bottles that stand in rows against the faded panelling of green and gold, and in the tiny drawers of its polished walnut presses, doubtless the most modern remedies are concealed. Your prescription will be weighed out upon antique scales of exquisite craftsmanship. It has a smell like the attar of all healing.

At Tomaselli's one can study the life of Salzburg, which is certainly one of movement. Salzburgians appear to walk about all day like persons at a fair. I think I have never seen so many bare knees. It is odd that elderly gentlemen should not look ridiculous in the costume of boy-scouts; but they don't. It is now clear to me that walking, as the Austrians practise it, on the grand scale, does not reduce the figure. But it adds to human dignity. It produces something that makes the boy-scout kit a vestment to reverence, and not a fancy-dress. The square before me is a pageant of straight backs, walnut tan, and rude health generally. One of these days I shall run into Hofer's and buy the full rig-out; the leather shorts, the bright jacket, the silver buttons, the green hat with the shaving brush. I shall look perfectly idiotic; but no one will turn a hair at me.

But what of the Festival? There is not a sign of it. There are five thousand of us somewhere. But where? This small city has absorbed us with the greatest ease, and we see nothing of each other save at performances. As to the celebrities, the autograph-hunter would find his work cut out to stumble upon them. Yet the Vienna Philharmonic is here and the Vienna Opera; a veritable galaxy of singers and actors; four or five eminent conductors. If you see what appears to be a distinguished diplomat who whistles along the street like a schoolboy, this will probably be Dr. Shalk; and a certain superb Toreador, whom you may occasionally observe, is not Escamillo, but the present director of the Vienna Opera, Dr. Krauss. But the others—Lottie Lehmann, Marie Ivogun, Richard Mayr, Tilly Losch, the Thimigs, Moissi, Bruno

Mr. Rooke-Ley, well known to listeners for his charming articles on musical subjects, is now in Salzburg for the Festival and will be present at the Mozarthaus on Saturday next, when a concert of Mozart's music is relayed to British Stations (National).

Walter—where are they? Perhaps they are all housed in the palace of Leopoldskron, guests of the new Lord of Salzburg, Herr Reinhardt, and live a life as in the Golden Age.

The truth is that Salzburg has too big a personality to be moved even by her festival. She would seem to be as proudly indifferent to her distinguished visitors as to her pilgrims. In reality, she is the perfect hostess who does not trouble to entertain her guests, but leaves them to their own devices. She makes them free of her domain, and all she asks is that they shall come in for meals—meals do I say? Banquets, rather. She cannot be said to 'wake up for the festival' like Bayreuth or Oberammergau. A less sleepy little town cannot be imagined. She imports no special wares for her tourists. No voices pester you to buy, as in Venice. She is the holiday-capital of a holiday-country. She is the busy market town; and her streets are all the more interesting for that.

These narrow streets of Salzburg are a constant delight. They recall the most intriguing of Italian towns. But Salzburg recalls Italy at every turn. They have miracles of wrought-iron signs; mysterious alleys turn out of them into tiny courts with tiers of balconies gay with flowers; and everywhere one is discovering new delightful doorways and balustrades and painted



shutters, new windings which one has to explore. At night, after the opera, with the strains of *Rosenkavalier* running in one's head, or the last melodies of *Don Juan* or *Figaro*, how easy it is to imagine the equipage of Baron Ochs with his loutish servants halting before that tall façade, or the doors opening and the Marschallerin and her little black page tripping forth delicately to her next adventure; or at that window above Zerlina listening while Don Juan serenades her from the shadow of that archway!

Indeed, it is most unfair—and the thought is borne in upon one as one sits at Tomaselli's—that Mozart should monopolize the associations of Salzburg. There is a fellow over there with the mien of a poet and the gait of a young god. He has stepped in from the roads and is probably on his way to the post-office to see if any letters await him. In addition to the usual pack, he carries on his back a guitar. Presently he will go to some cellar, all whitewash and scrubbed deal, and half a dozen will gather round him with beer-mugs before them, and they will sing. And their song will be the song of Schubert. The Tyrol floods into these streets and squares, and its air is the air of Schubert. Within a mile or two from where I sit is the winding road, the mountain path, the hot smell of saw mills, the battalions of pines scaling as high as they dare the serene unconquerable summits. There is all that vagabond life that Schubert loved and sang, and in which alone, poor fellow, he found his few moments of content. And it is happy vagabonds such as he that form a perpetual procession through the streets of Salzburg. They hold the stage, as it were, while the stars of the drama are mere supers in the wings. One sees them in the clean parlours of the inns, whither (if one is wise) one resorts for good food, good fellowship, and a kind of courtesy that turns our laboured manners into mannerisms. Here is the simple life at last, unselfconscious, authentic. I notice that some of us are wise in this respect, for we may learn democracy even in the Festspielhaus. There Oxford flannels sit side by side with sober blacks and Parisian flounces brush the bare knees of young athletes in the uniform of the Tyrol. And later, at the St. Peter's Keller, or the Stiegkeller, or the Zipper, smart frocks and homespun reign in the courtly baroque of church and palace, and in the art of the city it is Schubert who is the patron-saint of her daily life.

Meanwhile, let us consult our programme. Is one to hear Moissi's tragic voice ring through the Cathedral square in *Everyman*; or is it a concert of old Viennese music under Shalk; or Lothar Wallerstein's marvellous production of *Figaro*; or the eternal joy of the *Serenades* of Mozart in the courtyard of the Residenz? Or shall I just spend the evening at the St. Peter's Keller, amid the laughter and the good fellowship? I wish an hour at that place could be broadcast as effectively as the *Serenades* from over the way. It would bring a message of how life should normally be lived, which, the more I see of it, is the message of Salzburg, no less cogent here than in her music and her art.

Café Tomaselli, Salzburg, August 9.



'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



Wagnerian Item.

THE regretted death of Siegfried Wagner, following hard upon that of his mother, the brilliant [and forbidding] Frau Cosima, does not mean the end of the Villa Wahnfried tradition at Bayreuth, for there is Siegfried Wagner's English wife to carry it on.



'Entry of the Goods into Valhalla.'

It is to be hoped that she will carry it forward, too, for if anything is to be said against the wonderful Wagnerian performances given year after year at Bayreuth, it is that, dictated by Frau Cosima's fierce adoration of her dead husband, the method of singing and production has become too rigorously formalized. It will be a fortunate day for English Wagnerians when the example set by the present admirable series of relays from Salzburg is extended to Bayreuth. So far there have been difficulties in the way of this. The subject of Wagner recalls to us an excellent misprint which we recently encountered in a concert programme. Among the list of pieces to be played was 'Entry of the Goods into Valhalla,' from *The Dust of the Gods*.

Burlesque—and Mr. Ridgeway.

BURLESQUE—a rare commodity!—is always a welcome feature of the lighter programmes. Mr. John Watt's miniature revue, *Stop Press*, which preceded the recent opening night of the 'Proms,' contained several outstanding examples of the art, including a burlesque of A. J. Alan. Mr. Alan is evidently not hard to imitate. Kathleen Hamilton, whose impersonations were at one time a successful feature of the vaudeville programmes, was a more than passable A. J. A., and in a McConnell show, Harold Scott was almost flawless in a skit on the famous storyteller. The latest recruit, who told with such matter-of-factness the story of the man with the frog in his throat, was Harman Grisewood. Burlesques of B.B.C. matters is to form part of *The Ridgeway Parade*, the new series of revues to be presented by Philip Ridgeway in September and October.

Villa-Lobos in the Programmes Again.

THE name of Villa-Lobos, whose *Choros* No. 8 was played at a recent Prom, appears again in the National programmes on Friday, September 5. On that evening Niedzielsky, the Polish pianist, is giving a recital. Though most generally known as a very fine interpreter of Chopin, Niedzielsky is also a 'propagandist' for the music of Villa-Lobos, the Brazilian composer, whose work is at last forcing its way, by sheer dynamic power, into our island consciousness. As a friend of Villa-Lobos, Niedzielsky has particular access to this difficult composer's intentions; perhaps one day we may hear him in a recital devoted entirely to Villa-Lobos. The piece to be played on this occasion is called, in translation, 'Spirit of Brazil.' Chopin, Niedzielsky himself, and Johann Strauss complete the programme.

Vogue for Dickens.

EARLIER in the year, V. C. Clinton Baddeley broadcast a weekly series of readings from 'Great Expectations.' Beginning on Thursday, September 4, he will repeat the same process with 'David Copperfield.' He reads Charles Dickens with even more than usual charm for, as is obvious from his voice, he really enjoys his task. It is difficult to assess the attitude of the younger generation towards this novelist. We have heard young ladies, whose taste in literature runs strongly towards the petty 'realism' of the smarter moderns, complain that Dickens is 'impossible—either absurdly sentimental or ridiculously exaggerated.' The 'exaggeration' of Dickens, which created such creatures as Pickwick, Chadband, Mrs. Squeers, Vincent Crummies, Mrs. Gamp, and Mr. Mantalini, is of an art which in its subtlety transcends all that 'realism' of a photographic order, that merely efficient 'reporting,' which so often passes for genius today. The characters created by Dickens may often be caricatures, but there is no art more subtle than that of the caricaturist; he must have percipience, observation, and sympathy to enable him to choose characteristics suitable for exaggeration, and, if he is to be a Charles Dickens, the gift to leave his caricatures as human as—perhaps more human than—the original models.

His Greatest Book

TO attempt to rank the novels in any order of excellence would be to excite protest from Dickensians all over the country. If we mention 'Pickwick Papers,' 'David Copperfield,' and 'Our Mutual Friend,' as pre-eminent among the works of Dickens, this must be accepted as a purely personal judgment. No one, perhaps, would deny that in the purely comic vein 'Pickwick' stands alone. Between the other two, we ourselves are divided. 'David Copperfield' is a quieter, more serene work of art, though 'Our Mutual Friend' stands as a great Victorian 'mystery' novel in which its author beat his friend, Wilkie Collins, at his own game. No student of the art of construction in fiction can fail to appreciate the consummate skill with which the various plots involved are interwoven and the balance preserved—skill which is all the more uncanny when we reflect that this novel, like the greater part of Dickens's work, was written in sections for publication in serial form, and that often he could only find time to tackle the latest instalment at the moment when the printer's devil was champng his bit in the hall. 'David Copperfield' is written throughout on a more restrained note. It is the least 'exaggerated' of all the novels, perhaps, because it was based upon the author's life and in part, at least, because he wrote it following a time of disillusion, when his sales had shown a temporary decline and he felt the need to strike out in a new direction. Readers are always prone to smell out the personal element in a story. Certainly 'Copperfield' embodies much of the atmosphere and setting of its author's hard life as a child and young man (he worked as a boy in a blacking factory), but it is far from certain that the book contains any portraits; the suggestion that Mr. Micawber is modelled exactly upon Dickens' father is rebutted by a close study of that mercurial character who actually did spend some of his days in the Marshalsea Prison.

A Labour of Selection.

WE have exchanged a word with Mr. Clinton-Baddeley as to the method which he proposes to adopt in his sixteen readings. As with 'Great Expectations,' he will select suitable passages which give as comprehensive an idea of the story as possible, prefacing each with a very brief *resumé* connecting it with the last. In this way, he will read about one-fourteenth of 'David Copperfield' (actually some 30,000 words out of the prodigious total of 400,000). The novel is almost twice as long as 'Great Expectations,' of which he read one-seventh.

'Diversions' from the North.

THE series of provincial *Diversions*, recently initiated by Birmingham in succession to the original *Diversions* which, earlier in the year, turned the staff at Savoy Hill quite grey with worry, is to be continued on Wednesday, September 3 (National), by Manchester. The details of the programme are being kept secret. One item of the Birmingham *Diversions* was a description of the Midland capital broadcast from an aeroplane. This commentary, though eminently successful at the two preparatory rehearsals, was unfortunately spoiled 'on the night' by interference probably from a Continental station working on a wavelength too close to that used by the machine's transmitter. This experiment gave rise to an amusing incident. Castle Bromwich, Birmingham's aerodrome, had telegraphed to Croydon, asking that the 'plane should bring night-landing flares with it. The telegram in reply was misread by the post-office, and arrived in Birmingham as 'Machine will bring flowers as requested.' This was handed to the commentator before he left on his flight. He laughed—but not very heartily.

A Compliment Is Passed.

STREET musicians are a hardy race. Despite competition from Parkington and Payne, Boulton and O'Donnell, whose rehearsals, heard through open studio windows, make our little quarter of London as gay with conflicting music as any street in



"'Gooda musicians uppa there, too!'"

Leipzig, the virtuosi of the kerbstone gather upon our pavements thick as flies. The latest arrival is a cheerful Italian upon the barrels of whose organ *Poet and Peasant* alternates with *Amy, Wonderful Amy*. Yesterday we complimented him urbanely upon his mastery of the instrument. He raised his hat and, with a wide gesture towards the windows of the B.B.C., exclaimed: 'Thank you, signor, but gooda musicians uppa there, too!' We are so used to man's ingratitude that at the sound of such generous praise we came over quite faint.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Shaping the Victorian Mouth.

THE expression 'prunes and prisms' is still in circulation. Whether these words were generally in use as 'mouth-shapers' for Victorian misses, we cannot recall (even though our birth certificate is stamped with the head of the dear Queen). The only use of it we recollect occurs in 'Little



'Breaks into a London night-club.'

Dorrit,' in the passage where Mrs. General, reproving Amy for addressing her parent as 'father,' remarks: 'Papa is a preferable form of address. Father is rather vulgar, my dear. The word papa, besides, gives a pretty form to the lips. Papa, potatoes, poultry, prunes, and prism are all very good words for the lips, especially prunes and prism.' In any case, the fashion is out of date. Today young persons shape their mouths with lip-stick. *Prunes and Prisms* is the title of a musical programme by John Watt which is to be broadcast on Friday, August 29 (Regional), and Saturday, August 30 (Regional). This playlet, with incidental songs, tells of a 'country cousin' in a criouline who breaks into a London night-club.

The late Clifford Seyler.

BROADCASTING suffered a great loss in the recent death of Clifford Seyler. Only too few experienced writers have devoted their energies to the microphone, and here was a man who, while enjoying great success in the theatre as lyric-writer and librettist, found time to study the new medium of broadcasting and write for it such witty and delightful revues as *Fancy meeting you!*, *Djinn and Bitters*, and *Peep-bohemia*. There is to be a revival of the 'second edition' of *Djinn and Bitters* later this autumn. Those who take part in it will recall, with very real affection, their comradeship with its author.

The Cacique Affair.

THE recent list of pronunciations published by the B.B.C. Advisory Committee on Spoken English afforded great pleasure to the pronouncing public. Classical scholars were a trifle pained by the suggestion regarding Eros; they pointed out that in Greek the 'e' of Eros was an epsilon and not an eta ('What are these 'ere epsilons, Bill?'). Londoners, familiar with the silvery figure which will soon be shooting his arrows along Piccadilly once more, seem inclined to think it must be an eta and call the gentleman 'Eeros.' There are more Londoners than classical scholars, so the etas have it. It was particularly comforting to know how to pronounce the word 'cacique,' though there was at first some doubt as to what a cacique exactly was. We ourselves went around asserting that it was an unsafe type of boat used in the Levant until a savant of our acquaintance dragged us to the dictionary and proved that a cacique is the chief of an Indian tribe in Central or South America.

Reforming the Saturday Proms.

PROMENADERS' of twenty years ago would think it a topsyturvy world into which they had tumbled if they could be present at some of the Saturday evening Proms this year. Saturday Proms, in those days, were indeed relaxations. No hard work for listeners; no difficult classics and no thorny moderns; nothing but roses all the way. Nowadays things have changed very much. Symphonies and concertos have crept in; new works that really are worth hearing appear; and on Saturday, September 6 (National) we are even to have a Piano Concerto by Prokofieff. However, perhaps this isn't such frightening news as it sounds. We do not know the particular concerto which is being played; but if it has half the charm of his Classical Symphony or his March and Scherzo from *The Love of the Three Oranges*, it may well turn out to be one of the popular successes of the season. People are still too frightened by names. Prokofieff to most spells nightmare music; and yet, when part of the Classical Symphony was broadcast recently, unannounced, as part of the background of *Twelve Thousand*, everyone exclaimed: 'What glorious music! Was it Mozart?' Eileen Joyce will be the pianist when this concerto is played.

A Success from the Start.

CONSTANT LAMBERT'S *Rio Grande* is included in the Prom programme for Thursday, September 4 (National). No piece by any modern British composer leapt so startlingly into fame as this did, when performed by the Hallé Society last year. Such a success is heartening to anyone who cares for modern music. The two long works on that evening are by Elgar; his 'cello concerto, to be played by Beatrice Harrison, and the always popular *Enigma Variations*. At the Tuesday Prom in the same week (also National), Rachmaninov's Second Pianoforte Concerto, with Solomon at the piano, occupies first place. This concerto, which will be our 'Musical Masterpiece' next week, has done more than anything else to bring Rachmaninov before the public as a composer of the front rank. The work, with its lovely Nocturne, is amongst the most persuasive romantic music that has come out of Russia; the soul of the pre-Revolution Moscow, that Slavonic Mecca of all bohemianism, is incarnate in this languorous dream-inspired music. Its companion in the Prom programme is Strauss's *Ein Heldenleben* (A Hero's Life)—another romantic view—but, this time, Teutonic; and that makes all the difference.

New Gramophone Records.

TOSTI'S *Ideale*, sung by Tito Schipa (H.M.V., DA1114), and Grieg's *Ich liebe dich*, sung by Derek Oldham (H.M.V., B3488), were both in Mr. Christopher Stone's programme of new records on Friday, August 15; Dale Smith sang Schubert's *Am Meer* (Piccadilly, 5060) and Horace Stevens' *Wotan's Farewell* (Decca, K527-8), both in English. Other records were Weingartner and the Philharmonic Orchestra in *Music of the Spheres* waltz (Col., LX40), Dajos Bela Orchestra in *Vindobona* (Parlo., E11019), Debroy Somers' Band in *On with the Show* (Col., DX74), and the C♯sack Orchestra and Chorus in *Boublitzki* (Regal, MR93).

The Gloomy Brahms.

THERE are still a few people who prefer to share Mosenthal's view of Brahms that he was far too sober. It was of no use for Brahms to protest that he could be gay on occasion; all the response he received was: 'Yes, when you get really worked up and feel hilarious, you sing "Das Grab ist meine Freude"' (The Grave is my Delight). Personally, we have never been able quite to understand on what grounds these anti-Brahmsians make their stand. Hugo Wolf, the lieder-writer, said once that Brahms was at home in every emotion except one—he could not exult. If that were the objection usually raised we could almost agree; but it is usually maintained that Brahms is heavy, sombre, tuneless, and dull. Such a view, however, is losing ground. A Prom night devoted entirely to the music of Brahms can draw quite a good house. Wednesday, September 3 (Regional) is 'Brahms night.' Listen to the programme that evening, and see what you make of the anti-Brahmsian charges. Cyril Smith will play the Second Piano Concerto which, culminating in the great dance of the last movement, is for some of us one of the composer's chief claims to the immortal laurels. The symphony is Number Three; and Gabriele Joachim will sing some of the Brahms lieder.

The Budapest Trio.

IT so happens that the same week offers another splendid opportunity to hear Brahms at his best. The 'Foundations' of the week consist of a number of the Pianoforte Trios, played by the Budapest Trio, one of the finest chamber-music groups playing today. They are also giving a concert (this time on the London Regional wavelength) on Sunday evening, August 31.

Edges of the World.

ON Saturday, September 6 (National), we shall hear the first of a new series of talks, entitled 'Edges of the World.' Men whose job it is to work in out-of-the-way corners of the Empire will tell simply and straightforwardly the story of their daily lives. Such a series may come as rather a knock to certain lady novelists of the 'came the dawn' school of fiction, who, well aware that their



'Open spaces where men are Men.'

simple-hearted readers knew little about the great open spaces where men are Men, felt quite secure in converting those same open spaces to their own uses. We know of one charmer who had to write about Africa for years before she could make enough money to be able to go there. When she returned we asked her whether Africa was recognizable. She pretended not to hear.

'The Broadcasters.'



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ONE of our contemporaries sought to make a splash recently by printing, under large and ominous headlines, the opinions of certain 'leading authorities' on 'how the B.B.C. could improve their service.' (Incidentally, it might not be unpropitious to ask what exactly, in these days of fortuitous fame, constitute the qualifications of a 'leading authority' on broadcasting. We have the greatest respect for both 'G. B. S.' and Sir Thomas Beecham, within their proper fields, but cannot grasp why they should be in a position to tell the world how broadcast programmes ought to be designed.) What strikes us first of all about these criticisms is the strange lack of seriousness shown concerning a subject so omnipresent in modern life. Mr. Shaw indulges in a little intellectual contortionism and never comes nearer the heart of the subject than to conclude that 'on the whole, I am surprised that the B.B.C. do their job so well.' As for Sir Thomas Beecham's perverse exaggerations, not the most unenlightened reader could have read them without grasping the flagrancy of their mis-statement. 'The B.B.C. means so very little, if anything at all, in the musical life of the country.' 'The B.B.C. are purveyors of wireless, that is all.' 'They have nothing to do with the great festivals, the great choral societies, the great symphony orchestras, or even the great amateur work which is going on all over the country.' An organization which carries into some three million homes the world's best music can hardly escape having some vital effect on the musical life of the country. And what, we wonder, is meant by 'purveyor of wireless'? And does Sir Thomas leave out of account the Hallé, the Royal Philharmonic, the Liverpool Philharmonic, the Leeds Symphony, the Sheffield Choral Union, the Glasgow Orpheus Choir, the Three Choirs Festival, the Canterbury Festival, the Peterboro', Birmingham, Newcastle, and Glasgow Festivals, when he castigates the B.B.C. as having 'nothing to do with the great festivals, choral societies, symphony orchestras,' etc., in this country? There are some criticisms which prove to be more revealing of the critic than of the matter criticized.

OUR pages, which are always open to outside views on broadcasting, however diverse, have recently been enlivened by two articles putting the countryman's case from two very opposite angles. As one of our

contributors sees the matter, broadcasting is already the most powerful influence in the countryman's life. As the other sees it, broadcasting has done nothing that matters by way of influencing the life of the country. Broadcasting, as he sees it, is entirely a matter of entertainment; and what has the countryman, who literally lives in his work, to do with sophisticated entertainment? Those 'countrymen' who are influenced by it, he continues, are not really countrymen at all: they are *settlers* in the country, men and women who suffer from town standards, and to whom wireless brings the stimulus of sophistication to which they are essentially used. Perhaps the truth of the matter is, however, with neither of our contributors—and with both. There is that old metaphor of the candle that stands for truth: it can be viewed from various sides, and all views will be different, and yet the same. In these days the real countryman is undeniably diminishing in numbers: for good or ill the sons and daughters of our ploughmen, labourers, woodmen, shepherds, or stockmen, are coming under the influence of sophistication. And it is particularly for this new generation of 'countrymen' that broadcasting may be said to be pressing out their horizon to full circle.

THE WORLD WE LISTEN IN

On our gramophone the other evening we played for the first time Mozart's *Haffner* Symphony. Its blend of the novel with the familiar excited my friend. 'It is as if an old acquaintance had suddenly come into the room, sunburned and talkative. He is the same dear fellow that he always was, but he is telling us of his visit to the South Seas.' 'Or was it to the vestibule of Heaven?' she added, for the delicate *Andante* had begun. We laughed aloud, as it went on, a gentle, happy laugh as one does when one is caressed by sudden beauty. And then I thought I heard her murmuring in German, 'Wunderschoen!' 'ausgezeichnet!' It surprised me that she should express her admiration in German, for she does not know that language well. The record stops halfway through this movement, and, while I changed it, my friend, as I supposed, hummed the next passage. That was stranger still, for she did not know this symphony. The startled, admiring comments ran on. Who was speaking? It was not Clare's voice. I became aware of another Presence in the room. It was something very young and gay, and though I never saw it, I pictured Cherubino standing between us. It bowed, kissed my friend's hand, and then, singing rather than speaking, it said: 'Madam, a hundred and fifty years have passed since I wrote this symphony, and at length I have my reward. I have seen your smile.'

It seems in retrospect an incredible experience, but at the moment, such is the vitality of this music, we felt stimulated rather than startled. One gathers that ghosts rarely have good manners, but Mozart put us at our ease. Our only embarrassment was how to satisfy his breathless curiosity. He would have us explain the principle of the gramophone. My German

is a little rusty, but that hardly mattered, for he was quick. But there was another difficulty. Disembodied spirits think no longer in terms of space. For them the universe is rhythm and harmony. How does one translate into tones the idea of a round disc?

Our visitor clapped his hands with delight when I explained that this performance of his symphony had been recorded in New York. The name suggested Red Indians to him, but with an effort he recollected that there was a Dutch settlement there. We assured him that he had not yet heard all our marvels, and pressed him to visit us again on Saturday evening, when this same symphony, played in the Residenz at Salzburg, will be audible in London. That novelty puzzled him less than the gramophone, for Blessed Spirits make little of distance. But I detected a trace of mischief in his pleasure. 'In the Residenz?' did you say. 'I used to sit there among the servants, at the Prince-Archbishop's table, a little below his valets, but just above his pastry-cooks. I doubt whether he would have given his permission for my music to be broadcast from the Residenz. Tell me' (and he chuckled at the question) 'have any of his sermons been recorded for the gramophone? There was a rather famous one on tolerance. And what does the present Prince think of it all?'

'Prince?' said I, 'there are no Prince-Archbishops nowadays,' and I explained that the Holy Roman Empire, with all its antique majesty, faded out long ago. I lost the sense that I was talking to Cherubino. 'The Presence had grown older, I thought, and graver. 'But, still, you play my Symphony,' he mused. 'A thing of beauty is a joy for ever,' I quoted, but these simple words are strangely difficult to translate.

Mozart was now in a vein of reminiscence. He gossiped of the Prussian Court and the old King's prowess on the cello. 'Does the present King play an instrument?' he asked. 'It was a Hohenzollern habit.' I saw that I should hurt him, but what could I do? I told him that the last of Prussia's kings was an exile. He seemed bewildered, and to break the silence I put on the last record of the Symphony. Who could resist its gaiety? 'Do you know,' he said, 'that at the first performance, the Emperor actually sat through the *encore* of that movement? Poor old Kaiser Joseph! But he used to say that there were too many notes in Mozart's music. Is the present Emperor as simple?'

'There isn't one,' I murmured. 'Austria is a Republic, about the size of Switzerland.' The Presence leaned on the table, his head in his hands. His world had crashed about him. 'No Emperor!' he exclaimed. 'No Austria! Then, what is left?'

'Your music,' I answered. 'That was the reality. Sceptre and crown have tumbled down; the beauty you created lives on.'

Our visitor was silent, but my friend and I had the same impression of his departure, though neither of us could say that we saw it. We thought of Tamino in the *Magic Flute*, as he passed through the ordeals of fire and water. The floods descended. The frail plank shook. But the flute played on.

H. N. Brailford

'HANDS OFF THE GREAT OPEN SPACES, PLEASE!'

says J. B. Harker, who views with alarm the prospect of a forthcoming series of Saturday evening talks entitled 'Edges of the World.'

THE news that there is shortly to be a series of talks entitled 'Edges of the World' has caused quite a flutter of apprehension in the Ladies' Section of the I.N.K. Club. You all know the I.N.K. Club at which novelists meet over weak coffee and pink cakes in a Bloomsbury basement to praise each other's work. The President of the Club is known as the I.N.K. Pot. He is Mr. Brian Tadpole, the eminent fiction-writer. The lesser members of the I.N.K. (as it is affectionately known among the *literati*) display such loud public enthusiasm for Mr. Tadpole's novels that unkind people have hinted that the idea is to get him the Nobel Prize and then have a 'share-out' (on the lines of the annual Goose Club share-out).

But enough of this fine writing about nothing and let us come to the point. The news that men who really live and work in the Great Open Spaces are coming to the microphone to describe what life is actually like there, reads, to some of the members of the I.N.K., like the writing on the wall. For the ladies of the club (and several of the gentlemen, too) have for years looked upon these same Open Spaces as their particular property. For years and years they have written about them without ever having been there, and now the real experts are going to crop up and knock the bottom out of the market. Well, you see what I mean!

The great thing about the Open Spaces always was that, in fiction at least, men were Men there (as though in Bond Street or Sydenham, men were something else—Women, for instance, or Dogs). The thought that men, when banished to the South Seas or the Belgian Congo became Men, was very consoling to the sort of lady who goes to the lending library and, beaming at the librarian, asks 'Have you anything nice in at the moment?' These subscribers don't want men to be Men too near home. The disclosure that men are not 'Men' at the Edges of the World but merely 'men' may have fatal effect upon the popularity of the writers who cater for them.

I have never been to the Edges of the World but I have, in railway trains, read a number of novels and magazine stories written by lady members of the I.N.K. Club which had these Edges for their setting. I have loved and hated, suffered and rejoiced, sweated and taken my ease with the lean-jawed, clean-limbed, well-

tubbed *pukka sahibs* with simple minds, whose daily lives form their subject. After reading several hundreds of these yarns, I drew up, in a fanciful moment, a sort of time-table-cum-diary for the use of a *pukka sahib*.

- 8.0 a.m. Wake up, alert and eagle-eyed.
- 9.0 a.m. Flog a native.
- 10.0 a.m. Drink a peg.
- 12.0 a.m. Rescue a beautiful but foolish English girl in polo-breeches from the clutches of a villainous half-breed.
- 1.0 p.m. Lunch—elephant steaks.
- 2.0 p.m. Summoned by screams of B. but F. English girl (to whom you have, of course, given up your tent), strangle a boa-constrictor with your naked hands.
- 4.0 p.m. Drink a peg.
- 6.0 p.m. Go for a long walk through the jungle, trying to get your better nature on top.
- 7.0 p.m. Dinner (or meat-tea, if preferred).
- 9.0 p.m. A long interval here for gritting your teeth and refusing to make love to B. but F. English girl.
- 11.0 p.m. Sit alone inside your *zareba* (or, if no *zareba*, *kraal*) thinking bitterly of how you got expelled from the Old School for cheating at Chemistry and how you have no right to ask any woman to be, etc., etc.

A nice full day, you see, for an Empire Builder, but I am afraid that with the rest of the fiction-reading public I am doomed, by the forthcoming series of talks, to be disappointed. At a rough guess I should say that the day of a real Empire Builder runs somewhat as follows:—

- 8.0 a.m. Wake up, feeling rotten.
- 9.0 a.m. Read last April's mail for the fiftieth time.
- 10.0 a.m. Go down to District Court and listen to an interminable argument between two natives, one of whom accused the other of stealing his family *ju-ju* (possibly a set of false-teeth, once the property of a missionary).
- 11.0 a.m. Drink a long glass of water strongly flavoured with disinfectant.
- 1.0 p.m. Lunch. Tinned tongue and rice-pudding.
- 2.0 p.m. Go to sleep.
- 4.0 p.m. Try to drink a long glass of water.
- 6.0 p.m. Take your gun and frighten a puma out of the raspberry canes.
- 7.0 p.m. Dinner. Potted meat and sago pudding.
- 9.0 p.m. Desperate struggle with a game of Patience (learned on last 'leave' from Aunt at Leamington Spa).
- 11.0 p.m. Sit alone in corrugated-iron house, wondering which of the boys were in the Long Bar this evening and how Mr. Cochran's new set of Young Ladies compares with last year's lot.

The schedule outlined above is, I admit, not very stimulating. It is even depressing and probably implies that the lease of the Great Open Spaces, so long held by the Sex Novelists, should now be assigned to the Realists. These Realists form another strong section of the

I.N.K. Club. They have a permanently blighted outlook on life (which they call Life) and can make even a Bank Holiday crowd seem grey, sordid, and uninspiring. I believe the Realists would welcome a slap at the Spaces. They have done their best with Chelsea, the Slums, and the War—just let them get at the Coral Island and the Jungle, they'll make all the palm-trees sickly and diseased, strew the foreshore and the *nullah* with empty salmon-tins, and sprinkle the Beautiful but Foolish English Girl with warts and crowsfeet. They'll see to it that the *pukka sahibs* become consumptive and lose their tan, that the once lean jaws grow puffy, and everyone's motives deteriorate.

The whole situation is fraught with tragic possibilities. Is the B.B.C. doing the right thing in broadcasting the unalloyed truth about the Great Open Spaces? Savoy Hill is generally so scrupulous—too scrupulous, some might say—about hurting the feelings of the listening public—and now it proposes, with a series of rough blows, to shatter the dreams of twelve million avid readers of fiction. People—(and here a tear trembles in my voice!) people loved the Great Open Spaces as they encountered them in the pages of 'Desert Sweethearts,' 'Jungle Honeymoon,' 'Stark Courtship,' and 'Her Tiger Man'—loved them vicariously, it must be said, for, although it might be all very well on paper, it was a bit rough; some of the things that went on there would have been considered rather *outré* in Cheltenham. Something must be done to give them back their dreams. The talks are arranged and in print so there's nothing to be done there. The best thing to do—aye, and do quickly—would be to remove from their control of the Great Open Spaces, the quiet, unemotional, Edgar Wallace-reading men who carry on our Empire and substitute instantly, perhaps from the 'crowds' who haunt our film studios, a complete new set of lean-jawed, clean-limbed, well-tubbed *pukka sahibs*, with veined hands and primitive eyes, supply them with few beautiful but foolish English girls to make a havoc of their lives, and then let them come home and talk about it every Saturday night until further notice. These talks would prove either the making or the ruin of our broadcasting system.

J. B. HARKER.



WOULD THE WORLD BE A BETTER PLACE—

Compton Mackenzie says 'Certainly not—if the cultivation of a world language is going to lead to neglect of the traditional languages of mankind'



Author of 'Sinister Street,' 'Gallipoli Memories,' and a score of other books, Compton Mackenzie has on many occasions come to the microphone, notably as the adapter of his novel 'Carnival.'

I WAS recently reproved in an organ of Esperantist opinion for interposing between myself and the ebb and flow of contemporary life, the ebb and flow of salt water. It was suggested that a man who deliberately lived on a small island deprived himself thereby of the right to criticize the facts of existence. I had always supposed that a man's observation was likely to be helped rather than hindered by a position of comparative detachment, and it may be an indication of the Esperantist mind to look thus askance at anybody who dares to elude the suffocation of this uncomfortably social age. This is not the moment to attempt to justify a preference for living quietly on a small island to rushing about the country in charabancs, and so I willingly offer my opponents whatever satisfaction they can extract from such eccentricity, while venturing to remind them that there is not necessarily any active misanthropy in providing for one's own pleasure in tranquillity.

The promoters of an universal language are anxious to equip the inhabitants of a rapidly diminishing world with an opportunity of getting to know each other better, and the advent of wireless has naturally inspired them to redouble their efforts now that the prospect of achieving their purpose seems so very much nearer. But what seems to me the radical fallacy of the advocates of a synthetic language is their assumption that it is capable of expressing anything worthy of expression. I do not believe, for instance, that if Lord Grey had been able to speak French or German, he would have managed to make the English point of view in July, 1914, any more intelligible than he made it with the English of Winchester and Oxford, and I certainly do not believe that, if the diplomatic negotiations which preceded the War had been conducted in, say, Esperanto, by all the statesmen concerned, any of them would have been a yard nearer to understanding one another. It has never helped Englishmen and Americans

to understand each other any better because there is a widely spread superstition that they both speak the same language. I will even go further and maintain that a common language may actually be a source of misunderstanding. The use of Latin by the Church was effective because it sought to express in terms of human speech a Divine revelation, and was intended to enshrine once and for all the Truth. The translation of that expression of doctrine into the various languages of the world was made by people who agreed fundamentally about what they were translating. There is no parallel between the use of Latin by the Church and the proposal to adopt another universal language to serve as a common medium of expression for the conflicting opinions of to-day. It will be observed that I have assumed a largeness of aspiration for these world languages, and that I have not attributed to it merely a puny ambition to make it as easy for the English Esperantist to alight from his charabanc and ask for his shaving water in Bolivia as in Balham, or to help the French Esperantist to order his *apéritif* with equal fluency in Paris and Paraguay. If Esperanto be intended merely to express the superficialities of human intercourse and make it easy for people to obtain their creature comforts in whatever part

of the globe they may be finding themselves, why then it will be absurd to waste much antagonistic emotion upon it. I gather, however, from the enthusiasm with which it inspires devotees that the Esperantist outlook on the future is something more than Ollendorfián. Besides enabling people to ask where is the pen of the gardener's aunt, it expects questions about her soul, or at any rate her endopsychic censor. I gather from the Esperantist press that it hopes to become something of much more importance in human culture than the barbarous international jargon of commerce which debases any language to which it is applied. Claims are made even for its æsthetic qualities, for Professor Gilbert Murray's testimonial to its beauty is quoted. I do not propose to debate this point. On me Esperanto has the effect of distorting other languages in the same way as convex and concave mirrors distort the human form; but I must admit that Roumanian has a similar effect, and that I have studied neither Esperanto nor Roumanian sufficiently to free myself from an impression of unnecessary barbarism in their treatment of Latin. Whatever external beauty of sound Esperanto may be thought by its devotees to have achieved, it can never achieve the magical beauty of utterance which we recognize in authentic poetry, though I will at once concede a point to my opponents by admitting that, inasmuch as no great poetry in one language can ever be translated into great poetry of another language, there seems no reason why the translation of—

Cham'd magic casements opening on the foam
Of perilous seas in faery lands forlorn.

should not be as inadequately expressed in Esperanto as it would have to be in French or German, or Russian or Spanish. I will admit too that if, as seems unhappily probable, great poetry should for evermore elude the ability of the human race to produce it, there

is really no reason why we should not make up our minds to speak a uniform language that will match the comfortable if tasteless and colourless uniformity imposed upon mankind by what is called progress. Fortunately for my own reactionary peace of mind, I am able to contemplate with profound contentment of spirit such glorious anachronisms as the Irish Free State, where, in spite of the protests of what are called loyalists, the process of compelling the Irish to speak their own language goes merrily on. A desperate eleventh-hour attempt to save Gaelic from extinction in Scotland threatens to extend itself into one of those movements for national self-preservation of which Ireland has given the world such a sublime example. Indeed, though Jacob's mess of pottage smells grateful and comfortable in this war-weary world of today, there are signs everywhere that the spirit of man may after all reject it. Political idealists like Mr. H. G. Wells may find that expediency and comfort are not such firm foundations as they may be thinking they are on which to build up the brotherhood of man, and that politeness is not quite the same thing as love.

There is really my objection to Esperanto. I want something more from a language than an inspiration to feel polite and an easy way of being polite in it to my neighbour. I cannot see any future for a language in which the profoundest emotions of which humanity is capable will be expressed by professorial agreement. I am not fluent with Esperantist endearments, but I cannot believe that it has evolved any endearment which could quicken even the most romantic heart, the most impressionable pulse. It may be the right medium of speech for an eugenic marriage; it may be irrefutably convincing on the subject of birth control; but unless it can utter some tender foolish word like 'sweetheart,' or give the flowers that individual fragrance of which a much greater universal language than Esperanto has deprived them, it will remain a language for guide-books. We have had enough ad lately over the nonsense of compelling young people to learn dead languages; but at least those languages had once had life of their own, whereas Esperanto has hardly as much genuine life as to be worth calling still-born. It may be granted that the tinned tongue is of all tinned foods the least inferior to the original article, and curiously enough, there is about Esperanto the same kind of specious smoothness as we find in a tinned tongue. Indeed all the arguments in favour of a tinned tongue may be produced in favour of Esperanto. It saves trouble, for it requires no cooking by a creative artist. It is easily stored away, and the best library in Esperanto would not take up much room. It is easy to carve, and one of the great arguments in favour of Esperanto is the ease with which it may be learnt. It is pleasant to the palate, and has not Professor Gilbert Murray proclaimed Esperanto to be a beautiful language? It is nutritious in a dreary way, and no doubt Esperanto is equally nutritious, if mere information can be considered nutritious.

But in spite of such advantages I shall continue to think that a language like Basque, or even Albanian, will be more worthy of study, because I look in a language for the evidence of humanity's continuous life, for the lack of which logic and ingenuity are no substitute.

COMPTON MACKENZIE.

-IF ALL NATIONS COULD SPEAK ALIKE?

Vernon Bartlett supports in principle the adoption of an International Auxiliary Language to Assist the World in these days of Rapid Communication.

SUFFERING momentarily from the tooth-ache, I am tempted to express my opinion about a world language in much the same words as I can summarize my feelings about my forthcoming visit to the dentist: 'I don't like it, but it's inevitable.' Only, not at all the sort of world language that Mr. Compton Mackenzie appears to expect, and, consequently, to fear. Enthusiasts of Esperanto, Ido, Novial, Occidental, and any other such languages as may already exist, are generally sensible enough to aim, not at a tongue which will replace existing languages and the cultural history which makes them attractive, but at what is generally known as an international auxiliary language. The adjective 'auxiliary' is all-important. If we want to abolish war which is, and always has been, the greatest obstacle to the spread of culture, it is no 'puny ambition,' as Mr. Mackenzie suggests, 'to make it as easy for the English Esperantist to alight from his charabanc and ask for his shaving-water in Bolivia as in Balham'—and in parenthesis I might suggest that the poor devil who tackles the mountain roads of Bolivia in a charabanc will need something stronger than shaving-water at his journey's end. An international auxiliary language, which will enable more people to get along in more countries than a decent knowledge of one and a very scrappy knowledge of a second of the world's most widely-spoken tongues, is needed, and will, I believe, come within the next fifty or a hundred years. But every time people talk to me of its æsthetic qualities I envy Mr. Compton Mackenzie the quiet seclusion of his Channel isle.

Besides, æsthetic qualities are not essential. Translations are nearly always unsatisfactory, and those people who study French or German in order to appreciate the beauties of French and German literature would not be deterred by half a dozen auxiliary languages. But most people learn a smattering of some foreign language, not for its beauty, but because it was looked upon as a useful intellectual exercise at school, or because they want to avoid being cheated by railway porters abroad. There seems to be no æsthetic reason why they should not learn an auxiliary language which would help them along a little in twenty countries, instead of a more difficult French, German or Italian (because an auxiliary language must fail unless it is simple) which would help them along a little in only three or four.

If you must have an auxiliary language, people say, why not choose English or French? They would hesitate to ask such a question if they had attended many international conferences and seen how bitter the rivalry between these two languages can be. In many League of Nations Committees only two or three delegates out of fifty cannot talk French, but those delegates insist on the translation of every speech into English, less, perhaps, because they want to know what it is all about than because they feel their national prestige is involved. Englishmen would never agree that French, nor Frenchmen that English, should be made the world language. They might, however, agree on a compromise tongue which drew its inspiration from both sides of the Channel. Mr. Compton

Mackenzie contends that statesmen in 1914 would not have been 'a yard nearer to understanding one another' if they had conducted their negotiations before the war in some international language. To a certain extent this is true, but it is a little off the point. What is important is that they carried on no regular negotiations at all, and that any medium which helps to interest the people of one country in those of another does something towards bringing the statesmen together, when a crisis arrives, to put forward their problems and to hammer out a solution of them in English, French, German, Italian or any other language they like. Besides, Mr. Compton Mackenzie writes of such negotiations with a cheerfulness that shows he has been fortunate enough to escape many international conferences with their wearisome translations. A system has now been instituted in Geneva whereby simultaneous translations are given in several languages. While the orator holds forth in, let us say, French, interpreters whisper into microphones translations of the speech in English, German, Spanish, Italian, etc., and the delegates in the main body of the hall



Vernon Bartlett, well known as a novelist and broadcaster on International Affairs.

have merely to turn a pointer on a dial in front of them and to put on earphones in order to hear the language they most wish to hear. Except when the wires get crossed, and the Germans hear Spanish and *vice versa*, this system works relatively well, but it is only a mechanical contrivance which emphasizes, rather than obviates, the necessity for an international tongue. And every year the development of broadcasting and of aviation makes the need for that international tongue all the greater.

It is when I come to a study of the existing international languages that my confidence is shaken. A year or two ago I talked on this subject on the wireless, and of the many letters and postcards I received from enthusiasts, the majority consisted of attacks by the believers in one auxiliary language on all the others. Esperanto is, I suppose, much the most widely known, but certainly many of the newer ones are much more simple to learn and understand. If we do reach a stage when the educational authorities of every country prescribe a study of an international auxiliary language in every school, will they be able to agree upon the language that is to be taught? Or shall we have the world divided, not only by economic and political competition as at present, but by linguistic competition as well? The prospect alarms me, for there is, as Mr. Mackenzie hints in his article, an enthusiasm among Esperantists and others which indicates a terrifying lack of proportion. Doubtless I shall get proof of this in the number of criticisms I shall receive from these enthusiasts for this one sentence in a longish article of encouragement. But then I know of no cause worth while which has not suffered from, and survived, the excessive enthusiasm of its supporters.

VERNON BARTLETT.



The question of International Language is to be debated in the National Programme this evening (Friday, August 22) by Prof. W. E. Collinson, Mr. L. N. Newell and Mr. A. Lloyd James.

'THE LAND': ALL ENGLAND IN A YEAR

Arias from Handel—Canadian Music—The 'London' Symphony of Vaughan Williams—Two other Symphonies: The 'Haffner' and César Franck's—All England in an orchestral suite.

Handel Arias.

(National, Monday to Saturday, 6.40.)

SOME of the best and best-known melodies in the world are arias by Handel—the 'Largo,' for instance. And there are so many of them that the 'Foundations' could be made up from them for many weeks on end. Some are 'sacred' music, so called because they were written to words of devotion or worship; some are secular, belonging to opera or other texts of worldly import. But the dividing line is a difficult one to draw; very few people could guess from the melodies alone, to which class they belong. The 'Largo,' which has the right of entry to most churches, and most devout occasions, comes from a secular work, and the text has nothing to do with Sunday, nor its observance. And many of the melodies to which he has set the most serious words, in 'Messiah' and elsewhere, are by themselves rollicking music which might have done duty quite as well in the theatre.

There are some where the melodies seem to be born from the words, so that the two together make a satisfying whole, in the way that the best songs do, but there are many others which are simply fine melodies, soaring on their own happy way, without caring much for the texts which set them going. Handel was never quite at home with our difficult language; he spent the best years of his life in this country, and did most of his important work for us, but to the end of his days, German came to him more naturally. And so it happens that his melodies are sometimes misfits for their words; they are splendid melodies, none the less, as grateful to hear as they are to sing.

The Ballad of the Flying Dutchman.

(Regional, Monday, 8.0.)

WHEN the curtain rises on the second act of Wagner's *Flying Dutchman*, we see a room in the house of Daland, Senta's father. The walls are hung with pictures of ships and sailors, and in a prominent place is a portrait of the Dutchman himself, grim and sinister. Senta, leaning back in her chair, has her eyes fixed on the picture, while her old nurse, Mary, and neighbour-girls are busy spinning. The girls plead with Senta for the old ballad of the Dutchman, and when the spinning-wheels are silent, she sings it. It is a fine air, which combines something of the simplicity of folk song with the dramatic force of the story. It tells of the ship with blood-red sails and black masts, whose captain never sleeps and who will be delivered from his life-long curse only if he can find a maiden to love him faithfully for always. At the end, Senta sings of herself as the one whose love will save him, praying that an angel may guide him to her. Near the end of this second act, it is her father who brings the Dutchman to his house. Senta, alone, is humming the refrain of her ballad again, when the stranger enters and she greets him with a cry of wonder.

Canadian Music.

(National, Tuesday, 7.30.)

IF Toronto were putting up a programme of British music, it might well include the pieces by Healey Willan and Leo Smith which are being played to us as 'Canadian.' Leo Smith, who contributed all the articles on Canadian music and musicians to one of our British books of reference, called himself and Willan 'English composers.' Willan is a Londoner by birth, and filled several posts in London churches before going, in 1913, to Toronto, to take charge of the theory side of the Conservatoire there. In 1914 he became examiner and lecturer to the University, and five years later, Musical Director of the Hart House Players' Club. He has composed in-

in the first performance of several of them, this one among them. That was at one of the Châtelet Concerts in Paris, in 1875, when he was forty. More than forty years later he was still playing with much of his old vigour and charm, and with the same innocent happiness in his music. Once, when it was my privilege to shake his hand, and offer my thanks for his music, he accepted the tribute with a genial laugh. Running his fingers up and down an imaginary keyboard, he said, in English, 'Ah, yes, the old man can still play one or two notes.' To the end of his long life—he was eighty-six when he died in Algiers at the end of 1921—he kept his enthusiasms for all things fresh and wholesome as very few old men contrive to do, and in all these years he can never have been idle.

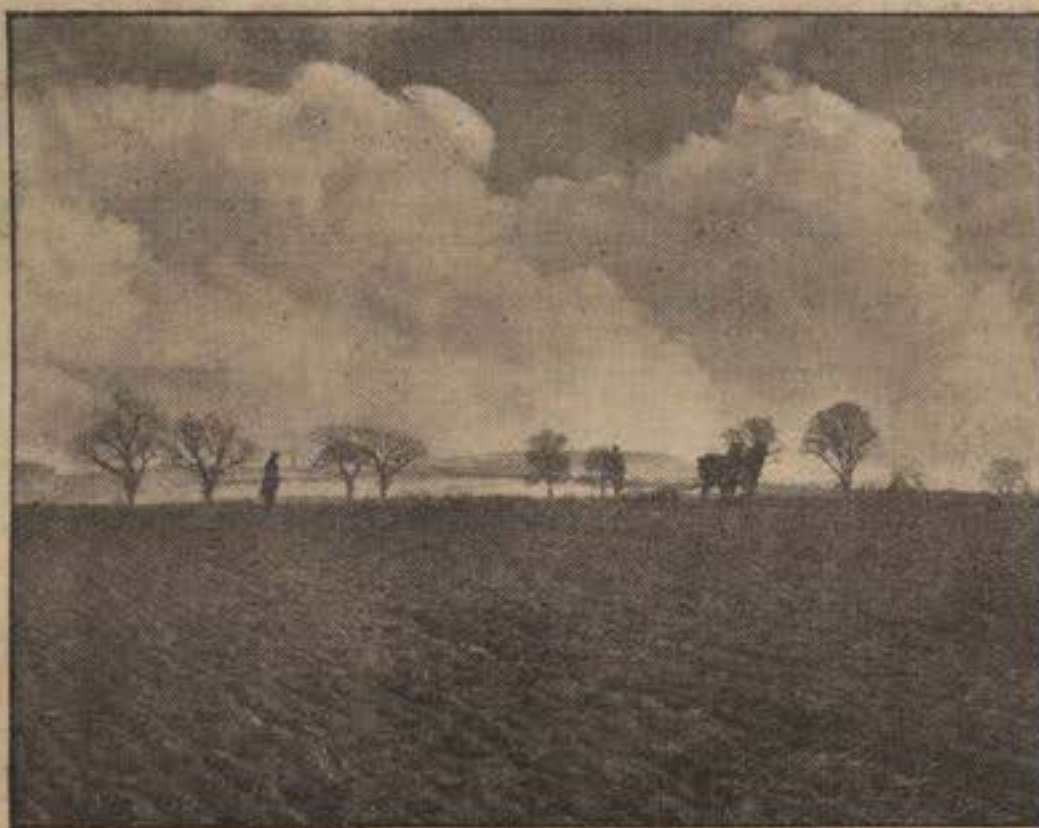
He made his first appearance as a pianist at the age of eleven, and took part in a concert given in honour of his eighty-fifth birthday; his first symphony was composed when he was only sixteen, and two years before he died he produced a new string quartet. And the vitality which made that possible is reflected in all his music, as is his own steadfast ideal of simple beauty. This fourth Pianoforte Concerto has something of the character of an improvisation, and the first movement makes free use of the variation form. The theme is one which the strings play at the beginning. The wood-winds begin the Andante, and there is another theme, which they also play first, like a chorale. Later in the movement, the pianoforte has a third fine melody. These two movements run together, and then there is a vivacious Allegro beginning with a theme taken from the movement before it, and making use also of a theme from the first movement. This, too, merges into an Andante with the chorale theme and the melody which the pianoforte played in the first Andante, and a brilliant Cadenza leads to the Finale, largely made up also of the chorale theme.

Two Bach Arias.

(National, Wednesday, 8.0.)

THESE are both lullabies, though of quite different character. The first one comes from one of the secular Cantatas, composed originally for a wedding festivity. The text debates whether music ought to be represented on such occasions, and decides at the end that the answer is 'yes.' Bach had special copies made, one for each of the spouses, written with more than usual care and neatness, and fastened with silk ribbon; both are still preserved in the Berlin Royal Library. Not very long after that first performance, Bach fitted the Cantata out with a new text, in praise of art as a whole, but specially of music. In the opening recitative, the words give some clue to the purport of the whole—'Science and other arts are but the brilliant vapours of an earthly skill; thou alone, O Music, didst come to us from heaven.' In its new form the Cantata was also performed privately, probably on the same occasion when the merry 'Phoebus and Pan' was

(Continued on page 386.)



On Saturday (Regional) the Proms programme includes a new 'Suite' by Elizabeth Maconchy, 'The Land,' based on V. Sackville-West's poem of that name.

cidental music for many of their plays, Greek and English. Since 1920 he has been Vice-Principal of the Toronto Conservatoire. A great deal of his choral and church music is in regular use both in Canada and in the States, but it lends point to the opening sentence of this paragraph that one of his biggest works is a cantata, 'England, my England.' This sonata for violin and pianoforte is a good example both of the sound craftsmanship of all his work, and of the fresh wholesomeness which inspires it. Leo Smith, one of Dr. Willan's colleagues in the Toronto Conservatoire, was born in Birmingham, and was a distinguished pupil of the Royal Manchester College and of Manchester University, whose Bachelor of Music degree he holds. Before going to Toronto he was a member of the Hallé Orchestra and of the Covent Garden Orchestra, and now takes an important part in chamber music and in the musical journalism of Canada, as well as being a distinguished teacher and composer.

Saint-Saëns' Fourth Pianoforte Concerto.

(National, Tuesday, 8.0.)

LIKE Beethoven, Saint-Saëns wrote five pianoforte concertos, and again like Beethoven, he played the solo part



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WHAT THE OTHER LISTENER THINKS

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



WHERE ARE THE STUDIO AUDIENCES?

WHAT has happened to the Studio audiences? We have listened in to the last two or three Vaudeville Programmes and have missed the laughter and applause. It was quite a shock to us the other night to hear Clapham and Dwyer's humorous remarks being received in dead silence—not even a giggle from an announcer. Perhaps it is a new rule of the B.B.C., as a punishment for somebody having sniggered at the wrong moment, but, even so, why should the innocent suffer for the guilty, as I feel sure there must be hundreds of people like myself who would be only too glad of a chance to see as well as hear their radio favourites?—*A. Montague-Smith, Chipstead.*

NORWICH CATHEDRAL.

THE front page (and page 297) of your issue for August 8 is 466 years out. Norwich Cathedral was not founded 1,300 years ago, but in 1096. The celebrations on August 13 are of the 1200th anniversary of the Diocese; but that started at Dunwich, and was connected with Elmham and Thetford before it arrived at Norwich. Your inaccurate simplifications rule out all this interesting pre-history, and are positively misleading to those who do not know better, as *The Radio Times* is usually so accurate, and I regret that it should be slipshod and unreliable in a matter like this.—*J. G. Walker, Beccles.*

A HOLIDAY SUGGESTION.

ONE'S advantages in life are never fully appreciated until they are missed. Radio is one of them. Often bored with it at home, its absence is keenly felt when suffering the cheerless vagaries of the English climate, marooned at a holiday resort amongst folk who know not wireless. Not for them is the guidance of the weather forecasts at 9 p.m. and 10.30 a.m. when planning for the coming day. No, skies may be grey and cold and rain falling—tomorrow may be worse, for all one knows. And tomorrow one will be but little better off after battling through the wind and rain to get the daily paper, for



that will merely state what the confounded depression was doing at seven o'clock the night before! This, and other inconveniences, lead one to suggest the installation of a public loudspeaker in the market-place or other public square of every town in the country so that the News Bulletins, Weather Forecasts, and Time Signals may be broadcast daily for the benefit of all who care to hear. Such a feature is rapidly becoming a necessity, and a little consideration will reveal its unique advantages. What an opportunity for the B.B.C. to spread itself out!—*G. H. Bailey, Devon.*

'PICKLE POT' SUPPORTS 'JAM JAR.'

'JAM JAR,' in *The Radio Times* for July 25, has so aptly voiced the views I have long held that I venture to make some further suggestions. 'Jam Jar' pleads for dance and non-dance music, etc., on alternate nights, but why not a nightly alternative up to midnight from one of our three fine stations? I understood that it was for such purpose that Brookmans Park was established, but practically ever since its opening we have been given no choice of Programmes after 10.30 or 11.0 p.m. when dance music has been transmitted up to midnight. We late sitters up who do not appreciate the monotony of dance music would be thankful for a transmission of gramophone records, of which there is such a vast supply available of almost perfect quality. Many folk would be pleased and yet the dancing community would be unaggrieved.—*Pickle Pot.*

THE COMPLETE ANTI-FEMINIST.

IT is with the greatest disgust that during the past week or so I have been forced to listen to a lady announcer from one of the B.B.C. main stations. Many of us during the past few years have been watching with alarm the manner in which women have either coaxed or thrust their way into all manner of unsuitable employment at the expense of men. The idea of the B.B.C. employing female announcers can be condemned on many counts. For example—their voices are unsuitable for the work; they have not the necessary business ability or sufficient tact to carry out the important duties of seeing that Programmes are run to time and that performers are ready; they obviously have not sufficient poise and common sense to deal with the various crises which are bound to arise in the Studio; and finally and, above all, they are turning men out of employment at a time when our Nation is straining every effort to reduce unemployment.—*Lieut.-Colonel Mason (retired), West Kensington.*

OPEN LETTERS TO BROADCASTERS *

TO MR. HOLT MARVELL.

DEAR MR. HOLT MARVELL.—Please accept our thanks for your very interesting and entertaining description of Miss Amy Johnson's welcome back to England. You very successfully passed on to us 'over the wavelengths' the tense atmosphere at Croydon, the excitement of yourself and the thousands gathered there to pay homage to her. You indeed made the home-coming of 'Johnnie' a very realistic event to thousands and thousands of her admirers.—*F. W., Barnley.*

TO MR. HOLT MARVELL—AGAIN.

DEAR MR. HOLT MARVELL.—I have listened to some 'tripe' in my time over the wireless, but, believe me, nothing has ever come up to the twenty minutes of consistent splatter which you dished out to us when you were waiting to hear of the arrival of our beloved Amy. You may think that you are one of the seven Marvels of the world, but after your exhibition the other night believe me you are not.—*J. B. H., Edwardes Square, W.8.*

TO CAPTAIN R. A. L. HARTMAN.

DEAR CAPTAIN HARTMAN.—I should like to tell you how very much we enjoyed your talk 'The Peaceful Angler,' last Wednesday, August 7. Your voice was well suited to the microphone and all your words were distinctly heard. In addition to this very important point you managed to convey a pleasing sense of relaxation and peace in delightful surroundings, very welcome in this dreadful time of rush, hurry, and noise; and probably others, like ourselves, were carried back in memory to the delightful days when we had fishing in Devon and in other places; and your sense of fun recalled to us many humorous incidents which always seem to happen to anglers. I do hope that we shall have the pleasure of hearing you again on the wireless.—*M. Gordon Lome, Kensington.*

TO MISS WINIFRED HOLTBY.

DEAR MISS HOLTBY.—A kindred spirit thanks you for your delightful 'Homespun Allegory' in *The Radio Times* for August 1. I feel that we think alike with regard to that 'nut-eating, anti-everything' sect! I mentally slapped Mrs. Podd upon her hand-woven back! Long live the meat-eating, fox-trotting, bowler-hatted low brows say I—even if they do not wear 'humane fur' and gambol in folk dances attired in hand-woven smocks.—*H. A. U. T., Croydon.*

TO SIR HENRY WOOD.

DEAR SIR HENRY.—To a keen Promenader for several years, exiled in the far north for the last two and a half, it was a great thrill to hear again the rapturous applause which greeted your appearance at the Queen's Hall for yet another season of Proms. For the next eight weeks innumerable listeners will be sharing the joys of those fortunate enough to live within reach of the Queen's Hall, and it is to be hoped that they may come to realize what incalculable good you have done for music in this country. May you be granted many more years in which to carry on this work and add to the hosts of your unknown admirers and friends.—*Descant.*

TO MR. REGINALD POORT.

DEAR MR. POORT.—Allow me to express the gratitude I feel for the many Welsh airs we heard played during your organ recital on Thursday, August 7. I was positively overjoyed, for it is very seldom that we, the Cymry, get such a privilege, and I assure you I shall eagerly look forward to future organ recitals by you.—*Gwladgarwr.*

TO CONDUCTORS OF DANCE BANDS.

GENTLEMEN.—So much do I appreciate the music of your bands and your own efforts to entertain us that I must say how sorry I am that you are unable to get rid of that 'Cottage for Sale' about which they sob so much. I would suggest that you take the board down for a season and send the key to 'Emily Brown.'



She may find renewed health and strength during the summer holiday in this charming seclusion; she might even be able to dispose of it and so take it happily entirely away from our notice, and so reap the reward of a welcome and beneficent retirement—a twofold blessing to listeners.—*H. W. Guthener, Edgware.*

ORGAN GRINDERS' MUSIC.

If it had been in print in yesterday's press I could not have seen in front of me more clearly the concluding phrase of a criticism by Hanslick of the *Première of Tristan and Isolde*, written 65 years ago. It ran as follows: 'When I gained the outside of the Opera House, leaving behind me cacophonous noise, I again made acquaintance with music, my ears being greeted by the sounds of an Italian organ grinder's muscular action on his instrument.—*H. L. Walferstein, Holyport, Berks.*' [Hanslick, one of the most enlightened and widely cultured of music critics, was no friend of Wagner, throwing all his weight on the other side in the bitter Brahms and Wagner conflict. Nor did Wagner love him. Beckmesser in *The Master-singers* is a caricature of him, and in the first draft of the opera his name was Hans Lich.—*Music Editor, The Radio Times.*]

THE 'WHEREABOUTS.'

I WONDER how many listeners other than myself experience a slight shiver down the spinal cord when one of the announcers, in a perfectly serious tone, asks us in an S.O.S., whether we know someone's 'whereabouts.' Ugh! My encyclopedic dictionary must be out of date, as I cannot find such a word except as an adverb. Admittedly, it is a most convenient word from the point of view of brevity, but I marvel that it satisfies the Hiralayan standard of English set up by the B.B.C. Would it not be better to ask quite simply whether any listener knows 'where he (or she) is at present.' A little longer, but would that not be an improvement from the point of view of euphony?—*G. L. Tyler, S.E.23.*

'GEL!'

HOW is it that Claude Hulbert says 'girl' correctly and Edith Trevor uses the hideous stage mispronunciation 'gel'?

A SEQUEL TO 'SOB STUFF.'

THE artist with the pistol in Mr. Gordon McConnell's recent production, *Sob Stuff*, ought to be on the permanent



staff of the B.B.C. There would be so many opportunities for really useful work. It is time all those silly, maudlin, lovesick artists were actually dealt with as they were in the performance of *Sob Stuff*. I am sure that every time that sickening and disgusting sentimentality is turned on thousands of listeners wish they could use a gun on the perpetrators. May I thank the B.B.C. for starting the campaign against this obnoxious kind of so-called entertainment?—*R. Borrone, Darlington.*

A MASTERPIECE!

IN reply to the letter by 'E. F. E.' of Topham, Exeter, in *The Radio Times* for August 1, I am extremely surprised, as a lover of Dance Music, to read of that amiable person's dislike for my favourite fox-trot, namely *Body and Soul*, which is generally regarded as a masterpiece. Seeing that the amiable person cannot distinguish between a fox-trot and a waltz, I can only assume that the criticism comes from an empty head.—*C. L., Golders Green.*

THE VERY LAST WORD!

I HAVE not joined in your discussion before, but the pronouncement of 'Scones' having cropped up once more I hasten to give you the word as it should be spoken—'Scars.' I can prove it this way: Some short time ago, while I was steaming along the coast of Scotland (or dreamt that I was) the cook came up from the galley below, and I asked for some glasses to 'scan the horizon.' He immediately disappeared; but judge of my astonishment when, on going below for my next meal, to find in front of me two glasses, a scone, and a rice pudding. The explanation was simple: the cook had understood me to say that I wanted 'glasses, a scan, and a rice on,' whereas I asked for 'glasses to scan the horizon.' This should be final.—*O. W. L., Randon.*

[Editor's Note: Quite so; this correspondence is now closed.—*Editor, The Radio Times.*]

MARIO'S CIGARS.

IN his very interesting article on 'The Tantrums and Tyrannies of Great Singers,' in your issue for August 1, Mr. Matthew Quinneys says that Mario, one of the greatest tenors of last century, used to smoke about thirty cigars a day, and that 'in theory, his voice ought to have been ruined, but it was not.' Such, alas! was not the case, for he died of cancer of the throat, which was said to have been caused by excessive smoking. I heard him at one of his last appearances in this country, and it was a painful experience.—*J. A. Campbell, London, N.W.1.*

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.

Musical Masterpiece of the Week : III

A GIFT TOO GREAT FOR NAPOLEON

An analysis of Beethoven's Third Symphony (called 'The Eroica') which will be played at the Proms this Friday.

THE title 'Eroica' was, strangely enough, born in disrespect. The man and the musician in Beethoven were alike in despising courtly convention, whether in worldly affairs or in symphonies. It was a typical remark of his that there were plenty of aristocrats but only one Beethoven, and it was an ungrateful remark, considering how much he owed to the patronage and generosity of the Viennese nobility. Though he could at times wear the cloth of gratitude, he was a rebel at heart. His admiration was reserved for the man who, by sheer native force, should win to power in the world of men as he himself had done in the world of music. Such a man was rising to fame when Beethoven was writing his third symphony, and it was in honour of this man, as First Consul of France, that Beethoven framed his epic and filled it with music such as no mind had conceived before.

Then came the news that the First Consul had proclaimed himself Emperor. The hero was, then, a vulgar self-seeker; the breaker of tyrants was to be the greatest tyrant of all! The title-page of the symphony was torn off. Thenceforward the work was to be addressed, not to a hero, but to heroism, to sublime and inspiring manhood.

Nothing was lost by the change. 'Napoleon Symphony' would have been a less appropriate title than 'Sinfonia Eroica.' There is nothing in the music that connects itself with the life of a military commander. Except for the Funeral March and some suggestions in the last movement the symphony has scarcely a glance for the outside of things. It reflects qualities of heart and mind, not great endeavour so much as the great-heartedness of which it is born. In this lies the historical importance of the 'Eroica.'

In the symphonies of the eighteenth century Beethoven's predecessors had evolved a means of spinning out music so delightful that it is impossible to give it any but the highest place in our regard. But it had small horizons. It grew up among the conventions of polite society, and to some extent it is the music of polite conversation. It resembles that kind of talk which, however brilliant, draws the line at self-searching and self-revelation, and recognizes that certain fundamental concerns of humanity must simply not be discussed. The composers of this reticent music did not consciously hold aloof from such subjects or their musical equivalent; they did not know that these things *could* be approached by music. It was Beethoven who (after the then little-known Bach) first revealed that the language of music had depth as well as surface. His great achievement was to enlarge the world of music from the region of men's social intercourse to the universe of man's being. The 'Eroica' was the first symphony to open up this new vision.

At the same time, it remained, in the formal sense, a true symphony. Its four movements display an accepted sequence of characters—strong, solemn, lively, and dashing—and the first movement, where a symphony should show its credentials, is worked out with an exemplary strictness of arrangement. What this arrangement is—its name happens to be 'sonata form'—is a matter too elaborate and technical for present discussion. But it is closely bound up



After August von Klöber

with Beethoven's greatness, for he not only obeyed the prescription of the form, but at the same time he made it his servant while he ventured into new realms of musical thought. The loftiest of musical poets, he so conceived his poetry that the existing form was the ideal framework for its presentation. In his hands form, however intricate, and substance, however expressive, were each other's complement. Nowhere do we admire this fusion so much as in the 'Eroica.'

But the 'Eroica' is not a clear and instructive example of it for those who are not familiar with sonata form. In this first trial Beethoven did not retain the clear-cut, concise meanings that are typical of the earlier and less emotionally-wrought symphonies. The explicitness that tells every purpose to every ear was not achieved until, in his greater maturity, Beethoven wrote his fifth and seventh symphonies—two trenchant examples that have, for this reason, taken the lead in popularity. But the 'Eroica' is no less a masterpiece for being less pointed in its style.

The First Movement.

A trifle of technical talk must needs be introduced in dealing with this movement. Sonata form, as here exhibited, proceeds as follows (the timings are approximate):—

- (1) 3 minutes. A group of melodies, rhythm, and figures, all short and characteristic, is set forth in connected sequence. They may be called the agenda of the movement.
- (2) 5 minutes. These elements are freely discussed.
- (3) 3 minutes. The 'agenda' are restated.
- (4) 3 minutes. A final summary.

A prosaic business indeed. So might Shakespeare or Milton be tabulated, and imagination be cold-shouldered in the process. But imagination must submit to order, whether in tragedy,

in epic, or in symphony, and the measuring and the plotting must always reveal some vital factor in a great work of art. In music, where so much is intangible, the measuring and the plotting are apt to come over-prominently into use for want of a verbal hand-hold on the imaginative fabric. The schedule given above is a ground-plan of the craftsman's work and a key to the imaginative growth of the movement; and it is misleading. It shows sections where all is continuous, repetition where all is cumulative.

Consider the first section. Sonata form usually offers two distinctive 'main tunes' of ruling character. Here the ruling character is more dispersed. The melodies, rhythms, and figures that are presented in the first three minutes are aspects of a broad musical topic. They might be called different sides of a personality if it be well understood that the personality is entirely a creature of music. Though the ideas are varied in their utterance, being smooth or abrupt, busily or placidly active, they build up a unity. This dispersedness of the central idea is one of the difficulties in visualizing the movement as one of strict form.

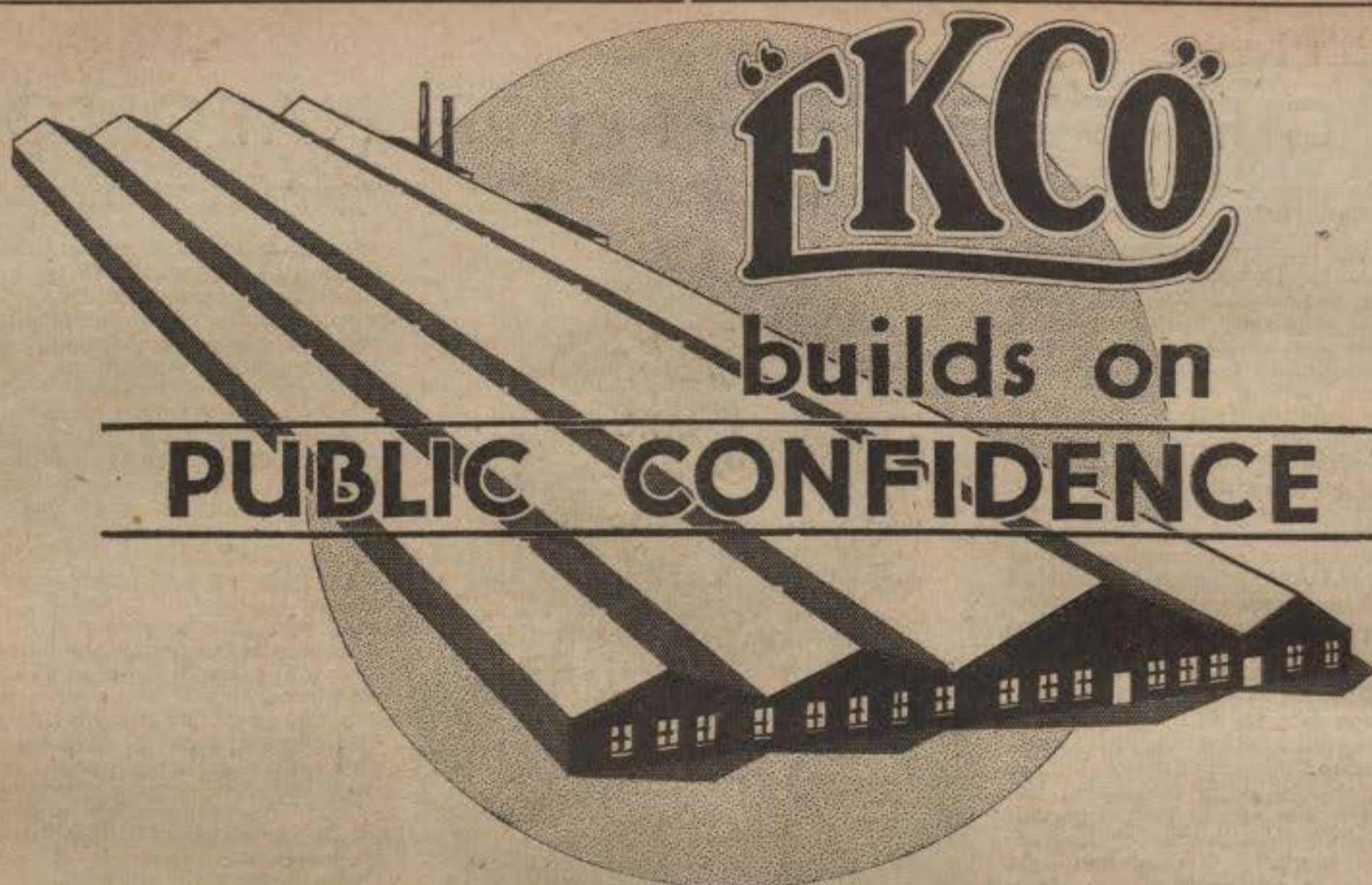
The change to the next section is no more than a formal crossing of the line. In essence it is a further probing into the personality of the music, a deeper discovery of what lies in each of its elements. After a phase of contemplative music, the abrupt elements come into view, and some cause of seeming anger takes its course. After a sudden hush there enters what is rare in this discussion-section of a classical symphony—a new melody. It is lovable and tender, as if the composer had discovered in an afterthought some winning disposition in his musical hero.

Without borrowing the language and symbols of a text-book, one cannot comment upon the fine flowering of musical thought that goes on in this part of the movement. Nor can one properly describe the famous juncture of its ending and its merging into the next section. But one can make the attempt. When the music has at length sunk to a twilight calm of expectation one hears, remote, lonely, whispered before its time, a fragment of the opening melody (by now familiar to every ear). Then day blazes, the melody is paraded in proper state, and the third part of the movement is in full swing. This premature, ghostly appearance of the melody is known as the 'false entry of the horn' because it is, harmonically, a misfit; but there is something true and beyond computation in its falsity.

The third section is a developed statement of what was said in the first, made larger in our ears by the experience of what has intervened. There is no harking back in effect, but a contemplation in a new light. We feel musically wiser as we pass through this stage and on to the fourth section. As this proceeds we are delighted to hear again, before the pomp of the ending, that gracious afterthought tune that came, as we remember, so late to the meeting of our hero's virtues and was admitted for its comeliness.

Thus the composer moves at ease through his prosaic task. Few of Beethoven's movements so amply represent his power of making his music grow inevitably, bar by bar, into a broad and grandiose design.

(Continued on page 400.)



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ALL-ELECTRIC RADIO

AUGUST 24

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

SUNDAY

NATIONAL PROGRAMME

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

3.55 FOR THE CHILDREN
Conducted by Mr. E. R. APPLETON,
West Regional Director
'Samuel Anointing Saul'
(From Cardiff)

4.15 THE VICTOR OLOF SEXTET
GERTRUDE JOHNSON (Soprano)
DALE SMITH (Baritone)

SEXTET
Three English Dances Quilter
DALE SMITH
A-roaming } Schubert
Whither? }
Halt! }
To the Brook }

SEXTET
Vesperale } Cyril Scott, arr. Howard
Cherry Ripe }
Passacaglia }
Russian Dance }

GERTRUDE JOHNSON
As when the Dove laments her Love Handel
With joyous Emotion Mozart
My Mother bids me bind my Hair Haydn

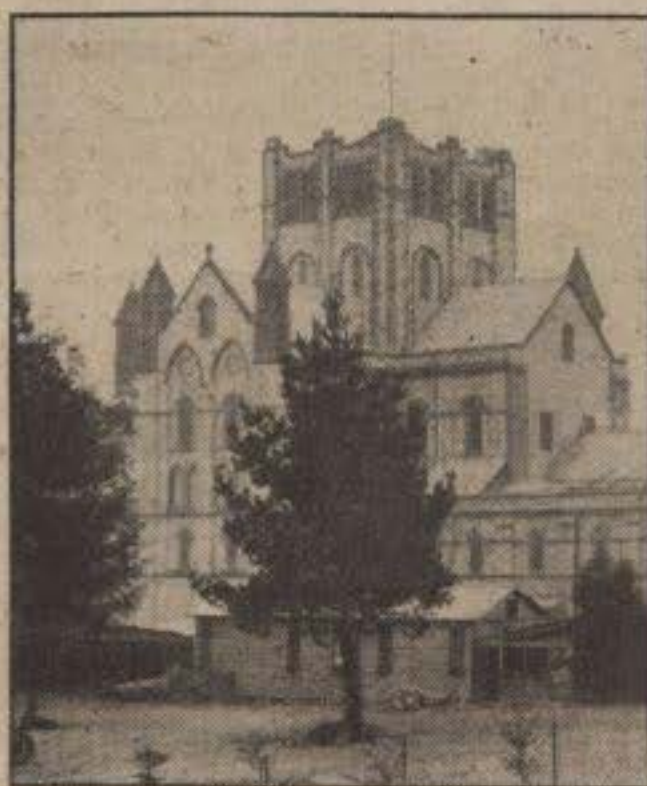
SEXTET
Prize Song Wagner, arr. Artok
Overture, 'Figaro' Mozart

DALE SMITH
Nobody knows de Trouble I've seen } arr.
Dere's no hidin' Place down dere .. } Rosamond
Were you there when they crucified } Johnson
my Lord? }
Lit'le David play on yo' Harp .. }

GERTRUDE JOHNSON
O, for the Wings of a Dove Mendelssohn
One Summer Day Constance Clements
Snow Flakes Mallinson

SEXTET
Old Welsh Melody, 'David of the White Rock'
arr. Perry
Calinerie (Intermezzo) Ferraris

5.30 A RECITAL
By THE WIRELESS SINGERS



BUCKFAST ABBEY,
from which a service will be relayed tonight
at 7.55

6.0-6.15 BIBLE READING
THE LETTERS OF ST. PAUL
I Thessalonians i, ii and iii

7.55 A RELIGIOUS SERVICE
From BUCKFAST ABBEY
(From Plymouth)
THE BELLS

ORGAN VOLUNTARY
English Hymn, 'O Thou who Thine own Father's
breast' Gloucester Melody
Vespers:
(a) Deus in adjutorium Vittoria
(b) Psalm Falsobordone 8th tone
Motet, 'Salvator Mundi' Thomas Tallis
Sermon by the Rt. Rev. Abbot ANSCAR VONIER

Motets:
Bone Pastor Estava
Ave Maria Arcadelt
Adoremus Allegri
Beati mortui Mendelssohn
Kyrie, Missa 'Aeterna Christi Munera'
Palestrina

ORGAN VOLUNTARY
Religious Music rendered by the CHOIR of MONES
under the direction of HENRY WARDALE, Con-
ductor and Organist

8.45 (261.3 m. only)
The Week's Good Cause
Appeal on behalf of THE METROPOLITAN PUBLIC
GARDENS ASSOCIATION, by THE SECRETARY,
Mr. BASIL HOLMES

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

9.5 TOM JONES
and
THE GRAND HOTEL, EASTBOURNE, ORCHESTRA
BEATRICE ELBURN (Singer)

Relayed from the GRAND HOTEL, EASTBOURNE
ORCHESTRA
Slavonic Rhapsody (Night Song) Friedman
Chanson de Nuit Elgar

BEATRICE ELBURN
I heard you singing Eric Coates
All for you Easthope Martin

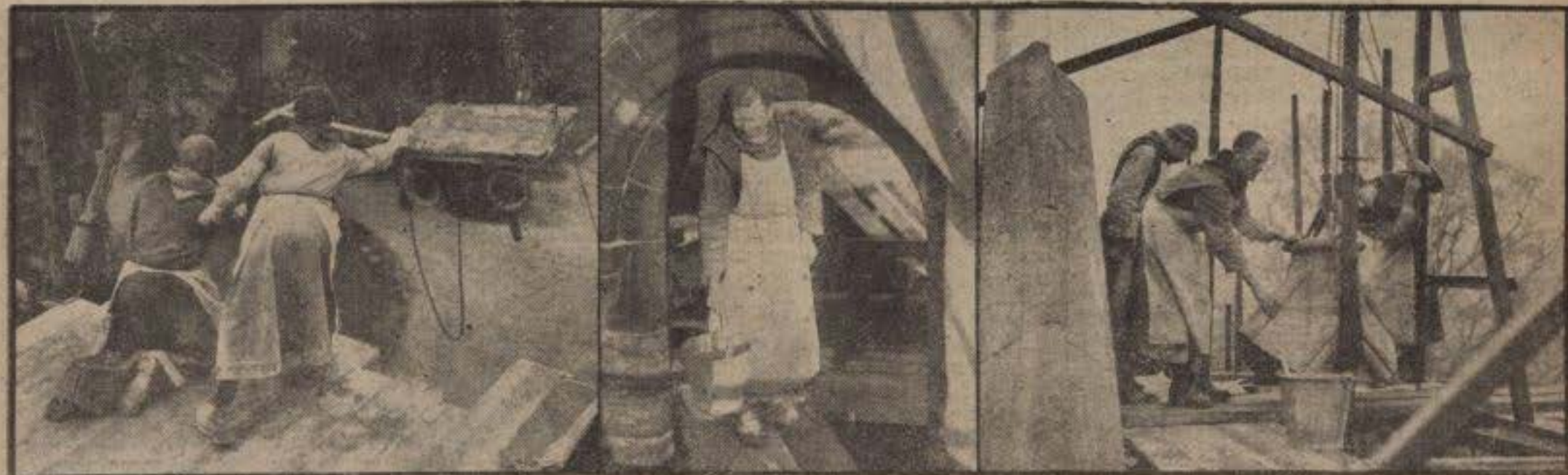
ORCHESTRA
Selection of Tchaikovsky's Music
TOM JONES
Songs my Mother taught me

Deorak, arr. Kreisler
On Wings of Song .. Mendelssohn, arr. Achron
Serenade Arensky
Menuet Mossel

BEATRICE ELBURN
Ships that pass in the Night
Wilkinson Stephenson

O, Mistress mine Quilter
ORCHESTRA
Fantasy, 'Faust' Gounod

10.30 Epilogue
'THE EARTH IS THE LORD'S'
'THERE GO THE SHIPS'
(For details of this week's Epilogue see page 403)



THE MONK-MASONS OF BUCKFAST. The Devonshire Abbey from which a service will be relayed tonight is being built entirely by the monks themselves. They began the work over twenty years ago, and it has gone on continuously ever since, though at one time the number of workers was reduced to two. The West Front is now finished, and the whole Abbey will probably be completed in 1932.



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

- Sunday: MARRIAGE OF FIGARO - Overture** (Paris Conservatoire Orchestra) (No. L1975-6s. 6d.). National.
- Monday: BOHEMIAN GIRL - Overture** (Percy Pitt and B.B.C. Orchestra) (No. 9160-4s. 6d.). National.
- PARSIFAL - Prelude and Transformation Music** (Bruno Walter and Royal Philharmonic Orchestra) (Nos. L1744-L1745-6s. 6d. each). Lon. & Mid. Reg.
- PARSIFAL - Klingsor's Magic Garden** (Bruno Walter and Royal Philharmonic Orchestra) (Nos. L1746-L1747-6s. 6d. each). Lon. & Mid. Reg.
- Tuesday: TSCHAIKOWSKY'S SYMPHONY No. 5** (Menzelberg and His Concertgebouw Orchestra) (Nos. L2176-L2182-6s. 6d. each). National.
- DAMASK ROSE - Selection** (Court Symphony Orchestra) (No. DX24-4s. 6d.). Mid. Reg.
- SYLVIA - Ballet Music** (H.M. Grenadier Guards Band) (No. DX34-4s. 6d.). Mid. Reg.
- Wednesday: BUY BLAS - Overture** (Percy Pitt and B.B.C. Orchestra) (No. 9272-4s. 6d.). Lon. & Mid. Reg.
- NORWEGIAN DANCES** (Schneewicht and London Symphony Orchestra) (Nos. L1733-L1734-6s. 6d. each). Lon. & Mid. Reg.
- DANCING DOLL** (Eastbourne Municipal Band) (No. 5401-5s.). Lon. & Mid. Reg.
- GIACONDA - Dance of the Hours** (Milan Symphony Orchestra) (No. DX11-4s. 6d.). Lon. & Mid. Reg.
- Thursday: FINLANDIA** (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9659-4s. 6d.). Lon. & Mid. Reg.
- FLEDERMAUS - Overture** (Bruno Walter and Berliner Staatskapelle) (No. L2311-6s. 6d.). Lon. & Mid. Reg.
- Friday: FIDELIO - Overture** (Garde Républicaine Band) (No. 9208-4s. 6d.). National.
- CLOCK AND THE DRESDEN FIGURES** (Albert W. Ketschey's Concert Orchestra) (No. DX27-4s. 6d.). Lon. & Mid. Reg.
- CARMEN - Selection** (Percy Pitt and B.B.C. Orchestra) (Nos. 9125-4s. 6d.). Lon. & Mid. Reg.
- ADA - Selection** (Percy Pitt and New Queen's Hall Light Orchestra) (No. 9304-4s. 6d.). Lon. & Mid. Reg.
- Saturday: BRONZE HORSE - Overture** (Sir Dan Godfrey and Southampton Municipal Orchestra) (No. DX60-4s. 6d.). National.
- MOZART'S SYMPHONY No. 35** (Haffner) (Sir Hamilton Harty and Halle Orchestra) (Nos. L1785-L1786-6s. 6d. each). National.
- POET AND PEASANT - Overture** (Percy Pitt and Symphony Orchestra) (No. 9760-4s. 6d.). Lon. & Mid. Reg.
- HUNGARIAN RHAPSODY No. 2** (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. DX9-DX10-4s. 6d. each). Lon. & Mid. Reg.
- OBERON - Overture** (Menzelberg and His Concertgebouw Orchestra) (Nos. L2312-L2313-6s. 6d. each). Lon. & Mid. Reg.

Sir HENRY J. WOOD

AT THE QUEEN'S HALL "PROMS"

Hear the Brandenburg Concerto, No. 6 (Wed. Nat.). New Records Just Issued. Nos. LX41-LX42 (6s. 6d. each).

Instrumental.

- Monday: DEBUSSY'S QUARTET IN G MINOR - Adagio** (Lancr. String Quartet) (Nos. L2142-L2143-6s. 6d. each). National.
- MASSENET'S ELEGIE** (Albert Sammons-Violin) (No. 9415-4s. 6d.). National.
- TRAUMER** (J. H. Squire Celeste Octet) (No. DX20-4s. 6d.). Lon. & Mid. Reg.
- Tuesday: MEMORIES OF MENDELSSOHN** (J. H. Squire Celeste Octet) (No. 9649-4s. 6d.). Lon. & Mid. Reg.
- INVITATION TO THE VALSE** (J. H. Squire Celeste Octet) (No. 9608-4s. 6d.). Lon. & Mid. Reg.
- Saturday: MERCHANT OF VENICE - Incidental Music** (Queen's Madras Organ) (Nos. 9565, 9566-4s. 6d. each). National.

Vocal.

- Sunday: MY MOTHER BIDS ME BEND MY HAIR** (Dora Labbette) (No. 4909-3s.). National.
- MEISTERSINGERS - Prize Song** (Francis Russell) (No. 9924-4s. 6d.). National.
- Monday: CREATION - With Verdure Glad** (Master John Bonner) (No. 9277-4s. 6d.). National.
- DANZA - Tarantella** (Rosetta Panpanini) (No. D1605-4s. 6d.). National.
- Tuesday: AIDA - Ritorna vincitor** (G. Arangi-Lombardi) (Nos. 9728-9729-4s. 6d. each). National.
- Wednesday: AH! MOON OF MY DELIGHT** (Hubert Eisdell) (No. 9601-4s. 6d.). Lon. & Mid. Reg.
- SEMBLE - Where'er You Walk** (Master John Griffiths) (No. 9615-4s. 6d.). Lon. & Mid. Reg.
- RIGOLETTO - Caro nome** (Maria Gentile) (No. L2050-4s. 6d.). Lon. & Mid. Reg.
- IMMORTAL HOUR - Fairy Song** (William Henelline) (No. 3546-3s.). Lon. & Mid. Reg.
- Thursday: ORPHEUS WITH HIS LUTE** (Dora Labbette) (No. 9479-4s. 6d.). Lon. & Mid. Reg.
- SHE WANDERED DOWN THE MOUNTAIN SIDE** (Dora Labbette) (No. 9577-4s. 6d.). Lon. & Mid. Reg.
- IT WAS A LOVER AND HIS LASS** (John Cortes) (No. 4985-3s.). Lon. & Mid. Reg.
- Friday: WAIT** (Hubert Eisdell) (No. 9348-4s. 6d.). National.
- Saturday: MADAM BUTTERFLY - Un bel di vedremo** (Rosetta Panpanini) (No. 9790-4s. 6d.). Lon. & Mid. Reg.
- PAGLIACCI - Prologue** (Harold Williams) (Nos. 4347-4348-5s. each). Lon. & Mid. Reg.

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AUGUST 24

626 kc/s (479.2 m.)

SUNDAY

MIDLAND REGIONAL

3.30-5.30 London Regional Programme

8.45 The Week's Good Cause
An Appeal on behalf of THE BIRMINGHAM CHILDREN'S HOSPITAL by Mr. VAL A. WALKER (of the Birmingham Sporting Club)
Donations will be gratefully received by the Secretary, The Birmingham Sporting Club, 67, Stafford Street, Birmingham

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 A Military Band Concert

WINIFRED DAVIS (Mezzo-Soprano)
LEONARD GOWINGS (Tenor)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
(London Regional Programme)
Overture, 'The Caliph of Baghdad'... Boieldieu

9.15 WINIFRED DAVIS
'Nobil Signor' ('Noble Lords') ('The Huguenots') Meyerbeer
Tuscan Folk Songs:
Ogni Sabato ('Every Sabbath')... Gordiniani
La Columba ('The Dove')... Schindler

LEONARD GOWINGS

Hindu Song Rimsky-Korsakov
Mauroen Hugh S. Robertson
Love's Secret Bantock

9.30 BAND

Selection, 'Samson and Delilah'... Saint-Saens

WINIFRED DAVIS

So we'll go no more a-roving }
When thine Eyes are gazing } Maude Valerie White
The Tears that night and }
morning }

10.0 LEONARD GOWINGS

Sea Rapture Eric Coates
Phyllis Phillipps
Where my Caravan has rested Lohé

10.8 BAND

Suite, 'Jeux d'Enfants' (Children's Games) Bizet, arr. Gerrard Williams
Marche; Berceuse; Impromptu; Duo; Galop
Largo Handel

10.30

Epilogue

THE MAN IN THE MARKET SQUARE

SATURDAY night in a Yorkshire market town. The houses about the market square look down upon a scene of flaring lights and shifting crowds. Above and beyond is the sleepy dusk of a summer evening, the splash of a stream that flows past the town, a few desultory pedestrians sauntering through the twilight.

But within the market square there is a tossing, heaving crowd of human beings, swaying this way and that about the canvas-covered stalls. Naked torches flare grotesquely over the wares displayed for sale, and light now one and then another of the forms that pass and pause beside them. Above the murmur of the crowd the cries of hucksters scattered about the square rise to vie with one another in throaty competition.

'Strawberries—fresh strawberries!'
'Fine Seville oranges—all t' way fra' sunny Spain!'

'Nah then, Missus, what's tha' choice?'

Old friends and neighbours meet, and greetings are exchanged. Children, fractious with excitement, dive in and out among their elders, and are admonished shrilly:

'Coom off t' barrers, Tommie!'

And above the clamour, mingling with it and yet strangely alien to it, floats a strain of music, faint at first but swelling gradually in power until it seems to dominate the air. An enterprising wireless merchant has set up his stall on the outskirts of the market, and a symphony concert from Midland Regional is 'coming over.' Hardly the fare for a Saturday market night audience. The crowd surges round, unheeding, intent upon its own affairs;

the cheap-jacks cry their bargains, a barrel-organ begins to rattle out a rival tune.

Reception, on the cheap set, is poor as well. Yet, close to the stall, half hidden in its canvas folds, a man lingers; a little man, down at heel, shabby, such as one might see by hundreds at the bars of country taverns or outside the employment bureaux of industrial towns. Nothing about him to attract a second glance, unless one happens to catch sight of his face among the shadows. He has been there for the past hour, motionless lest he should attract the unfriendly attention of the stall-keeper. Last Saturday night he was there also, and probably will be next week, unless in the meantime the tide of industrial unemployment has swept him with so many of his fellows to another part of the country. He is absorbed in the music. The crowds jostle him, but he does not notice them. He is far away, in the studio, or the great hall, or wherever the symphony may be in progress. His head sunk on his shoulders, his ears strained to catch every note from the cheap instrument, he is for the moment completely happy.

The music ends. The stall-keeper begins to pack up for the night. Trade has been bad, and he is in no mood for loiterers.

'Nah then, you, get along there!' he snarls, and the little man moves away. His eyes are still dreamy, his mind full of the glories which have just ended. The next morning, if one cares to look, he will be found in his place moving slowly up the queue to claim his 'dole,' or shuffling off to spend it in some squalid tavern. Tonight, through the medium of a cheap wireless set in a public market, he has walked in Elysium.

C. H.

AUGUST 24



842 kc/s (356.3 m.)



SUNDAY

LONDON REGIONAL

3.30 An Orchestral Concert

FRANCES DE WITT BABCOCK (*Soprano*)

MARK RAPHAEL (*Baritone*)

THE B.B.C. ORCHESTRA

Conducted by STANFORD ROBINSON

Overture, 'The Italian in Algiers' *Rossini*

FRANCES DE WITT BABCOCK and Orchestra

Ritorna Vincitor (Return a Conqueror) ('Aida') *Verdi*

3.45 ORCHESTRA

A Bach Suite.....*arr. Gerrard Williams*

MARK RAPHAEL

Pur dicesti (Truly thou sayest).....*Lotti*
Affanni del pensier (Grievous Thoughts) *Handel*
Vado ben spesso (Often I go).....*Salvator Rosa*

ORCHESTRA

Two Aubades*Lalo*

FRANCES DE WITT BABCOCK

Ashes of Roses*Woodman*
The little Shepherd's song.....*Winter, arr. Watts*
Chanson Norvégienne*Fourdrain*

MARK RAPHAEL

Es hing der Reif (The Hoar frost hung)....
Ach wende diesen Blick (O turn thy gaze).....
Strahet zu weissen auch ein mildes Licht (Sometimes there glows a tender Light).....
Brahms

ORCHESTRA

Petite Suite.....*Debussy*

5.0-5.30 'Beginnings of Christian Theology'—IV

'Necessary Controversy and Constructive Theology'

'The Gnostic Controversy and the work of thinkers like Irenaeus and Tertullian,' by the Rev. J. K. Mozley, D.D.

8.45 The Week's Good Cause

Appeal on behalf of THE METROPOLITAN PUBLIC GARDENS ASSOCIATION (*National Programme*)



LEONARD GOWINGS (left) and WINIFRED DAVIS sing in the Military Band Concert, which B. WALTON O'DONNELL (right) will conduct, tonight at 9.5.

LEONARD GOWINGS

Hindu Song
Rimsky-Korsakov
Maureen.....*Hugh S. Robertson*
Love's Secret.....*Bantock*

9.30 BAND

Selection, 'Samson and Delilah'.....*Saint-Saens*

WINIFRED DAVIS

So we'll go no more a-roving.....
When thine Eyes are gazing.....
The Tears that night and morning.....
Maudie Valerie White

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; Regional News

9.5 A Military Band Concert

WINIFRED DAVIS (*Mezzo-Soprano*)

LEONARD GOWINGS (*Tenor*)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'The Caliph of Baghdad' ..*Boieldieu*

9.15 WINIFRED DAVIS

'Nobil Signor' ('Noble Lords') ('The Huguenots')
Meyerbeer

Tuscan Folk Songs:

Ogni Sabato ('Every Sabbath').....*Gordigiani*
La Colomba ('The Dove')*Schindler*

10.0 LEONARD GOWINGS

Sea Rapture*Eric Coates*
Phyllis*Phillips*
Where my Caravan has rested*Lohr*

10.8 BAND

Suite, 'Jeux d'Enfants' (Children's Games)
Bizet, arr. Gerrard Williams
Marche; Berceuse; Impromptu; Duo;
Galop
Largo*Handel*

10.30

Epilogue

BACH CANTATAS

From Sunday, August 31, to Sunday, December 28, inclusive, Bach Cantatas will be broadcast weekly from the Guildhall School of Music at 3.0 p.m. A few season tickets are available, as they have been for the past two series, admitting listeners to the Hall during the broadcasts; they will be allotted to those who first apply by postcard to the Music Director, B.B.C., Savoy Hill, W.C.2. As the accommodation is limited, it is hoped that no one will apply for a ticket who does not intend to make regular use of it.



A WOOD WON FOR THE PEOPLE.

A view in Ken Wood, recently acquired as a public open space, after a campaign in which the Metropolitan Public Gardens Association played a conspicuous part. An appeal for the Association will be broadcast tonight.

LITERARY COMPETITION

No. 8

'CLOTHES'

1st Prize.—Rosamund Parkinson, Brook House, Norden, Nr. Rochdale, Lancs.

2nd Prize.—Patrick May, 16, Hainault Road, Chigwell, Essex.

3rd Prize.—Mrs. D. M. Ogilthorpe, 32, Essex Road, Enfield, Middlesex.

Additional Prize for largest number of correct entries over the whole series: Miss Rosamund Parkinson, Brook House, Norden, Nr. Rochdale, Lancs, who had forty-three answers right.

MUSIC OF THE WEEK

(Continued from page 378.)

revived. The other lullaby is an exquisitely tender song of the last sleep of all. It would be better translated, 'Close in sleep, ye weary eyes,' the first words meaning literally, 'Fall asleep.'

Vaughan Williams' 'London' Symphony.
(Regional! Thursday, 8.0.)

LONDON has inspired music of every order from music-hall ditties to Symphonies. In our time, two of the best things we owe to it—Elgar's 'Cockaigne' Overture, and this Symphony—are by West Country men, musicians who are English in spirit rather than townsmen. And yet Vaughan Williams has told us himself that a better title for his work 'would perhaps be "Symphony by a Londoner"; that is to say, the life of London (including possibly its various sights and sounds) has suggested to the composer an attempt at musical expression, but it would be no help to the hearer to describe these in words.' Such a description was given, however, by the composer's friend, Butterworth, in the programme at the first performance. It pointed to some of the 'various sights and sounds' which make their way into the music—the chimes of Westminster, a lavender-seller's call, the tinkle of the bells which used to be carried by the horses of the rubber-tyred hansoms, and a hint of street music, like a mouth organ's. That was in the spring of 1914, at one of F. B. Ellis's Concerts, with Geoffrey Toye conducting. It was not played again till Adrian Boult and the London Symphony Orchestra gave it in 1918. In the meantime, Vaughan Williams, though past the age at which service could be demanded of him, had served in Macedonia and on the Western front, in the R.A.M.C. and as a gunner officer, and Butterworth had been killed in action. Their comradeship in arms is commemorated by the dedication of the Symphony in its published form (under the Carnegie Trust's Scheme) to Butterworth. In that form—considerably shortened and revised from the original design—the Symphony has been played at many concerts in this country as well as abroad. In 1920, the British Music Society, which had just been formed, chose it as the chief English work to bring forward at its first annual congress: Albert Coates conducted a fine performance of it.

Bantock's 'Sappho.'
(Regional! Thursday, 8.0.)

FEW composers have chosen their subjects from so wide a field as Sir Granville Bantock. 'The Pilgrim's Progress,' Old Testament lore, the Far East, Russia, the Hebrides, these and other parts of the world and its story, have attracted him, and in no one does he seem to be more at home than another. The classics formed part of his training for the Indian Civil Service, the career for which he was at first destined, one which has no doubt lost as brilliant an administrator as the composer whom Music has gained. The great god Pan, Atalanta, King Œdipus (Overture to a Greek Tragedy), Hippolytus, and Electra, all appear in his music, besides the 'Overture and Nine Fragments for Contralto voice with Orchestra,' which bear the name of 'Sappho.' The texts were selected by Lady Bantock from H. T. Wharton's translations of the original 'Fragments,' and the settings without any straining after modal or pseudo-Greek effects, lend a glowing eloquence to the passionate songs. The Prelude, very broad in conception, has several flowing melodies, yearning, impassioned, tender and tranquil by turns,

(Continued on page 406.)

AUGUST 24

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
'Samuel Anointing Saul'
- 4.15-6.15 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

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 A RELIGIOUS SERVICE
from
BUCKFAST ABBEY
(National Programme)
THE BELLS
The Service
Organ Voluntary
English Hymn, 'O Thou, who Thine own
Father's breast' (Gloucester Melody)
Vespers:
Deus in adiutorium Vittoria
Psalm, Falsobordone 8th tone
Motet, 'Salvator Mundi' Thomas Tallis
Sermon by the Rt. Rev. Abbot ANSCAR VONIER
Motets:
Bone Pastor Eslava
Ave Maria Arcadelt
Adoremus Allegri
Beati Mortui Mendelssohn
Kyrie, Missa 'Æterna Christi Munera'
Palestrina

Organ Voluntary
Religious Music rendered by THE CHOIR OF
MONKS, under the direction of HENRY WARDALE,
Conductor and Organist

- 8.50 National Programme
- 9.0 Local News
- 9.5 National Programme
- 10.30 Epilogue

BOURNEMOUTH

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

MANCHESTER

797 kc/s (376.4 m.)

- 3.55 National Programme
- 4.15 An Orchestral Concert
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Song of Joy—An Overture Eric Fogg
Suite, 'Picturesque Scenes' Massenet
ANNE BROADHURST (Contralto) with Orchestra
O Don fatale (O fatal Gift) ('Don Carlos'), Verdi
ORCHESTRA
Elegy (Serenade, Op. 28) Tchaikovsky
ANNE BROADHURST
The Young Nuni } Schubert
Rosamunde }
The Wanderer }
ORCHESTRA
Sea Sheen Eric Fogg
Shepherd's Hey Grainger
- 5.30-6.15 National Programme
- 7.55 National Programme
- 8.45 The Week's Good Cause
An Appeal by W. J. BOOTHROYD, J.P., on behalf
of THE SOUTHPORT INFIRMARY
All donations will be gratefully received by
the Secretary, Southport Infirmary, Pilkington
Road, Southport (From Liverpool)
- 8.50 National Programme
- 9.0 North of England News
- 9.5 National Programme
- 10.30 Epilogue

AUGUST 25

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 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**

Prelude and Fugue in C Minor *Bach*
Minuet in F *Bach*

MARJORIE BLADON HACKETT (Soprano)

Lullaby *Keel*
A Prayer to Our Lady *Donald Ford*

EDGAR T. COOK
Andante, String Quartet *Debussy, arr. Guilman*
Pantomime *de Falla*
Carillon *Vierno*

MARJORIE BLADON HACKETT

With Verdure clad *Haydn*

EDGAR T. COOK
Suite in E Minor *Borovksi*

1.15 **Light Music**

THE ORCHESTRA from the **SHEPHERD'S BUSH PAVILION**

2.0-2.30 **Gramophone Records**

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

4.30 **A Concert**

CECIL LUCAS (Contralto)

THE ENGLISH 'CELLO PLAYERS

Quartet in A, Op. 32, No. 4 *Boccherini*
Larghetto; Minuetto con moto.

CECIL LUCAS
Still as the night *Carl Bohm*
You've got your Mother's eyes *Frederick Drummond*

To the forest *Tchaikovsky*

THE ENGLISH 'CELLO PLAYERS
Feierliches Stück (Solemn piece) *Wagner, arr. Grutzmacken*

CECIL LUCAS
Bois Epais (Sombre Woods) ... *Lully, arr. A.L.*
T'amaï *F. Schira*

THE ENGLISH 'CELLO PLAYERS
Intermezzo } from Suite *Kousnetzoff*
Scherzo }

5.15 **The Children's Hour**

'Four Jolly Sailormen' (German) and other Songs sung by **ARTHUR WYNN**

'The Great Brooklands Plot,' a Dramatic Sketch, written for the Children's Hour by **T. V. NORMAN**

Pianoforte Solos played by **CECIL DIXON**
The Story of 'The Crust' (H. Mortimer Batten)

6.0 **Mr. ERNEST SMITH: 'The Coming of Age of the Aeroplane'**

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

6.40 **The Foundations of Music**
HANDEL ARIAS
Sung by **JOHN THORNE**

FRANK TITERTON

In sweetest Songs *Tosti*
Elegy *Massenet*
La Danza *Rossini*

BAND

Chanson de Nuit (Night Song) } *Elgar*
Chanson de Matin (Morning Song) }

BEGGAR ON HORSEBACK

To be broadcast tonight at 8.20 and in the London Regional programme tomorrow night.

'Beggar on Horseback'

By **GEORGE KAUFMANN** and **MARC CONNELLY**.
Adapted for Broadcasting by *Barbara Burnham*.
Music arranged by *Victor Hely-Hutchinson*.
Produced by *Howard Rose*.

REAL PEOPLE:	DREAM PEOPLE:
Dr. Albert Rice	Some Butlers
Cynthia Mason	A Liftman
Neil McRae	Some Business Men
Mrs. Cady	A Typist
Gladys Cady	A Porter
Mr. Cady	Some Paper Boys
Homer Cady	An Usher
Jerry	A Guide
	A Novelist
	A Poet
	Some Sightseers

THE CAST WILL BE FOUND IN COL. 3

8.20 **'Beggar on Horseback'**

By **GEORGE KAUFMANN** and **MARC CONNELLY**

Adapted for Broadcasting by *BARBARA BURNHAM*

Music arranged by **VICTOR HELY-HUTCHINSON**

Produced by **HOWARD ROSE**

Artists:

- PHILIP CUNNINGHAM
- VALENTINE DUNN
- HARMAN GRISEWOOD
- W. ALEX ROGERSON
- LAURA SMITHSON
- PHILIP WADE
- WILLIAM FAZAN
- LILA MARAVAN
- DOUGLAS EMERY
- ALBAN BLAKELOCK
- FRANK DENTON
- ALBERT CHEVALIER JNR.
- WELLINGTON BRIGGS
- FREDA BRUCE-LOCKHART
- FREDERICK SARGENT
- PHYLLIS THOMAS
- BARBARA COUPER
- JOHN R. TURNBULL

THE OLOF SEXTET

Conductor, **ROBERT CHIGNELL**

(See centre of page)

9.40 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 **SIR DANIEL HALL: 'Co-operation in Agriculture'**

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

10.20 **A Programme of American Music**

Arranged by **ROSALIE HOUSEMAN**

LUCILLE LONG (Contralto)

WINIFRED SMALL (Violin)

MAURICE COLE (Pianoforte)

11.0-12.0 (1,554.4 m. only)

DANCE MUSIC

JACK HARRIS'S GROSVENOR HOUSE ORCHESTRA, From GROSVENOR HOUSE

Turn not, O Queen ('Esther')
To Power immortal ('Belshazzar')
Recit, 'Thus far my Wishes' } ('Alexander Balus')
Aria, 'Virtue, thou ideal Name' }
Peace, Peace crowned with Roses ('Susanna')
Recit, 'Tis Dioclesian's natal Day' } ('Theodora')
Aria, 'Go my faithful Soldier, go' }

7.0-7.20 **Talk**

7.30 **The Wireless Military Band**

Conducted by **CHARLES LEGGETT**

FRANK TITERTON (Tenor)

BAND

Overture, 'The Bohemian Girl' *Balfe*

FRANK TITERTON

Dolorosa *Phillips*

Thy beaming eyes *MacDowell*

Mary *Richardson*

BAND

Selection, 'Merrie England' *German*

AUGUST 25

626 kc/s (479.2 m.)

MONDAY

Hear again these Gems

from this week's Programme on

"His Master's Voice"

Sunday

WOHIN! (Whither) (Schubert)—Elisabeth Schumann—D1411, 6/6. London Nat: 4.26.

"NOZZE DI FIGARO" OVERTURE — Berlin State Opera Orchestra (conducted by Dr. Leo Blech) — D1224, 6/6. London Nat: 4.55.

Monday

CHANSON DE NUIT (Elgar) — London Symphony Orchestra (conducted by Sir Edward Elgar)—D1236, 6/6. London Nat: 7.58.

"PARSIFAL" PRELUDE — Berlin State Opera Orchestra (conducted by Dr. Leo Blech) — D1400 and D1401, 6/6 each. London Reg: 8.0.

"VALKYRIE" WOTAN'S FAREWELL AND MAGIC FIRE MUSIC — London Symphony Orchestra (conducted by Albert Coates) — D1797, 6/6. London Reg: 9.20.

Tuesday

WATER BOY—Paul Robeson—B2187, 3/-. London Reg: 7.23.

SYLVIA BALLET MUSIC — Royal Opera Orchestra, Covent Garden (conducted by Dr. Malcolm Sargent) — C1417 and C1418, 4/6 each. Midland Reg: 9.45.

Wednesday

PIPES OF PAN, "ARCADIANS"—Winnie Melville — B3285, 3/-. London Reg: 7.9.

O MISTRESS MINE — George Baker — B2500, 3/-. London Nat: 4.5.

RUY BLAS OVERTURE (Mendelssohn) — Symphony Orchestra (conducted by Dr. Malcolm Sargent) — C1813, 4/6. London Reg: 1.30.

Friday

SYMPHONY No. 3 ("EROICA") (Beethoven) — Symphony Orchestra (conducted by Albert Coates) — D1158-63, 6/6 each. Album Series No. 30. London Nat: 8.25.

Saturday

SYMPHONY No. 35 IN D MAJOR ("HAFFNER") (Mozart) — Philharmonic-Symphony Orchestra of New York (conducted by Arturo Toscanini) — D1782-4, 6/6 each. London Nat: 8.0.

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London,
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MIDLAND REGIONAL

12.0

A Ballad Concert

GLADYS GOWRIE (Contralto)
WILLIAM BIGGS (Tenor)
(London Regional Programme)

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA

Conducted by ERNEST PARSONS

Overture, 'Si j'étais Roi' ('If I were King') Adam
Intermezzo, 'The Whispering of the Flowers' Von Blon
Le Feu de la Saint Jean (St. John's Fire) Strauss
Suite, 'Three light Pieces'Somerville
Short SerenadeGruncfeld
Selection, 'The Last Waltz'Straus

5.15

The Children's Hour

'Chrystella,' a Fairy Tale by MAISIE GILBERT
Songs by EMILIE WALDRON (Soprano)
Selections by THE D'ALTON INSTRUMENTAL
QUARTET
'Why does a Leopard grow Spots?'—a Nature
Talk by NICOLINA TWIGG

6.0

JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA
(London Regional Programme)

6.15

'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40

London Regional Programme

9.40

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.55

Midland News

10.0

DANCE MUSIC

Sir ROBERT PEEL, Bart., and his BAND, relayed
from TONY'S BALL ROOM, BIRMINGHAM

10.30-11.0

London Regional Programme

SAMUEL PEPYS, Listener,

By R. M. Freeman

July 29. Another letter this day, the 35th I have had, through the printer's having made me write W^m All^d Robertson (for Richardson) in my recent mention of a certain well-known rose. Which do prove that neither compositor nor printer's reader knows aught of roses, but my wife says all it proves is my foul hand-writing. Yet onelic says it, I believe, because the writer of this particular letter is a she (from Golder's Green) and do send me her love. Which inwardly rouses my wife's spleen and soe wipes it off (quite untruthfully) on me for a foul hand-writer.

To Selsdon this afternoon golping with Dr. Jelks and his she-cozen, a well-favoured young madam and a featly golpher withall, whereby we reckoning scoars on the Formby method, she gets 48 marks; I, thanks to a sluggish liver by the thunder in the air, but 28; Jelks 27, and lays it to having been fetcht out last night to a convulsive baby. He is the most resourcefull man I know for finding good reasons, when he plays bad golph; and if not one thing, he alwaies has another in his bagg, like this convulsive baby.

July 30. With Mr. Day and his lady, my wife and I, in Day's carr, being a warm Middlesex man, and knowing my poor opinioun of that county, w^d fain show me some of its rural beauties, in particular Stanwell. Which I find in all respects as sweet an old-world village as ever I beheld, and the country round it, though flatt, have a rare unspoiled nature of its own, with a true Arcadian peace brooding restfully over its placid fields, straggly hedge-rows and narrow, winding lanes, whereby was fain to confess that the flatts, even in Middlesex, may have a spell particular to themselves, as much as the heights, and Nature to dispose her scenick tid-bitts where and as she will, without regard to feet above sea-level.

Soe by Farnham Royall and presently over the Bucks border to Slough, and on to Stoke Pogis, taking up for awhile at the Church—the most visited church, for a country church, in all England, yet I never visited it till now nor my wife neither.

Here lingered awhile in the inner churchyard, seeing the vaulted tomb where Gray's mother do lie/and he beside her; yet his name not on the tomb, but on a slabb in the Church's wall opposite.

Presently into church by the door overagainst which is the yew-tree of the Elegy, the noblest old yew tree imaginable, a verie picture of mournfull solemnity, but my wife says it gives her the goose-flesh.

In the porch coming out, an old fellow sells little souvenir-books, a most rare old droll as ever I met, full of merrie quips and waggeries. He told us of a company of Scots come hither not long since and to subscribe for a 1st souvenir-book between them. But, being 13, one of them must goe penny-free. Soe, in order to settling a matter of such high import, held conclave under the yew tree and in the solemnest possible manner drew lotts for it with spent matches; which the Scots, snith he, jettisoun not, like us thriftless English, but carefully to save them for spills against future occasions. Yet said this, methought, merrily rather than meaningly.

Anon into the field adjoining church-yard to the poet's monument, which do compensate its cumbrous ugliness with a certain solid stateliness, like most Georgian matters. Is, they say, in danger of being hemmed in by bungaloids and other builders' devilties, unless the land hereabouts can be saved out of their hands; which made me sad to hear.

Presently away and come to Burnham Beeches, a sweet spot, though tripperish, but by God's mercy this day's threatening skyes scare them away. Very observable is the number of beeches here that are burst asynder in the midst, like Judas, with all their gutts exposed, yet still to live and thrive beyond expectacioun.

Our returning way was by Staines, Laleham and Ashford, and soe home, having had a mighty pleasant time. Hereby, if not wholly converted to flatt Middlesex, I did freely acknowledge certain charms in her, like an otherwise featureless woman that hath good eyes, worth a man's looking into, and soe told Day to his verie good content.

AUGUST 25



842 kc/s (356.3 m.)



MONDAY

LONDON REGIONAL

12.0 A Ballad Concert
GLADYS GOWRIE (*Contralto*)
WILLIAM BIGGS (*Tenor*)

12.30 A Recital of Gramophone Records

1.0 Light Music
MAX JAFFA and his PICCADILLY GRILL ORCHESTRA
From THE PICCADILLY HOTEL

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by ERNEST PARSONS
(From *Midland Regional*)
Overture, 'Si j'étais Roi' ('If I were King')
Adam
Intermezzo, 'The Whispering of the Flowers'
Von Blon
Le Fou de la Saint Jean (St. John's Fire) Strauss
Suite, 'Three Light Pieces'*Somerville*
Short Serenade*Grunefeld*
Selection, 'The Last Waltz'*Straus*

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

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

6.40 Vaudeville
BOBBY HOWES, MIREILLE PERREY and PETER
HADDON
IN
Excerpts
from
'Sons O' Guns'

The musical comedy
at
THE LONDON HIPPODROME
(by permission of Messrs. Herbert Clayton and
Jack Waller and Moss Empires, Ltd.)
CONSTANCE SAXER (*Soubrette*)
BALDOMERO ZAPATER
In Songs and Guitar Solos
EDWIN STYLES
Comedian
Mr. FLOTSAM and Mr. JETSAM
THE B.B.C. ORCHESTRA
Conducted by JOHN ANSELL

8.0 Promenade Concert
Relayed from THE QUEEN'S HALL, LONDON
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
MAY BLYTH
(*Soprano*)
HORACE STEVENS
(*Baritone*)
THE B.B.C. SYMPHONY ORCHESTRA
Leader,
CHARLES WOODHOUSE
Conductor,
SIR HENRY WOOD
WAGNER
Prelude, 'Parsifal'
Klingsor's Magic Garden and Flower Maidens'
Scene ('Parsifal')
MAY BLYTH and Orchestra
Senta's Ballad ('The Flying Dutchman')

ORCHESTRA
Bridal Procession ('Lohengrin')
Träume (Dreams)
(Solo Violin, CHARLES WOODHOUSE)

HORACE STEVENS (*Baritone*) and Orchestra
Wotan's Farewell and the Magic Fire Spell
('The Valkyrie')

ORCHESTRA
Prelude and Isolda's Death Song ('Tristan and
Isolda')

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

10.0 DANCE MUSIC
Sir ROBERT PEEL, Bart., and his BAND,
relayed from TONY'S BALL ROOM,
BIRMINGHAM
(From *Midland Regional*)

10.30-12.0 JACK HARRIS'S GROSVENOR HOUSE BAND
from
GROSVENOR HOUSE

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THE PRINCIPALS OF 'SONS O' GUNS' BROADCAST TONIGHT. Extracts from the musical comedy now running at the Hippodrome will be broadcast in the Vaudeville programme this evening at 6.40, with Bobby Howes, Mireille Perrey, and Peter Haddon taking part. Above are three scenes from the production, the one in the centre showing the celebrated episode in which Bobby Howes induces Peter Haddon to change clothes.

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"Thank you very much for your kind attention and wonderful cure."

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AUGUST 25

CARDIFF

MONDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.15-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR
'The Children's Way of the World'
'London Town'
by
IFAN KYRLE FLETCHER

6.0 LEIGH WOODS: 'West of England Sport'

6.15 National Programme

7.30 H. C. BURGESS AND ORCHESTRA

Relayed from
THE ROZEL BANDSTAND, MADEIRA COVE, WESTON-SUPER-MARE

Selection, 'The Desert Song' Romberg
Marigold Mayerl
Overture, 'Britannicus' Scassola
A Love Song Wood
Drink to me only with thine Eyes Quilter
A Norwegian Rhapsody Svendsen
Waltz, 'The Blue Danube' Strauss

8.20 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

1.15-2.30 National Programme

4.0 National Programme

5.15 West Regional Programme

6.15 National Programme

7.30 West Regional Programme

8.20 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
'CAPTURED BY THE MOORS'

An Adventure of the High Seas by UNA BROADBENT

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

1.15-2.0 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

Turkish March Mozart
Waltz, 'Der Rosenkavalier' ('The Rose-Beaver') Strauss

Canto Popolare (In Moonlight) Elgar

REGINALD WALSH (Tenor) (From Leeds)

Flow not so fast Dowland

Come again Quilter

Come away, Death Quilter

Love's Philosophy Quilter

ORCHESTRA

Suite, 'Dance Revels' Phillips

Mazurka; Minuet; Waltz

REGINALD WALSH

Linden Lea Vaughan Williams

Diaphenia Samuel

A green Cornfield Head

Young Love lies sleeping Somervell

ORCHESTRA

Spanish Serenade Glazounov

Ballet Suite, 'Sylvia' Delibes

Overture, 'Banditenstreiche' ('The merry Robbers') Suppé

5.15 THE CHILDREN'S HOUR

ON THE MISSISSIPPI

Songs by HARRY HOPEWELL

6.0 Mr. F. L. KIDD: 'Inexpensive Holidays—Tramping Abroad'

6.15 National Programme

7.30 Vaudeville

JOHN RORKE and PHYLLIS SCOTT (Popular Duet)

STANLEY MAHER and his MERRY MEN

FODEN'S BRASS QUARTET

Conducted by F. MORTIMER

JOHN WOODS-SMITH (Entertainer)

Supported by THE NORTHERN WIRELESS ORCHESTRA

8.20 National Programme

10.10 North of England News

10.20-11.0 A Request Programme

THE NORTHERN WIRELESS ORCHESTRA

AUGUST 26

1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 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 EDITH DELANEY (Soprano) HECTOR HALL (Baritone)

12.30 EDWARD O'HENRY At THE ORGAN of TUSSAUD'S CINEMA

1.0-2.0 Light Music LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA From THE PICCADILLY HOTEL

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

2.5-2.30 Gramophone Records

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

4.30 THE PRINCE OF WALES ORCHESTRA Conducted by FRANK WESTFIELD

From THE PRINCE OF WALES PLAYHOUSE, LEWISHAM

March, 'National Emblem' Bogley Overture, 'Carnival' Suppé Suite, 'The Merchant of Venice'

Waltz, 'Blue Pacific Moonlight' Intermezzo, 'Bells of St. Malo'

Ballad, 'I'm in the Market for you' Waltz, 'The Blue Danube' Strauss Selection, 'The Merry Widow' Lehar

5.15 The Children's Hour 'THE TALE OF A DOG,' being the second of 'THE TALE TELLERS' CLUB SERIES' (Margaret Ironside) 'Nursery Rhymes,' set to music by HERBERT HUGHES and sung by NANCY FITCH 'A BUMP ON THE HEAD,' written and told by RALPH DE ROHAN

A PROGRAMME OF CANADIAN MUSIC will be broadcast in the National programme this evening at 7.30. HARRY ADASKIN (Violin) FRANCES ADASKIN (Pianoforte) Danse Canadienne, No. 1; Reminiscence; Danse Canadienne, No. 2 Hector Gratton Sonata, E Minor Healey Willan Tambourin .. Leo Smith Danse Villageoise Claude Champagne



6.0 Mr. V. C. CLINTON BADDILEY reading Humorous Verse—If!

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

6.40 The Foundations of Music HANDEL ARIAS, Sung by STILES-ALLEN

Recit., 'May Peace in Salem ever dwell' Air, 'Will the Sun forget the Streak?' Blessed the Day Recit., 'When thou art absent' Air, 'With thee the unsheltered moor' Air, 'Beneath the Vine'

7.0-7.20 Mr. STAN COVLEY: 'A Novice in The Swiss Alps'

7.30 A PROGRAMME OF CANADIAN MUSIC HARRY ADASKIN (Violin), FRANCES ADASKIN (Pianoforte) (See top of column 2.)

8.0 Promenade Concert Relayed from THE QUEEN'S HALL, LONDON (Sole Lessees, Messrs. Chappell and Co., Ltd.) ODA SLOBODSKAYA (Soprano), HILDA BOR (Pianoforte) THE WIRELESS SINGERS THE B.B.C. SYMPHONY ORCHESTRA (Leader, CHARLES WOODHOUSE) Conductor, SIR HENRY WOOD (See centre of page.)

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

10.0 Mr. RAYMOND MORTIMER: 'Victorian Schoolboys'

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 BERTINI'S DANCE BAND, from THE TOWER BALLROOM, THE WINTER GARDENS, BLACKPOOL (From Manchester)

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

TO BE BROADCAST TONIGHT AT 8.0. A PROMENADE CONCERT relayed from the Queen's Hall. The B.B.C. Symphony Orchestra, (Leader, CHARLES WOODHOUSE) Conducted by SIR HENRY WOOD ORCHESTRA Two Songs without Words Mendelssohn Spring Song; The Bees' Wedding ODA SLOBODSKAYA (Soprano) Recit. and Aria, 'Ritorna Vincitor' ('Return a Conqueror') ('Aida') Verdi HILDA BOR and Orchestra Pianoforte Concerto, No. 4, in C Minor Saint-Saens THE WIRELESS SINGERS Madrigals ORCHESTRA Symphony, No. 5, in E Minor Tchaikovsky



TONIGHT

AT 8.0

The Carillon Tower in Hyde Park

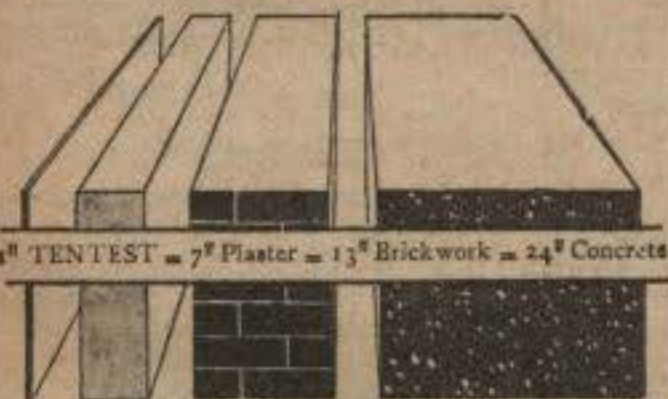


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AUGUST 26

626 kc/s (479.2 m.)

TUESDAY

MIDLAND REGIONAL

12.0 London Regional Programme

1.0 EDWIN J. GODBOLD
At THE ORGAN OF THE PICTURE HOUSE
Relayed from LOZELLS, BIRMINGHAM

- Overture, 'Martha' Flotow
- Après un Rêve (After a Dream) Fauré
- Selection, 'The Damask Rose' Chopin, arr. Clutsam
- Small Ballet Suite Finch
- Waltz Intermézzo, 'Calinerie' Ferraris
- Dance of the Ouled Nail ('The Garden of Allah') Landon Ronaki

2.0-3.0 Light Music

- HAYDN HEARD
And his SALON ORCHESTRA
- Selection, 'The Gipsy Princess' .. Kalman
 - Three Japanese Songs Hermy Gibson
 - Waltz Chopin, arr. Salabert
 - Three Negro Spirituals Coleridge-Taylor
 - Selection, 'Lilau Timé' Schubert, arr. Clutsam
 - Ballet Suite, 'The Shoe' .. John Ansell

5.15 The Children's Hour

- 'To Defend the Fairies,' a Story by M. K. McINTOSH
Songs by HAROLD CASEY (Baritone)
SYDNEY HULL (Banjo)

'An Invitation—Come with Me—to the Seaside,' by FLORENCE M. AUSTIN

6.0 London Regional Programme

6.15 The First News

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 THE J. H. SQUIRE CELESTE OCTET

ESTHER COLEMAN (Contralto)
(London Regional Programme)

- OCTET
Minnnet in D Mozart
Memories of Mendelssohn arr. Willoughby
- ESTHER COLEMAN
Sweet Chance, that led my Steps abroad ... Head
When I am dead, my Dearest Coleridge-Taylor
Love me not for comely Grace ... H. Bradfield
The Bouquet of Rosemary (Old French Air) arr. Michael Mullinar
- OCTET
Schummerlied (Slumber Song) Schumann
Prelude and Grand Valse Romantique (Suite, 'Princess Gioia') C. M. Campbell

ESTHER COLEMAN

- Deirdre's Farewell to Scotland arr. Kennedy-Fraser
- The South Wind Helen Fothergill
- Water Boy (A Negro Convict Song) arr. Avery Robinson
- The Letter Elvira Gombosi

OCTET

- Invitation to the Dance Weber
- Good Company arr. Willoughby

7.40 London Regional Programme

9.0 The Second News

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Midland News

9.20 A Military Band Programme

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

DOROTHY McBLAIN (Siffleuse)

BAND

- Overture, 'King Stephen' Beethoven
- Waltz, 'Wiener Praterleben' (Life on the Vienna Prater) Translatour

DOROTHY McBLAIN will entertain

9.45 BAND

Ballet Music, 'Sylvia' Delibes
DOROTHY McBLAIN in further entertainment

10.10-10.30 BAND

- Serenade, 'At Eventido' Ord Hume
- Aubade Napolitaine Aletier
- Four Indian Love Lyrics Woodforde-Finden

ETHER FOR APATHY.

'SISTER ANNE!' (the appeal was pathetic),
'With your wireless you're so apathetic!'
Cried his 'wuncle' (some wag!)—
'Dear old chap, here's the snag:
It's the ether that makes Anne aesthetic!'
H. Valentine, Crampmoor.

THE WISDOM OF SOLOMON.

'Tis said the God Orpheus made
The trees bow their heads when he played,
But Solomon 'Wise'
Today takes first prize
As an artist—the highest in grade.
O. Kempson, Osterley.

TO MR. JACK PAYNE.

THERE was a young man named Jack Payne
Who every night sang some refrain,
We miss his sweet voice
And the rest of his boys,
So, dear Jack, please come back again.
'Mabski,' Belper, Derby.



DOROTHY McBLAIN (siffleuse) will entertain listeners during intervals in the Military Band Concert tonight.

AUGUST 26



842 kc/s (356.3 m.)



TUESDAY

LONDON REGIONAL

12.0

A Concert

MAI RAMSAY (*Mezzo-Soprano*)
VICTOR HARDING (*Baritone*)
NINA JOEL (*Violin*)
JOY SMITH (*Pianoforte*)

1.0

REGINALD FOORT

At THE ORGAN OF THE REGENT CINEMA,
BOURNEMOUTH

2.0-3.0

Light Music

(From *Midland Regional*)

HAYDN HEARD
and his SALON
ORCHESTRA

Selection, 'The Gipsy Princess'
Kalman
Three Japanese Songs
Hermey Gibson
Waltz *Chopin*,
arr. Salabert
Three Negro Spirituals
Coleridge-Taylor
Selection, 'Lilac Time'
Schubert, *arr. Cluisam*
Ballet Suite,
'The Shoe'
John Ansell

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

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 THE J. H. SQUIRE CELESTE OCTET

ESTHER COLEMAN (*Contralto*)

OCTET

Minuet in D *Mozart*
Memories of Mendelssohn *arr. Willoughby*

6.53 ESTHER COLEMAN

Sweet Chance, that led my Steps abroad *Head*
When I am dead, my Dearest *Coleridge-Taylor*
Love me not for comely Grace *Bradfield*
The Bouquet of Rosemary (Old French Air)
arr. Michael Mullinar

7.2 OCTET

Schummerlied (Slumber Song) *Schumann*
Prelude and Grand Valse Romantique (Suite,
'Princess Gioia') *C. M. Campbell*

7.18 ESTHER COLEMAN

Deirdre's Farewell to Scotland
arr. Kennedy-Fraser
The South Wind *Helen Fothergill*
Water Boy (A Negro Convict Song)
arr. Avery Robinson
The Letter *Elvira Gambogi*

7.28 OCTET

Invitation to the Dance *Weber*
Good Company *arr. Willoughby*

7.40 'Beggar on Horseback'

By GEORGE KAUFMANN and MARC CONNELLY
Adapted for Broadcasting by BARBARA BURNHAM

Music arranged by VICTOR HELY-HUTCHINSON

Produced by HOWARD ROSE

WELLINGTON BRIGGS FREDA BRUCE-LOCKHART
FREDERICK SARGENT PHYLLIS THOMAS
BARBARA COUPER JOHN R. TURNBULL
THE OLOF SEKTET
Conductor, ROBERT CHIGNELL

9.0

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Regional News

9.20

THE B.B.C. ORCHESTRA

Conducted by JOHN ANSELL

RACHEL MORTON (*Soprano*)

ORCHESTRA

Overture, 'The King has said it'
Delibes,
arr. Mouton
Two Pieces
Massenet,
arr. Mouton
Valse très lente
Massenet

9.40 RACHEL MORTON

Operatic Arias:
'Pleurez, pleurez, mes yeux'
(*'Le Cid'*)
Massenet
Abscheulich
(*'Fidelio'*)
Beethoven

9.48 ORCHESTRA
Alsatian Scenes
Massenet,
arr. Mouton

10.10 RACHEL MORTON

'Sur l'eau'
Georges Hue

Wanderliedchen *Joseph Marx*
Mother Sorrow *Grieg*
An open secret *Huntington Woodman*

10.18-10.30 ORCHESTRA

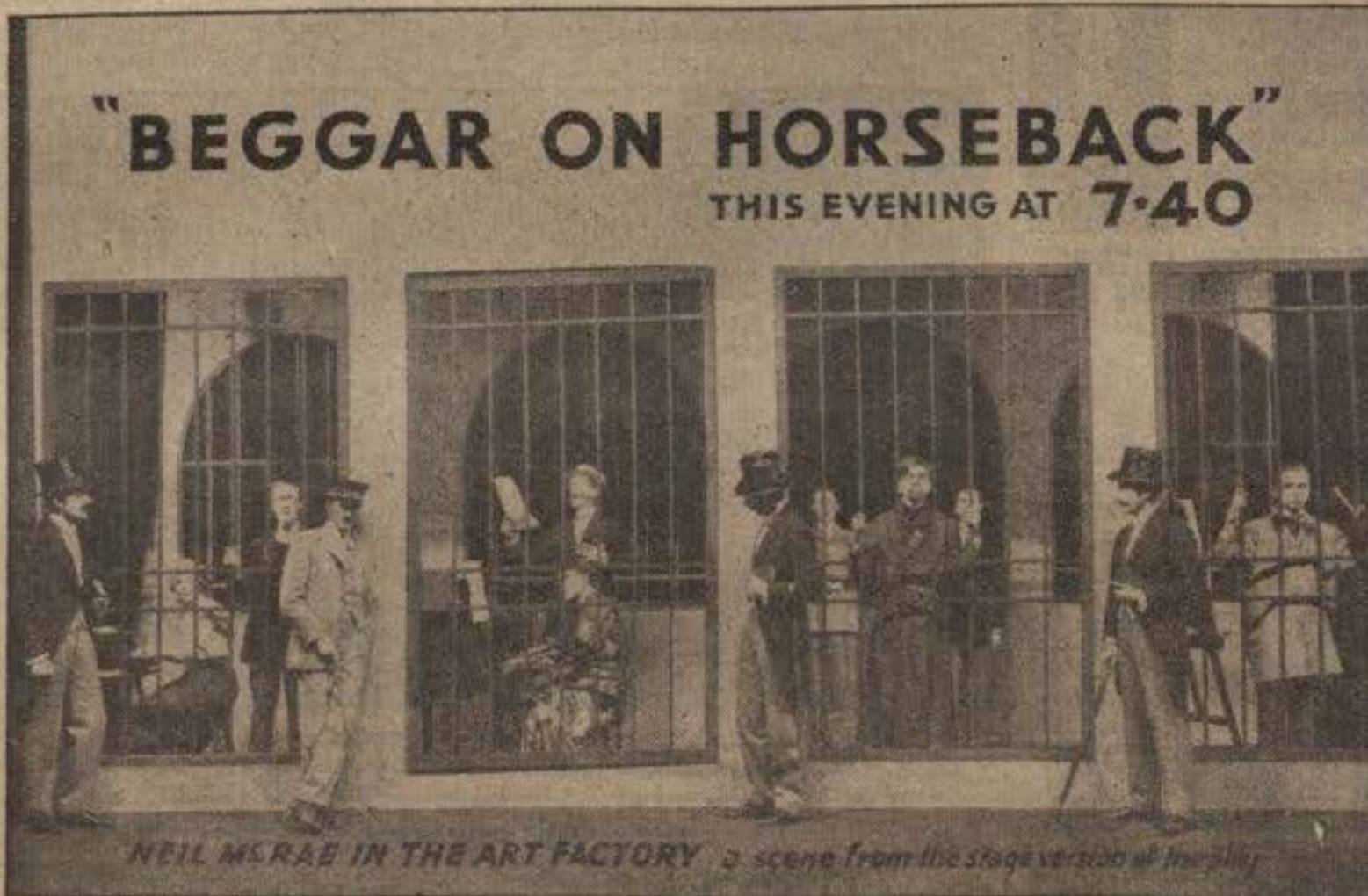
Polonaise, Op. 61 .. *Schubert*, *arr. N. Kasanik*
Ballet Music, 'Femina' *Rubinstein*

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*.



Real People :

Dr. Albert Rice
Cynthia Mason
Neil McRae
Mrs. Cady
Gladys Cady
Mr. Cady
Homer Cady
Jerry

Dream People :

Some Butlers
A Liftman
Some Business Men
A Typist
A Porter
Some Paper Boys
An Usher
A Guide
A Novelist
A Poet
Some Sightseers

Artists :

PHILIP CUNNINGHAM VALENTINE DUNN
HARMAN GRISEWOOD W. ALEX ROGERSON
LAURA SMITHSON PHILIP WADE
WILLIAM FAZAN LILA MARAVAN
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AUGUST 26 CARDIFF TUESDAY

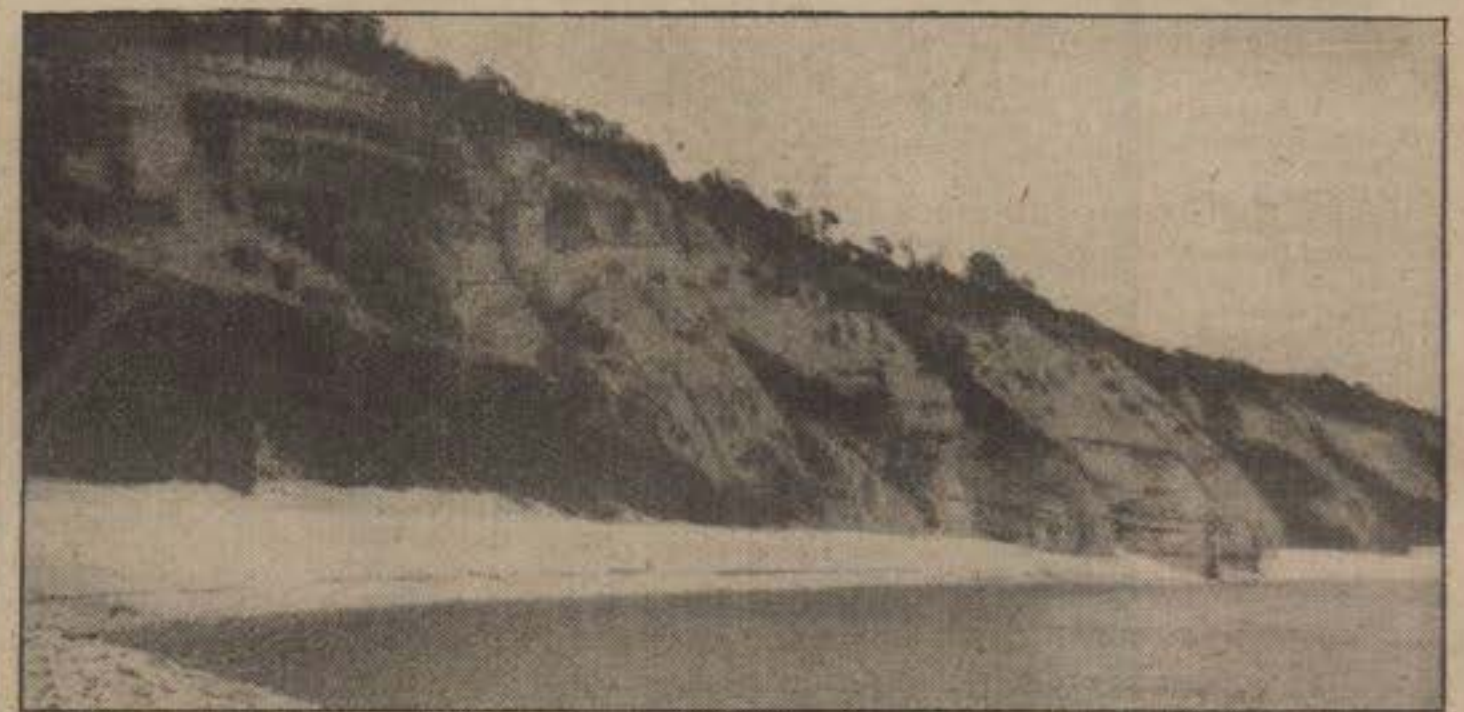
968 kc/s. (309.9 m.)

WESTERN REGION

- 10.15 THE DAILY SERVICE
- 10.30-10.45 National Programme
- 2.5-2.30 National Programme
- 4.0 National Programme
- 5.15 THE CHILDREN'S HOUR
'Crossing the Bridge to Long Ago Somerset'—III
Robert Blake, the Soldier-Sailor
By IRENE GASS
- 6.0 Mr. J. THOMAS: 'A Tramp Abroad—Walks round Barry'
- 6.15 National Programme
- 7.0 EGWYL GYMRAEG
A WELSH INTERLUDE

- 7.30 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



PORCHKERRY, the cliffs and pebble beach, typical of the scenery to be met with in and around Barry. Mr. J. Thomas describes some of the walks that may be taken round Barry from Cardiff in his talk this evening at 6.0.

- 'Pynciau'r Dydd Yng Nghymru' gan
Yr Athro E. ERNEST HUGHES
'Current Topics in Wales'
A Review in Welsh
by
Professor E. ERNEST HUGHES
- 7.30 National Programme
- 10.15 West Regional News
- 10.25-12.0 National Programme

- 5.15 THE CHILDREN'S HOUR
'A SCRATCH PARTY' (Tony Galloway)
assembled today
- 6.0 National Programme
- 7.0 Miss E. CECILIA CARR: 'Berry Pomeroy'
- 7.30 National Programme
- 10.15 Local News
- 10.25-11.0 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 National Programme
- 5.15 West Regional Programme
- 6.15 National Programme
- 7.0 EGWYL GYMRAEG
(A WELSH INTERLUDE)
(West Regional 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. 12.0-1.0:—The Northern Wireless Orchestra. Eva Greenhalgh (Soprano). 1.0-2.0:—Gramophone Records. 4.0:—The Northern Wireless Orchestra. George Bainbridge (Baritone) (From Newcastle). 5.15:—The Children's Hour. 6.0:—Miss Kate Lovell: 'Stories of Northern Towns—Chester, Picturesque and Unique.' 6.15:—National Programme. 7.0:—L. du Garde Peach: 'See Europe First.' 7.30:—National Programme. 10.15:—North of England News. 10.25-12.0:—Dance Music. Bertini's Dance Band, relayed from The Tower Ballroom, Blackpool.

AUGUST 27

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

WEDNESDAY

NATIONAL PROGRAMME

- 10.15 a.m. **THE DAILY SERVICE**
- 10.30-10.45 **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 HARCQ
FROM THE RESTAURANT FRASCATI
- 2.0-2.30 **Roger Quilter's Songs**
DOROTHY ORD-BELL (*Soprano*)
OSMOND DAVIS (*Tenor*)
OSMOND DAVIS
The Maiden Blush
The Night Piece
Julia's Hair
- 2.8 DOROTHY ORD-BELL
Music, when soft Voices die
The Time of Roses
Cuckoo Song
- 2.15 OSMOND DAVIS
There be none of Beauty's Daughters
Spring is at the Door
I will go with my Father a-ploughing
- 2.23 DOROTHY ORD-BELL
In Spring
The Fuchsia Tree
Fair House of Joy
- 4.0 **A Light Classical Concert**
STEWART GARDNER (*Baritone*)
JOSEPH SLATER (*Flute*)
YVONNE TIANO BENVENISTY (*Pianoforte*)
STEWART GARDNER
The Lute Player *Allitsen*
The devout Lover *Maude Valerie White*
Myself when young *Liza Lehmann*
- 4.7 JOSEPH SLATER
Sarabando } *M. La Barre*
Le Landais }
Elysian Fields Scene ('Orfeo') *Gluck*
Jig *J. F. Banish*
- 4.15 YVONNE TIANO BENVENISTY
Polonaise in C Minor, Op. 40, }
No. 2 } *Chopin*
Tarentelle, Op. 43 }
Danse de feu (Fire Dance) *de Falla*
- 4.29 STEWART GARDNER
Loveliest of Trees }
When I was one-and- }
twenty } *Arthur Somervell*
White in the Moon }
the long Road lies.. }
- 4.37 JOSEPH SLATER
Concertino *Chaminade*
- 4.45 **REGINALD NEW**
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH,
BIRMINGHAM
Selection, 'Baby's Opera' *Byng*
Rosette *Claypole*
Ballad, 'Star of Love' *Ponce*
Love Dance *Gung'l*



Harriet Cohen, solo pianist in tonight's concert

TONIGHT'S PROM.

A BACH CONCERT

Relayed from The Queen's Hall, London

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

The B.B.C. Symphony Orchestra (Leader, Charles Woodhouse)

Conductor, Sir HENRY WOOD

ORCHESTRA

Brandenburg Concerto, No. 6, in B Flat, for Violas, Violoncellos, and Double Basses

DOROTHY SILK (*Soprano*)

Aria, 'Rest ye here, wearied Spirits' (Secular Cantata, 'O angenehme Melodei' ('O grateful Melody'), 1749)

HARRIET COHEN

Pianoforte Concerto, No. 5, in F Minor

CHARLES WOODHOUSE, GORDON WALKER, and FRANK ALMGILL

Brandenburg Concerto, No. 4, in G, for Solo Violin, Two Flutes, and Strings

KEITH FALKNER (*Baritone*)

Aria, 'Slumber on, Oh weary Spirit' (Church Cantata, No. 82, 'Ich habe genug' ('It is enough'))

CHARLES WOODHOUSE, GORDON WALKER, and HARRIET COHEN

Concerto, No. 8, in A Minor, for Solo Violin, Solo Flute, Solo Pianoforte, and Strings

G. D. CUNNINGHAM (*Organ*)

Sinfonia for Organ and Orchestra (Church Cantata No. 29, 'Wir danken dir' ('We thank Thee'))

- 5.15 **The Children's Hour**
'The bold unbidable Child' (*Stanford*)
and other Songs sung by SINCLAIR LOGAN
'The Story of the Runaway Cloak'
(*M. Brindwood*)
'JONATHAN FIFTEEN'—another of the
'Jonathan' Series, written and told by
J. C. STOBART
- 6.0 Sir FRANCIS DYKE ACLAND: 'Allotments'
- 6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.40 **The Foundations of Music**
HANDEL ARIAS
Sung by
STILES-ALLEN and JOHN THORNE
JOHN THORNE
Leave me, loathsome Light ('Semclo')
Si tra i ceppi (If amid the Chains)
(*'Berenice'*)
STILES-ALLEN
Arie of Ruggiero ('Alcina')
Arie of Rossane ('Floridante')
Arioso of Berenice ('Scipio')
STILES-ALLEN and JOHN THORNE
Duet, 'Welcome as the Dawn of Day'
(*'Solomon'*)
- 7.0-7.20 The Right Hon. THE EARL OF COTTENHAM: 'A Motorist in the Hills'
(*From Edinburgh*)
- 7.30 Reading
- 8.0 **Promenade Concert**
BACH
Relayed from THE QUEEN'S HALL, LONDON
(Sole Lessees, Messrs. Chappell & Co., Ltd.)
The B.B.C. SYMPHONY ORCHESTRA
Conducted by SIR HENRY WOOD
(See centre column)
- 9.40 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
- 9.55 Talk
- 10.10 London and New York Stock Exchange Reports; (1,554.4 m. only)
Shipping Forecast and Fat Stock Prices
- 10.20 **The B.B.C. Orchestra**
Conducted by STANFORD ROBINSON
Overture, 'The Pirates of Penzance'
Sullivan
Waltz, 'The Blue Danube'
Johann Strauss
Suite, 'The Wasps' *Vaughan Williams*
Overture
Entr'acte
March of the Kitchen Utensils
Entr'acte
Ballet and final Tableau
- 11.0-12.0 (1,554.4 m. only)
DANCE MUSIC
THE PICCADILLY PLAYERS, directed by SID BRIGHT, from THE PICCADILLY HOTEL

AUGUST 27

626 kc/s (479.2 m.)

WEDNESDAY

MIDLAND REGIONAL

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12.0 *London Regional Programme*

1.30 **A Light Concert**

THE NORRIS STANLEY PIANOFORTE SEXTET

HAROLD BOLTER (*Tenor*)

ASHLEY PEGG (*Baritone*)

SEXTET

Overture, 'Ruy Blas' Mendelssohn

ASHLEY PEGG

The Yeomen of England ('Merrie England')

German

The Song of the Bow Florence Aylward

SEXTET

Four Norwegian Dances Grieg

2.0 HAROLD BOLTER and ASHLEY PEGG

Sylvia Sargant

NORRIS STANLEY (*Violin*)

Zapateado Sarasate

Canzodetta d'Ambrósio

HAROLD BOLTER

Where'er you walk ('Semele') Handel

My lovely Celia arr. Lane Wilson

SEXTET

Fantasy, 'The Jewels of the Madonna'

Wolf Ferrari

2.35-3.0 HAROLD BOLTER and ASHLEY PEGG

After the Fray Bonheur

SEXTET

Dancing Doll Poldini

Three English Dances Quilter

5.15 **The Children's Hour**

'Quaint Customs and their Origin'—Did you know this? by BARBARA WILLIAMS

Songs by HILDA ABBOT (*Soprano*)

Selections by the NORRIS STANLEY PIANOFORTE SEXTET

'The Week's Sport,' by MAURICE K. FOSTER

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 *London Regional Programme*

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Midland News

9.20-11.0 *London Regional Programme*

SOME SUMMER SALADS

GIRVAN MARKHAM, one of our earliest English culinary writers, says in his book (published in 1615) that, "The first step in Cookery is to have a knowledge of all sorts of herbs and vegetables belonging to the kitchen, whether they be for the potage, for salads, for sauces, for servings, or for any other reason or adorning." The average English housewife of today, with her limited garden space, has not the same opportunity for this study as her ancestors.

The modern home-maker does however realize the food value of raw salads, both as regards their richness in blood-purifying matter and their vitamin content, but not everyone realizes the variety of possible materials which are to be found in the fields, hedges and small gardens. Such herbs as sage, thyme, mint, marjoram, and parsley give an added and distinctive flavour to salads. They can easily be grown even when only a small space is available, and thrive wild in abundance in various parts of the country. The French say that to make a salad perfect it ought to be garnished with four herbs, minced: tarragon, chervil, chives, and pimpinell—or as it is sometimes called over here, burnet. These, they say, when cunningly applied, give gaiety and sparkle to the salad.

Many flowers and leaves were considered popular adjuncts to salads by our ancestors and are very slowly finding favour in this country once again. The flowers include the ox-eyed daisy, the dandelion, and the marigold for their flavour; violet heads, rose petals, and nasturtiums for their fragrance; the primrose and dark yellow chrysanthemum for their colour. One word here, whenever flowers are used, the white bit at the base of each should be nipped off.

With regard to leaves, those of the dandelion have a virtue of their own, but they ought to be picked before the plant flowers. Then there are the leaves of the wild chicory and the caraway (the latter found largely in Yorkshire), nasturtium leaves, and of course watercress, in addition to the herbs already referred to. Chopped nasturtium leaves along with some of the seed, some lettuce, and a few flowers for garnishing purposes, make a tasty and attractive looking salad. The small-leaved sorrel (also found wild) gives a cool and pungent flavour to the salad on a hot day. Raw onions and carrots, grated, and the crisp leaves of an uncooked white cabbage, shredded or chopped, will always enhance the food value and help to vary the flavour.

If cucumbers are found indigestible in a salad let them be dressed as follows: peel and then chop them; put them into a salad-dish with some spring onions—also chopped. Then put into a basin the juice of half a lemon, one tablespoonful of vinegar, a pinch of cayenne; salt, pepper, and ground ginger to taste. Mix these ingredients, then pour them over the onions and cucumber and stir vigorously until every bit of vegetable is impregnated with the dressing.

In addition to the other usual well-known salad vegetables, such as lettuce and tomato, one can always make use of cooked vegetables—either 'left-overs' or otherwise. These include asparagus tips, flower of a cauliflower, garden peas, beans, mushrooms, vegetable marrow, celery; likewise potatoes, carrots, and turnips cut into dice. For those who like them there are truffles, gherkins and olives. These may be bought in bottles from the grocer. Nuts should be a frequent ingredient both on account of their food value and flavour. For those who find them indigestible they may be passed through the mincer instead of being roughly chopped. Small pieces of apple, grape-fruit, and sour oranges are liked by many in vegetable salads.

Here are some suggestions for garnish. Boil an egg hard. Then chop up the white and pass the yolk through a fine sieve; keep the two parts separate and arrange in little heaps or circles round the salad; or the whole egg may be cut into sections lengthways, in which case a little heap of sieved yolk should be arranged in the centre of the salad with the slices of egg arranged round so as to resemble the petals of a marguerite. Longitudinal slices of tomato may be arranged in a similar manner. Slices of green and white cucumber stuck on edge round the dish is another suggestion. For this purpose cut narrow strips of peel lengthwise off the cucumber before slicing it. Another flower effect is obtained by arranging flowers of uncooked cauliflower on little rounds of cress, outline this with tomato-sauce and dust the white with paprika. If one has a set of those tiny, fancy-shaped cutters one can prepare garnishes from slices of beetroot, carrots, and white of egg.

If the salad be accompanied by slices of thin brown bread and butter cut into triangles, covered with a sprinkling of grated cheese and slightly browned under the griller; or plain biscuits buttered and prepared in a similar manner, there will be an added attraction.—From a Northern Talk by Miss Dorothy Morton.

AUGUST 27



842 kc/s (356.3 m.)



WEDNESDAY

LONDON REGIONAL

12.0 Organ Recital
 By EDWARD BLYTH
 EDWARD REACH (*Tenor*)
 FROM ALL SAINTS', MARGARET STREET
 Prelude and Fugue in B Minor.....*Bach*
 EDWARD REACH
 Adelaide.....*Beethoven*
 If thou art near.....*Bach*
 EDWARD BLYTH
 Chaconne in F.....*Purcell*
 EDWARD REACH
 Ah, Moon of my Delight.....*Liza Lehmann*
 I did but look and love awhile... } *Colin Macleod*
 Once and no more..... } *Campbell*
 EDWARD BLYTH
 Finale (Symphony No. 1 in D).....*Vieme*

1.0 Gramophone Records

1.30 A Light Concert
 (From Midland Regional)
 THE NORRIS STANLEY PIANOFORTE SEXTET
 HAROLD BOLTER (*Tenor*)
 ASHLEY PEGG (*Baritone*)
 SEXTET
 Overture, 'Ruy Blas'.....*Mendelssohn*
 ASHLEY PEGG
 The Yeomen of England ('Merrie England')
German
 The Song of the Bow.....*Florence Aylicard*
 SEXTET
 Four Norwegian Dances.....*Grieg*
2.0 HAROLD BOLTER and ASHLEY PEGG
 Sylvia.....*Sargeant*
 NORRIS STANLEY (*Violin*)
 Zapateado.....*Sarasate*
 Canzonetta.....*d'Ambrosio*
 HAROLD BOLTER
 Where'er you walk ('Semele').....*Handel*
 My lovely Celia
arr. Lane Wilson

SEXTET
 Fantasia, 'The Jewels
 of the Madonna'
Wolf-Ferrari

**2.35-3.0 HAROLD BOLTER
 and ASHLEY PEGG**
 After the Fray *Bonheur*
 SEXTET
 Dancing Doll *Foldini*
 Three English Dances
Quilter

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

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

VAUDEVILLE

Tonight at 7.30, with

THOSE FOUR CHAPS
 PAUL ENGLAND BOBBIE COMBER
 CLAUDE HULBERT EDDIE CHILDS

'THREAD O' SCARLET'

by J. J. BELL

EDGAR FAIRCHILD

and

ROBERT LINDHOLM

the famous duo pianists

HETTY KING

the world's greatest male impersonator

HORACE KENNEY

comedian

ELSIE GRIFFIN

and

KINGSLEY LARK

in a musical act

GERSHOM PARKINGTON

and his orchestra

6.40 The Band of H.M. Royal Air Force

(By permission of the AIR COUNCIL)

Conductor, Flight Lieutenant JOHN H. AMERS
 M.B.E., Director of Music, Royal Air Force
 DORIS VANE (*Soprano*)

BAND

Allegro Marziale, 'Nautical Moments'...*Winter*

DORIS VANE

Songs

6.55 BAND

Scene Espagnole, 'Sevillana'.....*Elgar*
 Caprice, 'Echo des Bastions'.....*Kling*

DORIS VANE

Songs

7.12 BAND

Three Dances ('The Bartered Bride')...*Smetana*
 Polka; Furiant; Dance of the Comedians
 Song, 'Good Night'.....*Abb*

7.30 Vaudeville

(See top of column 2)

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Regional News

9.20 THE VICTOR OLOF SEXTET

GLADYS PALMER (*Contralto*)

BARRINGTON HOOPER (*Tenor*)

SEXTET

Waltz, 'Die Fledermaus' ('The Bat')
Johann Strauss, arr. Winter

BARRINGTON HOOPER

At the mid Hour of Night.....*Cowen*
 Faery Song.....*Boughton*
 I cannot change as others do.....*Hughes*

9.35 SEXTET

Romance, 'A Song of Adoration'
Julius Harrison
 La Fringante.....*Fiocco, arr. O'Neill*

9.43 GLADYS PALMER

O thank me not..... } *Mallinson*
 Sing, break into Song..... }

9.50 SEXTET

Ballet Music, 'Coppelia'.....*Delibes*

10.2 BARRINGTON HOOPER
 Maiden with the Lips
 like Roses...*Franz*
 Shy one *Rebecca Clarke*
 An Irish Love Song
Harty

SEXTET

Three Characteristic
 Waltzes
Coleridge-Taylor

GLADYS PALMER

The Star.....*Rogers*
 The Time for making
 Songs has come *Rogers*

SEXTET

Dance of the Hours
 ('La Gioconda')
Ponchielli

10.30-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS,
 directed by SID
 BRIGHT, from The
 PICCADILLY HOTEL



Sport and General

THE ROYAL AIR FORCE BAND, conducted by Flight-Lieut. John H. Amers, gives a concert this evening at 6.40. This picture shows the band at the State Opening of the Parliament of Northern Ireland.



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AUGUST 27

CARDIFF

WEDNESDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.0-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR
'The Magic Carpet'
'Caves and Coves'
By BRONWEN DAVIES

6.0 National Programme

10.10 West Regional News

10.20-11.0 THE D'ALTON INSTRUMENTAL QUARTET

CHARLES D'ALTON (Baritone)

THE QUARTET

Gems from the Operas . . . arr. Pasquale Troise

CHARLES D'ALTON

Maire, my Girl Aitken

Hills of Donegal Sanderson

The Carnival Molloy

THE QUARTET

Wiener Nachtlieder (Vienna's Night Songs) Wagner

Fanfara e Marcia Reale Italiana (Fanfare and Royal Italian March) . . Gabetti, arr. Marzullini

Amo te sola (I love thee only) Marzullini

CHARLES D'ALTON

The Bedouin Love Song Pinsuti

Two Eyes of grey Daisy McGeogh

THE QUARTET

Serenata Breve

Mario Consentino, arr. De Pietro

Men of Harlech arr. D'Alton

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.0-2.30 National Programme

4.0 National Programme

5.15 West Regional Programme

6.0 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
Music from all quarters, including some from 'GRUMP'S MOUTH ORGAN' (Mabel Marlowe)

6.0 National Programme

10.10 Local News and Mid-Week Sports Bulletin

10.20-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

1.0-2.0 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 An Orchestral Concert

Relayed from THE SPA, WHITBY
(From Newcastle)

THE MUNICIPAL ORCHESTRA

Conducted by FRANK GOMEZ

DOROTHY HUNTABLE (Violin)

5.15 THE CHILDREN'S HOUR

6.0 Mr. A. J. MACSELF: 'The Southport Flower Show, 1930' (From Liverpool)

6.15 National Programme

7.30 ALGY and KEYBOARD KITTY
Pay a Return Visit

8.0 An Orchestral Concert

Relayed from THE ROYAL HALL, HARROGATE
(From Leeds)

THE HARROGATE MUNICIPAL ORCHESTRA

Conducted by BASIL CAMERON

Overture, 'Oberon' Weber
Waltz, 'The Blue Danube' Johann Strauss
Second 'Peer Gynt' Suite Grieg
Fantasy, 'The Nursery' Curse

ROY HENDERSON (Baritone)

Woo thou thy Snowflake ('Ivanhoe') . . Sullivan

ORCHESTRA

Prelude for Strings, 'La Vierge' ('The Virgin')

Massenet

Fantasy, 'Cinderella' Eric Coates

9.0 THE ELECTRIC SPARKS CONCERT PARTY
(From Newcastle)

GEORGE COUTTS (Entertainer)

JOE EMBLETON (Tenor)

BOB LEWINS (Comedian)

TED RICHARDSON (Light Comedian)

JACK ROGERS (Baritone)

FRED WILDE (Bass and Monologist)

ALF COUTTS (Accompanist)

9.40 National Programme

10.10 North of England News

10.20-11.0 Programme of
Ketelbey's Music

THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Chal Romano' ('Gipsy Lad')

In a Persian Market

Cockney Suite

In a Chinese Temple Garden

AUGUST 28

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
EVELYN COOK (Contralto)
THE SLYDEL OCTET

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
JANET HAMILTON SMITH (Soprano)
THOMAS DANCE (Baritone)

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

5.15 The Children's Hour
'The Story of the Fine Lady' (Maud Morin)
Songs at the Piano by HELEN ALSTON
'GETTING GAME'—more news from Aborland, Tibet, written and told by Sir GEORGE DUNBAR

6.0 Topical Talk

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

6.35 Market Prices for Farmers

6.40 The Foundations of Music
HANDEL ARIAS
Sung by
JOHN THORNE
O praise the Lord (Chandos Anthem, No. 12)
Vouchsafe, O Lord (Dettingen Te Deum)
Wide spread His Name ('Theodora')
Recit., 'Fier Teatro di Morto' ('Cruel Scene of Death') ('Armino')
Aria, 'Vado a Morir' ('I go to die')
Tra Caligini Profonde ('Mid Darkness profound') ('Orlando')

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

7.30 Vaudeville
'THOSE FOUR CHAPS'
PAUL ENGLAND
BOBBIE COMBER
CLAUDE HULBERT
EDDIE CHILDS
A Sketch
'THREAD O' SCARLET' by J. J. BELL
EDGAR FAIRCHILD and ROBERT LINDHOLM
The Famous Duo Pianists
HETTY KING
The World's greatest Male Impersonator
HORACE KENNEY, Comedian
ELSIE GRIFFIN and KINGSLEY LARK
In a Musical Act
GERSHOM PARKINGTON and his ORCHESTRA

9.0 A RECITAL
MARIAN ANDERSON (Contralto)
IVAN PHILLIPOVSKY (Pianoforte)

MARIAN ANDERSON
O del mio amate ben (O my well-beloved) *Donaudy*
Gia il sole dal Gange ('Tis the Sun of the Ganges) *Scarlatti*
Plaisir d'amour (Love's Happiness) *Martini*
Last Love *Jacobson*
Go down, Moses *arr. Burleigh*

9.15 IVAN PHILLIPOVSKY
Sonata in B Flat *Mozart*
Allegro; Andante Cantabile; Allegretto

9.30 MARIAN ANDERSON
At the spinning Wheel *Saar*
Deep River *arr. Burleigh*
Tramping *arr. Boatner*
Heav'n, Heav'n *arr. Burleigh*
Talk about a Child that do love Jesus *arr. Dawson*
Everytime I feel de Spirit
Sometimes I feel like a Motherless Child *arr. Brown*
Dere's no hidin' Place down dere ..

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

10.25-12.0 DANCE MUSIC
THE GLENEAGLES HOTEL BAND, directed by HENRY R. HALL, from THE GLENEAGLES HOTEL (From Glasgow)

12.0-12.5 a.m. (1,554.4 m. only)
Experimental Transmission for the Radio Research Board by the Fultograph Process

VAUDEVILLE FROM 7.30 to 9.0



THOSE FOUR CHAPS
PAUL ENGLAND BOBBIE COMBER
CLAUDE HULBERT EDDIE CHILDS
(PICTURE ON THE RIGHT)

'THREAD O' SCARLET'
BY J. J. BELL

EDGAR FAIRCHILD AND ROBERT LINDHOLM
THE FAMOUS DUO PIANISTS
(PICTURE ON THE LEFT)

HETTY KING THE WORLD'S GREATEST MALE IMPERSONATOR

HORACE KENNEY COMEDIAN

ELSIE GRIFFIN AND KINGSLEY LARK
IN A MUSICAL ACT

GERSHOM PARKINGTON AND HIS ORCHESTRA.



A GIFT TOO GREAT FOR NAPOLEON

The Eroica Symphony

(Continued from page 381.)

The Second Movement.

This is headed 'Funeral March on the death of a hero.' The motion is more gradual, the contemplation deeper, the range of expression more restricted, than in the first movement. In general, the composer has at his disposal fewer of the means by which music can be made to clothe itself with effect. Here, then, the music must have some high-wrought intrinsic quality of its own and one that does not too quickly display the whole of its nature. In this Beethoven is considered to have succeeded masterfully.

The movement does not yield its heart to analytical methods. At the beginning a broad melody is amply expanded; after an episode of other music it recurs; after another episode it attempts to make its voice heard but is interrupted by strident music, over which, as the air calms, its plaintive song is sung for the third time; there is a further wandering off to other thoughts until the first melody again enters and, in whispered hesitation, fades into the distance. This is but a sketch. Of all that remains to be said only two remarks can be offered here.

The suggestion of a marching rhythm appears chiefly in the recurring melody. The intervening episodes are less march-like and suggest feeling rather than action, so that as the procession passes we seem to be now spectators, now mourners.

The movement in general has that sense of steady expansion that is peculiar to Beethoven. We felt it just now in the first movement. However impressed we may be at first acquaintance, it is not until half way through that we realize the full stature of what is being unfolded before us.

The Third Movement.

This is the lively movement. It is short and needs no elucidation. We must stop for a moment, however, to consider the word 'lively.' It is the right word provided it is docked of its frivolous associations. The liveliness is of a musical character, fit to consort with the musical characters of the first and second movements; of this symphony, in their motions and altitudes, there is something in their inner musical essence that relates them together. They are the right partners in this game of contrast, and behind their difference of outward showing there is kindred of birth. This is what is meant when it is said that a symphony has unity.

Does this movement fully preserve the unity of the 'Eroica'? Some commentators are reserved in their opinion. If the movement fails it is not on account of its liveliness, but for the lack of something in the type of language.

The Fourth Movement.

How to cap the three movements with a fourth, that was Beethoven's problem. There was enough of probity in the first and second movements, and enough of formality in all three, for even the third is formal in its activities. How to proceed without these qualities? Best to let oneself go and brazen out the situation with riotous fancy, remembering always that this is the 'Eroica' Symphony. So with this reservation Beethoven frees his muscles, and with an eye now flashing with humour, now kindled by fire, takes off his coat to it and composes in his shirt-sleeves.

(Continued at foot of col. 2)

AUGUST 28

626 kc/s (479.2 m.)

THURSDAY

MIDLAND REGIONAL

12.0 Light Music

THE GRANGE ORCHESTRA
Conducted by HAYDN HEARD
Relayed from THE GRANGE SUPER CINEMA,
WASHWOOD HEATH, BIRMINGHAM

March, 'Castles in Spain' *Ancliffe*
Selection of Welsh Airs, 'The Leek'
arr. Myddleton
Entr'acte, 'Westward Ho!' *Marsden*
Invitation to the Dance *Weber*
Overture, 'The Well of Love' *Balfe*

1.0 A Ballad Concert

ALBERT TANSLEY (*Treble*)
When the Heart is young *Dudley Buck*
Orpheus with his Lute *Sullivan*
I'll sail upon the Dog-Star *Purcell, arr. Bantock*

HAROLD PETTS (*Violin*)
Romance *Palmgren*
Tambourin Chinois *Kreiser*

ETHEL ROBERTS (*Contralto*)
She wandered down the Mountain Side
Frederic Clay
So we'll go no more a-roving
Maude Valeris White
Arise, O Sun *Maude Craske Day*

1.30 London Regional Programme

2.30-3.0 REGINALD NEW
At THE ORGAN OF THE BEAUFORT CINEMA,
Relayed from WASHWOOD HEATH, BIRMINGHAM

Selection, 'Rose Marie' .. *Friald and Stoth...*
Ballad, 'Somewhere a Voice is calling' ... *Tate*
Tone Poem, 'Finlandia' *Sibelius*

5.15 The Children's Hour

'THE SHOES QUARREL'—a Story by HILDA
REDWAY
Songs by DAPHNE HICKMAN (*Soprano*)
HENRY BENTLEY (*Violoncello*)
'About Swiss Children'—a Talk by FLORENCE
MARE

6.0 London Regional Programme

6.15-6.35 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 London Regional Programme

9.45 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.0 Midland News

10.5-10.30 'ANGLO-AMERICAN SONGS AND DUETS'

Old and New
Presented by
GILDEROY SCOTT (*Contralto*)
and
PHYLLIS SCOTT and JOHN RORKE
with
PHYLLIS SCOTT at the Piano

In due time there is a certain open-hearted tune to be used. When harmonized it has a bass. Let us treat this mere bass, says the composer, with undue respect, Christopher-Sly-fashion. (It was a vagabond tune for which he had already shown a fondness elsewhere.) After an opening flourish the bass-tune is shown bare and unadorned; did ever a big symphonic movement begin so emptily? Then it appears with a strip of clothing; then with more; finally with the open-hearted tune floating gaily over its head. Thus the movement really gets into its stride at the climax of a short preliminary series of 'variations.'

Thereafter it runs a course remarkable for high spirits, vigorous joviality, and a fine display of resource in action. At frequent moments the first four notes of that highly-flattered bass-tune come striding in from various points of the compass. Again let us point to the 'unity' of the symphony. This is the play of men, not of boys.

After plenty of these goings-on the men-players seem to form up for some sort of parade. The gait slackens. The open-hearted tune goes sedately as if in mock solemnity. Presently enters a courtly melody, really a lovely little air in its previousness. Suddenly there is a breakaway. The ending is fast and furious, with a lavish blowing of cheeks for the climax.

It has been said that this movement is too irresponsible to be worthy of its place. Let those who will argue the pros and cons while the

rest of us accept what is. Above all, let us beware of laying it down that Beethoven could do no wrong.

W. McNAUGHT.

POETRY READINGS:

NEW SERIES

THIS is the age of anthologies. Whatever may be said against them, undoubtedly they have induced many people to read poetry who would not otherwise have dreamed of such a thing. Beginning on September 1, a new series of poetry readings will be broadcast weekly (Mondays) on the National wavelength. They will take the form of miniature anthologies compiled round various special subjects, moods or themes. The whole field of modern poetry has been gleaned to provide these readings. They are, in fact, symposia of poets' points of view, some forty of the most notable poets of today being represented. To the majority of listeners such a series will probably prove even more attractive than readings taken 'en bloc' from separate poets.

AUGUST 28

★ 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, 'Castles in Spain' Ancliffe
- Selection of Welsh Aids, 'The Leek'
arr. Myddleton
- Entr'acte, 'Westward Ho!' Marsden
- Invitation to the Dance Weber
- Overture, 'The Well of Love' Balfe

1.0

A Ballad Concert

(From Midland Regional)

ALBERT TANSLEY (Treble)

- When the Heart is young Dudley Buck
- Orpheus with his Lute Sullivan
- I'll sail upon the Dog-Star .. Purcell, arr. Bantock

6.15-6.35

'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40

THE SERGE KRISH SEPTET

EILEEN PILCHER (Contralto)

ARTHUR WILKES (Tenor)

SEPTET

- Overture, 'Die Flodermaus' ('The Bat')
Johann Strauss
- Minuet Volpatti

ARTHUR WILKES

- A Serenade } Tchaikowsky
- Ichabod }
- At the Ball }

SEPTET

- Midnight Bells ('The Opera Ball')
Heuberger, arr. Kreisler

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL, LONDON

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

ASTRA DESMOND

(Contralto)

MAY HARRISON

(Violin)

BEATRICE HARRISON

(Violoncello)

THE B.B.C. SYMPHONY ORCHESTRA

Leader,

CHARLES WOODHOUSE

Conductor,

SIR HENRY WOOD



A BRITISH COMPOSERS' PROM TONIGHT. ASTRA DESMOND (left) sings [GRANVILLE BANTOCK'S 'Daughter of Zeus' in the Promenade Concert tonight. BEATRICE HARRISON (centre) and MAY HARRISON (right) play DELIUS'S Concerto for violin and violoncello in the same programme.

HAROLD PETS (Violin)

- Romance Palmgren
- Tambourin Chinois Kreisler

ETHEL ROBERTS (Contralto)

- She wandered down the Mountain Side ... Clay
- So we'll go no more a-roving
Maude Valerie White
- Arise, O Sun Maude Cruske Day

1.30

LIGHT MUSIC

MAURICE TOURAS and his ORCHESTRA
FROM THE KIT-CAT RESTAURANT

2.30-3.0

REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA,
Relayed from WASHWOOD HEATH, BIRMINGHAM
(From Midland Regional)

- Selection, 'Rose Marie' Friml and Stothart
- Ballad, 'Somewhere a Voice is calling' ... Tate
- Tone Poem, 'Finlandia' Sibelius

5.15

JACK PAYNE

and his

E.B.C. DANCE ORCHESTRA

- Mazurka ('Halka') Moniuszko
- Souvenir Tzigane (Gipsy) Krish

7.15 EILEEN PILCHER

- Thou art lost to me Sullivan
- Pleading Elgar
- The Lark now leaves his wat'ry Nest .. Hadov

ARTHUR WILKES

- Alone in Love's Garden J. T. Hewitt
- Go, lovely Rose Quilter
- It was a Lover and his Lass .. Frederic Austin

SEPTET

- Lovers' Lane ('Pastoral Sketches')
Billy Mayerl
- Waltz, 'The Swallows of Austria' Josef Strauss

7.42 EILEEN PILCHER

- Time's Garden Goring Thomas
- Sweet Obscurity Ernest Walker
- The Fairy Pipers Bracer

SEPTET

- Fantasy on Russian Gipsy Songs Schirmer

BRITISH COMPOSERS

- Prelude, 'Sappho' Bantock

ASTRA DESMOND and Orchestra

- 'Daughter of Zeus' ('Sappho') Bantock

MAY HARRISON and BEATRICE HARRISON

- Concerto for Violin and Violoncello Delius

ORCHESTRA

- A 'London' Symphony Vaughan Williams

9.45

'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Regional News

10.5-10.30 Anglo-American Songs and Duets

Old and New

(From Midland Regional)

Presented by GILDEROY SCOTT (Contralto)
and

PHYLLIS SCOTT and JOHN RORKE

with

PHYLLIS SCOTT at the Piano

Daily Bread needs Golden Shred -it's fine



ROBERTSON—only maker

PIANISTS WANTED

increased demand for PERSONAL performance

NO HEARTRENDING EXERCISES



Don't let next winter find you no further advanced musically than last. Syncopation is going to be more popular than ever, but no radio set or gramophone yet made beats personal performance. Start training to be a brilliant pianist NOW, while evenings are long and study seems easier, and he in constant demand and have endless enjoyment all through the long winter months. If you can play a little, Billy Mayerl will teach you, in your own home and in your spare time, to syncopate just like he does, and after one lesson you will be amazed at the difference in your playing.

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AUGUST 28 CARDIFF THURSDAY

968 kc/s (309.9 m.)

WESTERN REGION

- 10.15 THE DAILY SERVICE
- 10.30-10.45 National Programme
- 2.0-2.30 National Programme
- 3.0 National Programme
- 4.45 Light Music by BOBBY'S STRING ORCHESTRA
Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL
- 5.15 THE CHILDREN'S HOUR 'In the Land of Jazz' By DOROTHY EAVES
- 6.0 Mr. GEORGE EYRE EVANS: 'Cockles and Cockling' (From Swansea)
- 6.15 National Programme
- 6.35 Market Prices for Farmers
- 6.40 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
- 2.0-2.30 National Programme
- 3.0 National Programme
- 4.45 West Regional Programme
- 6.15 National Programme
- 6.35 West Regional Programme
- 6.40 National Programme
- 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
- 3.0 National Programme
- 5.15 THE CHILDREN'S HOUR TALES CONCERNING TAILS TODAY
- 6.0 National Programme
- 10.15 Local News
- 10.25-12.0 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 Newcastle)
- CHRISTINA BUSTENS (Soprano)
Only a Rose..... Friml
Carmenita..... Gerald Lane
Friend o' mine..... Sanderson
- JACK BODDICE (Euphonium)
Old Folks at Home (with variations) .. Rimmer
- DONALD MURDY (Tenor)
Did'st thou but know..... Balfe
O Vision entrancing..... Goring Thomas
For you alone..... Gschl
- CHRISTINA BUSTENS
Indian Love Call..... Friml and Stohart
Il Bacio (The Kiss)..... Arditi
I did not know..... Trotiere
- JACK BODDICE
Rule, Britannia (with variations).... Hartmann
- DONALD MURDY
Sincerity..... Emilie Clarke
The English Rose..... German
Angels guard thee..... Godard

- 3.0 National Programme
- 3.45 An Orchestral Concert
FROM THE PAVILION GARDENS, BUXTON
THE MUNICIPAL ORCHESTRA
Conducted by HORACE FELLOWES
Four Pieces for Strings..... Bach
Overture, 'Poet and Peasant'..... Supplé
- ALAN BROOKS (Bass)
Songs
- ORCHESTRA
Idyll: Whispering of the Flowers.... von Bloch
Shepherds' Song and Pilgrims' Chorus ('Tannhäuser')..... Wagner
- ALAN BROOKS
Songs
- ORCHESTRA
Alsatian Scenes..... Massenet
Melodies from 'La Bohème'..... Puccini

- 5.15 THE CHILDREN'S HOUR
- 6.0 National Programme
- 6.35 Market Prices for Northern English Farmers
- 6.40 National Programme
- 10.15 North of England News
- 10.25-12.0 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

AUGUST 29

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

GERTRUDE FULLER (*Violin*)
MICHAEL MULLINAR (*Pianoforte*)
Sonata in D Minor (Old English)
Sonata in D minor *Brahms, arr. Moffat*

12.30 ORGAN RECITAL

By MARJORIE RENTON
Minister of Music, Markham Square Church, Chelsea
Relayed from ST. MARY-LE-BOW
BETTY BOWEN (*Soprano*)

MARJORIE RENTON
Pastorale in A *Rheinberger*
Toccata *Alcock*
Fantasia in C *Handel*
BETTY BOWEN
Ave Maria *Gounod*
How lovely are Thy Dwellings *Liddle*
The Holy Child *Eathope Martin*
MARJORIE RENTON
Legend *Deorak*
Basso Ostinato *Arensky*
Allegro Appassionata (Sonata V) *Guilman*
BETTY BOWEN
Thanks be to God *Stanley Dickson*
Wait *d'Hardelot*
The Grace of Heaven *Fred Royle*
MARJORIE RENTON
Fantasy in F *Mozart*
The Thrush } *Lemare*
Firefly }
Evening }
Fugue in G minor *Dupré*

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

An Animal Suite, played by THE GERSHOM PARKINGTON QUINTET
'THE MONKEY AND THE ELEPHANT'—a personal adventure written and told by Mr. 'X'
Imitations by 'IMITO'

6.0 Sergeant J. BROWN: 'Tea-Table Delicacies'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 Radio Society Quarterly Bulletin

6.40 The Foundations of Music

HANDEL ARIAS
Sung
by
STILES ALLEN
What's sweeter than a new-blown Rose?
(Joseph)



SIR HENRY WOOD.

A new portrait of the conductor and organizer of the Promenade Concerts, which are being relayed from the Queen's Hall, either in the National or in the London Regional programme, every night this week.

I Know that my Redeemer liveth ('Messiah')
Recit., O did'st thou know ('Acis and Galatea')
Air, As when the Dove
For ever blessed be ('Jephtha')

7.0-7.20 THE B.B.C. MUSIC CRITIC

MR. ERNEST NEWMAN

This Week's Epilogue:
'THE EARTH IS THE LORD'S'
'THERE GO THE SHIPS'
Psalm lxxvii, 11-20
From Ezekiel xxvii
Songs of Zion, No. 392
Isaiah xxxiii, 21, 22

7.30 DANCE MUSIC

Sir ROBERT PEEL, BART, and his BAND,
relayed from TONY'S BALLROOM,
BIRMINGHAM

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL, LONDON
(Sole Lessees, Messrs. Chappell and Co., Ltd.)

JOAN COXON
(Soprano)

JAMES CHING
(Pianoforte)

THE B.B.C. SYMPHONY ORCHESTRA

Leader
CHARLES WOODHOUSE

Conductor
Sir HENRY WOOD

BEETHOVEN

Overture ('Fidelio')

JOAN COXON

Recit. and Aria (Constance's Song), 'Ach ich liebe' ('Ah! I loved') ('Il Seraglio')
Mozart

JAMES CHING

Pianoforte Concerto, No. 3, in C Minor

ORCHESTRA

Symphony, No. 3, in E Flat ('Eroica')

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 B.B.C. Orchestra

Conducted by JOHN ANSELL

Ballet Suite, 'The Swan Lake', *Tchaikovsky*
Overture, 'Piccolino' *Guiraud, arr. Mouton*
Invocation *Luigini, arr. Fouldrain*
In the Tavern *Jensen, arr. Langey*
Waltzes *Smetana*
Mazurka ('Scenes de Ballet') *Glazounov*
Suite, 'Neapolitan Scenes'
Massenet, arr. Mouton

11.0-12.0 (1,554.4 m. only)

DANCE MUSIC

BILLY MASON and his CAPREANS, from THE CAFE DE PARIS

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

An Income of £180 a year

and a cash payment when you are 65, and provision to the extent of

£1,000

plus bonus additions should you die before that age for a net outlay equivalent to less than £2 3s. a month.

That is what a man aged 30 next birthday may secure by taking out a £1,000 With-Profit Endowment Assurance Policy with the Prudential. He pays the Company a yearly premium of £28 12s. 6d., but secures from the Government a refund of £2 17s. 3d. by way of income tax rebate. For a woman the amounts of income or cash payment would be slightly less.

Whatever your age or your means we can help you to make provision for your old age or for your dependants should you die earlier.

In the example quoted above it is assumed that the rate of income tax and conditions of rebate remain unaltered and that the Ordinary Branch Annual Reversionary Bonus for Endowment Assurances continues at the rate for the year 1928, i.e., £2 6s. per cent.

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AUGUST 29

626 kc/s (479.2 m.)

FRIDAY

MIDLAND REGIONAL

12.0 Lunch-Hour Music

THE LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by ERNEST PARSONS

Potted Overtures *arr. Engleman*
The Squirrel Dance *Elliott Smith*
Suite, Four Fancies *Somerville*
The Clock and the Dresden Figures .. *Ketelbey*
Waltz, 'Casino Dances' *Gung'l*
Polka, 'Reconciliation' *Fletcher*
Selection, 'Carmen' *Bizet, arr. de Groot*
Champagne Galop *Lumbye*

BERNARD ROSS (*Baritone*)
Beating up the Channel *Sanderson*
Son of mine *William Wallace*
Revenge *Hatton*

QUARTET

Primi Albori (Break of Day) *Calace*
Wiener Nachtlied (Night Songs of Vienna) *Wagner*

BERNARD ROSS

Eleanore *Coleridge-Taylor*
Kitty *Fletcher*
Nightfall at Sea *Phillips*

QUARTET

Serenata Breve
Consentino, arr. de Pietro
Confidences *Emile Westly*

7.30 ORGAN AND VIOLIN RECITAL

Relayed from THE CHURCH OF THE MESSIAH, BIRMINGHAM.
GILBERT MILLS (*Organ*)
HAROLD MILLS (*Violin*)

Meditation ('Thais') .. *Mussenet*
Bourée *Handel, arr. Caros*
Andante (Violin Concerto) *Mendelssohn*

Minuet ('Berenice')
Handel, arr. Best
Serenade *Pierré*
Erotikon *Grieg*
Minuet in G
Beethoven, arr. Burmester

8.0 DANCE MUSIC

Sir ROBERT PEEL, Bart., and his BAND, from TONY'S BALLROOM, BIRMINGHAM

8.20 London Regional Programme

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Midland News

9.20 THE WIRELESS MILITARY BAND

Conducted by CHARLES LEGGETT

WALTER GLYNNE (*Tenor*)
(*London Regional Programme*)

BAND

March, 'El Capitan' *Souza*
Overture, 'Hunyadi Laszlo' *Erkel*

9.38 WALTER GLYNNE

Golden Slumbers kiss your Eyes
arr. Cedric Sharpe
I love thee (Ich liebe dich) *Grieg*
Devotion (Zueignung) *Strauss*

BAND

Selection, 'Aida' *Verdi*

WALTER GLYNNE

Vale *Kennedy Russell*
Jeunesse (Youth) *Katherine Barry*
I'll sing thee Songs of Araby *Clay*

BAND

Suite, 'Bal Costumé' (Fancy Dress Ball)
Rubinstein
Cossack and little Russian Maid; Polonaise;
Toreador and Andalouse; Royal Drummer and
Vivandière

10.30-11.0 London Regional Programme



THE D'ALTON INSTRUMENTAL QUARTET gives a concert, with Bernard Ross (baritone) as soloist, this evening at 6.40.

1.15-3.0 London Regional Programme

5.15 The Children's Hour

'Ann finds Belinda'—an Adventure by AGNES TAUNTON

JACKO and TONY in Duets
SYDNEY HEARD (*Flute*)

'John Sefton—Galley Slave,' a Story of the 16th Century, by BLADON PEAKE

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 An Instrumental Concert

THE D'ALTON INSTRUMENTAL QUARTET

Gems from the Operas *arr. Troian*
Ombra notturna (Shades of Night) .. *Mattini*

AUGUST 29



842 kc/s (356.3 m.)



FRIDAY

LONDON REGIONAL

12.0 Lunch-Hour Music

(From Midland Regional)

LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by ERNEST PARSONS

- Potted Overtures *arr. Engleman*
- The Squirrel Dance *Elliott Smith*
- Suite, 'Four Fancies' *Soaveville*
- The Clock and the Dresden Figures .. *Kitchey*
- Waltz, 'Casino Dances' *Gungl*
- Polka, 'Reconciliation' .. *Fletcher*
- Selection, 'Carmen' .. *Bizet, arr. de Groot*
- Champagne Galop *Lambye*

1.15 LIGHT MUSIC

THE MAY FAIR HOTEL ORCHESTRA
FROM THE MAY FAIR HOTEL

2.15-3.0 Organ Recital

by

W. G. WEBBER,

- Relayed from ST. MARY-LE-BOW
- Rhapsody in D (No. 2) on Breton
Airs *Saint-Saëns*
- Romance ('The Queen of France')
Haydn, arr. W. T. Best
- Military March *Schubert*
- Soprano Melody *Henry Smart*
- Five Short Variations on a Scots
Air ('Gala Water') *Stuart Archer*
- Fuguo in E Flat ('St. Ann') *Bach*

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 GERSHOM PARK- INGTON QUINTET

ELIZABETH NELVI (Soprano)
SINCLAIR LOGAN (Baritone)

QUINTET

- Selection, 'Bitter Sweet' .. *Coward*
- Carol for the Children .. *Debussy*

ELIZABETH NELVI

Italian:

- Sabato (Sabbath) .. *Gordigiani*
- Se tu m'ami (If thou lov'st me)

Pergolesi

- O cessate di piagarmi (O cease to wound me)

Scarlatti

QUINTET

- Overture, 'Die Fledermaus' ('The Bat') *Strauss*
- Minuet *Beethoven*

SINCLAIR LOGAN

- Charming Chloe *German*
- If Wishes were Horses *Rowley*
- The Bells of Clermont Town .. *A. M. Goodhart*

QUINTET

- Romance and two Dances ('The Conqueror')

German

ELIZABETH NELVI

- The First of May *Easthope Martin*
- Love, I have won you *Landon Ronald*
- Valentino's Day *Easthope Martin*

QUINTET

- Obstination (Constancy) *Fontenailles*

8.20 'Prunes and Prisms'

One of those Musical Things

Written and Produced by JOHN WATT

Cast

- Arthur *LESLIE FRENCH*
- Phoebe *WYNNE AJELLO*
- Peter *WILLIAM STEPHENS*
- Marjorie *ANONA WINN*

Scene

The 'Blue Hen' Cabaret

THE REVUE CHORUS
and
THE QUAGLINO BAND

9.0 'The Second News'

WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN;
Regional News

9.20 THE WIRELESS MILI- TARY BAND

Conducted by CHARLES LEGGETT
WALTER GLYNNE (Tenor)

BAND

- March, 'El Capitan' *Sousa*
- Overture, 'Hunyadi Laszlo' *Erkel*

9.38 WALTER GLYNNE

- Golden Slumbers kiss your Eyes
arr. Cedric Sharpe
- I love thee (Ich liebe dich) *Grig*
- Devotion (Zueignung) *Strauss*

9.45 BAND

- Selection, 'Aida' *Verdi*

9.59 WALTER GLYNNE

- Vale *Kennedy Russell*
- Jeunesse (Youth) *Katherine Barry*
- I'll sing thee Songs of Araby *O'lay*

10.5 BAND

- Suite, 'Bal Costumé' (Fancy
Dress Ball) *Rubinstein*
- Cossack and little Russian Maid;
Polonaise; Torador and Anda-
louse; Royal Drummer and
Vivandiere

10.30-12.0 DANCE MUSIC

BILLY MASON and his CAPHEANS, from THE
CAFE DE PARIS

THE RADIO TIMES

The Journal of the British Broadcasting
Corporation.

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'PRUNES AND PRISMS'

ONE OF THOSE MUSICAL THINGS

Written and Produced by John Watt

CAST:

- Arthur *Leslie French*
- Phoebe *Wynne Ajello*
- Peter *William Stephens*
- Marjorie *Anona Winn*

The Revue Chorus and the Quaglino Band

Scene: The 'Blue Hen' Cabaret

TO BE BROADCAST TONIGHT AT 8.20, AND IN
THE NATIONAL PROGRAMME TOMORROW NIGHT.

SINCLAIR LOGAN

- The sweet Nightingale } *arr. Lucy Broadwood*
- Some Rival has stolen my }
true Love }
- Cargoes } *Martin Shaw*
- The Dip }

QUINTET

- Four Indian Love Lyrics *Amy Woodforde-Finden*

8.0

DANCE MUSIC

(From Midland Regional)

SIR ROBERT PEEL, Bart., and his BAND, from
TONY'S BALL ROOM BIRMINGHAM

MUSIC OF THE WEEK

(Continued from page 386.)

closing in very quiet tone. The hymn to Aphrodite, 'daughter of Zeus, Queen of the brodered throne, Weaver of wiles,' is the first of the nine 'fragments' for the voice—an appealing cry for help—'Come, as once before thou camest.'

Mozart's Music from Salzburg.

('National,' Saturday, 8.0.)

THE Haffner Symphony has a two-fold connection with the little town where it is being played as part of the Mozart Festival this year. Not only was Mozart born there, but the lady for whose wedding it was composed, was a daughter of the town. Her father was Burgomaster in Mozart's day. Five years before, Mozart had written a Serenade and a March for the wedding of an elder daughter; for this occasion it was his father who was asked to provide the music, but Leopold passed the commission on to his son. The work was written at even greater speed than many of Mozart's, for he was almost overwhelmed by other tasks at the time. But we have his own word for it that when he saw it again afterwards, he was astonished to find it so good. In its original form it was more of a serenade than a symphony; besides the four movements we have now, it included a march and another minuet with trio. It was when Mozart included the symphony in one of his own concerts in 1783, the year after it was written, that he cut out these two. As befits the happy occasion for which it was composed, the whole symphony is in the brightest of festival spirits. The first movement has only one main theme which strides boldly on its way throughout; the andante is delicate and graceful without great emotional depth; the Minuet is sparkingly fresh, and a very lively Finale keeps up the same good spirits which have prevailed all through.

Mozart's Concerto for Two Pianofortes.

('National,' Saturday, 8.0.)

LIKE the Haffner Symphony, this Concerto was composed in Salzburg. Mozart had been made warmly welcome on his return home from an unlucky journey to Paris and other cities, but he was not very happy. He was organist to the Court and Cathedral, but found his duties irksome and uncongenial, and his salary was certainly not princely, about £40 a year in our money. He was as active as ever in composition, and there is very little in the fine work produced in these two years which reflects either the grief at his mother's death nor any of the disappointments which had befallen him away from home. This Concerto, his only one for two pianofortes and orchestra, is as full of gaiety as anything he left, the first and last movements especially bubbling over with high spirits. At its first performance, Mozart himself played one of the pianofortes, the other player being Fräulein Auerhammer. That was in Vienna on November 24, 1781, and the Concerto was received with real enthusiasm. The same two players repeated it in May in the following year with the same success. There are three movements, the first a bold and sturdy Allegro beginning at once with the chief tune, one which is made, like so many of Mozart's, out of the common chord. The second movement, not very slow, is typical of his gracious melody, and the last is a swift and light-footed Rondo. The Concerto was arranged for performance by one player, by that brilliant virtuoso Hummel, who delighted in making music as difficult as possible.

(Continued on page 410.)

AUGUST 29

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
'Playing the Game'
By CAREY GREY6.0 Mr. A. G. PRYS-JONES: 'A Holiday with
Borrow in "Wild Wales."'

6.15 National Programme

10.10 West Regional News

5.15 THE CHILDREN'S HOUR

S O S FOR CATRIN

She is 'LOST IN THE FOREST'

(Eleanor Boniface) arranged for broadcasting by
Mildred Forster

6.0 National Programme

10.10 Local News and Forthcoming Events

10.20-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

4.0-11.0 National Programme

BREAK AWAY

A Musical Show With a Punch



Book by DOROTHY EAVES

Music by MAI JONES

Produced by FRANCIS WORSLEY

Gentleman Jim, the Any-Weight Champion

JOHN RORKE

Kitty Karruthers, Keeper of the Kafé-au-lait,

Kardiff ELSIE EAVES

Nippi Lipstick, a lady who waits

MARY CARDEW

Padlock Bones, the eminent sleuth

DONALD DAVIES

Dr. Blotsam, his eminent friend... SIDNEY EVANS

Ching-wag, a sinister Oriental... LISTER JAMES

Chorus of Sailors, Policemen, more Sinister
Orientals, etc.

Time: The Present (approximately)

Place: In and around Kardiff Docks

AT THE PIANOS: Mai Jones and DOROTHY EAVES

From Cardiff at 10.20

10.20-11.0 Break Away

A MUSICAL SHOW WITH A PUNCH

(See centre of page)

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

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-10.45 National Programme

4.0 THE NORTHERN WIRELESS ORCHESTRA

MARGARET REES (Soprano)

5.15 THE CHILDREN'S HOUR

6.0 Miss ALICE WILBERLEY: 'The Art of
Furnishing'

6.15 National Programme

7.30 Northern Scenes from Shakespeare's
Plays

8.0 National Programme

10.10 North of England News

10.20-11.0 A PROGRAMME OF CONCERT
WALTZES

By

THE NORTHERN WIRELESS ORCHESTRA

AUGUST 30

1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 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, 'The Bronze Horse' *Auber*
Waltz, 'When I passed the old Church Door' *Nicholls*

Italian Capriccio *Tchaikovsky*
Suite, 'Three famous Cinema Stars' *Haydn Wood*

Selection, 'The Thistle' *Myddleton*
Alpine Fantasy, 'Voice of the Bells' *Thurban*
Selection, 'The Débutante' *Victor Herbert*

3.30 THE B.B.C. ORCHESTRA

Conducted by JOHN ANSELL

SILVIO SIDELLI (Baritone)
BESSIE SPENCE (Violin)

ORCHESTRA

Marche Héroïque *Saint-Saëns, arr. Mouton*

SILVIO SIDELLI, with Orchestra

A te l'estremo addio! (To thee, the last Farewell!)
(Simon Boccanegra) *Verdi*

Serenata ('Don Giovanni') *Mozart*

ORCHESTRA

Pantomime *Gabriel Pierné*

Farandole *Gabriel Pierné*

BESSIE SPENCE

Concerto *Bach*

ORCHESTRA

Habanera and Vaquero's song ('Natoma') *Victor Herbert*

Pizzicato ('The two Pigeons') *Massenet*

SILVIO SIDELLI

Elegy *Massenet*

La Maison grise (The grey House) *Massenet*

Speak to me *d'Hardot*

ORCHESTRA

Waltz, 'The Swimmer' *Lanner*

BESSIE SPENCE

Polonaise *Vieuxtemps*

ORCHESTRA

Suite, 'In Holland' *Krieger*

4.45 REGINALD NEW

At THE ORGAN of THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Suite, 'The Merchant of Venice' *Rosse*

Chinese Festival *Pickard*

Ballad, 'Fleurette, I shall never forget' *Haydn Wood*

Spanish Dance *Schmeling*

5.15 The Children's Hour

Spanish Dance (*Granados, arr. Kreisler*), and other Violin Solos played by DAVID WISE

'How we Missed the Train'—the second incident from 'What Happened Then' (W. M. Letts)

'A PENNY IN THE SLOT'—with most unusual results—according to TONY GALLOWAY

6.0 Musical Interlude

6.15 'The First News'

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

6.40 Sports Bulletin

6.45 The Foundations of Music

HANDEL ARIAS

Sung by STILES-ALLEN and JOHN THORNE

JOHN THORNE

Recit., 'O Memory'

Aria, 'Oppressed with never ceasing Care' ('Belshazzar')

Droop not, young Lover

STILES-ALLEN

Recit., 'Calm thou my Soul'

Air, 'Convey me to some peaceful shore' ('Alexander Baltus')

Let the Bright Seraphim' ('Samson')

STILES-ALLEN and JOHN THORNE

Every Joy that Wisdom knows ('Solomon')

7.0 Talk

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

7.30 DANCE MUSIC

Sir ROBERT PEEL, Bart., and his BAND

Relayed from TONY'S BALLROOM, BIRMINGHAM

8.0 MOZART CONCERT

Relayed from THE SALZBURG FESTIVAL

THE VIENNA PHILHARMONIC ORCHESTRA

Conducted by BRUNO WALTER

(See centre of page)

9.0 'PRUNES AND PRISMS'

One of those Musical Things Written and Produced by JOHN WATT

Cast

Arthur LESLIE FRENCH

Phoebe WYNNE AJELLO

Peter WILLIAM STEPHENS

Marjorie ANONA WINN

Scene

The 'Blue Hen' Cabaret

THE REVUE CHORUS and THE QUAGLINO BAND

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 A talk by Mr. FRANK BIRCH

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

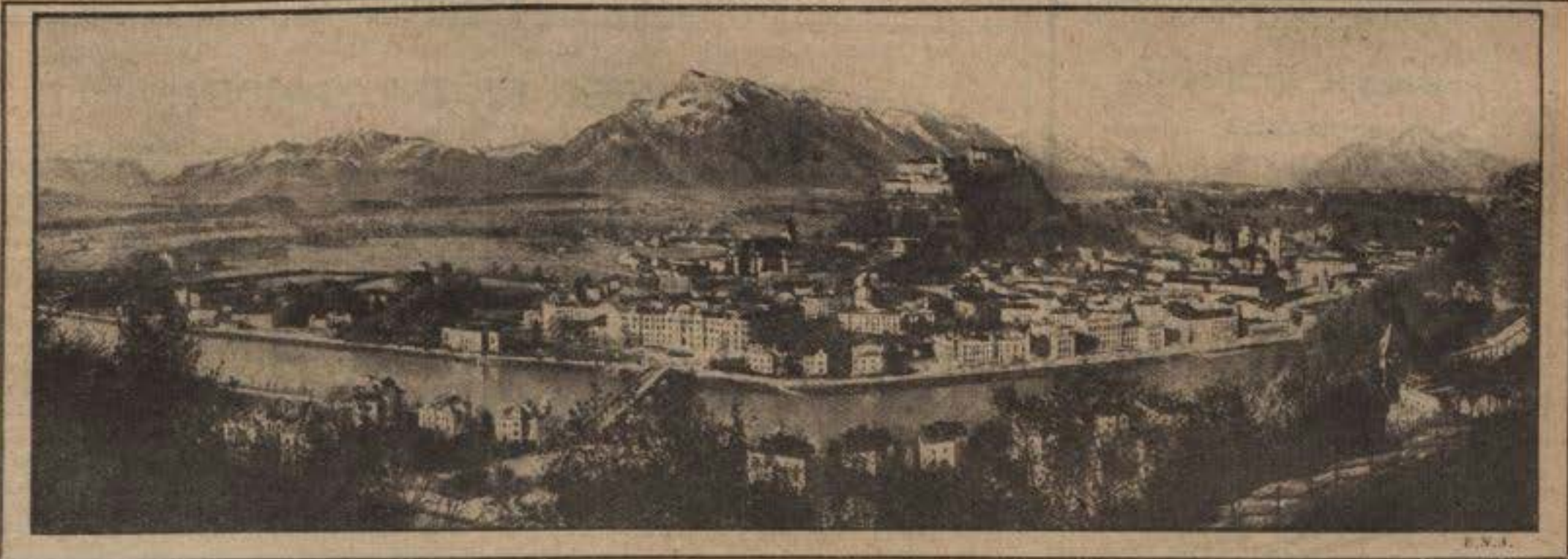
10.20-12.0 DANCE MUSIC

BERTINI'S DANCE BAND, from THE TOWER BALLROOM, THE WINTER GARDENS, BLACKPOOL

(From Manchester)

TONIGHT AT 8.0
A MOZART CONCERT,
relayed from The Salzburg Festival
THE VIENNA PHILHARMONIC ORCHESTRA,
conducted by Bruno Walter.

PROGRAMME:
Symphony in D (K.385) (The 'Haffner')
Allegro; Andante; Minuetto; Presto
Concerto for Two Pianofortes and Orchestra, in E Flat (K.365)
Allegro; Andante; Rondo, Allegro
(Pianofortes, Robert and Heinz Scholz)



F.S.A.

AUGUST 30

SATURDAY

626 kc/s (479.2 m.)

MIDLAND REGIONAL

3.30 *National Programme*

4.45 REGINALD NEW

At the ORGAN of the
BEAUFORT CINEMA,
BIRMINGHAM

5.15 *The Children's
Hour*

'Danny Doormouse goes
to School'—a Nature Story
by ANTHEA NORTH

Duets by ANNIE LEWIS
(Soprano) and FANNY
SYMONDS (Contralto)

STANLEY LOWE (Violin)

'Any Coal Today?'—a
Mining Talk by JOHN
ANDERSON



LEONARD GORDON
(baritone) sings during this even-
ing's Military Band Concert.

LEONARD GORDON
Border Ballad Cowen

BAND
Selection, 'Merrie England'
German, arr. Godfrey
Ballet Music, 'William Tell'
Rossini
Cornet Solo, 'Mountain
Lovers' W. H. Squire
(Soloist, P.C. COOK)

LEONARD GORDON
King Charles
Maude Valerie White

BAND
Waltz, 'Toujours ou jamais'
('Always or never ')
Waldteufel
Second Hungarian Rhapsody
Liszt

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 Midland Sport

6.45 *A Military Band
Concert*

THE CITY OF BIRMINGHAM POLICE
BAND

Conducted by RICHARD WASSELL

LEONARD GORDON (Baritone)

Relayed from CANNON HILL PABE, BIRMINGHAM

BAND

March, 'Sea Songs' *Vaughan Williams*
Overture, 'Poet and Peasant' *Suppé*

8.0 *London Regional Programme*

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.55 Midland News

10.0-10.30 THE WULFRUNA SINGERS

Down in a flowery Vale *Festa*
Come, live with me } *Frank Idle*
Now is my Chloris }
Fair Sally *Alec Rowley*
Beauty's Eyes *Posti, arr. Hall*
The Lass with the delicate Air *Arne, arr. West*
Drink to me only *arr. Button*
Lullaby *Brahms*

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



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BOOKSELLERS NEWSAGENTS

BOOKSTALLS

THIS WEEK IN THE GARDEN

THE time for bulb planting is near. Think of a few. The Snowdrops, from Christmas to March, the Scillas from February to May, and their beautiful relations, the Chionodoxas—the glories of the Snow; the snowflakes; the strangely neglected but most charming miniature Narcissi; *Hyacinthus azureus* and *Hyacinthus amethystinus*; the Muscaris in all their varieties of blues; the bright yellow winter aconites; the anemones, yellow, white, pink, blue and flaming scarlet, and all shades intermediate between blue and red; and even yet the most useful genus of all, the *Crocus*, has not been mentioned, nor have the bulbous-rooted Irises, the English, Spanish, and Dutch, all favourites in the garden and for cutting. Nor have we mentioned the early flowering gladioli. Early apples are all best eaten straight from the tree and some are ready to pick. They are ready to pick when, lifted gently by the hand, they part easily from the stalk.

You have by now finished thinning the fruits of the late varieties as well, of course.

In the kitchen garden there is still time to sow spinach, and turnips, and onions. Of turnips, in some soils Orange Jelly proves excellent, even when sown as late as this, but in others, perhaps the majority, one of the white turnips—Early White Stone, for instance—will give better service. Of onions, sow the Italian or Lisbon for providing 'spring onions' next year. Sow good keeping onions like Giant Zittau and James Longkeeping to transplant next spring, for such plants are more likely to pass unscathed that trying time when the onion fly is about.

Those who have a greenhouse which can be kept free from frost should sow Schizanthus, and Mignonette, and Clarkias now for flowering in pots in spring.—From the Royal Horticultural Society's Bulletin.

AUGUST 30



842 kc/s (356.3 m.)



SATURDAY

LONDON REGIONAL

3.30 THE B.B.C. ORCHESTRA
 Conducted by JOHN ANSELL
 SILVIO SIDELI (*Baritone*)
 BESSIE SPENCE (*Violin*)
 (*National Programme*)

4.45 REGINALD NEW
 At the ORGAN of the BEAUFORT CINEMA,
 BIRMINGHAM



Reynold

MARIA SANDRA
 (soprano) sings in the Promenade Concert
 from the Queen's Hall tonight at 8.0.

5.15 DANCE MUSIC
 Sir ROBERT PERL, Bart., and his DANCE BAND,
 relayed from TONY'S BALL ROOM, BIRMINGHAM

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

6.40 Sports Bulletin

6.45 A Military Band Concert
 (*From Midland Regional*)

THE CITY OF BIRMINGHAM POLICE BAND
 Conducted by RICHARD WASELL
 LEONARD GORDON (*Baritone*)

Relayed from CANNON HILL PARK, BIRMINGHAM

BAND
 March, 'Sea Songs' *Vaughan Williams*
 Overture, 'Peasants and Peasants' *Suppé*

LEONARD GORDON
 Border Ballad *Cowen*

BAND
 Selection, 'Merrie England'
German, arr. Godfrey
 Ballet Music, 'William Tell' *Rossini*
 Cornet Solo, 'Mountain Lovers' *W. H. Squire*
 (Soloist, P.C. COOK)

LEONARD GORDON
 King Charles *Maudie Valerie White*

BAND
 Waltz, 'Toujours ou jamais' ('Always or never')
Wabltz
 Second Hungarian Rhapsody *Liszt*

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL
 (*Sole Lessees, Messrs. Chappell & Co., Ltd.*)

MARIA SANDRA (*Soprano*)
 LEYLAND WHITE (*Baritone*)
 ELSA KAREN (*Pianoforte*)

THE B.B.C. SYMPHONY ORCHESTRA
 (Leader, CHARLES WOODHOUSE)
 Conductor, Sir HENRY WOOD

Overture, 'Oberon' *Weber*
 Suite, 'The Land' (first performance)
Elizabeth Maconchy
 (After poems by V. SACKVILLE-WEST)

MARIA SANDRA and Orchestra
 Aria, 'Un bel di' ('One fine Day') ('Madame
 Butterfly') *Puccini*

ELSA KAREN and Orchestra
 Pianoforte Concerto No. 2 in A *Liszt*

LEYLAND WHITE and Orchestra
 Prologue ('Pagliacci') *Leoncavallo*

ORCHESTRA
 Symphony in D Minor *Franck*

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



Tonghan & Fretton

ELSA KAREN
 (pianist) is a soloist in tonight's Promenade
 Concert from the Queen's Hall.

10.0-10.30 A VIOLIN RECITAL
 by
 SEYMOUR WHINYATES
 Sonata in G Minor
Purcell, arr. J. Frederick Bridge
 Rondo *Mozart, arr. Kreisler*
 Poem *d'Erlanger*
 Allegretto *Boccherini, arr. Kreisler*
 Berceuse (Cradle Song) *Respighi*
 Sicilienne and Rigaudon *Francaur, arr. Kreisler*



Which nights are you going to the Proms. next week?

(Every Evening, in the Queen's Hall, W.)



MUSIC OF THE WEEK

(Continued from page 406.)

'The Land,' Elizabeth Maconchy.
(*Regional,* Saturday, 8.0.)

MISS MACONCHY is winning a name for herself among the native composers at a very early age, and already she has had a share in spreading a knowledge of British music abroad. In 1923, at the age of sixteen, she enrolled as a student at the Royal College of Music, and during her career there she held the Blumenthal and Foli scholarships, and won the Sullivan and other prizes for composition. In 1929 she was awarded the Octavia Scholarship for travel, and went to Prague, where she had some lessons with Jirak, to Paris and Vienna. This year her concerto for pianoforte and small orchestra was played at one of the concerts of the Prague Philharmonic Orchestra; the date, whether by accident or design Miss Maconchy has not told us, was her birthday. Another Prague distinction was a broadcast by the Radiojournal of her 'Fantasy for Children.' Besides these, Miss Maconchy has composed 'Theme and Variations' for Orchestra, a fantasy quintet, a sonata for violin and pianoforte, songs and smaller works. This suite is based on verses by Victoria Sackville-West, and there are four movements corresponding to the seasons. The first is Winter—'Here is no colour, here but form and structure,' and the second, Spring—'Then broke the Spring. The hedges in a day burgeoned to green.' The third movement, Summer, is slow and meditative, based on a verse which tells of Jacob's seven years in which he dreamed of winning Rachael. The last movement, bold and vigorous, sets forth the happy side of Autumn, with a thought of old and young men straining their muscles at the cyder-press.

Cesar Franck's One Symphony.
(*Regional,* Saturday, 8.0.)

EVEN in this tidy land of ours where the average listener likes his music to be of that clear-cut, straightforward order of which he can easily make out the design, this Symphony has already a place among the most popular orchestral music to which audiences look forward. Last year, at one of the Proms., an eleventh-hour change had to be made, and Franck's Symphony, not having been played earlier in the season, was put in as being sure of a warm welcome. And its inclusion in a Saturday programme says much for the widespread affection it has won for itself. It is unlike the classical models in this, that the principal theme appears in all the movements, in this way, too, that all its themes are developed with far more freedom than the old Masters ever dreamed of. There are four movements. The first begins with a slow introduction, where the lower strings have a shadowy hint of the allegro into which it leads. The introduction is repeated after the first part of the Allegro, and only after that do we hear the great melody which has so large a say in the whole symphony. The slow movement and the scherzo with its trio are telescoped into one, and the last movement, in a joyous major, opens with a new theme. But again earlier themes make their way into it, especially the big, dominating one from the latter part of the first movement. Often as we hear it, it enters each time with a greater strength and confidence until at the end it rings out with exultant triumph. 'A struggle from darkness into light,' has been said of more than one of Franck's big conceptions; it is what this symphony suggests to many listeners, from that dark groping of its first notes to the last ringing shout of that great melody.

D. M. C.

AUGUST 30

CARDIFF

SATURDAY

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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
MARY MADDOCK (Soprano)
Spic and Span

6.0 National Programme

6.40 Regional Sports Bulletin

6.45 National Programme

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

7.20 National Programme

10.10 West Regional News

10.20-12.0 National Programme

SWANSEA

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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

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 GRAMOPHONE RECITAL

OPERAS

Overture, 'Figaro' Mozart
They call me Mimi ('La Bohème') .. Puccini
Intermezzo ('Cavalleria Rusticana') .. Mascagni
Selection, 'Rosenkavalier' ('Rose-Bearer')
Strauss, arr. Higge
Dance Duet ('Hänsel and Gretel') Humperdinck
Fair Spring is returning ('Samson and Delilah')
Saint-Saëns
Selection, 'The Bartered Bride' Smetana

3.30 National Programme

5.15 THE CHILDREN'S HOUR

'ADVENTURES'

Getting Game (Sir George Dunbar) is on

6.0 National Programme

6.40 Local Sports Bulletin

6.45 National Programme

10.10 Local News and Items of Naval Information

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:—The Northern Wireless Orchestra. William Rowlands (Baritone). 3.30:—The Northern Wireless Orchestra. Walter Mason (Tenor). Daisy Shorrocks (Violin). 5.15:—The Children's Hour. 6.0:—National Programme. 6.40:—Regional Sports Bulletin. 6.45:—National Programme. 7.0:—Mr. E. Stacey Lintott: 'Football Prospects in the North.' 7.20:—Royal Horticultural Society's Bulletin. 7.30:—Northumbrian Folk Songs and Dances. (From Newcastle.) The Newcastle-upon-Tyne Bach Choir Society. Conducted by Joseph Robinson. Tom Gough (Northumbrian Pipes). 8.0:—National Programme. 10.10:—North of England News. 10.20-12.0:—Dance Music. Bertini's Dance Band, relayed from The Tower Ballroom, Blackpool.



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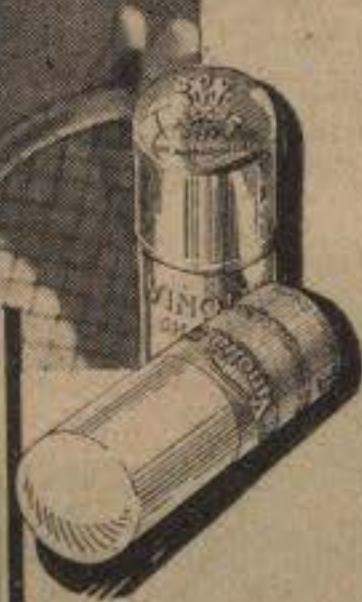
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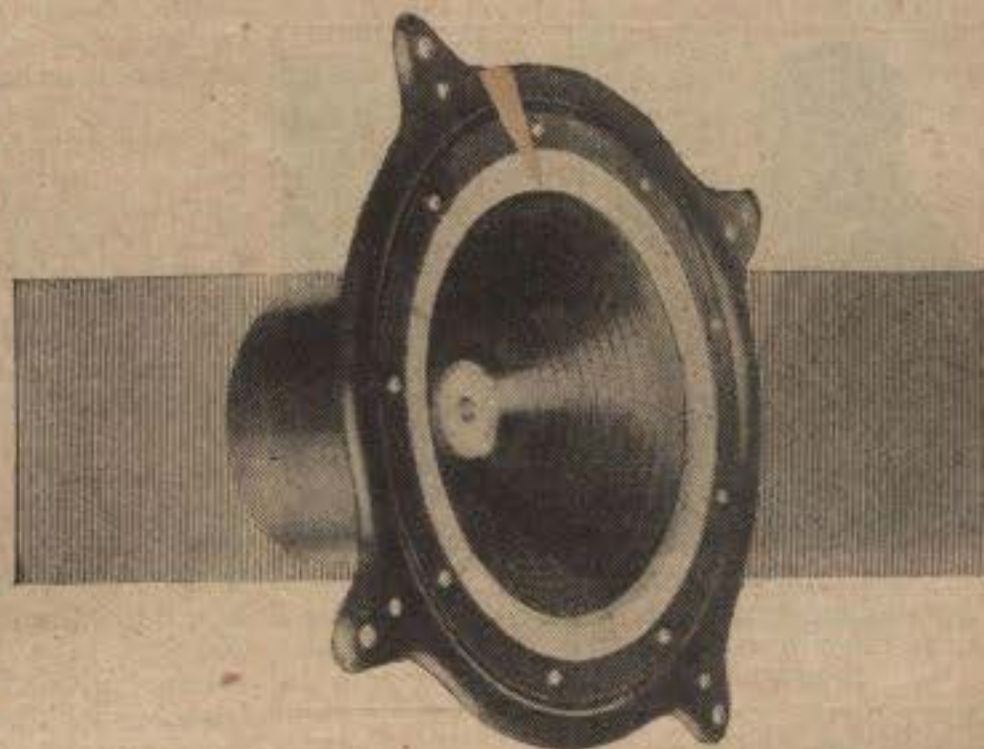
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FOR MIDLAND REGIONAL LISTENERS.

A CONCERT OF SIR FREDERIC COWEN'S MUSIC

A Concerto that was written for Paderewski—A Black Country comedy based on real life—A programme of music by the official Birmingham pianist—Stories about laurel wreaths.

A PAGE OF NOTES BY 'MERCIAN'



NIGEL DALLAWAY,
the Birmingham Studio pianist, a concert of whose music is being broadcast in the Midland Regional programme on September 1.

Sir Frederic Cowen's Programme.

SIR FREDERIC COWEN and his music are perennially young. Midland listeners are to hear a whole programme of it on Saturday, September 6. It is fantastic and tuneful with a touch of old-world grace here and there. Sir Frederic has written music almost from babyhood. He was only six when he published his first waltz, and by eight he had written an operetta. Later, when his reputation was made, he wrote *The Corsair* for the Birmingham Festival of 1876. The *Scandinavian Symphony*, part of which will be played on September 6, was inspired by several visits to Norway and Sweden. The composer has expressed in music the strange beauty of the country with its snowy mountains and still waters. The *Adagio* movement describes a summer evening on a fiord. A party of friends are idling in a boat; over the quiet moonlit water comes the sound of revellers on the distant shore. The *Finale* is built on an old Norwegian Folk Song picked up by Sir Frederic during one of his visits. Both the *Reverie* and *A l'Espagnole* were written as solo pieces and afterwards scored for orchestra.

Written for Paderewski.

A PIANO concerto written for Paderewski and played by him thirty years ago is also to be broadcast in the Frederic Cowen Programme on Saturday, September 6. Sir Frederic had a great admiration for the famous pianist. He wrote the music as a tribute to him and with his special type of playing in mind. When it was finished he packed the score and went off to Paris to find Paderewski. There he spent long hours with him, going through the music and re-

writing parts of it to suit the player's magnificent technique. The concerto will be played by Winifred Browne, who is just the imaginative type of player to make the best of Frederic Cowen's music. She has made a feature of piano concertos rarely heard by wireless listeners—the Rimsky-Korsakoff Concerto, the Dohnanyi *Variations on a Nursery Rhyme*, were played by her, and she gave the first broadcast programme in this country of Rachmaninoff's *Fourth Piano Concerto*.

'The Invalid.'

HERE comes a real Black Country comedy, based on a true story and written by a Black Country doctor! The scene is Old George's bedroom in a slummy Walsall street. George is in bed, he hates washing, hates being ill, hates doctors, and says so.

The doctor insists on a bath, and the old man will have none of it; how he gets the better of the doctor is the theme of the play to be broadcast from the Midland Regional Station on Monday, September 1. The author, Dr. Layton, loves the Black Country and its funny inhabitants. He lives and works among them alternatively touched and amused by their struggles against poverty—and their outlandish customs. He loves the Black Country accent—sing-song and high pitched. This play is based on actual fact, for he was the doctor, and Old George still lives in Walsall and is still unwashed!

The Cast.

EDGAR LANE will throw off his Chevalier cloak and become a Black-Countryite for an hour when *The Invalid* is broadcast. His 'old men' are one of the delights of the Birmingham Station. Charles Baird Stewart, who will act with him, is one of the old Pilgrim Players founded by Sir Barry Jackson. He has played a number of leading parts, including 'John Worthing, J.P.'



THE BRIDGE, WALSALL.

The Invalid, a Black Country comedy, the scene of which is Walsall, written by a Walsall doctor, is being broadcast in the Midland Regional programme on September 1.

in *The Importance of Being Earnest*. The inimitable Mabel France, of 'Aunt Maria' fame, and Gladys Joiner, who is a good hand at play-writing herself, will play the 'female leads.'

Music by a Station Pianist.

THE official pianist at the Birmingham Studios is a composer. When he is not at the studio piano, he is writing music of his own, 'just for a change,' as he puts it, but always with the idea of a broadcast one day. On Monday, September 1, listeners are to hear a whole programme of his music—mainly of the lighter kind this time, for Nigel Dallaway has a 'cello concerto, a fiddle sonata, and a big piano work to his credit as well as a host of smaller pieces. Many of the works in this programme were written with some special artist in mind. The three sea songs for baritone voice and orchestra were meant for Alfred Butler, who also wrote the racy verses. Listeners will remember Alfred Butler's work in some of Charles Brewer's vaudeville programmes, but this time he will be in serious mood! A sheaf of children's songs to some words by Margery Constance Hart hold a surprise. Whoever heard of a song four seconds long? Just to show what he can do in the way of orchestration, Mr. Dallaway has taken an old overture of Handel's and re-written it for modern orchestra. It was a good choice, for Handel's striding tunes sound well on our modern instruments. His music has tempted several of our present-day composers in the same way—Elgar, Harty, and Sir Thomas Beecham among them.

Helen Enoch talks about Laurel Wreaths.

HELEN ENOCH was the first voice to speak from the New Studios in Birmingham. The studio was full of workmen finishing off the decorations. When she began a half-hour talk they put down their paint brushes and solemnly gathered round the microphone to listen! They were very impressed! On Monday, September 1, the same voice will be heard in the Children's Hour telling some fascinating stories about laurel wreaths. Laurel wreaths sound rather dull by themselves—just dark green leaves twined into a circle—but they're amazingly interesting things. The talk begins with Apollo, the Sun God, who is responsible for all this laurel-wreath business. Then comes a story of a girl who changed herself into a laurel tree rather than be caught in a chase. The second talk is even more exciting, for then we take a trip to Greece to see the Olympic games. We attend a Chariot Competition, and see what a fine time you had in those days if you could win a foot race.

ST. CADOC AND THE BELFRY OF TREVETHIN

The legend of Treveithin Church—Concert by the Gwaun-cae-Gurwen Band—Poems of a Garden—Some writers of the West Country—Programme of the N.O.W.

'STEEP HOLME' LOOKS AT FUTURE PROGRAMMES

Folly District, Pontypool.

THE Folly District of Pontypool will be described by Mr. William Stanford in a talk in 'The Tramp Abroad' series on Tuesday, September 2, at 6.0 p.m. Mr. Stanford takes as his starting point the corner on Pontypool Road known as the Turnpike, from where he will describe walks which change from time to time into climbs. At a meeting-place of several ways he will tell of the more difficult tracks which lead to the Mountains Garn Wen and Garn Clochdy, beset by rocks and bogs and exposed to sudden storms of rain and wind. He will also describe an easier track which leads, not across the mountains, but under their shadow and protection.

The Saint and the Devil.

TREVETHIN CHURCH, by which the path goes, has an interesting legend. St. Cadoc, who had charge of the building of the church, was much concerned because the laborious work of the day was thrown down at night, and the materials carried away. The saint was undaunted by what he conceived to be the work of the devil, and he had a great bell cast to make a great noise when the devil was going off with his spoil. This kind of reprisal was as unwelcome as it was unexpected, and the fiend in alarm did what many another thief has done—he dropped his booty in order to escape. In this particular instance the stones were dropped upon the mountain, which was named in memory of the event—Garn Clochdy, the Stones of the Belfry.

A Holy Well and a Forgotten Lane.

MR. STANFORD will tell also of a tiny walled-in spring called a holy well by pilgrims as they passed from Treveithin to the ancient Chapel on the Stryrid. Thereafter the mountain path becomes a lane, and apparently an almost forgotten lane, for the untended hedges completely arch the way. The return to civilization on this walk is made by way of the Elidyr Model Village at Llanover.

The Gwaun-cae-Gurwen Band.

THE Gwaun-cae-Gurwen Band which, with one of its members, J. Jenkins (in trombone solos), is giving a Concert on Monday, September 1, at 7.30 p.m., has a formidable list of successes to its credit, including prizes at six 'Nationals.' It was heard by West Regional listeners last year. Gwaun-cae-Gurwen is a hamlet, a mile to the north of Pontardawe in the Swansea Valley, where coal mining from the best seams was begun in 1780. That was, of course, before the days of the railway, and coal had to be carried by ponies and packs. Later, when the turnpike road was made over the Black Mountain, Cardiganshire and Carmarthenshire were for years entirely supplied by this means. The singer on September 1 will be Mr. Watcyn Watcyns (bass-baritone), whose career is watched with great interest by his many friends in South

Wales. They fancy, too, that his singing is at its best when he knows that the microphone brings his voice into the home circles in the valleys.

West Country Writers.

MR. HEDLEY GOODALL is to begin a new series of talks for West Regional listeners on Friday, September 5, entitled 'West Country Writers and Their Characters.' Mr. Goodall assures me that he will deal only with the characters in the books of West Country writers. It is very interesting to note how early experiences and environment peep through literary works, even if the setting be in foreign lands. His first subject will be Margaret Kennedy, who is living at present in the West Country, and he will deal with the characters of Tessa and Lewis Dodd.

From the West.

A PROGRAMME of poems and music, entitled 'From the West,' will be given by Hedley Goodall and the Station Trio on Friday evening, September 5. Listeners will be asked to suppose they are looking from a window at a garden. Hedley Goodall recites a poem about a garden, and the Trio follows this up by Schumann's *Garden Melody*. A poem by Meredith and McDowell's *Wild Rose* follow. Beyond the garden hedge a farmyard, and here



BRISTOL UNIVERSITY, the Great Hall and Tower. Mr. N. H. Smith, President of the University Students' Union, gives a talk in the 'Windows of Youth' on September 4.



THE FOLLY, PONTYPOOL.

The Folly District of Pontypool is the subject of Mr. William Stanford's talk in 'The Tramp Abroad' series on September 2.

Mr. F. W. Harvey's poem, 'Ducks,' is suitably introduced, and followed by music descriptive of the farm. There is a copse beyond and verse and music will vie in praise of trees. Finally, the eye focuses on the distant village green, where dancing is in progress, and folk tunes and country dances conclude the programme.

At Eventide.

TWO programmes, entitled 'At Eventide,' have already been given from the Cardiff Studio, and in view of their undoubted popularity a third will be heard on Monday, September 1, at 8.40 p.m. The main essential in this type of programme is restfulness, and organ and 'cello music are used to induce the mood in the listener. Organ music will be relayed from St. Mary's Parish Church, Swansea, and Ronald Harding, principal 'cellist of the National Orchestra of Wales, will play solos. The previous programmes contained items by a singer, but on September 1, Miss Eiddwen Morgan (elocutionist) will recite a group of Welsh poems. She was a winner at the Liverpool National Eisteddfod.

National Orchestra of Wales.

THE N.O.W. returns from holidays on Sunday, August 31, when they are to take part in a String Orchestral Programme at 4.15 p.m. with Kate Winter (soprano) as singer. The full Orchestra will be heard the following day at the Museum at 1.15 p.m., their programme including the Overture from Mozart's *Magic Flute*. On Tuesday, September 2, the Orchestra is to give a concert from the studio at 4 p.m. with Bernard Ross (baritone), while on Wednesday, September 3, listeners will hear a Symphony Concert from the Museum at 1.15 p.m., and a Light Orchestral programme from the studio with Margaret Lewys (contralto) as singer at 4.0 p.m. The Light Orchestral Concert from the Museum at noon on Saturday, September 6, will include many gay and popular items, such as *Shepherd Fennel's Dance* and *Molly on the Shore*.

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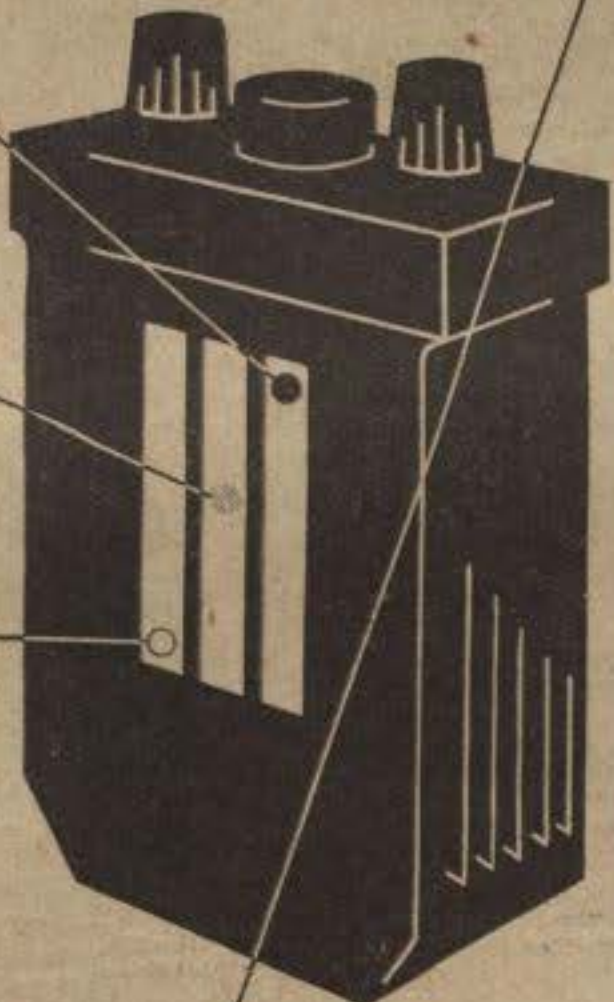
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PICKED UP EACH NIGHT BY A MILLION

MULLARD 2 VOLT VALVES

3 VALVE RECEIVER COMBINATIONS.

P.M.1HF P.M.1LF P.M.2.

For the ordinary straight 3 valve receiver circuit where most economical operation is required.

P.M.1HF P.M.1LF P.M.252

Also for the ordinary straight 3 valve receiver but where greater volume with absolute purity is required.

P.M.12 P.M.2DX P.M.252

For the screened grid 3 valve receiver, utilising the super power valve.

P.M.12 P.M.2DX P.M.22

The screened grid, detector, pentode circuit. This combination is the most efficient 3-valve combination in existence. Its performance is remarkable.

Similar valve combinations are obtainable from any radio dealer for operation from 4 or 6 volt accumulators or directly from A.C. Mains.



Mullard radio valves are standardized by the best set makers.

They are used in the majority of radio receivers in the Country.

These are the reduced prices for the valves mentioned above:—

P.M.1HF	8/6
P.M.1LF	8/6
P.M.2DX	8/6
P.M.2	10/6
P.M.252	13/6
P.M.12	20/-
P.M.22	22/6

Mullard

THE MASTER VALVE

Advt.: THE MULLARD WIRELESS SERVICE CO., LTD., MULLARD HOUSE, CHARING CROSS ROAD, LONDON, W.C.2.