

## THE FIRST OF THE BROADCAST 'PROMS' (page 231)



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## An Actress Looks at the Microphone.

Gwen Ffrangcon-Davies on the Dramatic Technique of Broadcasting.

THOUGH I am by temperament averse to things mechanical (I have the artist's terror of the inhumanity of machinery), I am glad that I am living in the Age of Wireless. Little more than a year ago broadcasting meant nothing to me save for an unintelligible column of 'radio news' in my morning newspaper; then I took part in *Tea of the D'Urbervilles*, which was broadcast one evening, and on several subsequent occasions I have made the acquaintance of the microphone.

As an actress, I naturally like to speculate upon the possibilities of wireless as a medium for the drama. Let me say at once that, excellent as are some of the plays that we hear through the air, the broadcast studio, with its innumerable limitations, can never, I believe, hope to rival the stage. The drama of flesh and blood requires that indefinable something, that link between actors and audience that one can always feel when watching any well-acted production. It follows, therefore, that for radio drama to attain its highest efficiency it is vital that those taking part in it

should possess a specialized knowledge of how best to compensate for the lack of that personal factor.

It has, I think, been proved that though one may be successful on the stage, it does not follow that one will meet with equal success in the broadcasting studio. A recent development has shown that this problem is appreciated by all who are concerned with the production of radio drama. I refer to the arrangement recently brought

about between the B.B.C. and the Royal Academy of Dramatic Art in London—that admirable training school that has produced so much that is fine on the modern English stage. This arrangement will make it possible for those students who are desirous of specializing in broadcasting to receive expert instruction under the conditions that obtain in a broadcasting studio.

The advantages of this arrangement are apparent, both to the student and to the broadcasting authorities. For the student a chance is at last given to the would-be actor whose looks, figure, and gestures are all against his or her stage success, but whose voice and brain may be brought to serve the purpose of broadcasting.

On many occasions I have attended stage auditions and have seen many an aspirant, whose voice was stark beauty, ruin his or her performance by false movements, bad gestures, and general clumsiness. For all such people a new day has dawned; their special talents need no longer languish in an atmosphere of defeated hopes, but can flourish



GWEN FRANGCON DAVIES AS JULIET.

The writer of the accompanying article, whose first notable part was that of Elaine, the fairy princess, in Richard Broughton's *Immortal Hour*, scored an outstanding success as Juliet in a recent revival of Shakespeare's tragedy. Her performance was marked by the beauty with which she spoke what are, perhaps, the loveliest lines in all drama—and it is the beauty of her voice which goes towards making her the successful broadcaster that she is. In her article Miss Ffrangcon-Davies has something to say about the varied career of Radio Drama.

(Continued overleaf) S



# The Listener Broadcasts—

—his grievances, but on the whole he is very contented. By Eric J. Patterson.

**Y**OU travel about all over the country," said my friend, as he tried to get on to Moscow. "I think it was Moscow—or was it Rome? You talk and write about wireless and education and study groups and all that. Now tell me, frankly between pals, what do people really think about wireless?"

"If you don't stop that instrument making that awful row," I replied, "I'll tell you what I think about your particular brand of wireless."

Smith then made an attempt to get on to Tokio—or was it New York?—and succeeded in reaching the Daventry programme. "Well, leave it at that," I said.

"I quite like this er—er—Japanese music, and I'll give you a few impressions."

These are some of the impressions, memories of the unsolicited interviews I have had with friends everywhere in the course of my travels.

A tired business man speaks: he has been playing golf all day. "I tell you straight, I wouldn't listen to your educational stuff at the end of a day's work. I don't want to sit down to a lecture on protoplasm or the Einstein theory or what happened at Ur of the Chaldees. I want something light that will take my mind off myself. Clearly they are not for him, my words of wisdom!"

Another business man speaks: less tired than the other. He has just returned from the office. He is all concerned with the effect of wireless on the young. He thinks life's opportunities ought to be more stressed by wireless speakers. The programmes, he believes, are far too light in character for this strenuous age.

A railway train: a crowded third-class carriage. I lead the conversation on to the radio. I gather that the wireless ought to be used for betting tips, for giving advice on how to destroy rats, for helping our beloved



"Tell us how to destroy rats!"

Chancellor of the Exchequer by broadcasting advertisements, for teaching an international language: for bringing the more sensational cases in the law courts before the country, and for solving the unemployment problem by talks on currency reform.

It is a place where highbrows meet. The man I see before me is very angry. He knows all about the wireless drama: for he has studied the technique of the whole question. He knows (a) that a play to be broadcast must be especially written for the wireless; (b) that it mustn't have too many characters; (c) that it is useless either (1) to produce non-wireless plays, (2) worse than useless to broadcast them from a theatre.

I am afraid that the B.B.C. will have a very angry letter from him if it continues to displease him in the way it is doing. He may even cease to listen. I am sorry for the B.B.C., but they have had their warning.

It is a little village that I see. An old man sits before the fire with his headphones on. There is a look of intense pleasure on his face. I am afraid that he is listening to a play being broadcast from a London theatre. On one of his rare visits to the capital, he had seen that play and now he lives it all over again.

"What's the use of broadcasting all that stuff, which one has read already in the evening paper?" "I do so like listening to the news every evening, it makes one feel in touch with the world." Two speakers, the one in London; the other in a remote village on Dartmoor.

Now let me race you round the listeners.



The old lady who enjoys the music when she has her sons at home.

There is that schoolmaster who can't have enough of the classical music. There is that old lady who enjoys the music when she has her sons at home, but then it makes her sad when they are away. She finds now that the talks seem to banish loneliness. That country person with memories of his Cambridge Union days recaptures the epigrams of youth in the debates which are broadcast now and then. And this old chap feels that his French is getting a bit rusty and looks forward eagerly to M. Stéphan's visits to the microphone, and that one values the opportunities that come now and again of hearing the noble language of Shakespeare worthily spoken.

Again the scene changes. A loud speaker is working. This loud speaker, however, happens to be a man. He will have nothing to do with this business of wireless, it is too mechanical. It is no use for music, drama, or talks: it robs life of the human element.

Then I look again and I see what I may call the beginnings of the rural University. Here is a group of men and women who have discovered for themselves that that mechanical thing, the wireless, can be put to a human use. They are out on an adventure of the soul, they sit round the fire and discuss.

And there are other listeners, too: there are those, for instance, who think that at last the wireless is being put to some use with the broadcast of sporting events.

These, of course, are mere impressions and reflections. If you ask me what do listeners want, I reply, it depends upon the listener. Different listeners want different things—and so does often the same listener! Phyllis likes dancing now; but will she always clamour for jazz?

Well, here is my last reflection. There are grouchers here, and grouchers there, and some are more articulate than others. But experience has taught me that on the whole listeners are well satisfied, and being satisfied they do not write to the papers.

(Continued from the previous page.)

to the delight of the vast invisible audience. From the B.B.C.'s point of view, the new scheme will mean in effect the founding of a school of picked 'broadcasters' who can be drawn upon at will.

When I was first invited to broadcast, I gave much thought as to which parts of my equipment as an actress could best be utilized in 'getting over' to a listening but unseen and unseeing audience. Face, form, and movement I ruled out, leaving for my purpose only voice and brain. Intellect I believe to be almost as important as vocal technique for successful broadcasting. A beautiful voice, unless it is coloured with the imaginative force of one's own mind,

soon loses its attractiveness to a listener, quickly becoming in his ears flat, dull, and lifeless. In broadcasting speech, as distinct from songs, I have found that in order to convey to listeners a picture, and to make them believe that something was really happening, it was just as necessary to learn a part for the broadcasting studio as for the stage. It is well-nigh impossible, I believe, to make reading sound spontaneous, fresh, and vivid.

With so much depending on voice production, I decided to employ as much variety as possible, and by stressing the tone, heightening the colour, varying the speeds, and adopting such methods as speaking over the shoulder to suggest a movement away from the microphone, I strove to convey

the fullest possible picture with the minimum of properties. And I acted every minute of the time. I even kissed my partner when the play demanded it! Stimulate the imagination of your listeners by every means in your power. This can be achieved in the ways I have mentioned, but only if the broadcaster is living the part just as he would on a stage.

It is my belief that students of the Royal Academy of Dramatic Art who are enrolling for the course in broadcasting would be well advised to have their voices trained for singing as well as for elocution. Such knowledge helps as nothing else can to teach one the limitations of his voice, as well as to show him how best to produce his words with the fullest tone and colour.



# Coming To The Microphone.

Some Dates for Your Radio Diary.

THE distinction of being a "blood brother" to the North American Indians is so unusual that to mention this fact alone is to promise an absorbingly interesting talk when Mr. Escoff North appears before the



MR. ESCOFF NORTH

London Station microphone on Thursday evening, August 13. Mr. Escoff North is a native of Nottingham, who some years ago went out to the Far West in search of adventure and found it through the life of a cowboy. He is a member of the Trail Riders of the Canadian Rockies, and a "blood brother" of the Peigan (Blackfoot) Indians. On August 18 he will describe life somewhat further South—along the romantic border of Mexico, in the trail of the Conquistadores.

The first of a new series of broadcasts on *Indoor Games*, most of which will not involve more preparation than the possession of a pencil and a piece of paper, will be broadcast at 7.45 on Friday, August 19. It will be a *Letter Charade or Hidden Sentence*, containing cryptic letters from which various other words can be made. Solutions will be published in "The Radio Times" dated August 26.

KNELLER HALL, the famous school where bandmasters and solo players are trained for the British Army bands, is providing the main portion of the first period of the evening programme from London and other stations on Wednesday, August 24. Lieut. H. E. Adkins, the Director of Music to the School, is conducting, and the programme will be framed on popular lines. It may not be generally known that every bandmaster in the British Army has to pass through Kneller Hall, which was instituted many years ago as the outcome of an unfortunate incident which took place in the Crimea. At the conclusion of hostilities the bands of several regiments were mixed together to play the National Anthem in the presence of some foreign dignitaries; the result was pandemonium because the tune was played in as many different keys as there were bands.

A. J. Allen has written another of his inimitable stories for broadcasting. Those who wish to hear it must listen at 10.10 p.m. on Saturday, August 27. All stations will transmit it.

A MUSICAL comedy programme which will include a selection from *The Blue Train*, will be broadcast from BIRMINGHAM on Tuesday, August 16. Miss Vivienne Chatterton and Mr. Arthur Cramer, who recently appeared with success in *Coal Fire Tolls*, are the artists.



MISS V. CHATTERTON

Another forthcoming programme of interest to Midland listeners is that on Sunday, August 14, entitled "Gems of Oratorio," in which the Station Orchestra, Herbert Heyner, and Gertrude Johnson will take part. The first part of this concert consists of numbers from well-known oratorios, while in the second part *The Creation*, Part III, will be given; this includes some beautiful love duets between Adam and Eve, one of which is the famous "Gracioso Concerto."

FEW people have had better opportunities than Miss Grace Ellison of observing how the change from Eastern to Western ideas is affecting Turkish life, both in the home and at outside social functions. Miss Ellison is a traveller who has spent a great deal of time in the Near East, and has just returned from an extended visit to a modern Turkish home. She will tell listeners of her experiences in a talk from London and other stations at 7 p.m. on Tuesday, August 16. Earlier during the same evening Mr. U. Henry Warren will give a talk on the Canadian Rockies, in the series on "Holidays at Home and Abroad," which is being broadcast during the summer months.

Honegger's "King David," which was given its first performance in England at one of the B.B.C. National Concerts earlier this year, will be broadcast from the Central Hall, Westminster, on Wednesday, November 2. It is to be performed in a concert given by the Civil Service Choir, assisted by members of the Railway Clearing House Male Voice Choir, and the Wireless Symphony Orchestra. The concert will be conducted by Mr. Stanford Robinson, (Chorus Master of the London Station of the B.B.C.) and Conductor of the Civil Service Choir.

THE Promenade Concert, conducted by Sir Henry Wood, at the Queen's Hall, which London and other stations are broadcasting on Monday, August 22, will be the first that listeners will hear in the series of Wagner programmes during the season. It includes a number of the most popular excerpts from the Wagner operas and music dramas, among them being the Prelude to *Lohengrin*, the Prelude to Act III, "Dance of the Apprentices," "Procession of the Masters" and "Homage to Sachs" from the *Meistersingers*, and the "Entrance of the Gods into Valhalla" (*Diegötter*). The second part of the programme includes the *Symphonic Poem Don Juan* (Strauss) and Edward German's *Three Dances from Henry VIII*. Miss May Ruaby will sing "Kiss's Dream" from *Lohengrin* and Mr. Walter Widdop will be heard in the two *Forging Songs* from the first act of *Siegfried*, which he gave recently in a studio performance, and the overture to "Sound an Alarm" from Handel's *Judas Maccabaeus*.



MISS MAY RUABY

So that the weekly gardening talks from London shall be continued while Mrs. Marion Cross is on holiday, Mr. F. W. Miles, lecturer in Horticulture and Botany to the Northfordshire County Council, is filling the gap. His first talk is on Friday, August 19, at 5 p.m.

## THE WESTMINSTER ABBEY APPEAL.

The Radio Times learns with satisfaction that the Appeals on behalf of Westminster Abbey that were broadcast during the week of July 3, and to which The Radio Times devoted a special section of its issue of July 1, have, to date, realized a sum of between £2,000 and £3,000, and that, moreover, a generous donor has undertaken to provide a Sanctuary in a style worthy of the Abbey building. The cost of this Sanctuary will be about £10,000.

THE success of the 1870 programme, arranged by Mr. Cecil Lewis, as listeners to London and other stations will remember, revealing the death of Dickens, has led to a decision to repeat the experiment. This will be done between 9.35 and 11 p.m. on Friday, August 26, when it is proposed to choose the century earlier. The 1770 programme should allow of the introduction of such well-known literary figures as Dr. Johnson and his friends Boswell, Oliver Goldsmith, David Garrick and others. On the dramatic side there are comedies by Goldsmith and Sheridan, and for music it is also a specially interesting period, inasmuch as the great Handel was displacing the last of the composers of the English Stuart tradition. Mr. Iolo Williams, who is well known as an authority on the eighteenth century, has undertaken the supervision of the script and also the presentation of the programme.



MR. IOLO WILLIAMS

Artists booked for forthcoming London variety programmes include: Cyril Shields (Tuesday, August 16), Helena Millina, Chick Furr (Friday, August 19); Carroll Gibbons, Marie Duhamel, Wish Wagon, Ronald Courley and Thelma Dodge (Saturday, August 20).

A CHORAL concert of an hour's duration will be heard from London and other stations as the first part of the evening programme on Friday, August 26. It is to be conducted by Mr. Victor Hely Hutchinson and the programme will furnish some striking contrasts, including as it does Stanford's breezy cantata *Phaenomena* and Parry's mystical *West of Sorens*. Other items in the programme will be the overture to *The Wasps* by Vaughan Williams, the part song *My love dwelt in a Northern Land* (Hagar) and three movements from *Lady Rudnor's Suite* for Strings by Parry.

John Drinkwater's well-known play, "Mary Stuart," is to occupy the last period of the London programme on Tuesday, August 23. Earlier the same evening "The Eternal Waltz," a Viennese comic operetta, with lyrics by Ruden Hargun and music by Leo Fall, will be broadcast.

NO Irish programme could be considered complete without the inclusion of some of Tom Moore's Irish Melodies, and *Op in the silly Night* and *The Harp that once through Tara's Halls* will be sung by Mr. Gerald Kaye during an Emerald Isle concert to be broadcast from Bournemouth on Monday, August 15. Another Irish song of the sentimental order, Balfe's *Killarney*, once popular in Victorian drawing-rooms, will also be sung by Mr. Kaye, while Miss Anna Mamm will contribute a number of old Irish Airs, as well as Hubert Easdale's setting to the charming poem *Loughareem*. Stanford will be represented by the Overture to *Shamus O'Brien*, the song *Sweet Ida*, and his setting of *Remember the Poor*, while among the other orchestral pieces are a selection from Benedict's *Lily of Killarney* and *Three Irish Pictures* by John Ansell.

Mr. Gerald Kaye



MR. GERALD KAYE



# We Mediæval Moderns!

## Prejudices which Radio will Dispel.

IT is often a matter of amazement to composers and producers of works of art of an unfamiliar type to find that they act upon the populace as a red rag to a bull. They may have expected appreciation only from a small circle, and indifference outside it; but they are bewildered by a tumult of execration.

A reasonable man who has the misfortune to be tone-deaf will explain that classical music 'leaves him cold' and there the matter ends; being reasonable he allows to other people tastes which differ from his own. But most of us are unreasonable in this matter of music of an unfamiliar type—modern music.

especially—neither leaving it alone, nor seeking to get into right relation with it. Some feel hurt by it, others are goaded and inflamed, for it is too potent to cause indifference in any but the constitutionally lymphatic.

Here we have no rare phenomenon; man is always ready to stone his prophets, and then ultimately to let the dissonances of the past become the consonances of the future. I have no doubt that in a few years' time, we shall admire some of those musical works which we now condemn as blaring forms of insanity. At any rate, we shall be able to discriminate between them.

It has been stated that 'in many cases the regular forms of music have been discarded, not because they are outworn, but because the skill to use them has been lacking.' But it would be ridiculous to impute insincerity to many modern composers, whose greatness will be revealed as their style becomes familiar.

'Where I heard nothing but noise,' says Salvador Davies, 'the Arabs found a pleasing melody in which they could often join with their voices; and where I could distinguish no measure, I was compelled to admit of one by the dance.' Eventually he appreciated and enjoyed the Arab music and he formed the conclusion that musical taste is always relative, based on the habit of hearing. 'In music the habit of hearing is the Law, and through it the exception of yesterday becomes the rule of today.'

Consideration of this point will show a real difficulty, for except in our own particular jobs or under the stress of national trial, people in general are lazy. We have, perhaps, neither the desire nor the time for a course of training to enable us to appreciate what we condemn; we prefer variations of the same theme on a level which we can contact without effort.

Through regular attendance at cinemas and restaurants we have acquired the habit of talking through music, of looking upon music as an incidental accompaniment to our actions. The result of this flattening of taste is that many people are in hourly suspicion

of being compelled to effort, whilst the word education rouses them to fury. To be diverted, not educated; to be drugged, not fed, is the definite demand of large masses of people.

It might be thought that those of the same generation would be so alive to the working of forces of which the artist in any medium is the prophet and exponent, that they would greet him as a saviour by his raising into the realms of consciousness and form that which to them remained inexpressible. But the reason why this cannot be so is not far to

seek. Since the earliest days the formal mind has opposed the living spirit, whilst on our children today we impose an educational system which cripples creative work. In spite of our uniform schools and colleges, many people alive today do not belong to the twentieth century. Some, owing to their religion, live in the darkest ages; others, owing to their science, are pre-Deluge; whilst the majority know nothing of the new Renaissance, pregnant with glorious possibilities.

Here Radio can help humanity, and it will be a wonderful day when one broadcast message is received by every nation on earth. The Highest Common Factor of humanity will probably be fairly low for a time—something like 'We'll all go the same way home.' None the less, a common emotion will be shared for the first time on this planet, and its effects will be incalculable.

E. R. APPLETON.



'The Arabs found a pleasing melody in which they could often join with their voices.'

## A Look Ahead.

### News and Notes from Southern Stations.

#### Hull.

Wallace Cunningham (entertainer) will be heard in the course of Wednesday's programme, August 12.

#### Liverpool.

The concert on Wednesday, August 12, will consist of a short flute recital by Mr. A. E. Hutton, followed by a programme of light music played by the Station Octet, with Clinton Shepherd (baritone) as vocalist.

#### Plymouth.

Stanley Gke, the Devonshire pianist, is giving a short recital at 8 p.m. on Monday, August 15.

The Promenade Concert at the Queen's Hall, London, on Thursday, August 18, is to be broadcast to Plymouth listeners.

#### Leeds-Bradford.

Mr. Halliwell Sutcliffe, the novelist, who lives on the fringe of the moors he loves so well, is to give the first of a series of talks on 'The Romance of Old Countryside' at 7 p.m. on Tuesday, August 16.

#### Birmingham.

The Rev. R. B. Parlew, Vicar of St. Job's, Ladywood, is giving the address at a service to be relayed from the Cathedral, Birmingham, at 8 p.m. on Sunday, August 14.

Miss Ruth Maschwitz will describe the underground Jemolan River and Caves during her talk on 'Some Beauty Spots in New South Wales' which she is broadcasting on Tuesday, August 16.

#### Bournemouth.

Two of the Promenade Concerts at the Queen's Hall are to be broadcast from Bournemouth on Tuesday, August 16, and Thursday, August 18, respectively. The first is a Mozart Night, and the second consists of a miscellaneous programme.

Miss Patty Bowyer and Mr. Reginald Attridge, the successful competitors in the Contralto and Baritone classes at the First Bournemouth Competitive Musical Festival, recently held at the Winter Gardens, are taking part in the programme on Wednesday, August 17.

#### Cardiff.

A musical comedy programme, with Harold Kimberley and Marjorie Farham as the solo artists, is arranged for Friday, August 20.

Outside broadcasts from Bath are always popular on both sides of the Bristol Channel, so that a concert by the St. Hubert's Colliery Band, relayed from the Royal Victoria Park, Bath, on Monday, August 22, is assured of a large audience.

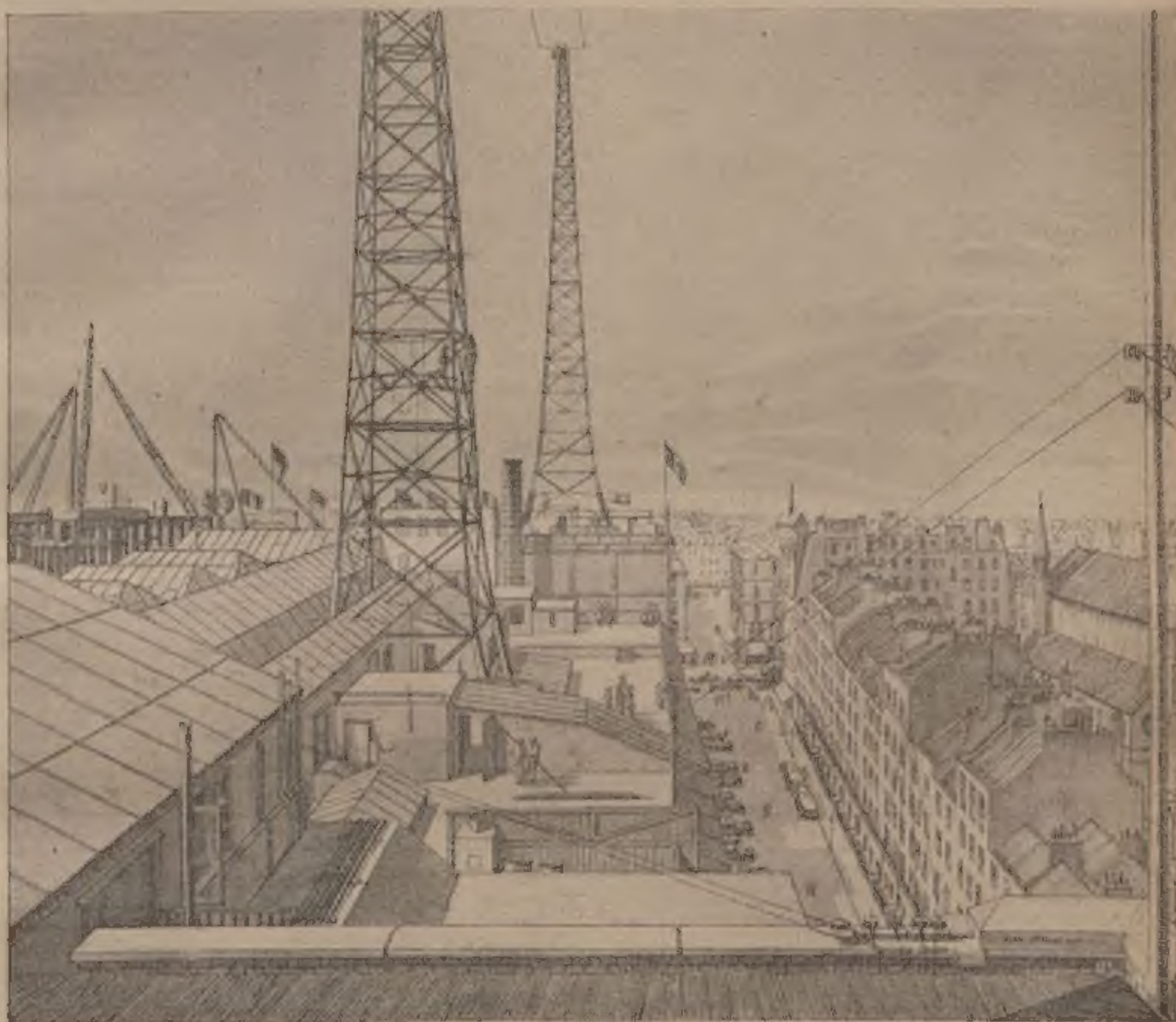
#### Manchester.

A fitting opening to Manchester's Lakeland Week will be found in the concert arranged for Sunday afternoon, August 14. It will consist of orchestral music of fell and dale, appropriate songs sung by Mr. Norris Parker (baritone), and suitable recitations interpreted by Mr. James Bernard.

Some 'Pranks on the Piano' will be performed by Mr. Nevill Molland, a young pianist, who, though he cannot read a note of music, is quite well known as a composer. He will appear from 9.35 to 9.50 p.m. and from 10.30 till 11.0 on Wednesday, August 17.



BROADCASTING AS THE ARTIST SEES IT. V. THE LONDON MASTS AT OXFORD STREET.



To most Londoners—and visitors to London—the outward and visible sign of British Broadcasting is the pair of slender and latticed masts which, from the roof of Selridge's, tower over the West End. This picture, which has been specially drawn for 'The Radio Times' by Mr. Allan McNab, shows the great height at which they are situated. Early in 1925 the London transmitter was removed to this site from Marconi House, where it was found that its working interfered with the reception of the Air Ministry's station in Kingsway. Since then it has become a familiar landmark.

The series of pictures of which this is the fifth has aroused general interest among listeners. It is an attempt not merely to record pictorially the various developments of broadcasting, but to regard its achievements from a new angle. So easily do we grow accustomed to the miracles of science, so quickly do all novelties become commonplace to us, that the artist who sees these miracles with a fresher and more discriminating eye

than ourselves may do much to reawaken in us an awareness of their existence and their significance.

Listeners will recall Mr. Allan McNab's drawing of the giant masts of Daventry which appeared in 'The Radio Times' for July 8. Mr. McNab is a young artist of twenty-five, whose engravings on wood and copper, as well as his line drawings, have attracted a great deal of attention and have been acquired for several famous collections. He studied art in Paris and at the Royal College of Art, South Kensington. The shapes and patterns of modern machinery and architecture have always attracted his pencil; he is particularly suited to record the mechanical and architectural aspects of broadcasting.

Future plans for the series include further drawings and paintings by artists of the younger school, two of which may be mentioned here—'A Studio Concert,' by A. R. Thompson, and 'Broadcasting from a Theatre,' by Laura Knight.



# The Swan Song of Sail.

The Passing of 'The Tall Ships.' By John Scott Hughes.

**T**HERE are, perhaps, in the whole world now no more than thirty-five deep-water sailing ships still afloat; and of this small number, the last survivors of the Golden Age of sail, sixteen or seventeen are bound for British ports with cargoes of Australian grain. A few of them have already arrived, and one by one the 'tall ships' are completing the passage which for many of them must prove their last. Five of them, it is reported, have already been offered to the scrappers.

In a recent broadcast talk about these ships I ventured to use the title 'The Swan Song of Sail.' It is, indeed, the mournful truth that such a fleet of windjammers is scarcely likely to make these shores again.

The handful of ships that still sail the oceans earn their owners little profit, and just as often they show a loss. A few, mostly German-owned, are still trading to the Chilean nitrate ports. But the majority of the survivors are owned in the Baltic, and depend on 'tramping' for their maintenance. Finland is particularly loyal to the old ships, and several of our most famous



THE SPLENDOR OF BELLING CANVAS.

This picture by J. Spurling shows the now almost extinct loveliness of a 'windjammer' in full, snowy sail. In the accompanying article Mr. Scott Hughes, who has given several broadcast talks on the subject, mourns the passing of the sailing ship.

veterans have found refuge under the house-flag of G. Erikson, that faithful lover of the ship of sails.

It is due to a dispute between the wheat-growers and the steamship companies that this fleet of windjammers has been whipped

up from every corner of the seas to ship cargoes more lucrative than nowadays fall to their lot. It is not likely the circumstances will repeat themselves, and thus the homeward passage of these sailing ships takes on something of the sadness of an act of service repeated for the last time.

Here and there, it is true, attempts are being made to keep sail alive, either for sentimental reasons or as a training ground for young seamen. But as ships of commerce, flecking the lonely wastes of all the oceans with their white sails, their day is done. One by one they are sold, or wrecked, or sent to the scrappers.

The magnificent ships of our time run on their appointed routes—'trips' they are called now, never 'voyages'—with the precision of their own chronometers. But, with all deference to Mr. Andrew, they are not romantic. For the men and women of our race the ship of sails remains the very symbol of Romance. And, alas! it cannot now be very long before the last 'tall ship' shall set out on its last voyage.

## Conscience—A Cautionary Tale.

**S**O it had come at last! Mr. Brown glided furtively along the pavement, one eye upon that sinister machine. His umbrella gripped spasmodically in his right hand. There was no doubt about it: the black van so appropriately resembling a Black Maria with the square, flat contraption reared upon its roof. Even a crystal user would know what that was!

Had he left his re-action condenser at 180 or at zero? Mr. Brown could not remember. And was little Millie applauding the programme as she often did, by grasping each handle of the coil-holder and flapping the coils together? If so, God help him! As he fumbled at the lock of his street door he cast one apprehensive glance behind him, and then ducked. The van was coming steadily on, the square contraption turning slowly upon its pivot.

Mr. Brown slipped through the street door, closed and leant against it, breathing heavily. Then he listened. Not a sound from without, but from the wireless set in the parlour proceeded a low hooting and whistling sound. He staggered into the room waving his hands frantically, while his wife and little Millie stared at him aghast.



He staggered into the room, waving his hands frantically, while his wife and little Millie stared at him aghast.

'They're here!' he whispered and, dashing to the receiving set, switched off the batteries. Then, walking on tiptoe, he entered the front room, crawled on his hands and knees to the window and peeped cautiously through the lace curtains. It had stopped outside!

Mr. Brown's epidermis crept upon his neck, and the cold sweat broke out upon his forehead as the back of the van opened and from it emerged two stern-faced men. There came a heavy knock—the knock of doom. But it was a knock at the house next door!

'What is it?' whispered Mrs. Brown who, with the terrified Millie, stood at the door of the room. 'Have you done something, John?'

The huddled shape by the window rose to its feet, upon its face the radiant look of the reprieved. 'Of course not,' replied Mr. Brown, with dignity. 'I was just watching the wireless van tracking down an oscillator. They've got him; that blighter next door. Serve him right; he ought to be ashamed of himself! And, Millie, how often have I told you not to flap those coils together? You must not do it!'



# PROGRAMMES for SUNDAY, August 7

7LO

LONDON.

30.4 M.  
630 Kc.

## 3.30 POPULAR CLASSICS

THE WILLELMUS ORCHESTRA, conducted by JAMES ANSELL; ISABEL T'ANSON (Soprano); WOLF WOLFFENSOHN (Viola)

### THE ORCHESTRA

Third Lecture Overture ..... *Beethoven*  
Hymn to St. Cecilia ..... *Handel*  
Suite, "Peer Gynt" ..... *Grieg*

**B**EETHOVEN wrote at various times four different Overtures to his one Opera, *Nidilo* (at first called *Lovers*), and of one of these two versions exist. The present one, generally reckoned the greatest, is a very long Overture, fully developed on symphonic lines—too extended for use as a Theatre Overture, perhaps, but a magnificent concert piece. There is a short slow Introduction, and then the vigorous main body of the Overture begins. There are two chief tunes—the very soft and mysteriously-spelling one, and a succeeding smoothly-flowing one.

Note the dramatically interrupting Trumpet-call in the middle of the Overture (generally performed, in the concert room, by a player out of sight, behind the Orchestra); this represents the crucial moment in the play, when the Minister of State appears just in time to save the hero from execution.

**T**HE *Hymn to St. Cecilia*, in the form in which it is most frequently heard, has solo portions for Violin, Harp and (if it is available) Organ. Its chief theme, given out after a brief introduction, is developed to a strong climax, to which succeeds a more tranquil section.

## 4.0 ISABEL T'ANSON

On Wings of Song ..... *Mendelssohn*  
Two Nightingales ..... *Bruch*

## 4.8 THE ORCHESTRA

Three Bavarian Dances ..... *Elgar*  
Two Movements from Concerto in E Minor ..... *Mendelssohn*

(Solo Violin: WOLF WOLFFENSOHN)

**A**BOUT thirty years ago Sir Edward Elgar spent a holiday in Bavaria, and gave expression to his memories of that pleasant time in a Suite for Chorus and Orchestra, which he called *From the Bavarian Highlands*. Later he made an orchestral arrangement of three Dances from the Suite.

The First is just a gay Dance. The Second is a Lullaby. The Third is called *The Marchen*, and shows us a lively scene of a village shooting-match.

## 4.35 ISABEL T'ANSON

Cradle Song ..... *Grieg*  
A Swan ..... *J*  
Mary of Alversdale ..... *Truf. arr. L. H. Goss*

## 4.43 THE ORCHESTRA

Three Dances from "Henry VIII" ..... *German*  
Entr'acte

Musical  
Adagio (from Second Divert.)  
Allegro J. mento ..... *Mozart*  
Finale of Eighth Symphony ..... *Beethoven*

**T**HE Eighth is the shortest of all Beethoven's Symphonies (excepting the First), and one of the most consistently gay.

The Fourth Movement is much longer than any of the other three.

There are two Main Themes. The First is the sparkling one with which the Movement opens, the Second the more sustained, song-like one, introduced by the First Violin, and then taken up by Flute and Oboe.

Out of these two Themes the whole Movement grows.

The orchestration is vivid and interesting, and sometimes humorous.

## 5.15 RICHARD CLOTHESLEY SAVAGE

Reading Poems by WILLIAM BARNES, FRANCIS THOMPSON and ALFRED NOYES

**M**R. SAVAGE is already known to the London radio public for his broadcast from the works of William Barnes, the Dorset poet. He has himself published a volume of poetry in the Dorset dialect, and he is also the author of "Casements," a volume of translations from French verse that was very highly praised by the reviewers on its appearance not very long ago. Today, in addition to Barnes, he will read from the works of Francis Thompson, the ecstasist, who wrote "The Hound of Heaven," and of Alfred Noyes, one of the best-known poets of the present day.

## 5.30-5.45 The Rev. V. A. BARRADALE: Missionary Talk: "Twenty Thousand Miles through the Southern Seas"



Rev. V. A. BARRADALE.

just been revisiting Samoa and the South Seas for them.

**B**ORN in China, Mr. Barradale worked in Samoa until a breakdown in health compelled him to retire from active missionary work, and he took charge of the Howard Congregational Church at Bedford. He is also "Pacific" Secretary of the London Missionary Society, and has

## 6.0 AN ORGAN RECITAL

By HAROLD E. DARR, Mus. Doc.

Relayed from St. Michael's, Cornhill

Chorale in A Minor ..... *French*  
Andante from "Berenice" ..... *Handel*  
Fugue in the style of a Gigue ..... *Bach*

## 6.15 A RELIGIOUS SERVICE

From the Studio

Hymn, "At the Name of Jesus" (Tune: "Kings Weston")  
Bible Reading

## Pauls 8

The Lord's Prayer

Hymn, "Jesus, Lover of my Soul" (Tune: "Aberystwyth")

Address by the Rev. A. J. Mayo, Rector of Whitelapel

Hymn, "For the Beauty of the Earth"

Benediction

Sevenfold Amen

**A**S long ago as Christmas, 1922, the Rev. A. J. Mayo preached his first radio sermon, and ever since then he has remained a consistent enthusiast for broadcasting. His church—the conspicuous parish church of Whitelapel, well known by sight to so many Londoners—has been the scene of broadcast carol-singing on several occasions, notably last Christmas Eve.

## 6.55 THE WIFE'S GOOD LUCK: Appeal on behalf of the Ross Institute and Hospital for Tropical Diseases (Incorporated) by the Duchess of Portland

**T**HE Ross Institute was founded to carry on the great work, begun by Sir Ronald Ross, of research into the causes and treatment of malaria and the other diseases that are the curse of life in the tropics. The importance of this work may seem remote to those to whom the tropics are unknown, but it is very real to the men who go out to unhealthy climates to work for the great industries, such as oil, rubber, and tea, whose products are so important in our national life.

Contributions should be addressed to the Hon. Treasurer, the Ross Institute for Tropical Diseases, Putney Heath, London, S.W.15.

## 9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN: Local Announcements

## 9.15 ALBERT SANDLER

THE GRAND HOTEL, EASTBOURNE, ORCHESTRA

JOHN THORNE (Baritone)

Relayed from the Grand Hotel, Eastbourne

### THE ORCHESTRA

Excerpts from "Rigoletto" ..... *Verdi*  
Andante Cantabile (Horn & String Quartet) ..... *Tchaikovsky*

JOHN THORNE

Finest theatre in world  
(Proud Theatre of Death) ..... *Handel*  
Vado a Morir (I go to my Death).....

ALBERT SANDLER (Solo Violin)  
Rhaps. Capriccioso ..... *Saint-Saëns*

JOHN THORNE  
Bonnie George Campbell Keel Johnson ..... *Stanford*

THE ORCHESTRA  
Second Hungarian Rhapsody ..... *Liszt*

Abide with me ..... *Luther*

10.45 EPILOGUE

## 5XX DAVENTRY.

1,804.3 M.  
187 Kc.

10.30 a.m. Time Signal, Greenwich; Weather Forecast

3.30-5.45 S.H. from London (4.0 Time Signal)

6.0 S.W. from London

9.0 WEATHER FORECAST, NEWS

9.10 Shipping Forecast

9.45-10.45 S.W. from London (10.0 Time Signal)



## DUSKY CHRISTIANS OF THE SOUTH SEAS.

These Papuans, here seen in their strange sailing-rafts, are some of the parishioners of the London Missionary Society in the South Seas. The Rev. V. A. Barradale will describe his recent voyage through these waters in his missionary talk from London this afternoon.



# Sunday's Programmes continued (August 7)

51T BIRMINGHAM. 324.1 M. 820 Kc.

## 3.30 A LIGHT SYMPHONY CONCERT

THE STATION ORCHESTRA

Overture to 'The Bartered Bride' ..... *Smetana*

MAY HUXLEY (Soprano) and Orchestra

Let the bright seraphim (Samson) ..... *Handel*  
(Trumpet obbligato—RICHARD MERRIMAN)

THE air comes very near the end of the Oratorio. Samson has pulled down the temple of the Philistines, and perished with them in the ruins. His father, Manoah, with great courage, declares that there is "no cause for grief." Samson like Samson fell, both life and death heroic. The women of Israel lift up their voices in praise of Him who ruleth all things: "Let the heights magnify their Lord, glorified Angels transport them."

KATHLEEN McQUOTTY (Pianoforte)

La Coccinelle (The Cockle) ..... *Debussy*

Reverence in F Sharp ..... *Schumann*

Toccata in C ..... *Schumann*

ORCHESTRA

The 'Surprise' Symphony ..... *Haydn*

THE Impresario, Solomon, in 1791-4, brought Haydn over to England for three visits, which were enormously successful. Part of the bargain was that Haydn should compose some special Symphonies, and twelve were thus brought into existence.

These twelve are the best Haydn ever wrote, and the following conversation is recorded—

Solomon: "Sir, I think you will never surpass these Symphonies."

Haydn: "Sir, I never mean to try!"

And he never did, for though he lived a good many years longer (until 1809) he never wrote another.

Why is this one of the twelve called 'The Surprise'? The name comes from one chord in the Second Movement. This Movement begins very softly, on strings alone. Then suddenly comes a crash from the whole band—Strings, Wind and Drums.

A friend called on Haydn, just as he had finished composing this Movement. Haydn played it to him on the piano and remarked: "Dat sure to make de ladies jump!"

MAY HUXLEY

Chanson Norvégienne (Norwegian Song)

*Fauré*

A des Oiseaux (To Birds) ..... *George H. R. R. R.*

Se Sava Rose ..... *Arbitt*

ORCHESTRA

Three Dances from Incidental Music to 'The Tempest' ..... *Sullivan*

THOUGH the music for Shakespeare's *Tempest* was written in Sullivan's student days, it was only in 1903, after his death, that it was heard in connection with performances of the play (at the Court Theatre).



MR. HAROLD BEGBIE.

Well-known writer, has collaborated with Brigadier-General S. M. Anderson in the appeal for the Swanage Cottage Hospital that will be broadcast from Bournemouth Station tonight.

KATHLEEN McQUOTTY

Rhapsody in F Sharp Minor ..... *Debussy*

Rhapsody in C ..... *Debussy*

MAY HUXLEY and Orchestra

Angels ever bright and fair ('Jephtha') ..... *Handel*

ORCHESTRA

Scherzo from 'A Midsummer Night's Dream' ..... *Mendelssohn*

MAY HUXLEY

A Song of Rest ..... *London Herald*

Water Meadows ..... *London Herald*

ORCHESTRA

Selections from Ballet Music to 'William Tell' ..... *Boschini*

5.30-5.45 S.B. from London

## 8.15 A RELIGIOUS SERVICE

FROM THE STUDIO

Introit, 'O Lord, increase my faith' ..... *Gibbons*

Hymn, 'Thru' the night of doubt and sorrow' (English Hymnal, No. 503)

Reading

Anthem, 'I will lift up mine eyes' ..... *Clarke-Whitfield*

Address by the Rev. Canon Loxe (Diocesan Missioner)

Hymn, 'Songs of Praise the Angels Sang' (English Hymnal, No. 481)

8.55-10.45 S.B. from London (9.10 Local Announcements)

## 6BM BOURNEMOUTH. 491.5 M. 810 Kc.

3.30-5.45 S.B. from London

## 8.0 A RELIGIOUS SERVICE

FROM THE STUDIO

THE STATION CHOIR

Hymn, 'Jesus, these eyes have never seen' (Congregational Hymnary, No. 174)

The Lord's Prayer

Lesson

Chorus

Anthem, 'O Gladsome Light' ..... *A. Sullivan*

(Words translated from a Greek Hymn by Henry Wadsworth Longfellow) (Congregational Hymnary, No. 928)

Address by the Rev. D. TUDOR JAMES, Minister of the Polstead Congregational Church, Bournemouth

Chorus

Hymn, 'O Light of Life, O Saviour dear' (Congregational Hymnary, No. 611) ..... *R. T. Polgreen*

Prayer

Vesper

Benediction

8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Swanage Cottage Hospital

THE Appeal, which will be broadcast by

Brigadier-General S. M. Anderson, the Chairman of the Hospital Committee, has been prepared in collaboration with Mr. Harold Begbie, the well-known author, who, as a resident of Swanage, is greatly interested in the welfare of the Swanage Cottage Hospital.

9.0-10.45 S.B. from London (9.10 Local Announcements)

## 5WA CARDIFF. 353 M. 850 Kc.

3.30-5.45 S.B. from London

8.0 S.B. from London

## 8.15 A RELIGIOUS SERVICE

FROM THE STUDIO

CHOIR of Airedale Baptist Church

Hymn No. 519, 'O Love Divine, how sweet Thou art'

A Short Reading from the Scriptures

Hymn No. 302, 'O Sacred Head, once wounded'

Anthem, 'How lovely are the messengers' ..... *Mendelssohn*

Religious Address by the Rev. G. BOSTON DAVIES

Hymn No. 527, 'Father, in High Heaven dwelling'

Benediction

8.55 THE WEEK'S GOOD CAUSE: Appeal on behalf of the Waifs and Strays Society, Cardiff, by the Very Rev. The Dean of Llandaff

9.0-10.45 S.B. from London (9.10 Local Announcements)



ON THE LIST OF RADIO CHARITIES TODAY.

These are two of the hospitals for which appeals will be broadcast tonight; on the left the Swanage Cottage Hospital, on behalf of which Brigadier-General Anderson will appeal from Bournemouth, and on the right the Eccles and Patricroft Hospital, the subject of Major Green's appeal from Manchester.







# PROGRAMMES for MONDAY, August 8

## 2LO LONDON. 261.4 M., 830 KC.

12.0 THE DAVENTRY QUARTET and MOLLY PATERSON (Soprano); LIAM WALSH (Irish piper)

(1.0 Time Signal, Big Ben)

10-2.0 AN ORGAN RECITAL

by HAROLD E. DANKER, Mus. Doc.

Relayed from St. Michael's, Cornhill

Concerto in B Flat, No. 2 ..... Handel  
Chorale, 'Jesu, joy of man's desiring' .....

Back, arr. Harry Grace

Pastorale in C Minor ..... Stanford

Toccata ..... Stanford

Priars ..... Jansen

Scherzo ..... Opus

Finale in B Flat

3.0 THE DETMERS DRESSER TRIO and ANNA TIEREL (Contralto); JOHN ANDERSON (Baritone); JULIUS ROETALL (Violin)

5.0 Mrs. CRANWICK, 'Bottling Vegetables'

LISTENERS to this household talk will remember Mrs. Cranwick's talk on bottling fruit, the popularity of which is the reason for her second talk today. Peas, beans, cress and pickled cabbage are some of the vegetables with which she will deal.

5.15 THE CHILDREN'S HOUR: Fairy Tales by Cecil Dixon. Songs by Rex Palmer. The Story of 'The Golden Touch' told by Eric Greenith. 'The Legend of Westminster Abbey' (Christian Chandler and Eric Wood)

BOTH from the point of view of architecture and historical connections, Westminster Abbey is probably the most interesting building in the Kingdom. It had its beginning in a monastery founded by the Saxon King Egbert over thirteen hundred years ago. The saintly Edward the Confessor rebuilt this monastery on a magnificent scale and called the new shrine Westminster. In the thirteenth century Henry III began the erection of a more splendid building, which was completed by Edward I. As it stands today, the Abbey represents something like five hundred years of wonderful construction and forms a precious national heritage. The legend included in today's programme is the story—carefully preserved in the old records—of how Westminster Abbey came to be dedicated to St. Peter.

6.0 THE DAVENTRY QUARTET

6.25 Boys' Brigade and Church Lads' Brigade Bulletin

6.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE DAVENTRY QUARTET

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC  
The Sonatas of Beethoven

7.30 A POPULAR ORCHESTRAL CONCERT

THE WIMBORNE ORCHESTRA, conducted by JOHN ANSELL; ESTHER COLEMAN (Contralto); EDITH PENVILLE (Flute)

ORCHESTRA

Overture to 'Ruslan and Ludmilla' .. Gluska

**RUSLAN AND LUDMILLA** is a fairy-tale Opera about a Princess who was wooed by three lovers, and on the eve of her wedding with one of them, the Knight Ruslan, was carried off

by a wicked magician. The adventures of the three rivals in search of the Princess provide all sorts of exciting adventures, which introduce wizards, a sorceress, dwarfs, fairies, and a gigantic head which, when it blows, creates storms.

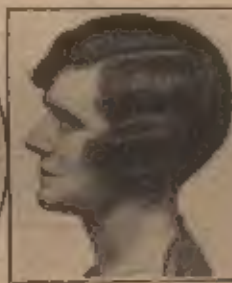
The Overture, a stirring piece of quick music, is built on themes from the Opera. One of them, that represents the wicked magician, is a descending whole-tone scale (on the piano, that in which there intervenes a key, black or white, between each pair of successive keys in the scale).

The First Main Tune is given out, after a few bars of Introduction, by the Full Orchestra, with great energy. This is worked up a little, one part 'imitating' another, and then the broad, swinging, Second Main Tune comes on the Bassoons and lower Strings.

It is just before the Coda, or winding up section, that we hear the 'whole tone scale,' blown out by the heaviest brass instruments. After it the Overture quickly settles on to a rollicking conclusion.

Encores:

Dance Bacchantes ..... General  
Song-Meditation ..... Colman



### LONDON'S POPULAR ORCHESTRAL CONCERT.

Mr. John Ansell will conduct the concert that London Station will broadcast this evening at 7.30, and Miss Esther Coleman (left) and Miss Edith Penville (right) are the solo artists who take part in it.

7.50 ESTHER COLEMAN

With softly grace  
Sweet Lark Moll ..... (from 'Old World Dance  
In the Day Olden ..... Songs')  
Time ..... Messager, Phillips

8.4 app. ORCHESTRA

Suite, 'Water Music' .... Handel, arr. Marty

8.12 EDITH PENVILLE

Characteristic Fantasia ..... Andersen

8.17 ESTHER COLEMAN

In April ..... Ernest Austin  
Unmindful of the rose ..... Coleridge-Taylor  
The Fairy Portia ..... Alec Rowley  
I know where I'm going ..... Traditional

8.25 ORCHESTRA

Suite, 'The Compass' ..... Allan Towns  
North—The Arctic Zone; South—The Southern  
Pacific; East—The Chinese Banner; West—  
The Princess

8.40 EDITH PENVILLE

Romance ..... Collier  
Hungarian ..... Buckner

8.45 ORCHESTRA

Fantasia on Moussorgsky's 'Boris Godunov'

WHEN Boris Godunov was first performed in England (during a season of Opera given by Sir Joseph Beecham in 1914), the occasion was looked upon as one of the events of the century. Musicians, Press and public were stirred and

delighted by this strange, wonderful, picturesque and intense music, and few imagined that in a few years it would cease to be performed in England. Nowadays, instead of enjoying the music, people have been arguing as to how much of what we heard under Beecham was written by the irregular genius Moussorgsky and how much had been touched up by the more polished talent of Rimsky-Korsakov, and whether the latter should be praised or denounced for what he did. Some day we may witness a performance of the true, unadulterated Moussorgsky—but when?

The plot deals with the usurping Czar, Boris, who has made his throne safer by murdering the rightful heir, and who dies in a madness of terror and remorse as a rebellion threatens his house and throne.

Tarantella ..... Lomax

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

9.20 Topical Talk

9.35-11.0 GEORGE FREDERICK HANDEL

(1685-1759)

A Special Programme. S.B. from Liverpool

(For full details see page 215.)

5XX DAVENTRY. 1,604.3 M. 187 KC.

10.30 a.m. Time Signal, Greenwich; Weather Forecast

12.0-2.0 S.B. from London

3.0 S.B. from London (4.0 Time Signal)

9.15 Shipping Forecast

9.20 S.B. from London

9.35 GEORGE FREDERICK HANDEL

(1685-1759)

A Special Programme. S.B. from Liverpool  
(For full details see page 215.)

11.0-12.0 DANCE MUSIC: ALFREDO'S ORIGINAL BAND and HAL SWAIN and his NEW PRINCES ORCHESTRA from the New Princess Restaurant

5IT BIRMINGHAM. 208.1 M. 870 KC.

12.0-1.0 London Programme relayed from Daventry

3.45 THE STATION PIANOFORTE QUINTET: Leader, FRANK CANTELL

Selection from 'A Princess of Kensington'

German

Waltz, 'Bal Masqué' (Masked Ball) ..... Fletcher

Entrée, 'Eastern Romance' ..... Holmes

Intermission, 'Ave Maria Stella' ..... Grier

Suite, 'Three Woodland Dances' ..... Holmes

MAUREL SENIOR (Soprano)

In Summer Fields ..... Holmes

How free and fresh ..... Holmes

The Dream Maker ..... Ernest Austin

The Rose Maiden ..... Cyril S. Christopher

KIMLY (Governess) (Contralto)

An Old Garden ..... Hugo Temple

O wondrous mystery of love ..... List

The Perfect Prayer ..... Cracks Day

Buy my strawberries ..... Oliver







# Monday's Programmes continued (August 8)

**80 ORCHESTRAL MUSIC**  
 12.0.10  
 Selection, "Tell Me More"  
 Fox-trots:  
 Nesting Time  
 T. M.

90 from London 9.15 Local Announcements

**9.35 A MEDLEY OF MUSIC**  
 HARRY MORTON and his Blighty Box  
 A Musical Absurdity—The Meeting, Courtship and Wedding of a Pair of Ducks. Morton  
 WALLACE (UNMINORABLE Entertainer)  
 JACK BARBER (Hawaiian Steel Guitar)  
 HARRY MORTON

THE Hawaiian guitar is a variation of the true Spanish guitar, and whereas the Spanish guitar is played with the fingers pressing on the fingerboard, the Hawaiian guitar is played with a piece of steel pressing on the strings. The Hawaiian guitar is a very popular instrument in the music he plays.

**Six Songs for Children, Old and Young**  
 Helen Alston

**Original Musical Character Impressions "All Sorts of Lovers"**

JACK BARBER  
 The Waltz  
 A. P. Thomas

**HARRY MORTON**  
 Short Stories

**HILARY ALSTON**  
 A Father's Son (Folk Song) arr. Cecil Sharp  
 Journey to the Fair arr. Helen Alston  
 The birds tell the bees

**10.35 11.0**  
 The sweetest flower that grows in Hawkey  
 The fur va ragtime (A furive song)  
 Sunday  
 Snowy breasted Pearl  
 Irish Air, arr. Alfred Moffat

**2ZY MANCHESTER.** 384.5 M 780 Kc

**2.45 LANCASHIRE & KENT**  
 A Running Commentary on the play and incidents



**Mr. F. STACEY LINTOTT**  
 the ground a running commentary on today's play, and tomorrow, if the course of the match allows, he will give an account of the next day's play. And tonight at 7.30 the visitors are to be

**MUSIC FROM THE STUDIO**  
 THE ROYAL AIR FORCE CADET BAND  
 Bandmaster, A. E. HALSDON

Overture, "Marnanelle"  
 Ballet Music from "William Tell"  
 Lily Hicks (Contralto)

Babylon  
 Arise, O Sun  
 Craske Day

**BAND**  
 Suite from "The Garden of Allah"

Reminiscences of Wagner  
 Xylophone Solo, "Whispering Pines"  
 Lily Hicks

**BAND**  
 Suite from "The Garden of Allah"

**BAND**  
 Suite from "The Garden of Allah"

Revery, "Good Afternoon"  
 Selection from "Mephistopheles"



**FROM THE WELL**  
 On the left is Mr. Archie Simpson, the entertainer who takes part in Swan-song  
 some songs at the piano to Cardell's Medley of Music at 9.35, and Mr. Frederick  
 Siegel (right) gives a sung recital from the same station later in the evening.

**5.0**  
 5.15  
 6.0  
 6.25  
 6.30  
 6.45  
 7.0  
 7.30

**KENTISH WAYS**

Intermezzo, "Laughing Larks"  
 Cornet Solo, "O Myrra"

**JOSEPH FARRINGTON (Baritone)**  
 The Garden of England

Out Whitelash W  
 The Chorus Polka  
 The Alps in Spring

**BAND**  
 Selection from "Rigoletto"

**THE**  
 An Episode of

Thomas Langham  
 Polly Langham (his daughter) WINNIE MAY  
 George Ansell, "Polly's Young Man"

THE STRANGER  
 Mr. Johnson  
 FRANK A. D. CHAMBERLAIN  
 A. C. MINTON

THE Scene is laid in the kitchen-parlour of an old country cottage in Kent. It is five o'clock on a midsummer's afternoon. George, a grandfather clock, and two ornamental vases on the mantelpiece are the only noticeable things in the room.

**BAND**  
 Characteristic, "The Maid in the Forest"

Xylophone Solo, "The Rain"  
 Entenberg

I have a house and I  
 The Men of Kent

**BAND**  
 The Golden Wedding  
 Serenade, "Judy's Sweetie"

9.0 9.15

4.35 11.0  
 page 73

**6KH HULL** 284.5 M 6030 Kc

12.10  
 Grand Overture

9.0  
 1

4.30  
 the New Restaurant, King

5.0  
 Repertoire of Voltaire

(Continued on page 214)



*A Handel Programme from Liverpool (August 8)*

**George Frederick Handel**  
1685-1759

HANDEL with our admiration both as musician and man. From the days when a fellow of six he used to creep up to a garret, the dead Handel is still a young man, ready and

It was a time when the bold spirit did not  
We in this country had plenty of  
I getting to know this quantity, for  
only fifty years making  
way by sheer merit. Thus, he enjoyed the fa-  
of some highly placed folk, but against this  
days we have to get the credit he received  
from others. He had the King on the  
but the King was

[illegible]

### TONIGHT'S PROGRAMME

915 Overture to 'Siegfried'  
Must listen 'Beethoven'

950 PAKKY JONES (Tenor) with Orchestra

Where'er you walk ('Semele')  
Recit., 'Deeper and deeper still and all  
Wait her, angels' ('Jephtha')

**J**UPITERA, Captain of the Israelites, has vowed that if God gives him victory over the Amorites, he will sacrifice whoever, on his return, brings him food from his house to greet his conqueror, and escape home, and to his horror his daughter greets him before all the rest. She gladly bids him fulfil his vow, deeming this once small enough for Israel's freedom.

In this tentative and un-  
settled, and prepares to off-

957 ORCHIDACEAE

47 South Twenty-fourth Street, Philadelphia (Penn.)

Sub. of Dances from 'Alb...

WHILE *Young* was first produced at Covent Garden in 1733, the many dances contained were not a success. Nevertheless three years later we know of the music, and Dr. Whitbaker for such pleasure. The Suite includes a Minuet, a Gavotte from the Overture to *Le Mariage de Figaro*, and a Minuet from the last Act of *Le Mariage de Figaro*, in which we have first the only



CLADYS SCOLICK

FARRY JONES



Handel's Monument in Westminster Abbey—after  
an old engraving

Liverpool, London, Daresbury and other Stations

**\$ 35**      A Concert  
of the Works of  
GEORGE FREDERICK HANDEL

Parry Jones	Keith Falkner
(Tenor)	Bass

Gladys Scotlick  
Piggs

The Station Orchestra  
directed by Frederick Brown

[illegible]

10 15 KATHY FALANKE (Dorset) with Onobrychis  
Rosa. 'I sode, I wolt, I lurn') ('Aye an  
Aye, O wulder than the cherry') ('Gentle')  
(w) (m) (Green M.-mows, (m) 'Aye an')

Galathea was a sea nymph, whom the aged  
herd Amos was married to.

The giant Polyphemos dwells on the coast  
He covets Galathea, and menacingly declares  
that he and his dog Leuco has attended him to the  
heart. He declares in this threat to abduct his  
findings, and in the Air that follows enters the  
prayer of Galathea's brother. The words are  
these —

I have a pipe that has led me to the heart  
Of a trusty pipe.  
Drop of my good steps, I lay there by  
The side of decent grave,  
To make a pipe for my precious mouth  
In a pipe of my own.

$\begin{pmatrix} 1 & 0 & 0 \\ 0 & 1 & 0 \\ 0 & 0 & 1 \end{pmatrix}$

1.  $u = 0$  and  $v = 0$   
 2.  $u = 1$  and  $v = 1$   
 3.  $u = 0$  and  $v = 1$   
 4.  $u = 1$  and  $v = 0$   
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10 22 CORDON ROUGE P. 100  
Age & 100 Years old (The Harbourside Black-  
smith) from Fifth St.  
Cordons and Cigars from 10 x 10  
Age 100 Years old and P. 100

1037 Fanny Jones  
I frequently play on "Aunt and Ginties".

A' s' listening to his voice  
 His love to her  
 Love in her eyes sits playing  
 And chide delicious doubt  
 Love in her lips is straying  
 And warbling in her breath

When Polyphosphates, a Grant, appears and would use in the market I would A

Inspired by thy love  
The God of Love

10.46 11.0      NO. 1735  
 "Ladies" Darning and Tr      F. J. G.  
 L.      Anita and P. S. H.

**HAMILTON BARRY**, baritone, has been singing  
pieces from Operas of Handel at the Metropolitan Opera House.  
He will sing the part of the Duke in "The Marriage of Figaro" on  
Friday, June 10, at 8 o'clock.

The *Polonaise* was a Polish ceremonial dance. The new scoring of the mazurka from Huxley (which is in somewhat different style from the *Polonaises* with which we are most familiar) is for Strings, Woodwind (without Bassoons), Horns, and Drums. The *Avant*, original y a  
for Strings and Drums, used for Strings and Drums  
for Strings, Horns, and Drums  
for Horns and Drums  
which was written in 1844.



FREDERICK BROWN

WITH FALKNER



























# Wednesday's Programmes continued (August 10)

51T BIRMINGHAM. 328.1 M. 920 Kc.

120 10 London Programme relayed from Daventry

3 45 THE STATION PIANOFORTE QUINTET, Leader FRANK CANTILL

Irish Dances, Ansell  
from 'The Court of Lamberbourg' Lohr  
Music on the Works of Weber, Tavernier  
Four Dances from 'The Rebel Maid' Montague Phillips

RECITAL OF THE NEW

ALICE CARLART (Contralto)

Le monde est un enfant transparent  
Que ne sais-je la fougère...  
L'esprit  
Les Vendanges  
Non, je ne crois pas  
Chanson de G. Lohr  
Petits Oiseaux

Weckerlin

Perleau

Weckerlin

5 15 THE CHILDREN'S HOUR: Songs by Harold Casey (Baritone), Children's Story, 'The Fairy Grandmother's Adventure'

6 0 HAROLD TURLEY'S ORCHESTRA, relayed from Prince's Club

6 30 London Programme relayed from Daventry

6 30 S.B. from London

7 30 SECOND 'B.B.C. COMPOSERS' LIGHT

Relayed to Daventry

THE STATION ORCHESTRA conducted by JOSEPH LEWIS

Overture, 'Plymouth Hoe' John Ansell

THE STATION REPERTORY CHORUS

O Nightingale  
Song at Evening  
Toujours

Percy Pitt

ORCHESTRA

African Suite, 'On Safari' Dorothea Burroft  
Shamba Song, Kraal Song, Kenya Lily  
A Masai Nigoma

LIEDER BENNETT (Baritone)

Song of the Road  
Drawing  
A Salute to Queen Elizabeth

Stanton Jefferies

ORCHESTRA

Serenade

Percy Pitt

FRANK ANTELL (Violin)

Andante and Allegro (second movement by the Composer)

LIEDER BENNETT

A Good Woman was there (Robert Chagnell)  
Now I find some (with Pianoforte)

THE STATION REPERTORY CHORUS

Sea Shanty, 'In Cassard Bay' Robert Chagnell

ORCHESTRA

KARL GUTHRIE (Music)

THE names of almost all these B.B.C. Composers

are very well known to listeners. Some of them are prominent in executive capacities. Mr. Pitt, of course, is the general Musical Director of the B.B.C., and Mr. Ansell, long familiar to Londoners as the Conductor of various theatre orchestras, has during the past year more widely known as Musical Director of London Station. Sir Wilfrid Dacre is heard every week in thousands of schools and

homes, was during the war Organist Director of Music to the Royal Air Force, and wrote the official March.

Mr. Stanton's efficiency is largely due to his work as a musical and engineering expert. We know a ready hand only recently joined the B.B.C. Mr. Dalway, at the Birmingham Station has played a number of very interesting Pianoforte Concertos. Some of them not very far from the R.C.M. for both singing and playing. Mr. Robert Duganell was a hand to be found in our orchestra, distinguished by the very dainty touch of the B.B.C.

Miss Doris M. Baskett, who is a member of the Birmingham Station staff, put into her African Suite some recollections of scenes and music heard during a stay in East Africa.

9 0 S.B. from London 9 15 Local Announcements

9 50 MILITARY BAND

THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASHKELL

Overture to 'Joan of Arc' Suite in F

March, 'I'll Love my Love' (with Pianoforte)

ROBERT PITT and LANGTON MARKS in Humorous and Topical Duets and Stories

Incidental Music to 'Henry VIII' Sullivan, arr. Relford

Spanish Caprice Ruck, Korakke, arr. Hendersonbottom

ROBERT PITT and LANGTON MARKS in More Duets and Stories

Waltz, 'Toreto', Translation

11 0 11 20 S.B. from London

6BM BOURNEMOUTH. 481.5 M. 910 Kc.

120 10 Gramophone Records

40 TRA-TIME Music from Cecil's Restaurant, Old Christchurch Road. Directed by G. LESTER STACEY

March, 'Beelzebub' (with Pianoforte)

Selection from 'Lohr's' (with Pianoforte)



Two artists in Cardiff's programmes today: Mr. John Barbirolli, the 'celist, who takes part in the 'Songs of Summer' Concert at 9.20, and Miss Rispah Goodacre, who gives a recital of her favourite songs at 7.30.

A Selection of Music from the 'The Court of Lamberbourg' Lohr  
Fox-trot, 'Only a Rose' (with Pianoforte) Frank  
Selection, 'Queen High' (with Pianoforte) Hanley  
Waltz, 'So Blue' (with Pianoforte) Henderson  
Fox-trot, 'Black Bottom' (with Pianoforte) Henderson

5 15 THE CHILDREN'S HOUR

6 0 London Programme relayed from Daventry

6 30 S.B. from London

7 30 SUMMER HOLIDAYS

After Dinner Stroll along the Front at



A Savoury for those who have had their holidays  
A Hot d'auvrie for those who have not

Programme arranged and produced by

Performed by

KENNEDY DEAN ERNEST LEWIS  
KENNETH M. CORNELL ARTHUR WOOD  
LEWIS MORRIS A. L. WOOD  
LEWIS MORRIS PHILIP TAYLOR

Musical Selections by THE STATION ORCHESTRA

9 0 11 20 S.B. from London (9 15 Local Announcements)

5WA CARDIFF. 382 M. 880 Kc.

120 10 London Programme relayed from Daventry

2 0 London Programme relayed from Daventry

5 15 THE CHILDREN'S HOUR

6 0 London Programme relayed from Daventry

6 30 S.B. from London

7 30 MY FAVOURITE SONGS

A Recital by RIMPAH GOODACRE (Contralto)

Spring Waters (with Pianoforte) Bachman  
The Shepherdess (with Pianoforte) Bachman  
Fantasy (with Pianoforte) W. Morse  
Just for Today (with Pianoforte) Seaver  
April is a Lady (with Pianoforte) Montague Phillips  
Lily White (with Pianoforte) Frank Bridge  
When I was One and Twenty (with Pianoforte) M. F. G.  
A Birthday Song (with Pianoforte) M. F. G.  
Grey Love Song ('Carmen') (with Pianoforte) Bird

8 0 'THE MAKE-UP BOX' CONCERT PARTY

Relayed from LEAGHAY FIELDS PAVILION

THE COMPANY  
The Make-up Box (with Pianoforte) Denis Mayne

Since I found you (with Pianoforte) Ronald Brandon

This Morning (with Pianoforte) Ronald Brandon

A little episode at one of our houses

HAROLD FERNISS joins the Make-up

RONALD BRANDON and the OPERATIC TWO

Othello, Desdemona and Faust (with Pianoforte) Denis Mayne

LINA LAWTON tries to teach RONNIE to dance

DOUGLAS LINDEAY will sing 'The Quirby Road'

THE COMPANY  
The Spring Way

9 0 S.B. from London (9 15 Local Announcements)







# Wednesday's Programmes continued (August 10)

## 6LV LIVERPOOL 287 M. 1,000 Kc.

120 10 London Programme relayed from Daventry  
 30 London Programme relayed from Daventry  
 515 THE CHILDREN'S HOUR  
 60 London Programme relayed from Daventry  
 625 Royal Horticultural Society's B. Lecture  
 630 1120 S.B. from London 915 Local Announcements

## 5NG 275.2 M. 1,000 Kc.

120 10 London Programme relayed from Daventry  
 30 London Programme relayed from Daventry  
 515 THE CHILDREN'S HOUR  
 610 ADA RICHARDSON (Pianoforte)  
 London Programme relayed from Daventry  
 S.B. from London

## 730 EVENING CONCERT

ANGUS MITCHELL (Baritone), WINIFRED E. COLE (Pianoforte), DAVID LILLMAN (Violin), WILLIAM FRANCIS (Mandolines)

WINIFRED E. COLE  
 Copak Moussorgsky, arr. Rachmaninov  
 Bach's Consolation  
 Erik Satie

The Two Gravel etc. Schumann  
 Song of Waiting Ellen Wright  
 Chisholm Thibault

La Cener (The Chase)  
 The Leprechaun a Dance

WILLIAM FRANCIS  
 The Lesson of the War of Mi. Sarah Donohue  
 A Gentleman of France  
 Variations in F Minor Haydn

ANGUS MITCHELL  
 The Bonnie Earl of Moray  
 Ae Fond Kiss  
 In Hebrides

WILLIAM FRANCIS  
 The Penitent  
 The Conversation Book (from Punch)  
 Waiting at Waterloo  
 A Chant of Love for England

DAVID LILLMAN  
 A Love Duetto  
 Breasts Song  
 Once of the Isles

WINIFRED E. COLE  
 Espana (Rustling Leaves)  
 Tango  
 Variation in a Chinese Garden  
 Kiss Hour in Hong Kong

90-1120 S.B. from London 915 Local Announcements

## 5PY PLYMOUTH 400 M. 750 Kc.

120 10 London Programme relayed from Daventry  
 30 London Programme relayed from Daventry  
 515 THE CHILDREN'S HOUR

## 6FL SHEFFIELD 271.7 M. 1,000 Kc.

630 1120 S.B. from London 915 Local Announcements  
 1130-1230 Gramophone Records  
 120 London Programme relayed from Daventry  
 40 S.B. from London  
 50 Reading by MARIE HARRISON  
 515 THE CHILDREN'S HOUR The Anniversary of Robin Hood—XV, How He Went to Court  
 More about the House of a Hundred

630 1120 S.B. from London 915 Local Announcements

ON TOUR\* THIS WEEK



FRED DUPREZ

There is no more popular 'turn' in the broadcast vaudeville programme than Fred Duprez whose humour is of the same vintage as that of his famous predecessor, who kept the audience well amused. Duprez's stage work includes 'The Manhattan Smile', 'The Passing Show on The Music Box' not to mention various appearances in pantomime. Mr Duprez can be heard this week as follows:

Monday, Birmingham. Tuesday, Cardiff  
 Wednesday, Glasgow. Thursday, Bournemouth  
 Friday, Manchester. Saturday, Belfast

## 60 GUNNELL HANLYN (Baritone)

Song of Hybrine the Cretan  
 Border Ballad  
 Lighterman Tom  
 Old Barty  
 Song of the Clock

## 620 Horticultural Reduction

630 1120 S.B. from London 915 Local Announcements

## 6ST STOKE 284.1 M. 1,020 Kc.

120 10 London Programme relayed from Daventry

30 London Programme relayed from Daventry

515 THE CHILDREN'S HOUR

60 London Programme relayed from Daventry

630 S.B. from London

730 S.B. from Birmingham

90-1120 S.B. from London 915 Local Announcements

## 55X SWANSEA 284.1 M. 1,020 Kc.

120 10 London Programme relayed from Daventry  
 30 London Programme relayed from Daventry  
 515 THE CHILDREN'S HOUR  
 60 London Programme relayed from Daventry  
 630 1120 S.B. from London 915 Local Announcements

## Northern Programmes.

## 5NO NEWCASTLE 284.1 M. 1,020 Kc.

120 10 Gramophone Records 30 London Programme relayed from Daventry  
 30 North Western (Pianoforte)  
 Oliver Evans (Baritone) Joseph Young (Violin) The Master  
 415 Music from Kenneth's Terrace Tea House  
 55 Children's Hour 60 Graham O'Neil (Belmont from  
 630 1120 S.B. from London 915 Local Announcements

## 5SC GLASGOW 400 M. 750 Kc.

120 10 Gramophone Records 30 London Programme relayed from Daventry  
 30 North Western (Pianoforte)  
 Oliver Evans (Baritone) Joseph Young (Violin) The Master  
 415 Music from Kenneth's Terrace Tea House  
 55 Children's Hour 60 Graham O'Neil (Belmont from  
 630 1120 S.B. from London 915 Local Announcements

## 2BD ABERDEEN 400 M. 750 Kc.

120 10 Gramophone Records 30 London Programme relayed from Daventry  
 30 North Western (Pianoforte)  
 Oliver Evans (Baritone) Joseph Young (Violin) The Master  
 415 Music from Kenneth's Terrace Tea House  
 55 Children's Hour 60 Graham O'Neil (Belmont from  
 630 1120 S.B. from London 915 Local Announcements

## 2BE BELFAST 400 M. 750 Kc.

120 10 The Radio Quartet 30 London Programme relayed from Daventry  
 30 North Western (Pianoforte)  
 Oliver Evans (Baritone) Joseph Young (Violin) The Master  
 415 Music from Kenneth's Terrace Tea House  
 55 Children's Hour 60 Graham O'Neil (Belmont from  
 630 1120 S.B. from London 915 Local Announcements

Owing to a regrettable error the photograph of Rev. P. W. Keating, Archbishop of Liverpool, was published on page 137 of The Radio Times for July 22 over the name of the Rt. Rev. W. Keating. Norman Catholics Bishop to the British Army and R.A.F., whose picture should have appeared on that page in connection with the Mohan Gato broadcast.



# PROGRAMMES for THURSDAY, August 11

**2LO LONDON.** 36.4M 830 KC.

12.0 The Week's Concert of New Gramophone Records

10.20 The Week's Concert of New Gramophone Records

9.30 The DAVENTRY QUARTET, PEGGY WHITE

5.15 The DAVENTRY QUARTET, PEGGY WHITE

5.15 The DAVENTRY QUARTET, PEGGY WHITE

6.0 Ministry of Agriculture and Fisheries

6.15 Market Prices for Farmers

6.20 The London Radio Dance Band, directed by SIDNEY FILMAN

6.30 TIME SIGNAL, GARENTHIC WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FILMAN

7.0 Miss D. D. STELLA

7.15 THE FOUNDATIONS OF MUSIC

7.30 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND, conducted by Lieut. H. W. J. JONES

7.50 THE LONDON RADIO DANCE BAND, directed by SIDNEY FILMAN

7.50 THE LONDON RADIO DANCE BAND, directed by SIDNEY FILMAN

7.58 BAND

8.16 MAREL CONSTANDUBOS in a sketch

8.22 BAND

8.42 BAND

8.50 BAND

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements

**9.20 11**

SURPRISE

9.35 A BALLAD CONCERT

10.30 THE DAVENTRY QUARTET, PEGGY WHITE

10.30 THE DAVENTRY QUARTET, PEGGY WHITE

10.30 THE DAVENTRY QUARTET, PEGGY WHITE

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10.30 THE DAVENTRY QUARTET, PEGGY WHITE

**5XX DAVENTRY.** 1604.3 M 107 KC.

10.30 THE DAVENTRY QUARTET, PEGGY WHITE

12.0 2.0

3.0 8.0

9.15

9.24-12.0 S.B. from London (10.45 Time Signal)

5.15 THE CHILDREN'S HOUR

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5.15 THE CHILDREN'S HOUR



MAKING A DIFFICULT DEAL LOOK EASY

Surf-bathing is a tricky business, though, as one of the most exhilarating sports in the world. These Hawaiians, the one on the left who is standing upright on his surf-board, and the one on the right who is just riding a his feet are real experts at the job. Mr. Clifford Collinson will brood over a cork on surf-bathing from London tonight.

POSSAMONT JENSEN and TAYLOR GORDON

Gwine Up

My Lord's a-writ in all do time

Joshua fit de battle at Jericho

Lo Cygne (The Swan)

To the Quair

Song, Break into Song

Pears, Idle Tears

See where my love a-laying goes

O, my good Lord show me the way

Roll, Jordan, roll

My Lord says he's gwine ter ram

Love, Thy Power

10.30-12.0 DANCE MUSIC

OLD BENTLEY

Suite from 'The Rake'

Now Phoebe sinketh in the West

What shall I do?

When d. d. cars

Slow Movement (from Suite, 'From the Far West')

Presento, 'The Mingo'

Barbara Fickling and Orchestra

Aria, 'The Witch's Song' ('King Saul'), Perry

Selection from 'The Beggar Opera' arr. Austin

Merchant Adventurers

To Arctia from Prison

Ho, Jolly Jankin ('Ivanhoe')

Suite, 'At Grotto Green'







*Thursday's Programmes continued (1901-11)*

7.30 A LIGHT CONCERT

ART, LIZ JON  
Overture Co T Major I  
Mendels, Chopin

7 40 M RA JOON  
Naughty Words ...  
Hard Grrr

7 50 Q  
Revery  
In Ande S

8 00 T  
I thou - t blind  
Not John  
Matte  
Quilber

8 10 L  
Vans The Hungarian Rose ..... Schmalz

8 20 M  
Positive Acrobaticy ..... C'mon and work it  
Wd love  
S

£ 30      MATTHEW  
 By SIDNEY GIBSON  
 90 120    S.B. from London. 8.151.

2LS 217.8 M. M.  
252 t. 44.  
**LEEDS-BRADFORD.**  
1080 Kc & 1190 Kc

30  
40 For 1st  
50  
51  
60 London Programme relayed from  
Dover City  
630 A.B. from London  
645 A.B. from Hull  
70 Mr L. B. RAMSDEN, The Passing  
Night  
715 A.B. from London  
730 A.B. from Manchester  
90 120 A.B. from London 1915 Loop

6LV LIVERPOOL, 8:07 M 1,010 Kd

3.0 London Programme relayed from Daventry  
5.15 The Children's Hour  
6.0 L. Programme relayed from Daventry  
6.30 S.B. from London  
7.30 S.B. from Manchester  
9.0-12.0 S.B. from London (9.15 L. 1st Programme)

ENG NOTTINGHAM, 275.2 m  
1,090 No

2.0 London Programme relayed from Daventry  
5.0 M -  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-12.0 S B from London (9.15 Local Announcements)

БРЭ	FLYMOUTH.	400 Мг 750 Мг
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30 L.      "      "      "

5 15 Fair Child      "      "

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70 Mr H M at Post      The Influence of the Organ  
on Modern Music

7 15 120 SB fr      "      "      9 15 Local Ad      "      "

6FL SHEFFIELD. 272 T M  
1,100 MC

3.0 3.45 London **FLORA**  
Deventry  
A.8 **ORCHESTRAL MUSIC**  
Relayed from the PAVILION GARDENS BLAXTON  
S.B. from March  
SUNNY FREEMAN and his ORCHESTRA  
Overture to 'The Merry Widowers'  
First Hungarian Rhapsody



## SINCERS OF THEIR ANCESTRAL SONGS

A feature of the Bellied Concert that London is broadcasting tonight at 9.35 will be a recital of American Negro Spirituals by the two well-known artists seen above—Mr. I. Rosamond Johnson (left) and Mr. Taylor Gordon.

S. S. 'The Village Green' ... .. Apr  
S. S. 'The Magnificent Or' (The Golden House

Selection, "Gems of Grog"  
 Quannah Aspruce *Franky Karsaku*

50 Reading by Mabel Hackling

515 THE COLUMBIAN HOTEL

60 ~~London Promenade~~ relayed from January

630 *BB from London*

645 *BB from H dt*

70 Mr Cyril W (ENTER. Rambles round  
Sheffield-IV, Th. Dares'

715 S B from London

7.30 S.B. from Manchester  
7.45 ORCHESTRAL CONCERT  
THE PAVILION ORCHESTRA, conducted by SIDNEY  
REYNOLDS  
Relayed from the PAVILION GARDENS, BUXTON  
S.B. from Manchester  
(Overlaid to "Buy Blue" Up-to-date)

753 Handel Sonatas ..... Re  
82 Symphony \* From the New World  
E40 P...

9.0 120 S B from London (9 15 wms) At 10 miles

6ST                      STROKE,                      284 1 MM.  
1020 Hc

3 4 London Programme relayed from Daventry  
5 15 For Clarendon House  
6 0 London Programme relayed from Daventry  
6 30 12 0 4 B. from London 6 15 Lines All  
      months

SSY SWANSEA. 284 1 28  
1070 ME

30 I have been thinking of you  
Inventor

4.D AN AFFILIATION CONCERN

5 15  
by the Southern Trust

**6.5** London Programme relayed from  
Day 1. C

630 H B from London

545 C. AMERIN SURVEY  
A. Country Club  
A. City of New York

70 120 S F from Lathrop's

### Northern Programmes

5NO NEWCASTLE 31.4.54  
31.4.54[illegible]SSC GLASGOW 0 5 1

Wireless Quarter	Leon Huddy (Coe Agency)	5.00	Jah
Kirkling	The Care of Old Furniture	3.85	hh
M	A Manager For Partners	6.00	
7th Avenue	Chloroform	6.45	Almire
W. A. B. & Co.	Wet Seal	7.34	not h
G. & S. & C.	Scholar	9.47	h
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2BE BELFAST

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THE most remarkable feature of the present cricket season has been the rise to the first rank of Walter Hammond the Yorkshire batsman. Two years ago in 1924 he made his mark in county cricket in the winter of 1925-6 he did great things with the M.C.C. team in the West Indies, but last year's illness kept him out of the game. This year he went right off with a bang and beat Dr W. G. Grace's record by the speed with which he scored his first thousand runs. Since then he has continued his fine form, and received due recognition by being chosen to play for England against the Rest. All followers of cricket will welcome the chance to hear him talk.

[illegible]

**120-10 Gramofone Records**

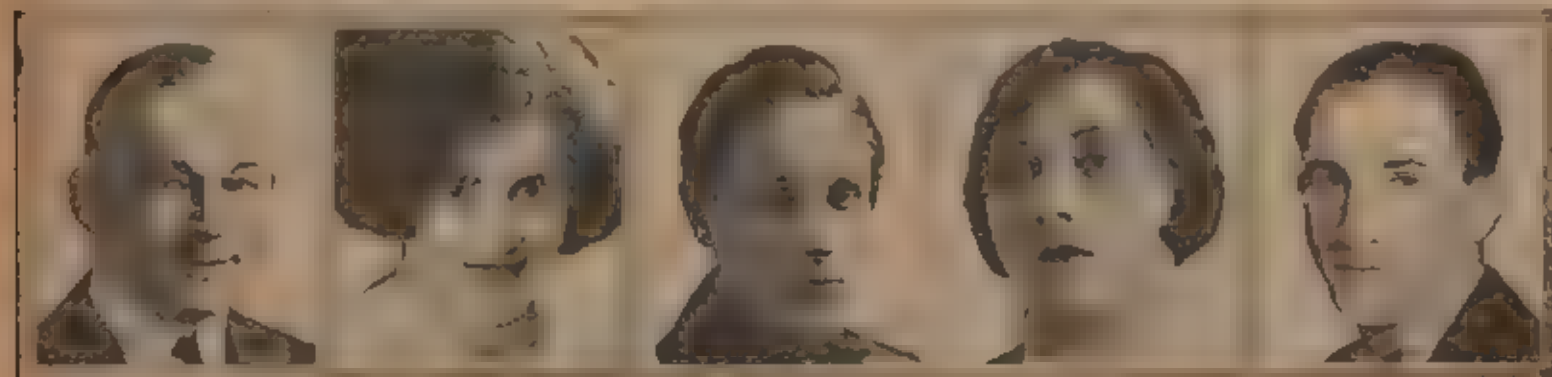
**40** TALKING MUSIC RECORDS  
Old Gramophone Records  
**STACY**

**50** London Programme relayed from Daventry

**515** THE LONDONER'S HOUR

**60** ORCHESTRAL MUSIC FROM THE GRAND  
Super Chorus, Westbourne

**630 110 A.H. from London 915 Local**  
A.M. - 11.00 AM



John Burt

SOME OF THE ARTISTS IN LONDON'S VARIETY BILL TONIGHT.



# Friday's Programmes con'd (August 12)

**5WA CARDIFF. 353 M. 800 Kc.**

12.10 Lark...  
Javentry

3.0 Lark...  
Dance

4.45 Lark...  
Dance

5.0 Lark...  
Dance

5.15 Lark...  
Dance

6.0 AN ORGANOGRAM

By...  
H. C. Newport, Mar

...  
from 'A Midsummer Night's Dream'

...  
A Midsummer Night's Dream

...  
A Midsummer Night's Dream

6.30 ...

7.25 ...

7.45 A SINGLET RE... by MARY GOLD (Vocal)

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# On the mat



**Improves Reception**  
by reason of its insulation properties  
**Protects your Furniture**  
from ugly surface scratches

**"INSULATA" RUBBER MATS**

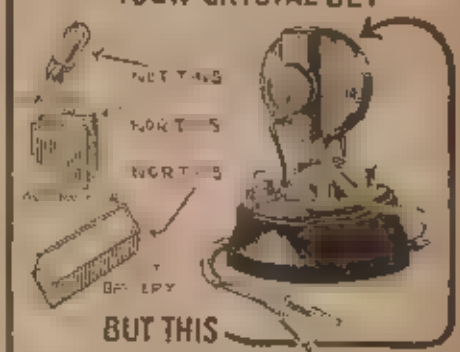
**9** (Circular Shape for Loud Speakers, etc)  
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Equally Suitable as Vase and Ornament Mats.  
Handsome in Appearance.  
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**WILL WORK A LOUD SPEAKER FROM YOUR CRYSTAL SET**



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**MAKES WEAK CRYSTAL OR VALVE RECEPTION LOUD and CLEAR IN HEADPHONES**  
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Mr. F. Stacey Lintott, Sports Talk  
Symphonie Espagnole (1st and 5th Movements)  
Lido

[illegible]

1994 年 12 月 10 日

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90 110 *SR from London* (9.15 Local)

10

90-110 S.B. from London 1915 Total Antiquities  
100000

is delivered	\$ 15	The Children's Hour	\$ .60
by mail	add	all 12 issues	\$ 7.20



This eighteenth-century print (reproduced from 'The English Lion, Past and Present' by A. E. Richardson and H. D. Eberlein) shows one of the tavern games of which Mr. F. M. Griffiths will talk from Birmingham this afternoon.



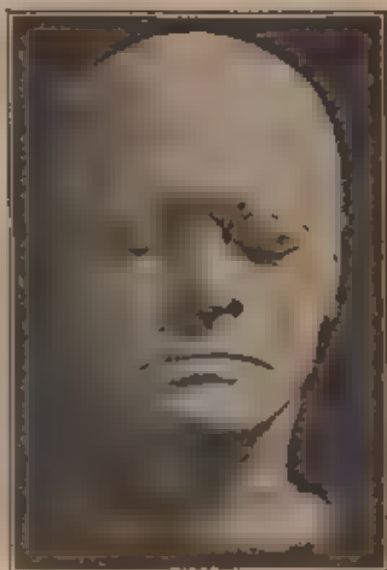
*The Centenary of William Blake.*

*A programme of Blake's Poems will be broadcast from London tonight (Friday) at 10.15*

A

one can fairly blame Blake's  
neglect of his work  
men of an age that  
rest and Words.

... romantic—a man to whom the  
...  
... revolutionary who wore the red



THE AMERICAN

I STILL go on,  
Till the heavens and earth are gone  
Still adured by noble minds  
Followed by Eury on the winds  
Re-engraved time after time  
Ever in their youthful prime,  
My designs unchanged remain,  
Time may rage, but rage in vain,  
For above Time's troubled fountains,  
On the great Atlantic mountains,  
In my golden house on high,  
They hide eternally

William Blake, 'Lines for a Picture  
of the Last Judgment'

[illegible]

ges of the Propaetia Books that he  
engraved and printed  
g to the student  
concerning women  
Heaven and Hell

But the student

To see the world in a grain of sand



TITLE OF THE MASTERPIECES OF BLAKE

On the left Newton is pictured as a man of letters, a scholar, a man of the book. On the right 'No machine' is a man of the machine, a man of the book. The design is a caricature of the two men, a man of the book and a man of the machine. It was upon a print of the design that the design was based.

7. The evidence on this page was not reviewed by TERRY. It was on the same as on the relevant exhibits of the Buchenwald trial. This last and an examination by TERRY  
discussing the other groups in the Buchenwald trial and the other groups in the Buchenwald trial.

# PROGRAMMES for SATURDAY, August 13

## 10 LONDON. 261.4 M. 830 Kc

### 3.0 AFTERNOON CONCERT

THE WINDING BAND OF THE METROPOLITAN POLICE FESTIVAL II

THE BAND OF "A" DIVISION WHITEHALL (Conducted by A. H. DUNLOP late Scots Grens)

THE BAKES  
March Procession  
Masonic Rhapsody

3.15 RICHARD FORD  
Surrey the Cedar  
When Dull Care  
Madder Roadway

3.22 LARRY PHILLIPS  
Schubert  
D. Pappe

3.30 THE BAND  
Selection: Harry Lauder's songs  
Merrill, L. P.  
L. L. L. L. L.

3.52 GARDIA HALL  
The Very Best of the  
The Virgin  
Max Rego

4.0 THE BAND  
Selection: "Rough City"  
First prize: Public Band Contest, 1927

4.15 THE BAND  
West Country Lad, for  
The Top of the H L  
Harold Samuel

4.22 LARRY PHILLIPS  
Fugue  
Mephisto  
Mephisto

4.30 THE BAND  
Low Patience  
C. L. L. L.

4.50 THE BAND  
K. L. L. L.

4.55 THE BAND  
A. L. L. L.

5.15 THE CHILDREN'S HOUR "The Q. Companions" A Robin Hood Play specially written for the Children's Hour with incidental music by the Daventry Quartet

ROBIN HOOD and his "merry men" are among the most popular characters in that mass of curious old tales which form the backbone of all the facts of our early history. Like King Arthur, he may or may not have actually existed, but it is quite certain that all the ballads and tales told about him cannot be true. It is not really matter a bit, however, whether he was a real person or a mere invention of the poets. He is a central figure for really fascinating stories he is almost unique. The incident which forms the subject of today's play is one of many which are described in old ballads and brings with it a picturesque suggestion of the medieval times and a breath of high adventure which we love to associate with them.

6.0 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

6.30 TIME SIGNAL, 4. PENWITH, WEATHER FORECAST, FIRST GENERAL NEWS

6.45 THE LONDON RADIO DANCE BAND, directed by SIDNEY FIRMAN

7.0 WRITERS OF TODAY Mr BEVERLEY NICHOLS  
"The day will come when it will no longer be possible to refer to Mr Beverley Nichols as one of the most brilliant of our younger writers, but when it does, we shall know that this post-war generation has definitely passed Mr Beverley Nichols is emphatically and characteristically 'post-war'. He was the brightest spirit of post-war Oxford, President of the Union, editor of countless undergraduate magazines, and author of a novel a year, 'Going down' did not quench his light. Fleet Street became conscious of him, he set a new age-up for autographaphers in 'Twenty Five,' and 'Crazy Payments' shows that he can write novels that are not mere undergraduate novels. He is right on the spot, at the moment, as the new, and nobody could more fitly occur to the minds of the Writers of Today."

7.15 THE FOUNDATIONS OF MUSIC  
THE SCALARS OF BRETHOVEN

7.30 THE FOUNDATIONS OF MUSIC



Miss Gardia Hall (left) and Mr. Richard Ford are the singers and Miss Lily Phillips (right) plays the cello in London's concert this afternoon which the winning band of the Metropolitan Police Festival will also take part

7.45 "The Promenade Concerts, 1. L. L. L. L."

8.0 OPENING NIGHT of the BBC  
(For full details see page 10)

8.40 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, LOCAL ANNOUNCEMENTS, SPORTS BULLETIN

9.55 THE PROMENADE CONCERT

10.30 Local Announcements

10.35 12.0 DANCE MUSIC THE SAVOY ORPHANS and the SAVOY HAVANA BAND from the Savoy Hotel

## DAVENTRY. 1.604.3 M. 187 Kc

10.30 TIME SIGNAL, 4.0 TONE SIGNAL, WEATHER FORECAST

8.0 SR from London, 4.0 TONE SIGNAL

8.0 PROMENADE CONCERT  
(For full details see opposite page)

9.55 app. PROMENADE CONCERT PART II  
(10.0 TONE SIGNAL)

10.30 Shipping Forecast

10.35 12.0 S.B. from London

## 517 BIRMINGHAM. 328 M. 820 Kc

3.45 POPULAR ORCHESTRAL PROGRAMME  
THE STATION ORCHESTRA, conducted by

Overtures to 'Buy Back'  
The Widow  
O my love is like a red, red rose  
Bird Songs at Eventide  
From the land of the sky blue water

THE BAND and MAX COYNE Entertainers  
With Piano and Banjo

Grand March in D (first time of performance)  
W. H. Beach

Aria, 'All hail, thou dwelling pure and lowly'  
(Faust) ... .. Gounod

IN the Third Act of Faust the philosopher, approaching Marguerite's house, declares himself her 'unworthy slave,' and in this Cavatina apostrophizes the dwelling 'fair and holy' under the

The Air will be found on page 16 of the Libretto of the Opera which the BBC publishes

Selection: 'Cavalleria Rustica'  
Mascagni

THE BAND and MAX COYNE  
John Ansell

5.15 THE CHILDREN'S HOUR "Snooky" Story by Phyllis Richardson. Song by Marguerite Howard (Soprano). "The Legend of Antwerp—Brabo and the Giant" by A. N.

AN ORGAN RECITAL  
by FRANK NEWMAN

Relayed from Loxley Picture House  
From the Samson Isles  
Reel and Shady Palm: Savan Love  
Prelude in C Sharp Major  
Ain't She Sweet?

6.30-12.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

## 6BM BOURNEMOUTH. 491.5 M. 610 Kc

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

9.30 12.0 S.B. from London (10.35 Local Announcements, Sports Bulletin)

## 5WA CARDIFF. 353 M. 850 Kc

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR Welsh Stories and Folk Songs. Happy Songs by ... .. Davies

6.0 London Programme relayed from Daventry

6.30 12.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

(Continued on page 235)



# The First of the

# New 'Proms' (August 13)



HENRY WOOD



The 'Proms,' which since 1895 have been the most popular series of concerts in London, were for various reasons to have come to an end last year. However, by arrangement with the B.B.C., it has been decided to continue the series. The Thirty-Second Season opens tonight at the Queen's Hall under the baton of Sir Henry Wood, whose name has been associated with the Proms since their institution. During the season, which ends on September 24 the Proms will regularly be broadcast from all stations.

## The 'Cockaigne' Overture.

WHAT could be more suitable to open the 'Proms,' that unique element of London life, than the 'Cockaigne' Overture, which, with its merry, noisy excitement of the town, is a picture of the life of the town with Romance bravely threading its way through the middle. The meaning of Elgar's tones will be apparent to all who hear them. As the pageant of the town is a number of people.

The meaning of Elgar's tones will be apparent to all who hear them. As the pageant of the town is a number of people.

## 'Elizabeth's Greeting.'

IN the first Act of the Opera we see how the Knight of Song, Tannhäuser, whom Elizabeth loved, falls for a time under the spell of Venus. Presently, growing weary of her enchantment, he returns to his fellow men, and learns that Elizabeth continues to mourn his absence. At the beginning of the Second Act Elizabeth enters the Hall of Song at the Castle of Wartburg, and greets it as the scene of Tannhäuser's former triumphs of mastery. Now, she knows it is slight once more, for her loved one has returned.

## Grig's Pianoforte Concerto.

THE first of the three concertos of which this is the first, is a work of great power and vivid personality, and of a kind which is such as this, of considerable dimensions. He wrote it in 1891, when he was only twenty-two. It is a work of great power and vivid personality, and of a kind which is such as this, of considerable dimensions. He wrote it in 1891, when he was only twenty-two.

## Valse Triste.

THE Valse Triste is the first of the three concertos of which this is the first, is a work of great power and vivid personality, and of a kind which is such as this, of considerable dimensions. He wrote it in 1891, when he was only twenty-two. It is a work of great power and vivid personality, and of a kind which is such as this, of considerable dimensions. He wrote it in 1891, when he was only twenty-two.

8.0

## THE PROGRAMME

Conducted by Sir Henry Wood  
 with the assistance of  
 ROSINA BUCKMAN (Soprano) DALE SMITH  
 BRITISH ORCHESTRA

Overture, 'Cockaigne' by Elgar  
 Music in A for Strings by Beethoven

Andante by Brahms

Prelude to 'Tannhäuser' in A Major by Wagner

Three Sea Songs by Debussy

Devon, The Old Devon Song by Vaughan Williams

Old Devon Song by Vaughan Williams

Large in G by Handel

Overture to 'William Tell' by Rossini

9.40 Interlude on the Strand

9.55 up PART II

First Orchestral Hungarian Rhapsody No. 2 by Liszt

Who is Sylvia? by Purcell

Music which is soft voices by Purcell

A Birthday by Purcell

How can you gang (see of) Old Scotch by Purcell

Showing the Bar by Purcell

Old English Song by Purcell

Prison and Me by Purcell

Prison and Me by Purcell

Prison and Me by Purcell

Prison and Me by Purcell

Prison and Me by Purcell

Prison and Me by Purcell

Prison and Me by Purcell

## Handel's Largo.

THE deservedly beloved Largo is a proper y a song in a Comic Opera, Xerxes, which Handel wrote in great haste in 1738 when, after some disastrous experiences in the business of opera production, he thought he saw a chance of greater success (which unfortunately did not immediately come to him). For Xerxes and one other Opera, together with a third made up from

## Overture to 'William Tell.'

THIS popular Overture almost equaled the success of the Swiss Overture in the Swiss Overture. The Overture is a fine piece of descriptive music, both dramatic and pictorial. Calm meditation is the mood in which it opens, suggesting the serenity of nature. Very unusual is the colour of the Solo Violins and two Double Basses.

The Overture is a fine piece of descriptive music, both dramatic and pictorial. Calm meditation is the mood in which it opens, suggesting the serenity of nature. Very unusual is the colour of the Solo Violins and two Double Basses.

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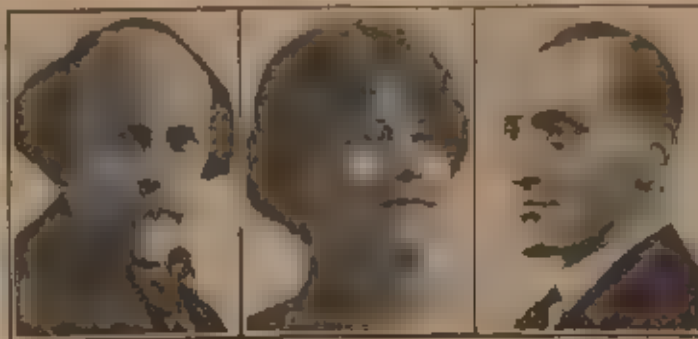
## Liszt's Second Hungarian Rhapsody

THIS Hungarian Rhapsody (originally written as Pianoforte Solo) Liszt paid proud homage to the national melodies of his native Hungary. Most of these works were composed after his return, in 1839, from long abroad.

The music of the ancient inhabitants of the country, the Magyars, was taken as raw material by the gipsies who came to Hungary from the East early in the fifteenth century. Melodic decoration and strong rhythmic stresses characterize the gipsy songs and dance-tunes.

## Prelude and Mazurka from Coppelia

DELIBES began to write for the ballet at the age of twenty-one. He was then a student at the Conservatoire in Paris. He brought out some of his early works at the Lyre Theatre of Paris, and wrote a number of Operettas for other theatres. After periods as accompanist and second Violoncello at the Opera, he was commissioned to collaborate in a ballet with the Polish composer Minkowski, and did so well that he was asked to compose one himself. This was Coppelia, which came out in May, 1870.



ARTHUR R. GRIEF

ROSINA BUCKMAN

DALE SMITH

# Saturday's Programmes continued (August 13)

**22Y MANCHESTER.** 384.5 M 780 Kc

3.0 An ARKENTY REITAN by CHARLES LLAM (Pianoforte)

3.15 Our Saturday Short Story. Miss Leonora Thorneycroft, 'Lynn O Lantunan'

THE lovely count of Donagel, between the of Miss Thorneycroft's short stories, are that she will read this afternoon.

3.30 **BAND MUSIC**  
Conducted by EDWARD DRYN, Director of Music to the Morecambe Corporation  
Relayed from the West End Bandstand, Morecambe

5.0 THE CHILDREN'S HOUR P. Prelude in A  
Choral Trio, R. 'Robin Red Breast'  
Choral, sung by Harry Hipwell

6.0 Light Music by the STATION QUARTET

6.30-12.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

**6KH HULL.** 294.1 M 1,020 Kc

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

**2LS LEEDS-BRADFORD.** 277.8 M & 252.1 M 1,080 Kc & 1,180 Kc

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 Eye-Witness Account of the YORKSHIRE G. (10.30 Local Announcements, Sports Bulletin)

7.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

10.35-12.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

**6LV LIVERPOOL.** 287 M 7,070 Kc

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

**5NG NOTTINGHAM.** 275.2 M 1,000 Kc

11.30-12.30 S.B. from London (10.30 Local Announcements, Sports Bulletin)

3.0 London Programme relayed from Daventry

5.0 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

**5PY PLYMOUTH.** 400 M 750 Kc

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 CONSTANCE WILLIAMS

6.30-12.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

**6FL SHEFFIELD.** 275.7 M 7,000 Kc

4.15 Orchestra relayed from the Grand Hotel

5.15 THE CHILDREN'S HOUR, Nephews and Nieces  
Choral Trio, R. 'Robin Red Breast'  
Choral, sung by Harry Hipwell

6.0 Musical Interlude

6.30-12.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

**6ST STOKE.** 294.1 M 1,020 Kc

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

**5SX SWANSEA.** 294.1 M 1,020 Kc

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

## Northern Programmes.

**5NO NEWCASTLE.** 31.5 M 860 Kc

3.0 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-12.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

**5SC GLASGOW.** 41.5 M

3.0 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-12.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

**2BD ABERDEEN.** 51.5 M

3.45 London Programme relayed from Daventry  
4.25 THE CHILDREN'S HOUR  
4.45 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR  
5.35 London Programme relayed from Daventry  
6.0-12.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

**2BF BELFAST.** 51.5 M

3.30 The Radio Quartet 4.15 THE CHILDREN'S HOUR  
5.0 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR  
5.35 London Programme relayed from Daventry  
6.0-12.0 S.B. from London (10.30 Local Announcements, Sports Bulletin)

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'Cow Fan Tuttle' .....	Mozart	'Penelope' .....	Farzema
'Daughter of the Regiment' .....	Donizetti	'Il Trovatore' .....	Verdi
'The Wreck of the Andromeda' .....	Nicolas	'Lupin and Coffee' .....	Bach
'The Wreck of the Andromeda' .....	Weber	'The May Queen' .....	Gluck
'The Wreck of the Andromeda' .....	Wagner	'The May Queen' .....	Mozart

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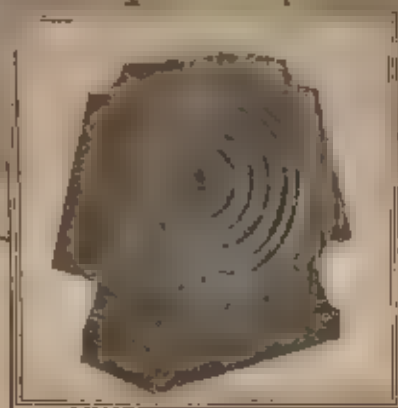
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18!

DOWN

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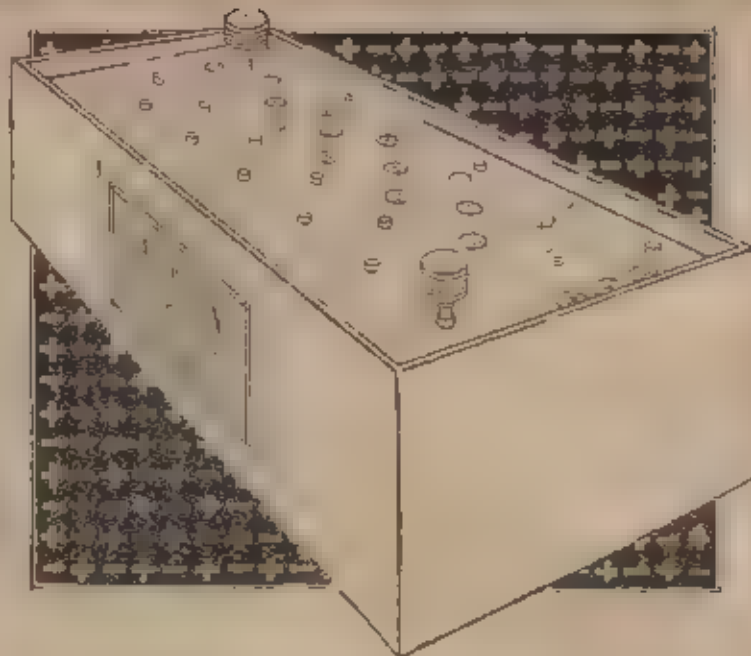
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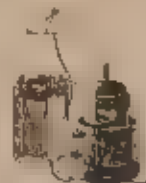
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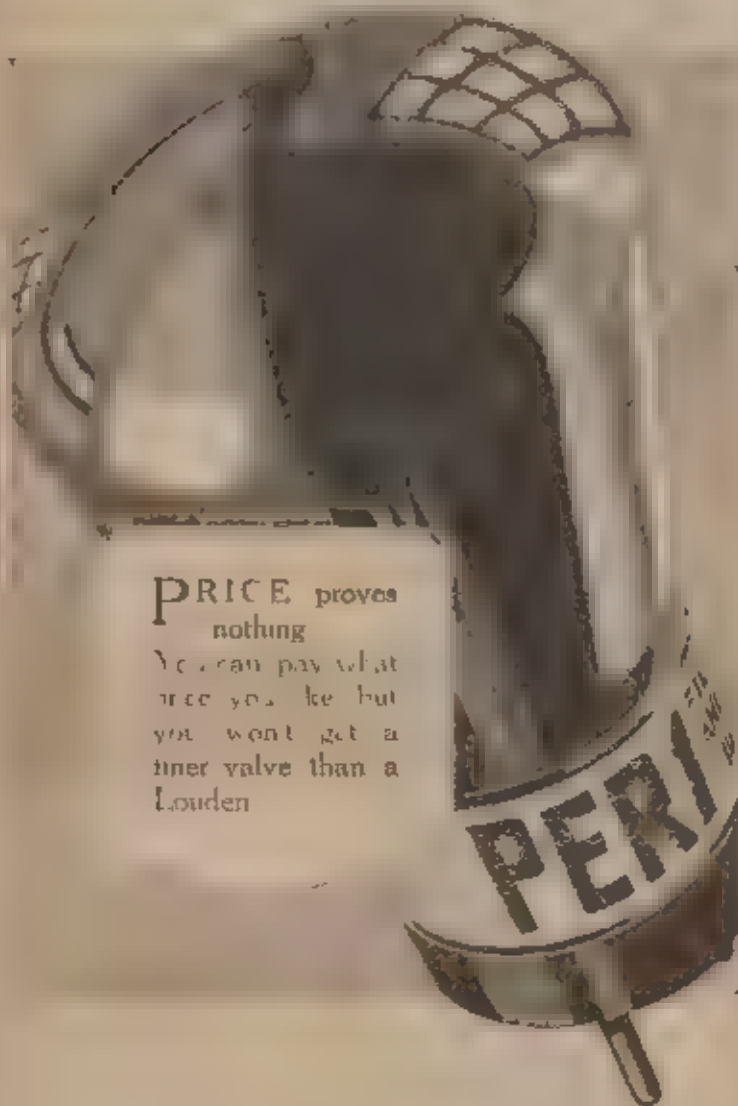
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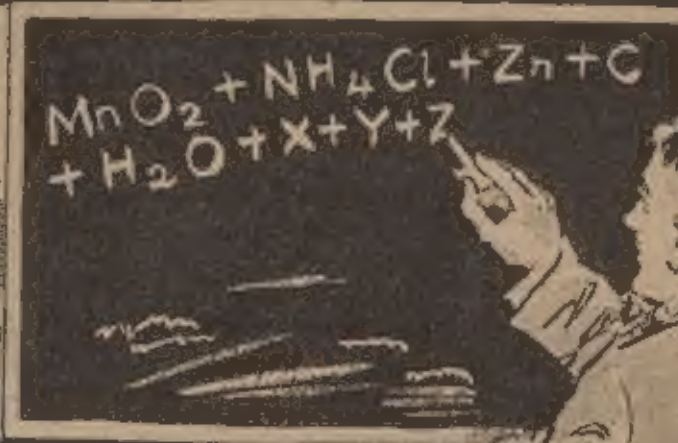
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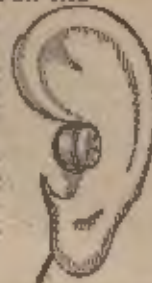
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