

THE BROADCAST PROGRAMMES FOR JUNE 30—JULY 6.

THE RADIO TIMES

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NATION SHALL SPEAK PEACE UNTO NATION

Vol. 23. No. 300.

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G.P.O. as a Newspaper.]

JUNE 28, 1929

Every Friday. TWO PENCE.

This Week's Programmes include Items for Everyone

HOLD EVERYTHING!

On Saturday evening listeners are to have an early opportunity of hearing the new musical show at the Palace Theatre. Excerpts from two acts of *Hold Everything!* will be broadcast, including George Gee, Owen Nares, John Kirby, Mairie Watson, Sunny Jarman, etc., and songs which will soon be heard everywhere.

BEGGAR ON HORSEBACK

This lively American satire represents Drama in the week's programmes. The main part of the play is a young musician's dream of his adventures among Big Business. *Beggar on Horseback* will be heard from 5GB on Monday and from London and other Stations on Wednesday. No one should miss it.

WAGNER PROGRAMME

Wednesday evening's London broadcast of *Beggar on Horseback* will be preceded at 7.45 by a concert of Wagner's music, conducted by Percy Pitt. The programme includes the Prelude and Finale from *Tristan and Isolde*, the 'Fire Music' from *The Valkyrie*, the Festival March, and the less known overture to *Die Feen* (The Fairy).

BETTY IN MAYFAIR

A broadcast version of the famous musical comedy which John Hastings Turner adapted from his own successful play, *Lilies of the Field*. The story of Betty's adventures in crinolines, with music by H. Fraser-Simson and lyrics by Harry Graham, is to be broadcast on Thursday (5GB) and Friday evenings of this week.

FOR DOMINION DAY

July 1 marks the anniversary of the constitution of the Dominion of Canada. At 7.45 p.m. on Monday evening Dominion Day is to be celebrated by the broadcasting of an item entitled 'A Sketch Portrait of Canada, From East to West in Thirty Minutes,' in which listeners will hear the first 'statistical entertainment' ever attempted.

A VIOLA RECITAL

Lionel Tertis, who broadcasts a recital on Monday evening, is probably the best viola player of the present day. It is mainly through his exquisite playing that this neglected member of the violin family has at last attracted composers by its possibilities as a solo instrument. Dorothy Silk will contribute songs to this programme.

A CHAMBER CONCERT

Songs chosen from the Italian composers of the eighteenth century, and sung by Rachel Maragliano-Mori, form the basis of Thursday evening's vocal and instrumental recital, in which László Gergely, the Hungarian pianist, also takes part. Included in the programme are songs by Pergolesi, Galuppi, Paisiello, and Porciani.

WIMBLEDON TENNIS

Again this week Colonel Brand and Mr. Wakelam will describe the thrills of the Wimbledon Centre Court, grown all the more thrilling as the championships near their end on Saturday evening. Tennis enthusiasts should listen between 4 and 6 p.m., when commentaries will be relayed as interesting matches come into court.

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JUNE 28, 1929

Every Friday. Two Pence.

'THE PROMS': 35th SEASON

An Anticipatory Glance at the New Programmes

ON Saturday evening, August 10, the Promenade Concerts embark on their thirty-fifth season. Founded in 1895—under the management of the late Mr. Robert Newman in association with Mr. (now Sir) Henry Wood—they have for thirty-four years been the mainspring of London's musical life, as the average concert-goer understands it. Their popularity is unassailable; and it has certainly been one of the finest privileges enjoyed by the B.B.C. to be in a position to take over control of them a couple of years ago and so ensure their happy continuance.

Glancing through this year's prospectus one is immediately struck by the wise admixture in the programmes of the adventurous and the already accepted. They may be considered as a fairly comprehensive survey of music—omitting, of course, choral and chamber music. Following the custom of other years, Friday is the Beethoven evening; during the season the whole of the Symphonies (including the Ninth, with the Choral Finale) will thus be performed. Monday evening is devoted to Wagner: so that by the time the last concert is reached all the best of Wagner will have been played. Tuesday and Wednesday evenings are shared by Bach, Handel, Mozart, Schubert, Haydn, Tchaikovsky, etc., with the exception of certain Wednesday evenings devoted entirely to Brahms. The growing popularity of Brahms since the advent of wireless has been one of the most interesting developments in musical appreciation today; and it is safe to prophesy that these four Brahms evenings, with their performances of the four Symphonies, the Violin Concerto, the two Pianoforte Concertos, and the Concerto for Violin and Violoncello, will be amongst the most popular of the season.

Of much interest to many followers

of the 'Proms,' however, will be the regular inclusion in the programmes on Thursdays, of a 'British Composers' evening. During the season, in addition to such established favourites as Elgar's Symphony No. 1 in A flat, his Violin Concerto, and Vaughan-Williams' London Symphony, most of the younger composers will be represented. The following are some of the outstanding first performances in England from these 'British Composers' programmes; Concerto for Viola and Orchestra, by William Walton, with Bernard Shore as soloist; Music for Orchestra, by Constant Lambert; Concerto for Two Pianofortes and Orchestra, by Arthur Bliss; Three Orchestral Pieces, by Arnold Bax; Suite for Orchestra, by Leano Berkeley; and 'In Green Ways' (for soprano and orchestra), by Herbert Howells. Other English composers of the present day who are being played include Holst, Ireland, Moeran, Frank Bridge, Berners, Bainton, and Hely-Hutchinson.

Those who are acquainted with the music of Honegger will look forward with special interest to a symphonic movement called 'Rugby,' in which that exhilarating game is interpreted in terms of music, after the manner of the same composer's 'Pacific 231,' which is also to be included in the season. Another novelty, this time from America, is 'Flivver Ten Million, A Joyous Epic for Orchestra,' by Frederick S. Converse, a name as yet unfamiliar over here.

Except for those occasions when composers are conducting their own works, the Orchestra will be, as usual, under the conductorship of Sir Henry Wood, without whom the Promenades would certainly lose much of their character.

The season will last for eight weeks, covering forty-nine concerts, a large number of which will be broadcast.

QUEEN'S HALL: The Home of the 'Proms.'



Some Promenade Stars (reading from the top)

Miriam Licette,
Walter Widdop,
Rachel Merton,
Frank Mullings,
Miriam Anderson,
and
Norman Allin

Six more Favourites out of many:

Muriel Brunskill,
Horace Stevens,
Harriet Cohen,
Lamond,
Jelly d'Aranyi,
and
Arthur Catterall





The Prince of Wales to Broadcast—

WE are soon to hear the Prince of Wales again. A speech by His Royal Highness will be relayed from the Mansion House on Monday evening, July 8, on the occasion of a dinner given by the Royal Institute of International Affairs to Sir Abe and Lady Bailey. Sir Abe Bailey has recently given £100,000 towards the endowment of Chatham House, St. James's Square, the headquarters of the Institute. The Royal Institute of International Affairs was founded in 1920, as part of a movement towards the proper study and understanding of international relationships instigated during the Peace Conference by Lord Robert Cecil and General Bliss of the U.S.A. In 1924 Colonel and Mrs. Leonard, of Ontario, offered to purchase the great house in St. James's Square, formerly occupied by Pitt and Gladstone, as a home for the Institute, provided an income of not less than £10,000 per annum was raised to endow a school of research there. Sir Abe Bailey has contributed so generously towards this fund because he feels that the ideal of the Institution coincides with that of his friend, Cecil Rhodes. In addition to the Prince's speech on July 8, we shall hear speeches by Lord Grey, Sir Austen Chamberlain, and Mr. Thomas.

—and H. G. Wells, too.

IT is really a fortunate fact that, in the early days of broadcasting, everyone did not join in the rush to the microphone, for it has left on Mr. H. G. Wells, who makes his debut at 9.15 p.m. on Wednesday, July 10. Mr. Wells will talk on the common sense of world peace and the future of nationalism, a subject on which he addressed the German Reichstag in April last. The Reichstag has initiated a new custom of inviting distinguished men to address its members. The honour has been so far shared by Mr. Wells and Professor Einstein. On July 16 Mr. Wells will talk for half an hour. Some may prefer the earlier Wells romances in which his gift for prophecy was combined with skill and invention in the telling of a story; others the heroic sagas of Messrs. Kipps and Polly; yet others the sociological drama of 'Tono Bungay,' 'Mr. Bridding sees it through,' and 'The World of William Clissold.' None will deny that as a thinker and writer Mr. Wells is the most significant literary figure of our time.



'We lesser, earth-bound men.'

Flying, Crazy and Otherwise.

AS last year, there will be a commentary on the Royal Air Force Pageant relayed from Hendon. This will take its place in the programme on Saturday afternoon, July 13. Among the events to be described are the Departure of Three Night Bombing Squadrons, Crazy Flying, and an Air Battle. Local background will be provided by the roar of engines and the playing of the Royal Air Force Band. This is one of those afternoons when we lesser, earth-bound men must bow to the daring and efficiency of the R.A.F.

'The Broadcaster's' Notes on Coming Events:

BOTH SIDES OF THE MICROPHONE



The Power of Radium—

ON Sunday evening, July 7, Lord Moynihan will broadcast an appeal on behalf of the Cancer Hospital, Fulham Road. Funds are required for the purchase of further supplies of radium. Radium is so rare a mineral that a single teaspoonful of it would cost £50,000. It is mainly obtained from the mineral pitchblende, one ton of which yields on the average five or six grains of radium. The discovery of radium, in 1898, by M. and Mme. Curie, is one of the great milestones in the progress of science. The properties of this mineral are amazing. It throws off immense 'radio-activity,' which is used medically, as in the treatment of cancer, to destroy certain cells of the body. Such is the power of radium, however, that it must be used with great care in contact with humanity—as witness the terrible burns which have destroyed the bodies of heroic radiologists. Madame Curie has said that it would be impossible to live in a room with a pound of radium; it would tear the flesh from your bones. The activity of this substance can be gathered from the fact that but a few milligrammes of it suffice for the treatment of cancer patients. But the most of those few milligrammes! The following figures were recently given by the secretary of a big London hospital. For the treatment of cancer of the tongue 12 milligrammes is required, costing £140; for cancer of the brain, 70 milligrammes (£280); and for cancer of the breast, £1,500 worth.

—and the Story of its Discovery.

WE hear little of Madame Curie. At the moment of writing she is in England—but we shall not hear her broadcast, for she shirks from publicity. Madame Curie is Polish by birth; her maiden name, with which she usually signs herself, is Sklodowska. A distaste for publicity is characteristic of the Polish character. Her father was a Professor in Warsaw. The daughter, early recognized as a brilliant scientist, went, in 1893, to study in Paris. In 1895 she married Professor Pierre Curie. These two followed up the discovery by their friend, Dr. Becquerel, of the 'Becquerel Rays,' thrown off by the mineral uranium—and in 1898 discovered radium. Not, however, until 1902, after four years' work in the leaky shed which was her private laboratory, did Madame Curie succeed in isolating any quantity of pure radium. In 1903 she, with her husband and Becquerel, was awarded the Nobel Prize; in 1911 she received the prize again for further fine work. Her genius has been recognized by the award of many honours. The Emperor of Austria gave her a strange present, a ton of the valuable pitch-blende to assist her in her work. In 1921 the President of the U.S.A., on behalf of the women of America, presented her with a gramme of radium. Tragically, Madame Curie lost her husband in 1906. He was knocked down and killed in a Parisian street accident. There is something awe-inspiring in the colossal power of radium, something fabulous in its rarity, something fine and heroic in the story of the woman who has worked so long at the discovery and application of it.

Simple Living and Simple Dying.

I NOTICE, writes a listener, 'that a recent issue of your excellent paper advertises a talk on "Simple Home Dying." Was this a printer's error or, solicitous as ever for the welfare of the listening public, are you really taking steps to prepare us for the inevitable?'

Saturday Night's Entertainment.

SATURDAY evening's relay from the Palace Theatre will be one of the most elaborate yet attempted. Messrs. Clayton and Waller's new show, *Hold Everything!* is, according to the dramatic critics, the best they have given London since *No, No, Nanette*. The relay will begin at 9.35



'Many boxers do this in fiction.'

p.m. with an excerpt of about thirty minutes from the end of Act Two. Then, while there is an interval at the theatre, two pianists will take up the music from the Studio, until 10.15, when we shall hear the beginning of Act Two. At 10.55 there will be dance music, with a brief space at 11.15 for a second return to the Palace for the finale of the show. The piece is all about a boxer who makes a living by losing his fights. A great many boxers do this in fiction.

Recognition of the Viola.

ELSEWHERE in this issue attention is drawn to the prospectus of the forthcoming 'Proms'—and to the fact that it reveals a particularly generous selection of music by the younger British composers. Of particular interest is the first performance (to be conducted by the composer) of William Walton's Concerto for Viola and Orchestra. Little was written for this lovely instrument until Benjamin Dale came along with his sonata—still the most enjoyable large-scale work in the viola player's repertoire; but even this fine piece of music suffers, we always feel, from a lack of blue pencilling. Mr. Walton, then, has seized a splendid opportunity; we can only hope that he will exploit it splendidly. On this occasion his work will be played by Bernard Shore. Listeners will be familiar with Walton's *Portsmouth Point* overture, whilst his *Facade*—music originally written for a recital of Edith Sitwell's poems—has already won an international reputation. The composer is still well under thirty years of age.

'Flier Ten Million.'

ONE of the 'novelties' down for performance at this year's Promenade Concerts is announced thus: 'A Joyous Epic for Orchestra: *Flier Ten Million*,' by Frederick S. Converse. Such a title certainly looks a little perky among the arias and ballads and scherzos and suites that share the same programme—like a lip-stick in a Victorian parlour. We are not familiar with the work of Mr. Converse; nor can we do more than guess the motive that lies behind his Joyous Epic—and if our guess runs too wide of the mark we trust he will forgive us. A 'flier' is a cheap light car. Is his epic, then, a paean in praise of the ten millionth Ford? Is it a musical equivalent to one of Sinclair Lewis's dily dabs at the American Babbit? Or is it a sort of cynical whoop for a Robot world of which the standardized car is symbolical? Whatever it is, we welcome it: so little unsuccessful music of any importance has come out of America.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Thrills à la Sardou.

THE play for broadcasting on Wednesday, July 10 (5GB) and Thursday, July 11, is not to be Gerhardt's 'highbrow farce' after all. *Lord Brute* has been postponed in favour of a more stirring and less subtle piece, entitled *Disclosure*. This play, by O. Wyndham and Ivor McCure, is on the best Victorian Sardou lines—young diplomats, wicked barons, fascinating and unscrupulous *comtesses* and so on—with a dash of Edgar Wallace in the scene where the hero and his fancy are immured in a cellar from which the air is being pumped. Microphone and loud-speaker are used as an ingenious part of the plot and an interesting point of technique is the introduction of the characters by short passages similar to film 'titles'—e.g., 'No one knows the history of the Comtesse de Semmering—at least she hopes not. There are times when she would be glad to forget it herself.'

Cardinal Newman.

CARDINAL NEWMAN, whose sermon 'The Second Spring' is to provide the extract from English eloquence on Sunday, July 7, reached his widest congregation with a hymn that many would not hesitate to call the favourite hymn of all, 'Lead, Kindly Light.' It was written during a highly emotional period of Newman's life, and its lasting popularity (whatever may be our personal feelings about it) is evidence that in it a common chord of human experience is struck. In company with Froude, Newman had been visiting the cities of the Mediterranean; together they had written a good many of the poems of *Lymn Apostolica*. Froude eventually returned, leaving Newman to pursue his travels alone; and it was while he was journeying from Palermo to Marseilles, in an orange boat, that the ship was becalmed for a whole week in the straits of Bonifacio, and Newman wrote those verses which have won him the gratitude of, literally, millions.

In Our Artisanian Days.

THE eleventh talk of the series, 'The Growth of the Child,' will be given at 10.45 a.m. on Thursday, July 11, the subject being 'First Lessons for Children.' This will include suggestions for cottage mothers who have no



'The growth of the child'

kindergarten school handy and wish to keep their infants profitably occupied during the busy hours. We, ourselves, attended a kindergarten conducted by an ardent pupil of Rossetti, where every child took the name of one of the Knights of the Round Table. To this day we retain a shameful boot-bag with 'Galahad' embroidered on it in pink wool. We cannot recall much of this Arthurian episode in our lives—except that we plaited a prodigious number of paper mats and cut our finger at wood-carving. We have no doubt, however, that the great beauty of our character is entirely due to these experiences.

The King's Prize Relay.

AT 3.30 on Saturday afternoon, July 20, we are to hear a commentary on the Final of the King's Prize at 1,000 yards' range, relayed from Bisley Camp, Brookwood. 'Bisley' is the July Mecca of marksmen from all over the Empire—and the chief event of the Bisley fortnight is the shooting for His Majesty the King's Prize of £250, with which goes the Rifle Association's Gold Medal and Gold Badge. The Prize is open to past and present members of H.M. Forces. There are three rounds in this competition, shot at various ranges. The top scores in the first two rounds win the Bronze and Silver Medals respectively; for the Gold Medal and the Prize 'the King's Hundred' shoot in the final round, the ranges being 900 and 1,000 yards, fifteen rounds at each. The standard pattern of service rifle is used, fitted with a peep-hole backsight and a sling which is twisted round the arm in order to steady the aim. The fact that the winner of the King's Prize frequently scores more than 290 points out of a possible 300 is a great tribute to our marksmanship. At 1,000 yards' range the lightest breeze will carry a bullet out of its course, and, though flags are fixed down the range to indicate the strength and direction of the wind, it is no easy matter to score a high figure under any but the most settled conditions. The commentary will again be given by Capt. E. H. Robinson, who won the King's Prize in 1923; it will end with the playing of 'See, here the Conquering Hero comes' as the winner is chaired off the field.

A Musician at Large.

FEW writers on music have brought to their work such a very human sense of humour as characterizes the articles and essays of Mr. Harvey Grace. Listeners who enjoyed Mr. Grace's account of the vagaries of Fritz Charley, which appeared in last week's *Radio Times*, will be interested to know that this was adapted, by permission of the Oxford University Press, from an essay in Mr. Grace's collection, 'A Musician at Large.'

Many Voices.

A FINE choral service is to be relayed from Westminster Abbey to 5GB at 6 p.m. on Monday, July 8. This Festival Service of Cathedral and Collegiate Choirs will be conducted by the Dean of Westminster. The choir, under the direction of Dr. Ernest Bullock, will include those of the Chapel Royal at St. James's Palace, St. George's Chapel, Windsor, St. Paul's Cathedral, the Cathedrals of Bristol, Chelmsford, and Chester, Magdalen and New Colleges, Oxford, Eton College, and, of course, Westminster Abbey itself. The order of service includes anthems by Byrd, Waelken, Orlando Gibbons, Stanford, and Vaughan Williams.

Books of War.

NOVELS reviewed by Miss V. Sackville West on June 13 were: 'All Quiet on the Western Front' by Erich Remarque (Putnam); 'War' by Ludwig Renn (Martin Secker); 'The Storm of Steel' by Ernst Jünger (Chatto and Windus) (with an introduction by R. H. Mottram); 'Squad' by James Wharton (John Lane, Bodley Head); 'Undertones of War' by Edmund Blunden (C. Golden Sanderson); 'Cumbered-out' by Frederick Voigt (Jonathan Cape, Travellers' Library); 'Rebberston' by W. F. Morris (Geoffrey Bles); 'Barbarian Stories' by Naomi Mitchison (Jonathan Cape).

Monotony and the Yes-man.

AT 4.30 p.m. on Monday, July 8, Mr. P. B. Ballard, one of the Senior Education officers of the L.C.C., is to talk on 'The Danger of Monotonous Work,' and what can be done to counteract the monotony of so much of the modern repetition work in factories, etc. One



'The result is appalling'

of the most monotonous jobs in the world must be that of 'yes-man.' These poor creatures are hired by industrial and other magnates in America, their sole function being to agree with everything their employer says. Sometimes a 'yes-man,' goaded to hysteria by the rigour of his profession, loses his nerve and says 'No.' The result is appalling.

Gramophone Records.

AMONG the new gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Thursday, June 20, were Ross Ponselle in *Casta Diva* from Bellini's *Norma* (H.M.V. DB1230); Meta Sernmeyer in *Vissi d'arte* from Puccini's *La Tosca* (Parlo. E10851); Cortot in one of the re-recordings of Schumann's *Carnival* (H.M.V. DB1253); De Greef and the New Symphony Orchestra in Saint-Saëns' *Second Piano Concerto* (H.M.V. D1501); Kreisler and Rachmaninoff in Grieg's *Sonata in G Minor* (H.M.V. DB1201); Overture to Rossini's *Barber of Seville* (Regal G1066); *Gaiety Echoes*, Herman Finck's Orchestra (Col. 9718); *On with the Show*, Horatio Nicholls Orchestra (Parlo. B5138); Layton and Johnstone in *Broadway Melody* (Col. 5392); and Winnie Melville and Derek Oldham in Bealy's *Marigold* (H.M.V. B3020).

Statistical Programme.

THOSE who expect on Monday to hear a Dominion Day Programme along familiar lines will be surprised. We hope that they will be delighted, too—for the idea behind the programme is an original one. It may be called a 'statistical' programme. For many people statistics and boredom are synonymous; but the facts behind these formidable groups of figures are not intrinsically dull. It is only the presentation of them that is repellent to the non-mathematically-minded. In the case of Canada 'figures talk.' The question is, can statistics be attractively presented to the ear? Their entertainment value in radio programmes is as yet an unknown quantity. They did, at least, provide an opportunity for humour to the gentleman who recently asserted in *The Chorus* that 'if all the bicycles of all the undergraduates attending lectures in Oxford were piled one upon the other in the middle of the Pacific Ocean—it would be a good thing.'

'The Broadcaster'

5GB Calling!

MORE REMINISCENCES OF CHEVALIER

And a Tribute to his Old Accompanist—Singing at Six—A Brahms Concert and a Symphony Programme—A Mother's Influence—Two Short Plays—Vaudeville from Birmingham.

Reminiscences of Chevalier.

I AM glad to see that Edgar Lane is giving a third recital of Albert Chevalier's monologues and songs on Tuesday, July 9. His second programme, like the first, brought in shoals of appreciative letters, including one from Albert Chevalier's sister, and in response to many requests he will include *An Old Bachelor* on July 9. There will be a sad note about this, his third recital. Amongst the letters received after the last broadcast was one from Alfred H. West, who acted as pianist to Albert Chevalier and composed many of his most successful songs. As a result of this letter, Edgar Lane promised to open his third recital with Mr. West's *March-Patrol Heroine*. Mr. West despatched a copy, but a few days later was taken suddenly ill and died. The great entertainer and his accompanist are now once more together, and tribute will be paid to both on Tuesday, July 9.

The Home of the Nightingale.

I DON'T know whether they have nightingales in Australia, that is to say, of the feathered type. They undoubtedly loved the human variety in the neighbourhood of Hawkeburn. From that town have come Melba, Ada Crossday, Florence Austral, and Gertrude Johnson, who sings in the Orchestral Concert at Birmingham on Thursday, July 11. Gertrude Johnson made her first public appearance at the age of six at the Melbourne Town Hall, singing to an audience of two thousand. In the early days her singing was supervised by Melba, and that led to numerous operatic tours in Australia and New Zealand. From that she came to England and has sung for the R.N.O.C. ever since the company started. The orchestral items on July 11 include Cowen's *Overture—The Butterflies' Ball*, and the Ballet Suite from the opera *Kassya*. This was D. Lib's most ambitious work, but unfortunately he did not live to complete it. It was finished by Massenet and produced in 1891, two years after Delibes' death.

A Brahms Hour.

A N hour of music by the last of the great line of German masters is a feature of the evening programme of Saturday, July 13. The *Overture—Academic Festival*, Op. 80—is one of the gayest Brahms wrote, being based on well-known German students' songs. His *Violin Concerto in D Major*, to be played by Eda Kurezy, is modestly scored and was written with a view to the characteristic qualities of Joachim's playing. The programme concludes with two Hungarian Dances—No. 3 in G Minor, and No. 6 in D.

A Creditable Record.

THE programme on Monday, July 8, consists instrumentally of Schubert's *Overture—The Devil's Castle in the Air*, Mendelssohn's *Symphony No. 1 in C Minor*, which is only rarely performed, the *Scherzo* from *A Midsummer Night's Dream*, *Choral Variations from Cantata 140* by Bach, arranged by Professor Granville Bantock, and the *Final Movement* from Beethoven's *Prometheus* Ballet Music. It is interesting to note that the Birmingham Studio Symphony Orchestra has now performed all the symphonies of Mendelssohn, Beethoven, four out of six by Tchaikovsky, three out of five by Dvorak, and thirty each by Mozart and Haydn—surely a creditable record!

John Coates.

IT is with intense pleasure that I notice that John Coates is appearing in the weekly Symphony Concert from Birmingham on Monday, July 8. Actually, no artist needs less introduction to his audience than this great tenor, but it is always pleasant to dwell on the good things of life. Sir Edward Elgar has referred to him as the 'Arch-Chanter John,' after the monk of that name, who was despatched from Rome to Monkwearmouth in the days of the venerable Bede to teach the rude Saxons how to sing. I do not suggest that there is anything of the monk about John Coates, but the nickname is a peculiarly happy one. Hailing from the Yorkshire town of Bradford, he comes of a family that has loved music for generations. His mother, in particular, had a delightful soprano voice, and on one occasion sang before Queen Victoria and the Prince Consort at Buckingham Palace.



THE MOTHER OF JOHN COATES.

now 90 years of age, listening at her home in Bradford to her son broadcasting from 2L.O. Mrs. Coates was herself a noted singer and it is from her that her son inherits his great musical gifts. John Coates is broadcasting in a Symphony Concert from Birmingham for 5GB listeners on Monday, July 8.

The True Artist.

JOHN COATES considers he owes much to his mother's influence. Indeed, one of the ruling maxims of his life took shape when once he was about to sing her a song he had never seen before. 'Read the words,' she said, and he has always done so from that time, with the result that many songs submitted to him are condemned before the music is looked at. The love and regard which are his from his fellow musicians, the immense respect and enthusiastic esteem in which he is held by his audience mark him as the doyen of English singers. In these days, when one so often finds that the music makes the artist, it is refreshing to the soul to realize that there are singers whose artistry proves them capable of the reverse.

An Irish Playwright.

TWO attractive short plays are to be broadcast from Birmingham on Saturday, July 13. The first is Lady Gregory's *The Rising of the Moon*. Lady Gregory, one of the originators of the Irish National Theatre in Dublin, is a playwright of astonishing fertility and great technical resource. She has perfected and uses a Kiltartan dialect which, while less beautiful than the dialect of Synge, is equally well adapted to her purpose. But although her name is strongly associated with rollicking farces such as *Spreading the News*, *The Jackdaw*, *The Workhouse Ward*, and *Hincinik Halvey*, there is both charm and the passion of Irish nationalism in *The Rising of the Moon*—a play which in purpose and accomplishment goes beyond the exhibition of closely-observed Irish character in farcical circumstance.

Elfish Irresponsibility.

THE second play is St. John Hankin's *The Constant Lover*. After leaving Oxford the late St. John Hankin became a journalist, and was associated with *The Saturday Review* and *The Times*. His chief plays—*The Two Mr. Wetherbys*, *The Return of the Prodigal*, and *The Casual Engagement*, are serious in the sense in which Mr. Bernard Shaw's plays are serious: they are founded upon ideas, and the characters and plot are evolved in order to express them. *The Constant Lover*, light as it appears, contains an idea (admittedly heterodox), which is worked out in a vein of elfish irresponsibility.

Perseverance.

A POPULAR song once said you can't keep a good man down—or a good singer either. Diana Webster (contralto), who appears in the Light Music programme on Friday, July 12, was determined to take up a singing career after five years of V.A.D. work during the War. Her parents did not at all approve, so, being young and impulsive, she ran away to London to earn her own living and training. She knew she would be able to find only work of a domestic nature, as her sole training had been as a V.A.D., and for three years she succeeded in finding enough work, fitting her singing studies into any spare moment. After this a family reconciliation took place; she went to France for further tuition, and finally made her first public appearance at the Winter Gardens, Bournemouth. She has made a special study of German *Lieder*. Her fellow artist on July 12 is Effie Rogers (pianoforte).

Vaudeville.

A N attractive vaudeville bill on Tuesday, July 9, includes Percy Honri, whose radio caption is 'A Concert-in-a-Turn.' This needs no further explanation, nor does Mr. Honri, who is well known to music-hall audiences throughout the country. Others on the bill are Harley and Barker, with their cleverly intimate little act of delightful harmonies, Ernest Jones and Alfred Kirby (vibrante banjo duets), Helen Alston (songs at the piano), and Frank Staff (entertainer). An entertainer in the widest sense of the term, Mr. Staff is an expert conjurer and humorous writer, who has adapted himself to the requirements of the microphone.

'MERCIAN.'

ALL GOD'S CHILLUN GOT A SONG

IT is the middle of the eighteenth century; in the dim fastness of a Georgia forest, on a hot summer night, their work at the big house and in the fields over, a group of black slaves are holding a religious meeting, far from the glittering colonial mansions of which they are as much an itemized part as the big pillars that form a necessary unit of the wide running verandas. These slaves are singing in a language which is in the main still new to them; taking the natural liberties of the illiterate, they elide, slur, and drop letters in their singing. Some have come to the meeting on sufferance, in many instances grudgingly given; some have come at the risk of a flogging if they are discovered; some have masters who have relieved restless consciences in granting their chattel this bit of spiritual relief. Though various external considerations have brought these slaves together, they are united in the common interest of song, in the common bond of choral companionship that seems a part of the Negro make-up. There may be a sermon and exhortation by some slave already proselyted to the strange ways of the Christian God; there may be denunciations of tyrannical masters, and futile rebellious mutterings, but surely there will be song. Deep, rich, abysmal, touched with the warmth and glow of the land from which they have been torn, Africa, from whose rent bowels great travailing outcries still come; the song will roll and swell until the pillars of the sedate white houses are stirred, until some remorseful master will begin to doubt for a moment his divine right to hold slaves, until another, with less conscience but more bile, will begin to calculate the number of stripes that must be laid on disobedient slaves the next day. But whatever be the consequence, there is no stemming the song: Deep River; Good News; The Chariot's Comin'; My Lord, What a Mournin'; Swing Low, Sweet Chariot—gay, mournful, crude, plaintive, rich with the vital harmonies that spring from soil and the sweat of the common people, the songs go on. For these are God's chillun, and they all have a song. They do not know why, but their singing is an articulate evidence of their knowledge that whom the Lord loveth He first chastiseth.

It is the winter of 1923 in perhaps the greatest city in the world. New York's *Site* and music lovers have packed Carnegie Hall to the doors, and sit ten ranks deep on the platform to hear Roland Hayes, Negro tenor, fresh from acclaim in London and Paris, meet the test of the most exacting city in the world. Mr. Hayes' programme is varied: Italian arias, English madrigals, French ballads, German *Lieder*, and, to cap it all, a lovely Japanese song, frail and tenuous as the petal of a

This article on Negro Songs and Spirituals, examples of which were broadcast last week by Edna Thomas, and further examples of which will be broadcast next week by Marian Anderson, is written by Countess Cullen, a Negro poet whose work has already won wide appreciation in America. One of his lyrics is printed below.

A SONG OF PRAISE.

(For one who praised his lady's being fair.)

YOU have not heard my love's dark throat,
Slow-fluting like a reed,
Release the perfect golden note
She caged there for my need.

Her walk is like the replica
Of some barbaric dance,
Wherein the soul of Africa
Is winged with arrogance.

And yet so light she steps across
The ways her sure foot pass,
She does not dent the smoothest moss
Or bend the thinnest grass.

My love is dark as yours is fair,
Yet lovelier I hold her
Than listless maids with pallid hair,
And blood that's thin and colder.

You proud-and-to-be-pitied one,
Climb on her and despair;
Then seal your lips until the sun
Discovers one as fair.

COUNTESS CULLEN.

This poem is reproduced from Mr. Cullen's book "Colour" (published by Messrs. Harper Bros.).

cherry blossom; he sings them all with that finish which is the triumph of true art. Then comes the final group, the songs of his people, spirituals, the hymns, the spiritual communings of slaves; this is the triumph of nature; this takes the great transcendent artist out of a rôle and makes him one with actual living. From this moment there will hardly be a concert singer in all America, white or black, who will not be singing the songs of God's chillun On a Sunday afternoon in April in the year of our Lord nineteen hundred and twenty-nine, Paul Robeson, a tall, big-boned American Negro with a voice like an organ and a gentle half apologetic demeanour that seems to deprecate the transplanting of these songs from their virgin soil, gathers to a recital over eight thousand

Londoners at Albert Hall. There are no arias on his programme, no French ballads, no English madrigals or German *Lieder*, only the sorrow-songs of his people, but encore after encore is demanded until the tired artist can only come forth and bow in happy but pleading acknowledgment.

There is a deep, unfathomable mystery in it, a sort of poetic irony that has made emerge from a race of slaves, whose scions still bear the seemingly ineradicable social stigma of their descent, America's one real and undoubted artistic contribution to the forum of the nations. It was to me the finest kind of revenge, an example of what Bacon has called 'a sort of wild justice' that, sitting in a small German *café*, I should suddenly hear the German pianist playing Burleigh's arrangement of 'Nobody Knows the Trouble I See,' and that on my thanking him he should reply, 'But, sir, you are an American.' The spirituals have assumed an international importance; I have heard them sung or played in London and Paris, in Berlin and Vienna, in Cairo and Algiers. All God's chillun really seem to have a song which they are sharing with the progeny of Allah and Jehovah and the lesser deities. Through the spirituals the names of American Negro composers like Lawrence Brown, J. Rosamond Johnson, Harry Burleigh, Hall Johnson, Nathaniel Dett and William Grant Still have circled the globe. The influence of the spirituals is felt in dissimilarities as great as Dvorak's 'New World Symphony,' George Gershwin's 'Rhapsody in Blue,' Krenek's jazz opera 'Jonny Spielt Auf,' and in practically every other musical comedy that now comes to the American stage. I am sure there are some people who believe that Jerome Kern's melody 'Old Man River' is a spiritual. Collections of spirituals like 'The Book of American Negro Spirituals' and 'The Second Book of American Negro Spirituals,' arranged and compiled by J. Rosamond Johnson with an introduction by his poet-brother James Weldon Johnson; and 'My Spirituals,' collected by Eva Jessye, have brought the spiritual anthology into the realm of the best sellers. Singers like Hayes and Robeson and Jules Bledsoe and Marian Anderson, a contralto whose voice seems one of the marvels of the age in range and depth, are making a spiritual onslaught on the Philistines of their country with a weapon sharpened on the stone of slavery. God's chillun, to quote one of the spirituals, 'are singin' with a sword in their hand.'

Great Negro singers have been comparatively few; the annals of opera will disclose none, perhaps not so much because of the lack of qualified singers as because of the lack of opportunity; but I doubt if there is a race or a nation so thoroughly imbued with the spirit of song that can be compared

(Continued on page 677.)

A scene from "Porgy," the Negro play recently seen in London.



"Crap game" being played in the courtyard of a fish blow, Charleston.

FROM FAR-OFF DAYS OF SONG

IRISH FOLK-SONGS

Mr. Herbert Hughes, the Irish composer, re-tells the history of the Irish folk-song, examples of which will be sung on Tuesday evening, July 2, at a recital by Seamus Clandillon and Margaret Hannagan.

IT is only a fraction of the truth to say that the history of Irish music is the history of Ireland. Irish history and Irish music are as closely involved as any art can be with the nation from which it springs. Yet it is one of the peculiar ironies of Irish history that it can only be traced imperfectly in her music; the student must fill in the *lacunae* for himself.

Ireland has had her share of internecine wars, dating from the remotest past to the troubled days of the Sinn Féin Rebellion. Ireland has had her share, too, of wars with invading strangers: with the Danes, with the Normans, with the English; and she, following the historical rule, intermarried with each. Such internal events and phenomena as the imposition of the Penal Laws, the creation and regulation of the franchise, the suppression of the language, and—in peaceful times—the migration of harvesters and other labourers between the Scots and English coasts—such things as these, the veriest abstractions of history to some people, left indelible marks that may be observed in the country songs heard today.

For the investigator the crux of the matter is to be found in the language. In the time of Queen Elizabeth the natives spoke one language only—Gaelic. The settlements under Elizabeth and Cromwell, and the Plantation of Ulster under James the Second, made certain tracts bilingual, other tracts English-speaking. The absorption of the new language proceeded apace in the north and east, slowly in the south and west, having sometimes a subtle, sometimes a devastating effect upon music and the ballad literature.

Devastation of a more obvious kind was caused by famine, that of the years 1845-47 levying a death toll of hundreds of thousands through starvation and fever. Statistics are pathetically eloquent. Between 1847 and 1852 over 1,200,000 emigrants left Ireland, the vast majority going to the United States of America. Between the year 1851 and the year 1906 a total of 4,028,580 persons had left the country. And in taking their songs and dance-tunes with them, they took what had survived of an already weakened Gaelic tradition. Only in remote corners of the south and west has that tradition, to some extent, held fast.

To arrive at the meaning and nature of this tradition it is necessary first of all to draw a firm dividing line between printed music and the music as it is sung and played by the country people themselves. Printed collections of folk music began to appear, roughly, about two hundred years ago; the scales or moles used by the 'illiterate' peasant are now known to have been highly organized and incapable of being noted on the ordinary clef of five-lines-and-four-spaces; *eyre*, the printed collections have unconsciously perpetuated and perpetuated a form or forms of bowdlerization begun about two hundred years ago. The traditional musician—whether he be singer or fiddler or piper—habitually uses, in performing the older tunes, what are conveniently called 'quarter tones,' and the tempered scale of the piano is foreign to him. To reproduce, or attempt to reproduce, pure Gaelic airs on the tempered scale is a compromise: to impose conventional modern harmony a double compromise. If one of the gramophone companies were to undertake the recording of some of this music as it is practised in Ireland today they would obtain some strange results. A few years ago certain phonographic records of traditional airs taken by the late Dr. Hennebry in the south of Ireland were sent by him for tonometric examination to Dr. von Hornbostel, of Berlin University. To make the tunes so recorded intelligible on paper, Dr. Hennebry had to invent a special notation: an electric mould of each tune and the documents referring thereto may be consulted today at Cork University College. To those of us who claim to be civilized I admit that the appreciation of some of this archaic music may be an acquired taste; yet when I first heard the tune of 'The Minstrel Boy' played on the chanter of a bagpipe, I found the 'distortion' as beautiful as it was interesting.

Archæologists are agreed that the pre-Christian inhabitants of Ireland had the use of letters, the ogham scale, and the ogham music tablature. It is a legendary belief that the Milesians on their first expedition were accompanied by a harper. But we get on to more or less solid ground in the third century, where we are authentically informed that Cormac Mac Art, the high king of Ireland (264-277) had ten persons in his court in constant attendance: a Prince for companion, a Brehon, a Druid, a chief Physician, an *Ollavik*, an *Art Fíle*, or head poet, an *Ollamh re Ceol* 'with a band of music to soften his pillow and solace him in times of relaxation,' and three stewards of the household. In the Brehon Laws of the fifth century we read of a great *Feis* or Assembly at Tara, where pipers had a prominent position in the seating arrangements. On the high cross at Clonsilla you may see today, carved on one of the panels, the figure of a man playing the pipes, the date being approximately A.D. 910. On another cross, at Ulland, in Kilkenny, there is sculptured a harp, evidence dating back to the ninth century.

It is, then, with the Gaelic-speaking musicians that the purest tradition now rests. In recent years there has been much research work and much collecting of old airs and ballads. These collectors have retrieved melodies of great interest to the musical expert, some of them of enchanting beauty, the rhythms in most instances free of the trammels of conventional bar-lines.

HERBERT HUGHES.

ENGLISH MADRIGALS

Mr. Dennis Arundell shows the place occupied in our musical heritage by the Madrigal, examples of which will be sung throughout the week (during 'Foundations' hour) by the Wireless Singers.

TO most people the word 'madrigal' suggests Elizabethan music, and not without reason, for though examples can be found belonging to the fourteenth century, the great age of the madrigals was from 1533 to about 1630. Whatever the origin of the word—whether 'maudrile,' a herdsman's song; 'madriale,' a hymn to the Virgin Mary; a morning song from the Spanish 'madrugada'; a song sung in the Castilian town of Madrigal, or 'matricale,' a mother-tongue folk-song—the fact remains that the madrigal is essentially a secular song of a pastoral nature.

The words of madrigals almost all deal with love, shepherds, country life, dancing round the maypole, and the like, but some—as the famous set *The Triumphs of Oriana*—though apparently pastoral—are pointing allegorically at the grandeur and virtue of Queen Elizabeth, while others are led through the thought of the shepherd's contented lot to the borders of philosophy.

The first madrigals of the great period were written by Flemish composers such as Arcadelt (c. 1514-1575) and Willaert (c. 1480-1563), who had been trained in music on the lines of the English composer John Dunstaple (d. 1458). One Martin le Franc, in his poem *Le Champion des Dames* (1500), remarks that the composers of his day 'have taken on the English countenance, and followed Dunstaple, wherefore marvellous pleasing makes their song joyous and famous.' The English importation was taken by the Netherlanders into Italy.

By now the character of madrigal music had altered. It was no longer merely pleasant sounds to pleasant words. The discovery was made that music could change according to the meaning of each word and that discords were effective to such words as 'die,' 'grief,' 'pain,' that 'fly' or 'run' could be sung to flying or running notes—in short, that the best poems for setting to music contained an element of drama that could be most effectively portrayed in the music.

With the exception of Gesualdo, whose amateur experiments were so daring that even today many musicians find his madrigals glaringly disquieting, the Italians did not go very far in this dramatic development: perhaps they were dominated either by Palestrina, who set out to compromise between the 'modern' music and the old plain-song of Church, or by the Church itself, which—through the Pope—disapproved of anything that distracted from the audibility of the words.

There was no question that this 'modern' music was distracting from the audibility of the words, for the essential nature of the madrigal was that each voice (a madrigal was sung by two or more voices) should sing a melody of its own independently of the others, provided the resultant harmony was satisfying. This means that at any given moment each voice might be singing a different word, one an important word, another an unimportant word.

This tended to worry the Pope, who wished music to be the servant of God without distracting listeners, and it infinitely bothered no less worthy Victorian musicians, for they—seeing that one voice might be singing 'sighs' while another sang 'nor'—presumed that composers so disregarded the words that they would distort the natural accents of each line.

The Victorians did not realize that the madrigal composers made a musical and emotional effect out of cross-rhythms, but now that most people are used to synecopation of all sorts—whether they like it or not—it can easily be realized that the madrigal composers took more pains over the correct accentuation of the words than any later English composers—with the exception of Purcell—until the days of Parry and Stanford.

The madrigal returned to England from Italy in 1588 (though probably sung here as early as 1564), when Yonge published a collection of Italian madrigals called *Musica Transalpina*, and in the same year Byrd (1533-1623) issued his *Psalmes, Sonets and Songs of Sadnes and Piete*.

The English composers, unhampered by dogma, were able to develop their music as they wished, and after Morley (1558-1603), the younger musicians Weelkes (c. 1575-1623), Wilbye (1574-1638), Orlando Gibbons (1583-1625), and Tomkins (c. 1573-1636) translated every thought and word into chromatic or rhythmic variety.

Nowadays some singers find madrigals hard to sing because of the difficult intricacy of melody and rhythm, but all educated Elizabethans were able to sing their part at sight and to play it on the viol or lute.

An account of thirty-seven madrigal composers of England is given, with many illustrative quotations by Dr. Fellows in his excellent little book *The English Madrigal* (Oxford Press), and the same author has edited thirty-six volumes of English madrigals (Stainer and Bell), and—if it were not better to hear a madrigal sung than to see it in print—I could do worse than finish with a quotation from Oliphant's *La Musa Madrigalesca* (1837):—

'To those, however, who wish to know the meaning of madrigal, not considered as a mere word, I do not say (as the late Dr. Abernethy used to advise his patients) "Buy any book"; but buy John Wilbey's *Doves in a Valley*, or *Sweet honey-sucking bees*, and you will understand what a Madrigal is, much better than from any explanation of mine.'

DENNIS ARUNDELL.



The Wireless Play—VI.

A PRACTICAL EXAMPLE

In this final article of his series for the embryo wireless dramatist the R.B.C. Productions Director summarizes the points previously made and illustrates the main requirements of microphone drama with passages from an actual play-script.

IN this final article I am going to try to do the most difficult thing possible: to exemplify theory in practice.

I propose to take the actual script of a radio play which I have every hope will be produced in the course of this year, and to show how, in its various constituents, it conforms to the various principles that I have laid down in my previous articles for the guidance of radio playwrights. Obviously in an article of such a length I cannot hope to print any large proportion of the play. Therefore, I will begin with a very brief outline of the plot, which is as follows.

Two Russian emigrants, formerly aristocrats under the old Imperial régime, meet in a Montmartre café in Paris. One is now a waiter; the other a professional dancing partner. The former, who is elderly, has achieved a philosophical attitude towards life which enables him to adopt an attitude towards his changed environment very different from that of the latter, who is still young and retains both illusions and ideals. In the course of their conversation they live over again scenes from their old lives covering certain aspects of Russia before the War; the War on the Eastern front, and the Revolution. The play ends with the return to the Montmartre café and a dramatic climax which I do not propose to reveal, as I hope you will hear the play. To this climax I will not refer again except to say that from the purely constructive point of view it has two good points: it keeps a 'high spot' of climax with an anticlimactic last line for its curtain—a purely theatrical but extremely effective device.

These, of course, are the mere bare bones of the story. Let us now take the various headings with regard to which I have written in my previous articles.

First of all—subject. The subject is, I think, definitely *radiognique* (a term recently coined in France, which may be translated as 'good radio'—on the analogy of 'good theatre') because it deals with people in circumstances which are certainly dramatic and which are not wildly improbable. They might, for example, happen to you or me. It is just possible that we might find our civilization thrown upside-down and ourselves flung back on the mere struggle for existence with no refuge from life but our memories.

Scene Two.

The Russian National Hymn played by the military band fades back into the tune played by the mouth organ. . . . The mouth organ stops and there is a short silence.

The Count: And is that all it brings back to you? I have forgotten all that side of it—those dreary full-dress parades, those formal manoeuvres with their pretty cavalry charges so admirably stage-managed. Do you think I regret that?

No! I remember other things. My friends, who are dead. Pistoled through the back of their heads against a wall, or butchered by their own men, or starved. Men with whom I rode and drank and laughed a good deal. And silly things like a night on the islands, or a sunset behind the Admiralty spire. And then the girls we knew.

The Prince: You would be wiser not to think of them.

The Count: What do you take me for? I am a young man. Do you know that the first night I went ashore in Malta I saw a girl with whom I had danced dozens of times. She was dancing this time, too, with a Levantine sailor, and in about two feet of gauze. Does your philosophy cover that?

The Prince: I'm almost afraid it does. However abominable it may have been for her or for you who saw her, that girl was justifying her exist-

The Last of the Series. An article which will interest every listener. How a wireless play is prepared—with excerpts from 'Exiles,' a thrilling drama of the old Russia which may one day be heard over the microphone.

ence even in her degradation. Could she have done as much in the old days in Russia? A little dancing—a little flirting—a great deal of gossip and an interest in clothes. Is life worth living just for that?

The Count: I say it is. What do I care for justification or the value of life? There were people and things that I loved, and they have either been spoilt or destroyed or taken away. Whether I was a fool or a knave to love them, I don't know and I don't care. I did love them, and I want them back. Oh, dear Heaven, how I want them back!

The Prince: I suppose the most terrible thing in being young is the possessive way in which one loves people and things. Yes—I was like that, too. Difficult for me to remember—it seems so long ago. The world is not the same. . . . But I am taking up your time. You want to see the proprietor, and there's the orchestra arriving. If you do join us you will be among friends. They are all Russians too—real Gypsies from the Rumanian border.

There are sounds of the moving of chairs and shuffling of feet and the vague humming of instruments.

The Count: It takes me back, meeting you here, Prince. I think your proprietor can come to me. Let's go on talking. Yes, I think I can put something against your tiresome memories of the Court. Huh! (short laugh)—the night I was promoted captain and they gave me a dinner in the mess. . . .

Secondly, you have a definite contest between the attitudes of two minds towards the same problem. The various scenes are in each case introduced by one of the two protagonists exemplifying the point of his argument. And this argument which runs through the play serves in the place of narrative to link up and form a background to the whole piece. The author has frankly set his scene in an opening passage of narrative, but after that narrative is unnecessary. His two main characters in their conversation bind the scenes together and lead up to them in a fashion that is, of course, artificial, but is nevertheless quite justified by dramatic licence.

Going further into the question of subject, the play has the advantage of dealing with a period which can only be reproduced by short scenes and against rapidly-changing

backgrounds. Further, these backgrounds are in themselves picturesque. For example, one scene is laid in the old Imperial Court; another in a St. Petersburg café with a *tsigane* orchestra; a third in a dug-out on the Galician front. There is plenty of opportunity for the introduction of music as a strictly natural background to different scenes without having to force theme—or background—music purely for its own sake.

Scene Four.

The Prince: Do you really want to forget? Why! They are fighting in Syria now. Think of it, man! Miles upon miles of open sand—and riding—and swords! I know a little Frenchman, a cavalry major, who would take you in his squadron—tough little devil, all wire and whipcord. You were happy in the army? Go back to the army. You are a young man. War is a young man's trade. Go to Syria and forget.

The Count: Happy in the army? Yes, during peace-time, when all it meant was a good time, a gay uniform, and all the rioting a man could desire. Even the opening of the war wasn't so bad—that triumphant gallop into Gallia, hunting Austrians as the English hunt foxes!

The Prince: Well.

The Count: Night-patrols, reminding you of hide-and-seek when you were a boy—there was one superb night, *Fade into*

Scene Five.

The measured beat of horses moving slowly along a road, and clink of sabre against stirrup leathers.

The Count: Stanislas! (Silence for hoof-beats.) Stanislas, are you asleep, man?

Stanislas: Devilish nearly. How the devil does one about in a mixture of black night and thick mist? I can't see my beast's ears, let alone anything else.

The Count: You lazy brute!

Stanislas: Lazy—my foot! You're too infernally keen, Paul. I believe you like this silly game. Personally I was dreaming peacefully of a week ago.

The Count: You dream too much, Stanislas.

Stanislas: You don't sleep enough—that's what's wrong with you, my dear Paul. A week ago we were dancing in Petersburg. I beg its pardon—Petrograd.

The Count: I know.

Behind the hoof-beats a Viennese waltz fades in very softly: the two noises continue together, and then the waltz fades out.

It's a century ago. I've forgotten how to dance by now, I've forgotten all my partners.

Stanislas (laughing): Hard-hearted brute! I haven't.

The Count (laughing): Then you'd better. Sentimentalist! (A pause. The hoofs beat on.) St! What's that?

Stanislas: Nothing.

The hoofs beat on. Suddenly a single shot rings out.

The Count: Gallop! Gallop! Gallop, you devils! Through or over—go for the flashes! Wounded must shift for themselves. Come up, you brute! The hoofs rattle as the horses are gathered together, and plunge forward in a wild charge. A few more shots.

The Count: Steady there! Halt! Stanislas!

Stanislas: All right, Paul. Clean through—what a show!

The Count: Any damage, Sergeant?

Sergeant: All present and correct, sir.

(Continued on page 636.)

POETRY OF MUSIC.

(Decorations by Blair Hughes-Stanton.)

AN ARIETTE FOR MUSIC.

To a lady singing to her accompaniment on the Guitar.

THE keen stars were twinkling,
And the fair moon was rising among
them,
Dear Jane!
The guitar was tinkling,
But the notes were not sweet till you sang them
Again.

II

As the moon's soft splendour
O'er the faint cold starlight of heaven
Is thrown,
So your voice most tender
To the strings without soul had then given
Its own.

III

The stars will awaken,
Though the moon sleep a full hour later,
Tonight;
No leaf will be shaken
Whilst the dews of your melody scatter
Delight.

IV

Though the sound overpowers,
Sing again, with your clear voice revealing
A tone
Of some world far from ours,
Where music and moonlight and feeling
Are one.

PERCY BYSSHE SHELLEY.

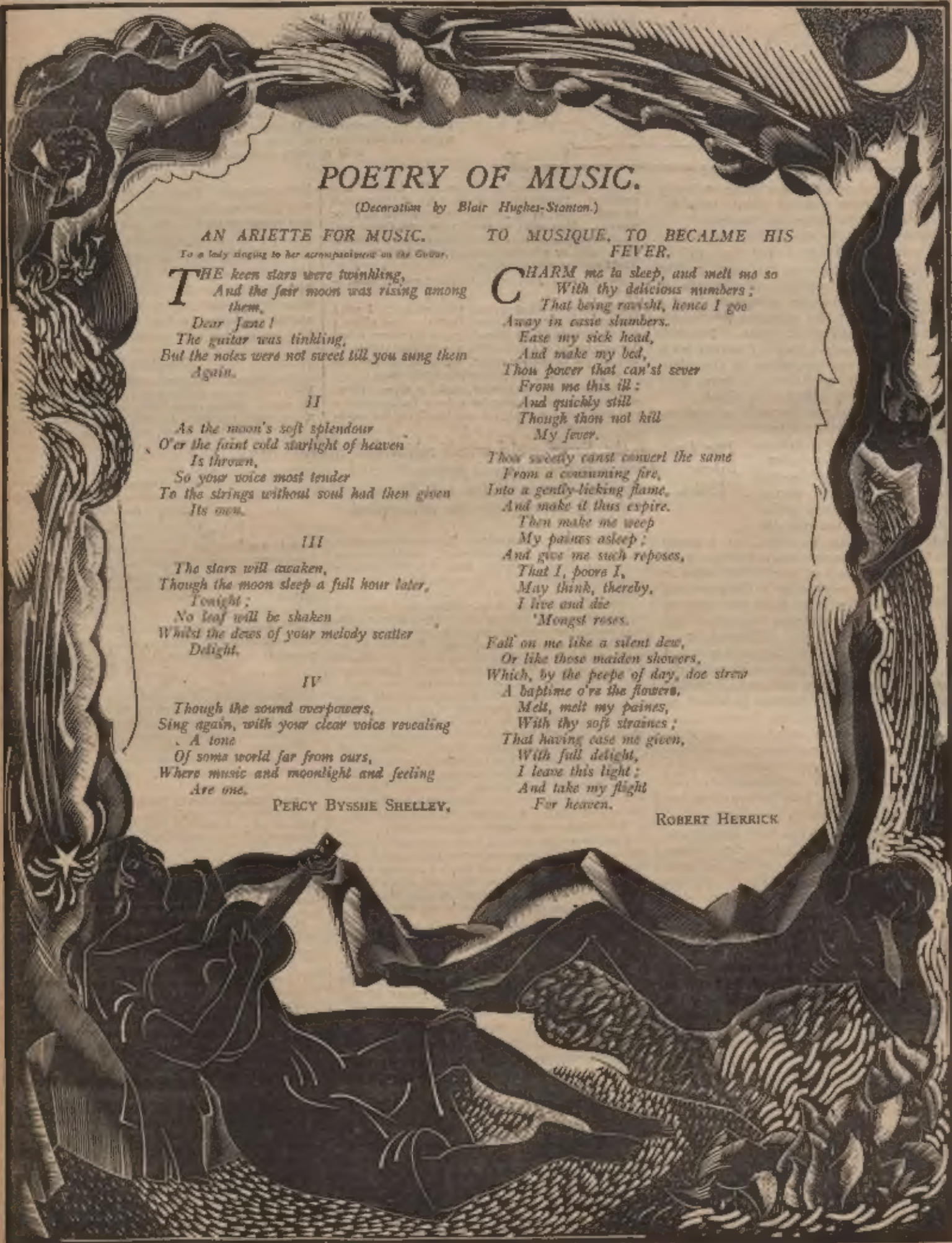
TO MUSIQUE, TO BECALME HIS FEVER.

CHARM me to sleep, and melt me so
With thy delicious numbers;
That being ravish'd, hence I go
Away in ecstasie slumbers.
Ease my sick head,
And make my bed,
Thou power that can'st sever
From me this ill:
And quickly still
Though thou not kill
My fever.

Thou sweetly canst convert the same
From a consuming fire,
Into a gently-licking flame,
And make it thus expire.
Then make me weep
My paines asleep;
And give me such reposes,
That I, poor I,
May think, thereby,
I live and die
'Mongst roses.

Fall on me like a silent dew,
Or like those maiden showers,
Which, by the peep of day, doe strew
A baptisme o'ra the flowers.
Melt, melt my paines,
With thy soft strains;
That having ease me given,
With full delight,
I leave this light;
And take my flight
For heaven.

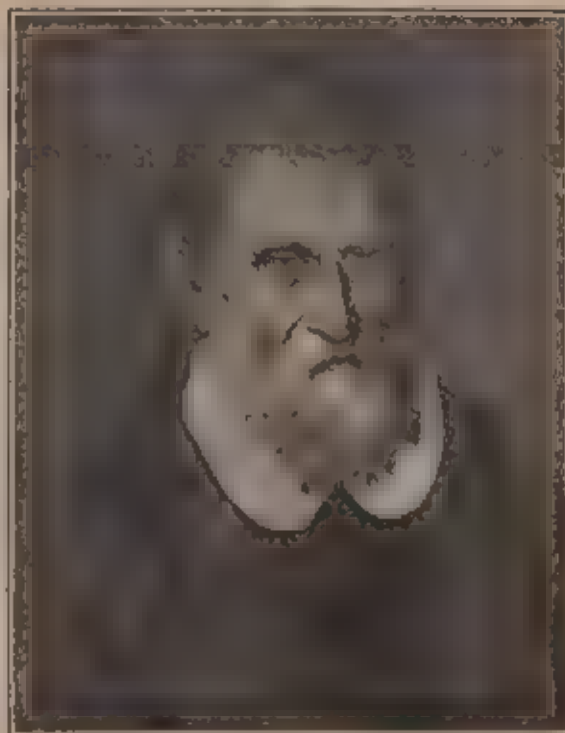
ROBERT HERRICK



MARCO

I WAS MARCO POLO, THE VENETIAN traveler who, at the end of the thirteenth century, gave the first detailed account of the vast, uncharted territories of the Chinese Empire. Even the modern schoolboy learns very early in his career that we owe the discovery of gunpowder to the Chinese; a little later his imagination is stirred by tales of Chinese torturers and before he leaves school if he has heard nothing more of China, he has at least been introduced to the ingenuity of the Chinese mind by reading Lamb's amusing essay in which he describes the first occasion on which roast pork was given to the world. But the youth of Marco Polo's day had none of these advantages, and knew more of the geography of Hades than of China.

The blame for this ignorance must be ascribed to the perverse fashion of the period of reckoning voyages in decades rather than hours. When Nicolo Polo returned from his first visit to China in 1269 he found his bride dead and his son Marco, who at the time of his departure had not even been born, a fine stripling of fifteen. But Nicolo and his brother, Maffeo, who had accompanied him, had not wasted their time in China. They had been graciously received at the court of Kublai Khan, a descendant of



earlier dynasties, still had delicacies and subtleties unknown in other parts of the earth. The magnificence of Kublai's palace at Kanbalu would have put many a modern court to the blush. Entertainment was on a lavish scale, and according to Marco 25,000 dancing girls were employed for the entertainment of merchants and ambassadors

POLO

across the threshold was not quite so easy after as before a feast.

It was the same kind of ceremony which caused Kublai to execute a rebel noble by tossing him to death between two carpets; the motive for this strange sentence being, 'that the sun and air should not witness the shedding of the blood of one who belonged to the imperial family.'

There are not wanting indications that Kublai forestalled many modern 'fads' and institutions. On the occasion of the celebration of the Chinese New Year in February it was customary for everyone in the empire to clothe themselves in white garments: clearly the origin of our habit of saying 'white rabbits' on the first of the month. When Kublai laid out his new city of Tai-du near Kanbalu, it was laid out in the form of a perfect square twenty-four miles in extent. Roads were built by Kublai stretching to the most distant provinces, bordered

on each side by flowering trees, under which poets rested and declaimed their verses. Along these roads stations for two hundred posting horses were erected at regular intervals. Amongst other inventions of Kublai's reign, forestalling our modern devices, was that of paper money.

Contrary to our conceptions, the

A TRAVELLER'S TALES OF OLD CHINA

the Emperor Jenghiz, who had conquered China in the twelfth century.

Kublai, a man of enlightenment and no particular religious convictions, was yet anxious to obtain Catholic missionaries for his empire, and sent the two brothers on a mission to the Pope. They were, however, in as great haste to leave Venice as they had been slow to return—prompted, no doubt, by no mere missionary zeal, for they had reached Venice with their pockets literally stuffed with jewels. On their second visit they took with them the young Marco who remained in China for several years, became an administrator under Kublai and travelled throughout the length and breadth of his empire.

The account of his voyages he dictated on his return to Europe to a fellow-captive during the wars between Venice and Genoa. His description of the Chinese Empire remained for many centuries the only authentic account of the country; even though his imagination, fired, no doubt, by his early conception of China, led him to see wherever he went dogs as large as asses, towns twice the size of London, and other similar wonders more suitable to these credible days.

The heyday of Chinese civilization was already over. Poets no longer ended their careers by embracing, when drunk, the shadow of the moon reflected in the water; the business of living—and dying—was now had been brought to a fine art under

One of the most popular weekly talks-series this year has been that entitled 'China,' which, beginning as far back as May 3, comes to an end on July 18. The series, after dealing with the historical and cultural background of China, has been concerned recently with the contemporary problems of this most interesting land. The accompanying article describes China as Marco Polo saw it when, as an imaginative traveller from Venice, he visited it in the thirteenth century—the days of Kublai Khan, celebrated in the poem by Coleridge.

visiting the town. Kublai, himself, liked to be surrounded by the young and beautiful and yearly despatched commissioners to a province renowned for the beauty of its inhabitants, to select the 'handsomest of the young women.' These were then awarded points for the various features of their persons, those with most points being handed over to the care of the wives of certain nobles for an examination of any possible defects. Kublai seems, indeed, to have been the originator of the modern beauty competition.

Etiquette at court was strict, but was tempered with moderation and understanding. The Emperor gave orders, for instance, that on the occasions of festivities none of his guests should touch the threshold with his feet, this being regarded as a bad omen. This order, however, was not strictly enforced at the end of the festivities, as it was recognized that the feat of stepping

Chinese of Polo's time were lovers of peace. The inhabitants of Kinsai, a large town on the coast, were said never to have heard of domestic quarrels. This same love of peace induced in the inhabitants of Kublai's empire an excessive love of hospitality. Polo remarks frequently on the custom prevalent in outlying parts of the empire, of hosts leaving their homes to the exclusive enjoyment of travellers and other guests.

In other parts of the country, slightly less civilized, the contrary custom existed of murdering any stranger uniting personal beauty and valour, in order that the spirit of the deceased might remain with the family of the murderer and cause it to prosper.

Wherever Polo traveled he observed the prosperity and riches of the empire, fleets of cargo vessels poured merchandise from all parts of the East into the ports, and from one province alone the Emperor's revenue from salt equalled £3,200,000 of modern currency. Marco noted in particular the large numbers of public servants employed to preserve the state of the roads and to contribute to this prosperity and answers somewhat sadly the question raised by this superfluity of civil servants: 'all the idolaters keep six, eight, or ten women by whom they have a prodigious number of children whereas with us a man has only one wife and even though she prove barren, he is obliged to pass his life with her.'

ISRAEL BLEWITT.

THE WIRELESS PLAY—VI.

(Continued from page 1015.)

Stanislas: Well, Din awake, anyway.
The Count: You can thank your stars you're not dead. Forward, and keep your eyes skinned!
The house dies away, fading back into—

Scene Six.

The Count: That was the sort of war we'd looked forward to.

Perhaps here, too, I should make the point that this play conforms to the demand voiced in my first article for the type of drama that can only be handled through the wireless medium as opposed to others. This play, *Exiles*, is impossible for the ordinary stage, and though it could be made into a form suitable for the screen it would, in that medium, become quite impossibly crude.

Next, how does this play stand in relation to the more particular requirements of radio dramatic technique? There are a good many characters involved, but only two with real personal significance. The others are mere shadows moving in a world of memories. The cast, therefore, is comparatively small. On the other hand, the success of the play will no doubt depend on what may be called its various elaborations. It will need an orchestra, a *Isigane* orchestra, a chorus, and, of course, various straightforward sound effects. That is four studios, apart from the studio for the actors themselves. Five studios is a large number, but I would emphasize that this play could not be done with less. A theme has deliberately been chosen which, to be properly exploited, requires these various expensive and complicated agencies, and these can be provided by the developing technique of the wireless play and could not by any other method.

As far as length is concerned, *Exiles* will play about an hour; a period which is very convenient both for programme builders and for programme listeners.

With regard to another point which I emphasized—"clarity of treatment"—the author has done his best by making his dialogue as short and as taut as is consistent with the subject to make its development clear and its outline definite and hard. At

the same time, he has made use of the experience gained from the more impressionistic radio productions in the scene subdivided into six sections which covers the stupendous episode of the Russian Revolution. Both Mr. Guthrie and Mr. Sieveking can claim credit for the method here employed, which makes impressionism one of the practising servants of radio dramatic technique. And the impressionist is in this case justified, because nothing else would

Contributing next week:

MILTON WALDMAN

Elizabethan Travellers

W. ROOKE LEY

Giant Handel

RAYMOND MORTIMER

The Talkies

FRANK KENDON

Poetry and Broadcasting

A. DE SELINCOURT

Theatre-going in Ancient Greece

serve to convey what is necessary for the development of the play by means of realism.

Scene Ten (a)

Note: This scene, or rather, collection of scenes, must be dependent almost entirely on its treatment by the Producer. The scenes should be handled "mechanically," as in "Squirrel's Cage," and the whole thing mixed and faded as in "Kubla-Khan." It should be run as fast as possible, and broken up as much as possible.

Against a background of National Anthem, British and Russian.

Voices: Paper! Paper! Decree of Mobilization signed! War against Austria mobilized!
Chorus: Hurrah! War! War!
Voices: No peace without victory!
Chorus: Hurrah! War! War! War!
Voices: Victory and Constantinople!
Chorus: Hurrah!

Voice: No sacrifice can be too great until the war is won.

Chorus: Hurrah!

Voice: We march in step beside the great democracies of the West.

Chorus: Hurrah for France and England! Down with the Central Powers!

Voice: We must protect our little brother, Serbia.

Chorus: Hurrah for Serbia!

Voice: This is the proudest, greatest day in the history of Russia.

Chorus: Hurrah! God save Russia! Hurrah! Hurrah! War! War! War!

Scene Ten (b)

The Minister: You see, Vassili Vassiliovich you were wrong. War has proved that the Empire and the Dynasty are stronger than ever.

The Prince: I pray you are right, your Excellency.

The Minister: Of course I'm right. As Minister of Home Affairs I know public opinion as it really is. The country is united—loyal to the Tsar and to its allies—certain of victory.

The Prince: May I inquire if you share that certainty?

The Minister: Can any loyal Russian doubt it?

The Prince: Surely it is a matter of lived fact, not of loyal opinion.

The Minister: The Foreign press calls us "the storm roller" of the Allies.

The Prince: Have you ever tried to drive a steam-roller? It is a most peculiar machine, which mows itself as those of Prussia and Poland?

The Minister: You are frivolous.

The Prince: And you are an optimist. Will you join me at dinner? As you know, I am proud of my cellar.

The Minister: My dear fellow, following the Tsar's advice to ban vodka throughout the Empire, I have given up drinking entirely.

The Prince: No drink without victory! I see.

The Minister: No sacrifice can be too great—

The various excerpts from the script that I have put in as illustrations are of course extremely scrappy. They are unfair to the play and to the author because, taken by themselves, they obviously give no idea of the general method of construction or of the complete architecture of his play, but they may serve, as I say, merely to illustrate the various points I have raised on the one hand, and on the other give a vague impression of what a script should look like. And these two facts will, I hope, be sufficient justification for their insertion.

SAMUEL PEPYS, LISTENER. By R. M. FREEMAN.

June 4.—To Olave's to Mr. Willard, where they have their annual commemoration of our g' Samⁿ, he buried here this day was 226 y^r. But my wife will not go, being that she can never forgive him Deb and the rest of them—to have, says she, this notorious wench as good as canonized in the House of God, and enough to make poor M^r marble Elizabeth turn on her slab. The silliest exaggeration possible. However, did not argue it with my wife, seeing that old Samⁿ is more out of reach of her slanders than I of her wranglings, which is a thing to remember.

A goodie company with good old tunes to psalm and hymns: Anthem, "Hear, O Heavens" (Pelham Humphrey), most of it in *trio*—base, tenor, man-alto—all infinite well sung, yet in virtue, methought, rather curious than instructive. Sir D'Arcy Power puts on his hood to read the lesson, blue with white fur to it, very noble. M^r Ponsonby makes the sermon. Remarks, among other matters, upon Elizabeth's marble that was put up to her the same year she died, yet Samⁿ had to wait for his 180 y^r after he died; and shows how dead a dead man he was, till the uncyphering of his diary made him

live again, but since then the livingest dead man in all history, which is a proud thought.

Church up (after Sir C. Batho's unveiling Samⁿ's laurels) some discourse I had with M^r Wheatley, M^r Whiteair and others, and presently a 10^d note into the plate at the door, having naught left, except a 6^d, and I could not be seen putting 6^d into an open plate.

This night my wife can talk of nothing but Epsom and wishes the B.B.C. would set on a Turf Uncle to tip us the winner, whether Cragadour, Hunter's Moon, M^r Jinks, Kapi, or Gay Day. But Lord! Could such an uncle be found, how would all his nephews and nieces doat on him!

June 5. We to Epsom, raying it, and as devilish a jumble as ever I was in. 17 in our carriage, which made me mad my having booked 18th, yet everybody crowding in anywhere, with no respect to 1st or 3rd. Presently a Mongolian gentleman did very civilly rise and offer my wife his seat. But before she can get to it, a jerk of the train throws me into it. Whereupon bidding me stay there, she comes and sits on me to my very good content, for all her having damned sharp sitting-bones by the fewness of her cloaths.

So all the way to Tottenham Corner sitting and thanking Heaven for a pretty wife that gentlemen give up their seats to, yet did not tell the wretch this, being ware enough of her comeliness all-ready.

No sooner come on The Hill than it falls to rain, and ate much sitting on my case under my wife's umbrella, which I did thoughtfully hold to shield her hair, albeit thereby had most of the drippings in my neck. But better today a wet neck for me, than tomorrow a new hat for my wife. Anna I betted 10^s each way on Hunter's Moon and for my wife 5^s each way on Kapi. But when Frigo wins, what long faces everywhere, baring only the bookies! So, having had enough of it, we home and to find Cook and Doris beaming, by Dona's William's she-cozen having a black tom cat named Tingo, whereby were led, each of them, to bet 2^s 6^d on his Epsom name day, and now (ever since they had it on the wireless) slapping each other's backs over it. Which is a better way to go to the Derby, warm and dry by wireless, than cold and run-soaked at Epsom, black cats or too black cats, and my wife is, for once, of one mind with me.

Herbert Farjeon Muses on MUSICAL COMEDY.

Two musical plays are to be broadcast this week—'Betty in Mayfair' on Thursday (5GB) and Friday, and excerpts from 'Hold Everything!' on Saturday evening.

ALTHOUGH I should not like to be put up in a debating society to defend the proposition that there are musical comedies and musical comedies, I cannot deny as I cast my mind back over my musical comedy experience during the past twenty years, that I have enjoyed some more than others and been desolated more by others than by some.

Indeed, one of my first passions was for a soubrette in a shoddy musical comedy at the end of Hastings Pier, which I, as a school-boy, visited several times, in order that I might hear my buxom, brass-voiced darling sing protestations of fidelity which still linger in my ear:—

I love you,
Only you.
A: I to prove that my love is true,
I had a million.
A buder:
A triller:
I'd sacrifice all for you.

I remember feeling the statement to be a little unconvincing, but I liked the woman so well that I would willingly have been deceived by her. Alas! it never came to that. And a year later her place had been taken by a girl in a musical comedy in America, who emerged gloriously from the chorus for one duet, in which she delivered herself of the following refrain:—

Teasing, teasing,
I was only teasing you
I found out if your love were true,
You know that I was only
Teasing, teasing,
I was only teasing you,
I was only teasing you.

I will make no secret of the fact that I heard that girl sing that refrain in more than one American town, and that it is still the only refrain with which I am familiar enough to be able to sing second. The last time I heard it sung by her I was standing at the back of the stalls, and I noticed the she was looking a little flushed. Could it be that she was ill, that she was feverish, that she was struggling valiantly through her part when she ought to have been nursing herself in bed? While I was asking myself these questions, a lanky lout standing by me suddenly offered an explanation to his neighbour 'Say,' he ejaculated, 'that goyle's tight!' He must have been rather surprised when he heard a total stranger on his other side indignantly snort, 'She's nothing of the sort!' and then march out of the theatre.

For I knew, despite my denial, that the goyle was tight. And like a good boy, I promptly put her right out of my mind.

You will perceive, then, that as a spectator I have manfully maintained my own part in musical comedy tradition by falling periodically in love with the alluring ladies who display their charms upon the stage. True I have never waited at the stage door of the Gaiety Theatre, never been a full-

fledged Johnny, for all that I have been something of a John-o'-dreams. But there it has ended, and there it is meant to end with most of us, who have paid our imaginative price for picture postcards of Phyllis and Zena Dare with their dog in their back garden, of Pauline Chase punting in pyjamas, of Gabrielle Ray looking semi-soulfully through a life-belt. What a shock a musical comedy star would get if all the dreams she has inspired could suddenly be presented before her in one vivid and continuous procession!

Meanwhile on the stage, the traditions of musical comedy are faithfully sustained year after year, even though the superficial fashions may change. Thus, there was a

happens is that the hero or the heroine, when they meet for the first time, is pretending to be somebody else, that the truth leaks out, that the deceived party is too furious to ask why the pretence was assumed—or perhaps, if she did, you could not hear her for the grand crash on the orchestra that brings down the curtain as one of them departs down the centre of the stage with a noble and crestfallen air, while the other stands erectly surrounded by a band of old admirers and sympathizers, until the very last moment, when he or she stretches out the hands as hands are only stretched out on the stage. Too late, too late! The back is turned, the bird has flown!

In the last act there is a back-to-back duet between the hero and the heroine, still as bent on singing together as they are irreconcilable. Until at last we reach the happy reprise, when the song they sang so happily at their first encounter, and so mournfully at their first separation, bursts upon our ears for the last time. And we go home, humming it all the way, and wake up in the morning, wondering how on earth it went.



It is almost a law that the comedian shall raise a laugh by wearing sock-suspenders as a visible part of his apparel.

Nor does it seem possible to depart from tradition in the case of the comedian whose tricks today are always the tricks of yesterday. I have never been able to comprehend the essential humour of sock-suspenders, but in musical comedies it is almost a law that the comedian shall raise a laugh by wearing these as a visible part of his apparel. It is also almost a law that he shall appear at least once in a cricket cap too small for him and that, if there is a statue on the stage, he shall drape it in consonance with the proprieties.

These rites he must ceremoniously perform whether he be one of the guests at the

beautiful riverside house of the heroine, or whether he be staying in a fashionable hotel in the best part of France, or whether he be the Grand Chancellor in some pseudo-Balkan state. It is also customary, though not invariable, for him to make his first entrance with a bang, being shot on to the stage in a sitting posture to the accompaniment of some loud report. You may then know, by the way he rubs his shins, by the way he blinks his eyes, by the way he counts those traditional stars, that you are in the presence of a scream.

They say that the time test is the real test for excellence and that there must be sterling worth in all classics that have survived the criticism of generations. If this is so, then there must be great virtue in musical comedy, the traditions of which appear to be indestructible. I may find 'Pilgrim's Progress' a little boring, and I may be incapable of laughing at sock-suspenders. But they are facts that have endured and must be admitted. So 'Pilgrim's Progress' and sock-suspenders for ever!

time when no musical comedy could be considered complete if the hero and the heroine did not, at some period during the proceedings, waltz down the steps of a resplendent staircase, from the very top of it to the very bottom. This is no longer the vogue. What we demand above all things in musical comedies today is that the chorus shall indulge in an orgy of slapping and stamping. What we regard as a feat of surpassing brilliance is when the music stops for a few bars and the slapping and the stamping goes on *without any music at all!* Then we are roused. Then we wax enthusiastic. Then we cry for the encore. But this fashion, too, will pass, for the human anatomy alas! is limited, and already the producers are beginning to complain that there is nothing fresh left to slap.

But there is no change in the love motive, in the traditional misunderstanding between the hero and the heroine that begets the traditional tiff, and in the traditional refusal to ask for any explanation. What usually



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A CONCERT
WINIFRED LAWSON (Soprano)
HEDDLE NASH (Tenor)
THE GERSON PARLINGTON QUINTET



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NASH.

This afternoon at 3.30.

Dauntrey
L'Heure Exquise (The Esquiline Hour) *Chopin*
HEDDLE NASH
I attempt from (Love's sickness to Fly)
On the Brow of Richmond Hill *Puccini*
I'll sail upon the Dog Star *Verdi*
QUINTET
Selection of Brahms' Songs
WINIFRED LAWSON
One Morning Oh so Early *Debussy*
The Spring has come *Handel*
Song of the Blackbird *Quilter*
QUINTET
Halls Music, 'La Source' (The Fountain) *Debussy*

5.0
A PIANOFORTE RECITAL
By ADOLPHE HALLIS

Four Studies *Chopin*
F. Major, Op. 10; G. Flat, Op. 10, C Major,
Op. 10; E Minor, Op. 10
Jeux d'Eau, Fountains *Ravel*
Jardins sous la pluie (Gardens in the
Rain) *Debussy*
Mozart
La Chanson (The Song) *Paganini, arr. Liszt*

STUDIES is apt to have a rather stern and forbidding sound, and, of course, many of the thousands of pieces for pianoforte and other instruments which have that name, are intended merely to help the student to overcome one or other of the difficulties of a particular instrument. But here we have a really musical or poetic idea worked into their more technical exercises, as they are, in their own way, among the best.

They never lose sight of the particular obstacles which they are meant to help the aspirant to surmount, so that each one is evolved from a single motive which determines its character. But, so successfully does Chopin



WINIFRED
LAWSON.

This afternoon at 3.30.

SUNDAY, JUNE 30
2LO LONDON & 5XX DAVENTRY
(356.3 M 842 KC.) (1.554.4 M 193 KC.)

conative to invest his studies with a real musical interest that the listener need hardly be concerned with the instructional aids of them.

RECOGNISED on all hands as the foremost representative of French music of today, Ravel gave his name first as a brilliant composer for the pianoforte. This piece, dating from 1901, when he was twenty-two, is a masterpiece of the resources of his art.

DEBussy's gift of presenting a picture in music is more happily used than in 'Gardens in the Rain', one of the best known of his pianoforte pieces. The soft, misty background, the gentle, steady rain on the garden, and, towards the end, the rising wind and distant rumblings of thunder are all vividly set before the listener's eyes.

MINSTRELS, the last piece in Debussy's first book of twelve 'Preludes' is a fascinating picture of humour in music—a really witty burlesque of Negro Minstrels of the rather vulgar order.

LISET and Paganini were regarded at one time as two magicians, each on his own instrument, and successful were the effects of brilliant execution which they achieved. Liszt's interest in the so-called diabolical performances of the violinist led him to transcribe a number of Paganini's sonatas, revising them more than once, to give them finally to the world in 1852, with a dedication to another great pianist, Madame Schumann. Depending for their effect largely on brilliant execution, they are none the less invested by Liszt with something of his own poetic outlook.

5.30
ENGLISH ELOQUENCE—X
Thoughts On Universal Peace

A Sermon preached by the Rev THOMAS CHAMBERS, D.D., of the Free Church, Glasgow, on a Day of National Thanksgiving in 1816.

CONDITIONS in England during the first quarter of the nineteenth century can be compared with those prevailing at the present time. The country had fought and won a European War. The signing of peace was followed by a period of intellectual ferment and industrial depression. It was amid such conditions that Thomas Chambers began his career as a preacher.

CHAMBERS is a typically nineteenth-century figure. Although he is famous chiefly for his eloquence, and for his position in the history of the Scottish Church, he displayed an encyclopaedic range of activities, embracing science, mathematics, philosophy, and social reform. These interests were unified by religion. He was one of the leaders of the religious revival, which in one form—evangelical—or another—high church—continued throughout the century.

The sermon on Universal Peace was one of the earliest that Chambers preached at Glasgow. It is distinguished for that eloquence which depends upon the intense conviction of a powerful mind rather than upon literary ability. Its style is an example of the weakening effect of nineteenth-century humanitarianism upon a prose style formed by eighteenth-century rationalism. His peace was as necessary to Europe then as it is today, and it is remarkable to hear Chambers proposing a plan for ensuring it, which was carried into effect a century later by the creation of the League of Nations.

5.45-6.15 app. CHURCH CANTATA (No. 6)
BACH

(For full details see opposite page.)

6.0-6.45 A RELIGIOUS SERVICE
From the Studio

(For full details see opposite page.)

London only

8.45 The Week's Good Cause:

Appeal on behalf of the Cheyne Hospital for Children, by Sir NISSEL PLAYFAIR

CHEYNE HOSPITAL for children was founded over fifty years ago to receive children who were discharged or excluded from the General

9.5
A CONCERT
FROM
BOURNEMOUTH

Hospitals because they suffered from incurable complaints, or because their cases required more and longer treatment than the larger hospitals were able to give. In some cases the continuous nursing of patients at Cheyne Hospital extends to several years. Over eighty per cent of the patients treated have been discharged in a cured or relieved condition.

Her Majesty the Queen is President of the Hospital, and the Earl of Cromer is Chairman of the committee. Statistics show that Cheyne Hospital and its Branch Hospital at St. Nicholas, Bournemouth, have saved many lives, but the need for improvements has made extensive demands upon the public purse.

Donations, etc., should be sent to B.B.C., Cheyne Hospital for Children, Chelsea, S.W. 3.

6.50 'The News'

WEATHER FORECAST
GENERAL NEWS, EVENTS,
LOCAL NEWS, etc., etc.
(Dauntrey only) Shipping
Forecast



Sir DAN
GODFREY.
Tonight at 9.5.

9.5 A CONCERT

Relayed from the Pavilion, Bournemouth
S.B. from Bournemouth

THE BOURNEMOUTH MUNICIPAL ORCHESTRA
Conducted by Sir DAN GODFREY
MEGAN THOMAS (Soprano)
FRANK TITFERTON (Tenor)
PHILIP DORN at the Organ

ORCHESTRA
Overture, 'Mignon' *Andreas Thomas*
Night of the Bumble Bee *It is only a bumble bee*
Dance of the Tumbler

FRANK TITFERTON
Prize Song ('The Mastersingers') *Wagner*

ORCHESTRA
Finale, Symphony, No. 4. *Tchaikovsky*

PAUL DORN
Fugue in D Minor (The 'Giant') *Beethoven*
Choral Prelude on 'Whither shall I fly?' *Beethoven*
Triumphal March *Wagner*
Symphony No. 4 *Beethoven*
Musique des Automates (Music of the Automata) *Debussy*
Somewhere a voice is calling *Tate*

ORCHESTRA
Welsh Rhapsody, German
MEGAN THOMAS
Butterfly Wings *Debussy*
A Duet *Handel*
Huntington Woodman

HENRY LAMBERT (Violin),
JACQUE WOLTERS
(Barp), and PAUL
DORN (Organ)

Largo *Handel*

ORCHESTRA
Fete Boheme (Bohemian
Fest) *Debussy*
Tales of the Arabian Nights
(Picturesque Scenes) *Mozart*

10.30 Epilogue

Tonight at 9.5.



MEGAN
THOMAS

5.45 THIS WEEK'S BACH CANTATA

(For 2.30-5.45 Programmes see
opposite page.)

5.45-6.15 app. CHURCH CANTATA (No. 6) BACH

*HALLS FOR THE
(Halls with us)

Relayed from the Guildhall School
of Music

DORIS OWENS (Contralto)
TOM PICKERING (Tenor)
STANLEY RILEY (Bass)
THE WINKLESS CHOIR

AMBROSE GAYTLETT
(Violoncello Piccolo)

F. VARD J. ROBINSON
(Conductor)

CHORUS—EUGENE CRUTT (Bass),
LESLIE WOODGATE (Or
gan)

THE WINKLESS ORCHESTRA
(Halls on. Strings)

Conducted by STAFFORD ROBINSON

The most impressive part of this Cantata is the opening chorus. It is always regarded as among the most noble and poetic of all the great Bach's compositions. It sets the words of the disciples, 'Abide with us,' with a wonderful sense of their affection, blended with their pleading. And in both the German and the English versions an impressive effect is made by the way in which the accent falls first on the word 'abide,' next on 'with,' and the third time on 'us.' Then where the text tells of evening drawing nigh, the voices sink down as though oppressed by the coming of night, and the music of the accompaniment suggests an anxious trembling. There is a middle section where the time changes to four in the bar, and the cry is still more imminent, and at the end the opening mood of pleading returns. The line close is in major, with a wonderful effect of gladness as though the watchers suddenly knew that their prayer was heard.

The second number is a very beautiful alto aria with an obbligato for oboe da caccia, usually rendered now by the English Horn, and then there follows a Chorale for the treble voices with a full and expressive orchestral accompaniment. It has an obbligato for the old violoncello piccolo, now usually replaced either by the 'cello, or shared between the 'cello and viola.

The tenor aria, number five, lying very high and difficult to sing, is instinct with tenderness. It is finely accompanied by the strings and continuo alone. In the final Chorale, dignified and simple all the instruments, two oboes, oboe da caccia strings and continuo, reinforce the voices.

I.—Chorus

Abide with us, for ere is drawing onward,
and the day is now declining.

THE DAY OF REST

Sunday's Special Programmes.

From 2LO London and 3CK Davenry



Broadcast Churches—XX.

ST. PETER-AD-VINCULA, STOKE-ON-TRENT.

from which a service will be relayed by Stoke and
broadcast from the Northern Stations tonight, at 8.0.

THE present Parish Church of Stoke-on-Trent is a comparatively modern, and architecturally undistinguished, building. It was erected in the years 1828 and 1829, and consecrated in 1830. It was only during that last year that the old Norman church, which it replaced, was pulled down.

The growth of population, due to the great development of the pottery industry under the stimulus of such great potters as Josiah Wedgwood, and others, made the old church too small for the needs of the parishioners. As a result, the present 'large structure' was erected, and the old church was demolished by one who had bought the fabric for £350.

It is generally agreed by antiquarians that Stoke has been the site of a church for very many centuries. Originally, the extent of the parish of Stoke was very great, covering some 40 square miles. Since the year 1807 no fewer than 30 parishes have been cut out of this mother parish of North Staffordshire. In fact, there are today more than 250,000 people living inside the original boundaries of the old parish. With the exception of Tunstall, all the Pottery towns (which today comprise, roughly, the 'City of Stoke-on-Trent') were at one time part of this ancient parish, as was also the neighbouring town of Newcastle-under-Lyme, which, though politically one of the oldest 'Rotten Boroughs' in England, was until 1807, ecclesiastically, part of the old Mother Parish with a 'Chapel of Ease.' The annual holiday of the district, 'Stoke Wakes,' is fixed by the Patronal Festival of the old Parish Church, as is so often the case in this country. As the dedication of the church shows, this Festival is on August 1—St. Peter's Chains (Lammas Day)—and it is in the first week of August that the great holiday exodus always takes place.

This dedication is not very common in England. The best known is probably that of the prison church in the Tower of London, where Anne Boleyn lies buried. As would be expected, most of the notabilities of the parish in the past were connected with the staple industry of the district, the manufacture of pottery. The church contains a fine monument to the great potter, Josiah Wedgwood, executed by the designer Flaxman. The bi-centenary of Wedgwood's birth falls next year, 1930, when it is hoped to pay due honour to one who, in his time, did so much to raise pottery to the level of a fine art.

Stoke Parish Church was 'wired' for broadcasting some time ago, and as long as the Stoke-on-Trent Station of the B.B.C. transmitted local news, services were broadcast from the church fairly regularly. Since that time they have been necessarily infrequent, the last occasion being a service S.B. to all stations in February, 1928.

The present Rector of Stoke, Prebendary Crick, succeeded the Very Reverend H. V. Smart, D.D., now Dean of Carlisle, in 1924. The originator of many of the parochial organisations and activities of today was Sir Lovelace Stainer, Bart., who was Rector of this great parish of nearly 30,000 people for 34 years—1878 to 1892—and was noted a father of his people. During his incumbency he filled in succession the offices of Rural Dean, Archdeacon, and (Suffragan) Bishop of Shrewsbury. Perhaps his greatest work was for education, and it is due mainly to him that in the parish there are today five church day schools (with nine departments) containing nearly 2,500 children.

8.0 THE SOCIETY OF FRIENDS

I.—Aria (Alto)

Thou whose mercies never end,
Son of God, almighty, best of all,
While we breathe Thy temple we build,
Let Thy light be our light, and Thy grace,
O God, give us healing light,
Thou the morning hours of night.

II.—Chorus (T-M)

O God with us, Thou Saviour dear,
Forsake us not, and ever be near,
Thy sacred word, dear guiding light,
I pray it be our light in night,
In the dark and shadowy hour,
Flee from the light, and stand in power,
That we may be Thy light and keep,
That in death we may sleep.

IV.—Hymn (Bass)

Round about us, on every side,
In darkness and in night,
Where'er we turn, Thy darkness is
round us, Thy light is our light,
Thy light is our light, Thy light is our light,
Thy light is our light, Thy light is our light,
Thy light is our light, Thy light is our light,
Thy light is our light, Thy light is our light.

V.—Aria (Tenor)

Lord, O God, Thy light is showing,
That we may be Thy light and keep,
May the light of Thy word on man be
showing,
All to trust in Thee looking.

VI.—Chorus

Lord Jesus Christ, Thy power display;
Thou, Lord, whom other lords obey,
Thy servants with Thy grace defend,
That so their thanks may never end.

The text is reprinted by courtesy of Messrs.
Society and Co. Ltd.

The Cantata for Sunday, July 2 is —

No. 9.
'Be not like the heathen heathen,'
(Joseph Haydn's 'The Creation')

8.0 A RELIGIOUS SERVICE

From the Studio

Hymn, 'Lead us, O Father, in the
paths of Peace' (New Church
Hymnary of the Presbyterian
Church, No. 550).

Prayers

Bible Reading, Ecclesiastes III 1-15

Hymn, 'Who would true valour
see' (New Church Hymnary of
the Presbyterian Church, No. 570)

Address by Dr. HENRY T. HODGKIN,
M.A., M.B.

Hymn, 'These things shall be'
New Church Hymnary of the
Presbyterian Church No. 530,
Benediction

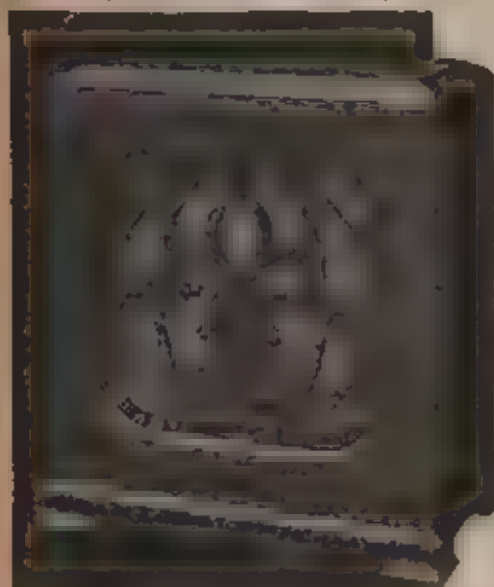
Dr. HENRY T. HODGKIN, a leading
figure in the Society of Friends, was
the first Quaker to give a Sunday
evening address from 2LO, when he
led the Studio Service on December
18, 1925. His life has been devoted
to work for international co-operation
and understanding; and for the
past six years he has shared the
secretaryship with Chinese and
American colleagues of the National
Christian Council of China. He
first went out to China as a medical
missionary in 1904, and was for some
years on the staff of the West China
Union University, Chungking. He is
shortly going to America to help
with the foundation of a centre for
social and religious study on the
lines of the well-known Wood-
brooke Settlement at Birmingham.

(For 8.45-10.30 Programmes see
opposite page)

10.30 Epilogue 'PEACE'

(For details of the week's Epilogue
see page 641)

KB-72



25 5s.

Use the K.B. 72 for best reception of the fortnightly Sunday Concerts broadcast from HILVERSUM (1,071 metres) by the Kolster-Brandes Radio Orchestra under the direction of Hugo de Groot.

HERE IS THE
PROGRAMME FOR JUNE 30
COMMENCING AT 5.40 P.M.

- 1 OVERTURE from the Opera "If I were King" .. A. Adam
- 2 WALTZ "Tout Paris" .. E. Waldteufel
- 3 SELECTION from the "Desert Song" .. Roubert
- 4 "Fascination" Valse Tzigane .. M. Ravel
- 5 OVERTURE from the Comic Opera "Pique Dame" .. Franz von Suppe
- 6 ENTR'ACTE Gavotte from the Opera "Mignon" .. A. Thomas
- 7 HUNGARIAN Rhapsodie No. 11 .. F. von Liszt
- 8 SERENADE from the Ballet "Les Maitres d'Arlequin" .. R. Drigo
- 9 SELECTION from the Opera "Faust" .. Ch. Gounod

Kolster Brandes

RADIO PRODUCTS
CRAY WORKS SIDCUP KENT



SUNDAY, JUNE 30 5GB DAVENTRY EXPERIMENTAL

(398.9 M. 752 KC.)

TRANSMISSION FROM 1.15 PM TO 1.30 PM BY WELSH INTER-CITY SERVICE

3.30 Poetry Reading 4.0-5.30 A Symphony Concert

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA

Leader, FRANK CASTLE

Conducted by PEDRO MORALES

ANTONIO BRONX (Violin)

Distinguished exponent though he is of the music, and especially the modern symphonic music, of his native Spain, the conductor and composer, Pedro Morales, has today his programme today, representatives of music in England, France, and Austria, besides the first Symphony of the great Beethoven. A piece of his own for violin and orchestra is to be played, as well as one which he has orchestrated, both of them Andalusian in character.

ORCHESTRA

Symphony, No. 1 in C

Mozart

A large, noble, Allegro con brio, Andante cantabile con moto; Menuetto and Trio Andante molto-vivace

Antonio Bronx and Orchestra

Ballet Percy Pitt

Tarentelle Frederic d'Erilinger

ORCHESTRA

Vorspiel, "Die Prinzessin auf der Erbse" (The Princess and the Pea) .. Ernst Toch

Symphonic Poem, "Una Aventura de Don Quixote" (An Adventure of Don Quixote)

Garcia

(First Performance in England)

The most opera, of a humorous, almost grotesque character, was a first-class piece of the French, as experimental and daring in its style, extreme dissonances being used at times to emphasize the absurdities of the Hans Andersen story on which it is founded.

JESUS CRISTO made his first appearance as a composer at the early age of thirteen. After that, he spent some time in study in Paris, Brussels and Cologne, and is thus, like other Spanish composers of today, influenced by a wider than merely national outlook. Much of his music, however, is based on old Basque tunes, and he is recognized as one of the leaders of the new modern Spanish. Although it has not yet been heard in this country, his symphonic work is among the best known of his country. The music, however, rather than descriptive, is inspired by the following part of "Don Quixote." On the lonely plains of La Mancha, a procession of monks comes from a small town, and upon them and rout them. A Basque servant next comes, and in battle with the Don, overcomes him; his latest and invocation of his Lady Dulcinea; the battle is resumed, and now Quixote is victorious; a poem, and again a song to his Lady.

ANTONIO BRONX and Orchestra

Bongo Andante Pedro Morales

Cancion Gitana Infante, arr. Morales

MARCEL INFANTE, born in Sevilla, has made his name for some time in Paris. Most of his useful music for pianoforte has been introduced to the public by his brilliant compatriot José Iturbi.

ORCHESTRA

Lamento Fandango Tancos

Sinfonia E. d'Erilinger

4.0 PEDRO MORALES CONDUCTS A CONCERT

7.50 A RELIGIOUS SERVICE

Conducted by the Rev. Father RONALD KNOX, M.A.

Relayed from St. Chad's Cathedral, Birmingham

THE BELL

Order of Service

Motet, "Improperium expectavit cor Meum"

Hymn, "O Sacred Heart all become with love"

Anthem, "Cor Jesu salus in Te sperantem"

A Gloria

Motet, "Exultate Te Dominus"

Hymn, "Jesus, the very thought of Thee"

Vesper, "Deo laus" (for St. Peter and Paul)

Benediction

8.45 The Week's Good Cause:

(From Birmingham)

An Appeal on behalf of the Wolverhampton Children's Holiday Camp, by Mrs. Wood (the Lady Mayoress)

Donations should be forwarded to the Lady Mayoress at the Town Hall, Wolverhampton

8.50 'The News'

WEATHER FORECAST GENERAL NEWS BULLETIN

9.0 A MILITARY BAND CONCERT

LOUISE TRENTON (Soprano)

T. J. L. GREEN (Baritone)

THE WILLOW MILITARY BAND

Conducted by B. WALTON

Overture, "The Mastersingers"

Wagner

LOUISE TRENTON

Soprano (High) Benbery

J'ai pleuré ses rêves (In my dreams I have wept)

Hus

BAND

Three Dances ("The Bavarian Highlands") .. Elgar

LOUISE TRENTON

She had a letter from her love ("Merris England")

German

Thoughts have Wings Liza L. Green

Oukoo Shaw

BAND

Selection, "La Bohème" Puccini

LOUISE TRENTON

And I love her still

Looking Backwards Percy

BAND

Poème Erotique Elgar

Shepherd's Boy Elgar

LOUISE TRENTON

The Fairy Flute Alcega

Where go the boats? Quilter

The Lark-hunter Quilter

BAND

Folk Song Suite Vaughan Williams

March, "Seventeen come Sunday", Inter-

mezzo, "My Bonny Boy"; March, "Folk

Songs from Somerset"

10.30

Epilogue

8.15
A PROGRAMME
FOR THE
OLDER FOLK

12.0-12.16
Experimental Transmission of Still Pictures
by the Hultograph Process

MONDAY, JULY 1

5GB DAVENTRY EXPERIMENTAL

398.9 M 142 EL.

TRANSMISSION FROM LONDON BEGINS AT 11. OTHERWISE STATED

4.0 LOVELL'S PICTURE HOUSE ORCHESTRA
(From Birmingham)
Conducted by E. A. PARSONS
Overture, "Mazurka" Mozart
Polka for Ten Horns Wagner
Italian Serenade, "Edora" Caruso

4.30 DANCE MUSIC
JACK PAYNE and THE B.B.C.
DANCE ORCHESTRA

5.30 The Children's Hour
(From Birmingham)
"King Arthur and the Knights of the Round Table," by Margaret Kennedy
Songs by MARY POLLOCK (Supreme) and ALFRED BUTLER (Bartons)
"Dingo and the Arrives," a School Story by T. Davy Roberts

6.15 "The First News"
THE NATIONAL CHIEF
W. D. W. A. B. C. C.
LORD F. C. C. C.
NEWS BROADCAST

6.30 Light Music
(From Birmingham)
THE BIRMINGHAM
Symphony Orchestra
Conducted by FRANK
CASTLE

Over the Top
C. A. B. C. C. C.

H. D. A. S. E. A. R. I. E.
(C. A. B. C. C. C.)

The Pipes of Pan are calling ("The Aradians")
M. A. B. C. C. C.

An Enkay Love LIA Kennedy, Brown
L. A. B. C. C. C.

On the Rocks
Fantasia on the Works of Weber
M. A. B. C. C. C.

M. A. B. C. C. C.
Mazurka in C Chopin
Nocturne in F Sharp Chopin
Prelude in C Sharp Major Chopin
Berceuse (Cradle Song) Chopin

ORCHESTRA
Romantic Piece at 1. G. A. B. C. C. C.

H. D. A. S. E. A. R. I. E.
Waltz Song ("Romeo and Juliet") Gounod
O waly, waly (Scottish Folk Song) Sharp
By Night and Day ("Tom Jones") German

ORCHESTRA
Waltz, "Herbststimmung" (Autumn Moods) Linke

MORWENNA FELCE
Tango Albeniz, arr. Godowsky
Rond du Pêcheur (The Fisherman's Tale) de Falla

Bird Song Puccini
Serenade (Spanish Dance) Albeniz

ORCHESTRA
Incidental Music
"Monsieur Beaucaire"
Russe

8.0 Dance Music
JACK PAYNE and THE
B. B. C. DANCE
ORCHESTRA

8.35 "Beggar
on Horseback"
(See centre of page)

10.0 "The Second News"
WEATHER, FLOOD AND
SECOND GENERAL NEWS
BROADCAST

10.15 DANCE
MUSIC

Tonight at 8.35

'BEGGAR ON HORSEBACK'

by GEORGE KAUFMAN and
MARC CONNELLYArranged for Broadcasting by
BARBARA HENDRICKS

Produced by HOWARD ROSE

The Play will be broadcast from
London and Daventry on Wednesday
night, and full particulars appear on
page 684.

TEDDY BROWN'S BAND from CRO'S CLUB

11.15 ALBERTO and his BAND from the
NEW HONG KONG RESTAURANT

(Monday's Programmes continued on page 678.)

Rates of Subscription to 'The Radio
Times' (including postage): Twelve months
(Foreign), 15s. 8d.; twelve months
(British), 14s. 6d. Subscriptions should be
sent to the Publisher of 'The Radio
Times', 8-11, Southampton Street, Strand,
W.C.2

ALL GOD'S CHILLUN GOT A SONG

(Continued from page 663)

with the Negroes, unless it be the Russians, who seem to me their only peers, and, in some instances, their masters, in the field of choral singing. Singing with the Negro is almost as much an organic function as eating or sleeping, and his vocal chords are at their best when he is gregarious, when he gathers friends of fellow-workmen about him at work on the docks, in the fields, while at ease in a lazy group circling on a winter's evening around the gratuitous warmth of a stove in the neighbourhood barber shop, while kneeling with his fellow penitents in divine worship. A group of such singers can harmonize a few monotonous bars into a rich symphony, each member contributing an indispensable mite to the whole total perfection; yet pluck those singers all apart and not one

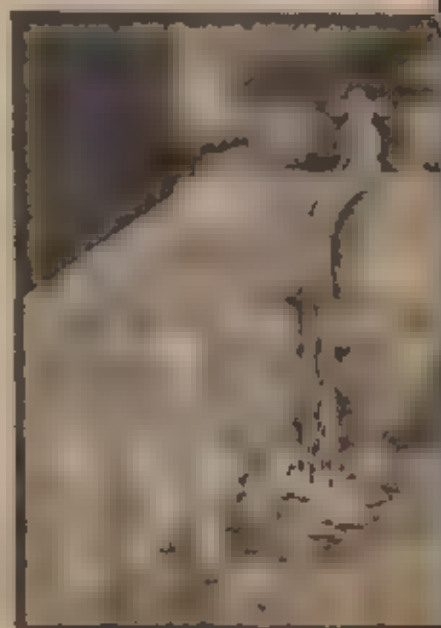
might be able to render a passable parlour solo. That particular call to the group work was a part of the slave régime has happily passed into the hazy past, but the spirituals continue, and with them continues the Negro's tendency to sing where one or two are gathered together in congenial companionship. Song is still for them a thing of the soul, for the enjoyment of the moment, for the very felicity of the thing. Indeed, all God's chillun got a song, which may account on the one hand, for their spiritual advance against hostility, and, on the other hand, may be the reason that advance is not greater than it has been. At any rate, they have not bartered away their brightness.

LOUISE COLLEN

8.35 'BEGGAR ON HORSEBACK'

EWART'S HOT WATER SERVICE BUREAU

INSTANT and CONSTANT HOT WATER



The Anti-pollution tap
supplying instant and constant
hot water to all kinds of
taps, basins, and showers
is now available from
Ewart's Hot Water Service
Bureau.

EWART'S Hot Water Service
Bureau introduces you to the
most efficient of all systems of
Hot Water Service.

It enables you to turn on the
tap anywhere in the house and
obtain hot water instantly and
constantly day and night.

It is the miracle of the gas-
burning CALIFONT. It needs
no stoking, it is not even
necessary to strike a match—
you merely turn on the water tap.

Catalogues of the latest
labour saving appliances
for instant and constant
hot water free on request.

Geyers also
made in heat
by oil



EWART'S HOT-WATER SERVICE BUREAU

(Dept. R) 346, Easton Road,
London, N.W.1

Monday's Programmes continued (July 1)

OUTSTANDING
ITEMS FROM
THIS WEEK'S
PROGRAMME

obtainable on

"His Master's Voice"
RECORDS

VALSE SONG (Romeo and Juliet) - Evelyn Scomey—D1435, 6/6. Monday 7.0 p.m., Daventry Ex.

THE MASTERSINGERS—Overture Parts 1 & 2, State Opera Orchestra, Berlin—D1314, 6/6. Sunday 9.0, Daventry Ex. CHANSON DE MATIN—London Symphony Orchestra—D1236, 6/6. Tuesday 8.0, London and Daventry.

LUTE PLAYER Peter Dawson—C1313, 4/6. Tuesday 8.30, London and Daventry.

SPANISH DANCE—(Granados-Kretzler)—Thibaud—DB1113, 8/6. Tuesday 4.45, Daventry Ex.

OVERTURE DER FREISCHÜTZ—State Opera Orchestra, Berlin—D1249, 6/6. Wednesday 4.0, London.

PASSING BY—Walter Glynn—B2148, 3/6. Wednesday 7.30, London.

WHO IS SYLVIA? McCormack—DA933, 6/6. Wednesday 9.30, London.

PEER GYNT SUITE Royal Opera Orchestra, Covent Garden—C1299-9, 4/6 each. Friday 6.30, Daventry Ex.

PRELUDE TO ACT III "LOHENGGRIN" Symphony Orchestra—D1054, 6/6. Friday 8.30, Daventry Ex.

SYMPHONY No. 5—(Tchaikovsky, New Symphony Orchestra—D1511 to D1516, 6/6 each. Tuesday 8.0, Daventry Ex.

GRETTCHEN AM SPINNRADE—Gerhardt—DB916, 8/6. Sunday 8.15, London.

MORGEN—Schumann—DB1010, 6/6. Saturday 8.30, London.

NOCTURNE FROM QUARTET IN D MAJOR—Borodin—D1441, 6/6. Saturday 8.30, London.

CASSE-NOISELITE SUITE—Philadelphus Symphony Orchestra—D1214 to D1216, 6/6 each. Thursday 3.30, Daventry Ex.

IN SUMMERTIME ON BREUDON—Stuart Robertson—B2594, 3/6. Thursday 4.30, Daventry Ex.

STUINES—(Chopin)—Beckham—DB1178 to DB1180, 8/6 each. Sunday 5.0, London.

OVERTURE, MIGNON—State Opera Orchestra, Berlin—D1246, 6/6. Sunday 9.5, London.

SYMPHONY No. 4 IN F MINOR (Tchaikovsky) Royal Albert Hall Orchestra—D1037 to D1041, 6/6 each. Sunday 9.15, London.

GRAMOPHONE ARTISTS
BETWEEN HINDUSTANIS



SWA

CARDIFF.

309.9 M.
900 KC.

11.5-2.0 An Orchestral Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cardiff's Gene Harthall (Tyndal))

Overture "The Shepherd" Schubert
Overture "The Shepherd" Schubert
The Shepherd Schubert
The Shepherd Schubert

FRANCIS DALL, recently honoured by His Majesty, has lived for some years in France, and from the busy world of concert and theatre, hearing even his own music made by woodwinds. This, one of the best-known of his orchestral pieces, is a very good example of the way in which he delights to present a musical picture, rather soft and vague in outline but easily recognizable in all that. With only woodwinds and horns added to the usual string instruments, it begins with introductory bars and then the melody is heard. Played by the strings, with an undulating movement, it has little bits of tune from the woodwind weaved with it at one point. The next tone, which has a more important part in the work, grows in a very natural way out of the first, although, as the composer has told us, it is really a Norwegian folk-song. So the actual call of the cuckoo has made its way into the music. A night song, it is a beautiful melody, heard played by the strings. So the music goes on its way, to end with a repetition of the opening tune.

4.0 London Programme relayed from Daventry

4.45 Mrs. HOWARD ROWLANDS describes some of her experiences when 'Down on the Farm—A Woman's Experience in War-Time'

5.0 JOHN STRAIN'S CARLTON CELEBRITY CONCERT

From the Carlton Restaurant

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 West Regional News

9.35-11.0 S.B. from London

5SX

288.5 M.
1,040 KC.

1.0 S.B. from Cardiff

4.0 London Programme relayed from Daventry

4.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 S.B. from London

9.35-11.0 S.B. from London

6BM

BOURNEMOUTH.

288.5 M.
1,040 KC.

4.0 London Programme relayed from Daventry

6.15 S.B. from London

9.30 For Boy Scouts

9.45-11.0 S.B. from London (9.50 Local Announcements)

5PY

PLYMOUTH.

288.5 M.
1,040 KC.

4.0 London Programme relayed from Daventry

5.15 The Children's Hour

A New Play

THE GOOSE GIRL

Adapted from Grimm by M. H. ALLEN

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.50 Local Announcements)

2ZY

MANCHESTER.

470.2 M.
625 KC.

4.0 THE NORTHERN WIRELESS ORCHESTRA

JOAN CHAPMAN (Sutton)

STREET ORCHESTRA

5.15 The Children's Hour

WE ARE LEFT ALONE

Songs sung by DORA GAMBLE and BARRY H. KELL

6.0 S.B. from Newcastle

6.15 S.B. from London

7.45 ORCHESTRAL MUSIC AND A FARCE

THE NORTHERN WIRELESS ORCHESTRA

'Money Makes a Difference'

A Comedy in One Act by F. M. BROWN HOWARD

9.0-11.0 S.B. from London (9.50 Local Announcements)

Other Stations.

5NO

NEWCASTLE.

4.0 The Children's Hour

6.15 The Children's Hour

6.30 The Children's Hour

6.45 The Children's Hour

6.55 The Children's Hour

7.10 The Children's Hour

7.25 The Children's Hour

7.40 The Children's Hour

7.55 The Children's Hour

8.10 The Children's Hour

8.25 The Children's Hour

8.40 The Children's Hour

8.55 The Children's Hour

9.10 The Children's Hour

9.25 The Children's Hour

9.40 The Children's Hour

9.55 The Children's Hour

10.10 The Children's Hour

10.25 The Children's Hour

10.40 The Children's Hour

10.55 The Children's Hour

11.10 The Children's Hour

11.25 The Children's Hour

11.40 The Children's Hour

11.55 The Children's Hour

12.10 The Children's Hour

12.25 The Children's Hour

12.40 The Children's Hour

12.55 The Children's Hour

1.10 The Children's Hour

1.25 The Children's Hour

1.40 The Children's Hour

1.55 The Children's Hour

2.10 The Children's Hour

2.25 The Children's Hour

6.0 Northern Station

6.15 Northern Station

6.30 Northern Station

6.45 Northern Station

6.55 Northern Station

7.10 Northern Station

7.25 Northern Station

7.40 Northern Station

7.55 Northern Station

8.10 Northern Station

8.25 Northern Station

8.40 Northern Station

8.55 Northern Station

9.10 Northern Station

9.25 Northern Station

9.40 Northern Station

9.55 Northern Station

10.10 Northern Station

10.25 Northern Station

10.40 Northern Station

10.55 Northern Station

11.10 Northern Station

11.25 Northern Station

11.40 Northern Station

11.55 Northern Station

12.10 Northern Station

12.25 Northern Station

12.40 Northern Station

12.55 Northern Station

1.10 Northern Station

1.25 Northern Station

5SC

GLASGOW

370.4 M.

4.0 The Children's Hour

6.15 The Children's Hour

6.30 The Children's Hour

6.45 The Children's Hour

6.55 The Children's Hour

7.10 The Children's Hour

7.25 The Children's Hour

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11.55 The Children's Hour

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2BD

ABERDEEN

370.4 M.

4.0 The Children's Hour

6.15 The Children's Hour

6.30 The Children's Hour

6.45 The Children's Hour

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7.10 The Children's Hour

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2BE

BELFAST

370.4 M.

4.0 The Children's Hour

6.15 The Children's Hour

6.30 The Children's Hour

6.45 The Children's Hour

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7.10 The Children's Hour

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8.55 The Children's Hour

9.10 The Children's Hour

9.25 The Children's Hour

9.40 The Children's Hour

Both Sides of the Bristol Channel.

MORE OUTSIDE CONCERTS BY THE N.O.W.

Sunday Afternoon at Llandaff Fields—And a Garden Fête at St Mellons—Variety Programme from Bristol Talks Listeners Will Want to Hear—Prince George and the Oscillation Pamphlet.

Well Worth the Money!

THE afternoon concert on Sunday, July 7, will be relayed from the Summer Pavilion, Llandaff Fields, where the National Orchestra of Wales is making another appearance with John Collinson (tenor) as soloist. When the National Orchestra gave its first concert there on June 8, more than a thousand people paid for admission, a fact which was very encouraging to the authorities, who are hoping for another big attendance on July 7. The charge for admission is 6d. to all seats. Visitors to South Wales will be interested in Llandaff Fields, which comprises seventy-one acres and have been owned by the Cardiff Corporation since 1897.

A Singer from Bristol.

WILLIAM PARSONS, a young Bristol baritone, will be the vocalist at an Orchestral Concert to be broadcast on Thursday, July 11, at 7.45 p.m. Mr. Parsons won the Orpheus Challenge Trophy for three years in succession at the Mid-Somerset Musical Festival, and has taken premier place in many competitions at the Bristol Eastonford.

For the Cardiff Infirmary.

AN interesting programme has been arranged for Wednesday afternoon, July 10, when listeners will hear the opening ceremony at the Annual Garden Fête in aid of the Cardiff Royal Infirmary, which is to take place at Ty-to-Muen, St. Mellons, at 2.30 p.m. The ceremony will be followed by a concert given by the National Orchestra of Wales at 3.45 p.m., in which solos and duets will be given by Margaret Wilkinson (soprano) and Leanne Weir (contralto).

Cherry Stones.

EIGHT short scenes, representing tinker, gadabout, soldier, rich man, poor man, beggar man, and thief, are included in a revue entitled *Cherry Stones*, which is to be broadcast at 10.5 p.m. on Monday, July 8. The revue is by Miss Dorothy Eaves, and among the artists are Miss Eaves (soprano) and Glyn Eastman (baritone).

Tribute from a Londoner to the National Orchestra of Wales after the relay to London and Daventry on Thursday, June 6th.

Many, many thanks and congratulations for glorious concert just concluded. Although not a Welshman, am proud of you and Ben Davies as valuable British possessions.

The Peninsula Of Gower.

A TALK in Gower by Mr. D. Elwyn Edwards will be broadcast on Saturday, July 13, at 7 p.m. Gower is a bit of history and legend that it has been the scene of many battles from ancient times. Last summer, last year, belonged to the history of the Llandaff. Mr. D. Edwards will take a new line when he tells of its industries from the eighteenth century to the present day. If he counts beauty spots as an industry he will have an interesting subject, for a scheme is on foot to develop the natural resources of the peninsula. There is a legend that the devil once passed over Gower with a bundle of sticks from Brittany, but fortunately the bag had holes and some of the captive escaped and landed on the peninsula.



THE SUMMER PAVILION AT LLANDAFF FIELDS where the National Orchestra of Wales is giving another concert, to which the public will be admitted, on Sunday afternoon, July 7.

'Kicks and Ginger.'

A VARIETY programme will be relayed from Bobby's Café Bristol, on Friday, July 12, at 7.45 p.m., the artists being: Doris Mogridge (soprano), Gweneth Mauns (harp), Eileen Vaughan (in song and story), William Harding (the blind bass vocalist and entertainer), Hedley Goodall (in a duologue), and Bobby's String Orchestra directed by Joseph Jenkins. Mr. Jenkins describes himself as an old Rhonda Valley boy. He was born in the Parish of Ystradgynaf and won prizes at Eisteddfodau when a boy. He was first prize as a conductor when only fifteen years of age. He soon became known as an expert coach, and was in demand for 'kicking choirs and then turning solo performers into shape for the contest field. 'I toured my own concert parties,' he told me, 'in the days before jazz or cinema. In those days a well-known music director with a company of popular singers, singing the usual sloppy mid-Victorian ballads, could pack any hall in any town so I always ran my spring and autumn tours.' Mr. Jenkins was invited to go to Bristol thirty years ago by the various bodies interested in male choirs, and he helped to inaugurate the competitive festival movement in England. He was soon in demand for 'kicking up' choirs, and someone said of him once, 'He could do in three days what a resident conductor failed to do in six months.' When I asked Mr. Jenkins wherein lay the secret of his success he was quite candid. 'I love a scrap,' he said. 'I'm a bit of a fighter.'

Elizabethan Poems.

ELIZABETHAN poems by Mr. Richard Barron will be heard during the afternoon programme on Thursday, July 11. A short time ago Mr. Barron's photograph appeared in *The Radio Times*, and a lady said to him, 'It's amazing how people have doubled. There was a photograph of a man in *The Radio Times* the other day which was very like you, but it was someone else. It wasn't, of course—only she did not know that the owner of the photograph was two names, for his *résumé* are as distinct as Box and Cox. However, he agreed it was strange.'

Quite Used to Horses.

THE second talk on her experiences as a land-girl in those hectic years of the War will be given by Mrs. Howard Rowlands at 4.45 p.m. on Monday, July 8, when she will describe her work with horses. 'Quite used to horses,' wrote Mrs. Howard Rowlands when she filled in her application form for the job, but she had to confess that it was one thing to drive a horse, and quite another thing to harness a heavy Shire animal. One of Mrs. Howard Rowlands' cherished memories is of driving a top-heavy cartload of hay to a corn shop in Bristol. Her instructions were to pull up at a small public-house, give the mare her nose-bag, and take her own lunch inside the public-house. 'When I returned past the little inn the other day,' she said to me, 'I wondered. Was it I who once clumped up to that door in hobnails and leggings, and said "what were I"?''

Adult Education in Villages.

A DULT Education in Villages' is the subject of the fourth talk on the work of Rural Community Councils, to be given on Tuesday, July 9, at 5 p.m., by Mr. W. E. Salt, the Resident Tutor for Gloucestershire. The first three talks in the series were given by Mr. Maddux Yorks, the Secretary for Gloucestershire, who described many examples of the admirable conditions in the county. For there are, perhaps, more distinguished craftsmen in the Cotswolds than in any other part of rural England.

During his visit to the Three Counties Show at Gloucester in the early part of June, H. R. H. Prince George inspected the B.B.C. exhibit, and renewed his acquaintance with the West Regional Director, Mr. E. R. Appleton, who was a Master at the Royal Naval College, Dartmouth, when Prince George was there as a cadet. His Royal Highness accepted a copy of the oscillation pamphlet, and laughed heartily at the clever illustrations by H. M. Bateham.

7.45
SOME
IRISH
FOLK SONGS

TUESDAY, JULY 2
2LO LONDON & 5XX DAVENTRY
(356.3 M. 842 KC.) (1,554.4 M. 193 KC.)

9.40
AN HOUR
OF
VAUDEVILLE

The Shakespeare Memorial Theatre

10.15 a.m. THE
DAILY SER-
VICE

11.30 (Daventry
only) TIME SIG-
NAL, 11.30 a.m. WEATHER FORE-
CAST

10.45 Mrs. E. M.
SHEPHERSON
'An Easy Way
of Botching Fruit'

11.0 (Daventry
only) Gramo-
phone Records
Miss HARRISON

12.0 Organ Recital
by

W. J. COMLEY
(Organist and
Director of the
Parish Church
and Christ's Hos-
pital, Hertford,
Relayed from
Southwark
Church)

NANCY SHARPE
(Mezzo-Soprano)
W. J. COMLEY

Adagio Appassionato (Sonata in C Sharp Minor)
Dmitri Horwood
Larghetto from the Clarinet Quintet
Mozart, arr. Head

NANCY SHARPE
Recit. and Air, 'Blest be the Lord'... } Handel
'What though I trace' ('Solomon')... }

W. J. COMLEY
Postlude on 'London News'... Harvey Grace
Toccata and Fugue in D Minor—'Th Shors' Bach
March Fanebra... Tchaikovsky, arr. Alcock

NANCY SHARPE
The Call... Vaughan Williams
O Lord Thou hast searched me out... Sterndale Bennett

W. J. COMLEY
Fantasia in E Flat... Saint-Saëns
March Eroica... Stanford

1.0 LIGHT MUSIC
ALPHEUS DE CLOR and his ORCHESTRA
From the Hotel Cecil


2.0-2.25 (Daventry only)
Experimental Transmission of M.I. Pictures
by the Photograph Process

2.30-3.30 app. The Shakespeare Memorial
Theatre
(See centre of page)

4.0 LIGHT MUSIC
LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion

5.15 THE CHILDREN'S HOUR
Songs and Imitations by RONALD GOUBLEY
The Story of 'The Ishmaelite' (H. Mortimer
Batten). 'Zoo Dinner Worries' by LILLIAN C.
WAINLAND

WIMBLEDON TODAY



Running Commentaries on Centre
Court Matches by Colonel R. H.
Brand or Captain H. d. J. Wake-
ham will be relayed from the
All-England Lawn Tennis Club,
Wimbledon, at intervals between
4.0 and 6.0 p.m. Definite times
for these broadcasts cannot be
stated owing to the unavoidable
and timely arrangements at
Wimbledon.

The new building at
Stratford-on-Avon, to re-
place that recently destroyed
by fire.

The Rt. Hon. the Viscount BURNHAM, C.H.,
President of Transvaal, will request the Pro-
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2.30-3.30 app. The
Shakespeare Memorial Theatre
The Laying of the Foundation Stone

With Full Mass Ceremony at
By the Rt. Hon. Lord Amthill, G.C.S.I., G.C.I.E.
Pro Grand Master of the United Grand Lodge
of England

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This picture is from the
Architect's drawing, which
hangs in this year's Royal
Academy.

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7.0 Musical In-
terlude

7.25 The His-
tory of English
Letters

Six Types of
Tudor Prose
IV. 'The Popu-
lar Preacher,
Domine, by Mr.
F. S. ELIOT

7.45 Irish Folk-
Songs

by
NANCY SHARPE

W. J. COMLEY

Adagio Appassionato (Sonata in C Sharp Minor)
Dmitri Horwood

Larghetto from the Clarinet Quintet
Mozart, arr. Head

NANCY SHARPE
Recit. and Air, 'Blest be the Lord'... } Handel
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8.0 A CONCERT

THE VICTOR OLOF SEXTET

Norwegian Dance, No. 4
Chanson de Matin (Morning Song)
The Bee's Wedding...
Pouchette (Punch)...

FRANKIE RUSSELL (Tenor)
The Sea Gipsy...
A Summer Idyll...

SEXTET
Fantasia, Toccata...
FRANKIE RUSSELL

Blow, blow, thou winter wind
The Lute Player...

SEXTET
Nocturne in D Flat...
Spanish Dance (La Vita Beva)
Handel in the Strand

8.0-9.30
(Daventry only)
The Foundations of Character
IV, The Achievement of Character,
by Mr. Z. F. WILKS

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

9.15 Sir Walford Davies
'Music and the Ordinary Listener'
Series VIII, Handel at the Harpsichord

9.35 Local Announcements... (Daventry only)
Slapping Forecast and Fat Stock Prices

9.40 Vaudeville
FLORENCE MARKS (Irish Entertainer)
BETTY BROWN and HARRY CHAPMAN

In one of their 'Emma and Erb' Series
BUBBS and ALLEN (American Comedy Duo)
JACK PAYNE and THE 3 B's (American Orchestra)

A Variety Item from the
ALHAMBRA

10.45-12.0 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by AL STARITA
and the PICCADILLY GRILL BAND, directed by
JERRY HOVEY from the PICCADILLY HOTEL

11.0-12.0 THE FOUNDATIONS OF CHARACTER
Sung by THE WIRELESS SINGERS

7.0 'Holidays at Home and Abroad'—VIII
A Holiday in Wales

TRANSMISSION FROM LONDON LEAFLET WHENEVER STOCKS

THE HOUSE OF LORDS ON BENTLEY
COMMISSIONER OF PRISON CASTLE

Behavior from Quasi
At 10:00 AM, Dr. Gerald H. H. H.

Tuesday's Proceedings continue on page D-2.

ROBERTSON—only maker

Tuesday's Programmes continued (July 2)

68M BOURNEMOUTH. 288.5 M 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. A. O. S. Mahomed: 'Unambitious Cruising off the South Coast'

7.15-12.0 S.B. from London, 9.35 Local Announcements

5PY PLYMOUTH. 288.5 M 1,040 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 The Children's Hour

A Visit to the East, where we hear the story of Old Khodah in Jungle Than

6.15 S.B. from London

7.0 Mr. THOMAS ARNOLD, Organist of Exeter Cathedral

Director of Music University College Exeter. 'The Story of English Music'—II

7.15-12.0 S.B. from London, 9.35 Local Announcements

2ZY MANCHESTER 478.2 M. 826 KC.

12.0-1.0 Gramophone Records

4.0 London Programme relayed from Daventry with Interludes by THE NORTHERN WIRELESS ORCHESTRA, S.B. from Manchester

5.15 The Children's Hour

S.B. from Leeds

'I'll go where the white road winds to the Mill' Songs by DOOROTHY KITCHEN and a Sketch by JACK RAYNE

6.0 SOME NORTHERN COUNTRY NATURE TALES III, Canon C. E. RAVEN, 'Birds of the Moorland' S.B. from Liverpool

6.15 S.B. from London

7.0 Mr. EDWARD B. POWLEY, 'The Brothers Country' S.B. from Liverpool

7.15 S.B. from London

8.0 Famous Northern Resorts Llandudno

AN ORCHESTRAL CONCERT

Relayed from the Pier Pavilion

S.B. from Liverpool

THE LLANDUDNO PIER ORCHESTRA

(Conducted by JOHN BRIDGE)

Roses of the North
Overture, 'Le Roman d'Yseult' *Leopold*Waltz from Serenade, Op. 82 *Folkman*
Passage 1 *Dechen*LILIAN COOPER (*Supreme*)Lo! here the gentle lark..... *Bishop*

STELLA, ORCHESTRA and GEORGE ATKINSON

I am going to the Suite) *Olsen*

Farristal, Barmaids, Papillons, Butterflies)

Selection, 'Faust' *Barlow, arr. Foulde*

10.0 S.B. from London (9.35 Local Announcements)

10.45-12.0 DANCE MUSIC

BERTINI'S DANCE BAND, from THE TOWER BALL ROOM, BLACKPOOL.



A FAIR WIND!

Mr. A. O. S. Mahomed talks on 'Unambitious Cruising off the South Coast,' from Bournemouth this evening, at 7.0.

Other Stations.**5NO NEWCASTLE E.** 96.5 M 1,140 KC.

12.0-1.0 Gramophone Records
 4.0 London Programme relayed from Daventry
 5.15 The Children's Hour
 6.15 S.B. from London
 7.0 Mr. THOMAS ARNOLD, Organist of Exeter Cathedral
 Director of Music University College Exeter. 'The Story of English Music'—II
 7.15-12.0 S.B. from London, 9.35 Local Announcements

5SC GLASGOW 576.4 M 864 KC.

12.0-1.0 Gramophone Records
 4.0 London Programme relayed from Daventry with Interludes by THE NORTHERN WIRELESS ORCHESTRA, S.B. from Manchester
 5.15 The Children's Hour
 6.15 S.B. from London
 7.0 Mr. THOMAS ARNOLD, Organist of Exeter Cathedral
 Director of Music University College Exeter. 'The Story of English Music'—II
 7.15-12.0 S.B. from London, 9.35 Local Announcements

2BD ABERDEEN. 501.6 M 768 KC.

12.0-1.0 Gramophone Records
 4.0 London Programme relayed from Daventry with Interludes by THE NORTHERN WIRELESS ORCHESTRA, S.B. from Manchester
 5.15 The Children's Hour
 6.15 S.B. from London
 7.0 Mr. THOMAS ARNOLD, Organist of Exeter Cathedral
 Director of Music University College Exeter. 'The Story of English Music'—II
 7.15-12.0 S.B. from London, 9.35 Local Announcements

2BE BELFAST. 42.5 M 540 KC.

12.0-1.0 Gramophone Records
 4.0 London Programme relayed from Daventry with Interludes by THE NORTHERN WIRELESS ORCHESTRA, S.B. from Manchester
 5.15 The Children's Hour
 6.15 S.B. from London
 7.0 Mr. THOMAS ARNOLD, Organist of Exeter Cathedral
 Director of Music University College Exeter. 'The Story of English Music'—II
 7.15-12.0 S.B. from London, 9.35 Local Announcements

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The man
who
smokes
Player's
gets
Quality



NCC 834

7-45 A PROGRAMME OF WAGNER

WEDNESDAY, JULY 3 2LO LONDON & 5XX DAVENTRY

(356.3 M. 841 KC.)

(1,554.4 M. 193 KC.)

9-35 'BEGGAR ON HORSEBACK'

10.15 a.m. THE DAILY SERVICE

10.30 (Daventry only) **TIME SIGNAL, GREENWICH:**
WESTERN FRONT

10.45 Mrs. OLIVER STRACHET: 'A WOMAN'S
ART'

11.0 (Daventry only) Gramophone Records

12.0 **A Ballad Concert**
ELLEN REY (Soprano):
AN OPEN BIRD IN THE HAND

12.30 Gramophone Records
Piano-forte Sonata in A

1.0-2.0 LIGHT MUSIC

FRANK THORNTON
Directed by GEORGE
H. THORNTON
From the 'Riviera' Film

3.0 Mrs. G. HAYLEY, 'The
Song of the Supply'—IV
The Heart of the Nation
and the Milk Supply

3.45 DANCE MUSIC
JACK PAYNE
and the
BOSTON ORCHESTRA

4.45 ORGAN RECITAL
By ALAN TAYLOR
From Davis Theatre.

5.15 THE CHILDREN'S HOUR
The Story of 'The Man
who sold the Moon'
(Maurice Farjeon)
Selections by
THE LINDSAY TRIO
during which the Wicked
Uncle will prepare to
give a 'Lasting
Collection'

6.0 Musical Interlude

6.15 'The First News'
THE SIGNAL OFFICER
WESTERN FRONT
THE CENTRAL NEWS

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

6.45 **Music in the House**

THE FOUNDATIONS OF MUSIC
BY GEORGE H. THORNTON
Sung by
THE WINDMILL CHORUS

7.0 **NATIONAL INSTITUTE FOR RESEARCH IN DANGERS**
'Milk Its Value and Dangers' (Under the
auspices of the Ministry of Health)

WIMBLEDON TODAY
Running Commencement on Centre
Court Matches by Colonel R. H.
Brand or Captain H. B. T. Wake-
lam will be relayed from the
All-England Lawn Tennis Club.
Wimbledon starts at 11.00 a.m.
and 2.0 p.m. Delicacies
for these bread and butter
dainties, the two match
uncertainty of arrangements at
Wimbledon.

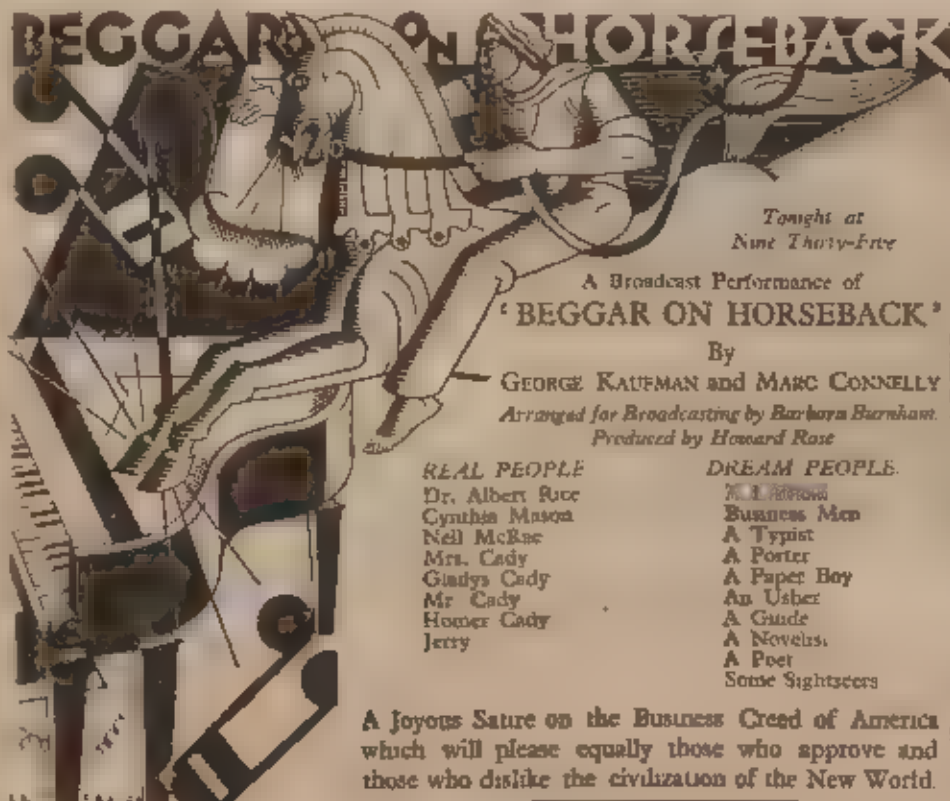
Musical Interlude

7.25 Mr. A. KARR: 'Spending and Saving—IV,
Saving'

In discussing the problem of Saving—i.e. the prob-
lem of financing the present against the future—
Mr. Karr will consider the different forms of
saving by the consumer as regards (i) consump-
tion capital, (ii) revenue capital and (iii) human
capital. In the case of (iii) human capital, he
will particularly enlarge upon expenditure on
education. Finally, the discussion widens to a
consideration of the national aspects of saving
and investment.

make, but Wagner makes it a stone, which is
restored to life and beauty, by the passionate
song of the lover. Nor does she go with him into
the everyday world, but the grace of the fairy
king, her lover is admitted, along with her, to
Faerie Land.

Only the Overture is now heard. There are
traces of Weber's influence in the soaring melody
which comes from the fairy's song in the second
Act of the opera, but the later Wagner is fore-
shadowed, too. One of the themes, for instance,
is almost the same as a phrase in Wagner's
Greeting to the Hall of Song in 'Tristan and
Isolde'. And already Wagner has clearly mastered the
art of working his music up to an impressive
climax.



BEGGAR ON HORSEBACK

Tonight at
Nine Thirty-Five

A Broadcast Performance of
'BEGGAR ON HORSEBACK'

By
GEORGE KAUFMAN and MARC CONNELLY
Arranged for Broadcasting by Barbara Burnham.
Produced by Howard Rast

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

DREAM PEOPLE
Business Men
A Typist
A Porter
A Paper Boy
An Usher
A Guide
A Novelist
A Poet
Some Sightseers

A Joyous Satire on the Business Creed of America
which will please equally those who approve and
those who dislike the civilization of the New World.

BERNARD ROSS and Or
chestra

O Star of Eve (Taut
bliss)

ORCHESTRA
Albumblatt (Album Leaf)
Melode and Finale
(Tristan and Isolde)

BERNARD ROSS and Or
chestra

Wistful Farewell and
Fire Music (The Va-
lkyrie)

ORCHESTRA
Festival March

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

1 Topical Talk

3.30 Local Announcements
(Daventry only) Shipping
Forecast and Fat Stock
Prices

9-35 'BEGGAR ON HORSEBACK'

(For cast, etc., see centre of page)

The Play opens in the New York apartment of
Neil McRae. Neil is a young musical Composer,
rich in talent—but poor in wealth. His two
friends are, Cynthia Mason—living in the same
building—and Doctor Rice, from Chicago.

You will meet also in this play the Cady family,
who come from Neil's old home in Livingstone.
The Cady's are rich in worldly wealth, but poor
where Neil is rich.

Neil has a problem to solve, and all these
people play their part in it—will genius starve
in a garret, or will material prosperity quench the
divine fire?

His friends suggest the safer alternative, but
Neil, during sleep, learns the truer way. He
dreams—and wakes to find his problem
solved.

11.0-12.0 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND.
Directed by RAY STARITA, from the PICCADILLY
HOTEL

7-45 Wagner Programme

BERNARD ROSS (Baritone)
THE WIRELESS SYMPHONY ORCHESTRA
Conducted by PERRY PITT

ORCHESTRA
Overture 'Die Feen' ('The Fairies')

As a youngster, Wagner was naturally strongly in-
fluenced by Weber, whose romantic operas were
then being hailed by Germany, and particularly
young Germany, with a whole-hearted en-
thusiasm. His first opera, though not actually
his first attempt, is very much on the lines of the
Weber stories, with a strong supernatural element.
He was just twenty and in his first theatrical
post, chorus master in the Opera at Wurzburg.
His duties left him ample spare time, and he
wrote both text and music of this three-act
opera, finishing it within the year 1833. It was
never performed until after his death, Munich
giving it as an act of piety in 1888.

The story is a well-known one, though Wagner
stated it somewhat. A fairy loses her heart to a
mortal, she is allowed to become a mortal
herself, to wed him, only on condition that he
shall not turn from her, however repulsive may
be the shape into which she is transformed.
In most versions of the story, she becomes a

(Manchester Programme continued on page 68)

Sensational Case THE TRIUMPH OF RADIUM OVER RHEUMATISM.

The Famous Authoress, Lilly Porthan,
Relates Her Experiences.

A SMALL grey piece of flannel that looked like worn-out home-made cloth. Thus begins the Authoress in her account of her experience of Radium pack.

So simple and unassuming is the external appearance of the celebrated Radium pack Radicura. But it contains radium, which is a substance for the human body means health and strength. And therefore the pack is worth more than gold and jewels.

As I have myself been entirely cured of serious rheumatism in the joints by these packs, I wish to convince other sufferers of the wonderful and rapid curative qualities which the Radicura packs possess.

A year ago I fell ill with pains, which began in both knees and quickly spread to all the joints in the body. The doctor declared that it was a most severe kind of rheumatism in the joints, and very hard to cure. Medicines, compresses, electricity, nothing relieved or helped. The pains were horrible. The joints had become much inflamed, and I could not in the slightest degree move the left arm and the right leg. New medicines, new compresses. All in vain!

Every day I had fever, and the heart weakened through waiting and pains. A burning headache gave me the presentiment that the rheumatism had already reached an high up. The sight became bad, and even the eyes ached, so that I saw everything as through a red mist.

I had myself lost all hope. Then I heard something spoken of that was sure to cure. Just as a drowning person will clutch at even the weakest support, so I did at the new remedy which would be sure to cure me. It was ordered and it came.

I must admit that it was with a feeling of great disappointment, almost of despair, that I examined the plain, Spartan piece of flannel which was called Radicura, and which would for certain restore me to health.

There on the sick table was standing a considerable collection of precious jars containing expensive ointments, bottles of strong-smelling and richly coloured liquids, and patent tablets in neat glass tubes. These had not helped at all. And now the small radium pack was going to show them all what it could do.

It was placed on the most affected knee. And I waited. About half an hour after I fell asleep. When I woke up, after having slept for three hours, the pain in the knee had grown considerably less and the fever had disappeared. The pack was placed on the shoulder. Two days later I could move as I liked the arm which had hitherto been stiff, and no pain was to be felt in it any more. Now I knew that it was the little pack which had brought me relief in my illness. I ordered a larger one. And thanks to three two packs I got quite well, so that, after having used the same night and day for four weeks, I had no more pains whatever and slept excellently. And my sight has grown stronger since I have worn the pack on the forehead during the night. It was the radium, that wonderful substance, which soothed and cured. (Signed) LILLY PORTHAN

So much for the authoress. But it is not only against Rheumatism or the numerous forms that Radicura has proved its unique healing effects, but also against Gout, Lumbago, Sciatica, Neuralgia, Insomnia, and other ailments which have for years been a source of suffering to thousands of people. It is a remedy which has been used by a large number of people in a variety of ailments, and has been found to be a most effective remedy.

Every sufferer who has been afflicted by any of the above ailments should try Radicura, and will find it a most effective remedy.

It can be kept in the house for years and used again and still retain its activity. The Radicura pack may be purchased for a few shillings per box, and is sold by all chemists.

Radicura may be obtained through Army and Navy Stores, Harrods, Barkers, Selfridges, Whiteleys, Taylors, and other leading cash chemists. But wherever or whenever you intend to make your purchase you should read the free Booklet; so cut out and post the coupon, to-day, to Radicura Radwell, Ltd., 53, Victoria Street, London, S.W.1.

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53, Victoria Street, London, S.W.1

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Name

Address

(If unsolicited envelope will do.) Please write clearly. 933



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Refills - 1/6

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£11 19 6	SEVENTEEN DAYS TOUR TO LUGANO
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are moderate in price**

CARR'S
of
EARLISLE

Thursday's Programmes continued (July 4)

SWA	CARDIFF.	502.5 M. 954 KC.	SSX	SWANSEA.	222.5 M. 1,040 KC.
3.0	London Programme relayed from Daventry		3.0	London Programme relayed from Daventry	
3.45	Mr. RICHARD BARRON: 'Poems about Animals'		3.45	S.B. from Cardiff	
4.0	S.B. from Swansea		4.0	AN ORGAN RECITAL by EDGAR HUNSON Relayed from Tabernacle, Morriston	
4.45	BOBBY'S STRING ORCHESTRA From Bobby's Café, Clifton, Bristol			Organ Sonata No. 6 ... <i>W. H. H. H.</i>	
5.0	The Children's Hour Relayed from the Zoological Gardens, Clifton, Bristol			A. J. ... <i>W. H. H. H.</i>	
	will include the UNCLAS and AUNTS assisted by			Marche 'Jubilate' ... <i>H. H. H.</i>	
	MOLLIE MELVIN (Soprano)			Largo ('From the New World,' Symphony) ... <i>H. H. H.</i>	
	TARRANT BAILEY (Bunjo)			Rhapsody ... <i>Alec Rowley</i>	
	and			Andantino in D Flat ... <i>L. H. H.</i>	
	RONALD GOURLEY (Blind Pianist, Entertainer and Sufferer)			Old Easter Melody, with Variations ... <i>J. E. West</i>	
6.0	London Programme relayed from Daventry		4.45	S.B. from Cardiff	
6.15	S.B. from London		6.0	London Programme relayed from Daventry	
			6.15	S.B. from London	
			6.30	S.B. from Cardiff	



A PROGRAMME FROM BRISTOL ZOO

A concert will be relayed by Cardiff from the Midsummer Carnival at the Bristol Zoo tonight, at 7.45. This picture shows the fountain and lake, the beautiful home of the swans and wildfowl.

6.30	Market Prices for Farmers		6.30	Market Prices for South of England Farmers	
6.35	S.B. from London		6.35	1.0 S.B. from London (9.30 Local Announcements)	
7.45	A CONCERT Relayed from the Midsummer Carnival at the Zoological Gardens, Bristol		5PY	PLYMOUTH.	222.5 M. 1,040 KC.
	This concert is given during a Fête held on behalf of the Children's Hospital and the Zoo. The committee in charge of the Zoo has to provide funds, without making any profit, for the upkeep of this admirable establishment.		12.0-1.0	London Programme relayed from Daventry	
	Artists		3.0	London Programme relayed from Daventry	
	GWIADYS NABBS (Soprano)		5.15	The Children's Hour 'JUST BY WAY OF A CHANGE' (Garry Gray who crossed the Atlantic and back again)	
	HUBERT PENCKLEY (Pianoforte)		6.0	London Programme relayed from Daventry	
	TOMMY HANDLEY (Entertainer)		6.15-12.0	S.B. from London (9.30 Local Announcements)	
	TARRANT BAILEY, JUNE, Piano		2ZY	MANCHESTER.	470.2 M. 1,878 KC.
	RONALD G. GURLEY (Blind Pianist, Entertainer and Sufferer)		12.0-1.0	A Ballad Concert S.B. from Leeds	
	WELSH BROWN & DOMINGUEZ DANCE BAND			ERNEST TAYLOR (Tenor)	
9.0	S.B. from London			ARTHUR HAYNES (Violoncello)	
9.30	West Regional News			MAURICE STUBBS (Contralto)	
10.5-12.0	S.B. from London			(Manchester Programme continued on page 603.)	

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9.35
**'BETTY
 IN
 MAYFAIR'**

FRIDAY, JULY 5
2LO LONDON & 5XX DAVENTRY
 (356.3 M. 842 KC.) (1,554.4 M. 193 KC.)

11.0
**ANOTHER
 SURPRISE
 ITEM**

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

10.30 (Daventry only) **TIME SIGNAL, GREENWICH:**
 WEATHER FORECAST


10.45 **LT C W SALLEBY:** "International Baby Week"

11.0 **One week in July** has been a National Baby week and we hope your past now Dr. Salter's for new baby necessities or as in to describe many of the latest developments in child welfare, etc.

11.0 (Daventry only) **Gramophone Records**

WIMBLEDON TODAY

Running Commentaries on Centre Court Matches by Colonel R. H. Brand or Captain H. B. T. Wakeham will be relayed from the All England Lawn Tennis Club, Wimbledon at intervals between 4.0 and 6.0 p.m. Definite times for these broadcasts cannot be stated owing to the unavoidable uncertainty of arrangements at Wimbledon.



12.0 **A Sonata Recital**

MAURICE BLOKDEL (Violin)

MIRIAM DUNCAN (Pianoforte)

Sonata in B..... **Victor Verde**

12.30 **ORGAN RECITAL**

by **DAVID MORRIS, F.R.C.O.**

(Organist and Director of the Choir, Church of St. Mary-in-Bow)

Relayed from St. Mary-in-Bow

Westminster Chimes
 Prelude and Fugue in C Minor..... **Dupré**
 The Little Shepherd..... **Debussy**
 Piece Heroïque..... **César Franck**
 Prelude in C Minor..... **Fauré**

1.0-2.0 **A Recital of Gramophone Records**

by **CHRISTOPHER STOKES**

Miscellaneous

4.0 **JOAN EMMET-LEGGATT (Mezzo Soprano)**

4.15 **LIGHT MUSIC**

MOCHETTO and his ORCHESTRA

From the May Fair Hotel

5.15 **THE CHILDREN'S HOUR:**

The Story of 'Theophrastus' (Adelaide Phillips)

Selections by **THE GERRARD PARKINGTON QUINTET**

'The Princess and the Peasants' (Margaret Baker)

6.0 **Musical Interlude**

6.15 **'The First News'**

TIME SIGNAL GREENWICH
WEATHER FORECAST,
FOOT GENERAL NEWS
BULLETIN

6.30 **Musical Interlude**

6.45 **THE FOUNDATIONS OF MUSIC**

ELIZABETHAN MUSIC: ALB

Sung by

THE WIRELESS SINGERS

7.1 **Mr. ERNEST NEWMAN:** The B.B.C. Music Centre

7.15 **Musical Interlude**

7.25 **Mr. R. H. GRETTON:** 'Some Makers of Modern Politics—IV, Disraeli and the Making of an Opposition'

DISRAELI's greatest achievement—though he would never have confessed it and would, indeed, have been horrified to hear it suspected—was that he could give to a body of men, contracting politically in a mood almost of dislike, an active patency and a moving spirit. The death of Palmerston left a bad gap in the Liberal ranks. More and more inclined to make the nation healthy, wealthy, and wise, they had no answer to the question, What for? It was Disraeli who gave them the answer, to be an empire that the world must listen to when it spoke.

7.45

A CONCERT

THE WESTMINSTER SINGERS
THE SQUARE CELESTIAL OCTET

Waltz, 'The Merry Peasant'..... **Fall**
 The Chorister's Dream..... **Ward**
 Moonbeams and Shadows..... **J. H. Squire**

WESTMINSTER SINGERS—

O Peaceful Night..... **G. Mason**
 All through the night..... **Frank Odell**
 Grampa's Adventure..... **Frank Odell**
 The Charge of the Bargain Brigade..... **Kearney**

OCTET

Selection, 'Pirates of Penzance'..... **Sullivan**
 Concordia Tanze (Waltz)..... **Strawson, arr. Sear**

A SPECIAL interest, although a melancholy one, is lent to the Gilbert and Sullivan operas just now by the destruction of the old Savoy Theatre. Built by D'Oyly Carte specially for them it was for so long their own home that the operas are just as well known by its name as by their authors'. No doubt the new edifice which will rise from the ruins will show many improvements but for the generation which heard its Gilbert and Sullivan in the original theatre it is sad to know that almost nothing of it remains.

The *Pirates of Penzance*, the fifth of the long series, coming immediately after *H.M.S. Pinafore*, was not originally produced there, the theatre having been built only in time for part of the long run of *Patience*, the sixth opera. The *Pirates* had its copyright performance at Pagneton at the very end of 1879, almost at the same time that New York heard its brilliant first production, with such famous Savoyards as Joseph Bond, Rosina Brandram, and Alice Barnett all in the cast. In London *The Pirates* had a run of nearly four hundred nights, and has since maintained its strong hold on the affections of all lovers everywhere, or at any rate of the Gilbert and Sullivan disciples, which is nearly something.

WESTMINSTER SINGERS—

1. 'Auld'..... **arr. Cantor**
 2. 'The Song'..... **Frank Odell**
 3. 'The Song'..... **arr. L. C. Sear**
 4. 'The Song'..... **Frank Odell**

OCTET

Opera Memories..... **arr. J. H. Squire**
 Rose in the Bud..... **Furster**

9.0 **'The Second News'**

WEATHER FORECAST SECOND GENERAL NEWS BULLETIN

9.15 **Mr. P. J. ROSE, BAKER, M.I.**
 'Mountain Climbing'

9.30 **Local Announcements:** (Daventry only) Shipping Forecast and Fat Stock Prices

9.35 **'Betty in Mayfair'**

(See Centre Column)

11.0 **SURPRISE ITEM**

11.15 **DANCE MUSIC**

ALFREDO and his BAND from the NEW PRINCES RESTAURANT

12.0-1.1

Experimental Transmission of 80 ft. Pictures By the Kalligraph Process

BETTY IN MAYFAIR

A Musical Version

by **J. HASTINGS TURNER**

of his play 'The Ladies of the Field'

Music by **H. FRASER SIMPSON**

Lyrics by **HARRY GRAHAM**

Characters

The Rev. John Head

And his wife

Voices, a maid,

Mrs. Rooke-Walter, Ann's Mother

Betty (The Vicar's Daughters)

Kitty

Barnaby Hadden

Bryon Ropes Withers

The Hon. Monica Flane

Lady Susan Roker

Act I The Vicarage, Witley, Gloucester

Act II Mrs. Rooke-Walter's house in Grosvenor Square. Some months later

Act III The Gardens, Ranelagh. The same evening

FRIDAY, JULY 5

5GB DAVENTRY EXPERIMENTAL

(198.9 M. 752 KC.)

Transmit from the TOWER ST. HILL, LONDON, W. 1.

- 4.0 DANCE MUSIC
JACK PAYNE and THE R.B.C.
RAY WALLACE (Impersonator)
- 5.30 The Children's Hour
From the author's
The Story of a Little Girl
Mutt and Jeff in Up-to-Date Rhymes and
Further stories of the life of the
Hill family
- 6.15 'The First News'
TIME SIGNAL, (ON RADIO), WEATHER FORE-
CAST, FIRST GENERAL NEWS BROADCAST

6.30 Light Music

(From Birmingham)

THE DANCE IN
STREET ORchestra

Conducted by JOSEPH LEWIS

Over the My Old
Stable Jacket

Maudie Bolton

HENRY ASKIN (Tenor)

Phyllis has such charm

arr. Lane Wilson

Songs my mother

taught me, Dearie

My Lovely Celia

arr. Lane Wilson

O Mistress Mine Quilted

Orchestra

First Year Class

Second Year Class

BEATRICE FRYLING

(Conductor)

Andante Amoroso

Guerini, arr. Solomon

Cavotte, arr. Solomon

Minuet, arr. Solomon

ORCHESTRA

Shy Dance, arr. Solomon

1. Minuet, arr. Solomon

2. Minuet, arr. Solomon

HENRY ASKIN

1. My

When Song is Sweet

Sometimes at close of day

arr. Lane Wilson

BEATRICE FRYLING

Meledy

Romance

Minuet

ORCHESTRA

Second Suite of Old English Dances

arr. Lane Wilson

8.0 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA

Conducted by JOSEPH LEWIS

Prelude, 'The Poisoned Kiss', Norman Donath

A Prelude to a Dance Suite of Anglo-Saxon

Dances

(First Broadcast Performance)

NORMAN DONATH, a music has a very special

place in the B.B.C. programme, for he is the first

to broadcast now for the first time. He learned his

art at St. George's, Windsor, and at the Royal

College of Music, where he was a distinguished

pupil.

The Dance Drama to which this is the Prelude,

is by Terence Gray of the Festival Theatre, Cam-

bridge. The composer explains that the drama

is a combination of speech and movement,

the first adapted to the expression of ideas, and

the other, to which of course the music is welded,
expresses emotion. The author has set forth his
views on the subject in a book, 'Dance Drama:
Experiments in the Art of the Theatre'.

The music of the Prelude is mainly forceful
and intensely emotional. It opens with a trug-
thyme in octaves on the Brass and thence leads
to a stormy section that depicts the strife between
the Saxons and Danes, and the general atmosphere
of disturbance in the Danegeld. It is followed
by a quieter section, the theme of which is
associated in the drama with Gormfist, the
sister of the Danish Jarl Sigrid, and the work
concludes with a dramatic coda. It is scored
for full orchestra, with ad libitum parts for
two alto and two tenor Saxophones. It is
dedicated to Sir Dan Godfrey, who has more
than once shown his interest in the com-

9.0 AN HOUR OF VAUDEVILLE



PATRICIA ROSSBOROUGH
will be heard in 'Syncopated Pian-
nos' during the hour of Vaudeville
from Birmingham tonight.

TONY BAUMLEY (Piano-
forte) and Orchestra
(Concerto, No. 2 in C
Minor, Op. 18)

Richard Wagner
Moderato; Adagio
allegretto; Adagio
allegretto

ORCHESTRA
arr. Lane Wilson, Cardiff
(Cardiff)

Leslie Woodgate
Introduction, Act III,
'Lohengrin' Wagner

LESLIE WOODGATE is one
of the young men of
composers of the
present day whose
work is strongly in-
fluenced by the pre-
valing enthusiasm for
folk song. A distin-
guished student of the
Royal College of Music,
he won a Carnegie
Award in 1933, when
he was exactly twenty-
one years of age,
probably the youngest
composer who has ever

gained that distinction.

This piece was written after a visit to Cardiff,
in honour of the city, and is appropriately based
on Welsh themes.

9.0 Vaudeville

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA

(Syncopated Pian-
nos)

Pyre and Mabels

In their latest Humorous Stories and Dances)

PAULET HUGHES (In Light Songs)

OSBORN and PERCY (Entertainers)

COLLEEN CLIFFORD (Light Comedienne)

PHILIP BROWN'S ORIGINAL DANCE BAND

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BROADCAST

10.15 DANCE MUSIC

THE PICCADILLY PLAYERS

directed by AL STARITA

and the PICCADILLY GRILL BAND

directed by JERRY HOBY

from the PICCADILLY HOTEL

11.0-11.15 ALFREDO and his BAND from the NEW
PRINCES RESTAURANT

(Friday's Programmes continued on page 896.)

A Great Queen



"Hail now to thee, our good Queen Bess,
"Garbed in the puffed and padded dress,
"Farthingale and starched-up frills,
"Meaning heavy laundry bills,
"Od's Bodikins; what monstrous ruffs,
"What gowns of rich embroidered stuffs,
"Piped and scalloped, trimmed with furs,
"And shaped like huge gasometers."

Illustration and quotation are from
C. HARRIS in 'The Humorous History of England.'

The Elizabethan age with its
frills and furbelows was an age
of strength and endurance. Men
of tough fibre—full-blooded;
the women noted for their
personal charm and beauty.
To-day, town-life leads to im-
poverished blood resulting in
Weakness, Tiredness, Depression
and "Nerves"—in such cases
the blood needs strengthening.
Iron Jelloids are the great Blood
Enrichers and Tonic. For
thirty years Iron Jelloids have
been recommended by Doctors,
Nurses, and Hospitals every-
where.

A Great Tonic Iron Jelloids

For WOMEN.....Iron Jelloids No. 2
For MEN.....Iron Jelloids No. 2A
For CHILDREN.....Iron Jelloids No. 1

* Of all Chemicals 1/3—large economical size 3/.

Friday's Programmes continued (July 5)

SWA	DAVENTRY	300.5 M. 855 KC.
12.0-1.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry	
5.0	JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA From the Carlton Restaurant	
5.15	The Children's Hour	
6.0	Mr. PHILIP SMITH: 'The Lighter Side of Post Office Life'	
6.15	S.B. from London	
6.30	Mr. JAMES STEPHENSON, M.Com.: 'Comedies'	
6.45	S.B. from London	

7.45 The Station Trio
FRANK THOMAS (Violin); RONALD HARRING (viola); HUBERT FENWICK (Pianoforte)
Fantasia Trio in A Minor John Ireland

ALTHOUGH this Trio, produced when he was barely thirty, is now counted as one of the great Irish works of that or succeeding age, and before that, and in many different forms. The fact that he withdrew all those earlier pieces is typical of his anxiety that none of his music should be given to the public, but it is in every way worthy. The scrupulous care explains the comparatively small number of his works which we have, and the high standard which every one reaches. He has never been good at advertising his own creations, and he has won their way to favour, giving him a really distinguished place in the very front rank of present-day British music, largely in spite of his own personal modesty.

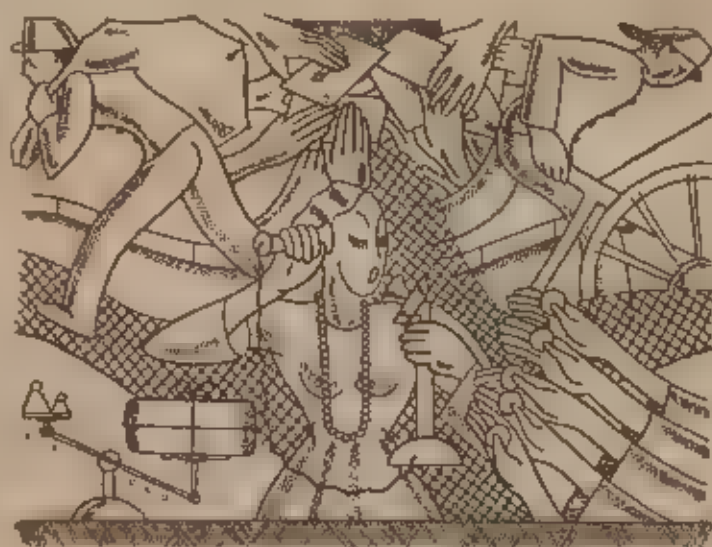
The Fantasy Trio presents no difficulty at all to the listener. From beginning to end it is frankly melodious, and its tunes are all good going tunes which are well remembered. There are four sections, although the work is played in three parts. The violoncello begins the first with a fine, broad melody, which the violin afterwards takes up. It is heard more than once at later stages of the Trio, notably in the third section, which is largely a repetition of the first. The second is the only slow part, and the last is very lively.

'CHIPS OF MELODY'
The Double-Voiced Vocalist FREDDIE FINCH
The Baritone LENNOX DALTON
The Soubrette ROY BYNG

HARRY WATSON
'SONG AND STORY'
A WAR TIME DREAM
Annette (A French Girl) ROY BYNG
Private Old Bill Hawkins WILL BURNES
Scene: An estaminet in France during the great War.

'A DANCING DRAMA'
The Heroine ROY BYNG
The Villain DAVE GIBSON
The Partisan LENNOX DALTON
The Taborian HARRY WATSON
The Partisan VIVIAN TAYLOR
The Hero WILL BURNES
At the Piano, FREDDIE FINCH

8.0 S.B. from London
9.30 West Regional News
9.35-11.15 S.B. from London



'THE LIGHTER SIDE OF POST OFFICE LIFE'
is the subject of Mr. Philip Smith's talk from Cardiff this evening, at 6.0.

SPY	PLYMOUTH.	289.5 M. 1,040 KC.
4.0	London Programme relayed from Daventry	
5.15	The Children's Hour A DAY FOR SERIOUS WORK Some hints are given on 'Spelling' (H. M. Abraham), 'We learn of 'The Catastrophe in Cretonna' (Norman Hunter), and Pianoforte Duets are played by MOLLY SKYMOND and ZENA ZELAS JOE	
6.0	London Programme relayed from Daventry	
6.15-11.15	S.B. from London (9.30 Forthcoming Local Announcements)	

2ZY	MANCHESTER.	479.2 M. 1,040 KC.
4.0	London Programme relayed from Daventry	
5.15	The Children's Hour	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	

7.45 A Concert of Joseph Holbrooke's Music

Conducted by J. HARRYSON
THE NORTHERN WARRIORS
ORCHESTRA
Tone Poem 'The Raven,' Op. 23
FRANKLIN KEEFEY (Soprano) and
ORCHESTRA
Scene for Band and Orchestra, Op. 41, No. 1, 'Makara Fadoes'
ORCHESTRA
Suite, 'Les Hommages,' Op. 40
No. 1. Homage to Wagner
No. 2. Homage to Tchaikovsky
ORCHESTRA
Variations on 'Three Band Mice,' Op. 33, No. 1
Dance of Music to the Lullaby by T. P. KELLY, Poet Laureate
FRANKLIN KEEFEY
Come not when I am dead
HARRYSON
Sea King's Song, No. 1 ('Dylan')
ORCHESTRA
Rehearsal ('Queen Mab'), Op. 45
6.0-11.15 S.B. from London (9.30 Local Announcements)

8.0 'Chips Up-to-Date'

Relayed from the Pavilion, Llandaff Fields
This programme of the First Army Band is given by the original members of the band who were known in France as LES ROUGES ET NOIRS

THE COMPANY
Come away to our Little Pavilion
Chorus
In 1929

HUMPHREY TRIO
by
HARRY WATSON, DAVE GIBSON and WILL BURNES
'What a Life'

LENNOX DALTON will sing

WILL BURNES

'Districts'

VIVIAN TAYLOR

In Impressions

THE OLD TIME NIGGERS

Major J. H. H. H.

Major J. H. H. H.

Major J. H. H. H.

5SX SWANSEA. 7,040 KC.

4.0 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.15 S.B. from London

6.30 S.B. from Cardiff

6.45 S.B. from London

7.45 S.B. from Cardiff

9.0 S.B. from London

9.30 S.B. from Cardiff

9.30-11.15 S.B. from London

6BM BOURNEMOUTH. 1,040 KC.

4.0 London Programme relayed from Daventry

6.0-11.15 S.B. from London (9.30 Local Announcements)

5NO NEWCASTLE. 76.3 M.

4.55 - Made relayed from Tilley's Black & White Restaurant
5.15 The Children's Hour. 6.0 - H. M. Abraham's 'The Catastrophe in Cretonna'. 6.15 - London. 6.30 - Forthcoming. 6.45 - London. 7.45 - The Children's Hour. 8.0 - H. M. Abraham's 'The Catastrophe in Cretonna'. 8.15 - London. 8.30 - Forthcoming. 8.45 - London. 9.0 - H. M. Abraham's 'The Catastrophe in Cretonna'. 9.15 - London. 9.30 - Forthcoming. 9.45 - London. 10.0 - H. M. Abraham's 'The Catastrophe in Cretonna'. 10.15 - London. 10.30 - Forthcoming. 10.45 - London. 11.0 - H. M. Abraham's 'The Catastrophe in Cretonna'. 11.15 - London.

5SC GLASGOW. 576.4 M.

4.0 - The Station Orchestra. A. Broughton Whitford (Base). 5.0 - Organ Music. 5.15 - Afternoon. 5.30 - Afternoon. 5.45 - Weather Forecast for Farnham. 6.0 - Afternoon. 6.15 - Weather Forecast for Farnham. 6.30 - Afternoon. 6.45 - Weather Forecast for Farnham. 6.55 - Weather Forecast for Farnham. 7.0 - Afternoon. 7.15 - Weather Forecast for Farnham. 7.30 - Afternoon. 7.45 - Weather Forecast for Farnham. 7.55 - Weather Forecast for Farnham. 8.0 - Afternoon. 8.15 - Weather Forecast for Farnham. 8.30 - Afternoon. 8.45 - Weather Forecast for Farnham. 8.55 - Weather Forecast for Farnham. 9.0 - Afternoon. 9.15 - Weather Forecast for Farnham. 9.30 - Afternoon. 9.45 - Weather Forecast for Farnham. 9.55 - Weather Forecast for Farnham. 10.0 - Afternoon. 10.15 - Weather Forecast for Farnham. 10.30 - Afternoon. 10.45 - Weather Forecast for Farnham. 10.55 - Weather Forecast for Farnham. 11.0 - Afternoon. 11.15 - Weather Forecast for Farnham.

2BD ABERDEEN. 30 M.

4.0 - Fishing News Bulletin. 4.5 - The Children's Hour. 5.0 - Afternoon. 5.15 - Afternoon. 5.30 - Afternoon. 5.45 - Weather Forecast for Farnham. 6.0 - Afternoon. 6.15 - Weather Forecast for Farnham. 6.30 - Afternoon. 6.45 - Weather Forecast for Farnham. 6.55 - Weather Forecast for Farnham. 7.0 - Afternoon. 7.15 - Weather Forecast for Farnham. 7.30 - Afternoon. 7.45 - Weather Forecast for Farnham. 7.55 - Weather Forecast for Farnham. 8.0 - Afternoon. 8.15 - Weather Forecast for Farnham. 8.30 - Afternoon. 8.45 - Weather Forecast for Farnham. 8.55 - Weather Forecast for Farnham. 9.0 - Afternoon. 9.15 - Weather Forecast for Farnham. 9.30 - Afternoon. 9.45 - Weather Forecast for Farnham. 9.55 - Weather Forecast for Farnham. 10.0 - Afternoon. 10.15 - Weather Forecast for Farnham. 10.30 - Afternoon. 10.45 - Weather Forecast for Farnham. 10.55 - Weather Forecast for Farnham. 11.0 - Afternoon. 11.15 - Weather Forecast for Farnham.

2BE BELFAST. 745 M.

12.0 - Organ Music. 12.30 - 1.0 - Afternoon. 1.15 - Afternoon. 1.30 - Afternoon. 1.45 - Weather Forecast for Farnham. 2.0 - Afternoon. 2.15 - Weather Forecast for Farnham. 2.30 - Afternoon. 2.45 - Weather Forecast for Farnham. 2.55 - Weather Forecast for Farnham. 3.0 - Afternoon. 3.15 - Weather Forecast for Farnham. 3.30 - Afternoon. 3.45 - Weather Forecast for Farnham. 3.55 - Weather Forecast for Farnham. 4.0 - Afternoon. 4.15 - Weather Forecast for Farnham. 4.30 - Afternoon. 4.45 - Weather Forecast for Farnham. 4.55 - Weather Forecast for Farnham. 5.0 - Afternoon. 5.15 - Weather Forecast for Farnham. 5.30 - Afternoon. 5.45 - Weather Forecast for Farnham. 5.55 - Weather Forecast for Farnham. 6.0 - Afternoon. 6.15 - Weather Forecast for Farnham. 6.30 - Afternoon. 6.45 - Weather Forecast for Farnham. 6.55 - Weather Forecast for Farnham. 7.0 - Afternoon. 7.15 - Weather Forecast for Farnham. 7.30 - Afternoon. 7.45 - Weather Forecast for Farnham. 7.55 - Weather Forecast for Farnham. 8.0 - Afternoon. 8.15 - Weather Forecast for Farnham. 8.30 - Afternoon. 8.45 - Weather Forecast for Farnham. 8.55 - Weather Forecast for Farnham. 9.0 - Afternoon. 9.15 - Weather Forecast for Farnham. 9.30 - Afternoon. 9.45 - Weather Forecast for Farnham. 9.55 - Weather Forecast for Farnham. 10.0 - Afternoon. 10.15 - Weather Forecast for Farnham. 10.30 - Afternoon. 10.45 - Weather Forecast for Farnham. 10.55 - Weather Forecast for Farnham. 11.0 - Afternoon. 11.15 - Weather Forecast for Farnham.

EMPIRE SHOPPING



Australian Sultanas, Currants, and Raisins

Ten years ago, almost the whole of the supplies of Dried Fruits came from foreign countries. To-day, you can buy the very best Sultanas, Currants and Raisins from British fruit-growers in Australia.

The Australian vines flower in October and November; picking and drying begins in January and the first consignments reach London at the end of April.

Once picked, Australian Dried

Fruits are untouched by hand—the sun dries out the surplus moisture, leaving the pure fruit sugar, and the grading and packing are done by machinery under Government supervision.

Now they are in the shops. Ask your Grocer for Australian Sultanas, Currants, and Raisins—they are sound, clean, wholesome fruit of excellent quality and Empire grown.

Empire Quality

Buy

Australian Sultanas, Currants, and Raisins

Write for 'Australian Dried Fruits'
a leaflet with new recipes

Saturday's Programmes continued (July 6)

5WA CARDIFF. 288.5 M. 1,040 KC.

12.0-12.45 A Popular Concert

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Conductor: Sir John Jones
Overture, 'La Princesse Jaune' (The Y. G. W. Society)
March, 'Pomp and Circumstance' No. 2 in A. Major
Suite for Strings
Salut d'Amour (Love's Greeting)
Two Hungarian Dances

2.15 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.50 Local Sports Bulletin

7.0 S.B. from London

7.30 Mr. W. J. T. COLLINS, 'A Journalist in America'

Mr. COLLINS was one of a delegation of British Journalists who visited America in October and November last year as guests of the Carnegie Endowment for International Peace.

'Captain A. S. Butler' 'Sporting Events'

7.40 BURNS and ALLEN

(The Famous American Musical Comedy Couple)

7.45 NATIONAL ORCHESTRA OF WALES (Cardiff, Genedlaethol Cymru)

Overture, 'Undine' Lortzing
Dance Wagner
Piano Concerto in A-flat major, Op. 10, No. 3 Grieg
'Blue Bird' Strauss

'The Flower of the Seven Years'

A Play in One Act

by
FREDERICK TYLEN
(Character)

Don Rafael, a wise man
Matias Valero, a writer of comedies

On the stage

Dance of Nymphs and Satyrs 'Amor and Psyche' G. S. Jones

Narration Jones
Song of the Rhine Maidens Wagner

LISTENERS will not need to be reminded how the whole tragedy of the cycle of the Nibelungs hangs on the theft of the gold from the three Rhine maidens who guarded it to the depths of the sacred river. The music in which they sing of their loss, and plead for its return, is among the most beautiful parts of the whole great work.

Even in an arrangement for orchestral performance without voices, it is easy to imagine the scene in which the three maidens appear above the waters singing their wistful, pleading melody.

9.0 S.B. from London

9.30 West Regional News; Sports Bulletin

9.35-10.0 S.B. from London

5SX 288.5 M. 1,040 KC.

12.0-12.45 S.B. from Cardiff

2.15 London Programme relayed from Daventry

5.15 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.35 S.B. from London

7.0 S.B. from Cardiff

9.0 S.B. from London

9.30 S.B. from Cardiff

9.35-10.0 S.B. from London

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

12.0-1.0 A Gramophone Recital

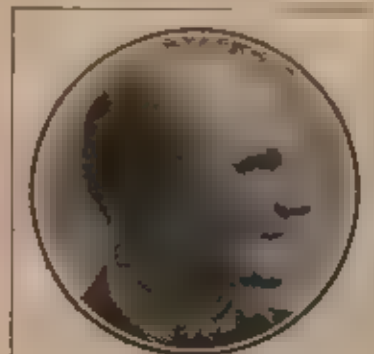
2.15 London Programme relayed from Daventry

5.15 The Children's Hour

Local Programme relayed from Daventry (See London)

5.50 BIRTHDAYS from London

6.0 London Programme relayed from Daventry



Mr. W. J. T. COLLINS, who was one of a delegation of British journalists who visited America last year, describes his journey in a talk from Cardiff this evening at 7 o'clock.

6.15-12.0 S.B. from London (9.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 288.5 M. 1,040 KC.

12.0-1.0 A Gramophone Recital

Variety

Walter Melby Johann Strauss
March Strauss
Scherzo Strauss
Viennese Strauss
Piano Solo, 'My One and Only' ('Funny Face') Strauss

Scottish National Dance. The Glasgow High

Just a Sweetheart Bryer
Organ Fantasia of Old Songs W. H. Webber
Guitar Solo, 'Souvenirs' Nicholls

2.15 London Programme relayed from Daventry

5.15 The Children's Hour

R.O.S. Messages from Us to You

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Sports Bulletin

6.35-12.0 S.B. from London (9.30 Items of Naval Information; Local Announcements, Sports Bulletin)

2ZY 478.3 M. 620 KC.

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Plymouth Hoe' A. J. Bell
Recess (Cradle Song) J. J. Jones

JAMES PICKETT (Londonderry)

Arise, ye subterranean winds Purcell

La Vie en Rose Vaughan Williams

Tommy M. J. Jones

ORCHESTRA

Procession and March M. J. Jones

Two Serbian Dances M. J. Jones

JAMES PICKETT

Den Baelstey M. J. Jones

The Sea Gipsy M. J. Jones

To Arctura M. J. Jones

ORCHESTRA

Little Roman's Suite Bath

2.15 London Programme relayed from Daventry

5.15 The Children's Hour

S.B. from Leeds

'PRINCESS JOY and THE WIZARD'

An Acted Charade by M. OWENHILL, MIRIAM DICKINSON BENHAM, RICHARD WESTERN, and GUNFEE HANSEN

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. J. CUMING WALTERS 'Unknown Landscapes'

7.15 Mr. F. STACY LINTOTT: Sports Talk

7.30 S.B. from London

7.45 Excerpts from French Operas

The Northern Wireless Orchestra

Conducted by ALFRED HARRIS

Selection: Mignon M. J. Jones, arr. T. Jones

FLORA ROBERTS (Cantante)

Flower Song ('Faust') G. Jones

When all was young ('Faust') G. Jones

Here in Beauty's home am I ('Mignon') Andrew Thomas

ORCHESTRA

Selection: 'The Pearl Fishers' H. J. Jones

FLORA ROBERTS

O Love from thy power ('Bainson and Desmet') S. J. Jones

Far away lies a land ('Mignon') Andrew Thomas

ORCHESTRA

Selection: 'Lakmé' Davies, arr. T. Jones

6.15 S.B. from London (9.30 Local Announcements; Sports Bulletin)

Other Stations.

5NO NEWCASTLE 365.5 M. 1,140 KC.

12.0-1.0 Music from Frederick's Terrace Tea Rooms. 2.15 Local Programme relayed from London. 5.15 The Children's Hour. 5.30 Local Programme relayed from Daventry. 6.15 S.B. from London. 7.05 Dorothy Ord Bell (Supreme) Hi To M'Ami (Hilbert) Recede (Strauss) When Love Me (A. J. Jones) 7.30 When Love Me (A. J. Jones) and Recede (Strauss) 9.30 Local News and Sports Bulletin. 9.35-10.0 S.B. from London.

5SC GLASGOW 375.5 M. 970 KC.

12.0-1.0 A Recital of Gramophone Records. 2.15 Local News and Sports Bulletin relayed from the Playhouse. 5.15 S.B. from London. 5.30 Local Programme relayed from Daventry. 6.15 S.B. from London. 7.05 Dorothy Ord Bell (Supreme) Hi To M'Ami (Hilbert) Recede (Strauss) When Love Me (A. J. Jones) 7.30 When Love Me (A. J. Jones) and Recede (Strauss) 9.30 Local News and Sports Bulletin. 9.35-10.0 S.B. from London.

Programmes for Saturday

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ABERDEEN

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THE WIZARDRY OF WIRELESS.

By Wilfrid Rothe Ley.

RADIO, like stained glass, can be appreciated only from within. No one can possibly know what radio means until he possesses a set. Certain things you can prognosticate beforehand; you know that you are going to hear that that people will talk to you, and that you will get the weather and the news. But this is only the dry bones of the matter. The subtle influence of radio, once you are one of the brotherhood of listeners—its wizardry—is a thing you could never have imagined.

Take jazz first. You imagined you had certain definite tastes in music. You just would not listen to jazz. Now you have to! Because if your wireless is a new toy you can't stop turning it on; and if it is an old toy, that cunning little devil inside you called boredom sometimes makes you listen, even to jazz, because you've nothing better to do. What happens? Before very long, you find yourself exclaiming, grudgingly perhaps, 'By George, that's a good tune!' But radio-magic is equally potent to convert the lowbrow. I know a youth who now listens with intense delight to music which in pre-radio days he would just have dismissed contemptuously as 'classical.' And—which is the point of the thing—he has by no means forgotten jazz.

The truth is that radio-music bids fair to abolish those odious aesthetic-class-distinctions altogether. There will soon be no such thing as highbrow or lowbrow. May it ring the death-knell of that bugbear of a phrase, 'classical music,' and of those other labels, 'light music' and 'sacred music'! If it is good, it is music. If it is bad, it is not music. And good music may range from a Bach cantata through the champagne-like waltzes of Strauss or Lelzer to a love-song in the latest D. J.

You naturally thought, before you invested in a radio set, that you would do a good deal of picking and choosing. Not a bit of it. There was a lady I heard of recently, a dear old Victorian lady. She is of the kind who in a literal sense enjoy bad health. She turned on her radio at bedtime one evening, hoping she might hear some soothing message suitable to the drudgery of day and the oncoming shades of night. Instead, she found herself plunged into the midst of —Vaudeville! In a few minutes she was singing, a little later giggling, and presently a peal of quite juvenile laughter brought her startled companion hurrying upstairs to her bedroom. The result of it all was that she slept that night as sound as a bell.

But the chief magic of radio is to give one that sense of kinship with one's fellows which I am quite sure all listeners have experienced. The spunter living alone in a London flat or burned alive in some cottage in the heart of the country is not the only 'Lonely Listener.' In a sense, we are all of us lonely listeners. We live in a little world of our own. Our horizons are really very limited. We know nothing of the man next door, of the people in the flat below, at least of our fellow-beings in distant towns and shores. And, knowing nothing of them, we tend to think nothing of or about them. We English are not a very companionable race. We prefer empty carriages on the railroad and scowl at others who come crowding into the vacant seats. But in a ~~carriage~~ carriage let one traveller make a joke, and the man who was deliberately taking up more than his room is found to be shrilling back into his fair space, there is laughter, and with laughter, courtesy and good humour.

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A CHAMPION OF MODERN MUSIC.

Well Known German Conductor to Visit London Studios Music for Botticelli Birmingham Ballads Tales of Tibet—Forthcoming 5GB Programmes.

HERMAN SCHRECKER who will conduct a Symphony Concert from London on Friday evening, July 12, has always been an energetic champion of modern music. He is lecturer on modern music at the State High School for Music in Berlin and a conductor much admired on the Continent. Among the works he will give on this occasion is Schrecker's *Suite for Brundage*—one of the compositions commissioned from modern German composers, some little time ago, by the leading German broadcasting stations. Other works included are an early symphony by Haydn (*le Soir*), and a *Serenade* by Max Reger.

INCLUDED in the programme of the London Chamber Orchestra, which will be broadcast on Wednesday evening, July 10, is a group of *Three Botticelli Paintings* by Respighi. Close of him as some of Botticelli's paintings are to music, it is surprising that other composers have not taken their inspiration from these clear wells. *The Birth of Venus*, like a breath from the morning of the world; *Primavera*, whose Flora seems the very personification of the flowery earth she tread; these are as near the border-line of music as paintings can be. Respighi has taken them (and *Bot*—*Adoration of the Magi*) and attempted to catch the idea of them in sound. As a composer of programme music, Respighi is well known; his *Fountains of Rome* and *Pines of Rome* have a wide following here and on the Continent, whilst quite recently his *Festivals of Rome* was given its first performance in England. Personally, we shall listen to his *Botticelli Paintings* with a keenly critical ear, but then *Primavera* has a special significance for us.

A CONCERT by the Swansea Police Band will be broadcast to W sh list here on Tuesday evening, July 9, at 7.45 p.m. Arthur Fear (baritone) is the vocalist. Swansea will also relay an Organ Recital by Edgar Hugheson from the Tabernacle, Morriston, on Thursday, July 11, at 4 p.m.

The concluding talk in the series 'The Story of English Music' by Dr. Thomas Armstrong, Organist of Exeter Cathedral and Director of Music to University College, Exeter, will be given from Plymouth on Tuesday evening, July 9.

THE Services for 5GB listeners on Sunday, July 7, will be relayed from Carrs Lane Church, Birmingham, and will be conducted by the minister, the Rev. Leyton Richards, who before his appointment to Birmingham had held similar posts in Melbourne, Australia, and Brooklyn, U.S.A.

Herbert Thorpe (tenor) and Foster Richardson (baritone) will be heard in solos and duets in the Birmingham Military Band's programme on Sunday, July 7.

The Light Music programme on Monday, July 8, will be provided by Noctis Stanley and the Salon Orchestra, relayed from Paterson's Restaurant, Birmingham, the singer being Charles Dean (baritone).

Harry Lamb (bass) sings in the relay from Lozells Picture House on Thursday, July 11. Another Organ Recital by Dr. Harold Rhodes will be relayed from Coventry Cathedral on the same date.

ON Tuesday, July 9, Joseph Farrington (baritone), who appears in the Light Orchestra Concert in the afternoon from 5GB, is including in his programme three sea songs written by Alfred Butler, known to listeners as a singer himself and a member of the 5GB revue company and composed by Nigel Dullaway, one of the accompanists at the Birmingham Studios. Although these songs have only been in existence a short while they have already been recorded by several gramophone companies.

ON Tuesday, July 9, Mr. John A. Pratt, of Winchester is visiting the Bournemouth Studios to talk about Southampton, with particular reference to its old associations.

DURING her residence in China and Tibet many strange experiences befell Miss Esyll Newbery, who is visiting the Cardiff Studios at 6 p.m. on Friday, July 12, to continue her series of talks on 'Tales from Tibetan Folk Lore.' The title of her talk is 'Two Lamas who raced for the Holy Mount.' One Lama represented the Yellow Religion, and the other the Black Religion. The first to reach the top of the Mount was to take possession by planting a flag of the colour of his religion. It was an exciting race and seems to be an excellent subject for an unusual talk.

AFTER OUR service, conducted by the Rev. H. E. Bennett, Vicar of All Saints', Plymouth will be broadcast from the local studio at 8 p.m. on Sunday, July 7. Music will be provided by the Choir of All Saints' Church.

B.B.C. PUBLICATIONS.

'WERTHER.'

On July 29 and 31 there will be broadcast the eleventh of the series of twelve well-known operas, this time *Werther*, by Massenet. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Werther* at 2d. each, (2) the complete series of twelve Librettos for 2s., or (3) the remaining two of the series for 4d.

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'ELEKTRA.'

Elektra, by Euripides, to be broadcast on July 16 and 17, is the eleventh of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *Elektra* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining two of the series for 4d.

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Fish Pic.

with unusual notes.

Remove any bones or skin from the salmon and break it up finely with a fork—mix it well with 1 lb. of mashed potatoes, previously mixed with a little milk—add salt, and then put the mixture in a pie-dish. Put one or two pieces of margarine on top, and bake twenty minutes in a moderate oven.

Another way is to put a layer of half the mashed potatoes at the bottom of a platin--a layer of the salmon broken up finely over that, and the rest of the potatoes on top. Put one or two slices of butter in this or 1 oz. of grated cheese. Mix the salt with the potatoes first, and if possible have the potatoes warm or hot, for the first recipe as well as for this, but if that is not easy, cold potatoes will do.

Salmon Kedgeree.

$\frac{1}{2}$ lb. whole rice.
2 qt. boiling water.
1 qt. (4 cups) milk.
Salt.
1 qt. boiling water.

for this food, or berrang, or köppert. Even with an egg at 2d. this dish should not cost more than

Tasty Herrings.

1. medium oatmeal (that is 1 tablespoon).
1. teaspoon mixed herbs.
1. teaspoon salt.

Mix well together. Cut off the heads of the herring. Remove the large bone by splitting the herring up the front with a sharp knife, from head to tail. Remove the flesh away from the bone on one side. Then hold the head end of the bone with the finger and thumb of the right hand, and pull up the bone, at the same time pressing the flesh away from the bone with the finger and thumb of the left hand.

Lay three of the herrings flat on a greased tin on top of each other, the inside of the fish uppermost,

in 4 layers of the potato or breadcrumb mixture between each. Put the fourth herring on top, with the flesh side down. Keep back one teaspoonful of the sauce from the stuffing, and sprinkle this on top of the herring. The herring should be kept for the top, as it is the best covering. The tails should not be cooked. They should be sticking up as a sort of ornamentation. The dish not only looks attractive, but is very nourishing and very tasty.

Take twenty to thirty minutes to make the oven. Bloaters or kippers may be used instead of haddock with those put a good deal of butter, if possible, over them before putting in the oven. If liked, one or two grated onions, or loaf grated cheese, or both onions and cheese, could be mixed with the stuffing.

Lentil Party.

For the Following.

- 1 onion, grated or chopped.
- 1 carrot, grated.
- 1 teaspoon mixed herbs.
- 1 pint boiling water
- {lb. bacon, cut small, if desired.
- 1 lb. pastry

Wash the lentils and put them into the boiling water. Add the vegetables and herbs, but not the salt. Cook gently for half an hour with lid on. Then add the salt. Put aside to cool.

For the Party.

10ozs. plain flour (that is 8 tablespoons)
2ozs. bread-crumbs (that is 4 tablespoons).
2ozs. of 2ozs. margarine or dripping or lard.
1/2 teaspoon salt.
1 beautiful cold water.

Mix the flour and breadcrumbs and salt. Rub the fat into this. Mix into stiff dough with the water. Roll out into an oblong shape. Spread the lentil mixture on half and if bacon is used put the bacon on top of the lentil mixture. Damp the edge of the pastry with a little water fold the other half of the pastry over the pressed edges. Flatten and shape the edge with a fork or knife to make it look like a grill. Bake twenty minutes. The lentil mixture can be made two or three hours before needed, if that is easier to fit in with the time. The fat may be omitted, and one or two tablespoons, minced and chopped, put instead.

This could be made into a baked pudding by lining a basin with the pastry. Fill the basin with the lentil mixture, cover with pastry, cover basin with greased paper and bake thirty to forty minutes. The lentil mixture can be made into sausages by cooking, while hot, with fine flour, 1 oz. may be used. Or, mashed potatoes, 1 egg, or if necessary a few breadcrumbs. When cool enough to handle, form into sausages and fry.

THIS WEEK IN THE GARDEN.

WORK in the flower garden is almost all of a routine nature, and the summer season is where planting out of summer flowers is waiting completion. Staking and thinning the stranger-growing herbaceous plants must be seen to in good time, for if neglected it is impossible to get plants back to their former positions. Keep the hoe at work amongst the plants. It is wonderful how quickly plants recently planted grow if free use is made of the Dutch hoe.

A stimulant may be given to roses which are growing freely. Liquid manure, diluted with three or four times its bulk of water, is useful, but the wise grower always gives three or four applications of a weak solution rather than one strong dose which the plants cannot deal with. Some prefer to use an artificial manure which is easier to apply. This is best applied during showery weather and then used in. If the ground is dry, give a thorough soaking before applying the manure, and another after it is applied, then hoe the beds after the soil

has drained. These applications should be given as frequently as required.

Greenfly may be kept in check by spraying with a nicotine wash. This can easily be done if the plants are sprayed periodically. Mildew is also a troublesome pest on roses, and whenever the slightest sign of it is seen the plants should be dusted with flowers of sulphur.

When violes and pansies are used for bedding, the dead-pods must be regularly removed or the plants will not continue to bloom over a long period. The variety known as Maggie Mott, so popular as a bedding plant, has the advantage of setting very little seed, and with the trouble of removing the old flower heads is not so great as with many other

Continue to sow salad vegetables in small quantities to meet requirements. A sowing of parsley made now will provide material for garnishing during winter. If this does not stand the winter in the open, then sow in beds so that a frame can be placed over them during winter.—*Royal Horticultural Society's Bulletin.*

PREPARATIONS FOR THE FLOWER SHOW.

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Final preparations must be made. Intelligent

Beets must be of good colour and carrots should be both straight and shapely. When exhibiting spring onions, the tops should not be removed, and generally speaking the same advice will apply to all the other vegetables. For cabbages, the leaves should be kept on and the heads should be well developed. For tender specimens on view, and lettuce, although the leaves should be kept on. All root crops must be nicely washed and neatly arranged.

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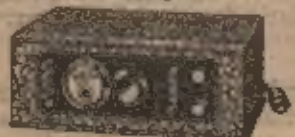
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H.T. 3 Tappings: S.G.: 60: 120/150. L.T. 2-6v. from 2 amp. minimum to 35 amp. maximum.
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(Size 11½" x 7" x 4½") £8.15.0 complete.
Running costs, 7/6 per 1,000 hours with electricity at 6d. per unit. Consumption 15 watts.
No alterations necessary to set. Provides L.T. from A.C. Mains for 2, 4, and 6v. values from 3 amp. minimum to 1 amp. maximum. Also for use in conjunction with an A.C. H.T. Unit by means of socket connections and a one-switch control for both H.T. and L.T.

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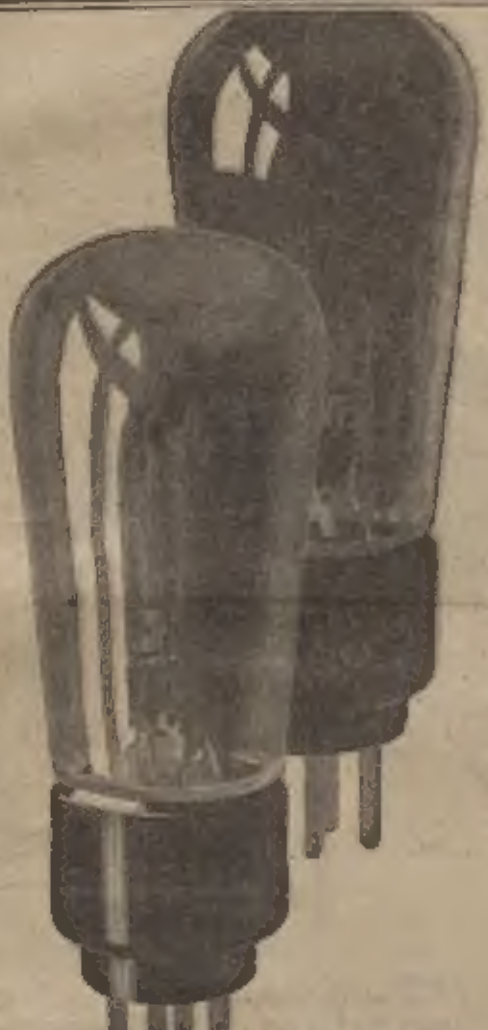
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