THE BROADCAST PROGRAMMES FOR JULY 14—JULY 20.

THE
RADIO TIMES
THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 24. No. 302. [Registered at the G.P.O. as a Newspaper.] JULY 12, 1929. Every Friday. TWO PENCE.

A FEATURE PROGRAMME ENSHRINING THE STORY BEHIND THE FAMOUS PALACE OF LOUIS XIV.

'OLD VERSAILLES'

THIS NOVEL PROGRAMME IS TO BE BROADCAST FROM ALL STATIONS ON THE EVENING OF JULY 15.

At 8.15 p.m. on Wednesday, July 17.

'ELECTRA'

Euripides' Play, in Gilbert Murray's English verse translation, will be heard from London on Wednesday, and from Daventry on Tuesday. This is the eleventh in the 'Great Plays' broadcast series.

At 9.35 p.m. on Friday, July 19.

BARBIROLLI

The Symphony Concert from London, in which a symphony by Haydn and works by Rimsky-Korsakov and William Walton will be played, is to be conducted by John Barbirolli, the brilliant young conductor.

At 9.35 p.m. on Thursday, July 18.

ALHAMBRA

A Programme of Ballet Music from the Alhambra of the 'Eighties,' conducted by Maurice Jacobi (son of the ballet composer who wrote a hundred ballets for the Alhambra), will be broadcast from London.

At 8.20 p.m. on Saturday, July 20.

'LOVE LIES'

An extract from this successful musical play, now running at the Gaiety, London, will be relayed from the theatre and broadcast to all stations. Laddie Cliff and Stanley Lupino are among those in the cast.

Among the Contributors to this week's issue are:

J. C. SQUIRE
'Shall we Sell the Air?'

FRANK KENDON
'Traveller's Joy'

W. ROOKE LEY
'The Palace of Versailles'

PERCY A. SCHOLES
'God Save the Queen of Song!'

W. A. DARLINGTON
'The "Electra" of Euripides'

R. M. FREEMAN
'Samuel Pepys, Listener'

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SHALL WE SELL THE AIR?

IN *The Radio Times* for June 21 there was an article entitled 'Financial Broadcasting: "Realism" and Reality.' As one who has recently been listening, in America, to American broadcasts, I should like to add a footnote to that article. Nothing that I say will, I hope, be construed as being inspired by the silly anti-Americanism which is prevalent in some quarters here. America, in Europe, tends to be judged by her worst exports: America, if one visits it, is in a thousand ways inspiring. I have been there twice. I was there this year. I propose next year to breathe that exhilarating air again. The clean slate of that continent is being written upon with enormous rapidity. The glittering, great buildings are rising in their hundreds. The great democratic educational experiment, in spite of all foreign criticism, advances by leaps and bounds. Literature develops; native fine arts tentatively advance; painters come into prominence; there is a tremendous public for the opera and the theatre; there is a general air of optimism, of readiness to welcome new ideas, youth is given its head. America may be attacked on some grounds, and applauded on some. But American broadcasting! That ever a man should have had the face to suggest in a serious English review that the American wireless services were ideal and should be made a model for our own! I can hear my American friends laughing!

The article appeared in the May number of a new monthly review, *The Realist*, and was written by a Mr. N. Bantock Reynolds, at whose nationality I cannot even guess. Mr. Reynolds' frankly commercial outlook (I may say in parenthesis) appears very oddly in the pages of this very solid and 'progressive' review. I notice that on the editorial board of this review are numerous persons whom I respect, including Messrs. Arnold Bennett, Aldous Huxley, Julian Huxley and H. G. Wells, Miss Eileen Power and Miss Rebecca West. I may not always agree with these ladies and gentlemen as to what 'realism' is, as to whither humanity is or should be tending, or as to the means which should be adopted to promote whatever aims we may have in common. But the one thing I can swear they do not believe in is that man lives by bread alone, and that all the arts and activities of man can best be promoted on a competitive commercial basis. A grosser outlook than this of Mr. Reynolds I have seldom encountered; and I have seldom come across a man more palpably inaccurate in his important facts. *The Realist* (and some of its articles live up to its title) describes itself as 'A Journal of Scientific Humanism.' When the editorial board, so numerous and so eminent, let this article pass they must have been asleep, or buying yokes of oxen. The one thing certain is that they cannot have been listening to the American wireless.

America is a continent; this is a small island. America is still developing its crude resources and filling up its empty spaces. America is a new and loose federation in which the powers of the central government are limited and uncertainly exercised. America is inhabited by a very independent and democratic people, or congeries of peoples, not easily to be persuaded that anything for their good can be done 'from above.' America is a country which seizes new things rapidly. We are older, slower, less enthusiastic, more docile, less delighted by the sight (so naturally attractive in a pioneering country) of somebody (no matter who) making immense profits. These, and scores of other reasons, may be advanced to account for the difference between the way in which broadcasting has been developed in America and that in which it has been developed in this country. But how on earth any sane man can prefer the American way, or how on earth any sane man could decide that it had led to better results than ours, beats my imagination. And a Realist, too!

J. C. SQUIRE,

who has recently returned from a visit to America, deals trenchantly with the American methods of selling the air to advertisers.

We decided here to create a monopoly of the ether. We fixed a licence-duty (part of which the State arbitrarily abducts) and set out, with an organization which is a semi-department of State to provide the various publics both with the entertainment which they demanded and the entertainment which they might learn to demand if they got used to it. It has always been the object of the B.B.C. to give the listener what he liked already, and to afford him a chance of something else, and in the course of its operations it has put upon the ether almost every transmissible piece of classical and modern music and a vast variety of talks, of which each may have been one man's meat and another man's poison. All this the listener has received for ten shillings a year. In America the system has been different. Private companies have owned the broadcasting stations, which are very numerous. They have no licence duties to finance them. The only source of revenue is advertisers who naturally 'put out' what they want to 'put out.' What should we expect from that system? We should expect that the advertisers would cater all the time for the largest public and that they would insinuate the merits of their products between the 'items.' We should not be surprised if cigarette manufacturers should get athletes to come to the microphone (and this has happened) to suggest that cigarettes (I am not saying a word against them in any other connection) are good for training; and we should be surprised if we got an evening of good music without any intrusion of advertising. That is precisely what has happened in America, in spite of Mr. Reynolds' assertion that the competition of advertisers must produce 'the finest programmes.'

The American programmes are precisely what we should expect them to be. 'First-class,' says our author, and 'subjected to the closest scrutiny.' Al Jolson gets £1,000 for a quarter of an hour's work. The 'Lucky Strike' cigarette manufacturers found that broadcasting paid them:

> The Blank Company, which manufactures, say, coffee, wishes to take advantage of wireless broadcasting as an advertising medium. It books one hour a week on the National Broadcasting Company network. Each week, at the commencement of what becomes known as 'The Blank Hour,' the announcer makes a statement something like this: 'And now we introduce to the radio audience the Blank Quartet, which will entertain you for an hour by courtesy of the Blank Company, manufacturers of Blank coffee. The first item will be——' That is all. For an hour the announcements relate to items on the programme only. At the end of the hour, the announcement which concludes it runs something like this: 'That, ladies and gentlemen, concludes the programme of the Blank Quartet, which comes to you by courtesy of the Blank Company, manufacturers of Blank Coffee.'
>
> The listener has enjoyed, entirely free of charge, a very excellent hour's entertainment. The name of Blank Coffee becomes associated in his mind with this enjoyable hour, and his or her next grocery order will probably include a tin of Blank Coffee.

This is the inducement which is being held out to us to adopt the American system: programmes aimed at possible purchasers of coffee, and coffee intrigued into the notice of the enjoyers of the music. Even in theory it is disgusting that we should not be able to listen to a Beethoven Symphony without a quiet hint that we should buy coffee. In practice we should not, and the Americans do not, get very much Beethoven. All the

(Continued on page 64.)

The Broadcasters' Notes on Coming Events:

BOTH SIDES OF THE MICROPHONE

Our Great Favourite.

A FEW evenings since we could scarcely believe our ears. Did we or did we not hear Sir Walford Davies singing *Ol' Man River?* But, yes, it was he. How Alec must have thrilled in his lighthouse! Sir Walford's talks are one of the 'Seven Wonders of Broadcasting.' Flying

'Handel in the Strand.'

from piano to harpsichord, scattering sheaves of notes as he goes, he achieves in impressing his delightful personality with sheer accuracy. Talk, piano, harpsichord, and *Ol' Man River*—that quarter of an hour is a whole evening's programme in itself. We shall not be satisfied now until Sir Walford gives us a clog dance to illustrate *Handel in the Strand.*

'Love Lies,' from the Gaiety.

EXCERPTS from the musical play *Love Lies*, now running at the Gaiety, London, are to be relayed from the Theatre on the evening of July 20. The excerpts are from Acts I and II and, with the exception of a half-hour interlude, they last from 8.20 until 10.0. In true Gaiety fashion, the play treats of that Never-Never Land of musical comedy where, though Love's path may be far from smooth, it certainly leads to a 'happy-ever-after' conclusion. Song and dance and light-hearted jocularities, however, are all that sensible people ask from musical plays, and of these Stanley Lupino and Hal Brody have certainly seen that *Love Lies* has its share. Laddie Cliff is there: he and Connie Emerald open the first broadcast excerpt with the popular duet, 'I'm on the crest of a wave.' The excerpt closes with Stanley Lupino's song, 'I lift up my finger.'

As Lincoln Really Was.

THERE is a phrase in one of Lincoln's inaugurals that runs: 'With malice toward none, with charity for all.' This phrase might stand as the touchstone of Lincoln's own character. Such a figure, particularly when his life's work finds its peak in a cause like the war against slavery, is apt to be sentimentalized after his death. In some degree this has been the fate of Lincoln. Plays may be written about him in which he is caricatured as a sentimental hymn-warbler; but no amount of false adulation can blur the essential memory of a man like Lincoln. There was steel in his character; and you have only to read his speeches to see the tougher, as well as the gentler, qualities of the man. Probably the best-known of all those speeches is that spoken on the occasion of the dedication of the battlefield of Gettysburg as a soldiers' cemetery: the full man shines there. Instead of having been spoken some sixty years ago, those words might well have been first heard at some similar dedication after the recent war—as listeners will surely agree when they hear the speech on Sunday, July 21, as the thirteenth in the 'English Eloquence' Series.

Collection of Islands.

COMPTON MACKENZIE is next week to broadcast a talk in the holiday series. His subject will be 'The Channel Islands.' Mr. Mackenzie owns Jethou, one of the smaller islands of the group. Sixty acres of cliff and upland with a white house set in tiers of enchanting gardens (for gardening is one of the passions of this novelist's diverse and energetic existence). Its owner is a 'nesophile,' a lover of islands. Before the War he lived on Capri. During the War he was in charge of our Intelligence in the Greek Archipelago. To-day, in addition to Jethou, he owns the Shiant Islands off the West of Scotland. Staring from the deck of the Guernsey boat you may, if you have strong eyes, see Mr. Mackenzie, lord of all he surveys, striding round Jethou in the tartan of his clan, an eagle's feather in his bonnet. The population of Jethou includes nine Siamese cats—fortunate creatures, for, unlike the timid tabby of town, they are given the run of sixty acres, and hunt rabbits and gulls. You may come upon a fawn shape flattened among the heather, as wild as nature. Too few holiday makers know the Channel Islands. Their little towns—St. Peter Port, St. Helier, and so on—have an atmosphere of half-way-to-the-Continent. Our own favourite is Sark, the isle which knows no motor-cars. But there will not be room for *everyone* on Sark this summer.

Which Do You Prefer?

IN addition to his talk on 'The Channel Islands' Compton Mackenzie is going to debate the respective merits of the town and the country with Beverley Nichols (London, Monday evening, July 22). The contest ought to provide a merry three-quarters-of-an-hour of agile mental sparring; for the opponents are happily chosen. Anyone who has read Compton Mackenzie's books will need no assurance that he is well-versed in rural things—his knowledge of butterflies and wild flowers alone being decidedly unusual. And anyone who has read the book by which, a few years ago, Beverley Nichols sprung astonishingly into the public gaze will, on the other hand, need no assurance that he is the right man to cry the merits of a sophisticated urban life. Beverley Nichols has, on another occasion, indulged in fisticuffs over the microphone: he debated with Hamilton Fyfe on 'What is the Best Age?' The subject is this time more promising. Personally, however, if the chairman exercises the usual privilege of the chairman and sits on the fence, we shall be inclined to join him; for in this matter of town versus country we greedily aspire to an ideal that shall somehow (we have not yet discovered how) allow us to enjoy the best of both.

Bands on the Knavesmire, York.

BEFORE the various bands which will have taken part in the Northern Command Tattoo and pageant disperse to their several stations, they will combine in a Massed Bands Concert, which will be relayed to all stations from the Knavesmire at York on Sunday afternoon, July 21. There will be over two hundred musicians taking part. The seven regiments represented are drawn from all parts of the country: they are the 2nd Bn. The East Surrey Regt., 1st Bn. The Green Howards, 1st Bn. The Middlesex Regt., 1st. Bn. The Northumberland Fusiliers, 2nd Bn. The King's Regt., 1st Bn. S. Staffordshire Regt., and 5th Inniskilling Dragoon Guards.

The Simplicity of Stravinsky.

MORE than one of our friends tuned in to London for the recent Stravinsky concert, only to exclaim, when it was ended, 'Well I never! And was *that* Stravinsky? I thought he was fond of discords, and difficult to understand. Why, this is almost plain sailing. And really beautiful!' Indeed, *The Fairy's Kiss* was as lovely a thing as we have heard these many days. Only just previously we had been listening to the Covent Garden relay of Goossens' new opera, *Judith*. Compared with that work, *The Fairy's Kiss*, with its rich orchestration, its tunefulness, its comparatively easy sequences, was (to our mind) like a green oasis after the arid glare of a desert. It is a queer day when Stravinsky seems easy. Can it be that he has come round full circle again, to the music of *The Firebird* and *Petrouchka* period?—having learned much, of course, on the way. Anyhow, we hope for a very early opportunity of hearing again this latest composition.

Gramophone Records.

THE first of Mr. Christopher Stone's luncheon hour programmes of new gramophone records since the date was changed from Thursdays to Fridays—on July 5—included *Accent de Mouvie*, Pavilion Lescaut Tango Orchestra (Parlo. R370); Fucik's *Entry of the Gladiators*, R.A.F. Band (Regal G0320); *Die Fledermaus Overture* (J. Strauss), Berlin S.O. under Bruno Walter (Col. L2311); Waltz Scene from *Intermezzo* (R. Strauss), Berlin S.O. under Knapperbusch (Parlo. E10860); *Mary, my Mary*, Derek Oldham (H.M.V. B3044); *Solveig's Song*, Emmy Bettendorf (Parlo. E10887); Handel's *Largo*, Master John Bonner (Col. 8745); *Melodious Memories* (Regal Cinema Orchestra) (Col. 9722); and *Mean to me*, Helen Morgan (H.M.V. B3058).

A Note of Sadness.

OUR little world is in dissolution, that little world below stairs from the Strand which we of the B.B.C. share with the Savoy Chapel and the Savoy Theatre, a delightful universe in miniature where pheasants come to roost among the starlings in the trees of the churchyard, old men beat carpets against tombstones, and itinerant musicians, with infinite sadness, retell the legend of the Persian Garden. Jovial men with pickaxes

'Filled with a sense of transience.'

are gutting the Savoy Theatre. Blessed with humour, they have hung their scaffolding with notices saying 'Journey's End' (the title of the last play at the old theatre) and 'House Full.' We are filled with a sense of transience, realizing that we, too, must some day go, that already in Portland Place a space is cleared for our new home. We can see ourselves, with the wistful air of the lady and gentleman in the Holman Hunt picture, emigrating in a 'bus in 1931, our laps full of microphones.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE

Cure for Our National Failing.

WE hope to have cause to be very grateful to Miss Phœbe Redington, who, at 9 p.m. on July 28, is to give us 'Suggestions for Curry-making.' The pallid inadequacy of British curry has long been a blot upon the national

'He would die of mortification.'

reputation. 'Mrs. Marchmont, of the Belle Vue Private Hotel, Winklesea, I hope you are listening!' And we a vendetta with a retired Colonel of the Indian Army we should lure him to dine at one of the 'curry halls' of Suburbia, hoping that when the yellow paste was served, he would die of mortification.

The Popularity of Brahms.

THE constantly increasing popularity of Brahms is amongst the most interesting developments in musical appreciation at the moment. It is perhaps most comparable with the awakening, during the first decade of this century, of popular appreciation of Wagner. Brahms is coming into his own. It is only thirty years since his death, but already he wears in our minds something of the look of a Titan. Even among his contemporaries he appears a little alien—as remote, on the one hand, from the romanticism of Schumann as he was from the dramatic lyricism of Wagner on the other. All his best work is in classical form—symphonies, concertos, and sonatas. To have the memory of, let us say, the First Symphony and the last, the Double Concerto, and the Piano Quintet, stored away in our mind is to be in the possession of an incalculable treasure—incalculable because, like all that is rarest in art, its meaning for us grows with our experience. Brahms' music figures prominently in the programmes for the week beginning July 21; duets of his are included in the 'Foundations' (to be played by Victor Hely-Hutchinson and Leslie Heward), his *Tragic Overture* occurs in a Cardiff concert relayed to London on July 22, and his familiar *Quartet in A Major*, Op. 26, will be played from Daventry on July 27.

We Remember a Bear.

MISS MARJORIE HARRISON is giving a talk on July 18 called 'In Western Canada Now.' Personally we never hear mention of that part of the world but our memory involuntarily throws up a picture of a certain bear with which we briefly hobnobbed in the Rockies. We had strayed a while from the camp and, trustingly unarmed, sat reading by a mountain stream. We looked up and there, dappled with the sunlight falling between the leaves, was a glossy bear, drinking, not five yards away. For a while we watched him. . . . The windwas probably blowing our scent in a contrary direction; anyway, he showed no signs of noticing us when we spoke to him. . . . Should we, though, be as keen to parley with that bear if we met him 'in Western Canada now?' For that was three years ago; and the bear was a baby bear!

Music from the Colonies.

THE comparative youthfulness of our Dominions and Colonies has prevented them from contributing in any bulk to the music of the world. Emigrating composers are rare: it is almost inevitable that 'music-makers' should cling to those lands that have already a tradition behind them, and a culture. Inspiration thrives upon such soil; whereas the 'great open spaces' seem invariably to kill it. When the Dominions and Colonies shall have built up their own tradition and culture, then it may be they will contribute gloriously to the world's art. Meanwhile, of course, there are exceptions, and the onus of serious Colonial art lies rather heavily on their shoulders. In music this is particularly true. Take, for instance, South Africa. In recent years she has produced more than one exceptional prose-writer—like Miss Pauline Smith, whose novels of the veldt are imbued with a rare combination of art and imagination. But we are not aware, though open to correction, that, with one exception, she has produced composers of equal merit. The exception is W. H. Bell, an English-born and English-trained musician now long resident in the country of his adoption. He is now Dean of the Faculty of Music in the South African College of Music in the University of Cape Town. Some of his music, including a *South African Symphony*, has been directly inspired by his new home-country. This symphony is the principal item in London's concert on Friday evening, July 26. Other present-day composers represented in this particular programme are V. Hely-Hutchinson, Leslie Heward, and Colin Taylor.

More Viola—and an Apology.

WE have recently been called to account, by a correspondent, because of a note we wrote in these columns concerning the viola. 'It must be possible,' we said, 'to count upon one's fingers the really important works that have been written especially for the viola.' Our correspondent therefore sends us a list of some twenty-four sonatas and suites by such composers as Hindemith, Bantock, Bax, Honegger, Bloch, and Dale. We acknowledge our error, with pleasure. With pleasure, because we have a particularly warm spot in our heart for the viola; and we would willingly acknowledge anything if by so doing we might help to lift this poor Cinderella out of her present ashes of neglect. One thing more. We regret that, through an unfortunate oversight, it should have been stated in these columns that Mr. Bernard Shore would be the soloist at the forthcoming Promenade performance of Walton's new Viola Concerto. This is unfortunately wrong: Mr. Shore will not be playing this work. We therefore tender him our apologies.

A Revival.

ASHLEY DUKES' wireless play, *The Dumb Wife of Cheapside*, is to be given repeat performances on July 23 (5GB) and July 24 (London). The play was originally produced last April and generally voted a great success. Mr. Dukes has taken his story, you will remember, from Rabelais, who, in common with Terence and Anatole France, made merry over the man who married a dumb wife: but he has shifted the setting of the tale to that of London in early times. The gist of the story, however, remains the same: the man who married a dumb wife wishes her cured and, when she is cured, wishes her silent again. This is Mr. Dukes' first wireless play. It should not be missed.

The Wounded Mind.

THE Appeal on Sunday, July 21, is on behalf of the Ex-Services' Welfare Society, which exists to give training and treatment to men who are mentally afflicted because of the War. Often they cannot speak for themselves or give voice to their sufferings. They only know that they are unable to contend with their responsibility, and they watch in despair the ebb of their fortunes and the ruin of their homes. It was to help such cases that this deserving Welfare Society was founded. That the work achieves much is evidenced by the many instances in which men have been spared the fate of a lunatic asylum and, by careful tending, restored to a state of mental stability. Of particular interest is the colony run by the society at Leatherhead, where, under sheltered conditions, a large number of ex-Service men are trained and employed. The suffering caused by the war is, surely, a common responsibility, and particularly is this so in such cases as these. The appeal on July 21 will be made by J. H. Hayes, Esq., M.P., Vice-Chamberlain to His Majesty's Household.

New Novels.

NOVELS reviewed by Miss V. Sackville West on June 27 were: 'The Galaxy,' by Susan Ertz (Hodder and Stoughton); 'Dewer Rides,' by L. A. G. Strong (Gollancz); 'The Sleeping Fury,' by Martin Armstrong (Gollancz); 'Grand Manner,' by Louis Kronenberger (Gollancz); 'Cote d'Or,' by H. M. Tomlinson (Criterion Miscellany); 'Two Masters,' by A. W. Wheen (Criterion Miscellany); 'Speedy Death,' by Gladys Mitchell (Gollancz).

We Pluralize Ourselves.

WHEN speaking of ourselves we have used the first person plural, not in its editorial sense, but because there are now more than one of us. To remove any further doubt, we are, from this week onwards, signing ourselves in the plural. Writes a listener from Mark Lane, Liverpool: 'I have discovered who "The Broadcaster" is: he is Mr. Harvey Grace. No two persons could have

'A listener may be peering at us.'

the same quaint and whimsical style of humour.' We are flattered, for we have the greatest regard for Mr. Grace's graceful writings. But the fact is, we are not Mr. Grace. Listeners are for ever trying to solve the vexed question of our identity. As we sit writing our paragraphs, with the swarming life of the studios below us, we have a horrid fear that a listener may be peering at us through binoculars from the roof of Woolworth's. We are modest, and the mere thought of undesirable personal publicity sets us trembling.

'The Broadcaster.'

5GB Calling!

MORE ABOUT THE BLACK ARTS, LTD.

How the Experiment, in which Sir Frank Benson is Assisting, will be carried out—A New Revue—Concerts by the Leicester Military Band and Jan Berenska's Quintet—Vaudeville and Light Music.

Our Mr. Pillicock.

THOSE readers who were intrigued by my announcement in last week's *Radio Times* and the reproduction of the above gentleman's visiting card as representing Black Arts, Ltd., will no doubt be glad to have some further details of our experiment, in which Sir Frank Benson is assisting. Of course, when one goes to the theatre, one does not expect to be shown what goes on behind the stage setting, nor, if we wish to enjoy the play, would we want to watch its machinery. But this much I am allowed to say—that it is practically certain that the listener will not hear the whole of the programme, and that such portions of it as he does hear will be re-transmissions.

The Stage Setting.

THE radio stage will not be, as usual, the studio, but the announcer's room at 5GB, which will receive the programme by loud-speaker and re-transmit it. Few listeners may realize that a programme originated in a studio only a few yards away from the control room may have to travel half the length of the country before it is heard in the room next door. As to the composition of the programme, it is of the simplest, as befits an experiment, but it includes some delightful examples of popular Elizabethan music as well as of modern compositions. The artists include John Armstrong (tenor) and the Olof Sextet.

Sir Frank Benson.

OF all the actors who have received the honour of knighthood there is not one who, in the opinion of the whole theatrical profession, has better merited the distinction. He has produced every one of Shakespeare's plays, and during the whole of his career as actor-manager, he has sacrificed himself to increase the glory of our great National Poet. It was in 1883 that the young actor, an old Wykehamist and a graduate of New College, Oxford, came from his novitiate under Irving to take over a Shakespearean travelling company. This was the nucleus of the Benson Company, whose renown has reached every corner of the civilized world. His genius has not only set a high ideal of culture and sincerity before Shakespearean players, but it has introduced to us many of those whose names are household words in the profession.

A Theatre Knighthood.

ANOTHER notable feature of Sir Frank Benson's character is his devotion to athletics, and his true sportsmanship. He quite recently walked fifty miles from one town to another, and played when he arrived, too. In his sixtieth year, he gained the Croix de Guerre for driving an ambulance continuously day and night, under heavy fire. His knighthood was conferred on him in 1916, on the three hundredth anniversary of Shakespeare's death, at the close of the State performance of *Julius Cæsar*, when His Majesty sent for him to the Royal Box, and dubbed him knight with a property sword borrowed from the theatre wardrobe. Anyone who has been privileged to hear Sir Frank's lectures on Shakespearean characters will recall the quiet, cultured voice, and dignified and winning presence, by which he built up his mental portraits; with not a superfluous word, every sentence and every phrase harmoniously linked to make a perfect prose picture. It is entirely characteristic of the great actor that, in acceding to the request of the B.B.C. to appear in our experimental transmission on Saturday, July 27, from 5GB, he modestly said that 'he considered the Corporation were honouring him and his life work for Shakespeare in making the suggestion.'

'Ultra Violent Items.'

MANY listeners will remember a recent occasion when, owing to a fire which dislocated the telephone service, the London control headquarters were cut off from the remainder of the country, and within two minutes a little group of artists in Birmingham had leapt into the breach and provided an impromptu revue. Four of those were John Rorke, Colleen Clifford, Harold Clemence, and Jack Venables. I still have joyous memories of the manner in which Harold Clemence put over his old *Arcadians* success, 'My Motter,' complete with a French version which left the average Parisian excursionist standing. These same four, together with Edith James and Alfred Butler, appear on Wednesday, July 24, in a new revue, *X-Radiants*, by Dorothy Eaves. It is described as 'an unknown quantity of ultra-violent items.' Having caught a glimpse of the script, I can vouch for there being included, at any rate, three amusing skits upon modern life, and I am looking forward to hearing the complete production.

Sir FRANK BENSON.
(From a Chalk Drawing by D. Watkin-Pitchford.)

A Military Band Concert.

THE Leicestershire Military Band, which provides the evening programme on Sunday, July 21, has a large following throughout the Midlands. Formed by its present conductor, Mr. A. V. Palmer, and a few of his musical colleagues soon after the War, it has made excellent progress. Many of its players are also members of the Leicester Symphony Orchestra, which has Dr. Malcolm Sargent as its conductor. During the last few years they have ably assisted the organizers of the band to bring it to its present high status. Mr. Palmer is solo clarinet player in the Leicester Symphony Orchestra, and also in the Leicester Philharmonic Society under the bâton of Sir Henry Wood. Nottingham listeners will remember this band's broadcasts in the days of 5NG. The artists on this occasion are May Somerfield (soprano) and Barre Partridge (violin), who at one time was sub-conductor to the Harrogate and Hastings Municipal Orchestras.

Vaudeville.

TWO vaudeville entertainments appear in 5GB's programmes from Birmingham—the first on Tuesday, July 23, and the second on Saturday, afternoon, July 27. In the first we find Marriott Edgar, Gable and Kemp (the Comedy Two), Jan Wien (banjo), and Vera Ashe and Sidney Evans, who present a sketch entitled *Stung*, written by L. du Garde Peach. In the second bill are Dorothy Monkman (who is as popular now with radio audiences as her Co-Optimist sister is with the followers of musical comedy), Scovell and Whelan (light duets), and Olly Oakley (banjo). The Dominoes Dance Band supports each programme.

A Well-known Birmingham Combination.

THE light music on Monday, July 22, is provided by Jan Berenska's Pianoforte Quintet. Birmingham and district know this combination as responsible for the musical programmes of one of the largest stores in the city. Mr. Berenska studied under Albert Sammons and a short time ago undertook a twenty-six weeks' Celebrity Tour with Peter Dawson. He is also known as a composer, chiefly of instrumental solos, while one of the most interesting incidents in his career was a recital given by him in the Birmingham Town Hall at the age of fifteen, when he appeared as a soloist on the pianoforte, violin, and 'cello. The artists on July 22 are Harry Sennett (tenor) and Cora Astle (pianoforte). The former is a Birmingham singer whose reputation is not confined to the Midlands. He has appeared at English and Scottish Concerts in both oratorio and opera, and frequently on the stage in Edward German and Gilbert and Sullivan operas. Mr. Sennett played the original Harlequin in the production of Dame Ethel Smyth's *Fête Galante* during its run at the Repertory Theatre, Birmingham.

With Punt and Portable.

HERE is another programme, further details of which will be given in our next issue, for an afternoon's dalliance on the river. The artists concerned are the Norris Stanley Pianoforte Sextet, Wynne Ajello (soprano), and Glyn Eastman (bass). Both these soloists are well-known radio performers—Wynne Ajello in light opera in addition to concert work, and Glyn Eastman, whose musical lectures have brought him almost as much fame as his singing. One is not surprised to find amongst his solos Elgar's *Merchant Adventurers*, for although born in Wales, he has lived most of his life in Bristol, the city of merchant venturers and pioneers.

High Power Short Waves.

THE studio service on Sunday, July 21, will be conducted by the Rev. R. Richmond Reymer, of Sheldon, near Birmingham.

Margaret Collier (soprano) will be heard in the relay from Lozells Picture House on Thursday, July 25.

Frederick Steger (tenor) appears in a concert of light music on Wednesday, July 24, which will be provided by the Lozells Picture House Orchestra, conducted by Mr. E. A. Parsons.

In addition to the Leicestershire Military Band concert, two further programmes of this nature are in the forthcoming arrangements—one by the City of Birmingham Police Band, on Wednesday afternoon, July 24, with Ronald Gourley (entertainer), and another by the Dunlop Works Band, which is making its second appearance in the studios on Saturday afternoon, July 27. At this concert Muriel Sotham (contralto) is the artist.

'MERCIAN.'

THE VISION OF OLD VERSAILLES.

BY W. ROOKE LEY.

A Feature Programme on the Theme of French July 14 is to be broadcast from London on Monday evening next.

TO read about French monarchy is to think oneself in fairy-tale or legend. (What a little while ago it was—not a century and a half!) A king's day passed in ritual observance that never varied from his coronation to his death. He opened his eyes every morning to the vision of courtiers waiting to dress him, and his last sight before he closed them to sleep at night was of other courtiers, who had undressed him and prayed with him, tip-toeing out of the vast bed-chamber. Never a garment might he put on himself nor remove, and never an hour was there when he was alone. He ate in public; the courtiers standing around to hand him this dish and that wine, while behind the ropes which marked off the sanctuary of kingship, passed an endless procession of his people—any one, the market-women of Paris, the very poor even. For the king was public property. As he walked with his glittering escort of nobility through the long corridors of Versailles—you might address him, kneel before him, beg a favour, seek a redress. Historic occasions come to mind. There was the evening of the espousals of Marie Antoinette: in the vast gallery was a table set for cards, and there at the close of the long day of ceremony sat the boy and the girl with the old King and the Court around them, while for an hour the mob of sightseers filed past to feast their eyes upon Majesty; or another, more striking: at the birth of her first child, the crowd in the Queen's bedroom was so dense—two little urchins climbed upon the mantelpiece—that she fainted, and the King pressed his way to the window and with his elbow broke a pane of glass.

Imagine, then, a king thus hedged with divinity, all powerful, all the wealth of the nation flowing through his hands, who should be devoted body and soul to the glory of his people. One touches Eastern romance. Such a king was Louis XIV. The nation was feeling its strength. There was tremendous pride of country, intense nationalism. But it is as though the King himself had inspired this. Certainly he caught it all up into himself and directed it. He was the 'Roi Soleil,' the 'Grand Monarque'; and his age was to be known as the 'grand siècle.' He was the King of whom it would be said that 'he would give all the women in the world for Versailles': from French lips could praise be more eloquent? And Versailles, as we shall hear, was France. The nation leapt into maturity. At his nuptials with Spain, the French Court had been snubbed with every slight that intricate ceremonial could devise: when Louis died it was Spain that was the poor relation! Italy surrendered her century-old leadership in learning and the crafts of beauty. In war, French arms first proved their pre-eminence. The boundaries of France were fixed and secure. In every department, the victory was complete: France in that reign led Europe.

Thus modern France—the France we know, and all that we mean when we speak of French influence upon life and letters—was the creation of the 'grand siècle.' To embody it all, to be its visible and lasting monument, was built the Palace of Versailles. This, too, was the inspiration of a single mind—the King's. It was as though by some magic touch he called into being those great architects, and sculptors, and painters; and Le Nôtre, greatest of gardeners. A fabulous army of masons and workpeople camp upon the site, and the immense, endless palace rises stone by stone; the intractable marsh is drained (at what labour!), is marked out into the long avenues and waterways, is tamed (at what cost!) into the stateliest garden of all time. But behind every stroke of Mansart's pencil or Le Vau's, of Lebrun's brush, of Coursevox's chisel, stands the King. The looms of the Gobelins spin their fields of tapestry at his bidding; the girandoles and candelabras, nay, the very tables and chairs—all of solid silver—are turned and chased under his approval. And when all at length is ready for the 'fête galante' it is to enshrine, there are Molière and Racine to dress the stage, and Lulli to lead the great lords and ladies through nightly masquerade and ballet, to the laughter and pity of his violins.

The Palace of Versailles was the first 'Exposition Universelle' of modern times. So King Louis intended it. It drew instantly the eyes of all Europe: their gaze is not yet withdrawn. It was the symbol of French supremacy in matters of taste and literature, and the art of living. Thenceforward, everywhere her language imposed itself, her canons were accepted. The delicate curves of her panelling were to be found even in English drawing-rooms and government-houses of the American colonies; the glories of her painted ceilings were copied in every Hof and Residenz; and every princeling must have his 'Wilhelmslust or Ludwigsruhe or Montbijou,' with the trim alleys and bosquets, and arbours and statues, modelled on Le Notre. All this was part of the dream: Louis had foreseen it and willed it. The penetration of French dictatorship was deep and intricate: it lasts to this day in strange ramifications—even in the R.S.V.P. upon our invitations.

Louis XIV's prophecy that all the peoples of the world should come to Versailles was no rhetorical boast. History has justified it. From the ambassadors of Persia and the Grand Turk, who came in his own lifetime, to the last Czar of Russia, who stayed there in 1906, its guest-roll is a pageant of royalty. A Pope has blessed the multitude from its balconies. The Peace Conference in 1919 was a committee of the nations. Go there on a Sunday afternoon, watch the crowd, and count the languages you hear. I believe that each of us, even the least imaginative, approaches Versailles with a sense that he is in the presence of no mere building. He is overwhelmed, not chiefly by its vastness nor its crowded beauties. Just as whispers reach him, at every turn, of tremendous happenings, so the spirit which raised those stones calls to something in his own blood and finds answer there. He knows that he himself is a debtor to Versailles. His answer is alike an acknowledgment and an act of homage. The tragedy of fallen kingship is less poignant in the presence of this miracle of beauty which kingship raised, as an oriflamme, an inspiration to the world. There is a part of our lives that would be less ordered, less graceful, if it had never been. The expression 'good form' has fallen to base usage, but much that we venerate as form, both in art and in living, derives ultimately from the 'grand siècle.' There is thus a link between ourselves and Versailles. There is no reason why King Louis' prophecy should fail—never, perhaps, until that Macaulayesque hour strikes when the last visitor from New England, 'in the midst of a vast solitude,' shall take his stand on a broken arch of the Pont de la Concorde to sketch the ruins of the Hôtel Crillon.

SOME GHOSTS OF OLD VERSAILLES

(From left to right) Marie Antoinette, Racine, Lulli, Louis XIV, Molière, Lebrun, and Mansart.

The Critic from his Hearth.

GOD SAVE THE QUEENS OF SONG!

Percy A. Scholes on the public's idolatry of some famous singers. For the singing of a few songs we pay them fabulous sums. Is it to be wondered at, then, if they sometimes lose their sense of proportion?

I AM rather proud of my library, and most people who see it express a certain respect, but the other day a distinguished visitor, after a glance around it, uttered one tart criticism. 'Four long shelves of books on Beethoven, five or six of books on Wagner. Then I see Arne, Balfe, Clementi, Ditterdorf, Stephen Collins Foster, Loewe, Milhaud, Offenbach, Raff, Rousseau, and some hundreds of the other secondary, tertiary, and quaternary composers all in their due alphabetical positions in the room. But what on earth is *this* doing here?'

And this was 'Clara Butt: Her Life Story,' and from it the speaker's eye wandered about the shelves to the similar 'life stories' of a great many other singers.

'Surely,' said my visitor, with righteous warmth, 'the biographies and autobiographies of singers are about the least estimable class in the whole of the literature of music!'

And then, raising his voice in righteous protest, he went on to denounce prima donnas as the spoilt children of art.

They are spoilt! But who spoils them? You who read this article—you, the great Public! It is your ill-measured adulation that does the harm. For a few ringing notes of their voices you pay these people sums that make the salary of a prime minister contemptible, and then, as if they were singing to you for nothing, you express your gratitude with such heartiness that if Homer and Shakespeare were to rise from the dead and recite to you new masterpieces you would have no means remaining of expressing your approval of the miracle.

The moral effect is inevitable, and when my friend's eye alighted on that volume it alighted, as I pointed out to him, on a rather commendably mild example of this usually distressing order of authorship. Yet even our beloved Clara, who has had a sound upbringing under a British seafaring father (and quite a flock of plain-speaking British boys and girls as brothers and sisters), even she, who wears no foreign frills and comes before us with considerable platform modesty compared with some of her foreign colleagues, even she can write a commendatory Foreword to these writings of a personal friend of hers, 'breathing a fervent wish for the book's success,' after which the book itself immediately opens with nothing less than the madly extravagant statement that 'no singer within living memory and, so far as we know, *none in history* [my italics] has ever captured the popular imagination and affection as they have been won and held by Clara Butt.'

Alas! mad worship of singers has always existed, and, I fear, will always exist, unless at last the invisibility of broadcast performance, its absence of crowd psychology and the uselessness of crying 'bravo' in one's own back parlour may bring about the exercise of better judgment.

The tales we are told in lives of singers are startling. The book just mentioned, I have said, is relatively sober, yet I find it hard to believe that when Miss C. E. Butt competed for a scholarship at the Royal College of Music the examiners 'waved their arms, jumped to their feet, and walked about the room, talking at the top of their voices, almost shouting to one another in their excitement,' whilst 'a tear splashed down on the Principal's boot.' That might happen in Rome or Naples, but surely not in Kensington!

And having said this I shall be accused: As books on singers generally explain, critics are by nature spiteful. Madame Tetrazzini, in her autobiography, forces herself to be bravely philosophical about it: 'It is too much to expect to go through life on the top of any profession without having to fight against malicious onslaughts. Even the great and good General Gordon, even Abraham Lincoln and Garibaldi did not entirely escape.'

There are many other pointed remarks beside that in Tetrazzini's book. She is hurt that whilst Petrograd, Sacramento, San Francisco, and Buenos Aires have conferred on her the freedom of the city, Florence has never done so. 'Perhaps it is because Florence has been so intimately associated with such great names as Dante, Michael Angelo, Machiavelli, and others famous in the arts that it considers a prima donna to be comparatively unimportant.'

Well, perhaps it is! Frankly, if I were pressed I should *have* to admit that great as are Tetrazzini's gifts, Dante has done a little more for the country of which he and she are natives, and, indeed, for the world. Though for that matter Florence never gave even Dante the freedom of the city, and the time came when he was glad to have freedom enough to get out of it alive.

On the whole, perhaps, the South American cities have shown most delicacy in their treatment of Tetrazzini. Monte Video, for instance, where 'small boats gaily decorated with flowers came out to meet my steamer, and when I landed a carriage, richly upholstered with beautiful, sweet-smelling roses, awaited me, whilst toy bombs, noisy but harmless, heralded my arrival with a series of explosions which created an effect suggestive of artillery.'

Now what composer was ever received like that? What mere composer was, at the age of eighteen, paid £3,500 per month, as Tetrazzini tells us she was, or $1,825,000 for 'talking machine contracts' as Caruso was? There was one season when Caruso manfully paid out no less than 153,933 dollars 70 cents in American income tax (roughly £38,000: his life story is full of figures and, in business-like fashion, generally gives the cents). And when, after a performance, Caruso entered a restaurant, 'everybody would rise as one man and cheer him, just as if a king had entered, only more genuinely and enthusiastically.'

Jeritza's autobiography is relatively balanced and not at all badly written. But like the rest, she lives for applause: 'For me the outstanding fact regarding a guest performance I sang in Stockholm in April, 1921, was that the King of Sweden, in the royal box, was the last man to stop applauding.' Could any of us stand that sort of thing? Ought human creatures, on the strength of a gift of God, to have their valuable immortal souls exposed to such dangers, whether by kings or commoners? What, after all, have these people done to earn it? Precious little compared with any man who daily enters a coal mine or goes to sea in a fishing cobble!

Closing, I drop into parallel columns, and perhaps the quotations I am about to give will suggest to my friendly critic of the other day one reason (besides the wish to store up valuable human documents for the instruction of future ages) why I collect this class of literature—I have a sense of humour.

TETRAZZINI: How different was my arrival in London from that to which I had been accustomed for many years past! In the capitals and most of the other towns of the Latin republics the governors and mayors and the town bands were at the station to accord me a ceremonial welcome, as though I were a queen or a foreign representative of high rank. But philly London!—*My Life of Song*, 1921.

DUKE: And now there is a little matter to which I think I am entitled to take exception. I come here to stave with her Grace and her Majesty my daughter, and what do I find? Do I find, for instance, a guard of honour to receive me? No. The town illuminated? No. Refreshments provided? No. A Royal salute fired? No. Triumphal arches erected? No. The bells set ringing? Yes—one—the Visitors,' and I rang it myself.—*The Gondoliers*, 1889.

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

June 19.—Entertaining this day, my wife and I, a small company to Ascot, and did hire a fine carre to carry us. My wife wears one of those new fussy frocks, all froth and fripperies, that at back and sides dipps to her ancles allmost, but in front hardly hides her knees. Becomes her, methought, mighty ill, yet (poor fool) loves herself therein most preeningly beyond everything. So why should I be unhusbandly enough to spoil her happiness and (which is worse) her temper by telling her what a sketch she do look in it?

She goes in the 1st carr with Jimble and his lady, Adm[l] Norker and the Fripp woman; I following in the 2nd with me Squillinger and his lady, Squillinger's lady's she-cozen, a prim but pretty piece, and roguish little Mumps. So away, Mumps at her jinkiest, and keeps us all a-laughing, being onelie the she-cozen that they call Hannah, who do sit looking most streightly down her nose at little madcap's innocent rogueries. Whereby did make it mine bostly duty to sweeten prim pretty Hannah by showing her a very particular attention, and presently thaws to me more than I had hoped, and when she thaws, hath a melting softness in her great hazel eyes that did me good to see. Come on the Heath, here was such a strength of vehicles as never was and no little trouble in making our allotted park over against the Grand Stand. So to eat picknick hunch with a magnums of champagne wine thereto and all merrie, till my wife whispers me she feels an oncoming faintness (which she lays to the heat, being a sweltering day) and fears it may end in a publick sickness. Whereby I into a pretty stew, the fool I shall be made to look by my wife's being publickly sick. However, in part by stern admonitions into her ear to contain herself, in part by feeding her sippets of ice from the champagne-bucket, I was spared the worm (allbeit still looks and feels pretty green) to me very good content.

As ill a day with the horses as ever I had, 7 betts and they all losers, which do more than ever bring it home to me what a mugg's game be this game of betting, and I believe they say true who say that Satan invented it.

In returning, Squillinger's madam goes in the carr with my wife, Jimble's potato-nosed lady coming with us. So what must Squillinger do, being now free from madam's eye, but engross prim pretty Hannah to himself in the most shameless manner possible: very base dealing, methought, in a married man and fills me with pity for his poor wife, how she would feel if she could see him. So ends for me the damnedest day of my life allmost and hath, moreover, stood me in above 30: which is such a sum as will not bear thinking of, to have laid it out in any one day, let alone a damned day.

TRAVELLER'S JOY

by FRANK KENDON

EVEN villains love flowers. Before we have time to think, we fall to flowers: 'Oh, look!' we cry, and death is beaten. Except for two fenced-in pieces of grass on the top of the hill by White Stone Pond, there are no wild flowers on Hampstead Heath now. We love them so dearly that they are dying of it.

For much less than the cost of a battleship, and to how much greater effect, the London parks are kept full of flowers nearly all the year. If those forgotten City churches must still be pulled down, on account of an empty City on Sundays, I would have them pulled down without more ado, and replaced by gardens, which, for a trifling cost, conduct services all the week through. Flowers call to the spirit of man, if only for an instant as he passes. They do not shut up in horror of his horrible sins; no man thinks, as he passes the irises in St. James's Park: 'How much money I could make by selling those things!' He goes on past them to his desk, hardly knowing that the sight has repaired a feather in his wing.

The Field Cowslip

Farmers are cutting their hay in the country now, and haytime means innumerable flowers—even their names in a list seem to have a summer smell—woodsage, centaury, mint, tansy, avens, loosestrife, pimpernel. Dogroses are out all over the hedges, honeysuckle is beginning, you can smell it in the lanes at night; meadow-sweet will soon be out in the corners near streams; there are still some buttercups left, and where the mower has not yet been, red sorrels stand high among thousands of white ox-eyes and yellow-rattles. Water-lilies are proudly out on the hidden ponds, the gold broom is beginning to burn brown, all the rusty hawthorn petals have blown away. By the banks you can already pick wild strawberries and find their flowers too. Cow-wheat is out, toadflax is budding, silver weed and tormentil and cinquefoil are creeping about and in yellow flower, and all the vetches and the bird's-foot. In the woods there are foxgloves, addersmeat, enchanter's nightshade, ragged robin, sanicle, moschatel, yellow pimpernel and creeping jenny. On the downs and wastelands there are thistles, thyme, ragwort, tansy, gentian (in bud at least), rock-rose, yarrow, rest-harrow, milkwort, self-heal, and Canterbury bells.

The appeal of wildflowers is unique—they delight all men—and therefore the names men have given to them seem to have a universal freshness, quaintness and fragrance, not found in other words. Sometimes townsmen have spoken scornfully of knowing the names of flowers. 'I like to see the wild flowers,' they say, 'although I don't know their names. And what should I gain but a list, if I spent time and trouble in learning them?'

I think of the innumerable associations connected with flower names, sometimes so old as to be inherited and almost symbolic. If you will read the following short list, and let the names lie on your mind in turn, you cannot fail to see how wide and deep these associations go. They are like chords which, being struck once, go on resounding and dying:—*Apple, rose, lily, hawthorn, poppy, daisy.* The associations with these names are so universal, and they go so deep into our nature, that they not only raise images of delight due to the flowers, but complete moods.

For suffering and for death, when mortality can do nothing but stand by in dumb sympathy, we bring flowers. It is not a sentimental decoration of an idea, but sober fact, that the appeal which flowers make (themselves so ephemeral) is directly to the spirit. The hurt mind leaps to receive their indefinable proof of God; they are perfectly organized, lovely only in their obedience, and simple evidence, in the face of overwhelming human doubts, that the power which shapes our ends is a divinity.

At each new encounter of the flower whose name we know, new associations are added. If the labour were arduous the delight would be worth it; as it is, the very labour is itself no labour but a delight. We do not collect flower-names, but pastoral scenes, such as Wordsworth has set down in 'The Daffodils.'

The truth is that we think in words, in names. You cannot remember a river bank just now, by remembering the red and yellow, and white and pink, and purple flowers there. But if you know their names, you know them to speak to; they are your friends and you are theirs.

How were these names given to them? The wild clematis has two local names: old man's beard and traveller's joy. If you see it in autumn, dragging its white whiskers over hedges, you will understand the first name at once; but traveller's joy remains a mystery.

In our large family, when we were children, we did what, I suppose, all country children have done for ages—we invented names for those less widely distributed flowers which were common to our own neighbourhood. Roses and daisies, hawthorn and buttercups, of course, we knew already: but we called the knapweed, with its brown, round, hairy buds, the bee-flower, the wild geranium soldier's button, speedwell was cats'-eyes, arum was lords and ladies, white campion was thunder flower, ladysmocks were milkmaids, and a certain kind of hedgerow grass, whose real name I do not know yet, was always toddling grass to us. Docks we called doctors, because they healed nettle stings, and hairy willow herb (because of its sweet, faint smell) we called the tea-flower.

Many accepted flower names—go-to-bed-at-noon, jack-by-the-hedge, lady's-shoes-and-stockings, buttercup, honeysuckle, and so on—must have had a similar fanciful origin. Other names are relics of the old nomenclature given by herbalists—eyesalve, self-heal, woundwort, heartsease; and remind us still of the credit which flowers long received for curing sickness. Others—sainfoin, milfoil, cinquefoil—tell us of our French relations, or of our old religious preferences—St. John's wort, veronica, marigold, ladysmock. Daffodil is classical asphodel still surviving. *Taraxacum*, the botanical name for dandelion, means the trouble healer.

Purple Flower-Gentle

The wild flowers on Hampstead Heath have been picked to death, and now that townsmen are luckily able to get out farther into the country by car wild flowers are beginning to show signs of defeat in the more popular places. Truly it is unnatural not to pick flowers, and unnatural, perhaps, to live (as we must) in such a thickly populated world; but some restraint on picking flowers is

(*Continued on page 82.*)

On Friday next, July 19, the Rt. Hon. Viscount Ullswater, G.C.B., will broadcast a talk, on behalf of the Society for the Promotion of Nature Reserves, entitled 'Vandals of the Countryside.'

The two illustrations on this page are reproduced, by the courtesy of Gerald Howe, Ltd., from Marcus Woodward's abridgement of Gerard's famous 'Herball.'

FROM THEIR FAVOURITE LETTERS

From SIR WALFORD DAVIES.

'I THINK the communication from a listener that moved me most was an anonymous letter from the wife of an old man who was dying—telling me that her husband would never take morphia before 9.30 on Tuesday so that his mind might be clear for the talks.

But I think the communication that *interested* me most ran as follows:—

'A Quiet Kentish Village,
20th Feb. 1925,
5 p.m.

'A very old lady and gentleman had settled down before a cosy fire and with a wireless loud-speaker given them by a devoted son to cheer the evening of their lives.

'Outside workmen were busy painting. Suddenly a cry went up, "Jack! Jack! Why, I thought I could hear that old chap that taught us singing in France." Both men listened intently, and their faces lighted up with pleasure as if pleased to meet an old friend. When invited to listen, they did so with wrapt attention, singing when they were told to sing, and in perfect tune, and while packing up their tools the tune was being hummed quite correctly. Both men had been sadly distressed by the Great War, and it was very touching to notice the real respect they had for you and their keen enjoyment of your delightful talk.'

From COMPTON MACKENZIE.

HERE is a charming letter I received from an anonymous admirer:—

'Look at all your gramophone articles. People ridicule all you say about records because you are generally wrong. Some call you mad, but I say you are cranky and ignorant on the subject. People have not forgotten your sloppy sentimentality when broadcasting *Carnival* and so keeping us out of our beds till nearly twelve. No, you study Siamese cats and leave the gramophone and radio to people that know what they are talking about.'

From VERNON BARTLETT.

THE letter which most amused me is one from a gentleman who declared that my voice recalled to him the last time he met me, when I was lecturing on the subject of Colonization in 1896. I was then two years of age, so that he might have heard my voice, but hardly in a lecture of so serious a subject. He was, of course, confusing me with my distinguished namesake, Dr. Vernon Bartlet, of Oxford. Of the letters that have appealed to me most came as a result of a talk I gave last year about the Armistice. But it would be unfair to quote from the more pathetic ones—from blind people, from parents who had lost children in the War, or from disabled ex-soldiers, one of whom wrote (and here I do quote after all): 'Life is a very uphill fight at times, but it gives one a fresh determination to fight it out when one realizes that old comrades have not forgotten all about us."

From TOMMY HANDLEY.

'I HEREWITH enclose my latest effort which I think will suit you. You can have the full performing and mechanical rights of same, and if you think it's worth £100, send me a cheque per return; if not, I will accept anything from £5 to £1

'Yours truly,

'

'I've a little wireless-set
With knobs on:
It's the sort of set
That you can get
Fender and Hobbs on.'

From PERCY A. SCHOLES.

THE letter that has 'appealed to me most' is that which one week came to me nearly 12,000-fold—and called for replies to the same terrifying number.

After the announcement, one never to be forgotten evening, of the end of the General Strike, there was sung Parry's stirring setting of some of Blake's words ('Till I have made Jerusalem in England's green and pleasant land'). Like everybody else who heard it, I was greatly stirred, and next night when I went to Savoy Hill to broadcast my musical criticism, I offered to send a copy of words and music to any listener who would send me the postage.

Two days later came a call on the telephone from Savoy Hill. 'Mr. Scholes, there are some letters for you here. What shall we do with them?' 'How many?' said I. 'About three sackfuls!'

Parry's executors and publishers kindly relinquished royalties and profits, and the B.B.C. staff, with splendid spirit, relieved me of the clerical work, and so I escaped ruin!

If I forget everything else connected with my association with the B.B.C., I shall never forget this evidence of the moving power of a piece of fine poetry finely set to music when sung at the appropriate moment.

SOME TIME AGO WE ASKED A NUMBER OF WELL-KNOWN BROADCASTERS TO LET US PEEP INTO THEIR POST-BAG. HERE ARE EIGHT LETTERS RECEIVED BY THEM FROM ADMIRERS —AND OTHERS!

From A. J. ALAN.

'YOU are probably one of the most convincing liars who ever lived, and you may take that as a compliment, but you are a fraud all the same.

'It isn't that I don't believe every word you say, when you say it, because I do.

'It isn't that all your "adventures" (forgive the inverted commas) couldn't have happened to one person, because they could—but they couldn't all have happened to you, my friend, and that is the point I wish to make.

'You give yourself away from time to time by the obviously truthful expression of your own personal opinions.

'You frequently say, "Of course I couldn't do this, or that," without a word of explanation, thereby showing quite clearly that you still adhere to the narrow ideas of "good form" which doubtless obtained at your public school in (say) 1900, and which are rather out of date in this year of grace.

'You also sometimes imply that, to you at any rate, women who make up their faces and wear short skirts don't look respectable—where have you been all these years?

'I am convinced that no one with your mentality would ever go within a mile of a night club or any other of the haunts which you seem so constantly to frequent.

'I picture you, rather, as anchored to your comfortable fireside with your tongue in your cheek, devising schemes for pulling the legs of us misguided women whom you so sweepingly condemn.

'That is why I call you a fraud, unless, perhaps, you are only an idealist.

'Please forgive me for remaining only

"A Sceptic."'

From OSBERT SITWELL.

'I HAVE just listened to one of the most insolent talks, delivered by one of the rudest persons it has ever been my misfortune to hear. Who is this Sitwell person? I have never heard of him and I certainly do not wish to hear him again. *I* am *English*, and as such I must protest against such people as this Sitwell person dictating to me in my own country that we should "feel highly honoured" by a foreigner coming here. Sitwell has yet to learn good manners, and the foreign Epstein how to sculpture.

'Yours faithfully,

'

'If you persist in having any more like this Sitwell tribe, I shall give up my license. You have shown extremely bad taste in allowing it to speak.'

From MABEL CONSTANDUROS.

'CALLING upon a friend who is in King's College Hospital, I found her quite a different being, and when I asked her the cause, she said: "Mabel Constanduros." They pull down the blinds at 7.30 and tuck them up for the night, and it's too dark to read, and they just think of their ailments and get morose until they snooze off. On Thursday two women on the other side of the ward began to laugh, then one or two more joined in and sat——wondering what the joke was. She put on the headphones and began to chuckle, and soon the whole wardful of sick women, some twenty of them, were all laughing. The Sister, who was writing, looked up, and although she didn't know what it was about, began to laugh too. The girl in the bed next to —— rolled about until a nurse threatened to take away the headphones unless she kept still. And this went on until "Grandma" had finished. Five minutes after, —— was asleep. And that was one ward in a big hospital—and one hospital out of hundreds. May you have done all the patients as much good as you did this poor old lady!"

TRAVELLER'S JOY

(*Continued from page 61*)

asked for; though more, not less, enjoyment of them. One or two flowers will suffice for specimens till the name is found, and after that they will greet you in their wild homes like old friends glad to see you.

There will be no need to pick many to bring a great harvest home; perhaps, when the names are known, there is no need to pick any at all. Many plants would not die for yielding up their delight, if flowers were cut instead of being picked—bluebells and orchids especially should always be cut with a sharp knife, and the smaller periwinkle, I have found, though it fades in water very soon if picked, will live and flourish for days when cut.

Cut your flowers, then—this is one easy precaution. Leave the rare flowers to grow: they are the prizes that you must not win—or at least not more than once. Never pick all the flowers of any group; and do not bring roots home. Do not keep a *Hortus siccus* in your library, but a rare county or two in your winter heart. Look out for traveller's joy; there is no need to pick that flower—if you know its name it is everlasting.

FRANK KENDON.

'I AM AN ODD DOG'

SAID HANDEL

In this article is told the story of one of the titanic figures in the history of music and a man of superb individuality. Handel's "Overtures" have been the subject of Sir Walford Davies' series of talks, 'Handel at the Harpsichord,' which, commencing last April, come to an end on July 16.

EDWARD FITZGERALD once described Handel's wig as 'a fugue in itself.' It was very large and white. There is no doubt the initiated regarded it as a barometer. They watched it as a sailor watches the glass, with anxious eye. In calm, when a rehearsal was going nicely—it had a gentle swaying motion as of a summer sea; but if it began to move jerkily, violently, you knew that you were in for thunder. A rehearsal by Handel must have been an experience much coveted by those who were not being rehearsed. Then indeed you saw the celebrated Mr. Handel in action, and you were probably curious to know whether all the stories you heard of him were true: his ill-manners, his arrogance. This is what they called it in the drawing-rooms; but his friends, if you were lucky enough to be of their circle, put it otherwise. Handel showing 'his great bear' is Dr. Burney's vivid, kindly phrase. At rehearsal Handel showed his great bear on the slightest provocation. If the Prince of Wales came in a moment late (for rehearsals were sometimes held at Carlton House [illegible] like a belated fiddler [illegible] and if a [illegible]! But the Prince had humour enough to apologize; the maid of honour shuffled no more; the singer took pains to do better next time; and the enormous white wig resumed its regular rhythm. Once, and once only, a personage mightier than any Prince, a reigning diva, the Cuzzoni and none other, deliberately declared that she would neither practise nor perform a certain aria. In a second Handel's huge arms were around her waist, and she was moving towards the open window. Truly there was no man quicker to temper, but none quicker with an apology if he found he was in the wrong. Once Burney himself as a boy sang false; it turned out to be an error in the score. Handel was humble in an instant: 'I beg your pardon. I am an odd dog.' And when he smiled, adds Burney, 'it was his sire the sun bursting out of a black cloud.'

It is easy to see why Handel was unpopular in the polite world. 'Odd dogs' were discouraged in the drawing-rooms of the eighteenth century, whence unfortunately his living came. Royal patronage was not enough to fill his theatre; he needed a long subscription list, and for this he must go the round of the fine houses and by the ritual of the age he must go cap in hand. This he obstinately refused to do. One's tenderness for the eighteenth century wears thin when we remember that Handel was twice a bankrupt and twice on the edge of lunacy. It is mere history that if Vanity Fair had had its way with Handel, *The Messiah* would never have been written and the Poets' Corner would lack a grave.

The story of those years must be sought largely upon the shelves of historical tittle-tattle. It was an affair of the drawing-rooms and the chocolate houses. The memoirs and correspondence of the time are full of it. Mr. Pope made verse of it. Mr. Walpole epigram. It found expression in innumerable squibs and lampoons. When Handel came first to England, fresh from Venetian triumphs, a youth of twenty-five, he found society in a fever of Italian opera.

HANDEL.
From a miniature by Platyer

He wrote *Rinaldo* for them in ten days and became the hero of the hour. For some years all went well, but society was fickle and expensive. Those choleric outbursts, not unlike Johnson's, that stout independence were premature in the first decades of that century. The rival opera, the *Opera of the Nobility* betrays in its absurd title the root of the grievance: Handel was a social non-conformist. This opera was intended by its founders to challenge Handel's supremacy. Naturally, it succeeded for a while, as cards: the money the subscribers, the singers even. It brought about the first bankruptcy in 1737. The second in 1745 was manœuvred otherwise. Opera itself had collapsed, and Handel, sublime opportunist as he was, had turned to oratorio. Even Vanity Fair could hardly conceive anything so ludicrous as an *Oratorio of the Nobility*; but a certain Lady Brown had a happy thought. This woman ran a crusade whereby all routes, all fashionable assemblies were carefully fixed for the evenings of Handel's oratorios and, indeed it was seen to that there should never be a concert announced by him without some competing attraction. Thus was entirely successful. For the second time his health broke, and he must face his creditors.

Thus the Handel we think of—the Handel of the great oratorios, the huge following, prosperous, honoured, and beloved—is the Handel really of the last decade of his life. His was the triumph of longevity. It is again mere history that, if he had died at fifty-three—as well he might, for he was wretchedly ill—his life would have been set down a tragedy, and there is something heartening in the spectacle of a man at that age, in that pass, and penniless into the bargain, who foes a future in which his best work shall be written; or of sixty, prostrate again and bankrupt, who can still feel that life is all before him. But youth never deserted him, nor the great pagan virtues, he had the courage to wait, and there at the end of the long struggle was the now-awakened, now-articulate middle-class, which was to raise him to his place among the immortals. It was a dramatic moment of history when Handel, turning his back for ever upon the polite world—and appealing to the world at large—abandoned for ever the subscription system, opened his theatre to all comers, and found a vast public ready and eager at its doors.

We honour Handel, most of us, to the sound of a great Amen. We mention his name, and the hush of the cathedral-close enfolds us. We seem to hear the distant organ, the white-robed choir, while the shadows of tall elms fall slantwise on the forbidden, expensive lawns. So much has he become the property of the organist and choirmaster. When our friends return victorious from something or other we whistle 'The Conquering Hero.' This, and a few familiar comforting airs; the first and [illegible] tone-poems, which carries our dear [illegible] grave; one or two of the massive [illegible] little more of his enormous output is current. Yet Sir Thomas Beecham's ballet, 'The Gods go a-begging,' quarried from the forgotten scores of Handel has revealed to us the immense richness of that mine.

His life we have been satisfied with a legend, yet it would not be an unworthy subject for a noble symphonic poem. For in the most anti-romantic of centuries he stands out the great romantic, in an age of flunkeydom, the artist who declined a livery; in a world sophisticated a child; dishonest, the man who paid his debts to the last farthing; corrupt, the great celibate. Further, he stands as the first witness to the great middle-class of England who crowded his concerts, and in their thousands on an April evening, in 1759, followed his body to Westminster.

SHALL WE SELL THE AIR?

by J. C. Squire

advertisers are going for the largest public. One movement from Beethoven, for the sake of prestige, is quite enough. 'Ole Man River' is a very good song, and Mr. Paul Robeson sang it very well, but a few weeks ago, in a country house in New York State, I heard it six times from different stations on a single Sunday afternoon. I have before me a copy of the *New York Times* for [illegible] June 9. It is a great paper in many regards; but the radio programmes it can merely record, and from the radio programmes it can merely select the best there is. A song or a pianoforte recital which would here be merely part of the day's work would, in the U.S.A., be starred as something memorable. The *Times*, selecting the relatively memorable items from a week's programmes, has to mention the ceremonial dedication of a railway train, a programme in which an excerpt from *Cavalleria* is surrounded by rubbish, and other programmes in which the illustrious items appear to be the Ballet Music from *Faust*, the Overture to *Oberon*, 'The Lost Chord' and 'Where my Caravan has [illegible]' most of the other pieces in these programmes being of the 'I Wanna go Back to the Farm in Timbuctoo,' 'My Baby is So Blue' and 'My Congo Sweetie' type. It is only natural, if we let the advertisers in, they would do it here, thinking only of one public instead of many publics. But to think that anyone should urge that American broadcasting should be our ideal! Our service, whatever its defects, is the best in the world, although this Mr. Reynolds calls it 'mediocre' and 'uninteresting.' Born as any listener might be if he listened without intermission to our services he would be much more bored if he listened without intermission, to any foreign service and of all foreign stations the American are the worst. It is a consolation to know that Mr. Reynolds is wrong even on the matter of [illegible]. I take this paragraph also from the *New York Times* of the quoted date:

> [illegible] Sykes, in a recent opinion regarding fees for broadcasting stations, said there is no objection to making the broadcasters pay licences, but added that he deems it inadvisable to put any fee into effect [illegible]

Herein is indicated a line of thought at present being followed in America. There are those amongst the thoughtful in America who are wondering whether it would not be better to adopt the British system, abolish the private advertising broadcasting stations, and establish a few monopoly stations financed out of licences.

Should adverse criticism of the British programmes be required, nobody could be more willing than I. I believe that I was the first person publicly to suggest, in the days of the old single programme, the need for an alternative programme, and I am now of the opinion that a third programme (which might easily be financed if the Government would cease arbitrarily confiscating part of the B.B.C. receipts) might be put out which would minister to the national pleasure and still the national criticism. There are moments when I find that both 5XX and 5GB are doing music which I do not like, or talks to which I do not want to listen, or Children's Hours from which my children are glad to be spared. I say of these, like the 'Shropshire Lad':—

> You may be good for someone
> But you are not good for me

and wait patiently for the next hour which will certainly bring me something which I want to hear. 'You cannot please all the people all the time,' as Abraham Lincoln might have said had he tried to cope with this question. A third British programme in America they have hundreds—[illegible] all the same) would probably enable the ingenious and hard-working officials of the B.B.C. to silence all criticism save from those crusty persons who, in [illegible] time, would grumble at whatever they got.

But imagine the grumbles there would have been here had nothing been on the air but such programmes devised by Moonlight Soap, Army Cut Cigarettes, and Teachem's Pills, with a view to getting their commodities sympathetically introduced to the 'greatest possible number'! What the newspapers would have said! What the newspaper correspondents would have said! What Mr. Bennett, and the Messrs. Huxley and Miss West would have said about the vulgarization of art, the missed opportunities, the prostitution of something which might have been a great civilizing medium to merely commercial ends! They have pungent pens and they all of them [illegible] civilization. *The Real* [illegible] circumstances, would have [illegible] very different tune.

But perhaps they know nothing [illegible]. There are twenty-three members of *The Realist's* editorial board. It is difficult to believe that so large a number of persons as that can be privy to all the paper's proceedings. I should like to confront Miss West (I cannot bear to quote it in full) with that sentence about 'hubby.' Where *did* this editorial board discover Mr. N. Bantock Reynolds? Was it in a comic strip?

WHY I LISTEN

by Lady Ossulston

I [illegible] the producers of the B.B.C. [illegible] back in their chairs and [illegible] ment, if someone inaugurated a competition for finding out from each one of us our chief personal [illegible] reasons as to why we listen in. I feel that they would be certain to get some odd [illegible] for the divinities of Oxford pronunciation [illegible] hearts flutter faster—not at the purport of what they are saying, but on account of their own [illegible] tones might be rather something of [illegible] [illegible] he might even [illegible] [illegible] would indeed be worth listening for.

I am afraid it will be thought that so far from being classed with these admiring females, I am of another camp, and am definitely malevolent [illegible] [illegible] would immediately be taken to the depth of human degradation—but it is really only the most ordinary and impersonal instinct in the world, which everyone feels, in liking to see the [illegible] [illegible] reveal almost human [illegible].

But to return to our imaginary competition. Undoubtedly it would call forth another crop of letters from certain rude people who had purposely misunderstood the rules of the competition, and would write at length explaining all the reasons why they did *not* listen in. But the vast majority of letters from vast millions of people would express much the same reasons for their 'listening in'—in brief, that they enjoyed doing so.

A selfish and ignoble reason, the high-brows would say; one positively should hunt at some other motive of well, self improvement, or patriotism. But no! I listen in because I find the programme entertaining, and because there is always something in the programme which fits in with the mood of the moment. Also because I consider the B.B.C. are the most consummate theatrical producers in the whole history of theatrical production! The chief attributes of a producer are: artistic, humorous, and dramatic sense, and a thorough knowledge of his public. And this last is the most important of them all because it will lead him to the others even if they are not inherent in him. But how can the B.B.C. know its public?—as the producer does the five thousand people or so who form the regular clientele of his theatre. The wireless public numbers itself in millions. It consists of all types, ages, and tastes, and is scattered all over the country. Think of what would be the despair of the ordinary producer in trying to work out a programme which would please such a public. And a new programme every night! A theatre can keep its programme—once it has been thought out—and change its public! But things are never made easy like that for the B.B.C.

Producers are traditionally represented as bad-tempered, wild-eyed, dishevelled, and over-exhausted. They would certainly have cause to be! Think of all the types!—the blue-stockings, the Mrs. Grundys, the high-brows, the jazzy moderns, the frivolous, the low-brows, the effete aristocracy, the strong, silent, self made men, the bloated capitalists, the down-trodden poor, the eccentric, the conventional, the respectable, the disrupted, the idle, and the hard-working—to mention only a few of them. (The catch phrases are not my own, and I hope no one will be insulted.) No producer has ever been faced with such an [illegible] before.

The B.B.C. have succeeded admirably. Their principle has been, if I may make so bold as to analyze it, to cater for the ordinary average person. He who works for his living, and wants recreation and entertainment in his evenings with the least possible effort to himself; who is neither a musical, nor an intellectual snob—but just takes an ordinary intelligent interest and appreciation in everything.

[illegible] 5 and July 10 [illegible] Brighton on [illegible] regret any misunderstanding which [illegible] first opportunity of [illegible] apologies to Alfredo and his Band.

THE ALHAMBRA OF THE PAST.

On Thursday evening next, a programme of Alhambra Ballets, called 'Music of "the Eighties,"' is to be broadcast from London. In the accompanying article some amusing stories are told of the Alhambra of that time. The ballet-music to be broadcast is by Georges Jacobi and will be conducted by his son Maurice Jacobi

WE live for better or worse in an age of fantastic hyperbole. Exaggeration is the breath of our nostrils. Words, and particularly epithets, have practically lost all meaning. We qualify the things that we see and hear and criticize with catchwords of the moment like 'marvellous' or 'dreary' or divine' or 'nauseous' with a superb indifference to the real connotations of the epithets in question. Standards of criticism are practically impossible to obtain. It is hardly too much to say that at present there is no standard of criticism but only self-conscious personal opinions. Further we have been so continually accustomed now for several decades by the various wonders which a mechanical civilization has sprung upon us with unfailing regularity that we do not bother to add 'super-' to all of them, since, in the weariness of familiarity, the astonishment has gone out of it all, and pass on to the next. 'Super-cinemas,' 'super-[illegible]' 'super-films'—the list is endless and largely meaningless. But the onlooker—and even in the whirlpool of modern civilization there are a few persons who, from choice and grim determination, succeed in struggling to the bank and thence looking on—gains a mistaken impression from these monstrous general exaggerations in size, speed and the rest. Being an onlooker, he may be nice in his choice of words, and really believe that they have a special meaning of their own; and he comes to the conclusion that the present age is superior to the past in the scale of magnificence of its activities, especially the activities that take the form of amusements. He is, of course, wrong. I doubt if even the Aldershot Tattoo is absolutely such a super-production as those of the Roman Emperors when they filled arenas with water and used a real naval battle with perfectly real casualties as their form of military tournament. And I would back the thrill of the traditional bull-fight against any upstart dirt-track racing anywhere.'

And so to the theatre. Most of us remember when the first large-scale revues were launched upon a startled London just before the War, and Mr. de Courville filled the Hippodrome with *Hello, Ragtime!* and the Alhambra presented 5064 *Gerrard*. Now we look to Mr. Cochran and the London Pavilion for the Ultima Thule of the luxuries of light entertainment and spectacular entertainment. And I am sure we are not disappointed. But there is nothing new under the sun, and I have not the least doubt that both Mr. Cochran and Mr. de Courville would, in their several spheres, acknowledge that something of their success is due to the fact that they have both studied the history of entertainment in the past: that they would not claim any particular originality in putting over magnificent and spectacular 'shows.'

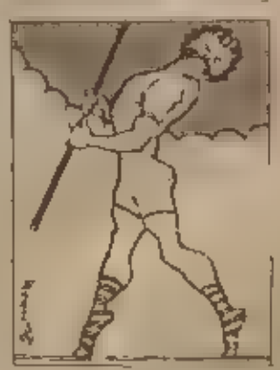
We look upon the Alhambra today with awe and a certain sentimental affection. We use awe, because I doubt if we can any of us really believe in the reality of this Moorish palace rising so peculiarly above the Shakespeare statue in Leicester Square. The combination is rather that of a fantastic nightmare. The Alhambra survived when the old Empire passed away, retaining within its walls something of that Edwardian era which now, after the War, we are realizing was a golden age in more senses than one.

The history of the Alhambra is worth a tribute both of affection and esteem. Its career has been chequered in the best sense of the word. It seems a far cry from the Alhambra of today, with its 'talkie' news film and its star vaudeville programme, to the original Panopticon of 1854 with its Royal Charter which 'declared the purpose of the building to be the illustration in popular form of discoveries in science and art by means of lectures and the general recreation of all classes of the community'; a terrific ideal at which to aim! Probably all sorts of the community had much [illegible] picion of politics of general elevation in 1854 as they have today. Anyway, within four years a showman of parts of the immortal name of E. T. Smith had bought the premises, sold the great organ to St. Paul's Cathedral, and turned the place into a circus.

In 1882 the original theatre was burnt down and the present one erected; but in the interval between 1863 and the fire, a public combine which had taken over from Messrs. Howells and Cushing and M. Franconi, who had directed the various circus activities, turned the building into a home of variety which provided its customers according to the best traditions of the period with ballet, comic singing, variety turns, a free evening paper, and a profusion of chops and steaks. It is amusing to notice that in those days the idea of international amity was hardly so prominent as it is today. In 1870 it is recorded that the musical director took pains to play the rival national anthems of France and Germany in order that the partisans of each side might smash each others' hats in with proper patriotic verve during the performance.

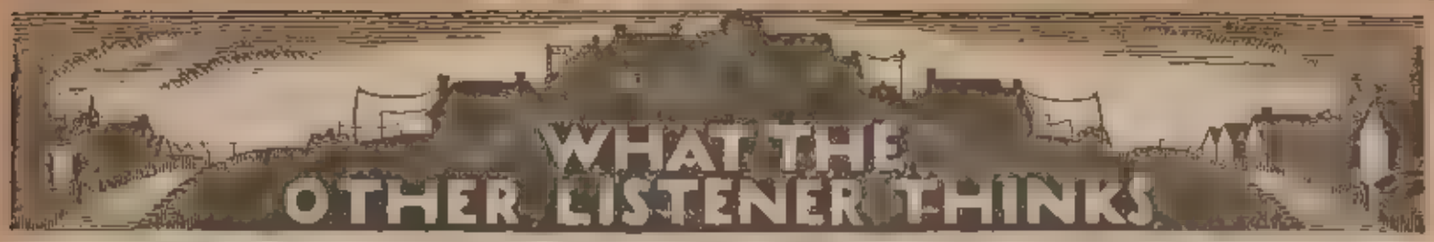
There is, of course, a magnificent string of names running through the Alhambra's career. There was the famous Savers-Heenan fight, which caused questions in Parliament and led to one of the most famous journalistic spoofs of history, when an enterprising gentleman sent a message to New York describing how Heenan had won in nine rounds, had been presented to Queen Victoria the following day, and how Queen Victoria expressed her 'astonishment at the size of his muscles and announced her intention of putting the Prince of Wales under his guardianship during his visit to America'! There was Blondin, the tight rope walker, who not only carried volunteers across the auditorium of the Alhambra, but also across Niagara Falls. There was Leotard, the trapeze artist, who earned £100 a week in 1861 and was imitated at the Polytechnic by an automatic mechanical figure; and in the same year Adelina Patti, then little more than a child. Considering Leotard's salary, it may be interesting to realize that the average price for admission in the 'sixties was 1s. 2d. with an addition of 7d. for drinks, food and cigars.

I suppose that the real fame of the Alhambra rests upon its reputation as the home of ballet. This was long before the days of Diaghileff and his famous Russians. In 1871 M. Georges Jacobi succeeded Riviere as conductor at the Alhambra. During his regime he composed more than 100 ballets, and thoughts of the Alhambra ballets of the past and when they should see the Alhambra ballets of the future filled the hearts of bronzed or frost bitten upholders of the Empire in all quarters of the globe, who, over their 'biltong' or their 'pegs,' thought of Leicester Square as affectionately as did any soldier 'swearing terribly in Flanders.' Ballet, of course, though attaining an outstanding position as *piece de resistance*, by no means absorbed the programmes to the exclusion of variety turns and even comic operas; for example, the famous 'savage' E. J. O'Dell appeared in a piece called *The Crimson Scarf* in 1871.



I think these various examples are probably enough to give some idea of the Alhambra's glories of the past; and when every week the latest most super-super-talkie is produced with a flourish of Wurlitzer organs on both sides of the Atlantic, we may perhaps regret that the mere doubling of the chorus, and the bigger and better murders, are too often the only factors which constitute the 'super' part of the entertainment. We may be glad to recall the melodies of the Alhambra ballets and pay a tribute of one reluctant tear to the memory of the 'Good old, dear old days.'

BRABAZON HOWE.



WHAT THE OTHER LISTENER THINKS

The Organ and the Organist

A Stravinsky Revelation

Breath ex with the Adoratic's

The Illusive Aitch

Agen and 'Again'

Remember the Mezzo-Brow

Kitchen and Sitting-Room.

The 'Wireless Debating Society'

A Kindly Tribute

LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

1. **The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.**
2. **Communications should be as brief as possible**
3. **The name and address of the sender should be included in all letters, although not necessarily intended for publication**
4. **Letters on Programme matters requiring a reply should be addressed to the Programme Department, B.B.C**
5. **Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.**

Scotsman's English

A Welshman's Complaint

With the Egg and Bacon

The Anti-Beethoven Dog

A Vaudeville Critic

No Lover of the Mouth-Organ

A Little Conservative

Broad Minded

Studio Audiences

Miss Dona Thomas's Recital

The Bournemouth Concert

An Old Harpist

From County Derry

A Crying Scandal

3.30
THE
AFTERNOON
CONCERT

SUNDAY, JULY 14
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

9.5
ALBERT SANDLER
AND
ORCHESTRA

10.30 a.m. (*Daventry only*) Time Signal, Greenwich, Weather Forecast

3.30 A CONCERT

Vivienne Chatterton (*Soprano*)
William Michael (*Baritone*)
The Gershom Parkington Quintet

VIVIENNE CHATTERTON
This Afternoon at 3.30

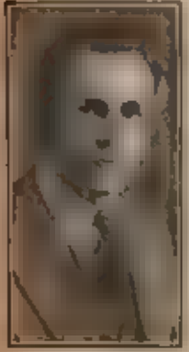
Quintet
Scenes from an Imaginary Ballet . . *Coleridge-Taylor*

3.45 Vivienne Chatterton
French Folk Songs
La Bergère aux champs (The shepherdess in the fields)
Ma sœur mise on danse (I am taught out to the dance) *arr. Arnold Bax*
Si vous n'avez rien à me dire (If you have nothing to tell me) *Saint-Saëns*
Notre Amour (Our love) *Faure*

3.53 Quintet
Berceuse (Cradle Song) *Lyadov*
Danse Caractéristique *Berlioz*
Berceuse (Cradle Song) *Guy*

Rebikov spent a very active life in the cause of music, as pianist, composer, and as conductor of musical societies in parts of Russia where music had been sadly neglected before. He used to be called 'the father of Russian modernism,' no doubt because of his innovations in [illegible] harmony. He was among the very first composers to make use of the whole tone scale (that is a scale in which the octave is divided [illegible] intervals instead of the customary seven which include two half tones). He is best known to Broadcasting by his melodious and picturesque 'Christmas Tree Suite.'

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



LEONARD GOWINGS
Tonight at 1.5

4.5 William Michael (*Baritone*)
Vision fugitive ('Herodiade') *Massenet*
Come, open wide your window ('Don Giovanni') *Mozart*

4.12 Quintet
Selection, 'Tosca' *Puccini*

4.24 Vivienne Chatterton
The Island of Gardens *Kitchener-Teyar*
On the Thames *Joan Trimble*
Irish Song *Harty*
Hebrew Melody *Bantock*

4.32 Quintet
Adeste Fideles *Wade-Matthews*
Ave Maria *Schubert*
Caprice Viennois *Kreisler*

4.42 William Michael
Tears *Oscar Rasbach*
Cities *Thomas F. Dunhill*

4.50 Quintet
Hymn to the Sun *Rimsky-Korsakov*
Polonaise in A *Chopin*
Nazareth *Gounod*

Rimsky-Korsakov's fantastic opera, *Coq d'Or* (The Golden Cockerel) was broadcast at the end of last January, so that listeners will need only a brief reminder of the point in the action where this splendid hymn occurs. The scene is a rocky gorge, in the second Act. The dead from a battle of the day before, among them King Dodon's two sons, lie on the bankside, and in the distance can be heard the approaching army of the King. They appear two by two and after them the King arrives and finds the bodies of his sons. As he mourns over them, day begins to break, and the morning sun shows a bright tent on the mountain side, ornamented with many-coloured brocade. As the soldiers are about to fire on the tent, it is seen to move, and a beautiful maiden comes out with light yet queenly step. Four slaves follow her, carrying Eastern musical instruments. She herself wears a white turban with a tall feather, and a long robe of red silk with rich gold embroideries. Oblivious of those about her, she raises her hands, as though praying, and sings this Hymn to the Sun.

In an arrangement, such as this, for instruments, the music is hardly less effective than in its original operatic version.

5.0 A RECITAL
By Olga Lynn (*Soprano*)

Komm süsser Tod (Come, kindly death) *Bach*
An die Musik (To Music) } *Schubert*
Wohin? (Whither?) }
Die Nacht (Night) *Richard Strauss*
Beau Soir (Fair Evening) . . *Debussy*
Le Tombeau des Naiades (A Naiad's Tomb) . . . } *Debussy*
Fantoches (Marionettes) }
Tristesse }
Les Fontaines } *Lalo*
Serre }
Le Martin Pêcheur } *Ravel*
La Flûte }
Dialogue between Tom Filuter and his Man (by Ned, the Dog Stealer) } *Lord Berners*
Three Ayes *Tom Dobson*

5.30 ENGLISH ELOQUENCE—XII
Speech on Negotiations at Vienna
Delivered in the House of Commons on February 3, 1858, by John Bright, M.P.

The peace and plenty prevailing in England during the later part of Queen Victoria's reign tend to obscure the memory of the people's misery at her accession. The fact that, by the end of her reign, the Victorian era had become a synonym for social and economic progress was largely due to the historic partnership in agitation between Richard Cobden and John Bright. They were responsible for at least two great reforms, the repeal of the Corn Laws and the extension of the Franchise.

John Bright, on being consulted about his biography once said, 'My life is in my speeches.' They were not only his greatest political weapon, but also his own perfect form of self-expression.

The speech on the negotiations at Vienna was delivered during the Crimean War, which he has almost alone, opposed from the beginning. But when, in 1855, there was a possibility of making peace, he changed his tone of denunciation for one of conciliatory appeal. In this speech occurs one of the most famous phrases ever uttered by an English orator—(the 'Angel of Death' figure). Disraeli said afterwards, 'Bright, I would give all that I ever had to have made that speech you made just now.' Bright replied, 'Well, you might have made it if you had been honest.'

(For 3.45–8.45 *Programmes see opposite page*)

8.45 The Week's Good Cause.

Appeal on behalf of St Martin-in-the-Fields Day Fund, by the Rev. Pat McCormick.

Like the Christmas Fund, also run by St Martin's in the Fields, this Summer Holiday Fund has two [illegible] There are no administrative expenses whatever, and the grants go to those who do not expect them. Centrally placed as it is, the church has every opportunity for coming into contact with deserving people up and down the country, and the Fund is administered personally by the Vicar himself.

Contributions should be addressed to the Rev. Pat McCormick, the Vicarage, St. Martin's-in-the-Fields, Trafalgar Square, W.C.

OLGA LYNN
This Afternoon at 5.0

8.50 'The News'

Weather Forecast, General News Bulletin; Local Announcements, (*Daventry only*) Shipping Forecast

9.5 Albert Sandler
and the Park Lane Hotel Orchestra
From the Park Lane Hotel

Leonard Gowings (*Tenor*)

Orchestra
Overture 'William Tell' . . . . . *Rossini*

Leonard Gowings
Una Furtiva Lagrima ('L'Elisir d'Amore') *Donizetti*
Down in the Forest . . *Landon Ronald*

Orchestra
Selection of Tzigane Music [illegible]

Albert Sandler (*Violin*)
Introduction and Rondo Capriccioso *Saint-Saëns*

Leonard Gowings
I love Thee . . . . . *Grieg*
Nirvana . . *A. H. Brewer*

Orchestra
Hungarian Rhapsody, No. 2 . . . . . *Liszt*
Largo . . . . . *Handel*

ALBERT SANDLER
Tonight at 9.5

10.30 Epilogue
'Long Suffering'

7.55
ST. MARTIN-IN-THE-FIELDS

THE DAY OF REST

Sunday's Special Programmes.

From 2LO London and 5XX Daventry

10.40
(*Daventry only*)
THE SILENT FELLOWSHIP

(*For 3.30–6.45 Programmes see opposite page*)

5.45–6.15 approx. CHURCH CANTATA (No. 5) BACH

[illegible]
Bide with us
Relayed from the Guildhall School of Music

DOUGLAS OWENS (*Contralto*)
TOM PICKERING (*Tenor*)
STANLEY RILEY (*Bass*)
THE WIRELESS CHORUS
A[illegible] QUARTET
('cello piccolo)
[illegible] J. R. [illegible]
(*Violoncello*)
[illegible]
[illegible] WOLSTAT
(*Organ*)
THE WIRELESS ORCHESTRA
(*Oboes and Strings*)
Conducted by STANFORD 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 conceptions. 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 'bide,' 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 [illegible] section where the time changes to four-in-the-bar, and the cry is still more insistent, and at the end the opening mood of pleading returns.

The final 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 replaced 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 violoncello, or shared between the violoncello and [illegible].

The tenor aria, number five, is very high and difficult to [illegible] instinct with tenderness. [illegible] strings and continuo alone. In the final Chorale, dignified and [illegible] all the instruments, two [illegible] oboe da caccia, strings and [illegible]

Broadcast Churches—XXI

CARRS LANE CHAPEL,

Birmingham. By the Rev. Leyton Richards.

THIS Church is one of the historic edifices of Nonconformity in England. Outwardly, its fabric is plain and unadorned, and might easily be mistaken by the passer-by for one of the many warehouses which stand in the central district of Birmingham; a glance at the notice board, however, would indicate that this drab brick building is "Carrs Lane Meeting House," for it is on this site that the Church has gathered since the seventeenth century. To ask why a Nonconformist congregation should have flourished for two and a half centuries in the middle of a big city is to go back to an interesting piece of history. It was Birmingham which helped to recondition Cromwell's army on its way to 'Worcester's crowning mercy' in 1654, and it is recorded by Clarendon, the Royalist historian, that Birmingham 'declared a more peremptory malice to His Majesty than any other place.' The town had long been a hotbed of Puritan feeling, and when some two thousand clergymen of the Established Church were ejected from their livings in 1662, many of them flocked to Birmingham as a refuge. Even after the Five Mile Act had been imposed, which forbade non-episcopal divines to preach within five miles of a corporate town, Birmingham still became the residence of the evicted men, since Charles II had refused to grant a municipal charter. Technically, therefore, Birmingham, though even then a considerable market town, was not a borough. The Nonconformist clergy were able to gather congregations about them, and to conduct ministries forbidden by law in most other centres of population. It is from this period that Carrs Lane dates. It began in the 1660's in what is now known as the Old Meeting House, but some thirty years later the Church divided by mutual consent, and a new centre was found in what is now known as Carrs Lane. With the passing of the Toleration Act in 1689, legal barriers to the propagation of Nonconformity were removed, and Birmingham Free Church life began at once to forge ahead with vigour. It is one of the ironies of history that it was the very attempt to stamp out Nonconformity which thus made Birmingham, and Carrs Lane Church in particular, one of the strongholds of Protestantism.

From 1689 onwards, Carrs Lane had a succession of ministers of varying capacity, several of whom made their mark upon the life of the city, but in these days it is known best as the scene of the two great ministries of John Angell James and Dr Robert William Dale. These two between them occupied the pulpit of this historic church for almost a century, and it was Dr Dale in particular who gave to Carrs Lane its nation-wide repute, as a centre both of vigorous preaching and of inspired scholarship. He entered forcefully into the civic life of Birmingham, and to his influence Joseph Chamberlain owed his zeal for municipal reform.

Dr. Dale was followed after his death in 1896 by the silver-tongued preacher, Dr. J. H. Jowett, who maintained the repute of Carrs Lane for a pulpit which counts. Dr. Jowett, however, was more than a preacher, and the permanent monument to his ministry stands today in the Digbeth Institute still connected with Carrs Lane. Dr Jowett went to New York in 1910, to be followed at Carrs Lane by Dr. Sidney M. Berry; and upon his appointment in 1923 as Secretary of the Congregational Union of England and Wales, he was succeeded by the present minister, the Rev Leyton Richards, under whose charge Carrs Lane is still seeking to emphasise those Christian values with which its name has been associated from the start.

I. *Chorus*
Bide with us, for eve is drawing onward,
and the day is now declining.

II.—*Aria Alto*
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
Thro' the [illegible] night.

III.—*Chorale (Treble)*
[illegible] Thou Saviour dear
[illegible]
[illegible] Hunt
[illegible]
[illegible]
Inspire us, Lord, with steadfast pow'r
That unbelief Thy faith devour
Make us watch secure we sleep.

IV. *Recitative &*
[illegible]

V. *Aria Tenor*
[illegible]
May the light of Thy word [illegible]
shining
As to trust in Thee furthing.

VI. *Chorale*
[illegible]

[illegible]

The Cantata for [illegible]
No. 136 Erforsche mich Gott
('*Thou knowest me God*')

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

8.0 THE SERVICE

Hymn, "Praise my Soul, the King of Heaven"
Confession and Thanksgiving
1 John 1[illegible]
Lesson
Deus Misereatur
Prayers
Hymn, "The King of Love"
Address, The Rev. PAT MACCORMICK
Hymn, "Glory to Thee, my God, this night"
[illegible]

(*For 8.45–10.30 Programmes see opposite page*)

10.30 Epilogue
"Long Suffering"

(*For details of this week's Epilogue see page 81*)

10.40–11.0 (*Daventry only*)
The Silent Fellowship
S.S. from Simpson

SUNDAY, JULY 14

5GB DAVENTRY EXPERIMENTAL

626 k.c. (479.2 m)

THIS STATION IS NOW WORKING ON A NEW WAVELENGTH

9.0 A SYMPHONY CONCERT

3.30 A MILITARY BAND CONCERT

From Birmingham

THE BAND OF H.M. ROYAL MARINES, Plymouth

Conducted by Lieut. W. F. CAMPSON

Bugle Trio: Trumpeters Simpson, Gardiner and Sims

March, 'The Thunderer'	*Sturgess*
Overture, 'Iphigenia in Aulis'	*Gluck*
Solo, 'The Miller's Song'	*Adam*
Xylophone Solo, 'Cascades'	*Barratt*
Excerpts from 'The World's Crown'	*Waterbottom*
Slav Rhapsody	*Friedmann*
Selection, 'Catherine'	*Tchaikowsky*
Piccolo Solo, 'The Lark's Festival'	*Brewer*
Ballet Music, 'Coppelia'	*Delibes*

4.30-5.30 Instrumental Programme

(From Birmingham)

LUIGI GASPARINI (Violoncello)

Andante
Original Love Rhapsody
Violoncello *Gasparini*

EDITH PENVILLE (Flute)

Variations on a Theme by Mozart arr. *Hahn*
Final Movement from Suite *Roland Rendl*
(Accompanied by the Composer)

4.50 CLAUDE DE VILLE (Pianoforte)

Gavotte (1717) } *Scarlatti*
Waltz }
Rondo Capriccioso } *Saint-Saens*
Rhapsody in G Minor

LUIGI GASPARINI

Air Basque } *Fiatti*
Basque Aire
Scherzo
Danse Moresque
Moorish Dance

LUIGI GASPARINI
plays the violoncello during the Instrumental Programme from Birmingham this afternoon.

5.10 EDITH PENVILLE

First Impromptu	*Anderson*
First Scherzino	
Rondo Capriccioso	*De Jong*

CLAUDE DE VILLE

El Puerto (The Gate)	*Albeniz*
Evocation	
L'Isle Joyeuse	*Debussy*

7.50 A RELIGIOUS SERVICE

(From Birmingham)

Arranged by THE BIRMINGHAM CO-OPERATIVE SOCIETY

Conducted by Canon GUY ROGERS

Relayed from St. Martin's Parish Church

THE BELLS

Order of Service

Hymn, 'Sing of the glorious coming day' *Edward Curtis* (Tune: 'Runington')

Litany

Hymn, 'England arise! the long, long night is over' (Songs of Praise, No. 185)

Lesson, Romans xii. Verses 9-21

(Read by Mr. EDWARD CURTIS, Chairman of the Co-Operative Movement)

Anthem

Hymn, 'Vow to Thee my Country' (Songs of Praise, No. 188)

Benediction

8.45 The Week's Good Cause

(From Birmingham)

An Appeal on behalf of the Gloucester Samaritan Fund and Guild by Mr. A. J. DENNIS

Contributions should be forwarded to the Rev. G. Mifford Barnes, Harley House, Gloucester

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A Symphony Concert

WILLIAM PRIMROSE (Viola)

THE WIRELESS SYMPHONY ORCHESTRA

(Leader, S. KNEALE KELLEY)

Conducted by BASIL CAMERON

ORCHESTRA

A Song before Sunrise *Delius*

COMPLETED in 1918, and published in 1922, this work is described by the composer, Mr. Philip Heseltine, who is known to his friends also under his pen-name, Peter Warlock, as a "Symphonic Poem for orchestra." It is in one movement, and divides itself into three parts, which begin with a fresh, happy melody, given chiefly to the strings in nine parts, with little snatches of tune on the woodwind breaking in on it. This melody changes to a more flowing measure and leads to very soft, slow music after a climax of sudden strength and energy, returns to the opening melody. At the end it dies away softly and slowly, and the whole short piece is eloquent of its subject, in Delius' picturesque way.

9.8 WILLIAM PRIMROSE and Orchestra

Concerto in B Flat for Violin and Orchestra (K. 207) *Mozart*

Allegro moderato; Adagio; Presto

9.28 ORCHESTRA

Nocturne (First Performance) ... *Leslie Heward*

WILLIAM PRIMROSE with Pianoforte

Three Transcriptions for Violin and Pianoforte *arr. Kreisler*

Gavotte in E	*Bach*
Songs my Mother taught me	*Dvorak*
Melody on the Shore	*Grainger*

ORCHESTRA

Symphony No. 4 in A Minor, Op. 63 *Sibelius*

Tempo molto moderato quasi adagio; Allegro molto vivace; Il Tempo largo; Allegro

10.30 Epilogue

'Long Suffering'

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.

Editorial address: Savoy Hill, London, W.C.2.

Sunday's Programmes continued (July 14)

5WA CARDIFF. 968 kc/s. (309.9 m.)

3.30 *S.B. from Swansea*

5.0–6.15 app. *S.B. from London*

6.30 *S.B. from Swansea*

7.55 *S.B. from London*

8.45 **The Week's Good Cause**
An Appeal on behalf of the Cardiff Central Boys' Club and Hostel, by the Chairman, Lady [illegible]

9.0 *S.B. from London*

9.0 West Regional News

9.5 *S.B. from London*

10.30 Epilogue

10.40–11.0 **The Silent Fellowship**
S.B. from Swansea

5SX SWANSEA. 1,040 kc/s. [illegible]

3.30 **A CONCERT**
Relayed from the Mumbles Pier Pavilion, Mumbles
THE NATIONAL ORCHESTRA OF WALES
[illegible]
Conducted by WARWICK BRAITHWAITE
Overture, 'Fingal's [illegible] *Mendelssohn*
WARWICK WARREN *Bass Baritone* and Orchestra
Droop not, young lover *Handel*
Cello Solo
Dance of the Clowns (Christmas Tree Suite) *Pierné*
Prelude and Call ('Mary Rose') *O'Neill*
Fantasie, 'The Three Bears' *Eric Coates*
WARWICK WARREN and Orchestra
Madamina ('Don Giovanni') *Mozart*
Orchestra
Wedding Waltz (Pierrette's Veil) *Dramezy*

THE MUMBLES LIGHTHOUSE.
A fine picture typical of the rugged Glamorganshire coast. A concert by the National Orchestra of Wales is being relayed by Swansea from the Mumbles Pier Pavilion this afternoon, at 3.30. The Concert will also be broadcast from Cardiff.

ERNST VON DOHNANYI was only twenty when he made his first appearance as a concert pianist, stepping at once into the very front rank of executants. A year later, having won laurels in all the principal music centres of Germany and Austria-Hungary, he appeared with no less success in this country, and in 1899 in the United States. As a composer he was known at first by his fresh and attractive music for his own instrument, for a good many years, however, he has been steadily gaining wider recognition as a composer of orchestral and chamber music, and latterly of music for the stage. Although making comparatively little use of actual folk tunes, most of his music is strongly characteristic of his native Hungary; it is all distinguished not only by very able craftsmanship, but by a genuine gift of invention, flavoured with a happy sense of laughter. His 'Variations on a Nursery Tune' are already popular in the best sense, alike with pianists and with audiences.

The pantomime from which this Wedding Waltz is taken made its first appearance on the Dresden stage in 1911.

In the form of a suite, the music consists of six numbers, of which the Wedding Waltz is the last. After a loud chord on the whole orchestra the violins in unison run about in quavers, until the tune enters on flutes, clarinets, and violins, in octaves. This first tune has the chief say in the little movement, although other melodies are heard, one on violins and clarinets, and another on bassoon, violins, and violas. The movement passes through several changes of key, and before the end there is a little reproduction of the violin figure from the opening, after which the first tune brings it [illegible]

INTERLUDE FROM THE STUDIO
T. D. JONES (*Pianoforte*)
CONCERT
(Relayed)
[illegible]
Egyptian Ballet [illegible] *Lugini*
WARWICK WARREN
Hail's Pavement
Trade Winds } *Frederick Keel*
Port of Many Ships
ORCHESTRA
Hungarian Rhapsody, No. 1 in F *Liszt*

5.0–6.15 app. *S.B. from London*

8.50 *S.B. from London* (9.0 Local Announcements)

10.30 Epilogue

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

6.30–6.15 app. *S.B. from London*

6.45 *S.B. from London*

8.50 *S.B. from London* (9.0 Local Announcements)

10.30 Epilogue

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

3.30 **A Ballad Concert**
HARRY GREENWOOD (*Pianoforte*)
From Manchester
[illegible]
(*Mezzo-Soprano*)
From Hull
WALTER HAWTON (*Violoncello*)
[illegible]
JOHN ANDERSON (*Baritone*)
From Sheffield

5.0–6.15 app. *S.B. from London*

7.55 *S.B. from London*

8.45 **The Week's Good Cause**
An Appeal on behalf of the Stockport Musical Festival Carnival Committee in aid of Stockport Infirmary, by his Worship THE MAYOR OF STOCKPORT
[illegible] Wireless Appeal," the Mayor, Town Hall, Stockport.

8.50 *S.B. from London* (9.0 Local Announcements)

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. [illegible]
3.30 5.15 app. [illegible] 7.55 [illegible]
London 10.30 Epilogue.

5SC GLASGOW. [illegible] 752 kc/s. (398.9 m.)
3.0 [illegible] Military Band Concert from the Bandstand, Kelvingrove Park. The Band of H.M. Royal Corps of Signals. By permission of Brigadier H. Chetwynd Talbot, C.B. [illegible] the Officers Conducted by W. R. Nicholls. Music [illegible]
[illegible] 5.0 6.15 [illegible]
7.55 [illegible] 8.45 [illegible]
[illegible] 8.50
[illegible] 9.0 [illegible] News [illegible] 9.5
[illegible] London. 10.30 [illegible]

2BD ABERDEEN [illegible]
3.0 [illegible] 5.0 6.15 app. [illegible]
7.55 [illegible] 8.45 [illegible] 8.50
Weather Forecast. News. 9.0 [illegible] 9.5
S.B. from London. 10.30 [illegible]

2BE BELFAST. [illegible]
3.30 5.15 app. [illegible] 7.55–8.45 [illegible]
London. 8.50 S.B. from London. 10.30 Epilogue

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

3.30 6.15 app. *S.B. from London*

7.55 *S.B. from London*

8.45 **The Week's Good Cause**
Appeal on behalf of the Bournemouth Branch of Toc H by Brigadier-General R. F. Sowerby, C.B., C.S.I., C.I.E. (President)

9.0 *S.B. from Cardiff*

9.5 *S.B. from London*

10.30 Epilogue

10.40–11.0 **The Silent Fellowship**
Relayed to Daventry

9.15 SIR SEFTON BRANCKER TALKS ABOUT—

MONDAY, JULY 15

2LO LONDON & 5XX DAVENTRY

842 kc/s. 356.3 M.) 193 kc/s (1,554.4 M.)

9.15 WHAT IS GOING ON IN THE AIR.

10.15 a.m. THE DAILY SERVICE

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

10.45 Mr. J. A. NEWBICK: 'Insurance Problems, IV: Unemployment Insurance—II'

THAT Mr. Newbick's aim—i.e., to give some simple and practical advice on the vexed problems of insurance—is being successfully achieved is shown by the considerable amount of correspondence his talks have evoked from listeners. His fourth talk deals with Unemployment Insurance.

11.0 (*Daventry only*) Gramophone Records
Sonata in C Minor for Violin and Pianoforte *Grieg*

12.0 A Ballad Concert
MATTHE GIBSON (*Soprano*)
CHARLES T. RECORD (*Baritone*)

12.30 Organ Music
Played by EDWARD O. HENRY
Relayed from Tussaud's Cinema

1.0-2.0 Leonardo Kemp and his Piccadilly Hotel Orchestra
From the Piccadilly Hotel

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

4.15 LIGHT MUSIC
ALPHONSE DE CROS and his ORCHESTRA
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR
The Woodland Tailor (*Ernest Austin*) and other songs, sung by EVA NEALE
'A Silver New Moon' (*Eleanor Farjeon*)
Gopak (*Moussorgsky*) and other Piano Solos, played by CECIL DIXON
'Who is King of the Animals?' from *Onta Karel* (*Sam Mateker*)
Stories told by DOROTHY BLACK

6.0 A BONNET LAIRD Summer Days

6.15 The First News
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 'The Younger Generation and its Problems—XI, Dame KATHARINE FURSE: 'The Uses of Parents'

6.45 THE FOUNDATIONS OF MUSIC
EARLY FRENCH KEYBOARD MUSIC

7.0 Mr. DESMOND MACCARTHY: 'Literary Criticism'

7.15 Musical Interlude

7.25 Signor S. BENELLI: Topical Italian Talk

7.45 A MILITARY BAND CONCERT

PARRY JONES (*Tenor*)
ANTHONY PINI (*Violoncello*)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

BAND
Overture, 'Don Giovanni'.....*Mozart*

7.52 PARRY JONES
Nina ..... *Pergolesi*
Per la Gloria (For Glory) ..... *Buononcini*
Ombra mai fu (Largo)..... *Handel*

8.0 BAND
Three Humoresques ... *B. Walton O'Donnell*
Pride and Prejudice; Provarication; Patronage and Persuasion

A HUMORESQUE is not necessarily a humorous piece. The name means rather something capricious and wayward. But in this music by the popular conductor of the Wireless Military Band there are flashes of real humour—as is only right and proper when a composer is a genial Irishman.

Mr. O'Donnell is, of course, not merely a military bandmaster with the conventional training and traditions of such a task; he is a thoroughly equipped all-round musician, whose work for orchestra is no less distinguished than for the band.

The names of these three pieces are almost all that listeners require by way of guidance. Over a vigorous bass the first begins with a rather pompous tune for cornets and wood-winds. Clarinets answer it, a little partly, and then there is an expressive slower section with a cornet solo. After that, the vigour of the opening returns, and the piece ends whimsically with a swift little rush.

Number two has a few bars of capricious prelude and then clarinets and flutes together play the merry, leaping tune; there is a short, more emphatic interlude which leads to a gracious waltz with a tune not unlike the first one. Again there is an emphatic interruption and the opening melody returns.

To the third and last movement there are again a few bars of prelude, and then to the most vivacious measure, clarinets and alto saxophones play the harrying tune. It comes to a quietly, and in slower measure the woodwind softly at first, have a contrasting theme. There is a horn solo in the manner of recitative which leads to a return of the beginning, and a coda in three short sections, one quick and strong, one more majestic, and one in the swift measure of the opening, rounds off the movement and the suite.

8.14 ANTHONY PINI
Chant Elegiaque ..... *F. Schmitt*
Goyescas ..... *Granados*
Minuet ..... *Boccherini*

8.28 BAND
Russian Caprice ..... *Tschaikowsky*

8.44 PARRY JONES
At the mid hour of night ..... *Trotère*
O that it were so ..... *F. Bridge*
Sigh no more, ladies ..... *Aitken*

8.52 BAND
Intermezzo, Manon Lescaut ..... *Puccini*
Waltz, Les Millions d'Arlequin ..... *Drigo*
R. J. F. Hill

9.0 The Second News
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Air Vice Marshal Sir W. SEFTON BRANCKER, K.C.B., Director of Civil Aviation: 'A Survey of Flying Progress'

PROGRESS in aviation, by which I mean quite a lot of the conversations we have had during the last three years, seems to have been telescoped into their span as much progress as during the whole of the previous history of flight. In those days there was a feeling that anything was possible, and that the sky was the limit. Then came a period when everything seemed impossible, and we were content to go slowly. Now we have passed into a period when nothing seems impossible, and when most of the things we did in the past seem out-of-date and slow. There is every reason therefore, for the man who wants to be intelligently air-minded to be periodically informed by an expert of the most recent advances that have been made. Tonight Sir Sefton Brancker, who has been Director of Civil Aviation to the Air Ministry since 1922, will give such a survey, the moment being particularly appropriate, since the Royal Air Force Display took place last Saturday and the Aeronautical Exhibition at Olympia opens tomorrow.

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

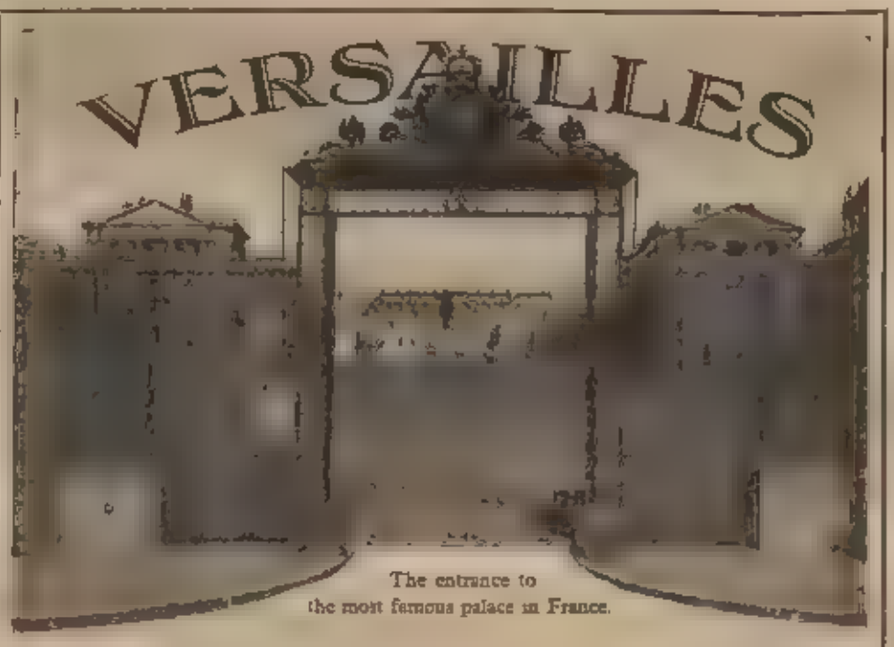
9.35 Versailles

(*See centre of page*)

11.0 DANCE MUSIC

RECO BATTEN and his BAND from the NEW PRINCES RESTAURANT

1.0-1.15
Experimental Transmission of Still Pictures by the Fultograph Process



The entrance to the most famous palace in France.

'OLD VERSAILLES'

Tonight at 9.35

By Cecilia Hill, author of 'Versailles, its Life and History.'

A musical and dramatic attempt to present something of the story of old Versailles, built by Louis XIV (Le Roi Soleil—Grand Monarque), a monument to his own deeds and a shrine for the spirit of his beloved France.

MONDAY, JULY 15
5GB DAVENTRY EXPERIMENTAL

626 kc/s (479.2 m)

[illegible]

8.0 AN HOUR OF VAUDEVILLE

4.0 Lozells Picture House Orchestra

[illegible]

[illegible] A. PARK[illegible]

Overture, 'The Beautiful Helen' [illegible]
Selection, 'Véronique' [illegible]
Selection, 'The Lost [illegible]' [illegible]

4.30 Dance Music

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

5.30 The Children's Hour

(From Birmingham)

Zerbo the Zebra, by Mary Horne

Jackson will Entertain

'[illegible] Ar[illegible] [illegible] Kemp[illegible] How [illegible] [illegible] King [illegible] Ro[illegible]' by Margaret M. Kennedy

DOROTHY MCBLAIN [illegible]

6.15 The First News

TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

(From Birmingham)

PATTISON'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from the Café Restaurant
Corporation Street

Overture, 'Orpheus in the Underworld' *Offenbach*

[illegible], 'Little [illegible]' *Colin*

ONE of the most popular of Offenbach's many [illegible] the most shameless [illegible] with the [illegible] of the old [illegible] and with the [illegible] tale of Orpheus [illegible] to the Underworld in search [illegible]. The [illegible] of course, the same [illegible] on the classic theme, but here it is treated in a mood of broadest comedy bordering [illegible] farce. In Offenbach's day as only older [illegible] will now remember, burlesque was a favourite form of humour, and no subject was too sacred to be made fun of. But even those who are too young to remember the vogue of such light-[illegible] works [illegible] separate one from this as from other operas of Offenbach's, and the Overture, full of gay and sparkling melody, is bound to seem familiar.

DAISY NEAL (Contralto)
Love is a Slave . *Sgambati*

ORCHESTRA
Mosaic on the Works of Rossini *arr. Tavan*

7.5 NORRIS STANLEY (Violin)
Spanish Dance, 'Zapateado' .... *Sarasate*

SARASATE was an outstanding figure in the concert world of the last generation. A Spaniard by birth, he was known all over the world as a [illegible] [illegible] [illegible] [illegible] [illegible] Ma[illegible] [illegible] are still popular with violinists, and the [illegible] dance has always been a favourite.

DAISY NEAL
Fiona *Haydn Wood*

ORCHESTRA
Incidental Music, 'The Merchant of Venice' [illegible]

7.[illegible] HARRY MILLER [illegible]
[illegible] Pet[illegible] [illegible] *[illegible] Goes*

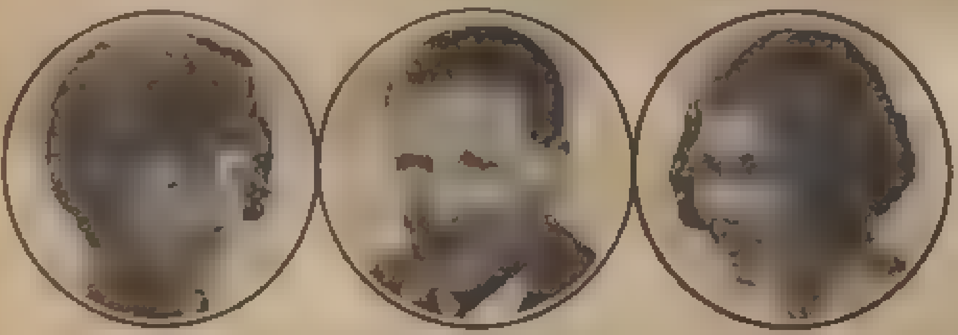
[illegible]
A[illegible] *[illegible]*

Orchestra
[illegible], 'M[illegible]' *Ambroise Thomas, arr. Tavan*

8.0 Vaudeville

(From Birmingham)

MYLES CLIFTON (Light Comedian)



VAUDEVILLE TONIGHT

Among the artists taking part in tonight's Vaudeville programme from Birmingham are—Dorothy McBlain *(left)*, Myles Clifton *(centre)*, and Alma Vane *(right)*.

DOROTHY MCB[illegible] [illegible]
MARK and ALMA VANE (Light Duets)
[illegible]
[illegible] a Sketch
[illegible] DANCE BAND

9.0 A CONCERT

[illegible] STE[illegible] [illegible]
THE OLOF SEXTET

Valse, 'The Blue Danube' ...... *Johann Strauss*
Liebestraum (A Dream of Love) ..... *Liszt*
M[illegible] *[illegible]*

[illegible]
L'Amour de Moi (My Love) . *arr. Julien Tiersot*
Pur Dicesti (Truly thou sayest) .... *Lotti*

[illegible] SEXTET
[illegible] of Love (Estrellita) *Manuel Ponce*
Moment Musicale *[illegible]*
Hymn to the Sun *[illegible]*
Tarantelle *Coleridge-Taylor*

[illegible] STEVENSON
Young Love lies Sleeping
What comes over the Sea
I cannot tell what you [illegible] } *Somervell*

9.40 SEXTET
Memories of Grieg . *arr. Urbach*

10.0 The Second News

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the AMBASSADOR CLUB

11.0-11.15 REG BATTEN and his BAND from the NEW PRINCES RESTAURANT

(Monday's Programmes continued on page 74.)

Notes From Southern Stations.

Plymouth

THE service on Sunday evening, July 21 will be relayed from George Street Baptist Church. It will be conducted by the Rev T Wilkinson Riddle, the address being given by the Rev Edgar Calvert, Minister of King Street Wesleyan Church.

The second of his series of talks on 'Three Cornish Ceremonies' will be given in the Plymouth Studio by Mr. Charles Henderson at 7 p.m. on Tuesday, July 23. Mr. Henderson will describe some of the incidents in connection with the Bradstone pageant, which is to take place on July 31 and August 1. Bradstone is a tiny village on the borders of Devon and Cornwall between Launceston and Tavistock.

5GB

A PROGRAMME of light music is to be relayed from Pattison's Restaurant, Corporation Street, on Saturday, July 27. The soloists are Norrie Stanley (violin) and William Frith (baritone).

Friday, July 26, sees the appearance in the Birmingham Studio, for the light music, of the Haydn Pianoforte Sextet, with Claire Davis (soprano) and Harry [illegible].

Dr Harold Rhodes gives his weekly organ recital from Coventry Cathedral on Thursday, July 25.

Bournemouth.

For [illegible] centuries the ruins of Stonehenge have [illegible] every spectator the feelings of wonder and awe. The size of the great stones, the [illegible] that [illegible] around the mystery as to when the building was erected, and by what means it was [illegible] these effect, and rightly so, the minds of those who come to view Stonehenge is known the world over and [illegible] not be suspected of the stone circles of Europe. Avebury, standing on the Marlborough Downs, five miles away, and originally contained [illegible] two hundred great stones, of only thirteen are left standing, the rest having [illegible] the farmhouses and farm buildings in the neighbourhood. Stonehenge, owing to its isolated position, has luckily escaped this fate to a large extent. Enough is left to show the ordinary observer some of its secrets, the plan of the structure and the purpose of the ground plan. As to when and by whom it was constructed practically nothing was known down to comparatively recent times, and the most absurd theories as to its origin and use were put forward. Now, by dint of careful, diligent, and scientific research the date of the building is agreed upon within a few years. Who the people were who built it, their railways and their haunts, customs, and ideas are being well established. It is to these matters that Mr Gurney in his talk from the Bournemouth Studio on Tuesday, July 23, will more particularly direct listeners' attention.

Monday's Programmes continued (July 15)

5WA CARDIFF. 353 kc/s. (309.9 m.)

1.15-2.0 An Orchestral Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
[illegible] Genedlaethol Cymru
Overture [illegible] Weber
Legend, 'The Swan of Tuonela,' Op. 22 } Sibelius
Legend, 'Lemminkainen's Return' ... }
Song of the Volga Boatmen *Glazounov*
Ballet Music, 'Nell Gwyn' *Finzi*

4.0 London Programme relayed from Daventry

4.45 Mrs. HOWARD ROWLANDS: 'Down on the Farm—III, A Woman's Experience in War Time'

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
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 [illegible] 1,040 kc/s. (288.5 m.)

1.15-2.0 *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 Cardiff*

9.35-11.0 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

4.0 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (9.30 Local Announcements)

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

4.0 London Programme relayed from Daventry

5.15 The Children's Hour
Empire Week
The Story of 'Little Brown Tots and the Cheeses' (*Wynne*), followed by a dialogue, 'Stamps of the Sky-ways' (*W. H. Woosencraft*)

6.0 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (9.30 Local Announcements)

2ZY MANCHESTER. 257 kc/s. (378.4 m.)

4.0 Famous Northern Resorts
Morecambe
THE BAND OF H.M. SCOTS GUARDS
Director of Music, H. E. DOWELL
(By kind permission of Col. FRANCIS ALSTON, D.M.G., D.S.O.)
Relayed from the West End Bandstand
Overture, 'Oberon' ..... *Weber*
[illegible], 'Birthday Serenade' ..... *Lincke*
Selection, 'Romeo and Juliet' ... ... *Gounod*
Three Dances from [illegible] Gwyn ..... *German*
Country Dance Pastoral Dance Merry-makers' Dance
Naval Patrol, 'Britain's First Line' .. *Williams*

5.0 JOHN E. JAMES
(The Cumberland Entertainer)

5.15 The Children's Hour
JOSEPH ALONZO
Songs sung by DORIS GAMBELL and HARRY [illegible]

6.0 London Programme relayed from Daventry

7.15 *S.B. from London*

7.45 IVOR VINTOR
(The Lad of Surprise)

8.0 Famous Northern Resorts
Harrogate
S.B. from Leeds
THE HARROGATE MUNICIPAL ORCHESTRA
Conducted by BASIL CAMERON
Relayed from the Royal Hall
Overture, 'The Merry Wives of Windsor' [illegible]
Chant Elegiaque *Tchaikovsky*
Three English Dances *Quilter*
HERBERT CAVE (Tenor)
Songs
ORCHESTRA
Selection, 'L'Arlesienne' ('The Maid of Arles') *Bizet*
Negro Spiritual 'Deep River' *arr. C. Taylor*
Fantasia, 'Bacchanalia' *Herman Finck*

9.0-11.0 *S.B. from London* (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. [illegible]

4.0 London Programme relayed from Daventry 5.15 [illegible] 6.0 [illegible] relayed from the Haymarket 6.15 *S.B. from London* 7.45 A Recital of Modern [illegible] The Legend of the Piper, The Fiddler's Lament, The Lowland Reel, The Piper of Dunedin, The Fiddler's Dream, Strathspey and Reel, Remembrance, and [illegible] Strathspey and Reel (Reginald Field). 8.0 [illegible] Directed by Frank Gomez. Relayed from the Spa, Whitby. Selection of Herbert Oliver's Songs. Overture, 'Mignon' (Thomas). Meditation from 'Thais' Massenet) (Solo Violin, Reginald Stead). Selection, 'Wake Up and Dream' (Cole Porter). Recital Lament (Pipe Major J. Fonlis) Solo (Cello) May Bartlett, Fantasy [illegible] 9.0-11.0 *S.B. from London.*

5SC GLASGOW. [illegible]

4.0 A Recital [illegible] 5.15 [illegible] 5.57 Weather forecast for Farmers. 6.0 [illegible] relayed from Daventry. 6.15 [illegible] 6.30 A Talk for Young People. [illegible] 6.40 [illegible] Juvenile Organizations. 6.45 S.B. from London. 9.30 Scottish News Bulletin. 9.35-11.0 —S.B. from London.

2BD ABERDEEN [illegible]

4.0 [illegible] The Station Octet. 5.15 [illegible] Hour. 6.0 London Programme relayed from Daventry. 6.15 [illegible] 6.30 S.B. from London [illegible] station. 6.40 [illegible] 9.30 [illegible] 9.35-11.0 —S.B. from London.

2BE BELFAST [illegible]

12.0-1.0 [illegible] The Radio Quartet. Ruth George [illegible] 4.0 [illegible] 4.45 [illegible] London. 5.15 [illegible] 6.0 [illegible] 6.15 [illegible] 7.45 A [illegible] 12 [illegible] Three Yorkshire Folk-songs (arr. A. Wood), 8.2 [illegible] Spanish Dance from Suite 'L'Arlesienne' (Bizet). 8.10 The Bohemian Male Voice Quartet. Overture [illegible] A. Adams. Allan Water (arr. H. E. Dutton). Down [illegible] 8.22 [illegible] 8.32 [illegible] The Last Rose of Summer (arr. Goodison). My faithful friend (K. O. Finlay), Swanee River, and The Miller's Daughter (arr. H. B. Roberton). 8.44 —Band Selection of (Classic) Memories [illegible] Grenadier Guards' March, Blow the Prince of Wales', Quick step, Garrick Maiden (God Bless the Prince of Wales', Quick step, Garrick 9.0-11.0 —S.B. from London.

Both Sides of the Bristol Channel.

AN 'S.O.S.' FROM THE N.O.W.

'The Prince of Wales Assists the Orchestra to Carry On—How Every Welsh Listener can Help A 'Naval Night' from Bristol Sixty Years a Preacher Interesting Forthcoming Talks.

National Orchestra of Wales.

THE National Orchestra of Wales, with distant listeners owning selective [illegible] is range and capability of the orchestra and [illegible] will cause the pride of many of the exiled Cymry [illegible] I notice that the old-established Hallé Orchestra [illegible] At least £2,000 is urgently needed, and if it is not [illegible] The Prince [illegible] Address [illegible] Cardiff.

Aboard 'The Flying Fox'

BBC programme [illegible] will also be broadcast through 5XX. The old part [illegible] both in the service of the [illegible] of discovery and [illegible] adventure. Some phases of [illegible] record have already been broadcast [illegible] Card G but the programme arranged for July 28 will take the [illegible] Naval [illegible] will be [illegible] from the [illegible] [illegible] which is permanently moored [illegible] spot where the famous [illegible] *Ark Royal*, was built. A most [illegible] Mayor of [illegible] the [illegible] death of Queen Elizabeth, [illegible] ship, and in person went [illegible] [illegible] returns he was with much joy met by the citizens on Dunham Downs.' The expedition in which the Mayor took part was that against Cadiz in 1596, under the Earl of Essex and Admiral Howard. Famous history contains many [illegible] of [illegible] and [illegible] in the time of national danger, and the [illegible] Captain Cogan will [illegible] should be an inspiring [illegible] The musical part of the programme will be provided by Brass [illegible] conducting Mr Thomas Neate. Mr Robert Dale, and Mr Herbert Powell, with a chorus of 300 R.N.V.R. men old bluejackets and Royal Marines, under the [illegible] of Mr Joseph Jenkins.

Welsh Melodies

DURING the Welsh Orchestral Concert on Wednesday [illegible] the National Orchestra of Wales will play [illegible] Arthur Vaughan will sing Iron Walford's songs arranged for soprano and violin [illegible] by Herbert Howell. The harp [illegible] to be played by [illegible] Swansea harpist. Miss Ivamson Jones, [illegible] the composer of a humorous musical [illegible] the Principality of Sugan entitled [illegible] Three Crowns of Llewesta. Eos and Jim the Cockney and Welsh characters created by Mr C. W. Miles, will also drift into this programme.

A Veteran of the Welsh Pulpit.

THIS [illegible] Sunday [illegible] We will [illegible] coast through Cardiff and Daventry (5XX) on [illegible] Presbyterian Church of Wales. The chapel was opened in April 1829, and the building has undergone but slight structural alteration in the intervening [illegible] Rev [illegible] household words throughout Wales. The Rev W. [illegible] who [illegible] He [illegible] he [illegible] and [illegible] first [illegible] Andrew Fuller, and Robert Hall, and [illegible] Rev W. Evans, Tonyrefail, who delivered the sermon at the opening of Trinity in 1829. Now in his eighty-fourth year he is one of the oldest and probably the most [illegible] He [illegible] Welsh people. On [illegible] Mr [illegible] the [illegible] Welsh people [illegible] opportunity [illegible] of the Welsh people [illegible] Abertawe.'

THE REV W. E. PRYTHERCH

One of the oldest and most widely known of Welsh preachers who will give an address at a service in Welsh, which Swansea, Cardiff, and Daventry (5XX) are relaying from Trinity Calvinistic Methodist Chapel, Swansea, on Sunday, July 21

The Pier Pavilion, Penarth

MANY [illegible] Pavilion at Penarth. Leslie Hutson [illegible] who have performed at the old Pavilion are: Davis Burnaby, Muriel George and [illegible] Belcher, Heddle Nash, Dorrie Dene, Randal [illegible] first broadcast from it will be [illegible] Orchestra of Wales [illegible] Heath and Culford Bridge, and that he is also a reader of everything from Lucan to Oliver Lodge. But he has a critic. 'Tim,' his Irish terrier cat, sleep peacefully through his ordinary singing practice, but when modern music comes he walks to the door and wants to be let out. When the songs of one particular composer (he shall be nameless) were sung he disappeared and fetched [illegible] which he laid at Mr. Heyner's feet.

Welcome to Mah

I AM sure that [illegible] Mah [illegible] for as a sign of greeting when you enter the King's throne-room, all the [illegible] thrust out their tongues. Miss [illegible] Newbery, who [illegible] some [illegible] about [illegible] Lamaist priest [illegible] described the adventures of Zomo, [illegible] girl Mr Fisher [illegible] rather Tibetan. "Zomo," she says, 'kept telling herself that she had nothing to be nervous about; she had been round all the sacred mountains within twenty miles. She had walked round Lhasa 100,000 times, she had made over [illegible] prayer flags. She had [illegible] yak butter to light 1,000 huge lamps [illegible] the temple had [illegible] And [illegible] and during a ride that made [illegible] she took [illegible] the [illegible] festivities. And [illegible] Dorje, the [illegible] teacher of Mah, escaped from [illegible] the west.

Stop Press

LAST year Mr W. [illegible] of the *South Wales and Monmouthshire Argus*, was [illegible] party of [illegible] visited America under the [illegible] Empire Press Union. The party [illegible] Niagara Falls and [illegible] New York. [illegible] San Francisco and [illegible] the Pacific to the United States. Mr [illegible] But Mr [illegible] interested in Hornsey and [illegible] July 27 at [illegible] Mr [illegible] and confess [illegible]

'STEEP HOLM.'

9.40
TEDDY BROWN
in
VAUDEVILLE

TUESDAY, JULY 16

2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

9.40
TOMMY
HANDLEY in
VAUDEVILLE

10.15 a.m. THE DAILY SERVICE

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

10.45 Mrs. MARTINEZ: 'Invalid Cookery'

11.0 (*Daventry only*) Gramophone Records
Miscellaneous

12.0 Organ Music
Played by EDGAR T. COOK
Relayed from Southwark Cathedral
Toccata in A ... *Purcell*
Two Chorale Preludes *Brahms*
a. A Rose breaks into bloom
b. My inmost heart doth yearn

(Contralto) (Violoncello)
I will extol thee ..... *Costa*
EDGAR T. COOK
Symphonic Poem, 'Orpheus' ..... *Liszt*
CONSTANCE READ
My heart ever faithful ..... *Bach*
EDGAR T. COOK
Elves ..... *Alan Rawsthorne*
Fantasie Dialogue ..... *Bachmann*

1.0 LIGHT MUSIC
ALFRESCO DE CLOS and his ORCHESTRA
From the [illegible]

2.0-2.5 (*Daventry only*)
Experimental Transmission of Still Pictures by the Fultograph Process

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

5.15 THE CHILDREN'S HOUR
From the Canebrake' (*Gardiner*) and other Violin Solos, played by DAVID WISH
'Zoo Underwater Riddles' solved by LESLIE G. MAINLAND
The Story of 'Corrie' (*H. Mortimer Batten*)

6.0 [illegible] Poems by JOHN FREEMAN
Read by ROBERT HARRIS

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
EARLY FRENCH KEYBOARD MUSIC

7.0 'Holidays at Home and Abroad'—X
Mr. H. V. MORTON: 'Ireland'

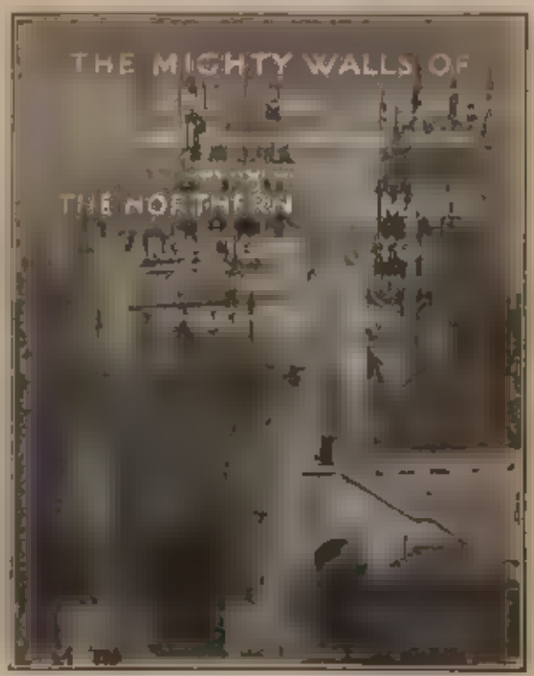
7.0 (*Daventry only*) Mr. ALED O. ROGERS: 'The Eisteddfod' *S.B. from Manchester*

7.15 Musical Interlude

7.25 'Six Types of Tudor Prose
VI—Biography,' by Mr. T. S. ELIOT

For the last of his six types of Tudor prose Mr. Eliot [illegible] biography, and certainly no Tudor biography [illegible] Sidney. Fulke Greville, Lord Brooke, combines in perfection the two main traits of Elizabethan character—love of physical adventure and love of mental adventure, too. As a poet he wrote some sonnets that are Shakespeare alone excepted, the glory of that singing age; and as a soldier he typified, by his death at Zutphen the very idea of Elizabethan chivalry. A finer subject for biography would be hard to find—if all were known about the man; but Greville wrote biography before the modern methods of particularization and exactitude had come into practice, with the result that, [illegible] as is the renowned picture of Sidney he [illegible] and well-qualified as he was by reason of his intimate friendship with Sidney, his [illegible] of adventures from schooldays to Sidney's death, and his agreement with Sidney's views of literature and life—to paint it, we could wish to know much more of this fine flower of Elizabethan courtesy.

7.45 A Light Orchestral Programme
WATKYN WATKYNS (*Baritone*)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL
Overture, 'Vanda' *Dvorak*
Love Poems for Orchestra, 'Stars of the East' *Hermann Löhr*
Chant at Sunset; Song of the Dancer; Song of the Birds; Eastern Night Song



BORN in the South of England in 1872, Hermann Löhr has for long held a foremost place in the affections of English singers and audiences. It is no exaggeration to say that some of his songs are known everywhere. As is only natural, this orchestral Suite is song-like in character, and even the names of the movements, indicating clearly what the composer would have them mean for us, all suggest that he had singing in mind as he wrote them. It is, of course, one of the best compliments one can pay to a melody to say that it would lend itself well to singing.

8.0 WATKYN WATKYNS and Orchestra
Homeward Bound
The Old Superb ..... } *Stanford*

8.15 ORCHESTRA
Waltz, 'Danube Legends' ..... *Fucik*
Two Short Pieces ..... *J. Arnatt Murray*
Morning Peace; Morning Joy
Morris Dance Tune, 'The Cuckoo's Nest' (Orchestrated by Patrick Barrow)
Selection, 'The Fortune Teller' ..... *Victor Herbert*

8.30 WATKYN WATKYNS with Pianoforte
In Summertime on Bredon *Graham Peel*
Five-and-twenty sailormen ... *Coleridge-Taylor*

9.38 ORCHESTRA
Dance of the Hours, 'La Gioconda'. *Ponchielli*
Gavotte ('Mignon') ..... *Ambroise Thomas*
Pas des Fleurs (Flower Dance) ('Naila Ballet) *Delibes*
Spanish Suite, 'La Feria' ..... *Lacome*

8.0–8.30
(*Daventry only*)
The Foundations of Character
VI—Discipline or Freedom, by Mr. Z. F. WILLIS

In his last talk during this present series, Mr. Willis attacks perhaps the most pertinent question of all in connection with the foundations of character. In how far is the freedom of [illegible] and outlook and behaviour that has been [illegible] the present generation, beneficial or detrimental to proper [illegible] the growth of character? In other words, what is the solution of the present dilemma of freedom or discipline? Mr. Willis will also attempt to define the limits of permissible and necessary intervention on the part of Society.

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*) Shipping Forecast and Fat Stock Prices

9.40 Vaudeville
TOMMY HANDLEY (Comedian)
[illegible]
TEDDY BROWN (Xylophone Solos)
JACK PAYNE and the B.B.C. DANCE ORCHESTRA
and
A Variety Item from the LONDON COLISEUM

10.40 DANCE MUSIC
JAY WHIDDEN'S BAND from the CARLTON HOTEL

11.33-12.0 The Northern Command Searchlight Tattoo
From Knavesmire, York
Written for the Occasion

PART II

The scene of the Tattoo shows the walls of York and the Minster, with two gates of the city on either side.

Pageant—'Unity and Peace'

[illegible]

The long-drawn-out War of the Roses is portrayed. The rival armies approach [illegible], and a hand-to-hand combat takes place. Massed Bands play martial music.

Peace

As the battle ends, Organ Music and Singing is heard from the Minster, whose stained glass windows gradually light up. The Gates of the Minster open, and an ecclesiastical procession emerges. At the same time, processions of civilians in mediæval dress converge on the stage from all sides, singing. The rival armies, now at peace, [illegible] up on either side. A hymn is sung, [illegible] as the great Amen is heard all lights die out, except from the Minster windows.

Grand Finale

After a slight pause, the Massed Bands enter [illegible] the Minster Gate, followed by the Massed Drums and the various units that have taken part in the Tattoo. When all have taken their places, the first verse of [illegible] is sung by the Band; [illegible] is sung by an echo Choir and [illegible] by the Band, Choir and Audience. The Pageant concludes with the National [illegible]

TUESDAY, JULY 16

5GB DAVENTRY EXPERIMENTAL

625 kc/s. (479.2 m.)

4 A CONCERT

(From Birmingham)

BERNARD ROSS (*Baritone*)

EDITH JAMES (*Entertainer at the Piano*)

THE NORRIS STANLEY STRING QUARTET

Conducted by NORRIS STANLEY

STRING QUARTET

Moment Musical ..... *Schubert*

Petite Suite ..... *Debussy, arr Manton*

THIS, a comparatively early work of the brilliant French composer Debussy was originally a pianoforte duet

... and other ... At last ... whole orchestra ... plays ... there is a contrasting middle section, and when the first tune returns, on the flutes ... play ... middle section as an accompaniment to it

A Minuet follows, dainty and graceful, the tune being shared, to begin with by violin, flute, clarinet ... and English horn. The 'cello soon has an amusing part in the middle section, after which, ... the ... is heard at the end.

... Rose

... *Massenet*

... *Coleridge Taylor*

4.30 SELECTED

Fantasia on The Magic Flute *Mozart, arr Tovey*

EDITH JAMES

Entertainer at the Piano

Suite, 'Three English Dances' *Quilter*

... and his ... have ... These Three English Dances, a fine example ... his melodious and graceful style, are scored for quite a small orchestra. A comparatively early work, it made its first appearance at a Proms ...

BERNARD ROSS

Love went a-riding } *Frank Bridge*

To Wake and Bring } ...

O Mistress Mine ... }

A Day in Naja ...

EDITH JAMES

Songs at the Piano

Fantasia on 'The Tales o' Hoffmann' *Offenbach*

5.30 The Children's Hour

(From Birmingham)

'Rounce the Doubter,' by Bladon Peak

... by HAROLD CASEY (*Baritone*)

EDITH JAMES will Entertain

6.15 'The First News'

TIME SIGNAL, GREENWICH. WEATHER FORE... NEWS BULLETIN

THE 'ELECTRA' OF EURIPIDES

translated into English rhyming verse by Professor Gilbert Murray LL.D., D.Litt.

will be broadcast from 5GB TONIGHT AT 8.15,

and from London and Daventry tomorrow night.

Particulars of the production will be found on page 81

6.30 Light Music

From Birmingham

... STRING ...

Under the direction of ...

Relayed from the Café ... Corner ... Street, Birmingham

Overture ... *Suppé*

Entr'acte Minuet ... *Godard*

Solos

Cello ...

Suite, 'Othello' *Coleridge Taylor*

NORRIS STANLEY (*Violin*) and Orchestra

Andante and Finale from Concerto in E Minor *Mendelssohn*

ORCHESTRA

Fantasia 'Aida' ... *Verdi*

7.30 Dance Music

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

8.0 Pianoforte Interlude

By ERWIN BENDIX

Sonata in E ..... *Scarlatti, arr Tausig*

Gavotte and Four Variations ..... *Rameau*

Chanson du Chasseur (Song of the Hunter) *Gabriel Grovlez*

La Jongleuse ... *Moszkowski*

Tarantelle Op. 43 *Chopin*

MAKING his name first as a brilliant concert pianist Bendix has devoted many years of hard work to teaching and conducting. For a ... master and conductor at the Opera ... by whom he was invited ... has conducted Opera ... The stage has ... claimed a share of his own composition ... has given us purely orchestral and chamber ... as well, and his pieces for pianoforte ... original instrument ... are naturally admirably ... out to display its best qua...

8.15 The 'Electra' of Euripides

See centre of page

10.0 'The Second News'

WEATHER FORECAST. SECOND GENERAL NEWS ...

10.15-11.15 DANCE MUSIC

JAY WHIDDEN'S BAND from THE CARLTON HOTEL

(*Tuesday's Programmes continued on page 78*)

Tuesday's Programmes continued (July 16)

5WA [illegible] 1,065 kc/s. (308.9 m.)

4.0 London Programme relayed from Daventry

5.0 Mr J. Maddox Yorke: Rural Community Councils—V, Music and Drama'

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Egwyl Gymraeg
A Welsh Interlude
A Pennillion Recital
by
Gunstone Jones
Accompanied on the Harp by Nan Davies

7.15 *S.B. from London*

7.45 An Orchestral and Choral Concert

Relayed from the Drill Hall, Merthyr

The Choir of the Merthyr Choral Society
Conducted by W. J. Watkins

National Orchestra of Wales
(Cerddorfa Genedlaethol Cymru)
Conducted by Warwick Braithwaite

The Orchestra
Overture, 'Tannhäuser' ... *Wagner*

The Choir
'Blessed are they that fear the Lord': 'Thanks be to God He, watching over Israel' ('Elijah') ... *Mendelssohn*

The Orchestra
Suite 'Wand of Youth,' No. 2 ... *Elgar*

The Choir
'And the Glory of the Lord': 'Hallelujah, Worthy is the Lamb': 'Amen' (The Messiah) ... *Handel*

The Orchestra
Symphony No. 40 in G Minor ... *Mozart*
First Movement

9.0 *S.B. from London*

9.35 West Region News

9.40 *S.B. from London*

1.33-12.0 *S.B. from Leeds (See London)*

GUNSTONE JONES
gives a Pennillion Recital from Cardiff this evening at 7.0.

SWANSEA. 1,040 kc/s. (288.5 m.)

4.0 London Programme relayed from Daventry

5.0 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 *S.B. from Cardiff*

7.35 *S.B. from London*

7.45 *S.B. from Cardiff*

9.0 *S.B. from London*

9.35 *S.B. from Cardiff*

9.40 *S.B. from London*

1.33-12.0 *S.B. from Leeds (See London)*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

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. E[illegible]: 'Little Lost Valleys in the New [illegible]'

7.15 *S.B. from London* (9.35 Local Announcements)

11.33-12.0 *S.B. from Leeds (See London)*

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 The Children's Hour
Empire Week
We receive [illegible] the last [illegible] Griqualand [illegible] Africa, [illegible] The Pearl of Asia [illegible] Sons of the [illegible] Old [illegible]

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Mr Charles Hobhouse: The [illegible] Pageantry to St. Germans, July 31, [illegible]

7.15 *S.B. from London* 9.35 Local Announcements

11.33-12.0 *S.B. from Leeds (See London)*

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

12.0-1.0 Gramophone Records

4.0-5.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 The Children's Hour
S.B. from Leeds
Adventurers All
My Programme by Billy
Songs by Dorothy Kitchen and J. Woods
Sketch by Jack Sayes

6.0 Mr. David Wray: 'Personal Magnetism.'
S.B. from Liverpool

6.15 *S.B. from London*

7.0 Mr Allen O'Rourke: 'The Evolution of Rest' relayed from Daventry

7.15 *S.B. from London*

7.45 Famous Northern Resorts
Blackpool

Herman Darewski and his Band
Relayed from the Empress Ballroom, the Winter Gardens

Tuesday's Programmes continued (July 16)

8.0 **Special Excerpts from JULIAN WYLIE'S 1929 Production**

'The Show of Shows'

Relayed from the Winter Gardens Pavilion

Produced by JULIAN WYLIE

Books and Lyric by DAN LENO (Junr.)

Music composed, selected and arranged by E. W. EYRE and DAN LENO, Jnr.

Dances, Ballets and Ensembles arranged by EDWARD DOLLY

MONA VIVIAN, BILLY DANVERS, MAX MILLER, DOROTHY [illegible], EDWARD [illegible], [illegible] DEXTER, LARRY O'BRIEN, JOE BOGANNY and his COLLEGE BOYS

THE JULIAN WYLIE CHORUS

THE SIXTEEN FULLER DANCERS

BERTINI and his ORCHESTRA

and

A Recital on the New Wurlitzer Organ (Organist, MAX BRUCE)

Relayed from the Tower Ballroom

9.0 *S.B. from London* (9.35 Local Announcements)

9.40 The Northern Command Searchlight Tattoo

From Knavesmire, York

Relayed from Leeds

A Descriptive Commentary by [illegible]

The Scene [illegible] the Tattoo [illegible]

PART I

Entry of Massed Drums and Fifes

[illegible] the Arena, they [illegible] wheel, halt and cease playing. Historical [illegible] turn out. Buglers advance and form line in front of the Massed Drums, and sound 'Retreat.' Highlanders [illegible] with the Massed Drums [illegible] Massed Drums beat Tattoo and [illegible] marching and [illegible] counter-marching

Entry of Massed Bands

[illegible]

9.57 *S.B. from London*

10.41 Northern Command Tattoo (continued)

Relayed from Leeds

Highland Dancing

10.51 DANCE MUSIC

S.B. from London

11.33-12.0 Northern Command Tattoo

PART II

S.B. from Leeds

(See London)

Other Stations.

5NO NEWCASTLE. [illegible]

12.0-1.0 Gramophone Records. 4.0 [illegible] relayed from [illegible] 4.30 [illegible] 5.15 [illegible] 6.0 [illegible] 6.15 [illegible] 7.0 [illegible] 7.45 [illegible] 7.45 [illegible] 8.0 [illegible] (T. Lyon). The Winds (B. T. Davies). A Short Address [illegible]

[illegible] Choir: Lorraine, Lorraine, Lorrie (P. E. Fletcher); Turtle Dove (arr. Vaughan Williams). Glee Society: [illegible] [illegible] 9.0 S.B. from London. 10.40 Dance Music [illegible] 11.33-12.0 S.B. from Leeds (See London).

5SC GLASGOW. 752 kC. 398.9 M.

10.45 [illegible] 11.0-12.0 A Recital of Gramophone Records. 4.0 [illegible] 5.0 Organ Music [illegible] 5.15 [illegible] 5.57 [illegible] 6.0 [illegible] 6.15 [illegible] 7.45 Aberdeen. 9.0 [illegible] 9.35 [illegible] 9.40 London. 11.30-12.0 [illegible]

2BD ABERDEEN. 995 kC. 301.5 M.

11.0-12.0 [illegible] 4.0 [illegible] 4.5 [illegible] 4.15 [illegible] 4.25 [illegible] 4.45 [illegible] 4.55 [illegible] 5.15 The [illegible] 5.55 [illegible] 6.0 [illegible] 6.15 [illegible] 7.45 [illegible] Alec Nicol (Violin), Pipe Major [illegible] and Stanley Order. 9.0 S.B. from London. 9.35 [illegible] 9.40 — London. 11.33-12.0 Leeds. [illegible]

2BE BELFAST. [illegible]

4.0 [illegible] 4.20 [illegible] 4.31 [illegible] Norwegian Rhapsody [illegible] 4.43 [illegible] 4.55 [illegible] 5.45 The [illegible] 6.0 A Poetry [illegible] 6.15 [illegible] 7.45 [illegible] String Orchestra [illegible] 8.5 [illegible] Soft-Footed Snow [illegible] 8.17 [illegible] 8.30 [illegible] 9.42 Orchestra: Variations [illegible] (Adam Carse), Mock Morris (Percy Grainger). 9.0 [illegible] 11.30-12.0 [illegible]

The Eleventh of the 'Great Plays' Series.

THE 'ELECTRA' OF EURIPIDES

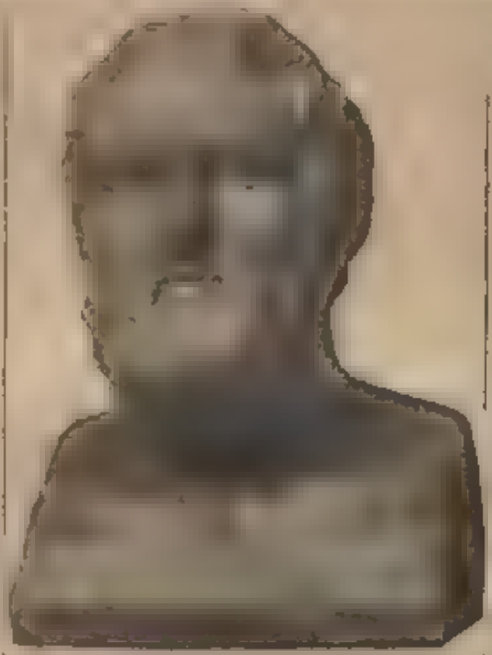
'The Play and its Author.' By W. A. Darlington.

Euripides' great tragedy, as translated into English rhyming verse by Gilbert Murray, is to be broadcast on Tuesday (GB and Wednesday (London, etc.). Listeners will find the accompanying article by the Dramatic Critic of the *Daily Telegraph*, an excellent introduction to the play

One [illegible] drama [illegible] Tragedy is at once the most impressive and the most difficult to make comprehensible to the modern public. Tragedy in ancient Greece was not merely formal, but formal in ways altogether different from anything that our own theatre has known.

Formalism in the theatre is usually due to two causes—tradition and environment. These two causes worked together in the Greek theatre in which speech [illegible] and action comparatively [illegible]. To [illegible] Greece was a religious tradition, and the performance of a play was a religious observance. Greek dramatists did not invent their stories, but took them from [illegible] stories of the gods and the divine [illegible] and queens of the heroic age. The characters in these stories were not presented as ordinary men and women. They were given stilt-like buskins to make them taller in stature and masks to emphasize their superhuman quality; and they expressed themselves, not in ordinary terms but in speeches, in verse, of great length and the highest degree of stately beauty.

So much for tradition. Environment worked to the same end. The Greek play was an open-air amphitheatre, seating 20,000 people or more. In so huge an auditorium, and without artificial aids to sight or hearing, masks became almost a necessity, for any effects which the actor makes by the play of facial expression are completely lost on the spectators in the back seats. (For example, in the Passion Play Theatre at Ober-Ammergau, which accommodates no more than 5,000 people before an open-air stage, you cannot see the gnawings of conscience at work upon the face of Judas from the back seats which are the most expensive seats—without a pair of field-glasses. The conditions of the Greek theatre demanded masks, demanded the artificial heightening of the actor with buskins, and demanded long, stately speeches: for it was necessary that the speakers, in order to be properly heard, should remain as far as possible in one place and should manage as little as possible in what is nowadays called 'back chat'.



EURIPIDES

This formalism sadly hampers a producer who stages a Greek tragedy in our theatre but many of the difficulties disappear when broadcasting is in question. Lack of swift action, and a dependence on language only generally fail to appeal to the modern play goer, but are actually advantages to the listener. Practically speaking, the only difficulty which the prospective listener to the *Electra* has to anticipate is the highly conventional style of the poetry, which may [illegible] dustic but stilted [illegible] idealized language such a the demi-gods of the heroic age might [illegible] dis[illegible].

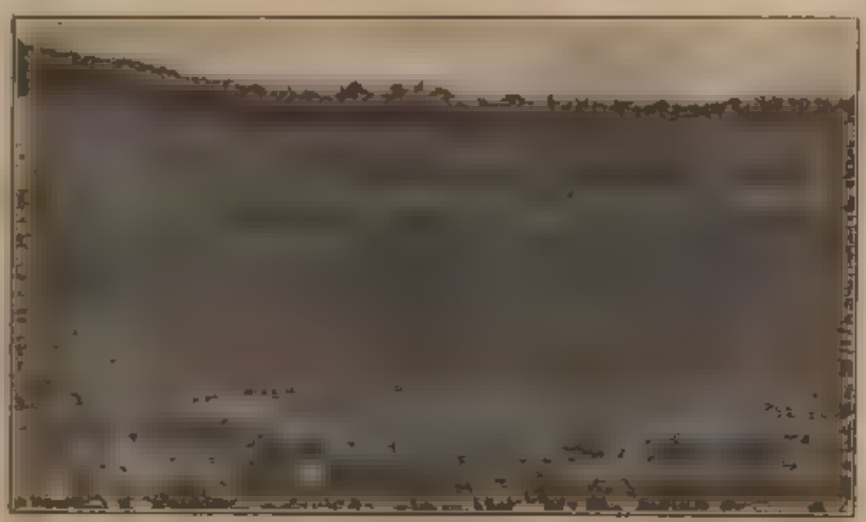
The story of which the *Electra* forms [illegible] is one of the most familiar of the old [illegible] legends. We have [illegible] subject [illegible] all the three [illegible] Aeschylus, Sophocles, and Euripides. Agamemnon, on [illegible] of Troy was murdered by his wife Clytemnestra and her [illegible] Aegisthus. By the law of the [illegible] exiled son Orestes, [illegible] his father's murder. This Orestes did, with the help of his sister Electra.

Now, in order to carry out the command [illegible] Apollo to avenge their father [illegible] two unfortunates had to murder their mother, which in itself was the worst possible crime that the Greek mind could conceive. The theme which this story sets before a dramatist, therefore, is to decide not whether Electra and her brother should kill Clytemnestra or not—for there can be no tampering with the facts of the legend—but whether their action in carrying the blood-feud to this length is morally justified.

Aeschylus comes to no very definite conclusion. He regards Orestes as a luckless instrument in the hands of a higher power which compels him to carry out the blood feud, but in so doing makes him something of an outcast. Sophocles, on the other hand, has no qualms about conscience. His Orestes and Electra might be the hero and heroine of a Victorian melodrama, Aegisthus and Clytemnestra the villain and villainess of a Victorian melodrama. Elizabethan tragedy, so clearly are the poet's sympathies with the avengers. He takes the righteousness of the [illegible] for granted.

But it is exactly in his refusal to do any such thing that Euripides differs from his two great forerunners. They accept the legend, and with it the moral necessity for revenge. Euripides, the most modern man of [illegible] own time, [illegible]

(Continued on the opposite page)



THE GREAT GREEK THEATRE AT EPIDAURUS—AS IT IS TODAY

8.15
AN IMMORTAL GREEK TRAGEDY

WEDNESDAY, JULY 17
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s 1,554.4 m.

10.20
A NEW REVUE BY ERNEST LONGSTAFFE

10.15 a.m. THE DAILY SERVICE

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

10.45 Mrs. OLIVER STRACHEY 'A Woman's Commentary'

11.0 (*Daventry only*) Gramophone Records
Concerto in G Minor ..... *Saint Saens*

12.0 A Ballad Concert
DORA HEYES (*Soprano*)
EDWARD ROBERTS (*Tenor*)

12.30 [illegible]

1.0-2.0 LIGHT MUSIC
[illegible]
Directed by GEORGES HAECK
From the Restaurant Frascati

3.30 Mrs. G[illegible] The N[illegible] Milk Supply VI An The Best People Drink Milk

3.45 DANCE MUSIC
JACK PAYNE and the B.B.C.
DANCE ORCHESTRA

4.45 ORGAN MUSIC
Played by ALBERT TAYLOR
Relayed from Davis' Theatre, Croydon

5.15 THE CHILDREN'S HOUR
'The Lost Child,' adapted from 'Tanglewood Tales' (*Nathaniel Hawthorne*), and arranged as a Dialogue Story, with Incidental Music by THE OLDE SEXTET

6.0 Musical Interlude

6.15 'The First News'
TIME SIGNAL, GREENWICH. WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
EARLY FRENCH KEYBOARD MUSIC

Translated into English Rhyming Verse by Professor Gilbert Murray, LL.D., D.Litt.

Arranged for broadcasting by Dulcima Glasby
Produced by Howard Rose

Characters in the Play.

Clytemnestra, Queen of Argos and Mycenae; Widow of Agamemnon
Electra, Daughter of Agamemnon and Clytemnestra
Orestes, Son of Agamemnon and Clytemnestra, now in banishment
A Peasant, Husband of Electra
An Old Man, formerly Servant to Agamemnon
Pylades, Son of Strophios, King of Phocis; Friend to Orestes
Aegisthus, usurping King of Argos and Mycenae, now Husband of Clytemnestra
Messenger
The Heroes Castor and Polydeuces
Chorus of Argive Women, with the Leader

The Scene is laid in the Mountains of Argos

7.0 Mr. W. E. H. HOBSON: 'A Disease which Menaces Daffodils' (Under the auspices of the Ministry of Agriculture)

7.13 Musical Interlude

7.25 Mr A. KARN: 'Spending and Saving—VI. The Consumer's Organisation

7.45 DANCE MUSIC
JACK PAYNE and the B.B.C.
[illegible]

8.15 The 'Electra' of Euripides

(*See centre of page and also facing page*)

10.0 'The Second News'
[illegible] NEWS BULLETIN. LOCAL ANNOUNCEMENTS (*Daventry only*), SHIPPING FORECAST and FAT STOCK PRICES

10.20 Fifty-Fifty
The Woman Pays
A [illegible] composed and produced by
ERNEST LONGSTAFFE
Cast:
HARRY PEPPER
ANONA WINN
[illegible]
[illegible]
ELSIE ORTEY
THE REVUE CHORUS

11.0-12.0 DANCE MUSIC
JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the AMBASSADOR CLUB

This Week's Epilogue.
'LONG SUFFERING'
Hymn, 'There is a blessed Home'
Colossians i. 1-13
Hymn, 'Rock of Ages.'
Romans viii. 38 and 9

(*Continued from foot of col. 3, previous page.*)

the facts of the legend, but sets them out in such a way as to make us question their doctrine. He breaks away from tradition, and plainly regards the blood-feud as a relic from an age more barbarous than his own. In his play we are shown the story from a human, not an 'heroic,' standpoint. He sets himself to trace the disintegrating effects of the blood-feud on the characters of Orestes and Electra, growing up as they do with a carefully-nursed hatred of their mother and an intention to murder her when they can get a chance. He shows us that both Electra and her brother 'ruin their lives, as well as destroy their mother and Aegisthus, by their servility to a barren creed.'

That last sentence is quoted from a detailed and very striking analogy drawn some years ago by Professor Gilbert Norwood between the position of Euripides in ancient Athens and that of Mr George Bernard Shaw in our own time. Professor Norwood points out that both writers go to work in the same way to show up the futility of basing the conduct of life upon mere catchwords and unexamined traditions; and both writers, in consequence, have had to weather a good deal of stormy criticism from those who uphold tradition blindly and devotedly. Shaw, like Euripides, has written a play designed to show that revenge is not merely a vain thing, but a dangerous two-edged weapon which does as much harm to the man who employs it as to his victim. The play in question is *Captain Brassbound's Conversion*; and in comparing the moral of this play with that of the *Electra* you may see how modern Euripides is in spirit, for all the archaic formalism with which he expresses himself.

W. A. DARLINGTON.

WEDNESDAY, JULY 17
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

[illegible] FROM LONDON EXCEPT WHERE OTHERWISE STATED

9.15 A STRONG BILL OF VAUDEVILLE

4.0 A BAND PROGRAMME

(From Birmingham)

THE AMINGTON BAND
Conducted by ROLAND DAVIS

March, [illegible] [illegible]
Overture, 'Napoleon' [illegible]

THORNLEY DODGE (*Entertainer*)

4.20 BAND
Cornet Duet, 'Tit Larks' .... *Ord Hume*
(Soloists, J. LAWRENCE and A. PEGG)
Humoresque, 'Shakin' thro' th' Rye' ... *Truman*
Tone Poem, 'Finlandia' .... *Sibelius*

THORNLEY DODGE will again entertain

4.45 BAND
Trombone Solo, 'Winning Spurt' ...... *Clough*
(Soloist, T. PEGG)
Selection, 'William Tell' .... *Rossini*

5.0 DANCE MUSIC
JACK PAYNE and the B.B.C. DANCE ORCHESTRA

5.30 The Children's Hour
(From Birmingham)
The Story of the [illegible] [illegible] Medley
Songs by DUDLEY STUART WHITE (*Baritone*)
Further [illegible] How to get good ones [illegible] by HUGO [illegible]
HELENA MILLAIS [illegible]

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 DANCE MUSIC
JACK PAYNE and the B.B.C. DANCE ORCHESTRA

7.0 Light Music
(From Birmingham)

LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by E. A. PARSONS

Overture, 'Lustspiel' (Comedy) .... *Keler-Bela*
Waltz, 'The Blue Danube' ...... *Johann Strauss*

DUDLEY STUART WHITE (*Baritone*)
If I were .... *Liza Lehmann* [illegible]
Dream Haven .... *Norman Parker*
Beloved, I shall wait .... *D'Hardelot*
Revenge .... *Hatton*

ORCHESTRA
Xylophone Solo, 'La Paloma' ...... *Yradier*
Hungarian Rhapsody, No. 14 ...... *Liszt*

DUDLEY STUART WHITE
Under the Greenwood Tree
Who is Sylvia? .... } *Eric Coates*
It was a Lover ....

ORCHESTRA
Hungarian March ('Faust') .... *Berlioz*

8.0 A CONCERT
BARRINGTON HOOPER (*Tenor*)
[illegible] KING'S ORCHESTRA

ORCHESTRA
Selection, 'The M[illegible]' [illegible]
One in the World [illegible]

WAGNER'S [illegible] Opera has [illegible] gone many changes during that long [illegible] [illegible] in 1864, but it [illegible]

The old Mastersingers took their art [illegible] and their solemnity, as well as the rather [illegible] formality of their rules of song, is very happily hit off in Wagner's big theme with which he [illegible]. Its blend of stately pomp with a [illegible] air is unmistakable.

A[illegible] scarcely [illegible] [illegible] simply the Master's tune with the time [illegible] merry burlesque of [illegible]

8.15 BARRINGTON HOOPER
Beauty's Eyes *Tosti*
[illegible] *A. [illegible]ton*

8.22 ORCHESTRA
Lover, come back to [illegible] *Romberg, arr. E. King*
Marigold .... *Mayerl*
Love Boat ...... *Herb Brown, arr. E. King*
[illegible] *[illegible]*

8.30 BARRINGTON HOOPER
My Queen *[illegible]*
Ah, Moon of my Delight *Liza Lehmann*

8.44 ORCHESTRA
[illegible] Music ...... *Fletcher*
[illegible] ...... *[illegible]*
Mosquitos (Spanish Dance) ...... *Moszkowski*

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

9.15 Vaudeville
(From Birmingham)

SANTA and BARBARA (Light Songs and Duets)
WILL VAN ALLEN and BERT (Banjo Duo)
HELENA MILLAIS (The Actress-Entertainer)
SUNSHINE STEPPERS
PHILIP BROWN'S 'DOMINOES' DANCE BAND

10.15 DANCE MUSIC
TEDDY BROWN and his BAND from CIRO'S CLUB

11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the AMBASSADOR CLUB

11.15-11.[illegible]
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Wednesday's Programmes continued (July 17)

5WA CARDIFF 968 kc/s. (309.9 m.)

1.15-2.0 **A Symphony Concert**

... in the National Museum of Wales

... (Director of Music to the Welsh Guards)

Symphony No. 3 in E Flat, Op. 55 ("Eroica") ... *Beethoven*

3.30 London Programme relayed from Daventry

3.45 **NATIONAL ORCHESTRA OF WALLS**

(Conductor: Gerard Jacobs)

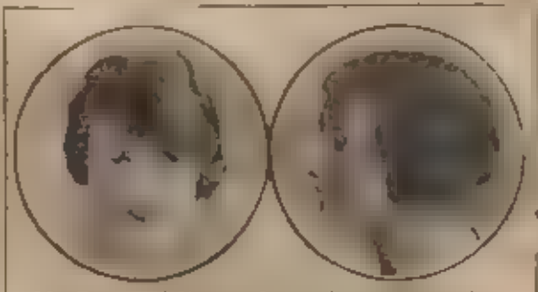
Conducted by WARWICK BRAITHWAITE

Overture: "Christopher Columbus" ... *Wagner*

This early work of Wagner's belongs to the same period as the opera *Die Feen*, of which the Overture was broadcast at the beginning of the month. Wagner, a very youngster of only twenty-one, was Director of Music in the Theatre at Magdeburg, and this Overture was written for one of the plays produced there; it was played at a concert under Wagner's own direction. As listeners may hear for themselves, it is very unlike the later music of his with which we are all more familiar. It was played, however, at a good many places, and after a performance in Paris, in 1841, six years after its first appearance, the score and parts were lost for some years, then were by chance found again in Paris.

GWLADYS TREVOR WILLIAMS (Soprano) and Orchestra

O ... (Night Song)



MAI RAMSAY (*left*) sings during the programme from Cardiff tonight at 10.20. GWLADYS TREVOR WILLIAMS (*right*) is the vocalist in the concert given by the ... Orchestra at 8.15 this evening.

The ... during the ... from the last act of Mozart's Opera *The Marriage of Figaro*. The Countess, under the name of Susanna, have had a little plot to expose the Count, and Susanna is dressed in one of her mistress' robes. The action takes place in the garden of the manor house and the Count, by this ruse, had succeeded in making her promise to a secret night ... The Countess, disguised as Susanna, is not with whom she ... according to ...

ORCHESTRA

Three Bavarian Dances ... *Elgar*

GWLADYS TREVOR WILLIAMS

... *Gilbert Spross*

A ... Love Lil ... *Kennedy Russell*

T ... *Liza Lehmann*

ORCHESTRA

Entr'acte (B Minor), "Rosamunde" ... *Schubert*

Moon Dances ... *Olivieri*

GWLADYS TREVOR WILLIAMS and Orchestra

... (The Prisoner's Song) ... *Debussy*

Orchestra

Symphony in D Major (The "Clock") ... *Haydn*

5.15 *S.B. from Swansea*

5.30 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

10.15 West Regional News

... The Station Trio

FRANK THOMAS (Violin); RONALD HARDING (Violoncello); ... (Pianoforte)

... Orchestra ... Programme

... Mai Ramsay ...

When shall I marry you ...

Early in the morning ...

Homeward to you ... *E...*

The ...

... *M...*

... May

A Thrush's Love Song ...

By the Waters of M... ...

In ...

Menuet A... ...

Moonlight on the Lak ...

Waltz ...

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

1.15-2.0 *S.B. from Cardiff*

3.30 London Programme relayed from Daventry

3.45 *S.B. from Cardiff*

5.15 The Children's Hour

"Cae Yn Uwch"

O Vagol Sor ... Marched Llaru-Ha (*Buddugol yn Eisteddfod Genedlaethol yr wedd yng Nghaernarfon 1979*)

6.30 ... *S.B. from Cardiff*

6.45 London Programme relayed from Daventry

9.15 *S.B. from London*

10.15 *S.B. from Cardiff*

10.20-11.0 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

3.20 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (10.15 Local An...)

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

3.20 London Programme relayed from Daventry

5.15 The Children's Hour

... Week

A Dialogue Story, "The L... ... Second Tale ... Robinson ...

Instrumental Music by The PLYMOUTH LADIES ... Trio

6.0 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (10.15 Meteorological Sports Bulletin Local Announcements)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

3.30 London Programme ... relayed from London

3.45 ... Dance Music ...

... Orchestra

April ... Study ... *Pa...*

On the Steep ... *S...*

... *Mac...*

The Market ... *M...*

(Manchester Programme continued on page 66.)

Programmes for Wednesday

(*Manchester Programme continued from page 84*)

4.0 Famous Northern Resorts
Southport
A Municipal Band Concert
[illegible]
THE [illegible] BAND
[illegible]

Selection, 'Lohengrin' [illegible]
Symphony, 'Jupiter' [illegible]
Trombone Solo, 'The [illegible]
Soloist: [illegible]
Fantasia, Songs of England *arr. Round*

5.0 DAVID PRESTON *Baritone*
[illegible] } *Community Singing*
Negro Minstrels

5.15 The Children's Hour
[illegible]
Songs sung by DORIS GAMMELL and HARRY HOWELL

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Royal Horticultural Society's Bulletin for North of England Listeners

6.40 *S.B. from London*

7.45 A Recital of Pianoforte Duets
by HOWARD AGG and ARTHUR SPENCER
Chorale ..... *Bach, arr. Langrish*
Rondo, Op. 73 ..... *Chopin*
[illegible]
The Dreamer; The Dancer

8.15 [illegible] *from London* (10.15 [illegible]

Other Stations.

5NO NEWCASTLE.

3.30 [illegible] **4.15** Music [illegible] **5.15** [illegible] **6.0** [illegible] London Programme **6.15** S.B. from London, **6.20** Bulletin, **6.35** Wireless [illegible] **6.45** [illegible] **7.45** [illegible] **8.0** [illegible] from London.

5SC GLASGOW

3.30 [illegible] **3.45** [illegible] **4.0** [illegible] **5.15** [illegible] **5.57** [illegible] **6.0** [illegible] the Blackbird (Quilter) **6.15** [illegible] from London **6.30** Mr J. B. Chisholm: Building [illegible] **6.45** S.B. from London. **7.0** Talk under the [illegible] from Edinburgh. **7.15** S.B. from London, **10.15** [illegible] News Bulletin. **10.30-11.0** —S.B. from London

2BD ABERDEEN

3.30 —London Programme relayed from Daventry **3.45** [illegible] Steadman's Orchestra. From the Electric Theatre **4.0** [illegible] **4.5** [illegible] **5.0** [illegible] **5.15** [illegible] **5.55** [illegible] **6.0** [illegible] **6.15** [illegible] **6.30** [illegible] **6.45** [illegible] **7.0** S.B. from Edinburgh (5SC Glasgow) **7.15** [illegible] **10.15** S.B. from Glasgow. **10.20** [illegible] London.

2BE BELFAST.

12.0-1.0 [illegible] Gramophone Records. **4.0** The Radio Quartet [illegible] (Montague Ewing) Sketch in the Woods (Howard Carr) Suite, The Two Pigeons (Messager). **4.20** Hugh Mills (Tenor) Where'er you walk (Handel) There art risen, my beloved (Coleridge-Taylor) Sigh no more (Aiken) Maiden of Morven (arr Lawson). **4.40**—Quartet Selection. The Desert song 'Romance' Fox trot Empty Hours (H. Zeno) **5.0** [illegible] Morning Service (Old Church) **5.15** The Children's Hour **5.0** [illegible] by George [illegible] **6.15** S.B. from London **6.30** [illegible] Society's Bulletin. **6.40-7.0** S.B. from London

7.45
THE BROSA STRING QUARTET

THURSDAY, JULY 18
2LO LONDON & 5XX DAVENTRY

[illegible] kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

9.35
THE ALHAMBRA FIFTY YEARS AGO

10.15 THE DAILY SERVICE

10.30 (*Daventry only*) Time Signal, Greenwich, Weather Forecast

10.45 'The Growth of the Child—XII. The Hon. Mrs. Sir Aubrey: 'Toys and Recreations'

11.0 (*Daventry only*) Gramophone Records
'Clock' Symphony *Haydn*

12.0 A Concert
Mai Ranker (*Contralto*)
Hendy Section Quartet

1.0 Organ Music
Played by Reginald Foort
Relayed from the Regent Cinema, Bournemouth
(*S.B. from Bournemouth*)

[illegible] 2.20
(*Daventry only*)
Experimental Transmission of Still Pictures
by the Fultograph Process

3.0 EVENSONG
From Westminster Abbey

3.45 Miss Marjorie Harrison 'In Western Canada Now'

4.0 A Concert
[illegible]
William Sabach (*Violoncello*)

4.30 Jack Payne and The B.B.C. Dance Orchestra

5.15 The Children's Hour
More News from 'The Windmill'—wherein Mine Host, Mr Sharp, and his daughter Nancy welcome Captain Tottle, George, Joe, Alf Higgins, to say nothing of the [illegible] which [illegible]

6.0 Musical Interlude

6.15 Time Signal, Greenwich: Weather Forecast, First General News Bulletin

6.20 Market Prices for Farmers

6.25 Musical Interlude

6.45 The Foundations of Music
Early French Keyboard Music

7.0 Mr. Francis Toye: 'Music in the Theatre'

7.15 Musical Interlude

7.25 'China—XII, Summing Up,' By Sir Frederick Whyte

When this talk the most considerable series of the season comes to an end. China has been considered in its historical and cultural aspects, and [illegible] serious attention. Today Sir Frederick Whyte who has recently been appointed adviser to [illegible] Government [illegible] to develop along the lines of Western industrialism without any regard for her fine background of culture! What will be her future place in the world's civilization? And what are to be her relations to Great Britain? These are some of the points Sir Frederick will [illegible]

7.45 Chamber Music

Lilias Mackinnon (*Pianoforte*)
Leon Goossens (*Oboe*)
The Brosa String Quartet
Brosa; Greenbaum; Rubens Pini

Leon Goossens and Quartet

Quartet ... *Arnold Bax*
Tempo molto moderato Lento espressivo
Allegro giocoso

This Quintet by one of the most original of the [illegible] composers in Europe is dedicated to Leon [illegible] Written [illegible] this work [illegible] a [illegible] when he Q[illegible] was [illegible] [illegible] [illegible] [illegible]. The first [illegible] with a little Prelude, in which the oboe seems to be improvising, the music grows in strength and excitement, until the oboe with an upward rush brings us to the main quick part of the movement. Beginning vigorously, it ends very quietly and [illegible]. In the second movement, slow and rather solemn, the oboe has again a large share, though one beautiful theme is given first to the viola.

The last movement begins like a merry jig, but soon the violoncello presents a calmer mood, with a tune of his own. The lively merriment of the jig comes back, however, and with only brief interruptions, brings the [illegible]

Lilias Mackinnon

Three Preludes *Scriabin*
B Flat, Op. 17; E Minor, Op. 13; C Sharp, Op. 30
Poem in F Sharp, Op. 32 ... ...
Caresse Dansée, Op. 57 } *Scriabin*
Two Etudes, Op. 8
A Major; E Major

Quartet

Quartet Movement ... *Schubert*

Lilias Mackinnon

Romance in F Sharp ... *Schumann*
Nocturne in A ... *Field*
Impromptu in E Flat *Schubert*

Leon Goossens and Quartet

Quartet for Oboe, Violin, Viola, and Violoncello (In [illegible] ... *Mozart*
Allegro; Adagio, Rondo, Allegro

9.0 Weather Forecast, Second General News Bulletin

9.15 Mr Vernon Bartlett 'The Way of the World'

9.30 Local Announcements, (*Daventry only*) Shipping Forecast

9.35 The Alhambra in 'The Eighties'
Ballet Music

by
Georges Jacobi
The Wireless Orchestra
Conducted by Maurice Jacobi

Marche Antique, from Ballet 'Cupid' (1886)
Valse, from Ballet 'The Swans' (1884)
Minuet } from Ballet 'Enchantment' (1887)
Pas Seul }
Daybreak } from Ballet 'Tempta-
Andante } tion' (1891)
[illegible] from Ballet 'Don [illegible]
[illegible] Up the River [illegible]
[illegible]
[illegible] Pizzicato
(b) Leaving [illegible] and Peasants Dance
(c) Prayer
(d) Dance of Lovers ...
(e) Troika (Russian Dance) } Nouvelle Suite (1887)
Apotheosis (1893)
Gavotte, 'Zerlina' from Ballet 'Don Juan' (1888)
Ballabile—Galop, from Ballet 'Don Juan' (1888)
Grand March, from Ballet 'Antiope' (1888)

Georges Jacobi, born in 1840, and educated in Paris, began his musical career as a violinist. At the age of twenty-one he was awarded the first prize for violin playing at the Paris Conservatoire—a distinction which a number of the world's greatest violinists have won in [illegible] Two years after that he was associated with Offenbach, and conducted several of the joyous comic operas which had an unrivalled popularity in those days. In 1871 he came to England, and for the next thirty years was Musical Director of the Alhambra in London, producing several of the Offenbach pieces there, and composing music for the imposing number of 105 ballets, a feat which is no doubt a record in its own way. Our older listeners will remember how popular a feature of these ballets Jacobi's music was, but besides that tremendous activity he composed [illegible] overtures, a number of smaller stage pieces, and some purely instrumental music which includes string quartets and a concerto for violin.

Jacobi was Professor at the Royal College of Music, twice President of the Association of Conductors in England, and was decorated both by the French Government and by the King of Spain. As listeners can hear for themselves in this programme, conducted by his son, he had an apparently endless gift of bright, vivacious [illegible]

10.35-12.0 DANCE MUSIC

Jack Payne and The B.B.C. Dance Orchestra

THURSDAY, JULY 18

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

3.0 LAUNCHING OF H.M.S. 'EXETER'
H.M. Dockyard, Devonport
S.B. from Plymouth

Commentator: Commander STEPHEN KING-HALL, R.N.

[illegible]

3 [illegible] the Assembly of Peers and Peeresses, the Right Hon. the Lord Mayor and Lady Mayoress of Westminster, and Lady Mayoress-in-Chief to the launching platform, who will be received by Guard of Honour on arrival and departure.

BAND OF THE ROYAL NAVAL BARRACKS will play selections.

3.10 Religious Service conducted by the Dockyard Chaplain, the Rev. [illegible], R.N.

Hymn: 'Eternal Father, strong to save'

3.20 Explanation to Lady MARDEN by Manager of the Constructive Department of the arrangements for launching the ship, and presentation of Casket containing hammer and chisel.

BAND OF THE DEVONPORT METROPOLITAN POLICE will play selections.

3.30 Naming Ceremony. A bottle of champagne will be broken over the bows by Lady Marden. Lady MARDEN will say the word which releases the cradle shores and so launches the ship.

Band will play 'Rule Britannia' as vessel moves off the slip.

ADMIRAL SUPERINTENDENT calls for three cheers for Lady Marden, which will be followed by three cheers for the men who built the ship.

Commdr. STEPHEN KING-HALL, R.N. will broadcast a commentary on the launching of H.M.S. *Exeter* from Devonport Dockyard this afternoon at 3.0.

3.45 Symphony Concert

(No. VIII of the Summer Season)

Relayed from the New Pavilion, Bournemouth

THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA

Conducted by Sir DAN GODFREY

The Water Music ... *Handel, arr. Harty*
Allegro; Air; Bourrée; Hornpipe; Andante; Allegro decso
Danse Sacrée et Danse Profane for Harp and Orchestra ... *Debussy*
Soloist, JACOBA WOLTERS
English Dance for Orchestra and Organ ... *Grainger*
(At the Organ, PHILIP DORE)
(First European Performance)
Overture, 'The Cricket on the Hearth' ... *Mackenzie*

4.30 LOZELLS PICTURE HOUSE ORGAN
(From Birmingham)

Overture ... Grand Offertoire' ... *Lux de*
Entr'acte. Entr'acte ... *Lalo*

WINIFRED PAYNE (Contralto)
Melisande in the Wood ... *Goetz*
My Ship ... *Augustus Barratt*

ORGAN
Selection, 'The Merry Widow' ... *Lehar*
Intermezzo. 'On a Sunday Morning' ... *Hurns*

WINIFRED PAYNE
A May Night ... *Bemmoreo*
Moods of Devon } *Herbert Oliver*
Lovely Devon Rose }

5.0 'Three Dances, 'Hullo! America' ... *Finck*

5.30 The Children's Hour
(From Birmingham)
Oh! what a Wind, a breezy play, by MABEL PEAKE
Songs by BETTY HUTCHISON (Soprano)
ARTHUR LINDSAY will Entertain

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

6.30 Organ Music
Played by Dr HAROLD RHODES
Relayed from the Cathedral, Coventry

Fantasia and Fugue, G Minor ... *Bach*
Andante, F Sharp Minor ... *Guilmant*
Harvest Home ... *Franck*
Finale, Sonata, Op. 28 ... *Elgar*

7.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

7.45 IVOR VINTOR
(The Little Surprise)

8.0 A MILITARY BAND CONCERT

MARJORY PHILLIPS (Contralto)
STERNDALE BENNETT (Entertainer)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Overture, The Mill on the Cliff ... *Reissiger*

8.10 MARJORY PHILLIPS
One morning, oh, so early ... *J. Michael Diack*
Ever so far away ... *Charles Braun*
I've been roaming ... *C. E. Horn*

8.17 BAND
Welsh Rhapsody ... *German*

8.33 STERNDALE BENNETT
Selections from his own Songs

8.43 BAND
Fantasy Pictures from a Pantomime
Kenneth A. Wright, arr. Gerrard Williams

8.53 MARJORY PHILLIPS
A Woman's Last Word ... *Bantock*
To Me at my Fifth Floor Window ... *A. Mathieson*
See where my love is maying goes ... *O. A. Sedgley*

9.0 BAND
Selection, 'La Boutique Fantasque' ... *Rossini, Respighi*

9.11 STERNDALE BENNETT
Selections from his own Songs

9.23 BAND
Czardas ... *Grossman*

9.30 TREVOR CLARK reading from 'The Ghost Ship,' by Richard Middleton

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC
THE CAFÉ DE PARIS BLUE LYRES BAND, relayed from the CAFÉ DE PARIS

(Thursday's Programmes continued on page 68.)

5.0 LAUNCHING OF H.M.S. 'EXETER'

Thursday's Programmes continued (July 18)

CARDIFF.

5.0 London Programme relayed from Daventry

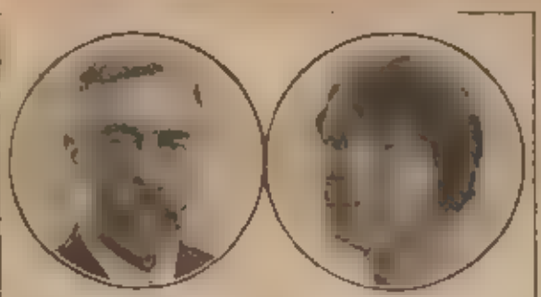
5.45 Mr. Richard Barron Love Poems

6.0 *S.B. from Birmingham*

6.45 Bobby's Strand Orchestra

From Bobby's Café, Clifton, Bristol

7.15 The Children's Hour



Sir C. E. Madden, the First Sea Lord, and Lady Madden, who take part in this afternoon's ceremony at the launching of H.M.S. *Exeter*. The ceremony will be broadcast from Plymouth and 5GB at 3.0.

8.0 London Programme relayed from Daventry

8.15 *S.B. from London*

8.30 Market Prices for Farmers

8.35 *S.B. from London*

9.30 West Regional News

9.[illegible] *S.B. from London*

5SX SWANSEA. 1040 kc/s. (288.5 m.)

3.0 London Programme relayed from Daventry

3.45 *S.B. from Cardiff*

4.0 Organ Music
Played by
David Evans Williams
Relayed from Trinity Chapel, Park Street

4.45 *S.B. from Cardiff*

5.[illegible] London Programme relayed from Daventry

6.[illegible] *S.B. from London*

6.[illegible]0 *S.B. from Cardiff*

7.35 *S.B. from London*

8.30 *S.B. from Cardiff*

9.35–12.0 *S.B. from London*

6BM BOURNEMOUTH. 1040 kc/s. (288.5 m.)

1.0–2.0 Organ Music
Played by Reginald Foort
From the Regent Picture Theatre, Bournemouth
Relayed to London and Daventry

3.0 London Programme relayed from Daventry

3.45 Miss Esther Meiklejohn Quaint Songs of Scotland: "The Lay I Emigrants of Lymington"

4.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Market Prices for Scots of Interest and Farmers

6.45–7.0 *S.B. from London* (7.30 Local Announcements)

5PY PLYMOUTH. 1040 kc/s. (288.5 m.)

12.0–1.0 London Programme relayed from Daventry

3.0 Launching of H.M.S. 'Exeter'

H.M. Dockyard, Devonport
Relayed to Daventry Experimental
Commentary by Commander Stephen King Hall, R.N.
(Commentary also interspersed throughout)

The Manager of the Constructive Department and Staff make a final inspection of the ship and see that all is ready for launching

3.5 approx. The Admiral-Superintendent escorts the First Sea Lord of the Admiralty and Lady Madden and the Commander-in-Chief to the launching platform, who will be received by Guard of Honour on arrival and departure

Band of The Royal Naval Barracks will play selections

3.10 Religious Service, conducted by the Dockyard Chaplain. The Royal Naval Barracks Band will accompany the hymn Eternal Father, strong to save

3.20 Explanation to Lady Madden by [illegible] of the Constructive Department of the ceremony to be performed for launching the ship, and presentation of Casket containing hammer and chisel

Band of The Devonport Metropolitan Police will play selections

3.30 Naming Ceremony

A bottle of Colonial wine broken over the ship's bows by Lady Madden. Lady Madden cuts the cord which releases the fog-buoy and so launches the ship

THE LAUNCH OF A NEW CRUISER

The New Vessel Leaving the Slips.

A running commentary by Commander Stephen King-Hall, R.N., on the launching of H.M.S. *Exeter*, is being relayed from Devonport Dockyard by Plymouth this afternoon, starting at 3. This picture shows the [illegible] as a recently-completed cruiser took the water

Thursday's Programmes continued (July 18)

BAND will play "Rule, Britannia!" as vessel moves off [illegible]

ADMIRAL [illegible] for L[illegible] Ma[illegible] cheers for the man who built the ship

3.45 London Programme relayed from Daventry

5.15 The Children's Hour
EMPIRE WEEK
A Day [illegible] "Jolly Roger." The Princess [illegible] the Dragons (E[illegible] after which we give A Few Words on Batting" (*Knight*)

6.0 London Programme relayed from Daventry

6.15–12.0 *S.B. from London* (6.30 Local Announcements).

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

12.0–1.0 A Ballad Concert

VERNA ROBERTS *Soprano*
My Mother [illegible] bread my hair ..... *Hodges*
May Dew ..... *Sterndale Bennett*
Cherry Ripe ..... *Horn*

JOHN F. DAVIES (*Pianoforte*)
Prelude in C Minor } *Chopin*
Etude in E }
Toccata in C Minor, Op. 36 ..... *Sterndale Bennett*

HAROLD THOMPSON (*Baritone*)
Vocal [illegible]
Memory Roadways ..... *Fox Strangways*
Vale ..... *Kennedy Russell*
[illegible] ..... *Tate*

VERNA ROBERTS
As I went a-roaming ..... *Boyle*
London Lea ..... *Somerville Hadden*
Rose softly blooming ..... *Spohr*

JOHN F. DAVIES
Prelude in G Minor, Op. 23 ..... *Rachmaninoff*
Water Wagtail } *Cyril Scott*
Danse Negre (Negro Dance) }

HAROLD THOMPSON
Coming Home ..... *Wolfe*
Macushla ..... *MacMurrough*
The Thrushes ..... *Russell*

3.45 M[illegible] Holiday Reading—"By the Sea." *S.B. from Leeds*

4.0 Famous Holiday Resorts
Buxton
THE PAVILION [illegible] ORCHESTRA
M[illegible] Director HAROLD [illegible]
[illegible]
Overture, "[illegible]" ..... [illegible]
Serenade, "Autumn" ..... [illegible]
Suite, "L'Arlesienne" ..... The Music of Arles" [illegible]
Characteristic Dance Scene, "[illegible]" ..... [illegible]
[illegible] (JOHN HAMILTON)
Waltz [illegible]
Selection ..... [illegible]
Medley from "Ruddigore" ..... *Sullivan*

5.15 The Children's Hour
S.B. from Leeds
Anno Appear[illegible]
My Programme by UNCLE JUMBO
Songs by WM. ANSON and J. WOODS SMITH

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Market Prices for North of England Farmers

6.45–12.0 *S.B. from London* (6.50 Local Announcements).

Other Stations.

5NO NEWCASTLE

12.0 1.0 [illegible] 3.0 [illegible] from Daventry 4.0 [illegible] 5.15 [illegible] 6.0 [illegible] 6.15 [illegible] for the week 6.35 12.0 [illegible]

5SC GLASGOW

[illegible] 12.0 [illegible] The [illegible] 5.0 [illegible] 5.15 [illegible] 5.57 [illegible] 6.0 [illegible] 6.15 [illegible] 6.30 [illegible] 6.45 [illegible] 9.30 [illegible] 9.35 [illegible] 9.50 [illegible] 10.35 12.0 —[illegible]

IVOR VINTOR,

"The Little Surprise," is broadcasting from many of the stations this week. He broadcasts from 5GB on Thursday and from London and Daventry on Saturday. Cardiff listeners will hear him on Friday.

2BD ABERDEEN. 805 kc/s. (372.6 m.)

11.0 12.0 Programme relayed from Daventry. 4.0 [illegible] 4.5 [illegible] 5.15 The Children's Hour 5.55 Evening News [illegible] 6.0 London Programme [illegible] 6.15 [illegible] from London 6.30 [illegible] 6.45 [illegible] 9.30 [illegible] 9.35 [illegible] 9.50 [illegible] 10.0 [illegible] 10.20 [illegible] 10.35 [illegible] 12.0 [illegible]

2BE BELFAST. 770 kc/s. (389.6 m.)

2.30.—A Religious Service. 3.45 Talk. 4.0 Dance Music. Jan Ralfini and his Band, relayed from Cavendish Hotel. Dance Dance. 5.0 Sidney H. Darrell (Flute). 5.15 [illegible] 5.0 [illegible] 6.15 [illegible] 7.45 [illegible] 8.27 [illegible] Symphony No. 7 in C Major Op. 105 [illegible] 9.35 —Close [illegible] 9.47 [illegible] 10.0 [illegible] 10.15 [illegible] Overture, Waltz 10.35–12.0 —*S.B. from London*.

7.45
BAND MUSIC
FROM
THE NORTH

FRIDAY, JULY 19

2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

9.35
THE WIRELESS
SYMPHONY
ORCHESTRA

10.15 a.m. THE DAILY SERVICE

10.30 *(Daventry only)* 'Big Ben,' Greenwich: Weather Forecast

10.45 Mr Vincent Hanes: 'Bottling Vegetables'

11.0 *(Daventry only)*
Gramophone Records

12.0 A Sonata Recital
[illegible]
Rinda Bellairs (*Pianoforte*).

12.30 Organ Music
Played by C. Hylton Stewart
(Organist and Director of the Choir of Rochester Cathedral)
[illegible]
Prelude on the Cl[illegible]
[illegible]
(a) Babylon's Streams (English Hymnal) 67
(b) Aberystwy[illegible] 57
[illegible] (3[illegible] 50.

1.[illegible] A Recital of Gramophone Records
by Christopher Stone
[illegible]

4.0 [illegible] *Schubert*
[illegible] } *Chopin*
[illegible] *Moszkowski*

4.15 Mischetto and his Orchestra
From the May Fair Hotel

5.15 The Children's Hour
'Proud Punch' from 'Toy Town' (*S. G. Hulme Beaman*), arranged as a Dialogue Story with Incidental Music by The [illegible]

6.0 Mr. F. W. Mears, 'Midsummer Gardening'

6.[illegible] Time Signals, Greenwich Weather Report. First General News Bulletin

6.[illegible] Musical Interlude

6.45 The Foundations of Music
Early French Keyboard Music

7.0 Mr. Ernest Newman: The B.B.C. Music [illegible]

7.10 Musical Interlude

7.35 Mr. B. H. Gretton: 'Some Makers of Modern Politics. VI. Chamberlain and Modern Electoral Methods'

Although party organisation for electoral purposes [illegible] especially the work of Joseph [illegible] itself had begun it after 1832, and the Conservatives after 1868 revived the idea) he may aptly be taken as the best figure to associate with this subject. Not only did he make the Liberal headquarters as much the more vigorous of the two that the caucus and Birmingham were always thought of together by the late Victorians, but he also saw quickly how the tendency to idolise (the individual) ought to be used in electioneering. This is the concluding talk in Mr Gretton's series during the course of which an attempt has been made to [illegible] the difference [illegible] have arisen between the House of a century ago and the House of today, by taking six great Victorian statesmen and summarising the changes which coincided with their periods of power.

7.45 A BRASS BAND CONCERT

The Fenerdon Soap Works Band
Conducted by F. V. Lloyd
S.B. from Manchester

John Turner (*Tenor*)

From the London Studio

Band

March, 'The Washington G[illegible] *Griffin*
Overture, 'The Merry Wives of Windsor' *Nicolai*
Euphonium Solo, 'Un Rêve d'amour' ('A Dream of Love') ..... *Mallett*
(Soloist, W. Collier)

OLD KEYBOARD MUSIC.
This picture, 'The Music Master,' recalls the art of keyboard music as it was in the early days, when music such as is being played in the Foundations of Music series this week was being composed.
From Jan Steen's painting, now in the National Gallery

John Turner

Nirvana ..... *Stephen Adams*
I hear you calling me ..... *Marshall*

Band

Selection, 'La Poupée' ('The Doll') .... *Audran*
Humoresque, 'Three Blind Mice' ..... *Douglas*

John Turner

Sweet Early Violets ..... *Sherrington*
Thank God for a Garden ..... *del Riego*
I did not know ..... *Teschemacher*

Band

Selection, 'L'Africaine' ..... *Meyerbeer*

9.0 Weather Forecast. Second General News Bulletin

9.15 The Right Hon. Viscount Ullswater, G.C.B.: 'Vandals of the Countryside'

(An article by Mr. Frank Kendon, dealing with the features of the countryside and the preservation, will be found on page 81.)

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

9.35 A Symphony Concert

[illegible] A[illegible]
The Wireless Symphony Orchestra
(Leader, S. Kneale Kelley)
Conducted by [illegible]

Symphony No. 92 in G ('The Oxford'). *Haydn*
Adagio, Allegro spiritoso, Adagio, Menuetto
Allegretto, Presto

10.5 Fernando Autori with Orchestra
Aria, 'La calunnia è un venticello' ('Calumny is like a zephyr') ('The Barber of Seville') *Rossini*

Rosina, the charming little heroine of *The Barber of Seville*, has a grim old guardian, Bartolo, who would fain marry her himself. But he knows there is a young and handsome suitor in the offing and takes counsel with his old friend Basilio. It is he who advises him to spread a rumour that the young lover, Count Almaviva, is a worthless fellow and in this delightfully comic aria explains how calumny begins like a gentle zephyr and grows in strength to become a fierce tempest. The music fits the text in the most remarkable way.

10.[illegible] Orchestra
The Enchanted Lute (Legend for Orchestra) *Lennox*
[illegible] Suite for Orchestra *William Walton*
after Poems by Edith Sitwell)
[illegible] (2) Waltz (3) Swans Yodel and [illegible]
[illegible] (4) Popular Parade (5) Tarantella

This music was first presented in a very new and striking way. The performers were shut off from the audience by a curtain which [illegible] an enormous mask, with open [illegible] it was the large end of a megaphone through the other end of which an unseen [illegible] Edith Sitwell's poems. The first speaker was the poet herself. The speaking was accompanied by Walton's music for a small team, which was also out of sight behind the [illegible] and the effect was a very strange [illegible] This was in 1923, the same year in which Walton had the distinction of having a string quartet chosen for performance at the International Festival at Salzburg: he was then only twenty-one. Since its first performance, the music of *Façade* has been considerably revised, and recently an orchestral Suite has been made of it which is of quite sufficient interest to stand on its own feet without the poems. In this form it is often played as an Interlude by the Diaghileff Ballet.

10.30 Fernando Autori (with Orchestra)
Aria, 'Madamina' ('Don Giovanni') .... *Mozart*

10.40 Orchestra
Suite from 'Coq d'Or' ('The Golden Cockerel') *Rimsky-Korsakov*
(1) Introduction and Berceuse
(2) Wedding March

11.0 SURPRISE ITEM

11.15 DANCE MUSIC
The Piccadilly Players, directed by Al Starita, and the
Piccadilly Grill Band, directed by Jerry Hoey, from the Piccadilly Hotel

12.0-12.15
Experimental Transmission of Still Pictures by the Fultograph Process

FRIDAY, JULY 19

5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m

4.0 BILLY FRANCIS and His BAND from the West End Dance Hall, Birmingham
LAWRENCE EASDON in Syncopated Numbers
From London

5.30 The Children's Hour
From Birmingham
'Cornflowers amid the Corn,' by Jessie Bayliss-
Songs by BERNARD SIMS (*Baritone*)
VICTOR SLEATH (*Banjo*)
Another Yarn, by 'Housemaster'

6.5 TIME SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music

QUINTET
Selection from Sullivan's Operas *arr. Higgs*
A Blackbird's Song
Joyous Bird
The Wild Rose *MacDowell*
Robert Eden

6.55 QUINTET
Riviera *Berenske*
Serenade in E Minor, Op. 10 *Westerhout*
Dr. Gradus ad Parnassum, Serenade for the Doll, The Snow is Dancing ... *Debussy*

QUINTET
Pas des Fleurs (Flower Dance) from 'Naila' *Delibes*
Old Folks at Home *arr. Kreisler*
On Wings of Song ...

7.30 MARY MADDOCK
I hear a thrush at eve *Codman*
Just because the violets ... *Kennedy Russell*
Love is the Wind ...

Consolation, No. 2 } *Liszt*
Waltz Impromptu }

QUINTET
Suite Ancienne, 'Le Tambourin' *Rameau*

8.0 'Followers'
From Birmingham
By HAROLD BRIGHOUSE
Lucinda Bames
Helen Masters
Susan Crowther
Colonel Redfern
The parlour of Miss Lucinda Bames at Cranford
June, 1850

'Hunted Down'
From Birmingham
A Story by CHARLES DICKENS
Adapted by STUART VINEY
The Narrator
Clerk
Mr. Morris
Miss Lance
Beckwith

8.0 TWO ONE ACT-PLAYS

9.0 A CONCERT
PERCY WHITEHEAD
THE GERSHOM PARKINGTON QUINTET

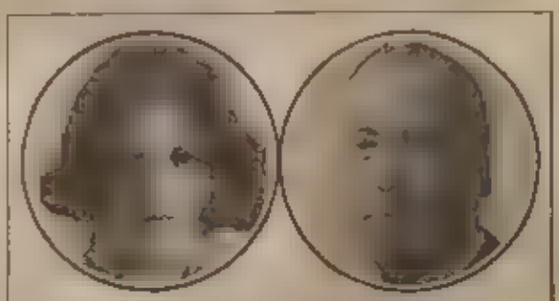
QUINTET
Serenade *Victor Herbert*
Water Wagtail *Cyril Scott*
Minuet
... *Gounod*

9.15 PERCY WHITEHEAD
The Self Banished ... *Dr Blow, arr Somervell*
Sylvia, now your scorn give over ... *Purcell*
I will go with my Father a-ploughing *Quilter*

9.23 QUINTET
A Lyric Suite
Waltz Risette ... *Foll*

9.40 PERCY WHITEHEAD
Man and Woman ... *Benjamin*
Irish Skies } *Stanford*
The Sailor Man ... }

9.48 QUINTET
Selection, 'Monsieur Beaucaire' ... *Messager*



MARY MADDOCK (*Soprano*) sings in the programme of Light Music from Birmingham at 6.30 and PERCY WHITEHEAD (*Baritone*) is the vocalist in the Concert given by the Gershom Parkington Quintet at 9.0.

ANDRÉ MESSAGER, who died in the spring of this year at the good old age of [illegible] was for [illegible] a familiar figure in the London musical world, apart from the successful productions here of some of his best light operas. The first of these, *La Basoche*, enjoyed a long run at the Prince of Wales's Theatre, with Miss Florence St John and Miss Marie Tempest in the principal parts. The dignity and musicianship with which it presented its fresh tunes to most was something new to British audiences, and the high standard which Messager's work reached in that very way has earned him the title of the [illegible] stage. Some years later [illegible] important success with *La Basoche*, which was given in an English version at d'Oyly Carte's Royal English Opera House—the theatre which had opened with such a flourish of trumpets, to produce a long run of English opera. In London we remember him *Little Michus* and *Veronique*, and his ballet *The Two Pigeons* is often heard as orchestral music. But besides his composing, he did distinguished work as conductor too, not only in Paris, but in London. For some six years he was Artistic Director at Covent Garden Opera House conducting many of the important operas. He was succeeded there by our Mr Percy Pitt.

The only new opera of his which English audiences have heard since then was his *Monsieur Beaucaire*; it began a run at Prince's Theatre, London, in the spring of 1919.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by AL STARITA and the
PICCADILLY GRILL BAND, directed by JERRY HOEY,
From the PICCADILLY HOTEL

Friday's Programmes continued on page 92

Friday's Programmes continued (July 19)

5WA CARDIFF. 968 kc/s. (309.9 m.)

12.0–1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 JOHN STRASS'S CARLTON RESTAURANT ORCHESTRA From the Carlton Restaurant

5.15 The Children's Hour

6.0 Mr. W. H. JONES: 'Village Happenings—Rhosilly in Gower'

6.15 *S.B. from London*

6.30 Mr. JAMES STEPHENSON, M.Com., 'Careers—Commerce'

6.45 *S.B. from London*

7.45 IVOR VINTOR (The Little Surprise)

8.0 A BAND CONCERT

THE BAND OF THE 1st BATTALION THE [illegible] REGIMENT (S.B. from West Bromwich)

Conductor, Lieut. F. H. B[illegible]

Relayed from the Institution Gardens, Bath

Selection of Wilfred Sanderson's Songs *arr. Hime*

Whistling Number, 'The Warbler's Serenade' *Lotter*

Selection, 'La Traviata' *Verdi*

(Solo Clarinet, Sergt. J. [illegible])

A Night in Venice *Arr. Hall*

Selection, 'Master Cecil' *Friml*

THE tragic story of Verdi's opera, *La Traviata*, one of the most popular of all his tuneful works, was the basis for him from Dumas' play *The Lady of the Camellias*. [illegible] the warm affection in which the opera and its melodies are held all over the world, that it was not enthusiastically welcomed on its first production. It was the thing, the characters [illegible] which was a rather startling break with opera traditions in 1853, when it was first given in Venice. And there is another difficulty which is not always easily overcome. Violetta, the heroine, is a pale delicate creature who dies, in the end, of consumption. But, at the first performance, the lady who took the role was an extremely healthy looking lady of distinctly generous proportions, and her untimely death from a wasting disease seemed so unlikely that the singer came in for a good deal of chaff. Italian audiences were, and indeed still are, inclined to be free in their comments, even during performances. More than one distinguished singer since then who has been successful in the vocal side of the part, has found it difficult to wear the frail and delicate look which it demands. Singing is a healthy exercise, as the lookers-on singers frequently proclaim.

9.0 *S.B. from London*

9.30 West Regional News

9.45 *S.B. from London*

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

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 London*

8.0 *S.B. from Cardiff*

8.30 *S.B. from London*

9.0 *S.B. from London*

9.30 *S.B. from Cardiff*

9.45 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

4.0 London Programme relayed from Daventry

6.15 *S.B. from London*

Mr. W. H. JONES tells the history of the little village of Rhosilly in Gower in his talk from Cardiff this evening, at 6.0.

7.45 A Brass Band Concert (*S.B. from Manchester*) (*See London*)

9.0–11.15 *S.B. from London* (9.30 Local Announcements)

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

4.0 London Programme relayed from Daventry

5.15 The Children's Hour

Empire Week

'Punch and Punch' (*S.O. Holmes Burnside*), concluding with a 'The Darnsant'

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.45 A Brass Band Concert (*S.B. from Manchester*) (*See London*)

9.0–11.15 *S.B. from London* (9.30 Forthcoming Events)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

4.0 London Programme relayed from Daventry

5.15 The Children's Hour

FAMOUS MUSICIANS

'The Minstrel Boy' 'Orpheus with his lute' and other songs by HARRY HOPEWELL

'The Pied Piper' and other Poems by ROBERT DUNN

6.0 [illegible] Councillor JAMES ZIMMERN and Councillor WM. MILLS 'Flowers or Games?' 'The Problems of the Parks'

6.15 *S.B. from London*

7.45 A Brass Band Concert (*S.B. from Manchester*) to London and Daventry

JOHN TURNER (Tenor)

(*See London*)

9.0–11.15 *S.B. from London* (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE.

4.15 Music from the Town Hall Concert Room. 5.15 [illegible] 6.0 [illegible] 6.15 [illegible] London. 8.30 [illegible] Professor G. Heckman, brass Manipulator. 7.45 from London. 7.45 Captain H. G. Ames and the Bournemouth Municipal Orchestra. Relayed from The Hall, North East [illegible] 9.0–11.15 [illegible]

5SC GLASGOW. 768 kc/s. (390.9 m.)

4.0 A Varied Afternoon Concert. The Station Trio. [illegible] (Violin). 4.35 [illegible] 5.0 [illegible] 5.15 [illegible] 5.57 [illegible] 6.0 [illegible] 6.15 [illegible] 6.30 [illegible] 6.40 [illegible] 6.45 [illegible] 7.45 [illegible] 8.0 [illegible] 'Nature's Nobleman' [illegible] 9.0 [illegible] 'The Bathgate Poem' [illegible] 9.30 [illegible] 9.35–11.15 [illegible] London.

2BD ABERDEEN

[illegible] Pianoforte Solo. 4.5 A Varied Concert. The Station Trio. [illegible] 4.15 [illegible] 4.25 [illegible] 4.45 [illegible] 4.55 [illegible] 5.0 [illegible] 5.15 [illegible] 5.55 [illegible] 6.0 [illegible] 6.15 [illegible] 6.30 [illegible] 6.45 [illegible] 7.45 [illegible] 8.0 [illegible] 9.30 [illegible] 9.35–11.15 [illegible]

2BE BELFAST

12.0 Organ Recital by Herbert Westerby. Miss Bae (Lond.). Relayed from the Grosvenor Hall. Solos from 'Bondage' (Sinclair) arr. W. [illegible] 'St. Clotilde' (Philip James). Scherzo-Caprice (Savage). Sicilliana (Boellm). Finale from Second Sonata (Borowski). 12.30–1.0 —Gramophone Records. 4.0 —Dance Music. Jan Ralfini and his Band. [illegible] 5.0 John W. [illegible] Eddi Minet, Op. 4 (Max Brach). [illegible] 5.15 The Children's Hour. 6.0 [illegible] 6.15 [illegible] 6.30 [illegible] 7.45 [illegible] 8.0 [illegible] 9.35 [illegible] 10.50 —Dance music. 11.0–11.15 [illegible]

Every Man His Own Wireless Critic.

Our contributor Mr Alfred Denning gives below some sound advice to those of our readers who desire to develop a true critical faculty towards broadcasting, which, as he says, 'may some day be one of the fine arts.'

THERE is no more difficult task than that of [illegible] the worthiness or unworthiness of a broadcast item of entertainment [illegible] to millions of listeners, with [illegible]

In [illegible] one is always strongly [illegible] of the Yorkshireman, who has some reputation for shrewdness, and to 'See all, hear all, say—nowt!' But while silence may be golden, a certain amount of tempered speech or writing is required if broadcasting is to follow other forms of entertainment and progress onward and upward. It will be seen, therefore, that if it has difficulty, wireless criticism has an [illegible] ly of purpose, and those who provide such [illegible] as that which appears in the Listeners' Page of [illegible] [illegible] [illegible] [illegible] of what may some [illegible] [illegible] of [illegible]

But there is a good deal of difference between [illegible] and commentary, and that [illegible] and sometimes [illegible] rushing in where wise men fear to tread.' Criticism is definitely constructive and creative. As one writer has said, 'Who can doubt that Criticism, as well as poetry, can have wings?' Yet before those wings can be made to soar as high as a Ruskin criticizing art, and creating it in his criticism, or an Archer judging the drama in a way as dramatic as anything he judged, there are certain fundamental laws to be appreciated and [illegible] Criticism is not merely expressing one's own [illegible] and [illegible]. Rather is it the art [illegible] own ego and endeavouring as far as [illegible] see the 'pure' merits in the thing criticized.

For this reason it is important that the wireless critic should be able to lend a sympathetic ear to [illegible] different subjects as possible. He must remember all the time the ten million, and have [illegible] tolerance not to decry an item simply because he personally is not interested in the subject of it. Tolerance is everything.

But there is a difference between tolerant listening and listening with 'an open mind.' This latter mental state seems to me to be as elusive and [illegible] a thing as the famous 'Man in the Street'—who has not yet been discovered. The open mind is not an indispensable quality for the wireless critic. All of us—critics included—have, or ought to have, our pet prides and prejudices. And obviously, if we have ambitions to see jazz abolished from the programmes, or to see it displace all other forms of music, we do our best, within reason, to further those ambitions. But—and this is the big 'but' of critical listening—we should remember that in wireless more than in any other form of entertainment, to grind an axe 'within reason' is next door to not grinding it at all. Once more the extreme catholicity of broadcasting is to be blamed. However, there is more than one way of removing an obstacle to one's peace of mind. One can grind his axe with many sparks, elbowing everybody else's opinions out of the way. The minority in support of such a listener's methods will be, in the end, exactly one—himself. Or one can adopt a quieter, persuasive method of pointing out one's objections, with the assurance that such a method will invariably receive consideration at the hands of those who are thoughtful. In other words, in criticism as well as in other activities, thoughtfulness begets thoughtfulness, and fireworks go out of mind as they go out of sight.

It may be gathered from the above that the business of [illegible]fully criticizing wireless pro[illegible] [illegible] is not [illegible] difficult to unravel as the mathematical [illegible] of Einstein, [illegible] the point of view [illegible] actual listener, [illegible] there are certain things [illegible] [illegible] resting seem to have been clear [illegible] particular which may [illegible] worthy [illegible] by anyone who is [illegible] opinions 'to the proper quarters.'

[illegible] broadcasting has produced [illegible] impression. There is, I believe, [illegible] between seeing, say, Sir Thomas Beecham [illegible] an orchestra, and hearing him do it through the medium of the loud-speaker. In the former case the sight impressions, and perhaps the 'mass-psychology' of the audience make appreciation not unduly difficult. In the latter case one is faced with 'pure' music—music divorced from all human personality save what can be transmitted by the wireless. This is much more difficult emotionally to understand, and should receive, therefore, the greater tolerance from the critic.

Just as things are not always what they seem, so they are not always what they sound. The critic must be willing to review *all* the circumstances of a broadcast before he delivers an adverse judgment. This, in other words, means tolerance. And if he cannot, by reason of time or other circumstances, do so, he should make it quite clear that his expressions are not criticisms, but opinions, personal and private. 'A distinction with a great difference.'

ALFRED DENNING

SATURDAY, JULY 20

2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

3.30 THE GREAT FINAL AT BISLEY

10.15 a.m. THE DAILY SERVICE

10.30 (*Daventry only*) Time Signal, Greenwich Weather Forecast, First and Last News Bulletins and Shipping Forecast

10.45-11.0 Mrs. J. Webb ... Talk for the Housewife

1.20 Moschetto and his Orchestra
From the May Fair Hotel

3.30 BISLEY
An Evening Commentary on the Final Stages of the King's Prize
Relayed from the 1,000 Yards Range, Bisley Camp

The King's Prize ... Bisley ... Captain Hedley Robinson ... Royal Air Force ... Wembley Stadium ... yacht racing ... Hedley ... her marksmen ... from all over the world ... the cream of them compete in the battle royal for the King's Prize ... he certain has attained the highest ... championship. This afternoon the final of the King's Prize will be contested at Bisley and the first news of the result, with an account of all the preceding events, will be broadcast by Captain E. H. Robinson, late R.A.F., who himself won the King's Prize in 1927.

4.30 INTERLUDE

4.45 Organ Music
Played by ALEX TAYLOR
Relayed from the Tivoli Theatre, London

5.15 THE CHILDREN'S HOUR
'Great Claus and Little Claus'
A Play, adapted by M. JEAN NEWELL, from the Story by Hans Andersen

6.0 Musical Interlude

6.15 Time Signal, Greenwich; Weather Forecast; First and Last News Bulletins and Shipping Forecast

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
... Beethoven and his Music

7.0 Mr. HARVEY GRACE: 'Next Week's Broadcast Music'

7.1 Sports Talk

7.30 'Diary of a Nobody'—V
by the Late GROSSMITH and WEEDON
Read by GEORGE GROSSMITH

Written and Produced by STANLEY LUPINO and ARTHUR RIGBY
Music by HAL BRODY. Lyrics by DESMOND CARTER
Additional Numbers by DE SYLVA, BROWN, and HENDERSON
BILLY MAYERL, FRANK EYTON, and LESLIE SARONY
Dances and Ensembles by FRED LORD
HARRY ACRES ORCHESTRA
with
H. B. HEDLEY at the Piano

Characters in order of appearance in this excerpt:—

Rolly Ryder (an artist)	LADDIE CLIFF
Joyce Ryder (his bride)	CONNIE EMERALD
Tommy Burden	NOEL CORTLAND
Dinkie Maine	GILLY FLOWER
Jerry Walker (a medical student)	STANLEY LUPINO
Inspector Hickman	WALTER E. WALLIS
Jack Stanton (an art student)	CYRIL RITCHARD
Valerie St. Clair	MADGE ELLIOTT
Cyrus Watt (Jerry's uncle)	ARTHUR RIGBY, Junr.
Nicholas Wich (Rolly's uncle)	HARRY WOTTON
Wills (a butler)	ARTY ASH
Maid	BUBBLES BROWN
Junetta Martinez	DOROTHY LANGLEY
Lord Luston	WYN WEAVER

ACT I

Is in the Torquay studio of Rolly Ryder (Laddie Cliff), who has just married Joyce (Connie Emerald) in spite of having been forbidden by his uncle, Nicholas Wich, to marry. On the other hand, Jerry Walker (Stanley Lupino) is being urged to marry Junetta against his wishes. Jack Stanton (another art student, Cyril Ritchard) has impersonated Lord Luston to impress Valerie St. Clair (Madge Elliott).

The excerpt opens with a duet between Rolly and Joyce—'I'm on the crest of a wave,' followed by Jerry's dramatic arrival. Jack Stanton's entrance precedes his song, 'After the Girl,' and Valerie St. Clair arrives, and they finish this excerpt with a duet—'You've made a difference to me.'


STANLEY LUPINO and LADDIE CLIFF


CYRIL RITCHARD

ACT II

opens in the Garden. The Uncles Wich and Watt have meanwhile arrived, and Rolly, Jack, and Jerry sing 'Love Lies.' The real Lord Luston then complains of his treatment at Jerry's hands. Wills the butler says they are all driving him crazy, and the excerpt closes with Jerry's song, 'I lift up my finger.'

8.20 FROM THE GAIETY THEATRE

BEGIN THE YEAR WITH AN EXCITED PROMOTION
AT THE OFFICE
I MAKE TWO GOOD JOKES
LUPIN SPECULATES SUCCESSFULLY AND STARTS A PONY TRAP
LUPIN INTRODUCES ME TO MR. MURRAY POSH
WE LOSE MONEY OVER LUPIN'S ADVICE AT INVESTMENTS
SO DOES CUMMINGS
MARRIAGE OF DAISY MCTEAR AND MURRAY POSH
THE DREAM OF MY LIFE REALIZED

7.45 Vaudeville
IVOR VICTOR (The Little Surprise)
MONA GREY (The Versatile Comedienne)

8.20 Excerpt from Act I
'Love Lies'
(Relayed from the Gaiety Theatre)
(*See centre of page*)

9.0 Weather Forecast. Second General News Bulletin

9.5 Mr. GRAHAM BARRY: 'The Week in London'

9.30 ... Orchestra ... Studio Programme

9.35 Excerpt from Act II
'Love Lies'

10.0 THE ZIGUENER ENSEMBLE
(Leader)
ALFIE BENNETT

Overture, 'A Night in Venice' ... Johann Strauss arr. J. Wolfe
Waltz, 'Love and Life in Vienna' ... *Josef Komzak*
Selection, 'A Waltz Dream' ... *Oscar Straus arr. C. Godfrey, Jnr.*
Waltz, 'The Count of Luxembourg' ... *Franz Lehár*

Although Johann Strauss ... waltz tunes, very few of them really mean anything, and this is no more descriptive of a night in Venice than of a night anywhere else.

The eldest son of Johann Strauss the elder, he succeeded his father in 1865 as music master of the Court Balls in Vienna. At that time he had already a great reputation as a ... light and sparkling music, some of which is clearly destined to take its place among the immortal master pieces of all ...

The elder Johann was anxious that none of his sons should follow a musical career, and the younger Johann began life as a banker. But, like two of his brothers who were also destined for other professions, he found the call of ... too strong and made it abundantly clear that he had inherited a very large share of the family gifts.

10.30-12.0 DANCE MUSIC
AMBROSE'S BAND, from the May Fair Hotel

(*Saturday's Programmes continued on page*)

SATURDAY, JULY 20

5GB DAVENTRY EXPERIMENTAL

626 kc/s 479.2 m.

9.30 MELSA GIVES A POPULAR RECITAL

3.30 **A CONCERT**

HILDA BLAKE (*Soprano*)

[illegible]

(Conducted by B. WALTON O'[illegible])

Overture "1812" ..... Tchaikovsky

3.40 HILDA BLAKE

June ..... *Quilter*
Ships of Arcady ..... *Michael Head*
Villanelle ..... *Dell'Acqua*

BAND

[illegible]

Dance of Children's Hour ..... *Wu*
Jewel Song (*d'Mulitory Mare*)

3.55 HILDA BLAKE

Flowers ..... *Alvar*
Fragile Thing ..... } *Phillips*
The Enchanted Forest ..... }

4.12 BAND

Waltz, "Wine, Women and Song" .....
La Cinquantaine ..... *Gabriel Marie*
March of the Men of Harlech .....

4.30 The Dansant

From the Carlton Hotel

BILLY FRANCIS and his Band

Rêverie ..... *Debroy Somers*
Dance Medley .....
Medley .....
Song .....

5.30 The Children's Hour

(From Birmingham)

[illegible]
Musical Interlude
Entertainer
Songs
Conductor: Carlton

6.15 TIME SIGNAL, [illegible] FORECAST, FIRST GENERAL NEWS BULLETIN

The Appointments Board's Vacancy List
Agricultural Sports Bulletin

6.30 MARGARET ABLETHORPE (*Pianoforte*)

(From Birmingham)

Two Pierrot Pieces ..... *Cyril Scott*
Refrain de Berceau (Cradle Song) ..... *Poldowski*
Scherzo ..... *Albéniz*

6.45 **Light Music**

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND

[illegible] RICHARD WASSELL

Relayed from the Bandstand, Cannon Hill Park

March ..... *D'Ennery*
Overture ..... *Keler Bela*
Minuet and Finale, from Symphony No. 6 ..... *Haydn, arr. Hecker*

RAYMOND GREEN'S *Entertainer*

7.15 BAND

Suite, Three Irish Dances ..... *Ansell arr. Godfrey*
Cornet Solo, "The Arrow" ..... *Schubert, arr. Godfrey*
Norwegian Rhapsody ..... *Lindo*

7.45 RAYMOND GREEN'S

In Further Entertainment!

BAND

Prelude and Love Death ("Tristan and Isolde") ..... *Wagner arr. Godfrey*

8.0 **Chamber Music**

LEIBERT HEYNEN (*Baritone*)
IVAN PHILLIPOWSKY (*Pianoforte*)
RENE LE ROY (*Flute*)

RENE LE ROY

Fêtes Galantes I ..... *Michel Blavet*
Vivace Andante Allegro Presto

8.15 HEINRICH HEYNEN

Der Jüngling an der Quelle (The Youth at the Spring) ..... *Schubert*
Es blinkt der Thau (The dew is sparkling, ... *Beethoven*
Der Gärtner [illegible] } *Hugo Wolf*
Und wüssten's die Blumen [illegible] ten überhören sohnt (And would these flowers [illegible] thou seest thy loved one die?) }

IVAN PHILLIPOWSKY, the pianist, plays during the Chamber Music programme from 5GB tonight, at 8.0

8.30 IVAN PHILLIPOWSKY

Impromptu in E, Op. 116 ..... } *Brahms*
Capriccio in B Minor, Op. 76 ..... }
Ballade in G Minor, Op. 118 ..... }
Intermezzo in [illegible] ..... }
Intermezzo in [illegible] ..... }
Minor, Op. 76 ..... }

8.45 RENE LE ROY

Pastorale ..... *Cyril Scott*

8.55 HEINRICH HEYNEN

To a Lady Singing ..... *Lawes*
Who is Sylvia? ..... *Schubert*
Beauty Retire ..... *Samuel Pepys*
Youth and Love ..... *Bingham Winston*
Dream ..... *Coleridge Taylor*

9.5 IVAN PHILLIPOWSKY

Impromptu ..... } *Brahms*
Danse des Fées ..... }
Intermezzo ..... *Leo Sowerby*
Konzertstück ..... *Emil Sauer*

Concerto ..... *Ilmari Hannikainen*

Pastorale in F Sharp ..... *York Bowen*

9.20 RENE LE ROY

Les Joueurs de Flute (The Flute Players) ..... *Gabriel Fauré*

Pan, Tityre; Krishna, Maître de la Pâturage

9.30 **A Popular Recital by MELSA** (*Violin*)

Rondo ..... *Mozart, arr. Kreisler*
Intermezzo ..... *Delibes*
Prelude in E ..... *Bach, arr. Kreisler*
Londonderry Air ..... *arr. Kreisler*
Waltz in A, Op. 39 ..... *Brahms, arr. Tom Boyd*
Tango, Op. 165, No. 2 ..... *Albeniz, arr. Kreisler*
Zapateado ..... *Sarasate*

10.0 WEATHER FORECAST. SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (*From Birmingham*)

10.20 **DANCE MUSIC**

AMBROSE'S BAND from the MAY FAIR HOTEL

[illegible]
Experimental Television Transmission of Still Pictures by the Baird Process

Saturday's Programmes continued (July 20)

5WA CARDIFF. 888 kc/s. (300.9 m.)

12.0–12.45 A Popular Concert

Relayed from The National Museum of Wales

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

Overture, 'Figaro' ..... *Mozart*
Symphonic Poem, 'Le Rouet d'Omphale' ('Omphale's Spinning-Wheel') ..... *Saint-Saëns*
Gavotte, 'Mignon' ..... *Thomas*
Entr'acte No. 3, 'Carmen' ..... *Bizet*
Fantasia, 'Easter Chimes in Little Russia' ..... *Sasha Votchenko*

3.30 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Local Sports Bulletin

6.35 *S.B. from London*

7.0 Mr. EDDIE WILLIAMS 'Travellers' Tales—III. Java. 'The Garden of the East'

7.15 *S.B. from Swansea*

7.30 The Station Trio

FRANK [illegible] (Violin), ROBERT [illegible] (Violoncello), HUBERT PEN[illegible] (Pianoforte)

Slav Dance, No. 4 in A Flat ..... *Dvorák*
[illegible] ..... *Haydn Wood*
[illegible] ..... *Schumann*
La Bergerette ..... *Lemaire*
Le Joyeux ..... *Krumpholtz*

7.45 *S.B. from London*

9.0 West Regional News and Sports Bulletin

9.35 An Orchestral Concert

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

Conducted by WARWICK BRAITHWAITE

Overture, 'Fra Diavolo' ..... *Auber*

RONALD CHIVERS (*Baritone*) and Orchestra

Credo ('Otello') ..... *Verdi*

ORCHESTRA

Legend, 'Kilmeny' ..... *Lindon*
Symphonic Poem, 'François Villon' .. *Wallace*

The son of an eminent surgeon, William Wallace was intended for the same calling, and was a brilliant graduate in Medicine, of Glasgow and Vienna Universities. The call of music proved to be too strong, however, and though Dr. Wallace did splendid work during the War, at the head of the Ophthalmic section of the Army Medical Services, he has for many years past given himself up mainly to composition. He has made his mark, too, in the world of letters, writing not only the words of much of his own vocal music, but contributing articles of value and interest to periodical literature. He is the author, too, of a mystery play, *The Divine Surrender*, and of an important work on music published in 1908.

'Villon' is the sixth of his Symphonic Poems in order of composition; it was first produced at a 'Prom' in 1909. It presents the poet with something of the sympathy which Strauss shows towards 'Till Eulenspiegel'—rogue and vagabond, with but little regard for the proprieties or mankind's laws, but gifted, none the less, with two real saving graces, poetry and laughter.

The different sections of the [illegible] are based on moods suggested by extracts from [illegible]. [illegible] follows Villon to the tavern of Baochus and the little god of Love, and, after that, the melancholy poet who asks where are the snows of yester year. The fine section in slow time, which comes next, is based on the beautiful old woman's prayer which Villon made at his mother's request, but it is followed quickly by the riotous call of Paris. The [illegible] contemplative mood [illegible] too, makes way for mirth until [illegible] the bell of Sorbonne tolls its solemn warning.

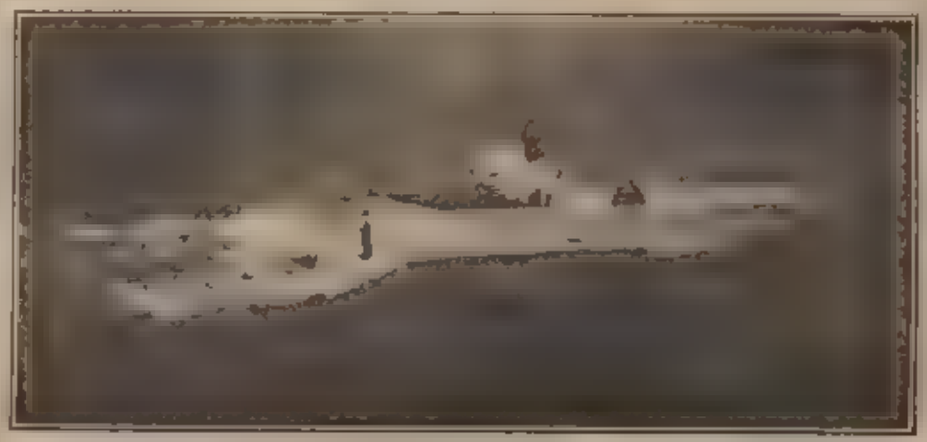
RONALD CHIVERS

Roddy More, the Rover } *Stanford*
Father O'Flynn }
The Rebel ..... *Wallace*

ORCHESTRA

Scherzo, 'L'Apprenti Sorcier' (The Apprentice Magicians) ..... *Dukas*
Overture, 'Don Giovanni' ..... *Mozart*

10.40–12.0 *S.B. from London*



ROARING FOR THE LINE

A fine picture of an outboard motor boat at speed. Mr Percy Bevan talks on Outboard Motor Racing from Swansea this evening, at 7.15

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

12.0–1.0 A Gramophone Recital of Empire Music

Overture ..... The Merry Wives of Windsor *Nicolai*
Selection, 'The Look' ..... *arr. Myddleton*
Three Elizabethan Love Songs *Bartlett, arr. Keel*
Shepherd's Dance } ('Henry VIII' Dances) *German*
Morris Dance ..... }
Marching Past ..... *Scott-Gatty*
Song, 'The Temple Bells' ('Indian Love Lyrics') ..... *Woodforde-Finden*
Killarney ..... *Balfe, arr. Geer*
Selection, 'The Shamrock' .. *arr. Myddleton*
Empire March ..... *Elgar*

3.30 London Programme relayed from Daventry

5.15 The Children's Hour

Book Week

Forty-five minutes relay of the Studio Carnival

8.0 London Programme relayed from Daventry

8.15 *S.B. from London*

8.30 Sports Bulletin

6.35–1.0 *S.B. from London* (9.0 Time Signal from Greenwich, Local Announcements, and Sports Bulletin)

2ZY [illegible] kc/s. (370.4 m.)

[illegible]

3.30 [illegible] Programme relayed from Daventry

5.15 The Children's Hour

(*S.B. from Leeds*)

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Mr. J. T. HALLIDAY: 'Great Houses of the North—II. The Stately Homes of Elizabethan Days'

7.15 Mr. F. STACEY LUCKOCK: Sports Talk

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

9.35 *S.B. from Cardiff*

10.40–12.0 *S.B. from London*

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

12.0–12.45 *S.B. from Cardiff*

[illegible] London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

[illegible] *S.B. from Cardiff*

6.35 *S.B. from London*

7.0 *S.B. from Cardiff*

7.15 Mr. PERCY BEVAN: 'Outboard Motor Racing'

7.30 *S.B. from Cardiff*

7.45 *S.B. from London*

9.30 *S.B. from Cardiff*

9.35–12.0 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

12.0–1.0 Gramophone Recital

3.30 London Programme relayed from Daventry

5.15–12.0 *S.B. from London* (9.30 Local Announcements, and Sports Bulletin)

Other Stations,

5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)

12.0–1.0—Music from Peacock's Terrace Tea Rooms. 3.30 London. 5.15—The Children's Hour. 6.0–12.0—S.B. from London.

5SC GLASGOW. [illegible] kc/s. [illegible] m.)

12.0–12.0—Gramophone Records. 1.30—The Operee Concert Party from the Bandstand, Kelvin-grove Park. 5.0—Hector Nelson Brown Recital. 5.15—The Children's Hour. 5.57—Weather Forecast and Time Signal. 6.0—Scottish Country Dance Music. 6.15—Local Announcements. 7.0—Scottish Country Dance Music and Some Early Scottish Songs. 7.30—Orchestral Concert. 8.15—Local Announcements. 8.30—Scottish News and Sports Bulletins. 9.35–12.0—London.

2BD ABERDEEN. 925 kc/s. [illegible] m.)

12.0–12.0—Gramophone Records. 4.0—[illegible] Miss Dunlop (Violin), James Newall (Tenor), Lillian Hood (Violin). 4.30—Dance Music. 5.15—The Children's Hour. 6.0—London. 7.0—[illegible]. 7.5—[illegible]. 7.20—London. 9.30—Gramophone. 9.35–12.0—London.

2BE BELFAST. 1,238 kc/s. (242.5 m.)

1.30—London. 4.45—Organ Music for Organ Myself [illegible]. 5.15—[illegible]. 6.0—[illegible]. 6.15—London. 7.0—Mr. T. [illegible] Brown: 'Nature Notes'. 7.15—Music. 7.35—London. 9.35—A Summary Read [illegible]. The Shadow of Mr. [illegible] Band. Dennis Noble (Baritone). 10.45–12.0—[illegible].

Home, Health, and Garden

MOCKERY IN COOKERY.

Some Mock Dishes by Kate R. Lovell.

Mock Turtle Soup

Get half a moderate-sized calf's head—one that has not been skinned, but just had the hair scraped off after being scalded in boiling water. You must now proceed to bone it, for which a sharp knife cut the white fleshy surface from the jaw and frontal bones. These bones with what meat clings to them, should be chopped and put into a large stew pan together with a chopped knuckle of veal or two calves' feet, these last also scalded and prepared by the butcher and looking very white. To these add half a pound of lean ham cut in pieces. The bottom of the stew-pan must be well greased with butter. Now get ready a carrot, a turnip, two or three onions, a head of celery, a leek, some parsley, one or two bay leaves and a dessertspoonful of salt. Cut all into small pieces and add to the meat and bones. Pour over half a pint of cold water and set the pan on very low fire. Stir the mass round and round until you find it leaves a white glaze on the bottom of the pan. This is for *White* Mock Turtle. If you want the 'rich and green' kind let the ingredients become browned but on no account let them get burned. Having arrived at one of these two stages put in the boned flesh of the calf's head and add six quarts of water, the while stirring well. Bring the whole to the boil and then turn down the fire to simmering point and leave it for three or four hours, or until the head meat is quite tender. This may be tested with a fork. It will need occasional stirring and close attention that it does not burn. When nicely done, take out the piece of meat and press it between two plates placed one above the other and a weight on top. While it is cooling put the stock run through a hair sieve. As the soup is not a clear soup, you can press the vegetables, etc., until all liquid is extracted.

Now you must make a roux, which means a mixture for thickening soup. For this put in a clean stew-pan a quarter of a pound of butter, a sprig of thyme, another of marjoram, a bay leaf and some basil (if you can get it). When the butter is melted and about three heaped tablespoonfuls of flour very gradually, stirring all the time and working in the herbs. If you are making white soup you must not let the roux get brown, but for the green soup brown it well. Now lower your gas and gradually add the strained stock, stirring [illegible] some till no lumps are to be seen. When it has let it simmer for a while and remove any fat [illegible] as it rises. Once more pass all through a hair sieve. Now cut up the pressed meat into pieces [illegible] dare them in the strained [illegible] adding cayenne pepper [illegible] and ready to serve. Run a gill of [illegible] and lift with a ladle into a green salad bowl. Have to prepare for your dinner. You will [illegible] quite two turnips of soup, but it will keep [illegible] a few days. You can of course make half the quantity by getting a very small calf's head and having the quantities of the [illegible] gredients, but the larger head makes the better soup, and is far more economical.

Mock Red Currant Jelly

Weigh twelve pounds of gooseberries, and while they are still green, bear and tail them, wash them and put them on to boil in your preserving pan with nine pints of water. While they are simmering boil about six pounds of rhubarb washed and cut into small pieces in about six pints of water. Your gooseberries will have boiled enough in twenty minutes or half an hour. They should be quite soft. When [illegible] juice, strain it through a jelly bag, put it into a smaller preserving pan and add six pounds of sugar. Boil up, stirring all the time. It will soon turn a beautiful red colour, and when you find it jellies, when a little is put into a saucer the transformation will be complete. It will be as if a magician had touched it and turned the gooseberry juice into brilliant, delicious red currant jelly.

But we must not waste the gooseberries, and here the rhubarb comes in. Take six pounds of the water in which you have boiled your rhubarb, and put it into the pan with the gooseberries that were left after taking away the six pounds of juice. Add twelve pounds of sugar, boil for half an hour, and [illegible] will have about twenty pounds of gooseberry jam. If you cannot obtain rhubarb plain water may take the place of the rhubarb and still the jam will be good. As for what is left of the rhubarb—well, a little sugar and a little boiling will make a nice stewed fruit to serve with a milk pudding, or that too, could be turned into jam with an equal quantity of sugar, putting in either grated lemon or ground ginger for flavouring.

THIS WEEK IN THE GARDEN.

DURING the summer months plants require more water than during the spring or autumn, and to get the best results one must assist them to obtain an adequate supply. In the open ground this is best done by conserving the supplies which come from rain rather than by providing supplementary supplies with the watering-can or hose-pipe.

As soon as it has stopped raining, water begins to evaporate from the surface of the ground, and if [illegible] of the soil soon becomes dry again. However, the ground is hoed, the loose layer of soil, thus made will act as a protective coat and greatly reduce the loss of water from the soil below.

Similar results may be obtained by mulching. That is to say by putting a protective layer of some litter material on top of the soil. The best mulch consists of partly-decayed farmyard manure.

If mulching is delayed until the soil has become dry a good watering should be given before the mulch is put down.

Plants from the main sowing of sweet peas should now be flowering freely, and will need constant attention. Intense heat is trying to these plants, and on light soils great care should be taken that they do not suffer from lack of moisture at their roots. Copious watering should be given as required, and an occasional application of diluted liquid manure will help to maintain the vigour of the plants. It is safer to apply this soon after heavy watering rather than when the plants are dry. Syringing the plants after the heat of the day is past is also conducive to clean healthy growth.

Roses are also flowering freely. Remove the flowers as the petals begin to fade so that the beds may be kept tidy and the plants will not be weakened by seed production. As soon as the first flush of bloom is past, give the beds or borders a sprinkling of guano, hoeing it lightly in, and following with a good watering unless rain is expected. If mildew appears, dust the foliage during early morning, while it is still damp, with flowers of sulphur, or spray the plants with liver-of-sulphur at the rate of one ounce to four gallons of water.

Sow salad vegetables to keep up a constant supply. No crop requires more thought and attention in times of drought than lettuces. To keep up a continuous supply of young crisp hearts, the grower must sow little and often, thoroughly watering the drills before sowing.

The planting of all winter greens should now be finished. If the ground is dry soak it well the evening before planting, and also soak the seed beds from which the plants are to be taken. The seedling plants will soon become established if this method is adopted.—*Royal Horticultural Society's Bulletin.*

A COMPLETE FAMILY DINNER FOR 1s. 6d.

TAKE a sheep's head and place it in a large jar with enough cold water to cover, adding a small handful of salt. Leave until next morning, then lift out carefully and remove the brains (which will be dealt with later on). Cut and scrape away the gristle and gravely bone in the nose part of the head (and you have the two cavities quite clear). Look well over the outside of the head also, and remove any bits of skin or hide as well as [illegible] these which make people say they do not like sheep's head.

Now quickly swill it and put it on to boil in a good-sized saucepan with water just to cover, adding pepper and salt. As it comes to the boil carefully skim it. Leave to cook gently until the meat is very tender and will readily leave the bone. The time varies with the age of the animal. When it has got to the really tender stage lift out the head on to a dish and quickly slip out the bones. This is a matter of seconds and is very easy process. Then place the cooked meat into a greased pie-dish or casserole, not forgetting to skin the tongue, and place it across the dish in a neat manner. Season with salt and pepper to taste, a dash of grated nutmeg is a good [illegible] but can be omitted. Dot a [illegible] about on top and shake on a few breadcrumbs. Then into the oven with it to bake briskly for twenty minutes.

Now add to the stock in your saucepan two or three handfuls of either rice or barley according to season and taste (barley being best giving is more suitable for the winter), any kind of vegetables you may have in your gardens, or buy three pennyworth of mixed soup vegetables. Grate these on a coarse steel grater instead of chopping, as it is not only quicker, but they cook more easily. Onions and leeks must, of course, be cut up. Peas, celery or tinned, are very suitable, are an addition and can be added [illegible] minutes. Cook all together for about twenty minutes and pour into plates over a spoon to which has been previously added a little chopped parsley.

Now put the sheep's brains on in a little salt and water to cover. Bring to the boil, pour off the water and rinse well in cold water. Then finely chop the brains in the saucepan, add half a pint of milk and water, thicken with either corn or potato flour, add a tablespoonful of margarine and, of course, pepper and salt to taste. With mashed [illegible]

You first of all have the hugely nourishing soup, then the delicious dish of baked meat with brain sauce and potatoes. Although this sounds a very formidable and lengthy proceeding told in detail, in actual practice it may be done thus:—

Immediately after breakfast clean and prepare the meat, put on to boil. Blanch the brains in readiness for sauce, prepare and grate vegetables. Then go about your ordinary work until meat is cooked, bone it out, place in oven, add vegetables to stock, thicken the brain sauce and it is done, the whole thing not taking more than an hour altogether.

As to cost, the head will vary in town and country but should not be more than [illegible] the vegetables, potatoes, etc., will come easily within the limit of the extra 6d.—*From a talk by Mrs. F. Ayscough Edwards.*

The Empire Marketing Board have published two pamphlets containing reprints of many cheap and nourishing dishes which have been broadcast from time to time. These can be obtained free by sending a postcard to the Empire Marketing Board, 2 Queen Anne's Gate Buildings, S.W.1. Almoners, welfare workers, and others interested can also obtain copies in bulk for distribution.

Have you got your copy of the Household Booklet? 1s. from any bookstall, or 1s 3d. post free from the B.B.C., Savoy Hill.

IS ENTERTAINMENT THE ONLY GOAL?

Is this the age of restlessness and 'heartiness and horseplay'?—Should the object of the B.B.C. be no more than to foster a growing love for amusement and entertainment?—Should the listener switch off his set when matter which does not appeal to him is being broadcast?—These are some of the questions which the writer of this article would have us consider

I AM led to write the following words by reason of an article I have been reading concerning the wireless programmes.

The man (for it could not have been a woman) who wrote about the programmes was at great pains to point out that, being a man of business, he returned to his home at night and he entertained by the British Broadcasting Corporation. His emphasis, you understand, was on entertainment. His contention was that the Corporation should simply set itself out to entertain, and no more.

Now, this man, did he but know it (and perhaps he does), is a living example of a 'symptom' which is showing itself on every side in these days in which we are living. Everybody seems to require entertaining. In all branches of the life of this country you can experience this kind of thing. There is a restlessness which some people wrongly attribute to the late war; and this restlessness seeks an outlet in a manner which seems to me to be quite illegitimate, although it may be called (by some) 'Natural.' On all sides we find the trend of thought that work is a nuisance, and the sooner it is over for the day, the better. On all sides we hear talk of amusement, dances, cinemas and theatres, as constituting the norm of pleasure.

Thus enter horse-play and over-familiarity. It is no longer possible for people to find enjoyment in the quieter things of life. They find it necessary to turn for amusement to what is called, I believe by those who profess to know about these things, 'heartiness.' And this 'heartiness' consists in being hail-fellow-well-met and is accompanied by much hand-shaking and loud talking.

Although we continually seek pleasure in one form or another, we can be sure of this. Horse-play and care-free jollity, however customary among Englishmen and women, can only touch the fringe of life. They can never go very deep. That is why it is such a mistake on the part of this nation not to turn from it and seek something much deeper and more permanent.

To return to the wireless programmes. I have this moment been considering a typical programme from 5XB Daventry Experimental. What do I see there in the programme for that day? A Military Band Concert at 3.0, Dance Music at 4.30, The Children's Hour at 6.30, News at 6.15, Light Music at 6.30, A Story reading at 8. At 8.30 there is to be heard the Third Act of an opera; then at 9.20 there is Variety, followed by a famous Dance Band.

That is a picture of life! Life is all moods, grave, gay, intellectual, jazzistic, sentimental, and classical. There may be those who do not appreciate Opera, to them it is pain. That is life. There are those who do not like seed-cake, to them it is pain—yet they do not write to the papers about it, even though they themselves may have paid for the cake. There may be those who do not care for the Children's Hour, to them it is a waste of time. That is life. There are those who do not like gardening, to them it is a waste of time. Yet they do not write to the papers about it; they employ a gardener to do their gardening for them. In other words, the wireless programmes must remain much as they are at present. Because they are like life—sometimes they give us one experience, sometimes another.

And there is another solution to the question of those who would revolt against the programmes policy of the Corporation. This is not a true and lasting solution, although it is one that is, I suppose, the most often put forward by correspondents in *The Radio Times*. Switch off the set, they say, if you don't like the item. How weak! How childish! Your mother is dying; switch her on to life again. Can you? Of course not. You have an unpleasant business interview. Switch it out of your life, as though it had never been. Can you? Of course not. That is life.

To those, then, who are at pains to disagree with the programmes provided for the listening public, as well as to those who would say 'Switch off the set if you don't like it,' I would say thus. *Go through with it.* Listen to it. Try. You may not like it. Never mind. You do not like an alcoholated tincture of quinine (who does?), yet you take it for the good of your body. You may not like Physics; but why not take it for the good of your mind, and for the good of your soul also.

In this way, then, you are enabled to view life from many angles, so that it takes on a richer and deeper aspect; an aspect that possibly it would never have worn had it not been for the invention to which this paper owes its origin and existence.

A. NYE.

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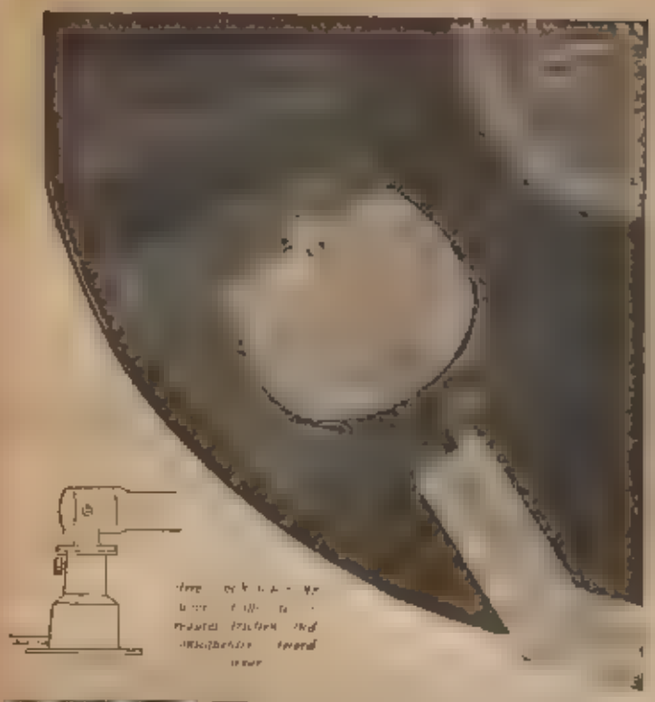

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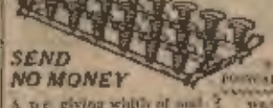

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