

THE BROADCAST PROGRAMMES FOR JULY 21—JULY 27.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 24. No. 303.

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JULY 19, 1939.

Every Friday. TWO PENCE.

From the Week's Programmes:

At 9.20 p.m. on Monday, July 22.

A WIRELESS DEBATE

Compton Mackenzie and Beverley Nichols will debate over the microphone (London) the merits of Town and Country.

At 9.35 p.m. on Tuesday, July 23.

CHAMBER MUSIC

A Concert by the Virtuoso String Quartet, with John Ireland at the pianoforte. The programme includes Ravel's Quartet for Strings.

At 9.35 p.m. on Thursday, July 25.

A PALLADIUM 'TURN'

A Vaudeville evening by Renee Red (Comedian), Beryl Hayden (American Song), and George Morgan; with a relay from the Palladium.

At 3.30 p.m. on Sunday, July 21.

MASSED BANDS CONCERT

Two hundred musicians will take part in this Massed Bands Concert, which will be relayed from the Kuatenuire at York.

At 9.35 p.m. on Wednesday, July 24.

DUMB WIFE OF CHEAPSIDE

A revival of Ashley Dukes's wireless play (London as above; 5GB on Tuesday evening, July 23) first produced last April.

At 9.35 p.m. on Friday, July 26.

A SYMPHONY CONCERT

The Wireless Symphony Orchestra, conducted by Leslie Howard, in a programme which includes W. H. Bell's 'A South African Symphony.'

Contributors to this week's Issue include:

ASHLEY DUKES

RAYMOND MORTIMER

RICHARD CHURCH

HARVEY GRACE

FRANCIS BIRRELL

RICHARD CAPELL

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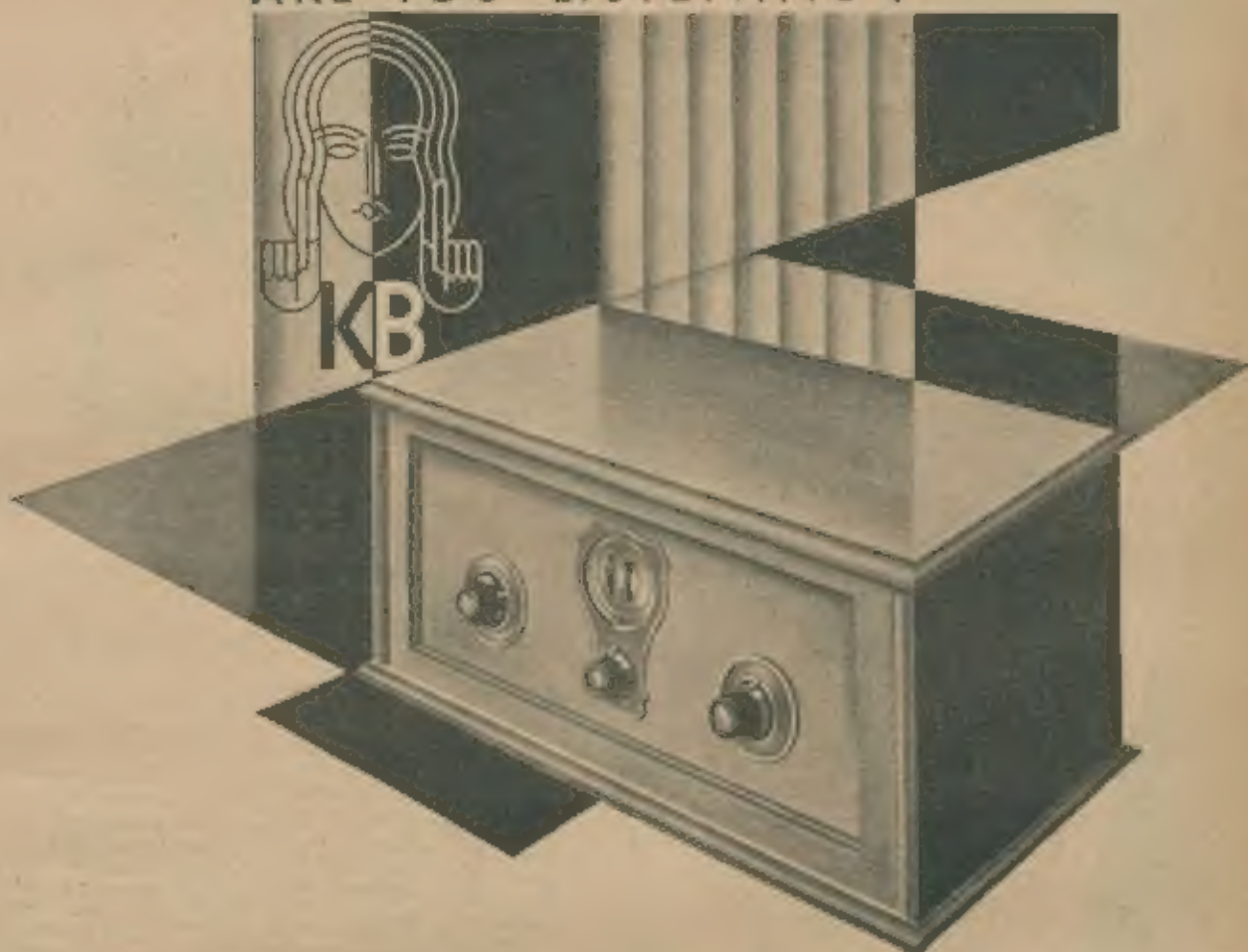
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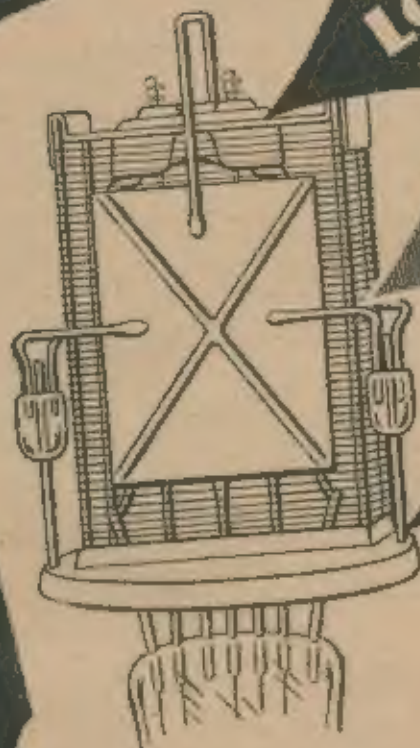
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THE RADIO TIMES

Vol. 24. No. 303.

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

JULY 19, 1929.

Every Friday. Two Pence.

DRIVING BACK THE HORIZONS

I HAVE listened to many lugubrious persons who, in discussing the effects of the radio on the mind of the masses, pull long faces like the young Shakespeare's King of France, and "are wrapped in dismal thoughts." They mean about the decay of originality and the dissolution of all local and particular qualities which differentiate the people of one county from those of another. "What is to become of local customs?" they ask; "the charming habits of dress, speech, and manners that distinguish, for instance, Devon folk from those of Lincoln?" Our various dialects are bound to disappear beneath this universal erosion of the tide of town culture.

I confess that the argument is very depressing when one is in a conservative mood. I picture to myself the last few villages where possibly flowered muslin dresses are worn by the maidens on Sunday; where the blacksmith stands at the forge door and pulls an honest farlock to the thin-nosed squire and dame, and where tales of local deities are still told on winter nights round the ingle in the taproom of the Coach and Horses.

So, in fifty years' time, will a newer generation regret those innocent days when quaint red omnibuses ran about the streets of London, carrying the simple population cumbrously and slowly to work. Some dear old lady will recollect that in her day there were summer and winter sales in picturesque Stores that were run by private companies—so naive, that delightful competitive system—while one actually went to a special building and gathered in crowds to hear music or to see a play.

Thus the Song of Reminiscence has been sung, and will be sung, through the ages, by all men and women when the mood is on them. And in that mood they are bound to be a little tearful, and to turn a suspicious eye on all novelties and revolutions as they chant the eternal chorus "Ah, things were different when I was a boy!"

So much for those who hate the radio. In certain moods we all hate it, just as we hate ourselves for growing older and maturer and losing the enthusiasms which once made our hearts throb. But we cannot hold Time back, and—to confess the truth—we do not want to. Even while we pay lip-service to the past, we are thinking with some excitement of the rack of new events and ideas. This advent of the radio, for instance, what a world of possibilities it opens. We begin to question the truth of our lugubrious friend's prophecies that it will destroy individuality. One might just as well say that the Roman Catholic faith, or the doctrines of Buddha, or man's first discovery of the uses of fire, were agents for that purpose. For they all tended to a centralization of interest and idea. They drew men into congregations round the

How Wireless Enlarges the Public Imagination

camp-fire, the hearth, and the pulpit, there to listen to the permission of totem, and the first enunciations of teachings that were to lay the foundations of culture.

It is all part of a process that is unending. That process is the relation by men to each other of their ideas, their experiences, and their emotions. One man sees something. He immediately turns to his neighbour who has also seen it, and they compare their impressions. This leads to argument, for their conceptions differ, and a third man is called in to give his opinion. So the process is multiplied, until a legend or myth or culture is created, something which is not peculiar to any single member of the crowd, but which moves him in a mysterious way, so that he sees his own particular and original conception in a new light. It is a case of two and two making four and a tiny fraction

more. This little odd fraction is a fact which has so puzzled us that we have had to invent a new science, crowd-psychology, to explain it. The fact, however, remains very ancient; and out of it have sprung all the congregational activities of mankind: some of them good, such as religion, morality, and patriotism; some of them evil, such as superstition, mob-rule, and chauvinism.

They are all incalculable quantities, because they all originate in that small incalculable quantity which is the something more than the sum

of the individual imaginations of those people who form the crowd, the nation, or the race. That something more is what we may call *public imagination*. It is a gigantic force, a sort of over-spirit which, as our means of inter-communication expand, will tend to become more and more coherent and single. So far as we know, it can be influenced only by propaganda amongst the individuals over which it hovers.

We have to ask ourselves what effect the radio may have on this emanation of the people, this *public imagination*. I think the answer is that the effect will be one, not of sustenance, but of stimulation. It will not directly change the quality of this public imagination, but it will make it more self-conscious, because more swift and self-communicative. It will become more able to realize itself. Radio will supply it with a nervous system more subtle and sensitive than it has ever had before. Hitherto its nerves have been slow and clumsy—human messengers, rumours, letters, newspapers—but with this speeding up of its vitality it may acquire a means of self-demonstration such as we do not dream of today.

If it does, the result will be a reaction on the individual, necessitating still further casting off of outgrown garments and skins. Politicians, lawyers, and priests will have to expand their technique, or be shaken off as the particles of dead skin are shaken off when we brush our hands together.

It is very difficult to express, in a short and simple way, these vast potentialities, for the stuff with which I am trying to deal escapes definition by a mind that is limited to conceptions bounded by time and space and individuality. Public imagination transcends these factors, as every experienced statesman has known. The radio may be one step nearer measuring this force which is not god, nor demon, nor yet wholly human.

RICHARD CHURCH,



Nowadays they are able to hear—



—the best orchestras in the land



Supreme in Song.

THE 'Foundations of Music' for the week, beginning July 29, consists of songs by Hugo Wolf, sung by George Parker. By many musicians Wolf is counted as the greatest of the Lieder writers, out-classing Brahms, Schubert, and Schumann in the constant richness of his settings. He has not yet attained anything like the popularity that any of these other three composers enjoys with the public; he is more difficult, for one thing, and he has not always (though such song as the well-known *Verborgene Welt* are exceptions) the easy soaring melodic line that characterizes their work. A week's recitals of Wolf's songs is a treat that rarely comes our way: no listener who cares for song at its highest level should miss this opportunity. Though Wolf only lived a little over forty years he wrote hundreds of songs—44 of the famous Mörike *Lieder* were written in less than three months. That is how he worked: in a white heat of inspiration he would fling off song after song, scarcely pausing for rest or food, until the inspiration had passed, when he would relapse again into a period of blankish lethargy. So much is each of his songs a unity that one might almost be persuaded he has written both words and music. He wrote other music too—a couple of operas, for instance—but it is for his songs that Wolf will be remembered: a rich and rare monument to one so loved of the gods that they seem to have given him a burden too great for mortal to bear—he died, in 1903, wretchedly ill.

A Symphony Concert.

AT the Symphony Concert on Friday evening, August 2, the soloist will be Bernard Shore, who will be heard in a *Fantasy for Viola and Orchestra* by Arnold Bax. Bax is essentially a romantic. The whole programme at this concert is pitched in a romantic key; Schumann's *Symphony No. 4, in D Minor*, and Rimsky-Korsakov's *Caprice Espagnol* being the other two works.

In Defence of Peace.

THE Lincolnshire listener who pictured the parchment case of his neighbour's loud-speaker with an air-gun is not without our sympathy. When the peace of one's garden-close is shattered by the man next door, it is hard to remember that there is a law against guerrilla warfare. It is only by the exercise of our own iron



'The annoyance of his neighbour.'

will that we have so far restrained ourselves from attacking Dogboby in a similar fashion—and the fact, of course, that we have no air-gun, and, had we one, could not hit a whole broadcasting station, much less a loud-speaker. We look forward to the happy day of more national legislation when a man who unleashes a violent wireless set in his garden, to the annoyance of his neighbour, will be blown sky-high by the battery of lawbreakers at 'The Laurels,' exploded by Lewis guns from 'Mon Repos,' and undermined by a party of indignant amateur snappers quartered at 'Bella Vista.'

The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Tidworth Tattoo.

THERE are to be relays of two extracts from 'the opening night of the Southern Command Tattoo at Tidworth on Saturday, August 3. The two relays cover the Entry of the Massed Bands, the Pageant of 'The Glorious Past,' and the Grand Finale. The Pageant is the chief event of the evening. Listeners must imagine some Chelsea Pensioners asleep in the arena. They dream of a Valhalla of History, where friend and enemy rode together in unity. Out of a moonlit avenue of trees ride the ghostly figures of Marlborough, Tallard, Clive and the 34th Dorsets (*Prisoners in India*), Wolfe, Montcalm, Wellington, Napoleon, Blucher, Ney, and Napoleon's Old Guard. The dream moves on, and there appear Florence Nightingale, the heroes of Balaklava, and other figures of the Crimean War. Next come Sir (August) Wolsley, and Gordon of Khartoum, and the relief that arrived too late to save that fated town; then the soldiers of the Boer War; and, lastly, after a fanfare of trumpets, the heroes of the 'Old Contemptibles,' followed by the 'Army of Today'—small, but strong with the latest modern equipment of transport, tanks, and guns. The strains do awaken the old Pensioners, who rise and salute these Heroes of the Past, whilst the whole arena slowly brightens with light.

In Canterbury—this August.

ELSWHERE in this issue details are given of some of the musical festivals that holiday-makers, if they are lucky, may take in on their travels. Included in the list are Bayreuth, Salzburg, Baden Baden, and Munich. England has such festivals, too; but this year, for the first time, a musical and dramatic festival is to be 'staged' at Canterbury. The festival ranges over the week beginning August 19, and will include choral and orchestral concerts, in the nave of the Cathedral, chamber-music concerts in the Chapter House, dramatic performances outside the West Door of *Everyman* and *Dr. Faustus* by the Norwich Players, and 'serenades' in the Cloisters. The B.B.C. Symphony Orchestra, under the direction of Dr. Adrian Boult, plays symphonies by Beethoven, Brahms, Mozart, Schumann and Vaughan-Williams; the 'serenades' will include music by Holst, Delius, Warlock, Wagner, and Ethel Smyth; and on Tuesday and Thursday a Kent Chorus of 250 voices will be heard in Bach, Wagner, and Purcell. Applications for tickets, or further particulars, should be addressed to the Festival Manager, Chapter Office, Canterbury.

'Le Roi Pa Dit.'

THE next *Libretto Opera* to be broadcast is *Le Roi Pa Dit*; it will be heard from 5GB on Monday, July 29, and from London on Wednesday, the 31st. Leo Delibes is perhaps best known for his opera *Lakmé* and for his ballet *Sylvia*; but the present example of his light-hearted music well merits a hearing. It is in the direct tradition of the French comic opera, built round a fairly flimsy story, full of sparkle and fun. The basis of the 'plot' is the old idea of the rattle placed among courtiers. Such French composers as Delibes, Messager, and Mawmet are somehow pertinently expressive of certain French characteristics. Indeed, towards the end of his successful career, Delibes showed so little signs of realising how native were the qualities that had made him successful that he aspired to imitate Wagner; rather as if a canary should aspire to be an eagle.

Sirius at His Tricks Again.

THESE are the dog-days. Dog-days, as our dictionary tells us, 'are variously dated according to the heliacal and annual rising of Sirius.' We didn't know it was Sirius who was responsible for the blight that has been on us these summer days. Watching him twinkle his



'... makes work so loathsome.'

merry eye, we had thought better of him. But disillusionment is the price we all pay, sooner or later, for growing up; and we shall, in future, finally refuse to twinkle back when we catch old Sirius eyeing us over the chimney-pots. It is he, apparently, who makes work so loathsome when July comes, filling our mind with thoughts of over the hills and far away. It is he, too, who makes us sigh enviously for the happier lot of others, when we read that on July 29 'Greenhorn' is going to give another of his talks. For 'Greenhorn,' you will remember, is the young man who worked his way round the world for a wager. If only we had his courage!

What's in a Title?

HARRIET COHEN is giving a pianoforte recital on Sunday afternoon, July 29; her programme is drawn entirely from the Elizabethans, including Byrd, Dowland, John Bull, Gibbons, Purcell, and Giles Farnaby. What a really English name is that last! One cannot somehow resist the mental picture of him as a very pleasant and lovable man; indeed, one's sentimental predilection is here, for once, given the authority of history—for we find this composer's friends referring to him as the 'gentle Farnaby.' He was also, one suspects, not without a pinch of wit in his make-up. Here, for instance, are some of the quaint titles to his virginal pieces: *Giles Farnaby, His Dreame; His Rest; His Humour; His Tyme*. If ever titles gave a bouquet to the wine of music, these do. And here are the sly words with which he dedicated a certain book of his to 'Master Ferdinando Heaborn': 'As the silly sparrow premeditated to chirp in presence of the melodious nightingale, so bluntly and boldly, as a poorer member among the musical sort, I make bold to intrude these silly works as the first fruits of my labour, craving your gentle acceptance.' More than a twinkle, surely, lies in these words.

Scouts of Forty Countries.

THE Scouts' World Jamboree is to open at Birkenhead on Wednesday, July 31. Altogether there will be four jamborees in connection with this mighty gathering of scouts from the world's four quarters: of these jamborees two are national. The first occurs on Friday, August 2, when the Prince of Wales—who, as Chief Scout of his own Principality, will have spent the previous night in camp with his brother Scouts—will make a speech. And the second is on the following Sunday, when the Archbishop of Canterbury will be present at a great Thanksgiving Service.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



When You Go Rambling.

IT is to be feared that Southern 'ramblers' are neither so numerous nor so heedless as those of the North. We have seen hordes of heady young people pour into the railway stations of Northern industrial towns, easily and eagerly and, to enjoy a day or even a whole week-end in the hills. On the Continent, particularly in Germany, it is the same; in a town like Freiburg in Baden, you may easily find yourself awakened any summer Sunday morning, even before it is properly light, by a hum of feet in the street below that is like an esplanade of all the city; it is, in fact, nothing more than the army of 'wander birds' setting out, with rucksack and guitar, for a day in the pine-covered hills. All this 'rambling', indeed, is part of the great youth movement that, since the war, has spread over Europe. It is as well for ramblers to know a little about the rules and regulations against which, in all innocence, they may easily stumble. On Thursday, August 1, Mr. A. L. Simpson (better known as 'Fiddler') will give a talk on the 'Rights and Wrongs of Ramblers.'

Gramophone Records.

THE new gramophone records broadcast during the luncheon hour on Friday, July 12, by Mr. Christopher Stone, included *Chorus Hits of Yesterday*, by the Jelly Old Fellows (Rena 99324); *Chopin's Etude Op. 10, No. 3, in E Major*, Emil Bauer (Parlo. E10653); the Sheffield Choir in *See the coney here comes* (Col. 9724); the Finale to Act II of *Die Fledermaus* (Parlo. R20083); *Saint-Saëns' Le Saint d'Orphée* (Col. 9719); William Byrd's *Entrée des Rois*, the Westminster Abbey Special Choir (H.M.V. C1678); and part of Beethoven's *Seventh Symphony*, the Philadelphia Symphony Orchestra (H.M.V. D1639-1643).

A Plea for Americanization.

WE strongly advocate the adoption of the American system of broadcasting. Some ten years ago, on the advice of an uncle of ours, we invested our savings in a collapsible fountain-pen—not one collapsible fountain-pen but millions of them—in fact, an organisation styled on its prospectus 'The Neverlack Stylographic Corporation.' In return we received



'An uncle of ours.'

a number of highly coloured certificates like Bolivian bank-notes. For a while our hopes soared with the market. Obstinately, we did not sell. Now we cannot sell. But the Neverlack Stylographic Corporation still exists upon the securities of *Blackpaper*. Our uncle informs us that 'things will look up.' We think things might look up a great deal more quickly if the public could be made 'pensioners' by the broadcasting from London and all other stations of a weekly Neverlack Beethoven Hour. . . . We are writing to Mr. Bantock Reynolds about this.

'Melting Numbers.'

IT would be a pity if, as recent discoveries seem to prove, the story behind Handel's *Water Music* were unfounded on fact. By a pension, Queen Anne had lured the composer from the Court of Hanover; but Anne died, and the Court of Hanover, round the person of King George I, came to Whitehall. Handel was in disgrace; and, but for the stratagem of one Baron Kilmarsiege, he might long have languished there. It happened that, on August 22, 1716, King George was to make a triumphal procession down the river from Whitehall to Limehouse. Kilmarsiege was charged with the arrangements. He at once saw his (and Handel's) opportunity and seized it: his friend should write the music for the occasion—music that would be so rare it must melt away the King's displeasure. So it was arranged. The procession advanced down the river. Following the royal barge was another, bearing the musicians; and as they glided along, that lovely music was first loosed upon the summer air. So charmed was the King (was it, we wonder, the delicious Air in F that particularly captivated him, or the merry *Hornpipe*?) that he sent for Kilmarsiege and, congratulating him, inquired who was the composer. Handel was called up from the second barge . . . but the rest of this tale of royal reconciliation is easily imagined. You protest it is all a little naïve? Maybe. The *Water Music* is to be played from 6.08 on Tuesday evening, July 30.

The Men Behind the Scenes.

INGREDIENT X, a new play for broadcasting by L. du Gardie Pouch, described in the programme as 'a Play of the City, the Sea and the Jungle,' is down for performance on July 31 (5.08) and August 1. The idea behind the theme is not unlike the idea behind John Galsworthy's play, *The Forest*. That play, you will remember, opens and closes with a Directors' Meeting, the central scenes being in a tropical forest where, in an island of death, a company's fortunes are being made or lost. The theme is obviously capable of far more realistic treatment, when used in a wireless-play, than Mr. Galsworthy gave it. In Mr. Pouch's play full advantage has been taken of the microphone's ability to switch us suddenly from one quarter of the globe to another so that we may see, as it were, the 'truth behind the news.' The play is concerned with the consequences that attend the evolution of 'Ingredient X'—a mysterious substance used in the formation of a synthetic rubber that is to make or mar the fortunes of a certain company. While men with complete detachment discuss its possibilities, other men are giving their lives for this mysterious ingredient.

English Eloquence, XIV.

THE late Earl of Rosebery will provide the fourteenth example in the series of 'English Eloquence' (Sunday, July 25). The particular example chosen is the notable speech made by the Earl in the House of Lords on the occasion of the death of Mr. Gladstone in 1908. No one was better fitted to make this speech, for the two had long been friends. Throughout his life Rosebery was a great orator—a speaker in the grand eighteenth century tradition: travel he had once made a trip round the world; he had once made a trip round the world; he had once made a trip round the world; he was extremely well-read, and he was blessed with a rare and natural lucidity. Even after his retirement he often appeared as a public speaker—a kind of unofficial national orator.

Village Idyll.

ON Monday, July 29, Miss Ann Spier is to give a talk on 'Books for Holiday Makers.' There was a time when we should have secured the idea of taking any books at all when we went on holiday. On holiday we did things: there was all the rest of the year for reading. Now we know better. It



'On holiday we did things.'

was a quiet old country inn in East Angles that taught us the lesson. For a day or two we lodged our beat for rural conversation; the best parlour offered all the entertainment we asked. But perhaps we are by nature ungregarious; anyway, we very soon found ourselves prowling round in search of the inn's library. Finally we found it: ten bound volumes of 'The Live Stock Breeder,' two bound volumes of sermons, Darwin's 'Origin of Species,' 'Wandering in Italy,' 'Erie, or Little by Little,' and 'Spain in Horses, and how to Cure it.'

Society for Pure English.

THE newest S.P.E. Tract (No. XXXII, Clarendon Press, 2s. 6d. net) contains, together with criticisms thereon, the recently-issued recommendations of the B.B.C. for the pronunciation of doubtful words. The criticisms were made by a body including Lord Balfour, Lord Russell, Lord Grey of Fallodon, and Mr. Granville Barker, and have been edited by Mr. Robert Bridges. The Society for Pure English, which was founded in 1913, gave as the reason for its existence 'the duty of the English-speaking people to make their language adequate and efficient, and worthy of its increasing and world-wide use'; it is interesting, therefore, to note that, of the 352 words contained in the original B.B.C. pamphlet (which the Director-General himself, in his Foreword, described as an attempt to seek 'a common denomination of educated speech') as many as 90 have been questioned by the S.P.E. What is, on the surface, a considerable disagreement, diminishes to very little, however, when we read that 'of the 90, 56 have only one objector; and since a vote of four to one is as much as one could expect, we may count them also as approved; and, of this already vanishing figure, 29 have only two objectors. So that, after all, there is a majority of votes against only 14, and there is no instance of any one word which all five objectors oppose.' Coming from a committee as rigorous in its selections as is the S.P.E., such a measure of approval is gratifying. Among the B.B.C. recommendations that were disapproved are *fetid* (B.B.C. fetid), *entourage* (B.B.C. entourage), *ensemble* (B.B.C. ensemble), *apparent* (B.B.C. apparent), *disputable* (B.B.C. disputable), and *humour* (B.B.C. A to be sounded).

'The Broadcaster.'

Scotland Calling!

A FOLK SONG EXPERT.

Robert Burnett's Recital—Programme for Soloists—Sports Editor's Reminiscences—Edinburgh Going Strong—Another MacCunn Ballad.

A Modern 'Diogenes.'

THERE can be few men in Scotland with greater experience of sport of all kinds than 'Diogenes' of the *Edinburgh Evening News*—or to give him his real name and title, Mr. William Reid, F.R.S. For more years than he would like to count, probably, he has been attending football matches, golf tournaments, cricket matches, fights, races, and other sporting events all over the country, and the columns and columns of print which he has written about them would fill volumes. He has chosen a good title for his next talk to Scottish listeners on Saturday, August 3—'A Veteran Discontented on Sport.'

Merely a Suggestion.

IN a different mood I suggested to the Aberdeen announcer that he might introduce Mrs. M. G. Cameron's talk on Friday afternoon, August 2, with a parody on a popular song of the moment, but I regret to inform you that he has refused to do so. I'm sure you would have preferred a title like 'What shall we eat in our open-air retreat?' (with dance band accompaniment) to the mere prosaic 'Picnic Meals at Home and Away,' but you can't have it, so that's that! Seriously, though, this talk ought to be extremely helpful to the over-worried maker-up-of-picnic-baskets. Waylagers nowadays are not content with the hanks of bread and ham—or and jam, as the case may be—which satisfied their more Spartan predecessors. They want all sorts of interesting dishes served on those fascinating little cardboard plates which are a feature of all respectable picnics, and the ordinary common-or-garden sandwich is a thing of the past. Mrs. Cameron's listeners will be able to run super-picnics after this talk!

Soloists' 'Night Out.'

SOLOISTS on three very different instruments are to have a 'night out' in Glasgow's Programme on Thursday, August 1. Jim Wren, the zither-banjoist, generally plays on his own, but the other two, James Chalmers (trombone) and Kemlo Stephen (xylophone), are more accustomed to forming part of 'a big band.' James Chalmers, by the way, is a world champion on his instrument, and the pieces which he is to play in this concert are, I understand, selected from among the test-pieces at historic trombone tournaments.

By His Words . . .

EVEN if you could not recognize his voice you could always tell when Robert Burnett was broadcasting by the little explanation with which he prefaces each of his songs. As an expert on Scottish folk-song, and joint-author of *The Stephen Burnett Collection*, he can give the songs which he sings so well just that word or two of preface which makes them doubly interesting. No doubt these little explanations will figure in the recital of lesser-known Scottish folk songs which he is to give as part of the 'group' programme on Saturday, August 3. This recital will be followed by a 'feature' programme, *A Highland Gathering*, by Charles D. Kinin.

Scotts Broadcaster's New Book.

EDWARD ALBERT, the author of 'Kick o' Field' and 'Man's Chief End,' who has frequently broadcast travel talks from the Scottish stations and who read a short story in our series of readings by contemporary Scottish authors last year, has just published a new novel—

The Grey Wind (Cassell, 7s. 6d.). Those of you who enjoyed 'Man's Chief End' will be eager to get hold of this new story which opens in the Western Highlands and ends, on a tragic note, in Edinburgh. The grey wind, says an old Gaelic proverb, brings good luck, and throughout a lifetime of tragedy Mrs. MacBeen, the dominating figure of the book, feels its gentle breath all too seldom. Yet at the very end, when she lies dying in a nursing home at Edinburgh, the grey wind steals through her open window and brings peace for her, with promise of greater happiness for her children.



OUR LISTENERS AT SEA.

A typical drifter of the Scottish fishing fleet, for whose benefit the fishing news bulletin, compiled by the Fishing Board in Scotland, is broadcast twice daily from Aberdeen.

Best in Backgrounds.

THE MacBeen family is steeped in tragedy. Mrs. MacBeen's husband wrecked a wonderful scholastic career on the rock of drunkenness, her son was expelled from the University for stealing, and escaped a murder charge on the dubious verdict of 'Not Proven'; and her daughter's child was an idiot. The bulk of the story is depressing, but it is not really the story of 'The Grey Wind' which is important but its backgrounds. Personally I do not think 'The Grey Wind' is nearly so good as 'Man's Chief End'—the story is more obviously a 'story,' and it has manifold imperfections, such as the distinctly feeble explanation of Becker's expulsion from the University and the peculiar closeness to burlesque involved in Mrs. MacBeen's attempt at suicide, abortive because she neglected to put a penny in the gas-meter!—but when its author is painting backgrounds he shows his quality again. His vivid description of the West Highland village, which lives only for the holiday season, and his grim picture of the High Court of Justiciary are as good as anything in his former book. Altogether it is a novel well worth reading, and if it leaves us just a little disappointed we must attribute that disappointment to the excellence of its predecessor.

Edinburgh to the Fore.

THE doleful prophets who told us about a year ago that Edinburgh would soon cease to be of any significance in broadcasting have been thoroughly confounded by the programmes of the past few months. Not only have several of the most important O.B.'s of the year and quite a number of feature programmes come from Edinburgh, as well as a very large proportion of Scottish talks, but the capital has also supplied many of the singers and players for important programmes in the Glasgow Studio. A leading Edinburgh violinist, W. Watt Dupp, will travel to Glasgow on Tuesday, July 30, to play Mozart's Violin Concerto No. 4, in D Major, with the Station Orchestra in a programme which will be broadcast from Glasgow, Edinburgh, and Dundee.

Another MacCunn Choral Ballad.

NOT long ago two of Hamish MacCunn's choral settings of Scots ballads—*Ramie Kelming* and *Lord Ullin's Daughter*—were broadcast from Glasgow. On Thursday, August 1, Aberdeen is to give another—*The Cameronian's Dream*. Arthur Collingwood, who in the previous broadcast of this work conducted the Station Choir, is at present in Canada, and Paul Askew, the leader of the Station Orchestral and musical adviser at the station, will take his place. Though Aberdeen has no longer a regular station choir, the members of 'the old brigade' have been brought together for this occasion and the soloist will again be Robert Watson (baritone).

'Two-Piece' Programmes.

JUDGING by the advertising pages of the Press the 'two-piece' bathing suit is to have a considerable vogue

this summer—every illustrated journal brings us alluring pictures of happy beings basking at ease on sunny beaches or splashing vigorously in rocky pools, each one correctly clad in two pieces—and, judging by the projected arrangements of the Scottish stations which I received this morning, the 'two-piece' programme is going to have an equal vogue in Scotland this summer—the 'group' programmes, on August 3, is in this style and so is Aberdeen's local programme on Tuesday, July 30. Whether there is any connection between the two phenomena I cannot pretend to discover. I cherish a private theory that thoughts of the longest-fer holidays to come have exercised a subconscious effect on the harassed minds of programme-builders—but it is merely a theory.

The Overtures come after

THE first (and the bigger) half of the Aberdeen programme consists of a Scottish Variety Concert given by Christian McDonald (contralto), Mick Hobbs (entertainer), Charles Sutherland (violin), and Willie Kemp (bassoon). The second half brings these favourite overtures played by the Station Orchestral.

'THE CHIEF.'

BRAHMS FOR THE MILLION

by Harvey Grace

The music of Brahms figures more and more prominently in the programmes of today. What is the reason? In this article Mr. Harvey Grace gives an answer.

WHEN the middle-aged among us were young, this joke went the rounds:—

A: 'Do you like Brahms?'

B: 'M-m-m-Y-y-yes.'

A: 'No more do I!'

There, in a nutshell, you have the position of Brahms in this country a quarter of a century ago. Today, he is by way of being a popular composer, and the change is one of the most surprising in recent developments in public taste. No doubt he profits by the present reaction in favour of the classics generally, the more so as he is strongly represented in every department save that of opera.*

He proves his greatness, in fact, by being an all-rounder, for no composer has been admitted to the very first flight on the score of success in one field alone. (If you raise a questioning eyebrow and murmur 'Wagner?' the reply is that Wagner excels as a symphonic composer no less than as a dramatic, although he wrote no actual symphonies save one youthful effort. The fact of his symphonic music being embodied in his operas is a detail. The time may come when the symphonic or purely musical side of him will be seen to be the greater. The point is perhaps best summed up in a remark of Romain Rolland, who, speaking of the possible influence of Beethoven's *Leonora*, says: 'Wagner is a cutting from the Beethoven symphony, rather than from the Beethoven choral tragedy'.)

Until a few years ago—we may almost give the end of the War as the date—Brahms occupied the odd position implied in the imaginary dialogue quoted above. He was the object of almost fanatical worship by a small body of musicians, and if you wished to be of the elect, or at least on its fringe, you had to become a worshipper too. Hence a large number of people said 'Ye-es!'

It is true that a few of his works were popular even to threadbareness. You could hardly escape the best-known of the Hungarian Dances. Similarly, a handful of the pianoforte waltzes, (especially the A Flat, which is probably the weakest of the lot) were played to death; and certain of the songs became little short of an infliction. But the general musical public shied at the symphonies and concertos, were even more afraid of the chamber music, and regarded the chief piano works as dull, dry, and heavy.

Today, there is so marked a change in our

attitude towards the bigger Brahms that it may be interesting and not unprofitable to try to account for it. Such factors as broadcasting and the gramophone will occur to the reader at once. The part they play is so obvious that it need not be dwelt on. I will bring forward only one little bit of personal evidence as to what broadcasting is doing in the development of a wide appreciation of classical music. During the few months in which I have had the privilege of giving the talks on the coming week's music, I have been pleasantly astonished at the evidence received orally and by letter, of the interest shown by the average listener in works that a few years ago

of handkerchiefs to a creator, whether he be a poet or a composer. We know, for example, what Browning Societies did for the poet, besides 'explaining' him; and the Brahmins (as his disciples in England were called), did a similar disservice to the composer. They over-emphasized the difficulties of appreciation, and they roused prejudice and hostility amongst the rank and file. There is now a new generation of listeners, able to approach Brahms free from both snobishness and animosity. They owe this freedom to one of two accidents: (a) Their youth was spent in an environment beyond the reach of the Brahms cult or (b) they were born so late as to escape it altogether.

These new listeners, profiting by the great advance in musical and other education, are less likely than their forefathers to be put off by the primary qualities of Brahms' music—its general seriousness of mood, loftiness of aim, intellectual appeal, and, not least, its technical excellence.

Here are three bits of evidence in support of this view.

During the past few seasons of Promenade concerts, the evenings on which Brahms's Concertos and Symphonies were played have been amongst the most largely attended, and the very marked proportion of young people in the audience was significant.

A few weeks ago I had the pleasure of a chat with Mr. Edwin A. Fleisher, of Philadelphia. About twenty years ago Mr. Fleisher founded an amateur orchestra club amongst slum boys. The club now runs three orchestras—a Junior String Orchestra of seventy-five players, a Senior String Orchestra of seventy-five, and a Symphony Orchestra of one hundred and ten. Last season a vote was taken as to the major works to be put into rehearsal. Here is the order of the poll:—

1. Brahms's Second Symphony.
2. Tchaikovsky's Fourth Symphony.
3. Franck's Symphony.
4. Beethoven's No. 5.
5. The *Meistersingers* Prelude.

I pass by the evidence provided by the increased proportion of Brahms's chamber music in concert programmes, and end by a reference to the gramophone.

Now the testimony of the gramophone is specially important, because it reflects rather than leads public taste—as is inevitable in a concern that has to be mainly commercial. Today we find recorded not only the most popular of the Hungarian Dances, piano pieces, and songs, but also the four symphonies, the violin concerto, and a pretty representative list of the

(Continued on page 116, col. D)



BRAHMS.

would have been regarded as outside the scope of any but a highly-trained few. Such expressions as, for example, 'tell us more about the later quartets of Beethoven,' are frequent. Brahms, more than most composers, needs such help as broadcasting; and we may safely assume that his increased popularity is largely due to the courageous policy of the B.B.C. Other points in his favour, such as the present-day return to the classics (and especially to Bach and Beethoven, from whom he derived so much), might be dwelt on, but I have space for one only, and I choose the one that is generally overlooked. Go back once more to that scrap of imaginary conversation, and all that it implies in the way of a cult, with its inevitable crop of preciousness, pedantry, and insincerity. Such things are the severest

* By Fleisher, who recommended him to Beethoven and Brahms, and to the latter, he said: 'It is as if I had no other music to play as you. It is like a first voice which perhaps you will not try again; but it is the only voice that will make a man.' (The importance of a voice of exceptional range, which he owned and somewhat, I should think, somewhat, was not, for he made no more, and remained a bachelor.)



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'THE OVERSTRUNG GRAND'

WE HAVE OUR OWN DEBATE

On Monday evening next, Comp.

broadcast a debate (London, 9.20 p.m.)

'Town v. Country': in the
the same subject.

FRANCIS BIRRELL: How I loathe the town! It is a pitiless desert. I feel so terribly lonely and alone in the town that I have never seen before. No friendly light as I take my way

shut. No wonder that the population is living of consumption. But if you come back late from a party in London, every window is lit.

I do not agree that the city is more certain and more boring than the country. The mornings that hardly seem to move those lotus afternoons slower than the slowest cricket match in the world. Between tea and dinner and the innumerable evenings there is no variety in the town. It looks the same whether the sun is in the east or the west. Sunsets are invisible there are no branches to wave gracefully in the breeze and even the snow disappears at once. The only birds are sparrows, the only animals mangy cats, unhappy dogs, and overworked horses. There is, it is true a river in London but it is impossible to take a boat on it. There is nothing to do in London which is perhaps fortunate, as if there were, one would have no time to do it. For the effort of getting from one street to another makes all leisure impossible.

R. M.: Leisure! Why, in the country, I could never get a minute to myself. The gardener pestered me in the morning, the vicar's wife all the afternoon and in the evening all the neighbours thought themselves entitled to listen to my wailings.

F. B.: I can never when I am in the town, get used to its graveyard silence. A pall of death hangs over the city during the early hours.

R. M.: You do not appreciate your good fortune. I find the noise of the country intolerable. All day guns crackle, pigs scream while their throats are being cut, savage dogs bark at passers-by, when they are not howling at the moon. Cuckoos exasperate the nerves with the ridiculous iteration of their note, while from three in the morning onwards sheep and cows rival each other in lamentations over their vanished young. Cocks crow, geese cackle, hens cluck, horses neigh, donkeys bray, turkeys gobble, house-martins squeak. Never is there an instant of peace. Then the colour is so monotonous that same unending green of shapeless trees. How I miss the rocketing brilliance of the

F. B.: I fear that your colour sense has become debauched by the garishness of the town. The screaming vermilion and garish bogies of the buses have blinded you to the delicate gradations which distinguish the alder from the beech. In towns the eye is continually affronted by hideous pictures of obese and liverish bookmakers advertising rival brands of beer, or recommending necessary, but inefficacious laxatives. A building that is not hideous is quickly torn down and replaced by some monstrous affair covered with degraded ornament. The eye is lacerated by grotesque statues, and the nose tortured by a variety of smells.

R. M.: If it comes to smells I prefer petrol to manure. The obnoxiousness of the countryside must revolt any civilized person. In the town grass is grown for the proper reasons

reaction and deterioration in the money for growing meat. Yes, it is cultivated as friends it merely fastened

there is no romance in leafy lanes no nightingales see the dawn for the t-drops. You have no sense of beauty.

R. M.: Oh, that worn out platitude! And what can you know of it? never see a picture or a play? In the town you have the culture of the world at your disposal.

F. B.: And are in too much of a hurry to profit by it. You are so occupied with your ridiculous parties that you have hardly been to a concert this year. In the country I sit for hours by the wireless listening to broadcasts of Lasso and Wily Walton.

R. M.: Yes, the one thing that makes the country tolerable is sound relayed from London.

F. B.: As the only thing that makes the town tolerable are the food and flowers sent in from the country.

R. M.: Still though you sentimentalize the country in every possible way you are rushing up to the town.

F. B.: Yes, and perhaps I love the country so much because ever since I went to live there, you have hardly been off my doorstep.

In the town I do not know my neighbours even by name.

KAY AND MOETIMER: And I loathe the country. When I am there I can never escape from people. Chans-a-bancs smother me with dust, and one group of trippers spoils the entire view. The only places in the country where one can be alone are places so ugly that no one else wishes to go there. Moreover, my smallest action is the talk of the village. If I receive a telegram, everyone knows its contents before I do. The butcher and baker spend their time diminishing my income, which they have no difficulty in doing, as food costs so much more in the country than in the town.

F. B.: That is simply because you are hungrier and eat more. I have no appetite in London.

R. M.: That is very unfortunate for you, as in London you can occasionally get something to eat. In the country everything you have to eat comes out of this. All the chickens, and asparagus, and cream go to London. In the country even the water comes from filthy wells and is undrinkable. It is only in towns that people know how to cook, and that a man can eat well.

F. B.: And runs his health in the process.

R. M.: I am surprised by such absurdities. Everyone is ill in the country, owing, no doubt, to the absence of fresh food and fresh air. Look at the country people: they all have adenoids, they all wear spectacles. Their teeth have fallen out or one wishes they had. Take a walk through the village in the small hours. Every window is



**AFTER WHICH WE LEAVE
THE MATTER TO BE
SETTLED BY MESSRS.
COMPTON MACKENZIE &
BETRIEY NICHOLS**

MILESTONE OR GOAL?

Ashley Dukes is the author of 'The Dumb Wife of Cheapside'—

by
ASHLEY DUKES

—to be broadcast on Wednesday next (5GB on Tuesday).

ADMITTEDLY the radio play calls for someone other than that of the stage play, and this may for the present justify playwrights in the writing of radio drama as a new art form, whose laws must be studied as well as observed. Already there are critics prepared to define the work of the writer for dramatic broadcasting. Some of them find in the microphone the most eloquent expression of the spoken word, others praise the rapid movement made imaginatively possible by changes of scene, and others again make a virtue of the actors' invisibility which (they declare) positively enhances the pleasure of dramatic performance. There are some signs of confusion in this enthusiastic chorus, let us try to think coolly about the matter.

And it is necessary to consider one important possibility, which is that radio drama itself may endure only temporarily in its present or budding form. Artists and critics alike statesmen, often lay down laws for passing circumstances as though they were permanent. Not long ago the discerning adapters of the film were all declaring silence to be its cardinal virtue and counselling for scenario writers who should be able to free themselves from all literary prejudices and embrace a purely visual technique of expression. But to-day the silent film, if not artistically must yield commercial place to the sound, and that is the beginning of the end, for film production is governed by the necessities of an immense international industry which moves forward as inevitably as the scientific invention it exists to exploit. The film has begun to talk for one reason only, that it has developed the mechanical power of talking, and from that advance no retreat is possible. For the present it talks crudely and with a twang, as the scenario and caption writers turn their hand to the new trade of dramatic dialogue; but soon, side by side with an enormous output of conventional rubbish, it will develop a dramatic poetry of its own. We shall hear epic and fantastic tales, written in prose and verse that differ as widely from the stage play as from the silent film; they are destined to supersede. Visually too, they will complete and perfect themselves. Today they are monochrome and two-dimensional, but to-morrow they will be coloured and stereoscopic. Today they require for their projection all the apparatus of the movie theatre, whose audience makes some kind of joint emotional response to the drama of eye and ear; but tomorrow they will be transmitted from a station and received at home as simply as any other broadcast form. The equivalent of a cry that may bring the theatre of the world before our eyes.

And what of radio drama then? We do not know who will transmit the visual play

when it is the need of the artist, and the practical possibility. The great corporations that make up the radio industry frankly depend upon the movie theatre and the box office. Disperse their physical audience or cheapen its means of dramatic reception and they will make pictures no more. Perhaps a National Theatre will have to make its own means of satisfying the popular demand for drama, the popular art. These are problems that will have to be considered by a future Ministry of Arts, and the sooner they are considered the more hopeful will be their solution. Meanwhile, let us look forward to inevitable and sweeping extensions of its own powers. The detailed nature of its progress cannot be foreseen, but it is none the less certain. The novel, spoken drama and the silent visual drama are bound sooner or later to be merged in a means of expression in address to eye and ear.

For the present, radio playwrights must accept the imitation of an unseen stage, contrive their technique accordingly, and

Ashley Dukes, the author of 'The Dumb Wife of Cheapside' puts forward an arresting suggestion concerning the future of wireless drama.

the example of the silent film now transforming itself into the talking should be a warning to them not to mistake an immediate instrument for an artistic necessity. Great is the power of the spoken word; but let us have no illusions about its unique appeal to the imagination.

On the day when radio drama discovers how to make itself visible, it will become visible, and visible it will remain. While the scientists busy themselves with this next step in the perfection of the instrument, we may usefully consider what its artistic implications will be.

I do not imagine the visual radio drama of the future at all necessarily as the transmission of a stage play. Already the talking picture begins to shape itself, not as a moving photograph of something seen in a theatre, but as a kaleidoscopic creation of the studio in which words put a definite dramatic part. We, who write for the theatre and the theatre know that the conditions of our own art, applying a performance by living actors in the physical presence of the spectator, cannot be reproduced on a screen or by any device of radio-television. Not only is the stage a platform of original dramatic creation, but the playhouse also is the home of the physical audience, whose response quickens the actor's spirit and infuses the dramatic whole. But if these essentials of the theatre cannot be reproduced a new and

immense field is opened up ahead by the talking film, and we can judge how far this field will be entered dramatically by the advent of radio-television and the direct transference of the visual image without the intricate machinery of film and screen.

And meanwhile, what of the radio dramatist and his task? I confess that to my mind the dramatist is distinct from the scenario writer of the silent film or the dialogue writer of the unseen which is one who presents the living spectacle of man in movement. His spectator must see and his listener must hear, and neither seeing nor hearing alone can replace the other.

In the theatre, spectator and listener are merged in one to form the audience; this audience, from whose response participation drama originally sprang, continually creating new schools of drama and new forms of theatrical art which take shape in the work of dramatists, and actors, and artists of the theatre in general. That the process of dramatic creation as I

have described it is the new drama of the theatre—the audience that looks as films and listens to radio plays, will itself create a drama on a vaster scale. That drama will be less intimate than that of the theatre, perhaps less subtle, almost certainly more varied and experimental, and, thanks to science and art together, it will be seen as well as heard.

BRAHMS FOR THE MILLION.

(from page 13)

chamber works. Moreover, hardly a month goes by without the addition of a work that a few years ago would have been almost unknown to the general public.

It is of interest to re-read today Hadow's long and penetrating discussion of Brahms, written shortly after the composer's death. So glowing a tribute no doubt represented critical opinion at the time, and just as probably it was felt twenty years later to be no over-estimate. But was Hadow wrong after all? I imagine that among such present-day musicians as are qualified by knowledge and experience to give an opinion, few would dispute this summary of Hadow—

That Brahms stands beside Bach and Beethoven is hardly any more a matter for controversy. All three are poets of the same order—noble dignified, majestic—followers of the stately Moses. . . . All three are consummate artists, in whose supreme mastery of utterance the highest message has found fit and adequate expression, and finally in all three alike may be seen the culmination and fulfilment of an epoch in musical history.



THEY ARE ALL HERE

A BEAUTIFUL NIGHT

THEY ARE ALL HERE

A BEAUTIFUL NIGHT

MILITARY BAND MUSIC

WHAT YOU LIKE

WE ARE DOOMED



TRAY DRAPEFUL CHILDREN'S HOUR

No, this is not a portrait of an indignant listener
of the Children's Hour. No, much I
regret of Bessie's name, as the
greetings on the occasion of her second
birthday.

A CAN BE VERIFIED

A NEW EXHIBIT

THE NORTH AND SOUTH SQUARE

THEY ARE ALL HERE

WE ARE DOOMED

WHAT YOU LIKE

THEY ARE ALL HERE

TAKE YOUR HOLIDAY WHERE THERE'S MUSIC.

Richard Capell, the Music Critic of the 'Daily Mail' and the author of 'Hubert's Songs,' tells here you may spend your holiday in delightful summer surroundings, and hear beautiful music at the same time.

THERE are festivals and festivals. The French call any one-man concert a festival, though it be but a two-hour affair in a hole-in-corner room, or even a performance by a cafe band. Let us jealously guard the word from musical

abuse; be an occasion for executants and audience to give themselves up entirely to music for days on end. Music is then not, as in the ordinary course of things, a diversion at the end of the day's work. For the time being it is the day's main business.

The centre of everyone's duties is the performance in the cathedral, the Festspielhaus, or wherever it may be. Music is cathartic, and the performer becomes her. Elgar in Gloucester Cathedral, Wagner in Bayreuth, the Roman Amphitheatre in Verona.

ives music a new vividness. Scotch performances are generally to blame when music seems to one somewhat duller than it used to be—that, and the denuding effect of the market of everyday life. A festival performance has been specially prepared to meet the ears of a fresh, keen, holiday-making audience.

There exist urban and winter festivals, such as those of Leeds and Norwich, which are very fine in their way. But the musical festival to be at its best must be held in a rural or romantic spot, in one of the

There were musical festivals before Wagner, but Wagner was the first composer to write expressly for festivals, communities. His name must therefore come first, even though a year there happens to be a festival at Bayreuth.

Wagner, we know, would have preferred that *The Ring* and *Parsifal* should be performed in a temple

which is more a temple than a theatre—which he built on the hill just

musical are given elsewhere, there is something stately and reposeful about the conditions at Bayreuth which—together with the incomparable acoustic properties of the wooden theatre, the superb orchestra and chorus, the well-prepared ensemble and, in some of the performances even a certain number of first-rate solo singers—leaves a

A visit to Bayreuth is a kind of pilgrimage without the usual discomforts. (I must except the municipal swimming pool, which is almost

The devout Wagnerian will this year have to turn his steps to Munich instead of Bayreuth. At Munich there is a Wagner festival every year in the special 'Prince Regent' festival theatre—a fine house, built on the Bayreuth plan, on the far side of the Isar. Even in a Bayreuth year some prefer Munich. At Bayreuth the pilgrim's life is rather rather austere. Apart from the festival, there is nothing to do but to wander about in pine woods and to gossip in *The Owl* (provided one can edge one's way in—and then succeed in breathing).

Munich has, of course, plenty of resources: an attractive town, built in a sham-Italian style, with a number of bad modern pictures and a number of good old ones, and a marvellous piece (the 'Barbarian farm') in the Sculpture Gallery. It is a big town,

but empty and so is a waste of time. Most part it lives on beer and

Wagner is well performed. The theatre—particular arts

the further attraction of the Mozart per-

which are given in the pretty little ci-

tatory Renaissance Theatre. Apart from the

habit of singing *Fugue* and *Don Giovanni* at

also. The Munich festival begins with *Meistersinger*

on July 23.



The home-town of Mozart, Salzburg in Austria.

Not far from Munich is Mozart's native place, the picturesque Austrian town of Salzburg. It is the festival of opera, chamber music, symphony, and

choral music, and Bachmanian spectacles. Throughout August. The opera this year is *Don Giovanni*, *Bohème*, *Falsh*, and *Strawinsky's Rosen-*

the Cathedral square; choral concerts are given in the cathedral. Symphony concerts are given in the 'Mozart House,' and there are performances in the courtyard of the former palace of the prince-bishop. The Salzburg festival begins on August 4.

The oldest musical festival in the world, and at the same time the most charming and most agreeable, is that of the Three Choirs, which has for well over 400 years been a great institution in the West of England. This year it is Worcester's turn to be

Hereford). The festival is held at the beginning of September and lasts for the best part of a week. The musical basis of the festival consists of *Mass*, *Elgar*, and *Elgar's* cantatas. To the beauty of this music finely sung is added that of the glorious chorals in which the principal performances are given—Gloucester, a proud Norman church with its Gothic embroidery. Worcester, vast and old, is wonderfully beautiful for all the ravages of destroyers and reformers. Hereford, a smaller cathedral than the others but exquisitely lovely. The Three Choirs Festival requires nearly always in perfect weather

For those who find the whole musical programme too much for them there are performances more

for them (there are performances more for them) in the afternoon, and night, given walks by the banks of the Severn or the Worcester.

Industry and the demands of modern business and advertising have indeed affected Worcester and Gloucester, but not to the extent that one of their old provincial charms; while Hereford remains virtually unspoiled, a calm little country town, unspoiled and friendly, where the Three Choirs Festival is to be seen at its most characteristic.

The choral works of Sir Edward Elgar—his own—have given the Three Choirs, within the last generation, a new mission of life. The great man regularly conducts his own chorals, *Gerontius*, *The Apostles*, and *The Kingdom*—not to mention the minor works—are regularly sung at the three cathedrals with a particular care and devotion.

The musical setting is of a beauty no other festival in the world can boast—a beauty that is not only in the music but in the music to unforgettable effect. Who has not heard Elgar sung by the Three Choirs has not heard Elgar.

At Worcester this year Sir Ivor Atkins, the cathedral organist, will conduct most of the performances. The programme promises a new work by Zoltan Kodaly, as well as his *Hungarian Psalms*, which was sung at Gloucester last year with striking effect, Heinrich Kaminsky's *Magnificat*, a new choral concerto by Mr. Alexander Brant-Smith, a young composer who was formerly a chorist at Worcester; a new choral work by Sir Walford Davies, a motet by Purcell ('Jehovah, quam multi voces'), scored by Elgar, and new orchestral pieces by Edgar Bainton, H. W. Simonson, and W. H. Reed. These are the new ones. The other works will be *Mass*, the *St. John*

Stabat Mater and *Te Deum*.

So great a musical work has been done by the Three Choirs Festival that the lack of anything

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6.30

A SERVICE FOR WELSH LISTENERS

CHILDREN'S SERVICE

Conducted by the Rev. Canon

Broadcast from St. J.

First, 'He Who would Ye must be'

Prayer

Lesson St. Matthew 23

Gospel 141

Teaser

Prayer, 'O Word of the King' (XX)

1. 4. 5. 6. 7. 100 A and M 107

Address by Canon W.

5.45-6.15 CHURCH CANTATA No. 136. BACH

First part: 'The Lord'

Then: 'The Lord is with us'

Directed from the 120 and 121 of

Thomas Church (Central)

John FALKNER

1st W

1st W

Continued: 'The Lord is with us'

(Organ)

The Wrexham Orchestra

(Oboe, Trumpet and Strings)

Conducted by STANFORD ROBINSON

1. 4. 5. 6. 7. 100 A and M 107

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THE DAY OF REST

Sunday's Special Programmes.

From 2LO London and 3XX Davenport.



Broadcast Churches—XXII

PUNSHON MEMORIAL CHURCH,

Bournemouth. From which a service will be broadcast from London and Du

In a town that can make no claim to antiquity it is familiarly known to members of the Wesleyan denomination. Bournemouth, can only be called comparatively old. Yet the church, just to the north of Bournemouth's principal shopping centre, has some interesting claims to distinction. The church approximately marks the spot where Wesleyan Methodism may be said to have begun in Bournemouth—in the days when the pleasure resort of today, with its population of over 100,000, was the merest village.

The first record of Wesleyan Methodism in the town makes reference to humble quarters that were acquired in Orchard Place in November 1849. The tiny congregation that worshipped in the original meeting-place quickly grew, and a move was made for a time to the Belle Vue Assembly Rooms, which, as residents and many visitors know today, occupied a site now covered by the much greater Pavilion and its grounds.

The congregation went on adding to its numbers, so much so that it was necessary to erect an altogether new structure (Gothic in the main) old Christchurch Road. The first service in this new church was held on September 27, 1869.

It was during the next twenty years that Bournemouth's fame as a health resort spread so rapidly, and the result was that even the comparatively new church became inadequate to requirements. Hence the scheme for the building of the present church on Richmond Hill, named after William Menley Punshon, LL.D., renowned as preacher and lecturer, who, with Sir W. M. Arthur, gave the church considerable support. The foundation stones of Punshon Memorial were laid on June 1, 1885, the opening taking place on June 30, 1886. The building consists of a nave sixty-nine feet long and twenty-seven feet wide, and it has two handsome windows, one over the entrance—a five-light traciced window of cathedral glass—and the other at the chancel end, a three-light traciced stained-glass window placed there in memory of Dr. Punshon's eldest son. The tower and spire, reaching to a height of one hundred and thirty feet, are an imposing feature of the building, which is of stone, with Swanscombe stone facings, the columns and ornamental mouldings being of Cornish stone. During the war the Lecture Hall of the church was used as a recreation room for men serving in H.M. Forces, and many thousands will remember the happy times they spent there.

Today Punshon Memorial Church is only one of many churches of the same denomination in the borough. Two of these have been opened in the north of the borough within the past five years. The Superintendent Minister is the Rev. W. L. Waghorn, who, years before he was appointed to that position, was a junior Minister in the circuit.

8.0

A SERVICE FROM BOURNEMOUTH

6.30 (Dinner only) A RELIGIOUS SERVICE (in Welsh) Broadcast from Chapel y Trinit.

Trinity Church

Trinity Church, Y P.

S.B. from Bournemouth

and Pen Y
Even: Llyfr Hymnau Rhif 177
Llyfr Tonau, Rhif 561, Boco
cniad i'r Ffawr rhaf

Even: Llyfr Hymnau Rhif 248
Llyfr Tonau, Rhif 908, 'O agor
fy llyfrd i welu
Y Bregoddi Tostun, i Fanothem,
'on IV Amod d

Hymn: (Llyfr Hymnau Rhif 479)
Llyfr Tonau, Rhif 546, 'O agor
fy llyfrd i welu
Y Wlad Hwyl
Organydd an Arweinydd, D. Evans

Yr Emynan o Llyfr Hymnau a
Ionan y Methodistiaid Calfinaidd

8.0 A RELIGIOUS SERVICE From the Punshon Memorial Church,

S.B. from Bournemouth

Organ Solo
'Theme' (from Theme and Six
Diversions) Gorman
'Chorus' (from Cantata No. 147
H.M.

8.0 P.M. N. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

For
Scriptures Reading
The Lord's Prayer
Anthem, 'Hail, God' 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

Solo Soprano, Miss FREDA BOWDEN
Address by the Rev. J. D. JONES,
C.H., M.A., D.D.

Hymn No. 430 (The Methodist H
Book), 'No more, my God, so I
Benediction

Organ
March in O....
(at the organ, Mr. G. G. Tait)

(For 8.45-10.00 Programmes see
opposite page)

10.30 Epilogue
(in Welsh)

For details of this week's Epilogue
see page 142

Sunday's Programmes continued (July 21)



The man
who
smokes
Player's
gets
Quality



P4CC 634

55C		GLASGOW.		782 kc/s. (304.5 m.)	
8.0	A. I. A. K. B. A. C. R. I.	8.15	S. B. from London	8.45	S. B. from London
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9.20
TOWNSMAN
MEETS
COUNTRYMAN

MONDAY, JULY 22
2LO LONDON & SAX DAVENTRY
842 kc/s. (356.1 m.) 293 kc/s. (1,554.4 m.)

10.15
THE NATIONAL
ORCHESTRA
OF WALES

10.15 a.m. THE DAILY SERVICE

WEATHER FORECAST

A Banned Cadet
ELSA HAY (Contralto)

Played from Tussaud's Cinema

Light Music
LEONARDO BLMF and

5.45 THE FOUNDATIONS OF MUSIC
Piano and Voice Duets by
VICTOR HARRY HUTCHINSON and LILLIE HEWARI

7.45 Vaudeville

SID PHILLIPS and JEAN PACCUS Saxophone Solo
and the B.B.C.

10.15 An Orchestral Concert

Conducted by WARWICK BRIGHTWATER
Overture, Roman Carnival
The...



To be broadcast tonight at 9.20

TOWN versus COUNTRY

A discussion between
Mr. Beverley Nichols (left),
playwright, autobiographer, and
confirmed townsman, and
Mr. Compton Mackenzie (right),
author of 'Sunset Street' and 'Carnival',
and owner of Jethou in the Channel
Islands.

A somewhat different handling of a similar theme, by Mr. Raymond Mortimer and Mr. Francis Burrell, will be found on page 115



4.0 DANCE MUSIC
JACK PAYNE and the B.B.C.
4.15 LIGHT MUSIC
ALFONSO DE CLOS and his ORCHESTRA
From the Hotel Cecil
5.15 THE CHILDREN'S HOUR
'Highland Melody' and other Piano Solos played
The Story of the... from Long
Lance' (Ch...)
Fr... sung by
ANTHONY WYNN

6.0 Mr. W. POWELL OWEN: The Care of the
Chicken, III
6.15 'The First News'
THANK SIGNAL, GREENSWICH, WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

7.0 The Younger Generation and its Prob-
lems: Mr. J. J. MALLOTT, Warden of Tynbrook
Abode: A Talk on Everybody's

9.0 'The Second News'
AT THE TOP OF THE...
BULLETIN, LOCAL...
...the Stock Exchange

9.20 TOWN versus COUNTRY
A Discussion between
Mr. BEVERLEY NICHOLS
and
Mr. COMPTON MACKENZIE
...good to be had in the country
...be, they will not let you have it'
...Wordsworth, a

Any one who is familiar with the...
novels will know how well equipped he is to take
up the cudgels on behalf of the countryside
this debate: one need only remind listeners
for instance, of Mr. Grey, in 'Guy and
Pauline' who was so fond of his...
the wide knowledge shown of
'Sunset Street'. As for Mr. Nichols and to
defend the merits of the town against Mr.
Mackenzie's onslaughts, one has only to recall

Legend, 'The Enchanted Lake'
Overture, 'Der Freischütz' (The Mark)
Composed among the woodlands of Weber's home
in Bolzano, his opera 'Der Freischütz' has always
been a favorite of the British public. The
Seventh Night... the name given to the opera
on its first performance here in London in July,
1824, two years after Weber died.
...a fine example of Weber's
romantic music, and the supernatural basis of
the tale is vividly suggested in the note of fore-
boding which makes the forest as an under

11.0-12.0 DANCE MUSIC
REG BARRAS and his BAND from the NEW PRINCES
RESTAURANT
12.0-1.0
Experimental Transmission of Still Pictures
by the Funtograph Process.

SHELBURGH

§ 17.5. ELEMENTS OF THE THEORY OF THE

No wireless receiving apparatus, crystal or valve, may be installed or worked without a Post Office licence. Such licences may be obtained at any Post Office at which Money Order business is transacted, price 10s. Neglect to obtain a licence is likely to lead to prosecution.

at **Barnes & Noble**

9.15
MUSIC AND
THE
ORDINARY LISTENER

TUESDAY, JULY 23
SCOTTISH STATIONS
GLASGOW

60
THE HISTORY
OF
S. ANDERSON

4.0 A Scottish Concert

THE STATE & THE
CONSTITUTION, FROM CHURCH TO
FAMILY ROBERTSON, CONTRAST

5.2. Weather Forecasts for Farmers



Р. Заряга!

A ROYAL AND ANCIENT BURGH

The St Regular Tower at St. Andrews, pictured above, is probably nearly a thousand years old—one of the oldest landmarks in the historic burgh about which Mr. James Wilkie will talk from Edinburgh (relayed to Glasgow and Dundee), this evening, at 6 o.

In LAY B. *by* *Mr. MacFarren*
 CAME TO BY ALTON? *Mr. MacFarren*
 A. THE LAMPS *Mr. Eli L. Linn*
 THE ROYAL TREE *Mr. Linn*

Callor Herbin' = + + + + + off. Aug 4/91

6.0 Mr. James WELSH Some Ancient and Royal
 B type of Scotland - 11 St Aqueduct, G.B. from
 C " " "
 6.14 S.B. from Lond " "
 9.30 Scottish News 1 " "
 9.35-12.0 S.B. from Lo

Programmes of the Scottish Relay Stations.

DUNDEE
208

1.040 hz/m. (282.5 m.)

EDINBURGH
1781

4. S. B. from Glasgow
 a Mr. JAMES WELCHIE - "Kenny Aught" and
 Royal Burgh of Scotland - 1st St Andrew's
 S. B. from Edinburgh
 6.15 S. B. from London
 7.45 A Light Orchestral Concert
 "
 EDA KERRY (Vocal)
 THE WINDMILL ORCHESTRA
 Conducted by JOHN AXFORD

0.30 Scottish News Bulletin
S.R. from Glasgow

9.35 Chamber Music
S.R. from London

JANE TRELAND
T T P S

10.45-12.0 DANCE MUSIC
S.R. from London

This week's talk on the
**CHANNEL
ISLANDS**

WHERE TO GO AND WHERE TO STAY

Your problems will be solved by

"SUMMER HOLIDAYS"

An illustrated programme giving a wide range of Tour and Holiday Arrangements, at home and abroad, including Jersey, Guernsey and Sark.

EE ~ REQ. 157

COOK'S
AND
WAGONS-LITS
[WORLD TRAVEL SERVICE]

PERALLEY STREET LONDON W.1

TO MAKE A PERFECT CREAM CUSTARD

The exact quantity of Foster Clark's CREAM Custard must be used. A 4 lb. carton contains 6 and an 8 lb. carton is separate price. Using the exact quantity makes a perfect Custard. Also sold in 10 lb. Family tins and 1 lb. Quart Packets.

It's the
CREAMIEST CUSTARD

Its delicious creaminess makes it the universal favourite with stewed fruit, boiled puddings, or alone.

Foster Clark's CREAM Custard

TUESDAY, JULY 23
SCOTTISH STATIONS *Continued*
ABERDEEN

11.15 9.15 K.L. 8.15

7.45
TREASURES
OF
THE WEST

**IF YOU
 HAVE
 DIGESTIVE
 ILLS
 TAKE A
 DOSE OF**

*Beecham's
 Pills*

Indigestion is a probable result of auto-
 toxic action following a convulsion in the
 system which gives rise not only to a
 general disturbance of the system but also
 to a general and acute
 Beecham's cleanses the stomach and
 gives a tonic effect.



Mother says

**Daily
 Bread
 needs**

**'Golden
 Shred'**

The Easily Digested Marmalade

ROBERTSON Marmalade

11.15

4.15 **A CONCERT**
 The Barber of Seville
 8.15 **The Spanish Galleon**



THE SPANISH GALLEON

11.15 9.15 K.L. 8.15
 4.15 **A CONCERT**
 The Barber of Seville
 8.15 **The Spanish Galleon**

TUESDAY, JULY 23

NORTHERN IRELAND

BELFAST

5.35 1.378 kcs.

9.35

THE MUSIC

OF

BRAMHMS

4.0 DANCE MUSIC
JACK HAYDON and his HA
J. HAYDON and his HA

5.0 A Violin Interlude
MAGNANET HAYDON
J. HAYDON and his HA
J. HAYDON and his HA

5.15 The Children's Hour
MAGNANET HAYDON

6.0 M. HAYDON DAVIS A GAYETY MERRY
MAGNANET HAYDON

6.15 S.B. from London
MAGNANET HAYDON

7.45 A Ballad Concert
MAGNANET HAYDON
MAGNANET HAYDON
MAGNANET HAYDON

Op. 86
MAGNANET HAYDON

8.0 KENNETH ELLIS
MAGNANET HAYDON

Young Men's Chorus
MAGNANET HAYDON

8.15 Sweet Chime, that led my steps
MAGNANET HAYDON

8.30 HARRY DIXON
MAGNANET HAYDON

8.45 KENNETH ELLIS
MAGNANET HAYDON

8.55 The Children's Hour
MAGNANET HAYDON

9.0 S.B. from London (9.40 Regional News)
MAGNANET HAYDON

9.35 A Brahms Programme
MAGNANET HAYDON

Serious and Gay
MAGNANET HAYDON

Conducted by E. G. DUFFY BROWN
MAGNANET HAYDON

Academic Festival Overture Op. 80
MAGNANET HAYDON

First Movement from Concerto in D for Violin
MAGNANET HAYDON

and Orchestra, Op. 77
MAGNANET HAYDON

(Soloist, EUGENE A. A. STOKELY)
MAGNANET HAYDON

This Concerto is in the usual three movements.
MAGNANET HAYDON

The first being the longest and most elaborate.
MAGNANET HAYDON

There is a full-sized introduction by the orchestra
MAGNANET HAYDON

4.15 May Op. 90
MAGNANET HAYDON

4.30 May Op. 104 No. 1
MAGNANET HAYDON

4.45 May Op. 104 No. 2
MAGNANET HAYDON

4.60 May Op. 104 No. 3
MAGNANET HAYDON

4.75 May Op. 104 No. 4
MAGNANET HAYDON

4.90 May Op. 104 No. 5
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4.105 May Op. 104 No. 6
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4.120 May Op. 104 No. 7
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4.135 May Op. 104 No. 8
MAGNANET HAYDON

4.150 May Op. 104 No. 9
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4.165 May Op. 104 No. 10
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4.180 May Op. 104 No. 11
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4.195 May Op. 104 No. 12
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4.210 May Op. 104 No. 13
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4.225 May Op. 104 No. 14
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4.240 May Op. 104 No. 15
MAGNANET HAYDON

4.255 May Op. 104 No. 16
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4.270 May Op. 104 No. 17
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4.285 May Op. 104 No. 18
MAGNANET HAYDON

4.300 May Op. 104 No. 19
MAGNANET HAYDON

4.315 May Op. 104 No. 20
MAGNANET HAYDON

4.330 May Op. 104 No. 21
MAGNANET HAYDON

4.345 May Op. 104 No. 22
MAGNANET HAYDON

4.360 May Op. 104 No. 23
MAGNANET HAYDON

4.375 May Op. 104 No. 24
MAGNANET HAYDON

4.390 May Op. 104 No. 25
MAGNANET HAYDON

9.0 VANDERBILT
MAGNANET HAYDON

9.15 VANDERBILT
MAGNANET HAYDON

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MAGNANET HAYDON

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9.375 VANDERBILT
MAGNANET HAYDON

9.35
ASHLEY DUKES'S
COMEDY
REVIVED

WEDNESDAY, JULY 24
2LO LONDON & 5XX DAVENTRY

842 kc. (356 1/2 m.)

293 kc.

11.0-12.0
DANCE MUSIC
FROM THE
PICCADILLY HOTEL

10.15 a.m. THE DAILY SERVICE

10.30 a.m. THE DAILY SERVICE

10.45 a.m. THE DAILY SERVICE

11.0 a.m. THE DAILY SERVICE

11.15 a.m. THE DAILY SERVICE

11.30 a.m. THE DAILY SERVICE

11.45 a.m. THE DAILY SERVICE

12.0 p.m. THE DAILY SERVICE

12.15 p.m. THE DAILY SERVICE

12.30 p.m. THE DAILY SERVICE

12.45 p.m. THE DAILY SERVICE

1.0 p.m. THE DAILY SERVICE

1.15 p.m. THE DAILY SERVICE

1.30 p.m. THE DAILY SERVICE

1.45 p.m. THE DAILY SERVICE

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5.30 p.m. THE DAILY SERVICE

5.45 p.m. THE DAILY SERVICE

6.0 p.m. THE DAILY SERVICE

6.15 p.m. THE DAILY SERVICE

6.30 p.m. THE DAILY SERVICE

6.45 p.m. THE DAILY SERVICE



9.35 p.m. DAILY SERVICE

Comedy of
'THE DUMB WIFE OF CHEAPSIDE'

by
MASTER ASHLEY DUKES

G... Now shall you hear us act for our
your pleasure the Comedy of him who had espoused
the Dumb Wife—the which is a most ancient comedy

AND the... of the characters which you may read and that
is all... know of the comedy until you have heard

They are—
Alderman John Great, a barber-surgeon of Cheapside
Matron Ann G... newly-wedded wife
Master... his attorney
Mr... a learned
Mr... a learned
Mr... a learned
Mr... a learned

wedding of a younger daughter, Mozart's father
was asked to compose a Symphony, he...

In spite of the almost overwhelming tasks with
which he was engrossed at the time
took to composing the work at even greater
speed than was usual with him. It is
that when he looked it over again he
himself astonished to find it...

The... movement has on
... of Mozart which forms the basis

with the merry music
played in honour by the strings.

Symphony No. 40 in G minor

wine (To be near thee)
Salvador Rosa

Lesperis nocturno (The skillful)

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

9.15 Talk

9.30 Local Announcements
Shipping Forecast
Fat Stock Prices

9.35 'The Dumb Wife of
Cheapside'

written for the opera

10.35 A Recital
by HAROLD FAIRBRIDGE (Violin)
consisting of G Minor, Largo, Allegro

Mozart, arr. Adagio

11.0-12.0 DANCE MUSIC

THE PICCADILLY HOTEL, AVENUE, directed by AL STANITA
and the PICCADILLY GRILL BAND, directed by
FRANK HENRY, at the PICCADILLY HOTEL

7.45 An Orchestral Concert

SIR CLAUDE LORAIN (Baritone)
THE WARRIOR SYMPHONY

(London S. KNEALE KELLEY
Conducted by STANFORD)

Overture, 'Egmont'

SIR CLAUDE LORAIN with Orchestra
Aria, 'Largo al facoltoso' (Make way at the
facoltoso) ('Barber of Seville')

Symphony No. 35 in D (H. W. G.)
Concerto in B Flat

1. Solo Violin, S. KNEALE KELLEY
(A. ANDERSON GARDNER)

Swiftly, Safely, Surely GENASPRIN

The SAFE Brand of Aspirin

Makes Pain Fade Away

Take two Genasprin Tablets when Headaches or Nerve Pains attack you. Swiftly the nerves are soothed and pain is banished. Because of its absolute purity Genasprin brings this relief safely without harmful after-effects, and acts surely in even the most distressing headaches and nerve pains.

At all Chemists—2 per bottle of 35 tablets

CINATOSAN LTD., LONDON & GLASGOW



SHOCK and VIBRATION PROOF

Services Sports Watches have been tried and proved all over the world by men to whom accurate timekeeping is vital—the very men who cannot treat their watches gently! Graphic proof is their use by Hicks and Dodson, the T.T. Winners—the hardest prolonged test for any watch.

50 MODELS
In Nickel, Silver and Gold, With 12 or 24 Hour Dials (as used in the Services). All fully guaranteed.

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5. Price of Movement
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TO THE SERVICES WATCH CO. LTD. Dept. R.D. LEICESTER

WEDNESDAY, JULY 24 NORTHERN IRELAND BROADCAST

7.45
CONCERT OF
CHAMBER
MUSIC

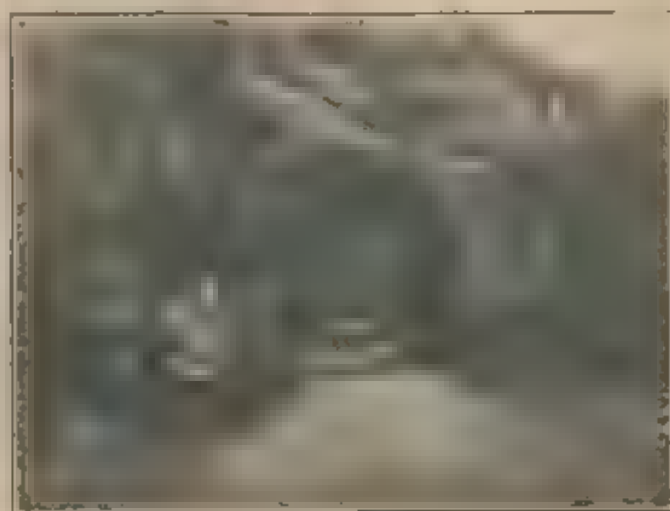
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BETWEEN KILLARNEY AND KENMARR

One of the striking rock tunnels on the Kenmare Road, a fine motor road through some of the best scenery in Southern Ireland. Motoring in the South of Ireland is the subject of Miss Edith talk from Belfast this afternoon.

8.27. Programme for the Claret. Two Violins and Violoncello. Herbert Hay

The 24th Moughman. Conquering Clerk

8.52. Chamber Music from Quartet. Op. 12

9.0-11.0 S.B. from London (9.30 Regions News)

2BD

ABERDEEN.

9.05 a.m. (8.01.5 p.m.)

George Steadman's Orchestra
From the Electric Theatre

10.00. Chamber Music
W. H. H. H.

5.45

The Children's Hour
When the Stars do Flow
P. H. H. H.

Homages on the lower deck played by WILLIAM HARRIS

See Statute by the Foreborders Church

10.00. London Programme relayed from Daventry

10.30. Mr. GEORGE E. GARRISON. Northampton

11.00. S.B. from London

11.00-11.10. S.B. from London
(11.10-11.15. S.B. from London)



THE MAN WHO HAS TRAVELLED
thousands of miles to show how the elephant stampedes
or how the tiger springs, equips himself with Kodak film.
He has enquired of men who have travelled Asia, Africa
and the Arctic and they have all told him - Kodak film.



And if it's you taking a snap and it's
not a tiger at all, but only Tim the terrier,
Kodak film, bought in the famous yellow
box from the chemist, is still the one to trust.
Because its good temper overlooks any little
mistakes you may make. Because its speed
gets good pictures in all lights. And because
it is the dependable film.

Kodak *film*

TO BE SURE

THE WONDERFUL .
NEW

Brown "VEE" UNIT

It is a British
Food Speaker for
the smallest of pre-
vious and is produced in
the sensational new
Brown VEE Unit. It is
is amazingly pure and
medium. Its volume is a
medium range and full
Remember too. Anyone
can assemble the VEE Unit
to the Electric Chorus and
have a complete and better
food speaker in 2 minutes.
See it for yourself at
your local dealer.

25/-

Chorus Ltd.



AS BRITISH AS
BRITANNIA

£200
for Limericks



A husband who had fled from Maynor
Was blessed with extremely red hair
He'd drive every night
Without any light

CONDITIONS

The competition is open to all
persons of legal age who are
resident in the United Kingdom
and who are not members of the
Wiltshire Limerick Club. The
competition is open to all
persons of legal age who are
resident in the United Kingdom
and who are not members of the
Wiltshire Limerick Club.

1st PRIZE
£50

2nd PRIZE £20

3rd PRIZE £10

4th PRIZE £10

100 PRIZES OF 10/-

100 PRIZES OF 5/-

200 BOXES OF CHOCOLATE

200 BOXES OF CHOCOLATE

200 BOXES OF CHOCOLATE

Competition (Dept. 9)
WILTS LIMERICK CLUB, TROWBRIDGE

Closing Date: Entries must be received not later than
Friday, August 2, 1949

Result: A committee of judges will select the winners and
the prizes will be sent to them.

250 WINNER

You are born of the Mille
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Cheddar or Cheshire

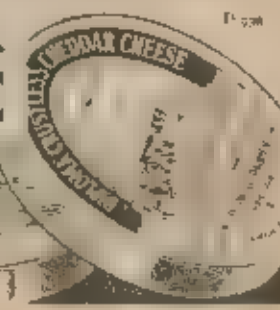
Q. & A. 1. not long

1/41

DIPLOMA
The ENGLISH
GRUETTES CHEESE

You can be sure of the
at present in the highest
of the English
Diploma of the

Anglo-Saxon
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Anglo-Saxon



Wednesday's Programmes continued (July 24)

DAVENTRY EX. (678 kc/s (479.2 m.))

4.0 A MILITARY BAND (6.0-6.15)

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THURSDAY, JULY 25

2LO LONDON & 5XX DAVENTRY

10.15 a.m. THE DAILY SERVICE

10.30

WEATHER FORECAST

10.45 'The Growth of the Child - XIII, The

11.15

12.0 A Morning Concert

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VAUDEVILLE


RENEE REEL
Comedienne

BERYL HAYDEN
American Song and Comedy

GEORGE MORGAN
Entertainer

PALLADIUM

FROM THE STUDIO



TONIGHT AT 9.35

BOBBIE COMBER
Comedian

JACK PAYNE
and the B.B.C. Dance Orchestra

WITH A RELAY FROM THE

First General News Bulletin

9.30 Market Prices for Farmers

9.35 Musical Interlude

9.45 THE FOUNDATIONS OF MUSIC
Piano Solo Duets by
BEETHOVEN, BRAHMS and SCHUMANN

7.0 Mr. L. F. HARTLEY: 'New Novels'

7.15 Musical Interlude

Professor R. B. CONWAY: 'I ...'

7.45 AMMILARY BAND CONCERT
GRADY RIMLEY Conducting
Military Band

PAAS
Growth, 'Tubercle,

but even it has disappeared from concert pro-
gramme as from its place in *The Barber*

1.15

1.30
Prelude (The Toccata), Intermezzo (No. 1)
1.45

1.55

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All Souls Day

1.30
Three Dances ('Tom Jones') German
1.45

9.0 The Second News

1.00

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9.35 Vaudeville

10.45-12.0 DANCE MUSIC
JACK PAYNE

A COMPLETE CHANGE!

and you'll get some change out of your usual 5/- a 100 for cigarettes, if you change to cigarettes direct from Rothman's at WHOLESALE PRICES



HOLIDAY-TIME is the time for a complete change. Out of your usual rut, and into a new one, for a gorgeous fortnight! Different scene, different clothes, different food, different companions, and different thoughts. They'll be good for everyone.

Smokes, too: why not get away from your routine smoke and try something fresh? Rothman's cigarettes or tobaccos will be fresh for you in both senses of the word. Not shown incidentally, they'll save you 5/- in the £.

Obtainable personally at any of our Branches, at the address given below.

H.E. the GOVERNOR-GENERAL of Mauritius smokes

H.E. the LORD IRWIN Viceroy of India, PREFERS

H. M. King ALPHONSO of Spain—

Rothman's GOLD FLAKE No. 1

Rothman's ROYAL FAVOURITES Virginia



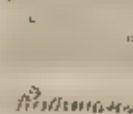
Rothman's PALL MALL Virginia



smoking leaf. The Gold Flake flavour. and at a saving of 1/- per 100!



A of the Viceroy. A cigarette for those who like a flavour delicate but not insipid, and want a smoke which always



5/8 EMPIRE MIXTURE

LIGHTWEIGHT PIPE & POUCH
Just right for the Holidays!

Rothman's DIRECT TO Smoker Service

ORDER FORM—By Return Post

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2 LANCET
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AT F E
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L F A R E F F

Character of
On Tobacco

PLEASE WRITE YOUR NAME AND ADDRESS IN MARGIN BELOW

THURSDAY, JULY 25

SCOTTISH STATIONS.

ABERDEEN

80
A CONCERT
FROM
THE STUDIO

1.1. A Recital of Gramophone Records

4.0 A BAND CONCERT

(The Blues)

(By permission of Lieut.-Col. Lord A. R. Innes-Kerr, D.S.O.)

From the Central Bandstand

5.15 The Children's Hour

6.0 Musical Interlude

6.30 CHRISTIAN BLAKE (Mezzo-Soprano)

Fate & Daring Song
Homeward to You
Two Songs at Eventide

15 S.B. from London

7.45 STUART ROSS and JOE SARGENT

8.0 S.B. from London

S.B. from London

Programmes of the Scottish Relay Stations.

THE DUNDEE and 2EH EDINBURGH.
1,040 kc/s. (288.5 m.)

11.0-12.0 Gramophone Records S.B. from Glasgow

4.0 Newcastle Programme relayed Deventry (See Glasgow)

S.B. from Glasgow

S.B. from London

6.30 CHRISTIAN BLAKE (Mezzo-Soprano)

S.B. from Glasgow

7.45 A MILITARY BAND CONCERT

S.B. from London

MAJOR RILEY, Conductor

MICHAEL DILLING, Harp

THE WIRELESS MILITARY BAND

Conducted by H. WALTER O'DONNELL

S.B. from London

Vaudeville

S.B. from London

S.B. from London

S.B. from London

11.0-12.0 Programme relayed (from Deventry)

S.B. from Glasgow

4.0 An Octet Concert ALEXIA KNOX (Contralto)

The Reason
Requiem
del Rio
Sydney Homer

4.25 Octet

4.45 ALEXIA KNOX

Herding Song

Let the Ladies

Selection: "From the"

T. C.

Tunes and other
Songs of the Flowers

Song of the Flowers
by L. C. A.

ask to show A. J.

6.15 S.B. from London

7.45 STUART ROSS JOE SARGENT

8.0 An Octet Concert

MARGARET FERGUSON (Mezzo-Soprano)

THE STATION OCTET

Overture, "Raymond" ... Ambrose Thomas

THOMAS, although known almost wholly now by "Mignon", was the composer of at least twenty operas and films and ballets which enjoyed great

silver part of his life was spent, however, in teaching, as head of the famous Paris Conservatoire, a post which he held for twenty-five years. It was the success of his opera "Mignon", following on "Mignon", which won him the distinction and was also the award of the Grand Prix of Honour which was given to him on the occasion of his thousandth performance.

and popular appeared in 1951.

6.10 MARGARET FERGUSON and Octet Accompanyment

The Jewel during 1944. General and Chaplain



LEGENDS OF THE FLOWERS
will be told in the Children's Hour from
Aberdeen this afternoon.

clerk herself out with
the game, and then
advised her to
in the house
in the early morning
he and the Jewel

the wall which she has
not made and
one of the stories of

with a legend, but
no one has ever
in the first time in

8.22 Octet

11th, Evening (Glasgow)

London in Love & Dreaming ... The Old
Dance of the Tumbler ... R. M. K. K. K.

8. M
I attempt from love's embrace to fly ... P. M.
Butterfly Wings ... P. M.
Bird Songs at Eventide ... P. M.

8.48 Octet
Barnes Suite ... P. M.

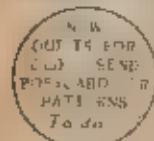
9.30 S.B. from Glasgow

9.35 12.0 S.B. from London

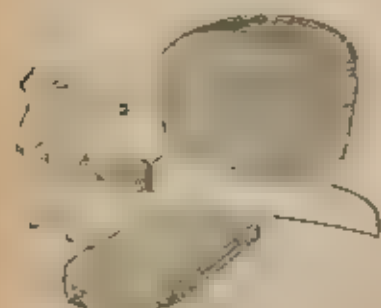
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1. The subscription price of "The Radio Times" (British), 14s. 6d. Subscriptions should be sent to the Publisher of "The Radio Times", 8-11, Southampton Street, Strand, W.C.2.

OLD WORN FADED DOWN QUILTS RE-COVERED

RECOVERED ANY MADE OF IDEAL TISSUE APPEARANCE
ANY OLD DOWN QUILT MADE LIKE NEW
WRITE FOR PATTERNS & CHOOSE YOUR COVER



THE WITNEY BAKERY CO. LTD.
101-103 High Street, Exeter, Devon



**Makes vitality
a reality**

With the spreading of bacteria,
HOVIS is not far from
being a complete diet.

HOVIS

Best Bakers Bake It

HOVIS & CO. LTD. BAKERS, LTD. LTD.

Thursday's Programmes continued July 24

5GB

DAVENTRY EX.

556 MHz
(479.2 m)

ON

A CONCERT

3.30 P.M. CONCERT

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du

C. M.

Patience T. 1. 1. 1.

Handwritten: W

Handwritten: H

Walter Song T. 1. 1. 1.

March 'Old Country' 1. 1. 1. T. 1. 1.

5.30 The Children's Hour

'The Little White Bird' an Adventure Play by
W. R. 1. 1. 1.
Songs by MARJORIE PALMER. In song
LARRY DICKSON (Soprano)

6.30 Organ Music

1. The New
Handwritten: Dark
Bridal March 'The Birds' 1. 1. 1. Party

7.0 DANCE MUSIC
JACK PYNE and the B.B.C.

7.45 A Light Symphony Concert

The North-West Windless Orchestra
Conducted by T. H. McRae
First Overture 1. 1. 1.

Handwritten: and Orchestra

Concerto No. 2 in D 1. 1. 1.

Handwritten: 1. 1. 1.

Allegro 1. 1. 1.

Fourth Symphony 'The Heroes' in A

Handwritten: 1. 1. 1.

Allegro vivace; Andante con moto; Con

molto moderato; Scherzo. Presto

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Other Stations.

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This Week's Epitaph

'GOODNESS

Heaven, 'O Thou who makest souls to shine

Isaiah xlii, 6-7.

'Sun of my Soul, Thou Saviour dear'

Psalm 23-6

'The Chief's' Notes on forthcoming programmes from Scottish Stations
will be found on page 11.

556 752 kg'c 399.9 ml)

WATTLE ?

45

12 Children & Hour

THE STATION FROD



14. 10. 1991 18. 10. 1991

Large Mammals

It's the end of the world

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THE MUSEUM

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1,540 kg/a. (288.5 m.)

EDINBURGH
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4. By *Form 1*

935 A South African Programme

1891



— make it at home today!

The Church is your Cherry Tree and
 made a mass of leaves to harmonize with
 the songs of home to draw in Peace and
 A mass of leaves to draw in Peace and
 and dark green leaves for a leafy
 not our own, but a mass of leaves for a
 a few of us to draw in Peace and
 Cherry Tree to draw in Peace and
 and you are black like the leaves of a
 You Scatterer who is all Dominion
 scatterer.

2010年11月11日

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Abstract

U R L T

1

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half if desired or can be reduced to a whisper. It is positively the finest value in five-value portable sets ever offered to listeners.

The National Portable is solid complete



£15 **REDACTED**

NATIONAL ELECTRIC CO

D. A. H. and R. D. H. STEPHEN LUTHER

Programmes for Friday.

5C.B. **DAVENTRY EX.** 628 M. B. 479.2 (N.Y.)

4.0 Jack Payne and the B.B.C. Dance Orchestra

5.0 Jack Payne and the B.B.C. Dance Orchestra

6.0 Time Special on Weather First General News Bulletin

6.30 I Love Music

8.0 Mr. Burgess Again Says it Through

9.0 Oh, We're So Glad to Have You

10.0 DANCE MUSIC

10.0 Weather Forecast, Second General News

10.15 DANCE MUSIC

11.0-11.15 JAY WHITEN'S BAND from the ARLINGTON HOTEL



Of course Nestlé's the milk people make the milkiest milk chocolate. Try it and see! Looks milkier, tastes milkier, it is milkier! Why it's choc-full of creamy goodness. The dainty rounds of Nestlé's Croquettes are made in several sizes - 3d., 6d., 8d., 1/- and 1/3

NESTLÉ'S
MILK CHOCOLATE
CROQUETTES

Nestlé's Napolitains are made of the same delicious chocolate—just as convenient. Try the 6d. packet.



SATURDAY, JULY 27

2LO LONDON & 5AX DAVENTRY

9-35

Mama

5

10.45-11.0 A Talk on Decorations

12.0-2.0 MOSCHETTO AND HIS ORCHESTRA
From the May Fair Hotel

3.30 A CONCERT
FRANK BARDON
NEW BROWN'S QUARTET
Selection, 'The Beggar's Opera'
arr. Ardron

Bucarestle Ardron

The Dr. von Mand Ardron

2.55 QUINCY
Two W. Ardron

Song) Ardron
Tango Ardron
ISAAC ALBERG, beginning his

a military band piece. After
courses of study at Minna,
Brussels, and Leipzig, he toured
Europe and America with
Reinhold, and at the age of
twenty settled down in his
native country as teacher. He
soon gave that up, however,
and most of his short life he
was only forty-nine when he
died in 1900, was spent between
Paris and London. Here he
was known for a time as a
composer of operas, comic and
serious, but, though several
of these enjoyed temporary
successes, none of them has

6.45 THE FOUNDATIONS OF MUSIC
PIANOFAIRTE DEBTS BY
BERTHOVEN, BRAHMS, and SCHUMANN
Played by

7.0 Mr. HARVEY GRAVES: 'Next Week's Brand'
'The Music'

Conducted by B. WALTON O'DON
Overture, 'May Song' W.
Olive STODOLSKA

Devotion Richard S.
Mouset Love Hugo Wolf

Bas
AM

Entertainment of the Piano

Selection, 'Lilac Time'

March, 'Old 2'

written. The Waltzes of Johann
Strauss are among the best
examples of such music, and
now many others scarcely
less worthy. Joseph Gungl,
at one time schoolmaster, then
a soldier and later a famous
concertmaster and composer of
waltzes and dance tunes, left
about 1840.

came in light and pop-
ular. The famous 'Lilac Time'
was carried on as it was
in the Strauss family; his
posed many popular dances
tunes, and like his uncle, made many successful
tours in Europe with them.

4.18 GEORGE VICKER
Homeward to you
Frischport Ferry
Border Band Cohen

4.24 QUINCY
Servants in B Flat W. de
Cherry Ripe arr. Cyril Scott
Selection, 'Rigoletto' Verdi, arr. Taron

4.45 Organ Music
Played by ALAN TAYLOR
Relayed from Davis' Theatre, Glasgow

5.15 THE CHILDREN'S HOUR
(8 B. from Manchester)
'At the Court of King Harodius'
Songs sung by DONALD GARDNER and HARRY
H.
Music by THE SWANKE TRIO

7.30 'Mrs. BUGGINS AGAIN SEES IT THROUGH'



MABEL CONSTANDULOS
and
STANFORD ROBINSON

Produced by GEORGE McDONNELL

Mrs. Buggins: Can't I slip into my blue velvet?
A Voice: They're waiting for you now—
Mrs. Buggins: Oh, well, it can't be helped, I s'pose—After—if you so much
as touch that pad of water while I'm away—I'll

(Fade out Mrs. Buggins and fade in Opening Chorus)

(Cut)

Mrs. Buggins

Elpis
And

MABEL CONSTANDULOS
MICHAEL HOGAN
OLIVE GRIVES
REGINALD PURCELL

THE REVUE CHORUS and ORCHESTRA Conducted by STANFORD ROBINSON

7.15 Mr. A. E. LAWTON: An Eye-Witness Account
of the Fourth Test Match: England v. South
Africa. S.I.T. from Manchester

7.30 'The Diary of a Nobody'—VI

By the late GEORGE and WEDDIE GROSSMITH
Read by
GEORGE GROSSMITH

MEET TEDDY FINSWORTH, AN OLD SCHOOLFELLOW
RESPECTING MR. FINSWORTH'S PICTURE
DINNER AT FRANCHINO'S TO MEET MR. HAZZARD
HOTELS

LUTIN IS DISCHARGED

LUTIN LEAVES US

MET MISS LILIAN POW

AM SENT FOR BY MR. HAZZARD HOTEL

ONE OF THE HAPPIEST DAYS OF MY LIFE

THE END

8.0 WEATHER FORECAST, SECOND GENERAL NEWS

9.15 Mr. GERALD HARRY: 'The Week in London'

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

9.35 'Mrs. Buggins Again Sees It Through'
A Revue written and composed by
MABEL CONSTANDULOS and STANFORD ROBINSON
Produced by GEORGE McDONNELL
(See centre of page)

10.1 DANCE MUSIC

JOSEPH BAND from the MAY FAIR HOTEL

NO TROUBLE AT ALL TO CLEAN FALSE TEETH



**LEAVE THEM
IN MILTON
WHILE YOU**

SLEEP OR DRESS

Milton cleans false teeth while you sleep or dress. Simply slip your plate into half a tumbler of water, pour in half a tea-spoonful of Milton, come back in half an-hour—and they're spotless. Every particle of food dissolved, every trace of 'film' removed—and every germ destroyed. Gold parts burnished to look like new. No need to brush or scrub false teeth, Milton and water do the trick. All chemists sell Milton, 6d, 1/-, 1/6 and 2/6 a bottle.

**READ THE BOOK
THAT COMES
WITH THE BOTTLE**

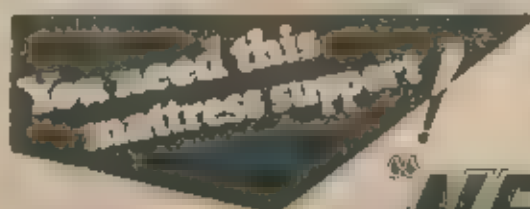


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RINGWORM
CUTS
SCALDS
BURNS**
SKIN COMPLAINTS



SCRATCHES CUTS BRUISES

Every home in which children laugh, play, and cry needs the ointment tin. Boisterous spirits often end in countless little accidents. That's why mother keeps Germolene handy. Germolene never smartens but soothes and cools the smarting wound. The aseptic action renders the wound surgically clean—immune from poisoning and dirt. Special tissue-building properties ensure rapid healing and leave no scars to disfigure face or limb! Buy Germolene.



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Now is your opportunity to prove it. For 7 nights you may enjoy perfect comfort and that sound, refreshing sleep that ordinarily only an expensive box-spring mattress can give you.

In the a-steel "Ner-Sag" each spiral spring acts quite independently adjusting itself to every movement of the body. Further it lasts for ever and is guaranteed for ever against ordinary wear and tear and the cost is only a fraction of that of a box-spring mattress.

Fill in coupon below and we will send you one of these wonderful ALL-STEEL NER-SAG "SUPPORTS" carriage paid on 7 days' free trial. If you are not completely satisfied return "NER-SAG" to us without further obligation.

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3ft	7/9
3ft 6in	8/9
4ft	9/9
4ft 6in	10/9
	11/9



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TELEPHONE _____

SIGNATURE _____

DATE _____

SATURDAY, JULY 27
NORTHERN IRELAND
BELFAST.

A LIGHT
ORCHESTRAL
CONCERT

Nine
out of ten
British ships
use

Exide

THE LONG LIFE
BATTERY

Get an Extra Warmer Battery on your car
Obtainable from Local Service Agents and
Cummins Sales Office

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absolute
security**

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INVESTMENT TRUST

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3.30 The Promenade Concert
Queen's Hall August 11, 1928

415 HAMILT. A.
Song of the Plow
H. 1888

[illegible]

4.48 Organ Music
by George Newman
from his opera
The Children's Hour

7.45 A Light
Orchestral Concert

Hugo Thompson, baritone, and Mary Johnston, soprano, sing in the Light Orchestral Concert from Belfast this evening at 7.45.

Interest in 1910 is as unexcitable to us than for the one of Matthew's period, the two really

There was a white fire in the middle of the night, and the light was so bright that it was like day. The light was so bright that it was like day.

$$\|u\|_1 = \|x\|_1, \quad \frac{1}{2}\|u\|_2 = \frac{1}{2}\|x\|_2 = 4 \text{ (byte-length)}$$

« Եւ ինչ Է. անցնելով Յիսուսը Եւսեբիոսը »

Love and War The Happy Day
Ye ha. li. no girls.

[illegible]

It is a beautiful arrangement of the property
was made to last to the

π_1 π_2 π_3 π_4 π_5 π_6 π_7 π_8 π_9 π_{10} π_{11} π_{12} π_{13} π_{14} π_{15} π_{16} π_{17} π_{18} π_{19} π_{20} π_{21} π_{22} π_{23} π_{24} π_{25} π_{26} π_{27} π_{28} π_{29} π_{30} π_{31} π_{32} π_{33} π_{34} π_{35} π_{36} π_{37} π_{38} π_{39} π_{40} π_{41} π_{42} π_{43} π_{44} π_{45} π_{46} π_{47} π_{48} π_{49} π_{50} π_{51} π_{52} π_{53} π_{54} π_{55} π_{56} π_{57} π_{58} π_{59} π_{60} π_{61} π_{62} π_{63} π_{64} π_{65} π_{66} π_{67} π_{68} π_{69} π_{70} π_{71} π_{72} π_{73} π_{74} π_{75} π_{76} π_{77} π_{78} π_{79} π_{80} π_{81} π_{82} π_{83} π_{84} π_{85} π_{86} π_{87} π_{88} π_{89} π_{90} π_{91} π_{92} π_{93} π_{94} π_{95} π_{96} π_{97} π_{98} π_{99} π_{100} π_{101} π_{102} π_{103} π_{104} π_{105} π_{106} π_{107} π_{108} π_{109} π_{110} π_{111} π_{112} π_{113} π_{114} π_{115} π_{116} π_{117} π_{118} π_{119} π_{120} π_{121} π_{122} π_{123} π_{124} π_{125} π_{126} π_{127} π_{128} π_{129} π_{130} π_{131} π_{132} π_{133} π_{134} π_{135} π_{136} π_{137} π_{138} π_{139} π_{140} π_{141} π_{142} π_{143} π_{144} π_{145} π_{146} π_{147} π_{148} π_{149} π_{150} π_{151} π_{152} π_{153} π_{154} π_{155} π_{156} π_{157} π_{158} π_{159} π_{160} π_{161} π_{162} π_{163} π_{164} π_{165} π_{166} π_{167} π_{168} π_{169} π_{170} π_{171} π_{172} π_{173} π_{174} π_{175} π_{176} π_{177} π_{178} π_{179} π_{180} π_{181} π_{182} π_{183} π_{184} π_{185} π_{186} π_{187} π_{188} π_{189} π_{190} π_{191} π_{192} π_{193} π_{194} π_{195} π_{196} π_{197} π_{198} π_{199} π_{200} π_{201} π_{202} π_{203} π_{204} π_{205} π_{206} π_{207} π_{208} π_{209} π_{210} π_{211} π_{212} π_{213} π_{214} π_{215} π_{216} π_{217} π_{218} π_{219} π_{220} π_{221} π_{222} π_{223} π_{224} π_{225} π_{226} π_{227} π_{228} π_{229} π_{230} π_{231} π_{232} π_{233} π_{234} π_{235} π_{236} π_{237} π_{238} π_{239} π_{240} π_{241} π_{242} π_{243} π_{244} π_{245} π_{246} π_{247} π_{248} π_{249} π_{250} π_{251} π_{252} π_{253} π_{254} π_{255} π_{256} π_{257} π_{258} π_{259} π_{260} π_{261} π_{262} π_{263} π_{264} π_{265} π_{266} π_{267} π_{268} π_{269} π_{270} π_{271} π_{272} π_{273} π_{274} π_{275} π_{276} π_{277} π_{278} π_{279} π_{280} π_{281} π_{282} π_{283} π_{284} π_{285} π_{286} π_{287} π_{288} π_{289} π_{290} π_{291} π_{292} π_{293} π_{294} π_{295} π_{296} π_{297} π_{298} π_{299} π_{300} π_{301} π_{302} π_{303} π_{304} π_{305} π_{306} π_{307} π_{308} π_{309} π_{310} π_{311} π_{312} π_{313} π_{314} π_{315} π_{316} π_{317} π_{318} π_{319} π_{320} π_{321} π_{322} π_{323}

091 41.50 Regional News

Saturday's Programmes continued

5GB DAVENTRY EX. 0.10 kHz 4.75 2 in 3

3.30 Vaudeville
From the Alhambra

7.45 'Our Mr. Puddock'
(From the Alhambra)

4.15 The Great Game

5.15 The Great Game

6.15 The Great Game

7.15 The Great Game

8.45 Chamberlain's

9.15 The Great Game

10.15 The Great Game

11.15 The Great Game

12.15 The Great Game

Center Stations.
NEWCASTLE

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As delicious as they are moderate in price

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Home, Health, and Garden

SOME HOT AND COLD SWEETS.

Suitable for the Summer Season.

By MABEL COLLINS

It is hard to associate hot sweets with the winter season and cold sweets with the summer season, but I think it is more in keeping with the climate to arrange the "sweet course" according to the state of the weather at the time and also to the preparation.

I always consider that cold sweets are more easily prepared than hot, and the following recipes are specially chosen for their cheapness and preparation.

The first possesses the simple name of Lemon Mousse, and the recipe is as follows:—

1 pint milk
1/2 lb. gelatin
1/2 lb. loaf sugar

Soak the gelatin in the water for at least an hour, put it in a saucepan with the milk when pure and

Bring to the boil, stirring frequently.

Strain into a prepared mould. It will not be clear but it will be good to eat.

And now for a hot sweet called Apple Meringue. For this you require

1 lb. apricots
1/2 lb. sugar
1/2 lb. butter

Clean and prepare the fruit, rub it through a sieve, a pound of fruit will produce about

1/2 lb. of puree.

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Oranges can now be bought all the year round at a very reasonable price. An excellent and easy way of using them as a sweet is to peel them, cut them into rounds about 1/4 inch thick, remove the pulp and as much of the pith as possible. Then put a layer at the bottom of a dish, a generous sprinkling of sugar, and repeat this until the dish is full. It is better to make this sweet some time before it is wanted, to give the sugar a chance to soak in. A little whipped cream piped on at the last moment is an improvement. Some people prefer a sprinkling of coconut.

Here is a recipe for an Orange Meringue. You will need 1/2 lb. of sugar, 1/2 lb. of butter, 1/2 lb. of egg whites, 1/2 lb. of orange juice, 1/2 lb. of orange rind, 1/2 lb. of orange pulp, 1/2 lb. of orange seeds, or grated rind of 1/2 lb. of orange.

Melt the butter in a saucepan, add the sugar and orange pulp, stir frequently. Then beat the mixture until quite smooth, stir in the yolks of egg and the orange flavoured. Place it in a small pie-pan and bake in a gentle oven for ten minutes. Whip the whites of egg very stiff, sink plenty of caster sugar through them, pile on top of the meringue and put into a hot oven for about three minutes to set the meringue.

Oranges may be used instead of apples with the addition of a little extra sugar according to taste.

During the month of August the daily talks at 10.45 a.m. will be discontinued. They will begin again, however, on Monday, September 2, when several new and interesting series have been arranged.

Seedlings of wall flowers and other biennials and perennials that were sown in May are now ready for transplanting. Do not make the nursery once for these plants on rich soil, for if this is done the plants grow rankly and seldom stand cold weather during winter.

Double and gladioli require attention to staking and tying before the plants are damaged by wind. Cut the seed pods of lupins and delphiniums and other herbaceous plants as they pass out of flower. If this is done early it will encourage the plants to make secondary shoots, which will flower freely later on, especially if a good mulch can be applied and be followed by a thorough watering.

As soon as the earliest potatoes have ripened their haulms they should be lifted. This will give space for planting autumn and winter crops. If seed-tubers are required for next season they should be exposed to the light to harden their skins before placing them in seed trays for storing.

Shallots are now ripe, and should be carefully lifted and dried before storing. Do not allow these to remain in the ground, or they will begin to rot from fresh growth, which spoils them. Royal Horticultural Society's Bulletin.

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TWO ECONOMIC FISH MEALS.

On a table or board. Take a small fish and start cutting deep round the ribs on each side. You can feel with your finger the ribs the chest-bone, but quite close to it and keep moving deeper until you can remove from either side of the head the whole chest.

You will then have a small fish and a large one. We don't want any more of any fish.

For the small fish, failing fresh tomatoes, a few raw onions do, or even tomato sauce. Then a little butter and a dash of salt. Cook together in a small saucepan. Cook together with a little water. Add half a pint of milk and water and one tablespoonful of vinegar, and cook until it is done. To this sauce add a few spoonfuls of made mustard and a tablespoonful of juice and, of course, salt and pepper to taste. Pour this sauce over and around the fish and tomatoes, scatter bread crumbs on top, bake in a hot oven.

Of course, be invited, everyone not liking it, but if added to food as pure very few people object to it. You can obtain the juice very easily if you rub your onion on a bread-crumbs grater, the juice goes through and the pulp stays on the grater. The flavour of the dish is much improved. This is called *halibut à la mode*.

You now have the rest of the halibut's head to use with. Put this on to boil with about a pint of water and a dash of salt. Cook in a small saucepan and bones will slip out. Remove the head very carefully out of the pan and to a dish. Make very certain that you do not leave any fish behind. If you have cooked the head very carefully it will be as well to strain the liquor through a cloth.

For the large fish, Quarter a pound of butter, add the sugar and orange pulp, stir frequently. Then beat the mixture until quite smooth, stir in the yolks of egg and the orange flavoured. Place it in a small pie-pan and bake in a gentle oven for ten minutes. Whip the whites of egg very stiff, sink plenty of caster sugar through them, pile on top of the meringue and put into a hot oven for about three minutes to set the meringue.

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THIS WEEK IN THE GARDEN.

THE flowering season of the bearded iris is over, and any necessary dividing and replanting should be done as early as possible. Although bearded irises can be planted any time from now until the month of March, those that are planted early will give the best results the following season. The plants begin developing new roots after they have finished flowering, and if transplanted towards the end of this month or early in August, they quickly become established in their new quarters, and will flower satisfactorily next season.

Bearded irises are so easy to grow that in most gardens they are put in some out-of-the-way place or odd corner, and left to take care of themselves. But the magnificent varieties that are available today place irises in the front rank of hardy plants, and they are worthy of an open, sunny position, where they can have the best attention possible. A deeply worked, well-drained soil is more desirable than a rich soil to which farmyard manure has been added. When planting, care should be taken not to bury the rhizomes. It is essential for future success that these should be practically on the

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THE ALPHABET IS A GREAT SYMPHONY.

Perhaps in these days when the strains of music flood so freely into our homes we are inclined to forget the music of words—the melody of the beautiful phrase—the opera of the English dictionary.

One of the two means of communication at present in long age—man speaking others in the beauty of its

to be used more extensively than the word is. It is the word which is the most powerful of all. It is the word which is the most beautiful of all. It is the word which is the most useful of all. It is the word which is the most interesting of all. It is the word which is the most beautiful of all. It is the word which is the most useful of all. It is the word which is the most interesting of all.

The first characteristic of a word is its sound. It is the sound which is the most beautiful of all. It is the sound which is the most useful of all. It is the sound which is the most interesting of all. It is the sound which is the most beautiful of all. It is the sound which is the most useful of all. It is the sound which is the most interesting of all.

words, simplicity in sound usually implies simplicity in meaning and understanding. That after all, is the first duty of a word. When a word is simple, it is easy to understand. It is the word which is the most beautiful of all. It is the word which is the most useful of all. It is the word which is the most interesting of all.

But her who has turned most of her life into a good harbor who describes his shop as a "baronial hall." Two far minutes and there is to go elsewhere to plump folk.

And with these high or low-sounding words, the right will be called sounds and sweet airs that give delight and hurt not.

is that lullaby word, "pavement." It is the word which is the most beautiful of all. It is the word which is the most useful of all. It is the word which is the most interesting of all.

words as "automobile" and "motor car." Among the poet's words, some are mellow, "starry," "liquid," and "whisper," which take their places in the "similarity" of the word "lonely" and it is typical of the word "lonely."

It is the word which is the most beautiful of all. It is the word which is the most useful of all. It is the word which is the most interesting of all.

Yet so successful is the picture as a whole that it is almost as interesting as those of many painters.

It is a sea (the blue) in the beauty of the word. It is the word which is the most beautiful of all. It is the word which is the most useful of all. It is the word which is the most interesting of all.

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B.B.C. PUBLICATIONS.

'LE ROI L'A DIT.'

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

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'HENRY VIII.'

Henry VIII., by William Shakespeare, to be broadcast on August 13 and 14, is the twelfth of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the book on *Henry VIII.*, at 2d. each, (2) the complete series of twelve for 2s.

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