

THE BROADCAST PROGRAMMES FOR JULY 28—AUGUST 3.

THE RADIO TIMES

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NATION SHALL SPEAK PEACE UNTO NATION

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JULY 26, 1929.

Every Friday. TWO PENCE.

CONTRIBUTORS TO THIS WEEK'S ISSUE:

H. W. NEVINSON

'Past and Present'

FRANK HOWES

'Elizabethan Music'

J. B. HARKER

'The World we Listen to'

GERALD BULLETT

'Why not read Books?'

FRANCIS TOYE

'Le Roi l'a Dit'

PHILIP JORDAN

'Broadcasting and Books'

FOUR OUTSTANDING PROGRAMMES OF THE WEEK:

*From London, etc., at 9.35 p.m.
on Friday, August 2.*

SYMPHONY CONCERT

(CONDUCTED BY FRANK BRIDGE)

BERNARD SHORE PLAYS A
FANTASY FOR VIOLA BY BAX

The Wireless Symphony Orchestra

*From London, etc., at 9.35 p.m.
on Thursday, August 1.*

'INGREDIENT X'

BY L. DU GARDE PEACH.
A PLAY OF THE CITY, THE
SEA, AND THE JUNGLE

(5GB, Wednesday, July 31)

*From London, etc., at 8 p.m.
on Wednesday, July 31.*

'LE ROI L'A DIT'

(*'THE KING HATH SAID IT'*)

BY LEO DELIBES.
IN THE TRADITION OF
THE FRENCH COMIC OPERA

(5GB, Monday, July 29)

*From London, etc., at 9.30 p.m.
on Saturday, August 3.*

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THE RADIO TIMES

Vol. 24. No. 304.

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JULY 26, 1929.

Every Friday. Two Pence.

PAST AND PRESENT: by HENRY W. NEVINSON

(Author of 'Changes and Chances,' etc.)

THE recent display of the primeval bus upon the London streets revived in me memories that few could now share. I saw myself again as an adventurous boy, always resolved to climb up in front of the wheels to the seat beside the driver, who held out a leather strap for my assistance, just as a good Alpine guide holds the rope securely for the climber struggling up from below. And then I saw myself, only thirty years ago, emerging from the *Chronicle* office at two o'clock in the morning when the paper was going to press, and wondering whether I could afford a hansom home or must trudge the four miles afoot. In those days nothing but expensive hansoms were running at night. But now I should stare at a hansom as at a horse, and for fourpence I could cover the distance like a mole so quick underground, or speeded in a tram by the County Council's lightning.

I foresee the time when I could call for a baby plane, and flit through the air like a Prime Minister at 150 miles an hour. On driving in his first motor, W. E. Henley wrote a poem upon "Speed! Speed! in the Hand of the Lord!" He could go faster now. If I wanted to get to Timbuctoo, I could be there so soon that it would be hardly worth while to pack up. The thought is delicious. The solid old earth has shrunk to the size of a cricket ball, almost to a pea, and in the twinkling of an eye we can all be somewhere else. But then I reflect how much I should have missed if I had flown across Central Africa instead of tramping through it with my little party of natives discovering the almost invisible track through forests, fording great rivers, hurrying through 'hungry country,' pitching the tent, kindling the fire, cooking the food, holding the carriers in line together for fear of beasts, and watching the slave-dealers shackle up their booty at night. Flying at 2,000 feet up in the air, what should I see or do in comparison? Speed of moving from place to place marks the last hundred years, and only retired gentlemen make light of the advantage. But then I read in those exquisite 'After Thoughts,' by Robert Bell:—

'He never knows what he has missed—
The tense, unhappy motorist:
Not his the wayside privilege,
The tremulous secrets of the hedge:
The bright, unresting birds; the row
Of stony little flowers below':

and so on, with the list of what the man at full speed loses, till we reach the question:—

*Is life, I wonder, worth the while
At sixty seconds to the mile?*

Of course, the real question is whether the man who goes at sixty seconds to the mile or at 150 miles to the hour is a better man than he would have been if he had driven in a bus or walked. In the same way, we

—we have all known if we are over twenty—to what hideous purpose the submarine may be put.

As to wireless, it has always seemed to me the most amazing of all mankind's miracles. I have no notion how it is done, or why it was not discovered before. Since the creation of man, the world, like Prospero's magic isle, must have been full of noises, sounds, and sweet airs, that give delight and hurt not. Why, if only men had made the wireless, the loud-speaker, and the film to work together twenty-three centuries ago, we should now hear Socrates talking on immortality in the condemned cell! To me it is as much a miracle as to Caliban, and neither Marconi nor Einstein himself could make me understand it. But I know that, far away among Welsh mountains, I once heard the exquisite sound of Mozart's music suddenly issuing from the air, and in a farmhouse upon the windswept moors of Northumberland I have imbibed the wisdom of a famous Dean, rapidly followed by the more exhilarating strains of the negroid jazz. The difference was obvious, and all the more remarkable because the varied sounds had reached me through space from the same spot nearly four hundred miles away.

So you see, I am not in the least given to that praise of old times which is the common boredom of old age. No one could surpass me in wondering admiration of scientific progress and the uses to which it has been put. But all the same, when I heard that famous poem of William Blake, beginning: 'And did those feet in ancient time,' sung by our people on the Thanksgiving Day of July 7, I could not help recalling another of those 'After-Thoughts.' It is entitled 'Blake: a Centenary Note,' and it runs:—

'We've petrol pumps, both red and blue;
Electric hares and putting greens,
And charabancs for fifty-two,
And Tubes, and cigarette machines;

'We've telephones and cinemas,
P.R., "The Subster's Magazine,"
And Parliament and poison-gas,
And battleships, and Bethnal Green.

'And yet (that's just a few of them—
And mighty schemes we have in hand)
We have not built Jerusalem
In England's green and pleasant land.'

NEXT WEEK'S ISSUE IS OUR SUMMER NUMBER

Among the authors who are contributing stories, verses, and articles to this special number are:

A. J. Alan
Harry Graham
Compton Mackenzie
E. V. Knox
Richard Hughes
P. P. Eckersley
Harvey Grace

and
Herbert Farjeon

Ready next Friday, August 2, Price 3d.

war-correspondents know it is all very fine sending our dispatches by wire or wireless, but the real question is whether what we send is only just as much worth sending, or even less worth sending, than 'Billy Russell's' was when he sent his famous letters by the ordinary post from the Crimea; or as our own may have been when carried by an elephant or a camel or an invisible Zulu escaping by night through the enemy's lines.

The electric light is a wonderful invention, but when a specialist in throats and ears put a brilliant electric light inside my mouth and bade me look at myself in a glass, I beheld an apparition so horrible—blood, bones, eyes, teeth hideously revealed—that no illuminated turnip on a pole could have been so terrifying to the unlearned mind. The submarine is a wonderful invention, and it would be a delight if the Prime Minister and the President of the United States agreed to bob up from submarines at a fixed point in mid-Atlantic for their approaching conference. But I have known



Our Ambition.

WHEN the American system of broadcasting is adopted over here (a millennium which those who are good at reading the Great Pyramid put at A.D. 1951), we shall seriously consider applying for the post of London and Daventry Cheerish Men. The Cheerish Man is



'Not feeling too good before breakfast.'

one of America's most important contributions to the gaiety of life. At crack of dawn he comes to the microphone and is just so cheerful that radio fans start the day feeling that all is for the best in this best of all possible worlds. In the States he is a popular radio figure. In England, where people do not feel too good before breakfast, he will walk in peril of his life. But we are brimful of courage, and we know two new jokes about Scotsmen which should create a furore on the morning of our debut.

A Famous Recruiting Speech of 1914.

IT should not be difficult to prove that eloquence is a fast dying art. But, perhaps it would be nearer the truth to say that eloquence is changing. In America the change is most obvious: into the most solemn speech there enters a raciness that would have shocked our grandfathers. The speed-up of modern life is mostly responsible. One of the last English statesmen to achieve classic eloquence was the late Lord Oxford and Asquith, whose speeches, particularly during the War, were distinguished for a lucidity and grace that, for adequate comparison, echo back to the noble utterances of William Pitt during the Napoleonic wars. Lord Oxford and Asquith has been chosen as the fifteenth in the series of 'English Eloquence,' the particular speech to be that delivered at Cardiff during the great recruiting campaign of 1914. The speech will be broadcast on August 4, the fifteenth anniversary of the outbreak of war.

Songs of Childhood.

WE have our own favourites among those Victorian ditties we learned to sing round the piano when we were kiddies; *Peasi o' Lanterns* was one, and *Old Mother Tabbikins* was another. Our nephews and nieces, we understand, affect a scorn of those flavoured rhymes; but, poor dears, they know no better. Who shall blame them for preferring their own contemporary ditties; for, after all, with such things associations are a good ninety per cent. of the pleasure we have in remembering them. Hearing them again we seem to capture for a moment the sound of the battered nursery piano with our own shrill voices quivering uncertainly above. When they, our maid nephews and nieces, are as old as we are, no doubt they will have just the same view of Fraser Simpson's setting of the songs from *When We Were Very Young*, of which Duke Smith will broadcast from 5GB, on Monday, August 5, a first performance of ten additional numbers.

The Broadcasters' Notes on Coming Events:

BOTH SIDES OF THE MICROPHONE



Cowes Week: A Pageant of Sail.

THE picture that forms in the mind at the mention of Cowes Week is a subject for the brush rather than the pen; for throughout the famous Week the whole wide scene—the three-armed lake formed by the Solent, Southampton Water, and Spithead—is a blend of colours and curves, sails and sea. Cowes, as a 'Week,' as a festival, is an old-established institution. Privately-owned vessels were first raced off the old town about the year 1800. The sport began to attract visitors to the Solent in increasing numbers, and a yacht club was formed in 1815. The Cowes Yacht Club, as it was first called, was destined to become a very remarkable institution. The Prince Regent desired the honour of membership shortly after it was formed; and in 1833 its title was changed to the Royal Yacht Squadron. A few years later the privilege of flying the White Ensign of the Royal Navy, formerly flown more or less indiscriminately by all privately-owned vessels, was restricted to the yachts owned by members of the Royal Yacht Squadron. This decision was not at all popular at the time. By the middle of the last century, Cowes had become an end-of-the-season resort of a brilliant company of men and women. Indeed, a chronicler wrote: 'that it had become a convention with society that, before it spread itself over Europe in the autumn, its first taste of fresh air after the fatigues of the London season should be inhaled at Cowes.' Although this very famous club has been, and is still, a social institution of great distinction, it would be a mistake to conclude that its function is or ever was primarily social. Throughout the past century it was the chief authority on all matters connected with yachting and it did most to encourage the sport in every branch: its influence is still powerful. On Monday, August 5, Mr. John Scott Hughes will give an eye-witness account of the Regatta.

A New Work by Turina.

WE have written before in these columns of the growing enthusiasm among listeners for the music of modern Spain. De Falla was, perhaps, the first favourite, and his firm hold on the musical public over here began with the performance, by the Russian Ballet, of *The Three Corners of Hell*. Opportunities are still too infrequent for hearing such works as the *Nights in the Gardens of Spain*. The Moorish beat of such music, its hypnotic insistence on certain phrases, and the rich colouring of the orchestration appeal to English listeners particularly: perhaps a chord of envy is struck in our Northern hearts for the wilder blood of the South! Turina is another Spanish composer who more and more occupies our attention. On Monday evening, August 5, Niedzielski is giving a pianoforte recital from 5GB, during the course of which a new work of Turina will be given its first performance in England. It is called *Contes d'Espagne* (Spanish stories).

Bank Holiday Fare.

A SPECIAL Bank Holiday vanderbilt show, at 7.45 p.m., on Monday, August 5, includes Winnie Melville and Derek Oldham, Tommy Handley, Teddy Brown, Burns and Allen, Stuart Ross and Joe Sargent, Florence Bayfield and George Fizzy, and a sketch entitled *Where Ignorance is Bliss*. Later in the week, on Friday, August 9, Sandy Rowan will be the chief attraction in a somewhat shorter bill, which includes also a relay from the London Palladium.

England's Greatest Composer.

PURCELL has been claimed as 'the greatest and most original of English composers.' In him all the merits of the Elizabethans seem to be gathered up into one strong genius. His output was astonishing and covered most fields of musical composition—including opera, church music (he was organist of Westminster Abbey), songs, and instrumental music. The extent of his genius still remains largely unrecognized. His music, which was left scattered in manuscript form, is gradually being systematically collected and published by the indefatigable Purcell Society; and when this huge task is accomplished perhaps Purcell will come into his own. Meanwhile we know him chiefly for some airs from his operas (including one of the most moving songs in English music, 'When I am laid in earth') and for his *Golden Sonnets*. Three of his *Fantasies for Strings* are being played at a chamber-music concert from 5GB on Sunday afternoon, August 4. Personally we cannot hear too much of the composer over whose grave in Westminster Abbey is written: 'Here lies Henry Purcell Esqr. Who left this Life And is gone to that Blessed Place Where only his Harmony can be exceeded.'

Concert from Manchester.

ON Wednesday night, August 7, a Symphony Concert is to be relayed nationally from Manchester, at which the conductor will be Sir Hamilton Harty, conductor of the Hallé Orchestra. The Symphony to be played is César Franck's popular *D Minor*. The programme also includes a *Concerto for Violin and Orchestra in D Minor* by Sir Hamilton Harty, the soloist on this occasion being Alfred Barker.

Our Garden.

MRS. MAILION CRAN is giving one of her inimitable talks on Tuesday evening, August 6. 'Take a Walk round my Garden' is the enticing title she has chosen. It is, in fact, precisely the same words we once, in a regrettably flippant mood, used to a friend of ours. For the moment we had forgotten that he was distinctly tubby and at an age to resent any exertion that would reveal it. We had not told him that we live four floors up and that, to reach our garden, one has to ascend through the skylight. Just as we were hoisting the ladder, therefore, to heave



'Our garden through the skylight.'

our perspiring friend through the aperture in the roof. 'A joke's a joke' he somewhat enigmatically said, and departed. . . . Perhaps it was as well; for our garden, unless you are an admirer of roof-scapes, is, as they say, no great shakes. To the best of our recollection (for we have not seen it lately) it consists of four box-trees whose leaves have long since bronzed and dropped; an aspidistra left by the last tenant and, because we had not the heart to destroy it, thrust there to languish unseen; and the sooty ruins of a deck-chair. All the same we are sorry to have lost our friend.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



How to Use an Art Gallery.

JUST now our national art galleries bear witness to the pleasant influx into this island of friends from afar. The discussion on August 8 between Lawrence and Suzanne Howard (the Curator of the Manchester Art Gallery and his wife) on 'Art at Home and Abroad' comes



'Seeking a little culture.'

at an apt moment. Personally, if we go to art galleries at all this time of the year it is to study life rather than art. It always amuses us to see those bright young ladies powdering their noses in the glass of (let us say) Turner's 'Fighting Temeraire.' And the smatches of conversation in art galleries are worth going a long way to hear. We still think we must be dreaming when we recall a brief conversation we overheard in Montreal between an official of the gallery there and an American lady who had rushed in seeking a little culture. 'How many pictures have you here? Which is the costliest? What's its value? What's the total value of the lot?'

Eliminating the Performer.

IN a recent issue of the *Musical Times* Miss Harriet Cohen, in the course of an interview, agreed that an advantage of wireless music was that, the performer being invisible, the music had a better chance of being judged on its own merits than is usually the case in the concert room. 'Wireless is, I think, training up something like a new public,' she said; 'a public that will be less and less concerned with the appearance and personality of the performer, and more and more with the music.' Miss Cohen, by the way, is to broadcast a recital of Elizabethan music on Sunday, July 28.

Strong Food for Babies.

ONE would give much to know what vitriolic comment Swift would have made could he see that his fiercest satire on the follies of mankind has become a favourite book (in an expurgated edition) for children. It is, indeed, one of the queerest paradoxes of literary history that such a thing could happen: 'Gulliver's Travels' is the supreme masterpiece of biting, fierce irony—without any milk of human kindness—without any rosy views whatever; yet we put it in our children's Christmas stockings and by their plates on birthday mornings. The reason is simply, of course, that 'Gulliver's Travels' is also a superb story. Like the Parables, it can even satisfy when taken merely at its face-value; and our youth would lack a good deal if, because of its underlying bitterness, we were denied this priceless travel book. The dean of St. Patrick's was, however, utterly contemptuous of the opinions of his fellows and perhaps he would not have cared much what should happen to his book. On eight Thursdays, at 3.45 p.m., beginning on August 1, Mr. Ronald Watkiss will read from 'Gulliver's Travels.'

A New Comic Opera.

ALFRED REYNOLDS'S *The Fountain of Youth*, a comic opera of which the libretto is by W. Graham Robertson, is to be broadcast on Thursday, August 8 (5GB, August 7). The scene is described as 'Dalebrook Farm, near the village of Yongley, at the present time'; and the action concerns the disturbing effects of an elixir of youth upon the people of this same village of Yongley. The most disturbing effect of the elixir is that it makes the heroine's parents to become even younger than she is herself; the comically disastrous results can best be left to the opera to be described—it is sufficient to say that the author of *Pinkie and the Fairies* has taken the fullest advantage of his opportunities. He is happily matched in Alfred Reynolds's music which is full of fun and, at the same time, finely written. Here is a comic opera in the real English tradition—an example of an art too grudgingly given the attention of our younger composers who (dare we say it?) are sometimes prone to take themselves a little too seriously.

Looking Ahead.

SOME interesting details are to hand concerning the tentative arrangements for dramatic broadcasts during the autumn and early winter. Listeners will surely welcome the news that *Cornwall* is to be repeated in October. Anyone who missed what, by general consent, may be regarded as one of the most moving dramatic broadcasts ever given here should keep a weather-eye open for this repeat performance. Holt Marvell's other wireless adaptation, *The Prisoner of Zenda*, is also down, for December, to be followed (it is hoped) by a wireless adaptation of Sir Anthony Hope's sequel novel, *Rupert of Hentzen*. Other repeats include *The Squirrel's Cage* and *Up the Stairs*.

Gramophone Records.

AMONG the new gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Friday, July 19, were Olga Olgina in the Bell Song from *Lakmé* (Decca S10002), and Meta Seinemeyer and others in the *Torcello* from *Rosenkavalier* (Parlo. E10865); the Minuet from Elgar's *Wand of Youth Suite No. 1*, played by the L.S.O. under the composer (H.M.V. D1634); Dett's *Juba Dance*, the New Light Symphony Orchestra (H.M.V. B3043); the Prelude to Act III of *La Traviata*, Milan Symphony Orchestra (Col. 5394); an *Overture Melley*, the Athenaeum Light Orchestra (Piccadilly 313); *Rêves de Printemps* (J. Strauss) waltz song, Suzanne Bertin (Metropole 1153); Rachmaninoff's *Vocalise*, Misha (Elman H.M.V. DA1033); Leslie Hutchinson and Orchestra in a *Wake Up and Dream* Selection (Parlo. E10869); and records of Gracie Fields (H.M.V. B1001), Layton and Johnston (Col. 5413), Paul Whiteman's *Rhythm Boys* (Col. 5457), and Ambrose's Orchestra (Decca M37).

New Novels.

THE following books were reviewed by Miss V. Sackville-West (on Thursday, July 11): 'The Man Within,' by Graham Greene (Heinemann); 'Three Came Unarmed,' by E. Arnot Robertson (Jonathan Cape); 'World's Ends' and 'The World's Illusion,' by Jacob Wassermann (Allen & Unwin); 'A Charmed Circle,' by Helen Ferguson (Jonathan Cape); 'The Wave,' by Evelyn Scott (Jonathan Cape).

A Treasure of the 'Proms.'

IN former days the 'promenade' at Queen's Hall was notable for an ornamental water complete with lush ferns—and real goldfish. We heard a rumour last year that this imperishable monument of our youth had been removed. We trust this was not so—or, that if it were, someone will do something to restore the marble basin to its accustomed site, where on August evenings of the gay past it created an illusion of rusticity. Its former inhabitants have probably gone the way of all fish, after a life made beautiful by Brahms, Beethoven, and Mozart. New goldfish of guaranteed artistic temperament should immediately be engaged. Their absence from the 'Proms' is as unthinkable as the shaving of Sir Henry Wood or the replacing of those blue-green walls with jazz frescoes.

First Night of the 'Proms.'

THE annual feast of music provided by the Promenade Concerts begins on Saturday night, August 10. Thence onward, for a season of eight weeks, 'Promenaders' all over the country (for in these days of wireless, Sir Henry Wood's audience on several nights a week is no longer confined to the crowd that throngs the floor of the Queen's Hall) will be enjoying such a representative series of musical programmes as no other concerts provide. The opening night, following the accepted tradition, is of a thoroughly popular type, the two chief items being Mendelssohn's Violin Concerto and, what to many of us is the most likeable and amusing of all Strauss's tone-poems, *Till Eulenspiegel's Merry Pranks*. The soloist in the Mendelssohn Concerto is Antonio Brosa, and the singers of the evening are Rachel Morton and Arthur Fear.

Brightening the Countryside.

'HOMELAND EXPLORATIONS' is the title of Mr. A. L. Simpson's talk when, on Friday evening, August 9, he gives the first of a series based on suggestions for week-end holidays. Dare we hope that, when the series is ended, we shall witness a blossoming, in England, of the cult of the open air? We refer particularly to that aspect of it illustrated by the little trio who ran into last week-end in Surrey. They were two men and a woman. All were lustily clad, as for the



'Brightening the countryside.'

stiffest accents of the Tyrol; they had rock-sacks upon their backs, and a guitar was strung over the woman's shoulders. As they went, they blithely sang. Well, we would give much to see a few more 'wander-birds' brightening the face of our county during the week-ends; but they must sing—we insist on that.

'The Broadcasters'

5GB Calling!

EXCERPTS FROM GRAND OPERA.

Distinguished Vocalists at the Birmingham Studio—An A. A. Milne Comedy—Organ Music from Coventry—Holiday Vaudeville—Band Music and a Symphony Concert.

Book this Date.

ON Friday, August 9, the outstanding feature of the programme—'From the Opera,' which is being presented at 8 o'clock by the Birmingham Studio Chorus and Augmented Orchestra, conducted by Joseph Lewis, will be a performance of parts of Frederick d'Erlanger's Opera, *Tess*. It evoked so many appreciations from listeners on the occasion of its first broadcast in its entirety in March last, that it has been decided to include the *Prelude to Act III*, and the sparkling *Chorus of Dairy Workers*. The act of a lady smoking in secret seems a fantastic subject for an opera, yet Wolf Ferrari has chosen it for his opera, *Susanna's Secret*, the *Prelude* from which will find a place in this programme. Its popularity lies in its vivacity and nimbleness of movement. The singers are Marjorie Parry (soprano), and Hughes Macklin (tenor). Mr. Macklin has spent a good deal of his time in Italy, where, he will tell you, a singer has to sing often in competition, to win engagements in opera. 'The Easter Hymn,' from *Cavalleria Rusticana*, always makes a strong appeal and it will be given by Marjorie Parry, the Studio Chorus and Orchestra.

A Two-Act Comedy.

ANYTHING from the pen of that gifted and versatile writer, A. A. Milne, whom we know more particularly as the author of *Songs from When We were very Young*, is sure to prove entertaining and should be true of this comedy, *Wuzzell-Flummery*, which is down for production at 8 o'clock on the evening of Tuesday, August 6. The play was originally written in three acts, but was cut down to two for its production at the New Theatre in London on April 7, 1917, and it is this shortened version which we present to listeners this evening. There are six characters, and the plot is—but to tell you would be to rob it of a good deal of its interest, so we will just say that the action takes place in the morning room of a town house on a day in June before the War.

A Saturday Afternoon Orchestral Programme.

THE afternoon programme on August 10 is frankly of the popular type and might, at first sight, look as though a page had been taken from our book of 'request items,' for, with the exception of the *Aria* from Puccini's *Turandot* which is to be sung by Parry Jones (tenor), the rest of the programme is in Saturday afternoon mood, containing among other items Järnefelt's *Herceuse* and *Dance*, and the ever-green *Second Suite of English Dances* by Cowen.

A Cathedral Organ Broadcast.

ON Thursday evening, August 8, at 6.30 p.m., we shall hear another of the regular weekly broadcasts relayed from Coventry Cathedral. The organist will be Harold Bartram Osmund, F.R.C.O., who has occupied the position of organist at St. Peter's, Bethnal Green, St. Barnabas, Homerton, St. Peter's, Thanet and Holy Trinity, Coventry, where he is at present. Mr. Osmund has been Honorary Conductor of the Coventry Church Chorus Festival, in which he has directed nearly a thousand voices, since 1920.

A String Orchestral Programme.

THE Molland String Orchestra, under the baton of Joseph Lewis, provides the programme from 8 to 9 p.m. on Monday evening, August 5. It will be heard in a first performance of a new suite by Fred Adlington called *Bracebridge Hall*, which has been specially written for and dedicated to our local Musical Director. Another first performance will be that of A. A. Milne and Fraser Simpson's *More Songs from When We were very Young*, to be sung by Dale Smith (baritone). Although reflecting the point of view of a very young man—Christopher Robin was not yet six if we are to judge by the sequel to A. A. Milne's first book about him, but they appeal none the less to most grown-up listeners.



Bandmaster F. SPENCER (left) will conduct the band of the 7th Queen's Own Hussars in their concert at the Pump Room Gardens, Leamington Spa, which 5GB will relay on August 7. Mr. H. B. OSMUND (right) is the organist who gives the weekly organ broadcast from Coventry Cathedral on August 8.

Vaudeville.

TWO attractive vaudeville hours find a place in next week's programme on Thursday and Saturday, August 8 and 10 respectively. In the first we shall renew acquaintance with three old friends in Tommy Handley, who is so aptly described as the Wireless Comedian, Gerald and Phyllis Scott, those delightful creators of old-world atmosphere with their old-time songs, and Eddie Robinson, an entertainer who adopts the dialect which makes us all think instinctively of the late, very much lamented George Formby. New comers are Lulu and Norah, described as Hawaiian Pierrettes. Philip Brown's Dominions Dance Band will support the artists. In the second hour, on August 10, we shall meet another new-comer to the Birmingham Studios in Will Deller, the tramp who whistles—not an unusual type to find in the early morning on any of our great arterial roads, but very seldom through the medium of the microphone. Let's hope he will bring with him into the studio a tang of the open air, with which one associates a devotee of the nomadic life. Denis O'Neil, that breezy purveyor of Irish songs and stories will be heard, running in double harness with Dorothy McClure, another Irish entertainer. On this occasion the linking music will be supplied by the Miami Dance Band.

A Popular Relay.

THE open-air holiday atmosphere is always appealing at this season of the year, so it is not surprising to find a relay from the Pump Room Gardens at Leamington Spa featured in the 5GB programmes for Wednesday, August 7, when at 7 p.m. the Band of the 7th Queen's Own Hussars (by kind permission of Lieut.-Colonel T. A. Thornton and Officers), and conducted by Mr. F. Spencer, will be heard in a typical holiday programme which will include among other items the *Selection* from Sullivan's *Patience*, and a xylophone solo, *Jangleur*, by Dittrich. The 7th Queen's Own Hussars was formed in 1889, under the title of 'Cunningham's Dragoons,' and has had many famous officers serving with it, including H.R.H. the Duke of Connaught, his son, Prince Arthur of Connaught, Prince Alexander of Teck, who is now better known as the Earl of Athlone, Governor-General of South Africa and the present Colonel-in-Chief of the Regiment. The present conductor, Mr. F. Spencer, has been directing the Band for a number of years, and under his skilled baton the Band has attained its present state of efficiency.

A Symphony Concert.

AFTER contributing thirty-five symphonies to 5GB's programmes since January last, the Birmingham Studio Symphony Orchestra will take a rest from this type of work during the season of Promenade Concerts, shortly beginning at Queen's Hall, but it will be heard once again on the evening of Sunday, August 4 at 9 p.m., in a programme calculated to appeal to the 'ordinary listener,' although bearing the label 'Symphony Concert,' and including Schubert's *The Unfinished*, a choice which perhaps suggests a hint of sentiment. Ethel Bartlett and Rae Robertson—those two gifted pianists, will also be heard in Mozart's *Concerto in E Flat Major* for two pianos. The

vocalist is Lillian Cooper (soprano), who needs no introduction to listeners to the Birmingham studios, who will hear her on this occasion in Max Bruch's celebrated *Dee Muria*.

Another Military Band Concert.

THE ever-popular City of Birmingham Police Band, under its equally popular Director of Music—Mr. Richard Wessell—will be again on the ether for listeners to 5GB on Saturday, August 10, at 8.30 p.m., when a pleasing programme, including songs by Walter Glynn (tenor) will be performed. Mr. Glynn, who is of Welsh extraction and started his musical career in the traditional manner of his country, by competing at various Eisteddfodau, is the possessor of a genuine tenor voice of a most attractive quality, and he is a great believer in singing the 'words' of a song as we shall realize when listening to the popular ballads which he has selected for this occasion. Mr. Wessell, the Police Band conductor, always makes a point of including works by the recognized classical masters, and so we are not surprised or displeased to find he is giving us Beethoven, Rimsky-Korsakov and Gounod in the programme presented for this evening.

'MERCIAN.'

WHEN QUEEN ELIZABETH PLAYED *on the* HARPSICHORD

By FRANK HOWES

Harriet Cohen is giving a recital of music by Elizabethan Composers, on Sunday afternoon next, at 5.0 p.m.

NO home can nowadays be regarded as completely furnished unless it possesses a piano. This does not in itself prove that we in England are especially musical: a piano can be used for other things beside music—for example, as a repository of photograph frames. And he would be a bold advocate who would claim that music flourishes among us today as it did in Elizabethan England. None the less, it would be rash to assume that musical instruments were as common in the home then as now, since the standard of domestic comfort was not equal to that of this age of mass-production of furniture. In the upper circles of society, however, there were instruments in plenty, and, moreover, a widespread ability to play on them. The fashion began with Henry VIII, and it continued through the reigns of his daughters, who were both themselves very creditable performers. There is a pretty story of Elizabeth's pride in playing the virginals—the virginals were the sixteenth-century equivalent of the modern cottage piano, in which the strings were not hit with hammers but plucked with quills.

Curious about the personality of Mary Queen of Scots, Elizabeth asked Melville, the Scottish Ambassador, a number of personal questions about her, and inquired whether Mary played well. 'Reasonably for a Queen,' was the guarded reply. Anything so ambiguous and double-edged was not enough for Elizabeth, who therefore contrived to be overheard by Melville playing the virginals. Caught in the act she affected annoyance and 'came forward seeming to strike him with her hand, alleging that she used not to play before men, but when she was solitary to shun melancholy.' Nevertheless, she asked whether she or Mary was the better player, and the courteous but reluctant Melville 'in this was obliged to give her praise.'

The royal example caused an enthusiasm for music to spread through the upper classes. But the virginals were not confined to aristocratic favour. In barbers' shops an instrument was usually found with which customers could beguile their time while waiting for their turn in the chair. And in the next century at the time of the Great Fire it was noticed by Pepys that one out of three of the small boats, in which the fugitives made their escape with their household goods, contained a pair of virginals

(one instrument, but plural in form like a pair of scissors).

There can be no doubt that we today are witnessing a musical revival in England such as has not occurred since Elizabethan times. One feature of this revival has been the awakened interest in our own music of the past, especially that of the great Tudor composers—Byrd, Dowland, Bull, Farnaby, and Gibbons. Pianists of the standing of Miss Harriet Cohen have begun to play in public music of this period, and of the following period which embraces Purcell and Jeremiah Clarke. This instrumental music hardly ranks as high as the vocal works of the same composers, but it has an early-morning freshness that is very welcome after the rather lush romantic music which is all that the piano possesses in its own right.

and our Elizabethans, and so, right or wrong we play them on the piano. But it is important to bear in mind that the little pieces written for the plucked strings of the virginals or harpsichord lose something of their bright and sparkling character when transferred to the piano, with its thicker tone and the thud of its hammers.

Another modification to be borne in mind is more technical, but even the most unlearned can feel it. The Elizabethans had not the modern sense of key. John Bull (1562-1628), virtuoso and composer, has a little piece which he calls 'Jewel' in which he jumps straight from the key of C to the key of B Flat and back again, a thing which no classical composer would have done without elaborate modulation (though a modern one might). After an E Flat in one bar an E Natural in the next sounds like a wrong note. Nowadays

we rather like these wrong notes, but they still sound odd because our ears are saturated in a feeling for key. Purcell, on the other hand, who lived nearly a century later, had acquired this feeling, and his music always sounds 'right' to modern ears. As in so many other departments of English life, the Civil War is the dividing line



HENRY PURCELL.

JOHN BULL.

ORLANDO GIBBONS.

Three composers of the days when English music was at its best.

For it has to be remembered that the piano was not invented till 1709, and that Beethoven was the first composer who wrote specifically for it. Bach appears not to have cared very much for the early specimens he saw, and the new instrument with hammers had not yet driven out the old harpsichord in the time of Haydn and Mozart. A problem therefore arises about the treatment of all key-board music written before about 1800; how far may music composed for one medium be adapted to another? Purists like Mr. Arnold Dolmetsch say that no one has any right to an opinion on early music if he hears it performed on modern instruments, on the ground that it simply is not what its composer conceived. Others say that music is a kind of thought, comparable—shall we say?—to the Hebrew poetry and philosophy of the Bible, and that its essence is not affected if it is transferred to two banjos and a mouth-organ provided its harmony and rhythm are preserved. Are we not to read the Bible at all, they ask in effect, if we cannot read the original Hebrew and Greek? Practical considerations settle the problem; the obsolete instruments are not available but we must have our Bach

between ancient and modern. The latter we grasp at once, but for the early music some historical imagination must be employed.

Purcell's whole career was influenced by the social conditions produced by the Civil War and the reaction from Puritanism. Although his music has a well-defined character, we gather that in ordinary life he was of a complaisant disposition (quite the opposite to another characteristically English composer, William Byrd, whose obstinacy often landed him into the law courts), always willing to provide music for any sort of entertainment that was needed at the moment. The result has been disastrous for posterity, who can find no use for the Restoration dramas and the official poetry of State occasions, in which his music is embedded. We can, however, enjoy wholeheartedly his music for key-boards, especially his Trumpet Tunes for the organ and pieces like the famous 'Lilliburlero,' which he wrote for teaching purposes. Jeremiah Clarke (1659-1707) was a contemporary of his, of whom little has been heard till recently. His pieces, however, are now to be found in collections of

(Continued on page 187.)

WHAT BROADCASTING HAS DONE FOR BOOKS

Broadcasting, says Philip Jordan, who is closely connected with a prominent firm of London publishers, is bringing back prosperity to the book-trade and raising the standard of reading.

WHEN broadcasting became general—and it seems a good many years ago now—publishers and booksellers got together and invented still another slogan; for you must know that the book trade is run almost exclusively on slogans. 'Broadcasting will kill books,' they said, and although they now know that they are wrong, nothing will make them admit still another mistake. 'The book trade never makes mistakes.' That is the oldest slogan of them all; and an equally misguided one.

What exactly has broadcasting done for books? More important still: what exactly has broadcasting done for you?

The answer to this question seems at first to be obvious, but as it may correctly be answered in many ways, it is worth while to see exactly what has happened before rushing in with 'all the good in the world.'

It is not necessary to go back more than a year or so to realise that the quality of the books which have been most popular is an infinitely higher one than it was just after the War. The latest best-sellers which come to mind are books which any man or woman might be proud to own or to have read; and that is a great deal more than can be said of the best-sellers of a decade ago. 'The Bridge of San Luis Rey,' 'The Memoirs of a Fox-hunting Man,' 'The Case of Sergeant Grischka' (which is still the best of the war books), the works of R. H. Mottram, 'Elizabeth and Essex,' 'The Letters of Gertrude Bell,' and the suddenly enhanced popularity of Galsworthy. Ten years ago Galsworthy was, I know, a best-seller, but it is only since the advent of broadcasting that his works have sprung into favour in nearly every book-reading home in the land.

Omnibus volumes, bumper volumes, portmanteau volumes—call them what you will—have only come into being since the advent of the radio. They all contain works of first-class merit, and nobody will make me or anyone else connected with the publishing trade believe that such volumes would have been born if there had not been a demand for them. Neither is the idea so original that it had not been contemplated years before it eventually came to pass.

If I go into a bookshop today, I see books of finer quality displayed in prominent places than I did

ten years ago. I am not offered trash by shop-assistants, because trash is now kept at the back, if, indeed, it is kept at all, and if I should want it I must look for it.

I am not disturbed by the ravings of a popular journalist who insists that our taste in reading is fit only for the garbage heap: the day of good reading has dawned, and as long as broadcasting endures so long will the standard of reading keep up.

I am not a wireless 'fan': I listen probably less than anyone in the British Isles, but I am bound to give praise to an organization which has done something which no journal, no newspaper, no school, no church, and no university has ever done. The B.B.C. has not only rendered a service to readers, publishers, authors, and booksellers, but it has performed a miracle which must ultimately react on the country for the country's good. A man is known by the books he reads far more than by the companies he promotes.

Broadcasting, it used to be thought, would make people read less as they listened more. Read this article and see what actually has happened.

People will tell you that modern education has been responsible for this unwatched, unnoticed change. Do not believe them. Most of the people whose reading has improved have not been near a school for twenty years; they are people to whom 'education' is anathema and a nightmare left over from youth. Since the average newspaper is no cleaner and no better than it was a decade or so ago, we must look elsewhere for this salutary and important change. It is a change which, I say, is the one with the most far-reaching and beneficial consequences that has happened in my lifetime.

Look where you will, your eyes must come back to the calm, steel marks above Oxford Street that send the B.B.C.'s message to so many homes in the land.

This is the most important of the many benefits broadcasting has given to the book world. Let me add to this statement one observation that needs

no elaboration from me. What England reads today America reads tomorrow.

The statistics of the book trade make interesting reading. Over fourteen thousand books were published in the British Isles last year. This constitutes a record, and is nearly double the number published not so many years ago. What does this mean? The very least that it can convey is that the number of good books issued must have been a record. It means that the circulating libraries must have had a greater demand for books than ever before; it means that booksellers must have had an increased turnover, and that publishers, even though they complain, must have had, taking them all in all, a better year than usual. I say 'must have' because, despite critics, most publishers are sound men of business and do not put out a large number of books on which they lose money. This does not, of course, include the books on which publishers are willing to lose money.

One cannot blame the newspapers for this healthier state of affairs; nor can one accuse them of doing their duty by one of the most important of all trades—that which disseminates knowledge and logic and common sense and decency and honour. Papers, most of which devote two and even three pages every morning to racing news, and only a stingy half column a week to books, cannot expect credit for these startling facts. It is the B.B.C. which is bringing back prosperity to a trade which the War nearly succeeded in killing.

The general cry we hear is that books are too dear. I will not believe it when I notice a difference in the sales the week after a review given over the wireless. I will not believe that books are too expensive, but I do say that if the B.B.C. will go on with its fine work and gradually ensure a larger number of certain readers for every good book, then the price will go down.

All I am concerned with now is that the B.B.C. has noticeably raised the standard of best-sellers by imperceptibly raising the quality of intellectual desire. And to have done that is to have begun the fulfilment of its promise.

Publishers will always grumble, but here is one who is grateful.

As I said in the beginning of this article; the answer is 'all the good in the world.' PHILIP JORDAN.

SAMUEL PEPYS, LISTENER

June 30 (Lord's Day).—My wife to Church; I to even mine accounts for the ½ yr that ends this day; with great sorrow of heart in finding my spendings have been 315' 16' 3½. A sum not fit to be named that I sh^d have spent it in one ½ yr. Whereby, but for getting this ½ yr having increased 92' 8' 5' above last, should have been nearly 5' down on the ½; which makes me sweat almost in thinking of it. So to consider of some retrenchments this coming ½ yr; in particular in respect of my wife's clothes and hats, whereon do spend her whole allowance and comes on me not unlike for her post stamps, letter paper, segrettes and such matters, but even for her bus and ryl fares when she goes gadding. And I am resolved to put an end to it.

Speaking this night with her hereon, she takes it more sweetly than I had expected, saying she is sorry for being such a burthen on me, but will endeavour to spare me in future, even the bus fares. Which do, in a manner, content me,

having looked for ructions; yet too little like my wife not to give me some troubled apprehensions, her strange sweetness, what she perhaps hatches under cover of it.

July 1.—We this morning to Adm^r Topper to his rooms in Piccadilly over against the Green Park, and bids a company thither to see the King go by. Part of the way by bus, the rest afoot, with some trouble in making old Topper's by the press of citizens. Here find, among others, the Fripp woman, Saigby (he and she), Sir Tho^s Blount, and my Lord and Lady Arlington. I, standing behind my lady's chair, and she discourses with me most affably, to my great content. Presently the Royal coach coming, what a storm of cheers, most heart-rending to listen to, and gives me the wobbles all over, like goose-flesh, with the thrill of it, and with all our hearts going out to our beloved King, his having passed into the Valley of the Shadow of Death almost, and now comes safely back to us, to the whole nation's great joy.

By R. M. Freeman,
Part-Author of 'The New Pepys'
Diary of the Great War, etc.

His Majesty gone by, what (God save us!) does my wife, but up to me, and taking out her purse, she thrusts 2^d upon me, saying in the ears of them all, 'My bus fare, Sam, that you payd this morning. I had till now forgot it.' Whereat I into a pretty stew, but cannot show it, so must needs feign to smile as at some pretty pleasantry of hers. But Lord! How mad I was with my wife behind my smiles!

*July 5.—*Passing a garage this evening, where they have the wireless on, was caught by the musique into standing awhile to listen thereto; being that fine song, 'Lay me out in my tarpaulen jacket,' that Major Whyte-Melville writ (whom they called the new Nimrod and broke his neck fox-hunting), and mine old friend Mr Coote set it—a mighty good lifting tune, albeit in these days but rarely heard. He, like the Major, now alas! with God, as he so many mine old acquaintance, and do bring the tears to my eyes whenever I think of it almost.

THE WORLD WE LISTEN IN

is the material for our Vaudeville and Revue.

'The world we listen in,' says Mr. Barker, 'should be the world we laugh at'—the only proper basis for wireless vaudeville, he suggests, is the absurdity of human foibles.

LIGHT entertainment is, naturally enough, the most generally popular part of the broadcast programmes. There is a wide public for 'good' music and for talks, but what the tired worker expects from his set is entertainment in his own sense of the word. Everything which interests is, of course, entertainment, but don't let's argue about that here.

Our own age may be known to those who come after as the Age of Entertainment. Entertainment has now the status of an industry. It may, for all I know, be the third, fifth, or fiftieth most important industry in the world.

There are two and a quarter million holders of wireless licences in this country. A talking picture has filled a London cinema, at the rate of five shows a day and three on Sundays, for ten weeks, 'taking' to date more than £200,000. Three new theatres are about to be built in the West-end. Any open space may at any moment become a speedway or a stadium for greyhounds. It only remains for stalwart professionals clad in the armour of their ancestors to mount cart-horses and charge at each other with lances before a crowd of thirty thousand mediocrally-minded morons—or for the world to go to Wembley to watch someone or other being thrown to the lions. It is interesting to speculate as to who exactly should be chosen as lion-fodder. Female evangelists perhaps, or the men who write 'theme songs.' Entertainment

of the lighter, more sensational type, is obviously so important to the listener that broadcasting must provide it. Those responsible for the 'lighter side' are at a great disadvantage. They cannot draw upon the accepted elements of entertainment elsewhere. Music-hall vaudeville is based very largely on vulgarity—particularly the aural side of its entertainment, which is all that matters as yet, to the broadcaster. Revue, as presented in the theatre, has practically no appeal to the intelligence of its audience—only what is known as 'sex appeal.' Vulgarity, *via* microphone, is not amusing. To become remotely palatable it needs the sauce of a physical personality. 'In the cold,' as it issues from the loud-speaker, it is intolerably crude. We have yet to discover how to convey 'sex appeal' across the ether. The microphone has no admiration for beauty. Mr. Cochran's Young Ladies and the Pig-Faced Woman from the side-show start level—the pig-faced one has quite likely the better voice for broadcasting.

So far broadcasting has shaped its vaudeville and revues closely upon the model of the

music-hall and the theatre. This expedient has been fairly successful. By dint of using such theatre artists and material as are 'broadcastable,' or, as the French (always ready to coin a word) have it, *radiogéniques*, those at Savoy Hill whose job it is to provide these things have presented adequately amusing entertainment. But only *adequately* amusing. There is generally something missing. Listen to the studio audience during a vaudeville hour. It finds much more to laugh at than ever reaches the distant listener *via* the loud-speaker. Trained for the stage and presenting an 'act' which has achieved success in the music-hall, the artist is relying

human energy. It may soon be a case of 'whom the audience loves, die young.'

The problem, however, is not one of men, but of material. The music-hall has neglected its material—there is no reason why broadcasting should emulate this bad example. The song with empty words, the jokes about lodgers, mothers-in-law, kippers, over-ripe cheese, big feet, cannot exist in the rarefied air of the studio. To appeal verbally to the ears you must appeal to the brain. The most intellectual form of humour is satire.

It is commonly supposed that English audiences have no taste for satire, that they would not tolerate the scathing, witty,

topical and political squibs which form part of the intimate revue and vaudeville programme in almost every country but our own. However, an excellent satire on a certain kind of Socialism is arousing storms of nightly laughter in a contemporary revue. Appreciation of the fine, full flavour of satire presupposes a close contact with the world and its affairs. If even this interest in life was lacking in our own community, broadcasting is creating it. And once you know about things, you should, in a healthy civilization, be prepared to laugh at them. In art, in politics, in journalism, much nonsense is talked. There is absurdity in each new craze of our sensational age. If we are not to surrender to nonsense and absurdity, we must smile at them. There lies the material for the comedian and the song-writer—an inexhaustible supply, changing and increasing from day to day.

The world we listen in should be the world we laugh in. We need to fear to be disrespectful. No man or institution which is sound at heart can suffer from affectionate mockery.

Let us sing no more of the sweeties and cuties of Alabama and Oklahoma, who were never amusing, nor of the mothers-in-law and timidly naughty husbands who have ceased to be amusing; but turn the vials of our humour upon the thousand and one absurdities of a world which listens agape to sibilant 'talkies,' fights railway-carriage wars over Jacob Epstein, loses its shilling on the temperamental greyhound, queues-up for weddings, can't understand why all foreigners don't speak English, enlists the aid of moneylenders, has its face 'lifted,' tolerates the Bright Young People, revels in murders and believes that, because ten B.B.C. officials have left Savoy Hill, British Broadcasting is on its last legs. Our comedians, and the authors who should be writing for them, have only to read the newspapers.

J. B. HARKER.



'Stalwart professionals clad in the armour of their ancestors mount cart-horses and charge at each other with lances before a crowd of thirty thousand mediocrally-minded morons.'

largely on 'business' in which the microphone, lord of the studio, is not interested. So long, however, as the performer has something interesting to say, it is of minor importance that what he *does* is incapable of reaching his real audience, the millions listening at home. But how many artists are capable of giving us material which really tickles our fancy, and of the few who possess this gift, how many could stand the test of constant repetition?

Your average music-hall performer has the most limited talent imaginable. He seldom alters his material. In many cases he has handed on his 'act,' lock, stock and barrel, to a son or a daughter. By dint of only appearing once or twice in the year before the same audience he has succeeded in 'getting away with it.' But when the whole world at once listens to him, how can he broadcast more than once or twice in a year and still keep his reputation? Even those favourite comedians of the listener who do take the trouble to vary their material, how can they go on for ever? There is limit to human invention and

A Frivolous story

by Walter T. Rault.

ENOCH D. HUTTOCK HAS FUN.

YOU'VE got to hand it to Enoch D. Huttock for one thing, at least. When he had made his pile, he did have some fun with it. I don't mean the ordinary things every millionaire seems to waste money on; really amusing things old Huttock thought up. All intensely annoying to other people, I admit; but then I suppose you don't gain any particular affection for other people by starting life as a truck-driver and making a couple of million on Wall Street in a few years. Anyway, old Enoch did enjoy himself, and I was sorry when he had to go.

I remember the first time I went to his house. He had just come to London and rented an enormous house in Belgrave Square. I met him quite casually and, to my surprise, he asked me most pressing to his party the next night.

I should think that party was entirely composed of people whom he knew just about as well as he knew me. Still, I met several people I knew, and after a while we wandered off and found a bar. A good bar, you understand—lashings of everything, and the brandy was old. We got, naturally enough, on to our host, and (rather shabbily, I admit) we had quite a lot of fun discussing him. It was a delightfully quiet retreat, that bar, with big swing doors that seemed to shut out every sound, and we passed a very pleasant quarter of an hour being funny about Enoch D.

Then we got on to our fellow guests, and—well, you know what it is—there wasn't much that could be said against them that we left unsaid. There was a man there called Tommy Bridgewater who was well known as the biggest sponge in London, and I remember we were having a lively argument as to whether he had ever been known to pay for his own drink. We laughed ourselves black in the face to think that he had been in that house for half an hour and hadn't discovered there was a free bar.

After a while two of us thought we ought to go and dance, so we wandered back. As we got up the stairs we suddenly noticed that the band had stopped and everything seemed very still. Then we heard a rather harsh voice, but a voice that belonged quite unmistakably to one of the men we had left in the bar, saying with a chuckle:—

'Well, old Crawford can be very funny about Tommy Bridgewater, but I never saw any man put away so much brandy as he did in the last half-hour.'

My companion stopped and sort of stiffened. His name was Crawford, you see.

'Tompkins was ahead of him, though,' said another voice. 'I shouldn't think he bought as much drink in the last fortnight as he drank tonight.'

I stiffened too. You see, Tompkins is mine.

The voices went on.

'We'd better get rid of the rest of it quickly. When Tommy Bridgewater trails them here it'll be this Napoleon's Moscow and Waterloo.'

Somebody shot out of the dance-room and down the stairs. It was Tommy Bridgewater. A moment later we heard him calling for his coat and hat.

I leaned round the corner and peered into the room. Everybody was sitting round looking up at a palm tree in one

can undo in a year. I know Tommy Bridgewater hasn't spoken to any of us since, and there are a couple of them that I haven't been able to bring myself to nod to yet. As for those women, if they'd gone on much longer there'd have been murder done that night in a ladies' dressing-room in Belgrave Square.

Later on, as a matter of fact, I got to know old Enoch rather well. He told me that he had microphones fitted in almost every room in the house, and his idea of a party was to spend the evening in the control-room upstairs. When things got really irresistible he used to turn on the loud-speakers, but his chief amusement was to listen to his guests talking him over as they drank his champagne and smoked his cigars. I told you he was a cynical old swine.

He used the microphones a bit in business, too—until they got too well known. Rather like the Ear of Dionysius a couple of thousand years ago.

Dictaphones, of course, were child's play in his way. He'd get you talking about someone he knew you didn't like, and then a day or two later he'd have you to meet him, get you established, nip out and put on the record in the next room. He made quite a scandal once that way. He had a very prominent politician—Cabinet Minister and all that—round one night, and the brandy must have been too old for him. Anyway, he got very talkative, and the more he talked the more indiscreet he got about his colleagues in the Cabinet and current affairs in general. And the next night Enoch gave quite a party to hear the half-dozen records he had got. I shall never forget their expressions when the Minister's voice chuckled out:—

'When he got up to answer that question about the police we were all laughing inside fit to bust. You know, when he was a bit younger, he slept at Vine Street every Boat Race night for seven years? And even now—did you ever hear how he nearly got arrested on his way home from a late sitting in the House?'

Over in America old Enoch actually got a licence to run a broadcasting station once—things are done differently over there. I can quite believe that it was by far the most amusing station on the air. But even they had to close him down. I think, in fact, that's why he had to come over here. And it was this queer taste of his that got him into trouble here in the end. He began to dabble in television a bit, and he had great fun sitting in his study watching the butler in the dining-room drinking his port. But all sorts of rumours got around—you know how they do. The maidservants left in a body, saying they were good girls and nobody was going to put anything like that across them. And in the end he had to go. I'm sorry; at least he did have fun.

WALTER T. RAULT.



On your bookstall Next Week.

corner, with the shape of a loud-speaker just showing through its fronds.

I turned to get back to the bar. If they thought they could say that sort of thing about me and get away with it. . . . But just then a short silence from that accursed loud-speaker was followed by a feminine voice.

'And her eyes! Of course, everybody knew she'd had her face lifted, but I think she must have had her eyes restored as well. They haven't been that bright any time in the last twenty years.'

'And that queer little man she's got with her tonight. She says he's from the Italian Embassy, but he looks more like a hair-dresser's assistant to me. Perhaps she takes him about to make sure she keeps her wig on straight.'

Next time I peeped I had no difficulty whatever in locating the couple she meant.

Well, parties like that don't last long, but they do more harm in one evening than you

WHY NOT REAL BOOKS?

GERALD BULLETT offers some suggestions to holiday-makers.

When you are preparing for your holidays, what a perplexing task: it is choosing your books! And how often you leave behind the very ones you should have taken! Listen to Miss Ann Spice's three talks on 'Books for Holiday Makers' the first is on Monday next at 6 p.m., and avoid the failures of other years.

IT is an exciting moment isn't it? the moment before you start on your annual summer holiday: as exciting in its way as the moment, which never fails to thrill me, just before the curtain rises at a play. Your bag is packed. And in those four words an epic struggle is summed up. The room is in a state of wildest disorder. There are collars sprinkled on the bed and ties on the floor. The drawers of the dressing-table have been ransacked; a chair has been overturned, and to one of its four legs clings a discouraged sock. To a casual observer it would look as though the place had been looted by a gang of clumsy and angry crooks. But this casual observer would be wrong. He always is wrong, you must have noticed it. The casual observer, even at his best, is no more than a novelist's device for telling us what didn't happen. On this occasion all that has happened is that you have been packing your bag. 'Thank heaven that's done,' you say, eyeing your work triumphantly. 'And this time I haven't forgotten a single thing.' The bag sits on the bed, mouth open staring back at you derisively. It is stuffed to overflowing with the things you haven't forgotten, and at last, wakened from your dream by the sight of that bulging plenty, you remember that the bag must be shut before it can be carried to the station with you. And so, approaching it with an air of grim resolution, you stretch out your hands towards it, and the last long battle begins. Between man and bag there is an ancient and everlasting enmity; and the paradox of their warfare is that though the bag is invincible the bag is always beaten. You win your battle, but you win it by cheating; that is, by taking something out. And you reach the station still buoyed up by the belief that you have forgotten nothing. In this belief you are mistaken. There is one thing you have forgotten. You have forgotten to pack any books.

But perhaps you are one of those people who never pack books for their holiday, but depend on what chance offers them at the railway bookstall. I always envy such people, for they are saved a great deal of trouble. For my own part, I spend many anxious moments, whenever I take a holiday, in wondering which of the books on my shelves are to be my companions this time. I know of no more difficult task than choosing a book for an idle occasion. In the days

when I was allowed to read for pleasure, instead of for the purposes of reviewing, I would sometimes plan to take a book with me into the garden for an hour or so on a fine summer's day. The question would then arise, which book? And in the end I would stagger out with half-a-dozen books under my arm, grumbling to myself because the greater part of the hour was already gone. And that is the kind of thing that happens in choosing books for a holiday. My preference naturally inclines me towards pocket editions, and, if I am in a self-improving mood, pocket editions of great thoughts. I seem to remember that during the War

more adventurous. In most English provincial bookshops you can buy cardboard, crochet hooks, paper doilies, indiarubber, pens, knives, tiddlywinks, cork mats for the dining table, ping pong sets, blotters, calendars, and the poems of Ella Wheeler Wilcox; but books you cannot buy, unless you chance upon an exceptionally literary town where the works of Mrs. Craik, Edna Lyall, and Talbot Baines Reed may sometimes be found, with a sprinkling of Nat Goulds to give the collection a modern flavour. All things considered, it is easier to buy Wodehouse before you board the train, unless you have a mortuary taste and prefer the corpse-strewn pages of our numerous detective-story writers. For there seems to be an unwritten law that nothing but light fiction will do for a holiday. After the gigantic intellectual strain of our eleven months work we must give our minds a rest. Yet I sometimes think that even the best of this light fiction, even Wodehouse himself, owes not a little of its hold on our affections to the circumstances in which we are accustomed to reading it. We go on our holiday determined to enjoy everything, and the books we read are a part of this enjoyment. They are invested with the glamour of holiday; they borrow sunshine from the summer sky. Books so read retain a special place in our memories; and it is possible—don't you think?—that even books of the first order, even masterpieces, might perhaps prove enjoyable, in spite of their

literary merits, if any man had the audacity and the presence of mind to try reading such books on his holiday. Is it not perhaps time we gave 'holiday reading' a holiday, and took to reading *real* books for a change? A small annual dose of literature would not, I think, have fatal results, would not entirely undermine one's character, provided proper means were taken to prevent the thing becoming a habit.



'And this time,' you say, eyeing your work triumphantly, 'I haven't forgotten a single thing.'

I carried that pig Marcus Aurelius about with me in a charming green leather binding. Nowadays I know better than that. Nowadays I take with me such things as Sir Thomas Browne, Isaac Walton, Maury, and Tristram Shandy. These precious volumes, and others, I must have carried about with me for some thousands of miles on this holiday and on that, and they take up space that would be far more usefully occupied by, say, three extra pairs of clean socks. For though, at home, I read these authors not infrequently, I never so much as glance at them when I am holiday-making. For my holiday reading I depend, like everybody else, on station bookstalls and the local shop. That is why I envy the man who possesses the strength of mind not to pack any books.

And of the two, the railway bookstall or the local shop, the first is to be preferred by cautious men, the second by those who are

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

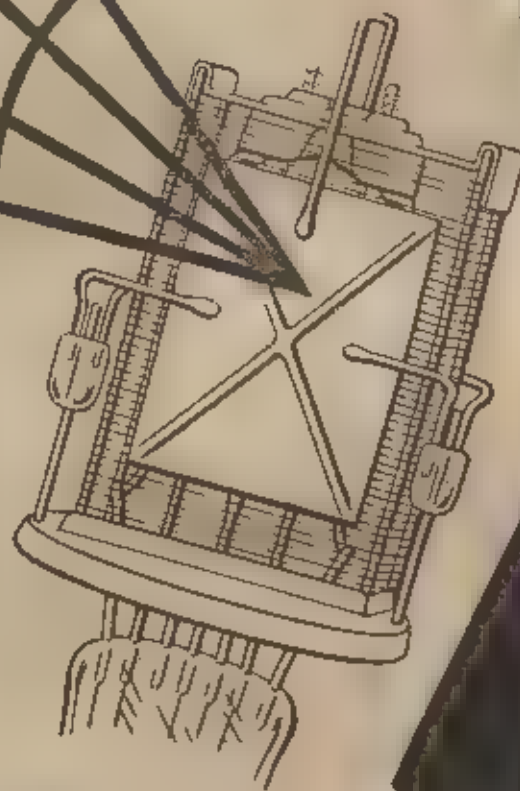
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Strength Rigidity Long Life, these three vital features are built-in to the new Cossor Screened Grid Valve. Under the wonderful Cossor system of Interlocked Construction all the elements are locked rigidly in position they cannot move. Nothing can mar their perfect alignment. And because the elements in the Cossor Screened Grid Valve are rigidly locked microphone noises are definitely eliminated. No other make of valve has Interlocked Construction. Use Cossor in your Screened Grid Receiver, there is no substitute for this new Cossor development.



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KB-102



USE THE KB-102

Use the KB 102—the new Screened-Grid Pentode 3-valve set. Built to interpret every item with new realism for best reception of the fortnightly Sunday Concerts broadcast from the Hiversum Varastation (1,071 metres) by the Kolster-Brandes Radio Orchestra under the direction of Hugo de Groot.

HERE IS THE PROGRAMME FOR JULY 28 COMMENCING AT 5.40 p.m.

- 1 MARCH—"Uncle Sammy" *A. Holmann*
- 2 WALTZ—"Copy Love" *Fr. Lehár*
- 3 OVERTURE—"Beautiful Galathea" *Fr. Von Suppe*
- 4 "Rococo" Love Song *E. Mayer-Helmund*
- 5 SELECTION from "Die Meistersinger" *Fr. Schubert-Berté*
- 6 NOVELLE—"Glühwürmchen" *Paul Linke*
- 7 Dan Czardas *Nicholas Kempner*
- 8 Wedding in Liliput *Transvaal*
- 9 Song—"Pour un Baiser" *P. Tosti*
- 10 SELECTION—"Offenbachiana" *Conradi*

Kolster Brandes

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GRAY WORKS - SIDCUP - KENT



RADIO TIMES

SUNDAY, JULY 28

5GB DAVENTRY EXPERIMENTAL

626 kc/s. 179 m. m.
TRANSMISSIONS FROM LONDON EXCEPT WHEN OTHERWISE STATED.

3.30 Poetry Reading

4.0-5.30 A Popular Wagner Concert

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture, 'Rienzi'

ROBERT MATTLAND (Baritone) and Orchestra

Wotan's Farewell and the Fire Music ('The Valkyrie')

ORCHESTRA

Siegfried Idyll

MAY BLYTH (Soprano) and Orchestra

Elizabeth's Greeting ('Tannhäuser')

ORCHESTRA

THE STORY OF THE third Act of 'Lohengrin' is among the very best known of all the extracts from Wagner's works. It begins with the appearance of the Swan Boat, which brings the knight Lohengrin to the castle of Tannhäuser. The story is a beautiful tale of love and chivalry, and the music is one of the most beautiful in Wagner's repertoire. The scene is set in the castle of Tannhäuser, where the knight Lohengrin has come to live with his bride, Elizabeth. The story is a beautiful tale of love and chivalry, and the music is one of the most beautiful in Wagner's repertoire.

ROBERT MATTLAND and Orchestra

O Star of Eve ('Tannhäuser')

WAGNER WAS FOND of introducing real personages of history into his operas, and several of the characters in 'Lohengrin' actually belonged to the age which the Opera describes. Wolfram von Eschenbach, who appears as one of the Minnesingers, was a real personage of those far-off days; some have thought him the most important figure in the literature of the late twelfth and early thirteenth centuries. He counted himself a knight rather than a poet, and there is no doubt that with spear and sword he did noble service on behalf of the Landgrave Hermann, his feudal chief in the Opera, as in real life he actually was.

This beautiful song is taken from the third Act of the Opera. Elizabeth has been praying for the errant Tannhäuser at a wayside shrine, and has sadly and gently declined Wolfram's offer to escort her home to the castle. He sings this song, as he watches her climb the heights, with the evening star rising in the sky above the Wartburg.

ORCHESTRA

Bridal Procession ('Lohengrin')

MAY BLYTH and Orchestra

Senta's Ballad ('The Flying Dutchman')

ORCHESTRA

March, 'Tannhäuser'

8.0 A RELIGIOUS SERVICE

Relayed from the Central Hall, Nottingham

Conducted by the Rev JAMES AMOS, M.A.,

Monksfield Road Baptist Church

Order of Service

Hymn, 'Praise to the Lord, the Almighty, the King of the Universe' (Ancient and Modern, No. 1)

Reading

Anthem, 'Hosanna, beneath an evening blessing' (Mendelssohn)

Address

Hymn, 'O Love that wilt not let me go' (Ancient and Modern, No. 699)

Benediction

Sevenfold Amen

8.45 The Week's Good Cause

From Birmingham

Appeal on behalf of the British Red Cross Society

Music by the Birmingham City Orchestra

(Contributions should be forwarded to the Treasurer, 297, Broad Street, Birmingham)

8.50 'The News'

WATKINS, HARRISON, & CO.

GENERAL NEWS REPORT

9.0 A MILITARY BAND PROGRAMME

From Birmingham

THE LANCINGIAN BAND

TRY LENO

Conducted by W. A. C. C.

Overture, 'The Death and Life of King Arthur'

(Death and Life)

VIVIANNE CHATTERTON (Soprano)

It is a beautiful song

First

Vous danse, Marquis

(You dance, Marquis)

Second

Quier

I love thee

BAND

Devotee, Mike

Amos & Thomas

Amos & Thomas

Thomas

THOMAS FREEMAN (Violoncello)

Lied, 'A Dream of Love' (Berens)

Berens

Polonaise

Arranger

BAND

Final Movement from Symphony No. 3 Beethoven

VIVIANNE CHATTERTON

I will go with my father a-ploughing... Quier

When shall I marry me?... Reynoldia

Border Castle Song... Knapp

Cockoo Song... Quier

BAND

Song, 'Neaportian Seers'

Unsettled

THOMAS FREEMAN

Reverie... Du kler

BAND

Selection, 'Faust'... Quier

10.30

Epilogue

Sunday's Programmes continued (July 28)

5WA

DARTMOUTH

888 kc/s.
(309.9 m.)

8.00 S.B. from Swansea

8.0-8.15 app. S.B. from London

8.0 S.B. from London

8.45 The Week's Good Cause

An Appeal on behalf of the Bath, Somerset, and
Wilt Central Children's Orthopaedic Hospital,
by Miss M. F. Fossantera-Brown, M.S., M.D.

8.50 WEATHER FORECAST, NEWS

9.0 West Regional News

9.5 A CONCERT

Relayed from the Pavilion, Llandaff Fields

NATIONAL ORCHESTRA OF WALES

(Cerdorfa Genedlaethol Cymru)

Leader LOUIS LEVITUS

Conducted by WARWICK BRAITHWAITE

La Pés (The Fairy Tinkertop)

Foulke

By the Waters of Minnetonka

Copak Monmouth

FRANCIS RUSSELL (Tenor)

Songs of Arab

I heard you singing

I push my lonely caravan } Eric Coates

LOUIS LEVITUS (Violin)

Nortune in E Flat

Spanish Dance, Chopin, arr. Sax solo

Hungarian Rhapsody, No. 2 in F

10.0 S.B. from London

10.30 Epilogue

5SX

DARTMOUTH

1,040 kc/s.
(285.6 m.)

3.30 A SILVER BAND CONCERT

THE GWYNDAERBURN SILVER BRASS
BAND

'B.B.' March Burns

Trombone Solo, 'Lead me your aid'

(Soloist, JOHN JENKINS)

WALTER GYNNER (Tenor)

Total Eclipse ('Baron') Handel

In Native Worth ('Oration') Haydn

In the form of Handel's *Samson* which is now usually performed, the tale begins after he has been blinded and when he is a prisoner in chains. This air, eloquent of his grief at the loss of his sight, comes quite near the beginning. Sir Walford Davies, in one of his talks to the ordinary listener, pointed out the impressive effect of the interval of the fourth at the words 'No sun, no moon,' followed by the drop of a fifth where *Samson* mourns, 'All dark.' The opening words are sung without accompaniment, and through out the air is impressive by its very simplicity.

Second only to Handel's *Messiah* in the affections of British music-lovers, Haydn's big Oratorio deals in picturesque fashion with the Creation of the World, of the growth of herb and flower, man finally with the coming of Man. It is of that last part of the Creation that this splendid aria tells, and it is one of the two or three arias, like 'We'll verdure glad,' which almost every listener must have heard. But there can be but few who have not enjoyed all the fresh and charming melody of the work, set forth as it is with fine expressive

A man of devout and simple piety, Haydn approached this task in a spirit of sincere humility. In his own words, 'never was I so pious as when composing the *Creation*. I knelt down every day and prayed God to strengthen me for my task.'

BAND

Soloist, 'Il Trovatore' Verdi

W. H. J. JENKINS (Violin)

Arioso and Allegro Puccini, arr. O'Neill

Mélodie Gluck, arr. Kreisler

Homage Handel, arr. Horley

Pompall's Serenade Kreisler

Rosen Senger Greater (Dance of the Blessed)

Syrte Grieg

WATER GYNNER

Yr Hen Gerddor Pugh Bevan

Gathering Daffodils Old English air, Sonnets

The Holy Child Montagu Martin

BAND

Euphonium Solo, 'Cavalier' Sutton

Soloist, ROWLAND JONES

H. M. Vario, 'Maidstone' Ord Hum

5.0-6.15 app. S.B. from London

8.0-8.45 S.B. from London

8.50 WEATHER FORECAST NEWS

9.0 S.B. from Cardiff



A WEST-COUNTRY CHILDREN'S HOSPITAL.

A glimpse of one of the wards in the Bath, Somerset, and Wilt Children's Orthopaedic Hospital, for which an appeal will be broadcast from Cardiff tonight at 8.45.

9.5 S.B. from London

10.30 Epilogue

6BM BOURNEMOUTH.

1,040 kc/s.
(285.6 m.)

3.30-6.15 app. S.B. from London

8.0 S.B. from London

8.45 The Week's Good Cause

Appeal on behalf of the Royal National Lifeboat

Institution (Bournemouth Section) by Mr.

S. J. RICE, J.P.

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

10.30 Epilogue

5PY PLYMOUTH.

1,030 kc/s.
(289.5 m.)

3.30-6.15 app. S.B. from London

8.0-8.45 S.B. from London

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

10.30 Epilogue

2ZY MANCHESTER.

797 kc/s.
(378.4 m.)

3.30 An Orchestral Concert

THE NORTHERN WHISTLES ORCHESTRA

From Manchester

Overture, 'The Harbor of Bagdad' Cornelius

Lapada-midi d'ons lous (A Loun's A. orcho.)

Norwegian R. orcho.

4.0 Loun's R. orcho. Soprano)

From Loun's

As We are the Day, A. orcho. Calisto)

From Loun's

4.10 Loun's R. orcho.

From Loun's

4.30 Loun's R. orcho.

From Loun's

When the Dawn is dawning

Orcho. Song

All in a garden green

A Legend

4.40 ORCHESTRA

Loun's R. orcho. Infante Detente

From Loun's

Two Loun's R. orcho. from the Jewels of the

From Loun's

Loun's R. orcho. Spanish Capriccio

From Loun's

5.0-6.15 app. S.B. from London

8.0 S.B. from London

8.45 The Week's Good Cause

Loun's R. orcho. Infante Detente

From Loun's

Loun's R. orcho. Infante Detente

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Loun's R. orcho. Infante Detente

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From Loun's

Loun's R. orcho. Infante Detente

From Loun's



TO
LEONARDO
KEMP
AND
HIS PICCADILLY
HOTEL
ORCHESTRA

MONDAY, JULY 29

2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

193 kc/s. (1554.4 m.)

9.35
MARK RAPHAEL
IN A
CHAMBER
MUSIC
CONCERT



10.15 a.m. THE DAILY SERVICE

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

10.45 Mr J. A. NEWBICK: 'Insurance Problems
& Widows and Old Age Pensions'

TODAY Mr J. A. Newbick concludes his series of talks on 'Insurance Problems.' The interest aroused by this series has been considerable, and he has received a large number of letters with queries of various kinds.

11.00 (Daventry only) Gramophone Records
Sea Drift Decca

12.0 A Ballad Concert
KATE EVERS (Soprano)
JAMES HICKLEY (Baritone)

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

1.0-3.0 Leonardo Kemp and his
Piccadilly Hotel Orchestra
From the Piccadilly Hotel

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

4.15 LIGHT MUSIC
ALFRED HENRY and his Or-
chestra From the Hotel Cecil

5.15 'THE CHILDREN'S HOUR'
The Story of 'Quill and the Pro-
verb People' (Frances Cowen)
Piano Solos by Cecil Dixon
*The Cruise of the Good Ship
Warden—An Adventure Story
by W. P. REERVILL
Folk-songs by MOLLY KEITH

6.0 Miss ANN STICE: 'Books for
Holiday Makers'—I

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
'Songs by HUGO WOLF
Sung by GEORGE PARKER (Baritone)

7.0 Mr DESMOND MACARTHY Literary
Criticism

7.15 Musical Interlude

7.30 A MILITARY BAND CONCERT
BAND OF H.M. COLDESTANHAM GUARDS
Conducted by Capt. R. G. EVANS
Relayed from the Central Bandstand, North-East
Coast Exhibition, Newcastle
S.B. from Newcastle

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

10.15 'GREENHORN' (Another Adventure

LISTENERS will remember with pleasure 'Green
horn' a previous adventure tale, 'Before the
Mist' and 'Dawn and Out in Sydney.' He
is the young man who worked his way round the
world for a wager, and should have something
exciting to tell us when he broadcasts 'Another
Adventure' tonight.

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

9.35 Chamber Music

MARK RAPHAEL (Baritone)
THE PIRANI TRIO:
LEILA PIRANI (Violin); CHARLES HAMBOURG
(Violoncello); MAX PIRANI (Pianoforte),
MARK RAPHAEL
Lobosbotschaft (Love's Messenger)
Kriegers Almung (The Warrior's Fare-
well Song) Schubert
Die Taubenpost (The Pigeon Post)



THE NORTH-EAST COAST EXHIBITION.

A concert by the band of H.M. Coldstream Guards will be broadcast
from the great Exhibition grounds at Newcastle today.

Meine Rose (My Rose)
Preussenzahlschen Lied (Prussian
Song) Schumann

Trio
Trio in E Flat, Op. 100 Schubert
Allegro; Andante con moto; Allegro moderato.
scherzando; Allegro moderato

THE TWO Pianoforte Trios are Schubert at his very
best, the Schubert of the big C Major and the
Unfinished Symphony. The first main tune
of the first movement of number two is sym-
phonically set forth at the very outset by all the
instruments in unison; the second, when it
appears, in a soft whisper at first, is in striking
contrast to it, and the whole long movement is
built up in the most interesting way on these
two.

The slow movement is among the most
beautiful things in the whole domain of chamber
music. Beginning with a steady march rhythm,
it has a tone of profound sadness which merges
gradually into a mood of strength and vigour to
reach at the end to a slower version of the
opening.

The Scherzo is a Canon which the Pianoforte
begins and the violin and violoncello together
imitate at the distance of one bar, with a
vigorous Trio in the middle as contrast.

The last movement, long and lovingly worked
out, begins with a sprightly tune which soon
becomes bold and energetic, making way after-
wards for a second main tune which runs about
lightly on repeated notes. The movement is full
of interest and not the least of its charms is the
way in which Schubert uses little sketches of
both tunes. Towards the end the sad mar-
riage theme of the slow movement is heard again in a
new rhythm, but now it leads to a major close
with a wonderful sense of strength and exaltation.

MARK RAPHAEL
Six Spanish Folk Tunes de Falla
Piano and Voice S. R. As
various; Jota, Nina Polo

DISTINGUISHED representative though he is of modern
Spanish music, de Falla owes some-
thing also to France, where he made
his home from 1907 until the outbreak
of the Great War, enjoying the
friendship of Debussy and all the
great French masters of that
day, Ravel, Dukas, and their
disciples. It was his opera, *La
Vida Breve* which, in 1905, first
won for him the world-wide
reputation which he enjoys, and
the best known works which have
followed it are *El Amor Brujo*,
The Three-cornered Hat, and the
Nights in the Garden of Spain.
He has made public his own
views on modern music, and
no better clue to an under-
standing of his aims and ideas
could well be found than his
extracts from his writings as,
for instance, 'It is a wide-
spread error, the belief that
modernity in music leads on
the prodigality of harmonic dis-
sonances,' and 'The modern
spirit resides mostly in the three
fundamental elements of importance,
rhythm, modality, and melody.
This does not mean that the
harmonic discoveries have only a
relative value; their value is ab-
solute and great, but not unique.'
The folk-like element can be
discerned in most of de Falla's music, dis-
tinctively national as it is in many of its
characteristics.

Trio
Theme with Variations from Trio in A Minor,
Op. 30 Tchaikovsky

11.0-12.0 DANCE MUSIC
THE PICCADILLY PLAYERS
Directed by AL STANLEY
and the
PICCADILLY GRILL BAND, directed by JERRY
HOEY
From the PICCADILLY HOTEL

12.0-12.6
Experimental Transmission of Still Pictures by
the Fallagraph Process

5WA CARDIFF. 868 kc.,
(300.2 m.)

SWANSEA, 1,040 kg/m³
(788 g/m³)

BOURNEMOUTH. \$040 kg/m.
1988 \$

SPY **PLYMOUTH.** 1040 h.c.s.
(788.5 m.)

797 kg.
1278 kg.

(Marquies born this day 1867)
THE NINETEENTH CENTURY

SNO NEWCASTLE 40 F •

55C GLASGOW. 752 50. m.
(380.9 m)

[illegible]

2BE BELFAST. $q'' \sim m''$

[illegible]

Both Sides of the Bristol Channel.

A RELAY FROM CARMARTHEN.

Massed Band Concert for Bank Holiday Plays from Bath A New Band for Listeners The Hard Path of the Iron Road Why Not Keep Bees?

Bank Holiday Concert

A CONCERT of music by massed bands will be an attractive feature of the Bank Holiday programmes on Monday evening. A relay from Carmarthen will be the first occasion on which massed bands have broadcast in Wales.

Carmarthen is about sixteen miles from the entrance of the River Towy into the Bristol Channel and is the chief town of the county to which it gives its name. It is known locally as the "Ancient Borough," and the Romans are said to have reached this neighbourhood in A.D. 52 and to have founded a station here as early as A.D. 70. The Castle stands on the site of this station, and until recently was used as His Majesty's Prison; shortly, however, it is hoped to convert it into the administrative offices of the Carmarthenshire County Council. Carmarthen was the residence of the Prince of South Wales, and the town and castle are the objects of frequent attacks, being taken and retaken on several occasions. Carmarthen is a typical Welsh town, and its principal industry is the principal industry of the county. The town itself is noteworthy for its colleges, theological and educational, and for its one tradition. Carmarthen has been called the "Athens of Wales," and was at one time the capital of the Principality. Carmarthen Park, from which the Bands will play, overlooks the beautiful Vale of Towy, with its winding river, its distant hills, and its numerous valleys. In the Park is one of the finest cycle tracks in the United Kingdom, and the holiday of cycle events the foremost cyclists of the world competed here.

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Mrs. Noah

ALTHOUGH Mr Lyndon Haines has given to his series of talks the title "Husbands and Wives in English Literature," he chooses types which were "done into English from older sources." This gives him excellent scope, for he can presuppose general knowledge in the listener, if not particular knowledge of the English writer with whose interpretation he deals. His first talk dealt with Adam and Eve as portrayed by John Milton, and his second, to be given on Thursday, August 8, at 3.45 p.m., will take "Noah and his Wife." He will use the fourteenth-century miracle plays as his authorities.

The National Orchestra of Wales

THE wonderful experience of last Tuesday night! (The Eisteddfod Proclamation Concert at Llandelly, on July 2. "What a tragedy that the man's Welsh Rhapsody was not broadcast. I have never seen such an orchestra. I had often heard of an audience being brought to its feet with enthusiasm, but I had never actually seen it happening until Tuesday night. All good wishes for an overwhelming response to your efforts to keep this national institution safe for Wales."—A Llandelly Listener)

More Plays

TWO short plays, performed at the Summer School of Dramatic Art at Citizen House, Bath, will be broadcast on Wednesday evening, August 7. The School has been held annually for five years and gives a practical and individual training to each member. The producers this year will be Mr. A. B. Pitter, manager of Sir Frank Benson's Shakespearean Company, and Miss Edith Craig, in addition to the staff of Citizen House. Citizen House was formerly the home of the Dukes of Buckingham and Chandos, and it is a fine specimen of eighteenth-century architecture. The plays to be given are *Columbine*, a fantasy in one act by Reginald Arkell, and *Crabbed Youth and Age*, by Lennox Robinson. A song recital will follow.



AN UP TO-DATE APIARY AND HONEY PLANT, such as Mr W. O. Jones will describe in his talk from Cardiff at 6 p.m. on Friday, August 9.

Yeovil Town Silver Band

YEovil is described as a municipal borough, built of red brick and yellow stone on a hillside sloping to the Yeo. It possesses a fine fifteenth-century church and a Grecian town hall. It once had a woollen industry and now is an agricultural and dairying centre. But Yeovil is not to appear in the programme with a talk on butter making nor as sponsoring a reading of poems on the West Country; she is to send her Silver Prize Band to broadcast on Sunday, August 4, at 3.30 p.m. And although the band broadcasts from Cardiff for the first time, the musical director Mr J. B. Yorke is no stranger, for he was formerly conductor of the Pontypool Silver Band. Mr Yorke is the son of a cornet player and is one of seven sons who were all brass instrumentalists. When the Kettering Rules were considered one of the finest bands in the country, the seven brothers were all members of that band. Mr J. B. Yorke is described as having been a full-blown member at the age of nine. At the age of seventeen he became a bandmaster. The Yeovil Town Band was formed forty-eight years ago, but it did not really prosper until after the War. The latest success of the Band was at the Bournemouth Musical Festival, where it won the Open Championship for the third successive year and thus won the Trophy outright. Hilda Hinko (soprano) and Glyn Eastman (baritone), will be vocalists at the concert on August 4.

Open-Air Music

THE OPEN-AIR MUSIC will be given at the Llandelly Fields, on Tuesday, August 4, from 8 to 9 p.m. Music by the Concy Beach Band will be heard on the radio. The Concy Beach Band is a well-known local band, and their music is always of a high standard. The programme for Tuesday evening includes a variety of popular tunes and dances, and the band is expected to give a most enjoyable performance.

Early Railway Projects

MR G. MILFORD gives the second of his series of talks on Railway Projects in South Wales and the West of England on Tuesday, August 8, at 6 p.m., when he will tell of early railway projects. The Severn was a natural barrier in the early days of communication between South Wales and the West. Mr Milford will tell of the beginning of the Great Western and the connection of Chichester and the Great Western Union of Bristol and Gloucester and the South Wales Railway, of the fight for the acts of the railway, and of the early days of the railway.

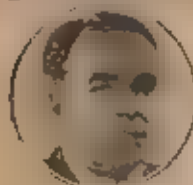
Hornets and—

A TALK on Bee-Keeping by Mr W. O. Jones will be given on Friday, August 9, at 6 p.m. Mr Jones was born in Wales, and in his early days in Swansea he made many visits to his home in the Gower coast. "We attacked hornets' nests on the way," Mr Jones told me, and he added quietly, "the size and vigour of the Gower hornet is well known to entomologists. We returned often more or less unscathed owing to the hornets' concerted counter-attacks. Aided by sulphur, however, we at length probed the mysteries of a colony. Struck by the beauty of construction of the nest, a couple of us at once became students of insect life, and after making the acquaintance of the honey bee, we both took to bee-keeping."

Bee-Keeping

THE result was that one of the young students went abroad and is now a bee-keeper on a large scale in Nova Scotia. Mr Jones remained in Wales, but he has trained and sent out to Nova Scotia and also to other parts of the world students who have found a satisfactory life in bee-keeping. Mr Jones has figured prominently in the Bee-Keeping Associations in Wales and the Western Counties, and he is known as a breeder of good strains of bees for the Glamorgan Stock Apiary. He is in demand as a judge of honey and as a demonstrator of bee manipulations at horticultural and agricultural shows. It is a fact that very considerable help is available in County Associations, and many alternative methods of practice are revealed in discussion, which save novices from the anguish and expense of feeling their way.

STEEP HOLM.



6.45
GEORGE PARKER
IN SONGS BY
H. GO. WOLF

TUESDAY, JULY 30

2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

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

7.30
FRANK TITTERTON
IN A
BALLAD CONCERT



A VAUDEVILLE PROGRAMME,
including a turn relayed from the Alhambra,
will be broadcast tonight at 9.35.

10.5 a.m. THE DAILY SERVICE

10.5 (Daventry only) TIME SIGNAL, GREENWICH,
WEATHER & FINE ART

11.15 Miss HELEN M. TREAS: 'The Preparation
of Salads and Drawings'

11.30 (Daventry only,
Miscellaneous Gramophone Records

12.0 Organ Music
Played by EDGAR T. COOK

from
Southwark Cathedral
VIVIAN LEWIS (Violoncello)

EDGAR T. COOK
Grande Piece Symphonique Cesar Franck
Vivian Lewis
Slow Movement for Violoncello Sonata Strauss
EDGAR T. COOK
Fancy } John Stanley
Voluntary }
VIVIAN LEWIS
Parade Robert
Fancy }
A }
Ode Hérétique Arnold Smith

1.0 LIGHT MUSIC
ALFRED DE CLOS and his ORCHESTRA
From the Hotel Cecil

2.45 (Daventry only)
Experimental Transmission of Still Pictures
by the Futograph Process

4.0 JACK PAYNE and the
B.B.C. DANCE ORCHESTRA
from the Hotel Cecil

5.15 THE CHILDREN'S HOUR
Songs and Stories by the B.B.C. Children's
Choir, with the B.B.C. Children's Orchestra
and the B.B.C. Children's Choir
Bliss, the Story of the Little Bear (Mortimer Ballen)

6.0 Poetry Reading

POETRY BY FRANK TITTERTON
LONDON & DAVENTRY

6.15 'The First News'

TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST; FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
Songs by HUGH WOLF

SONG BY GEORGE PARKER (Daventry)

Mr. H. TOMPKINS: 'Water Divining'

7.5 Musical Interlude

7.30 A Ballad Concert

JOAN COXEN
FRANK TITTERTON (Tenor)
THE OLOF SEXTET

SEXTET
Leaving from Schubert's Sketch Book are: Lohengrin
JOAN COXEN
La Rose amant le Roseignol (The Rose
loving the Nightingale) ... Rimsky Korsakov
Berceuse (Cradle Song) ... Grieg
The Snowy-Breasted Pearl
The Snowy-Breasted Pearl
The Snowy-Breasted Pearl
The Snowy-Breasted Pearl

SEXTET
Acoustic
Serenade to a Doll
Golf-wings' Cake
Talk ...

FRANK TITTERTON
The Snowy-Breasted Pearl
The Snowy-Breasted Pearl
The Snowy-Breasted Pearl
The Snowy-Breasted Pearl
The Snowy-Breasted Pearl
The Snowy-Breasted Pearl

SEXTET
David of the White Rock (Old
Welsh Air) ... arr. Percy
Canonette ... Godard
Minuet Paganini, arr. Kreisler

JOAN COXEN
A
Robert Johnson
Where the Bee Sucks (Old
English) Robert Johnson,
arr. Frederick Bridge
Ballade ...

SEXTET
Sumo of Four Lines
Balfour Gardiner

FRANK TITTERTON
Dr. ...
Mendelssohn
Love's in my Heart Woodman

SEXTET
Lohengrin
arr. ...
Mendelssohn
Mendelssohn

9.0 The Second News
WEATHER FORECAST; SECOND GENERAL NEWS
BULLETIN

9.15 Sir Walford Davies
'The Canterbury Festival'

9.30 Local Announcements: (Daventry only) Ship-
ping Forecast and F. & S. Stock Prices

9.35 Vaudeville

LOU ...
MIND and MIND
(Synchronized Pianists)
FLORENCE MARKS
(Irish in Song and Verse)
JACK PAYNE
and
THE B.B.C. DANCE ORCHESTRA
and
A Variety Item
from the
ALHAMBRA

10.45 DANCE MUSIC

JAY WHIDDEN'S BAND from the CARLTON HOTEL
11.0-12.0 JACK HYLTON'S AMBASSADOR CLUB BAND
Directed by RAY STARITA
From the AMBASSADOR CLUB



THE CLOISTERS OF CANTERBURY CATHEDRAL,
which will form one of the settings for the performances
at the Canterbury Cathedral Festival of Music and Drama,
about which Sir Walford Davies will talk tonight.

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Overture, 'La Flandre' Bourillon
Euphonium Solo, 'Love in Immortal'
Harry Hardy
(Soloist, T. TRUETT)

Tuesday's Programmes continued (July 30)

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JO KATHARINE HOWARD PR
8c Alice in C Minor E Flat Major and A Minor

The Island Spies	11
Rhapsody in C	12

574 The Children's Hour
S. B. Leona Levine

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* O Professor R. S. Conway * My Impressions
JAN 20 1896

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7.30 GRACIE FIELDS

7) WATER TUBES
WATER TUBES (MILLER)

No A Concert

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421 North New Street
Birmingham

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NOTE. We have $L^2(G) \cong L^2(H)$

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Other Stations.

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'LE ROI L'A DIT'

(*'The King hath said it'*)

AN OPERA BY LEO DELIBES

Daventry on
Monday
evening,
July 29, at
7.20 p.m.

The accompanying article on Delibes and his Opera is by Francis Toye
Music Critic of *The Morning Post*, who broadcasts a regular fortnightly critique of Opera and Theatre Music in general.

LIKE so many French composers of his time, Delibes was practically pitchforked into the theatre in his teens. For it was in 1843, when he was only seventeen years old and still a member of Adam's class at the Conservatoire that he first became an accompanist at one of the Paris musical comedy theatres. He was poor and had to support both himself and his mother, so that to earn sufficient money he, in addition, not only played the organ on Sundays, but the piano for dances from time to time. On the whole, however, he was decidedly lucky, because two years later he himself had the chance of writing the music for an operetta which, if not brilliantly successful, was at least good enough to secure him further commissions. In the next fourteen years he wrote no less than fourteen operettas for various theatres, being brought into connection with the great Offenbach himself then at the zenith of his fame both as manager and composer.

Doubtless these operettas possessed little musical value, though as a matter of fact Henri de Curzon, a biographer of the composer and his admirer, claims that there are signs of originality in all of them. At any rate, they introduced Delibes to the mysteries of theatrical composition by the route on which alone these mysteries have ever been successfully solved by the rule of practical experience.

But we first catch a glimpse of what may be called the adult Delibes in 1846. A few years previously he had been appointed one of the accompanists at the Opera where he had distinguished himself by his industry and excellent musicianship. He is said, in particular, to have attracted attention to himself by the manner in which he played the full score of Meyerbeer's *L'Africaine*, at that time considered the last word in complexity. The Director had entrusted the composition of a ballet called *La Source* to a fashionable Polish composer by the name of Miksa. Nobody, not even the composer himself, seemed very happy with the result, and Delibes was asked to lend a hand, which he did to such effect that the music written by him as a kind of stopgap was voted by everybody the outstanding feature of the score. Delibes' name as a composer of ballet music was made, and after a couple of diversions he was commissioned four years later, in 1870, to write the ballet *Coppélia*, by which he is best known to audiences to-day.

There is no space here to enlarge that delightful ballet as it deserves. For grace, for clarity, for melodic invention, and for delicious orchestration it ranks very high in the literature of ballet music. Together with its rather more ambitious and not less successful sister, *Sylvia*, it marks, as Gounod truly said, a veritable landmark in the evolution of the ballet d'action. It is significant of Delibes' reputation as a writer of ballet music that when composers such as Gounod and Massenet were commissioned to write for the Grand Opera—an honour by the by, never extended to Delibes himself—they consulted him when in difficulties as regards

the technical points of the ballet music of their contemporaries.

If Delibes never succeeded in forcing the portals of Grand Opera with anything but ballet, he was more fortunate at the Opera Comique. It was here that *Le Roi l'a Dit* was produced in 1872 and the better known *Lakmé* ten years later. Together with the admirable ballet *Sylvia*, already men-

tioned, it is a well from which composers like Messager have since drawn copiously. There are comparatively few good things about the song about Moncontour's farcical ancestors in the second act and Javotte's pretty minuet (subsequently worked into a charming entr'acte) will appeal to many. The duet between Javotte and Benoît, too, in Act I, so prophetic of *Veronique*, and the trio of the three men in Act II, should be very popular. Still, there can be little doubt that, generally speaking, the best music of *Le Roi l'a Dit* is to be found in the finales, especially the finale to the second act. We do not find the vivid characterization that we should expect here in an Italian Comic Opera, but there is a delicacy and a charm in the writing, reinforced by a vein, if somewhat tedious, gaiety that make the music a delight to listen to—wholly characteristic moreover of the genre at its best.

The libretto of *Le Roi l'a Dit* has been much and deservedly praised. Indeed, some authorities think it too good, in that it is not only self-sufficient and leaves therefore insufficient scope for musical comment and expression. For this reason, perhaps, no less than three versions of the opera have been attempted, of which that in three acts made by the author and composer in 1885 may be considered the standard.

The action takes place in the reign of Louis XV, when a certain country gentleman, the Marquis of Moncontour, gives a party to his friends at his chateau. Moncontour, a character with his head in the clouds, like Monsieur Jourdain in *Le Bourgeois gentilhomme*, the rustic Marquis has to learn Court manners, but, faced with the splendours of the Court, he loses his presence of mind. So much so that when Louis says that he understands he has four daughters and a son, he stammers: 'Yes, Sir,' though, in fact, he has no son at all. To make matters worse, the King then commands that the son shall be presented to him, wherefore the Marquis, on his return home, settles with his wife that somehow, somewhere, a son must be found. By chance Javotte, the maid, has a lover in the village who, it is agreed, with proper training and education, can be made into a very passable son. His name is Benoît, and he enters into the spirit of the thing so thoroughly that everybody, including himself, almost becomes persuaded that he is the genuine article.

The aspirants to the hands of his four 'sisters' (who have prudently been relegated to a convent) angle for his support. Benoît gives it to such good purpose that, in order to help them, he sets first to work in the convent where the girls are confined. No sooner said than done, he fights a duel with two suitors to whom the parents wish to marry the two eldest daughters against their wish. And by this ingenious and simple means the comedy ends, because Benoît pretends to be killed, his opponents fly, and everybody, including the King, condoles with the Marquis on the death of his son. So the solution is found. The Marquis's son is dead because the King has said so—*Le Roi l'a Dit*.

FRANCIS TOYE.



LEO DELIBES

tioned, these two operas are generally considered the only really successful music written by Delibes after the Franco-Prussian war. Soon after *Le Roi l'a Dit* Delibes went to Bayreuth and became almost haunted with the idea of Wagner's greatness. Unlike his compatriot and contemporary, Bizet, Delibes does not seem to have been strong enough either to assimilate or definitely to resist the influence of the Titan. *Sylvia*, with its mythological subject, and much of *Lakmé* must be considered exceptions, but his remaining operas, such as *Jeune fille*, and the posthumous and unfinished *Kassya* cannot be reckoned successes. It is not that Delibes' music begins to show traces of undue Wagnerianism. Rather he seems to have become a little half-hearted, distrustful of his own personality, an unwittingly the product of French Opera Comique school. Perhaps he did not know that Wagner himself once wrote that the best French theatrical music originated in that school. He died in 1891 at the age of fifty-five.

Le Roi l'a Dit, at any rate, conforms to the current traditions of French Comic Opera. The careful listener, for instance, can hardly fail to

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JACK PAYNE and the B.H.C.
1 NEW BRUNSWICK A

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Played by ALEX TAYLOR
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5.15 THE CHILDREN'S HOUR
LADY TREE
Summer Scriptures w. 1
will include 'Fig Tree, Page
Five (J. O. Stobart)

4.3 Medical Interviews

6.15 'The First News'
 1 MT SPINA (BENJAMIN)
 W. OTHER F. R. AND P. R. ST
 CENTRAL NEWS L. ALTON

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF
MUSIC
Songs by HUGO WOLF
Sung by GEORGE PARKER
(Baritone)

70 Mr. EDGAR WARD 'Photography—L. That Holiday Snapshot Album'

NEARLY everybody who goes on holiday nowadays takes a camera, in the pleasurable expectation of obtaining a graphic record of the place he goes to, the people he meets there and the things they all do. Modern cameras are extremely easy to use; and yet the holiday snapshot album is only too often, for all but its possessor, a weariness to the flesh. 'That's that lovely French girl who had a cottage there—look, you can just see her behind the newspaper.' This is the view from my window—the mountains are over here, but they don't come out very well in this print. Here's the quaint little church—pity I couldn't get the spire in. We of experience know nothing, and the handy snapshot which is not purely intrinsic in rare. Mr. Edgar Wain is himself one of the most distinguished of landscape photographers, and in this talk he will give some advice on how to take holiday pictures that will be something better than mere souvenirs. Next week he will turn his attention to the motorist who wants to obtain a worthy record of the country that he passes through, and in the remaining two talks of his series he will deal with 'Development and Printing' and 'Question Time'.

WEDNESDAY, JULY 31
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Pawnee
Baron de Mertzusac
Gautru
Javotte
Marquis de Flarembel
Marquis de Baetic
Marquise de Moncontour
Philomele
Clémence
Agathe
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HEDDIE NASH
GEORGE BAFLER
KIMBERLY LUKK
FREDRICK LAKE
ROBERT CHITWELL
STANLEY RILEY
NOEL EADIE
DAVID BRUNLEY
JAMES TOPPING
GLADYS PALMER
OLIVE GROVES
HELEN ALFON
JOAN VINCENT
ELSA GRIFFIN

9.45 P.M.

ACT I
ACTS II and III

80
'THE KING
HATH
SAID IT'

* 15 Mrs. A. L. L. L.
725 Mr. G. E. WALKER
L. L. L. L.

15 his talk last Wednesday Mr W. Lammont dealt with 'Childhood.' This evening he passed to the next stage—falling in love. One does not need to be exceptionally widely read to recall dozens of notable passages in literature describing that phenomenon which, like the sunrise, is always happening and is always new. The instant surrender of David Copperfield at the first glance of Dorcas curls the no less complete conquest of the 'heavenly' Jean Trioux when first he saw Marion Lesaut in the courtyard of the inn at Amiens; the famous meetings of Dante and Beatrice; of Ferdinand and Miranda—just the passages that are remembered through the centuries to be the same curious, magical catastrophe that, in its variety, is simply unbelieveable 'falling in love.' And the torturing, unhappy passion of Jude the Obscure, of Bradley Headstone, or of Romola, strikes with a permanent disconcert in the reader's mind.

7.45 KEITH WILBUR
The New Zealand Memo

8.0 'Le Roi l'a dit'
(Delibes)

9.0 The Second News
WEATHER FORECAST, SECOND
GENERAL NEWS DEBATES

9 15 Mr HOLT MANVELL
How I discovered the Fule

9-11 Local Announcements,
(Davenport only) Shipping Fore-
cast and Fat Stock Prices

9.35 'Le Roi l'a Dit'
(Continued)

11.5-12.0 DANCE MUSIC
REG HATTEN and his BAND
From the NEW PRINCES
RESTAURANT

ELIZABETHAN MUSIC. BY FRANK HOWES

(Continued from page 167)

music of this period published in Germany—which is fame indeed. He seems to have been a rather unhappy man. His anthems strike a pathos note, but his instrumental pieces are bright enough.

The earlier composers lived in a different world. Byrd (1543-1623), a lifelong Catholic, lived through the religious upheaval which established Protestantism, and though neither his life nor career was ever endangered, he certainly suffered a good deal of embarrassment. His keyboard music is specially interesting because he is the first great composer whose virginal music survives, and because he employed popular tunes of the day, like 'Sellingers Round' and 'The Carman's Whistle,' as themes for sets of brilliant variations. Religious or political difficulties cropped up in the path of most of the musicians of this period. Morley nearly lost his life in a political intrigue with the

Netherlands. Bail left the royal service without permission in 1613, 'being possessed with scruples as to the use of arms,' and gave out that it was for religious reasons. Dowland (1583-1626), too, seems to have embraced the Catholic faith for a time and in the course of his extensive tours on the Continent he met many English refugees. He became so alarmed, however, at their treacherable attitude that he disavowed atheism and returned home. From 1593-1606 he was lutenist to the King of Denmark at an enormous salary, but he seems to have been too free in money matters—he had the reputation of being a cheerful person . . . passing his days in lawful merriment—and he was dismissed. His European reputation was not enough to keep him in the memory of the British public and he complained of neglect at home. Ultimately he received a royal appointment in England.



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PICK-UP & TONE-ARM

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2201. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

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| 25/- | 15/- |

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"AS BRITISH AS BRITANNIA"

Wednesday's Programmes continued (July 31)

SWA CARDIFF. (30.9.04.)

1920 A Symphony Concert
 Received from the National Museum of Wales
 NATIONAL OBSERVATORY OF WALES
 Castellor Gwendolaf (Ynaru)
 On the 11th Spring
 Symphony No. 1
 Signed

40 An Orchestral Concert
NATIONAL ORCHESTRA OF WALSLEY
Cordoba Concert Hall (youth)
Conducted by WARWICK BREAETHWAITE

| | |
|--|------------|
| Polovian Dance | Bored n |
| RONA VALDEZ (<i>Soprano</i>) and Orchestra | |
| Vocal d'Arts (I have lived for art) | Puccini |
| ORCHESTRA | |
| Dance of the House | Fanchon |
| RONA VALDEZ | |
| I know a hawk | Marion Sha |
| A Blackbird Singing | .. Hous |
| A Little o' Tinkles | Harry |
| ORCHESTRA | |
| Aspirants with Variations . | . Dokunyo |
| RONA VALDEZ and Orchestra | |
| Rhema Vinctos (Return a Conqueror) | Vento |
| ORCHESTRA | |
| K-Jao Juto | Fouta |

9.15 The Children's Hour
 9.20 London Programme relayed from Daventry
 9.25 S.B. from London
 9.30 West Regional News
 9.35-11.0 S.B. from London

| | | |
|-----|----------|-----------------------------|
| 55X | SWANSEA. | 1,040 kg/s.
(238.5 m/s.) |
|-----|----------|-----------------------------|

1.4.11.1 A.B. from London
4.0 A.B. from London
6.0 London Programme relayed from Daventry
6.5 S.B. from London
9.30 A.B. from Cardiff
11.0 S.B. from London

6BM BOURNEMOUTH. 1040 h/2.
(288.5 m.)

4.0 London Programme relayed from Daventry
8.15-11.0 S.B. from London (9.30 Local An
nightclub-12

5PY PLYMOUTH. 1,040 hp/a
(282.6 mm)

1.0 London Programme relayed from Daventry
5.15 The Children's Hour
'Where are you going to, my pretty maid?
(Nursery Rhyme): To meet 'Mr Wiggins and
the Hay Rick' (Owen Bowen).

6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.30 Mid-week
Sports Bulletin, Local Announcements)

2ZY MANCHESTER, 787 kg/m (878.4 m.)

3-45 The Boy Scouts' Association
World Jamboree, 1929
The Opening Ceremony
Relayed from the Rally Ground, Arrowe Park,
Wirral
Speeches by H.R.H. THE DUKE OF CONNAUGHT
and the Chief Scout, Sir ROBERT BADEN-POWELL
S.B. from Liverpool

4.5 THE NORTHERN WINDLESS ORCHESTRA

MARY OSWALD (Eden) 1870-1900

5.15 The Children's Hour
6.0 London Programme relayed from Deventry

6.15 *S.B.* from *L. n. n.*
 6.30 Royal Horticultural Society's Bulletin for
 North of England Listeners
 7.40 110 *S.H.* from *London* (9.30) Local An-
 nouncements)

Other Stations.

5NO NEWCASTLE. 1348 boys.
126 7 8 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

SSC GLASGOW. 752 h p. m.
20 4 m

5.20 Dinner Music by Charles Wernicke Orchestra from the Playhouse Orchestra. 4.4 A Light Concert. The History



GRACIE FIELDS, the unique comedienne, is to broadcast several times this week. She takes part in London and Davenport's Vaudeville show on Friday, and broadcasts the same evening from 5GB. Cardiff listeners will hear her on Saturday night.

[illegible]

2BD ABERDEEN. 986 kg/a,
1301.5 mm

4.0 —Fishing News Bulletin. 4.5 —Great Mainman's
Orchestra from the Music Theatre. 5.0 —Frank M. Auld
Harmonies. 5.15 The Children's Hour. 5.25 —Fishing News
Bulletin. 6.0 —London Programme relayed from Deafway
6.15 —London. 6.30 Mr George E. Greenhouse "Hot
Melons". 6.45 —London. 7.30 —Glasgow. 9.35-10.00 —London.

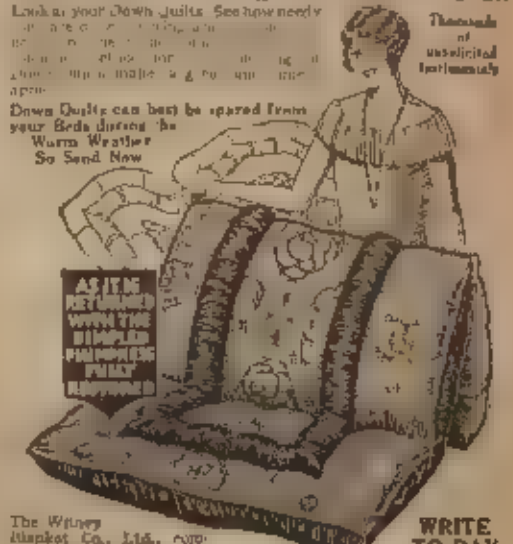
2BE BELFAST 7.538 hera,
1042.5 m

| | | | |
|---------------------|---------------------|---------|---------------------|
| 120 1.0 | -Gladophorus Kerria | 4.0 | -Langham Williams |
| Orchestra | Julia, The Wappa | 4.15 | -Veet Inklade, Nany |
| 5.5 | 4.47 | 4.44 | Orchestra |
| 5.5 | Hour 6.0 | | |
| 5.5 | 4.15 | 4.30 | |
| Royal Horticultural | Society's | Delbeto | 4.40 |
| Inclade | 4.43-11.5 | Lumida | |

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SOAP

*The Ideal Soap for
 Toilet and Nursery*



Programmes for Thursday.

Manchester Programme continued

8.0 Famous Northern Resorts

$$\lambda \cdot t^2 \quad \cdot \quad 10^4 \quad \& \quad 10^5 t^2$$

T 5015 4 H 125.57163

1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571. 2572. 25

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1. $\mathcal{F} = \{f_1, f_2, \dots, f_n\}$

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Johnny B. Goats . . . 1945

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$\frac{1}{2} \left(\frac{1}{2} \right) = \frac{1}{4}$

Hymenotrypa 3. *Synalpheus*

4. The following are the names of the persons who have been appointed to the various committees of the Board of Directors:

Ortho- and Para-¹⁸O Carbonyls in the

$$Y_{t+1} = b + \frac{1}{2} Y_t + \frac{1}{2} Y_{t-1} + \epsilon_t$$

Oct. 18. S. B. from London 10.30. Linn. 3.40. Arrived.

Other Stations.

SNO NEWCASTLE

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55C GLASGOW

[illegible]

2BD ABERDEEN.

[illegible]

2BC BELFAST

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THE WALKER EXPERIMENT

FAITH

A Daily Prayer. Fifth

H. brown x 1 1 B. 1 1^a 1 1.45

Metrical Psalm 84. * How Lovely is Thy

Doubting-Thomas*

Mark Ex. 29 and 34



Think of Nestle's
and of course you
think of milk. Nestle's
is another name for milk,
another name for Milk Choco-
late, too—choc that's choc-full
of creamy goodness. Try Nestle's
Napolitains—handy size pieces, daintily
wrapped, easy to pass round, and easy
to eat—3d., 4d., 6d., 8d. and 1/-.

NESTLÉ'S
MILK CHOCOLATE
NAPOLITAINS

Some people prefer the $\frac{1}{2}$ lb. BLOCK made of the same delicious choc—1/-

3.45 THE PRINCE OF WALES AND THE SCOUTS

10.15 a.m. THE DAILY SERVICE

10.30 (Dauntrey only) TIME SIGNAL
GREENWICH WEATHER FORECAST11.0 (Dauntrey only) Gramophone
Records

Music from the

12.0 A Sonata Recital

By FRANK BRIDGES

MAUD BRAMWELL (Piano)

Sonata in D Major

Sonata in A Minor Schumann

12.30 Organ Music

Relayed from St. Hololph, A.

10.10 A Recital of Gramophone

Records

By CHRISTOPHER STONE

3.45 THE BOY SCOUTS'
WORLD JAMBOREE

1939

SPEECHES

H.R.H. THE PRINCE OF WALES

Will

THE CHIEF SCOUT,

Sir ROBERT BADEN-POWELL

Relayed from the Rally Ground

Arrow Park, Birkenhead

S.B. from Liverpool

4.5 A Recital

by JOYCE ANSELL (Pianoforte)

Impromptu in G Flat Chopin

Tarantella

4.15 MOSCHETTO and his ORCHESTRA

From the May Fair Hotel

5.15 THE CHILDREN'S HOUR

T. B. C. Children's

a selection of E. V. R. in the story of 'The

Cricket Match 'Variety Lane' and 'The

Last Century Bat' (Major J. T. Gorman) With

Songs to suit the occasion by

FRANKLYN KALSBY

6.0 Talk

6.15 'The First News'

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

8.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

Songs by HUGH WALF

Song by GEORGE PARKER (Baritone)

7.0 Mr. ERNEST NEWMAN the B.B.C. Music Critic

7.15 Musical Interlude

FRIDAY, AUGUST 2 2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

193 kc/s. (3,554.4 m.)



THE PRINCE OF WALES AND THE CHIEF SCOUT,

Sir Robert Baden-Powell (right), here seen amongst the Wolf Cubs, are to speak to the World Jamboree at Birkenhead this afternoon. Their speeches will be broadcast at 3.45.

7.30

Vaudeville

CHARLES HAYES (Comedian)

DAVID WISE (Vocal Solo)

MAYVILLE GIDEON

GRACE FIELD

EWART SCOTT and BABS VALENT

In 'Scents and Nonsense'

By CLIFFORD SEVIER

Music composed and arranged by HAROLD SCOTT

JACK PAYNE and THE

R.H. DANCE ORCHESTRA

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS

BULLETIN

9.15 Topical Talk

10.30 Local Affairs (Dauntrey only) Sing-

ling Festival and Great Street Procession

9.35 A Symphony Concert

By NADIA BOULANGER

THE WILSON-SIMPSON CONDUCTORS

LONDON AND KINGSWAY

Symphony, No. 4, in D Minor (Op. 190)

Schumann

9.35

THE WIRELESS SYMPHONY ORCHESTRA

(1) Zerkow (Lively), (2) Ro-
bert (Lively), (3) Scherzo (Lively), (4) Lang-
sam (Lively)

The Symphony No. 4 in D Minor
belongs to the happiest time of
Schumann's career

It is an interesting fact that

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MORE SUMMER VAUDEVILLE TONIGHT AT 7.30

WITH

FRANK
FIELDMAYVILLE
GIDEONCHARLES
HAYESDAVID
WISEBABS
VALENTEWART
SCOTTGRACE
FIELD

EMPIRE SHOPPING

SOUTHERN RHODESIAN
Tobacco and Cigarettes

The British Colonists in Southern Rhodesia grow a Virginia tobacco, the leaf of which is equal in quality to that grown in any other part of the World.

Southern Rhodesian tobacco is raised from the finest seed, dried, cured, and graded under expert advice, and exported to Britain, where it is manufactured into cigarettes and pipe tobacco.

There are brands and varieties of Southern Rhodesian cigarettes to suit every taste, but one and all are made from pure

tobacco, under ideal conditions.

Southern Rhodesian tobacco and cigarettes can be bought at all the best tobacconists.

Give this purely British industry a fair trial by asking for Southern Rhodesian tobacco and cigarettes.

Write for the Southern Rhodesian Tobacco Book, *From Seed-bed to Smoker*, with brands and prices, post free on application to the Empire Marketing Board, Westminster, London, S.W.1.

Empire Quality

Buy

Southern Rhodesian Tobacco and Cigarettes



SATURDAY, AUGUST 3

5GB DAVENTRY EXPERIMENTAL

626 kc/s 479.2 m

TRANSMISSION FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30

Vaudeville

From Birmingham

JOSEPH BULL The Classical Banjoist
WALLACE CUNNINGHAM The Whistling Entertainer

MARGARET WILKINSON and LEONORE WHEELER

MASON and ARMES (Entertainers with a Piano)

The 'Miami' Dance Band

4.30

Thé Dancant

(From Birmingham)

STILLIE FRANCIS and his Band

Relayed from the West End Dance Hall

FRANK THOMAS Entertainer

5.30 The Children's Hour

(From Birmingham)

'Oom the Seal' by Mary Haras

Songs by MARGARET WILKINSON (Soprano)

'Treasure under Rainbow' by

Meredith Porter

JOSEPH BULL

6.15 The First News

AND SPECIAL REPORTS

THE BIRMINGHAM SPORTS BULLETIN

GENERAL NEWS

SPORTS BULLETIN

SPORTS BULLETIN

SPORTS BULLETIN

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM STUDENT ORCHESTRA

Conductor: JOSEPH LEWIS

Overture, 'Naxos'

Section of 'Pavane'

Suite, 'Naxos'

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8.30

A BIRMINGHAM SYMPHONY CONCERT

STILLIE ALLEN (Soprano)

ORCHESTRA

The 'Battered Bride' ...

... 'Ocean, thou mighty Monster' ('Okeanos')

... 'First performance'

... 'Symphony in E Flat (The Drum Roll)' Haydn

... 'Dor Fraking (Spring)' ...

... 'Eun Trum (A Dr ...)

ORCHESTRA

VAUDEVILLE

JOSEPH BULL

THE CLASSICAL BANJOIST

WALLACE CUNNINGHAM

THE WHISTLING ENTERTAINER

MARGARET WILKINSON

AND

LEONORE WHEELER

IN PRE WAR BALLADS AND DUETS

NORMAN TIMMIS

PRESENTS HIS SKETCH, 'AT THE CIRCUS'

MASON and ARMES

ENTERTAINERS WITH A PIANO

The MIAMI DANCE BAND

FROM BIRMINGHAM AT 7.30

throughout the movement

A little March follows, also with jaunty rhythm

and melody, and the happy title of 'Dance of the Sugar Plum Fairy.'

It was in his movement for the 'Cello' which

his first appearance in a public concert.

Tchaikovsky had heard the instrument in Paris

and after it was brought out by Mustel, and

he immediately determined that he must be the

first composer to make use of it. He took a

great delight in it, and it was not until

the 'Nutcracker' music that he began to

is certainly used in this movement with the

appeal to

A series of dances follows, a Russian and a

no American dance, a Chinese dance, whimsical

and bizarre, and a Road-pipe dance, delicate,

fresh, and graceful. These, although actually

not movements, are grouped as the

Suite, and though the last movement is also a

dance, it stands separately. It is a waltz with

a fine flowing waltz tune, such as Tchaikovsky

know very well how to write

30.0

'The Second News'

WINTER FORECAST SECOND GENERAL NEWS

10.15 Sports Bulletin (From Birmingham)

10.20 DANCE MUSIC

JAY WHITTEN'S BAND from the Carlton Hotel

11.15

Experimental Transmission of S. P. P. P. P.

11.30

Experimental Transmission of S. P. P. P. P.

11.45

Experimental Transmission of S. P. P. P. P.

12.00

Experimental Transmission of S. P. P. P. P.

12.15

Experimental Transmission of S. P. P. P. P.

12.30

Experimental Transmission of S. P. P. P. P.



Really quaint Novelty Dolls-

make one for your Car.

Dennison Crepe

Dennison Manufacturing Co. Ltd.
Dept. CNY 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

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Carters

INVALID FURNITURE

SELF-PROPELLING CHAIRS

FOR those debarred from life's ordinary vocations a Carter Self-Propelling Chair yields more than its quota of luxurious ease.

How delightful to experience freedom of movement, the contentment born of perfect comfort and the happy independence to be acquired with a Carter Chair!



125, 127, 129, GT PORTLAND ST., LONDON, W.1.

SWA CARDIFF. 900 kc.s. (309.2 m.)

12.0-12.45 A Popular Concert
 Relayed from the National Museum of Wales
 National Museum of Wales
 Overture, P. ... (thor Cymru)
 Japanese Suite
 Welsh Rhymed German
3.30 London Programme relayed from Daventry
4.45 DANCE MUSIC
THE CONEY BEACH FIVE
 Relayed from the Coney Beach Restaurant, Torquay
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.30 Local Sports Bulletin
6.55 S.B. from London
7.15 Mr. DAVYD JAMES, THE RAILWAY WORK AGENT, 108 S.W.
7.30 GRACIE FIELDS
7.45 S.B. from London
 The Old Road
 John Fennell Scott
 Whenever I meet the Sergeant
 T. C. ...
 My Adieu
 James Gaudin
 The Harbour
 Howard Fischer
 'The White Hope's Quandary'
 A Play by A. J. ...
 Characters
 Slogger Brown (a Prisoner)
 Jim ...
 Daphne
 A Tramp
8.15 'Topicals' Concert Party
 Relayed from the Pier Pavilion, Penarth
 Artists
 MARY HUGHES (Soprano)
 KITTIE ADAMS (Comedienne)
 BONA WARD (Soubrette)
 MADGE RITTE (Pianist)
 MAX KAPOTA (Comedian and Dancer)
 JACK ROWLANDS (Baritone)
 T. ...
9.0 S.B. from London
10.0 West Regional News, Sports Bulletin
10.5-11.50 S.B. from London

9.15 S.B. from London
9.30 S.B. from Cardiff
9.35 S.B. from London
10.0 S.B. from Cardiff
10.15 S.B. from London
10.30 S.B. from Cardiff
10.45 S.B. from London
11.0 S.B. from Cardiff
11.15 S.B. from London

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

THE CAPTAIN OF THE TOURISTS
 H. G. Deane, captain of the South African Test team, will talk about cricket from Swansea this evening at 7.15

12.0-1.0 Gramophone Records
3.30 London Programme relayed from Daventry
6.15-11.50 S.B. from London (10.0 Local Announcements, Sports Bulletin)
5PY 1,040 kc.s. (288.5 m.) PLYMOUTH.
12.0-1.0 A Selection of Gramophone Records from Musical Comedy and Revue Selection. The New Moon Rumberg W. ...
Fox-trot, 'Some where' ('The Song of the Sea') Kunze Dance of Hours, 'Dance of Stars' ('The Blue Bird') O'Neil
Two Fox-trots A House on Hill Top; I lift up my finger ('Love Line') Mayne
Chorus, 'The Good News' Chorus 'The O'Clock' ...
Looking at You ... ('Wake Up and What is this thing called Love') Porter
Good News')

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

12.0-12.45 S.B. from Cardiff
3.30 London Programme relayed from Daventry
5.15 S.B. from Cardiff
6.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry
5.15 The Children's Hour
 Peeps into Many Lands, including 'The Abbot's Kitchen' (Furze)
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.30 Sports Bulletin
6.55-11.50 S.B. from London (10.0 Items of Naval Information, Local Announcements, Sports Bulletin)

Home, Health, and Garden.

NOURISHING DISHES FOR INVALID DIET.

By Mrs. E. Martinek.

BEEF TEA (Ordinary)

- 1 lb. gravy beef (not arm of beef).
- 1 pint cold water.
- 1 teaspoonful of salt.

Cut or shred the beef. Place in an earthenware jar with the water and salt. Stand the jar in a tin of water and cook for three hours in a slow oven, or you may place the jar in a stewpan of water and simmer over a low gas for three hours. Be sure to cover the jar well to prevent evaporation, and when cooked strain through muslin and remove all traces of grease.

RAW BEEF TEA

Four ounces best ramp steak, shred finely with a very sharp knife, put in a basin and add 4 table-spoonfuls of cold water and a pinch of salt. Cover and let it soak for one hour. Then strain carefully and press all the juice from the meat. Remember that raw beef tea should be freshly made each day. If Beef Tea is required quickly:

Take 1 lb. of ramp steak, let it soak in a quart of cold water for a few minutes with a pinch of salt. Then cut it into small pieces and put it in a saucepan with 2 quarts of cold water. Simmer for four hours. Strain and put in a bottle. It will keep for a week.

STEAK AND SOUP

Ingredients:

- 1 small onion.
- 1 lb. gravy beef.
- 2 quarts cold water.
- 1 teaspoonful salt.

Cut the onion in a small piece, wash it and cut it into small pieces. Put it in a saucepan with the water and salt. Simmer for four hours. Strain and put in a bottle. It will keep for a week.

1 onion and 1 lb. of the beef, well chopped.

BEEF AND CHICKEN JELLY

- 1 lb. beef.
- 1 lb. chicken.
- 2 pints cold water.
- 1 teaspoonful salt.

Cut the meat and chicken into small pieces, chop the bones. Put into a stone jar with the water and salt. Cover very closely and simmer the jar gently in a saucepan of boiling water for six hours. Well strain. This will set into a firm jelly.

Wk for a day or two, generally diluted with soda water or barley water.

Clear barley water is best for this purpose and is made quite simply. You need:

- 1 lb. pearl barley.
- 1 pint strip lemon peel.
- 1 pint boiling water.

Put the barley in a saucepan with the water and the lemon peel. Boil for one hour, then strain off the water and put the barley in a bag and pour the boiling water over. It will keep for a week.

If a thicker and stronger barley water is required, take:

- 1 lb. pearl barley.
- 1 pint strip lemon peel.
- 1 pint boiling water.

Blanch the barley, then gently boil till thick. Strain and put aside for use. If barley water is given to a child it is much improved by adding a little more palatable by adding the juice of one lemon after it is strained. A very refreshing drink can be made by heating up the white of an egg to a stiff froth, add 1 dessertspoonful of lemon juice and mix with half a tumblerful of soda water.

CHICKEN CUSTARD

Mince finely 3 ozs. cold chicken. Beat up 2 eggs with 1 gill milk and a pinch of salt. Stir in the minced chicken and steam the mixture for half an hour or till well set.

Sweetbread are very tempting if nicely cooked and served. First, you blanch your sweetbreads by putting them into cold water and bringing them to the boil, simmer for five minutes. Put into a basin of cold water till cold. Then trim away all gristle, but do not skin them. Now put into a saucepan, cover with milk, and simmer gently for one hour. Drain off the milk and thicken into sauce with a little arrowroot or flour, adding the yolk of 1 egg and a little butter if you wish the sauce to be extra nourishing.

Tripe is sometimes ordered by the doctor and can be cooked in precisely the same way as the sweetbreads.

It has now been found more convenient to issue the Empire Marketing Board pamphlet on Economical Meals in one, instead of two parts. It will not be ready quite so soon as expected, but it is hoped it may be available by the beginning of August.

been merely dug to a depth of nine or ten inches. Again, it is during periods of drought that the value of farmyard manure, leaf-mould, decayed garden refuse and similar substances is clearly seen. These bulky organic manures not only supply plant food but also assist the soil to hold moisture. Chemical fertilizers are good, and should be used in every garden, but they cannot wholly replace farmyard manure and similar substances, for while they add plant food to the soil they do not increase its water-holding capacity. And without moisture plant food cannot be used.

To summarize, we would say that to get the best results in a dry season one should trench the ground in the winter, working in a good supply of organic matter, and then use the hoe constantly from the spring onwards.

Plants of pelargoniums, that have been in flower for the past few months, will now be better placed outside to allow the wood to harden gradually. Very old plants may be dispensed with at this time, and a stock raised from cuttings. If cuttings are taken when the growths have partially hardened, they are not so liable to damp off as when more sappy growths are used. If young plants raised from these cuttings are grown well and stopped a few times, they will make splendid plants for next season's display. *Royal Horticultural Society's Bulletin*

HOW TO BOTTLE VEGETABLES.

VEGETABLE bottling differs very materially from that of fruit, as vegetables require a much greater amount of heat to destroy the germs that is always in them. For this reason, at a comparatively low temperature, but vegetables (with the exception of tomatoes) require a temperature of 212 degrees F. The bottles described are for bottles varying from one pint up to three pints, larger than this should be used.

When selecting a pan for boiling the bottles, it is important that it is deep enough to take the bottles and allow the water to come over the top of them, for as the water will have to boil for an hour and a half to two hours, it is best to have a certain extra. You must have a false bottom in your pan to allow the water to circulate underneath the bottles and where you have not got a proper one, I will describe the best way to make one. First take your pan and lay it on a piece of paper, then with a pencil draw a line round the edge that fits inside the pan. You will then have the size of the bottom of the pan inside. Then cut some strips of wood and lay across the mark on the wood just where the line appears, and on placing them on the line they will fit. They should now be lashed together, and you will find it just fits the pan, and will last for years.

Vacuum bottles only should be used for vegetable bottling as the atmospheric pressure on the lids is much greater than in the case of fruit bottling. Vegetables are fastened down while the whole contents are at boiling point, and I have found no ordinary seal that was reliable enough to resist the air pressure on cooling. Glass lids, though not essential, are to be recommended in preference to the tin ones.

When bottling bottles always see that the pan is quite level. If this is not so, when the water is boiling they will work gradually to one side, and if they touch this they are very liable to crack on account of no water being able to circulate round the bottles. If your pan is level, there is no need to wrap them in any way, and where steam is used, of course the bottles never shift their position.

Some vegetables, such as peas, runner, dwarf and broad beans, young carrots, and cauliflower, are better blanched and cooled before bottling. With peas, bring from cold to the boil, having a spring or two of mint and a pinch of bicarbonate of soda in the water, and boil about a minute; or another way is to plunge them into boiling water, and let the water come back to boiling again, then cool by turning them into cold water, or letting a tap run on to them before putting into bottles. With beans and the other vegetables, just mentioned, blanch at boiling, about five minutes, before cooling.

When doing peas, only do the sweet-flavoured ones—the common field pea is not worth bottling. It is a great aid to peas if they are bottled in mint-flavoured water, so it is a good plan before you begin to shell to put some sprigs of mint in the water, and boil about a minute; or another way is to plunge them into boiling water, and let the water come back to boiling again, then cool by turning them into cold water, or letting a tap run on to them before putting into bottles. With beans and the other vegetables, just mentioned, blanch at boiling, about five minutes, before cooling.

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(To be continued next week.)

THIS WEEK IN THE GARDEN.

WORK in the garden at the present time will be more or less of a routine nature, such as the summer pruning of fruit trees, hedge cutting, the removal of decaying flowers before seeds are set, so as to prolong the flowering season, and the necessary tying in of growths of herbaceous plants, etc.

During periods of hot, dry weather, hoeing, mulching and watering are the three principal methods of conserving moisture in the soil and rain is in importance in the order given.

Watering should be done thoroughly or not at all. It is useless to give water in small dribbles, as this only encourages plants to make new roots near the surface which get burnt up during the first few hot days. Crops that are likely to benefit by watering are peas, celery, lettuces, and anything that has been recently sown.

It is during a dry spell, such as we recently had, that the great value of deep cultivation becomes apparent. Plants growing on ground that was trenched during the winter are able to send their roots deep down into the comparatively cool and moist subsoil, and consequently they are able to withstand drought much better than plants which are growing on ground that has

Notes from Southern Stations.

WHY NOT A MENDELSSOHN BALLET?

The Crystal Palace as a Background—Another Talk on Cornish Ceremonies—Life on the Grey Monsters of the Sea—Birmingham's Programmes for 5GB Listeners.

THE thought of Mendelssohn (who has been much in the programmes lately), coupled with the recent visit of the Russian Ballet, makes me wonder why M. Diaghilev has never interpreted Mendelssohn in a ballet as he has already interpreted Schumann in *Carnaval* and Chopin in *Les Sylphides*—until one reflects that the ideal Mendelssohn ballet would have to be the product of English inspiration. It would probably never occur to a foreigner that there was anything distinctive in Mendelssohn (apart from some very dainty fairy music) which permitted that peculiar expression of the man which *Les Sylphides* did for Chopin; but Mendelssohn to us must always be the symbol of Victorianism, social, economic, artistic; the playing of his *Songs without Words* by dutiful daughters sent innumerable rich papas to sleep; the Wedding March is more bound up with Victorian alliances than with Shakespeare; and the rounded cadence of his melody, so facile, so refined, set a standard of taste in drawing-room and chamber for years. If all the rumour of an English ballet is true, this might be one of its first creations. With a background, perhaps of the Crystal Palace, it should inspire a truer and wittier expression of that prosperous, respectable reign than even *The Triumph of Neptune*.

THE religious service for West Country listeners on Sunday, August 4, will take place in the Plymouth Studio and will be conducted by the Rev. Franklin Chambers, Minister of Mutley Baptist Church.

THE Studio Service for 5GB listeners at 8 o'clock on Sunday, August 4, will be conducted by the Rev. H. H. Coates, of Handsworth.

The programmes of Monday, August 5, open with the Loxells Picture House Orchestra, conducted by E. A. Parsons, who will include in their items the Suite—*A Doll's House*, by Engelman, while the Light Music at 6.30 p.m. is provided by the Birmingham Studio Orchestra, conducted by Frank Cantell, the soloists being Emile Waldron (soprano) and Albert Moore (violin).

On the afternoon of Tuesday, August 6, there will be a Light Orchestral programme by the Birmingham Studio Orchestra, conducted by Frank Cantell, in which Marjorie Edwards will be heard in songs at the piano and Seymour Dossor will give tenor solos.

FOR the third of his series of talks on Cornish Ceremonies, which is to be broadcast from Plymouth, on Tuesday, August 6, Mr. Charles Henderson will deal with the Cornish Gorsedd, which is to take place on Carn Breu Hill, near Redruth, on Friday, August 30. The ceremony is an impressive one, and the promoters aim to create a nucleus round which Cornish sentiment and local patriotism can be gathered. Last year the Archdruid of Wales and his Bards initiated the first Cornish Gorsedd, and this year a company of Breton wrestlers will visit Cornwall for a great bout on August 31. It is hoped that the Breton Bards will accompany them to attend the Carn Breu Gorsedd on August 30.

EVEN with the insight into the life of the Navy afforded to the public by the Navy Weeks at the three Naval Ports, it is difficult for the landlubber to realize what goes on, day by day, in one of H.M. ships. Many of these are the homes of well over a thousand officers and men each—a population much in excess of that of most villages—living in an area naturally circumscribed, and in unnatural surroundings, and shut off from the glare of publicity. On Tuesday, August 6, at 7 p.m., Surgeon Captain L. P. Cope, R.N., will broadcast a talk from Bournemouth on 'A Day in the Life of the Navy,' which will help his listeners to visualise what goes on in one of those silent grey monsters they occasionally see off the coast, and will help those of them who visit Portsmouth during Navy Week, from August 17 to August 24, to a better appreciation of all they will then have an opportunity of seeing in the ships they can visit under the expert guidance of the men who live in them.

THE 5GB programmes of Saturday, August 10, open with a relay from the West End Dance Hall, Birmingham, of Billie Francis and his Band, with interludes by Harry Saxton (comedian), who has appeared in most of the recent revues broadcast from the Birmingham Studios. Lily Heeler (pianoforte) and Barbara Frewing (contralto) appear in the Light Music programme at 8.30 p.m. Winifred Morris (contralto) and Oswald Rogers (baritone) sing in the relays from Loxells Picture House on Thursday and Friday, August 8 and 9, respectively.

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 so arranged 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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