

THE BROADCAST PROGRAMMES FOR AUGUST 11—AUGUST 17.

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol 24. No. 306.

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

AUGUST 9, 1939

Every Friday. TWO PENCE

## THE FIRST WEEK OF THE PROMENADE CONCERTS

*The following Concerts will be relayed from Queen's Hall during the week:*

Monday	(5GB)	8.0 - 9.40 p.m.	(Wagner Programme).
Tuesday	(2LO)	8.0 - 9.40 p.m.	(Mozart, Schubert).
Wednesday	(5GB)	8.0 - 9.40 p.m.	(Bach Programme).
Friday	(2LO)	8.0 - 9.40 p.m.	(Beethoven Programme).
Saturday	(5GB)	8.0 - 9.40 p.m.	(Purcell, Debussy, etc.).

*This issue contains articles on Broadcasting and the Programmes by:*

**CHARLES MORGAN**

*'Who did write "Henry VIII"?'*

**STEPHEN KING-HALL**

*'Uses of Broadcasting in War'*

**M. WILLSON DISHER**

*'A History of Vaudeville—I'*

**W. ROOKE LEY**

*'Chopin—the Poet of Exile'*

**W. R. ANDERSON**

*'The Ordinary Listener—Pre-War Vintage'*

**KENNETH BELL**

*'Henry VIII—Hero, Ogre, or Simpleton'*



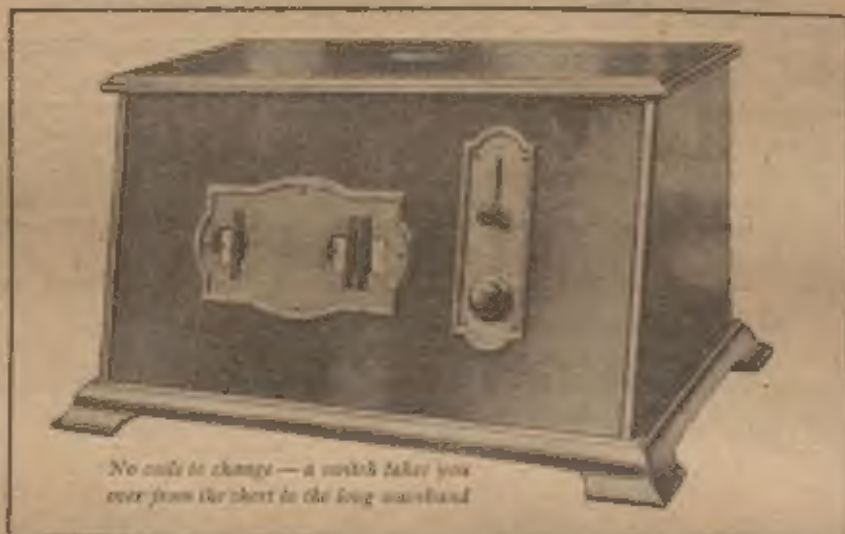
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AUGUST 9, 1929.

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## THE ORDINARY LISTENER—PRE-WAR VINTAGE

*Are we so different from the Bright Young Holders of 'The Prom Ticket'?*

AS each Prom-tide comes round (that happy supplementary season of the year, which for the music-lover allays the sorrow of summer's passing and gives foretastes of the crisp joys of autumn) I take down my copy of the late A. H. Sidgwick's *The Promenade Ticket* (Arnold), first published before the war, and browse again among the comments, inseeing and witty, that abound in this 'lay-record of concert-going,' as its author called it. It is the lay not of one minstrel but of a number of friends, varying in brow-height, and representing roughly the various 'publics' for music, who in turn make use of a Prom season ticket, and agree to set down their impressions of the concerts. The comments are not always serious. When they are, they usually keep well above the level of 'The concert was very nice'—thus that pillar of the office and dry old stick R. Thos. Lane, who in his report, written in businesslike style, has as much to say about 'the gentleman who fainted' as about the music.

THE chief *raisonneur* is Nigel Clarke, a type of the best kind of amateur music-lover, intelligent, keen, and critical, linking up his ideas about music with those on other arts, and exemplifying the right use of the blessed (and sometimes accursed) word 'appreciation'—getting down to the roots of things, and summing up. If we had more of his keenness for art (remember Chesterton's 'All good taste is gusto'), and if all writers of programme notes would forget their dignity and write as humanly as he does, there would be fewer people outside the range of serious music, and those inside it would enjoy themselves still more than they do now.

Then there is J. R. Harrison, merry and bright, with his unsophisticated outlook. After a concert full of 'fine stuff,' he comments: 'Rather hard work, but I suppose one gets used to it'—just the remark, I expect, that thousands of listeners have come to make after some experience of music they once would have feared to tackle. J. R. H., the cheery and ramshackle, is a likeable sort, with his 'Rather cheap, but enjoyed it. Rotten taste, I suppose,' after one of the Saturday night beanos. At the end of the season, after a glorious winding-up concert, in which he thrills to Brahms's 'Hungarian Dances,' 'with the orchestra whacking her up and letting her go alternately,' he votes it all 'good fun,' and says that at the start he 'had no idea how interesting this sort of thing was.'

Another of the diligent reporters of impressions is Rhoda Clarke, cousin of Nigel. There is not in her the engaging streak of

Mr. Pooter that endears J. R. H. to us, but in her dashing and sometimes rather caustic way (witness 'She produced her voice all wrong, and was much applauded'), she, too, represents a public. The man with the drums early took her eye, with his 'pretty trick-work with the wrists.' She is curious about 'who arranges his part'—Does the composer fit exactly the number of whacks he is to give, or does he simply leave general directions: 'Sit tight for a bit here and turn off the taps, and then let her have ten good ones'? I should like to play the drums. So should we all, if we could discover how on earth the timpanist manages to re-tune in the midst of the most infernal uproar. Another remark of Rhoda's is: 'There was rather a good singer (high tenor), but he looked as if he wanted something to eat.' Here is a topic for the newspapers' silly season, now upon us—'Why are tenors so tenuous?' Rhoda signs herself 'Rhoda G. R. Clarke' throughout the reports, but in the following February, when authorizing their publication, she has become 'Rhoda G. R. Wharton'; and one Flavia, her friend, begins with the surname 'Ward' and ends with 'Cranford-Wright'; so you may guess that there are traces of other pleasant flavours in the book, besides the musical.

RHODA'S friend ('Fluffy') is a folk-song fanatic, and, as a friend of mine said about a certain pushful person of the same persuasion, hasn't a soul above the Dorian mode. She is very earnest and goopy about her particular-ism, and 'in all seriousness' thinks that 'in folk-song lies the hope for the regeneration of national music: we must return to the spring! Haven't we all met a Fluffy?

Of course, there are some discussions about modern music, though the book was written before the season of indiscriminate laudation of all modern music, good and bad, had set in eight or nine years ago with all its virulence—now happily spent. The chat on this topic does not get far beyond the good old primitive comments that, on the one hand, 'the young composers simply make a noise, and think it is good because it is novel'; and, on the other, 'it merely needs training to appreciate them'; both of which observations, of course, have a grain of pearly truth in them, that is generally spilled in the scramble when disputants get together, and begin to enjoy that which is so much sweeter and more potent than argument—tearing each other's hair out.

One or two of the comments in the book have already become classics—that about

the atmosphere at the Proms being 'compounded of 60 per cent. "Three cheers for Beethoven," 35 per cent. "By Jove, this is splendid!" and 5 per cent. "Aren't we jolly cultivated to be able to enjoy it?"'—the last a bit of true psychological insight: that odd 5 per cent. is one of the music-lover's small rewards for taking trouble. Then there is the delectable tabloid 'programme' for funeral marches, most of which, J. R. H. opines, 'seem to cheer up in the middle and then become gloomy again. I suppose the idea is, (1) the poor old boy's dead; (2) well, after all, he's probably gone to heaven; (3) still, anyhow, the poor old boy's dead.'

I USED to enjoy, before each concert, turning up the index of the book to find what one or other of the band of critics had to say about the items, and I imagine many others have done the same. That index, by the way, contains some bits of quiet humour and surprise; as witness, 'Brahms, relation to Higher Thought, 30,' which one finds to be a reference to 'the staid and anti-cyclonic calm which you get at particularly refined and select Brahms recitals, resulting from a uniform high pressure of moral principle.' The B.B.C., always busy about the weather, has apparently contrived to minimize this pressure, for I see that Brahms, praises be, has become a 'best-seller' at the Proms.

All up and down the book one comes on neat sayings and bits of crystallized criticism, for only a few of which I have room. I like Nigel Clarke's 'Personally I mistrust the musician who cannot make a noise occasionally'; and the satirical note of one of the friends, Henry Malins, who constitutes himself a committee of Wagner, and produces a report every bit as muddled as that of some committees we know, and far more amusing. Nigel's miniature on Tchaikovsky's 'Pathetic' symphony is a good summing-up of the reasons for the work's popularity—its 'extraordinary clearness' in every movement and theme, the way the tunes 'simply hit you in the eye,' the fact that the music tells its dramatic story without the need of a 'programme.' You should not miss the 'guessing competition,' when the party decided not to look at the programme, but try to identify the nationality of the music by internal evidence; with the sequel, a comical case of mistaken identity, complete with double-crossing (when a Mendelssohn piece was substituted for a Svendsen, and some of the party knew of the change, and some didn't). There is, too, Nigel's account of a certain religious

(Continued on page 303.)





Not 'Cup,' but 'Trophy.'

**L**AST week we referred unguardedly to 'the Schneider Cup.' This term is inaccurate and offensive to those who go up to the air in ships. 'Schneider Cup' sounds like the name of one of those mysterious drinks we have encountered at garden parties, which are largely



'Mysterious drinks at garden parties.'

composed of soda water and borage. Though the phrase is in common use, the fact is that there is no Schneider Cup. The seaplane race, which listeners are to hear described on September 7, is fought out for 'the Schneider Trophy,' a magnificent statuette in marble and silver which, as we write, is on show at the Olympia Aero Exhibition. In the commentary on the race the B.B.C. is co-operating with the Royal Aero Club. The official judge, Colonel Lindsay Lloyd, will be with the commentators on the roof of the Pier Pavilion at Ryde.

#### Phenomenal Blackpool.

**A**T 7.45 p.m. on Tuesday, August 20, we are to hear an evening's programme relayed from Blackpool—dance bands, an excerpt from a revue, a Waritzner recital, and so on. It is fitting that there should be a whiff of Blackpool in the summer programmes, for to literally millions of people Blackpool is Summer. Everyone should visit Blackpool once before he dies. It is an incredible place—a sort of super-exhibition beside the sea. Everyone enjoys himself in this colossal fun-fair. The enjoyment is strenuous. If you aren't dancing or walking along the infinite concrete of the 'proms' you must be eating Blackpool Rock or going on the 'Dipper' on the Pleasure Beach or getting lost in the Big Tower. None of this nonsense about lying on your back and drinking in the beauties of Nature. If you lay on your back someone would tread on your face—and as for beauties of Nature—well, there aren't any. It is interesting to note that the world's most booming seaside resorts are entirely devoid of such beauties. Ostende, Zoppot on the Baltic, the Lido, they are all flat, hot and man-constructed. Blackpool has a super-swimming bath, Monte Carlo a rubber swimming beach. Holiday-makers have come to the conclusion that the sea is lacking in modern conveniences. Personally, we prefer a secluded cove in Cornwall or the Estural section of the Riviera—but everyone must see Blackpool once. They may become confirmed Blackpudlians.

#### A New Short Comedy.

**T**HE London programme for Saturday evening, August 24, will include a short comedy by Barrington Gates, entitled *The Mulligan Medallion*. The medallion in question is one of those literary awards which turn the heads of young authors. The play is an amusing trifle about a cheese-monger father who is a secret poet and his poet son who refuses to monger cheese.

## The Broadcasters' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



#### The Pink Convolvulus of Eriskay.

**O**N August 15 Compton Mackenzie is to talk about Eriskay—that small, remote and romantic island of the Outer Hebrides which, we dare wager, is best known to most listeners as the home of 'The Eriskay Love Lilt.' It was on Eriskay, then as now a wholly Catholic island, that Prince Charles Edward landed on his arrival from France in 1745. It is said that he dropped on the Eriskay beach the seeds of the pink convolvulus that still grow there. Without wishing to seem unreasonable, we wonder vaguely why the Young Pretender carried convolvulus seeds around with him; and without wishing to seem inconsequent, we would like to say that this legend recalls to us the case of a friend of ours who bought a sixteenth-century house in Essex. In the course of adding a wing to his manor he disturbed the original fabric. Old bricks and mortar were heaped in the garden. Next year this heap was ablaze with unexpected French poppies. The mystery may be explained by the fact that the house had originally belonged to Huguenot refugees who must have kept a store of poppy seeds, which were brought to light by the excavation.

#### A Conrad Play to be Broadcast.

**J**OSEPH CONRAD wrote only two plays; they were called *Laughing Ann* (a title recently adopted elsewhere) and *One Day More*, though he also put his own novel, 'The Secret Agent,' into play form. It is not surprising that his work for the stage was limited, for his own methods of handling drama tended always towards the indirect. *One Day More* is to be broadcast from 5GB at 8 p.m. on Monday, August 19. This will play for about an hour. There are four main characters. Conrad adopted a technique which, oddly enough, is particularly suited to broadcasting: he wrote *One Day More* in a number of short, self-contained scenes. It is the tragic story of a girl in a small seaport left to the company of two old men, a blind tyrant of a father and a crazy sea-captain who intends her to marry his runaway son. We have already heard Conrad's *Lord Jim* as a wireless play, in the adaptation by Cecil Lewis which paved the way for a succession of later story-productions. We shall shortly hear *Typhoon*, adapted by John Watt, and *Romance*, upon which Peter Creswell is working. Personally, we consider that *Nostramo* towers above the other Conrad masterpieces—but the canvas of this great story is too vast to permit of microphone presentation.

#### Saul of Tarsus.

**T**HE successful Sunday series of passages from English Eloquence comes to an end this week. It will be followed next Sunday, August 18, by the first of a new series of Bible Readings. These will tell, in sixteen extracts from the Acts of the Apostles, the story of St. Paul's life and wanderings. Archaeological and literary researches have established that the book of the Acts of the Apostles was the work of St. Luke. Quite apart from its religious and historical significance, the story is an amazing psychological study of the man Saul of Tarsus, the Pharisee test-maker, who, from a fanatic persecutor of the Christians, became the first and greatest missionary of the Lord. A simple outline of Paul's life, entitled 'A Bondman of the Lord,' is published by the S.P.C.K.; some listeners may wish to study it before the series of readings begins. For the literary-minded, there is Don Byron's fine, though highly coloured, novel 'Brother Saul.'

#### The Thing that is Plain.

**I**N a recent paragraph we referred to the forthcoming broadcast, on September 4, of Naomi Mitchison's first wireless play, *The Thing that is Plain*. Mrs. Mitchison is known for her historical stories. She specializes in Greeks, Romans, and Barbarians. She writes exquisitely, making her characters speak in modern English which nevertheless has a period flavour. Someone has said, 'Her Barbarians are superb, though her Greeks come straight from Balliol.' *The Thing that is Plain* tells of a Viking blood feud. If you do not know our author's books, read them: the best are, 'The Conquerors,' 'Barbarian Stories,' and 'Cloud Cuckoo Land.' Mrs. Mitchison is a niece of the late Lord Haldane and sister of Prof. J. B. Haldane. She has a most enviable house at Hammersmith.

#### A Vile Traffic.

**T**O most of us whose lives are securely ordered the horrors of the White Slave Traffic are unimaginable. In most countries of the world there is nothing so pitifully helpless as a friendless, parentless girl. On Sunday evening, August 18, Dr. C. G. Montefiore will make an Appeal on behalf of the Jewish Association for the Protection of Girls and Women. He will be asking assistance for an organization which is doing devoted work, nationally and internationally, by looking after neglected and maltreated children, providing lodgings for lonely working girls, helping unfortunate unmarried mothers, and combating, in association with the League of Nations, the ubiquitous villainess of the traffickers in women. Such widespread work costs money. When Dr. Montefiore outlines its scope, it is to be hoped that he will find a generous audience.

#### Masselet's 'Werther.'

**T**HE B.B.C. is rightly careful as to the moral implications of plays, etc., which are broadcast. But about the censorship be tightened we are afraid that there would be no more opera. The general moral frailty of the protagonists of opera is a matter for comment. Voltaire, Mimi, Lucile, Butterfly, Louise, Margaret, and Magda, to quote a few feminine examples, are scarcely conventional in this respect. Masselet is said to have decided to set Goethe's 'Werther' to music because he wished for once to present a virtuous woman on



'The feeble, neurotic Werther.'

the stage. *Werther* is to be broadcast on Wednesday, August 28 (5GB) and Friday, August 30, in the 'libretto' series of operas. Already this year we have heard the composer's *Jongleur de Notre Dame*. We hope one day to hear Masselet's *Manon*, based on Provoost's story which Puccini also treated in *Manon Lescaut*. The score of *Werther* is charmingly sentimental. The heroine, Charlotte, is Masselet's 'good woman.' She is not a particularly interesting person. It seems a pity that the feeble, neurotic Werther should have shot himself for her sake—but such fatal passions were in literary fashion when Goethe wrote 'The Sorrows of Werther.'





# With Illustrations by Arthur Watts

## BOTH SIDES OF THE MICROPHONE



### Peacocks, Pots, and Pans.

AT 10 p.m. on Monday, August 19, Mr. Harry Firman gives a talk entitled, 'Peacocks, Pots, and Pans.' This will not be, as its title might suggest, mere fantasy, but an account, by one who knows them intimately, of London's three greatest street-markets—Club Row in Bethnal



'Where you can buy ambiguous puppies.'

Green, the Rag Fair in Notting Dale, and Petticoat Lane, Aldgate. 'Petticoat Lane,' or Middlesex Street as the poetic authorities have named it, is on the tourist track. Any Sunday morning you will meet Americans and other visitors wandering among the clamour of quack-doctors, mock auctions, and public tooth-extractions. The Rag Fair, however, is still quite select—perhaps because it opens early and all the best things are snapped up before you have finished your Sunday newspaper and made up your mind to go out. Club Row is London's animal market where you can buy ambiguous puppies, goats, rabbits, canaries that you take away in a paper-bag (only to find disillusion when in the strong sunlight they fade back to sparrows), and even peacocks. Ourselves, we have a secret passion for the Berwick Market of Soho, away behind the stage-doors of Shaftesbury Avenue, where the main merchandise is fruit and veg., and we once bought, on Saturday evening, a bargain Camembert so ripe that in the darkness of the larder it glowed like phosphorus. This is a true story.

### Honegger.

POSSIBLY the two works by modern composers that have made most stir, been most discussed, and, in the end, received most general acceptance, are Stravinsky's *Le Sacre du Printemps* and Honegger's *King David*. They are works by which, quite literally, many people date their musical experience: 'Ah yes, that was the year I first heard *Le Sacre*.' There is no doubt that both are works of tremendous importance, both historically and intrinsically. Honegger is a composer far less before the public eye than Stravinsky, perhaps because he has not written ballet music and does not himself appear on the platform as interpreter of his music. Also his music is, if anything, more abstruse: he consistently does all he can to avoid any literary or pictorial suggestion whatever in his work. Mainly he is known for his symphonic suite *Pacific No. 231*, which even Grove quite wrongly styles 'an orchestral description of a steam-engine,' as if it were a picture in sound of a giant locomotive. The same erroneous conception will probably befall his new symphonic suite *Rugby*, which we shall doubtless hear described as a picture in sound of a football match—whereas, of course, it merely takes its inspiration from the obvious counterpoint and rhythms of the game. Honegger's *Concertina for Piano and Orchestra* (with Ellen Karen as soloist) will be played at the Saturday 'Prom,' August 24, and broadcast from Coventry Experimental.

### Boom in Brahms.

THE first of the four all-Brahms programmes of this year's 'Proms' occurs on Wednesday night, August 21, and will be broadcast from Coventry Experimental. During the course of these four concerts, listeners will have the altogether exceptional opportunity of hearing the four Symphonies, the Violin Concerto in D, the two Piano Concertos, and the Violin and Violoncello Concertos, in fact, most of Brahms' most important orchestral and instrumental works. It has taken a long time for Brahms to come into his own; but the recognition is ardent enough now it has arrived. There is, moreover, something a trifle unaccountable in this recognition coming at such a time. This is a day when the Romantics are not too favourably eyed; and of all the nineteenth century Romantics Brahms was the most profound. Schumann spoke once of the 'dunkle Stille' (the dark peace) that pervaded all Brahms' work; and if there is any quality more characteristic than another in modern music it is that of the high (and what Bacon called the 'dry') light of the mind. It is doubtful, however, whether the 'great-musical public really takes much heed of what is or is not the mode of the moment; it obeys its own deep impulses. And in Brahms it is discovering a pleasure no tweakings of the critics can destroy.

### Out of East Anglia.

NUMBER seven of the Folk-song Society's *Journal* contains a number of tunes that were noted down by Vaughan-Williams at King's Lynn in Norfolk when he was living in the country there, among the people, in January, 1906. The fact is more important than appears on the surface. Vaughan-Williams had studied music, here in England under Parry, Wood, and Stanford, and in Germany; but he somehow could never find the way of saying what he wished to say—as if there was some language to which he must find the key before he could perfectly express himself. That language he discovered in the songs he took down from native lips in the King's Lynn days. Now he was free to say what he would, and thence onward, whether it was 'the Shropshire Lad' he was singing or the 'London' Symphony, the language was as essentially East Anglian as in those three orchestral tone-poems with which he celebrated his discovery of 1905—'Impression,' 'In the Fen Country,' and 'Norfolk Rhapsody.' It is not at all that Vaughan-Williams uses the actual tunes of East Anglia; rather it is that he has made their idiom his own, so that something of the very essence of East Anglia—its long level horizons, its willows and water, its wistful soundness—seems always to shine through his music. Thus, even with the 'London Symphony,' which is to be played at Thursday's 'Prom,' August 22 (London), despite its cries of the lavender seller, its jingle of cab-bells, and its mouth-organ, it is perhaps rather the view of the countryman come to town (in so far as it is 'programme' music at all) than of the townsman himself, subjectively viewing his own town.

### Programme Alterations.

DURING the Promenade Season the weekly 'Surprise Item' will be broadcast at 10.15 p.m. on Thursdays. This is the second adjustment of the programme in view of the 'Proms'—the first being that on weekdays the Second General News Bulletin has been moved from 9 p.m. to 9.40 p.m.

### Of Long Books.

WE shall listen to Miss Anne Spice's talks on 'Books for Holiday Makers' (she gives the second at 8 p.m. on Monday, August 19). For our own part we favour long novels for holiday reading, there is something essentially soothing about sinking into the depths of a long story—more restful than to dart from one slim seven-and-sixpenny to another. Our copies of 'War and Peace,' 'The Forsyte Saga,' 'Maurice Guest,' 'The Brothers Karamazov,' 'Anna Karenina,' and 'Remembrance of Things Past' have travelled far with us. We now hear that J. B. Priestley's 'The Good Companions' is one of the longest stories in English literature. We shall add this to our list.

### The Sheep Dogs.

AN annual broadcast with a special appeal is the commentary on the 'Rydal Sheepdog Trials,' which is this year to be relayed on Wednesday afternoon, August 21. The Trials are one of the most picturesque of English festivals, held in lovely Westmorland country. The skill of the dogs is uncanon; they have to drive the sheep along an intricate course, between flags, and finally pen them. The commentary will be given, as on previous occasions, by Mr. G. Aitchison. Mr. Aitchison is a descendant of 'Christopher North' (John Wilson), the Lakeland author of 'The Ettrick Shepherd,' one of the most vital and daring literary figures of the early nineteenth century who was closely associated with the establishment of *Blackwood's Magazine*.

### The Splendour of the Cinema.

WHEN 'Roxy' Rothapfel, the New York showman, styled his latest super-cinema 'the cathedral of the movies,' the world laughed. Nevertheless, the new movement in picture-house architecture has a grandeur that is almost ecclesiastical. In our lighter moments we visit a famous cinema in the Leicester Square district. Here, before we can glimpse the screen or catch a murmur of the 'talkies,' we are forced to cross an acre or so of downy carpet in a foyer of Gothic splendour. This magnificence has a humbling effect on the incoming audience who linger wan and silent like spirits by the Styx. They are building a new cinema in Brixton. This Brixton Astoria will



'The incoming audience.'

'go one better' than the rest of the family, having seating accommodation for four thousand people and a stage larger than that at Drury Lane. The stage will be used for ballets and other spectacles. Paltman will preside at the £10,000 organ. The theatre opens on Monday, August 19. On the opening night listeners will hear a relay of vaudeville acts, etc., which form part of the programme.

'The Broadcasters.'



# IN THE 'PROMS' PROGRAMMES THIS WEEK.

## Wagner's Glorious Moments.

ONE need not be very old to recall something of the battle which raged about Wagner's music when he and a few devoted disciples were striving to impress its beauties on the late Victorian world.



WAGNER.

John Ruskin's day is not yet remote, but it is already difficult to believe that it was he who called *The Mastersingers*, 'stumpy, blundering, hoggish, baboon-headed stuff.' And no longer ago than the closing years of last century, there were opera-goers who would have given Donizetti a higher place than Wagner among the immortals. 'But surely you must admit,' one such die-hard was asked, 'that Wagner has his glorious moments?' 'Yes,' was the reply, 'and his tedious half-hours.'

## Summer Sun.

HERE, then, is a programme, from 5.03 on Monday, of some of the 'glorious moments,' with (pace the ardent Wagnerite) none of the 'tedious half-hours,' none of the long 'extracts from Wotan's Diary,' for instance (Punch's dig at the monologues of the despairing god), nor the solemn mysteries of *Parasol*. Here is Siegfried the fearless, lying on his broad back beneath the trees of a lovelier forest glade than mortal eyes have ever seen, with sunlight laughing through the leaves. In *The Mastersingers*, too, it is summer—the Festival of Saint John, Midsummer's Day—as the sprightly dance light heartedly about the scene where Walter, with his song, is to win the hand of Eva.

## Storm and Strife.

FAR other is the weather when Valkyries ride out: black skies, thunder and lightning, shrieking winds and elemental wrath are set before us in the music there, while the grim warrior-maiden gallop through the clouds, each with a slain warrior across her saddle bow, bearing him to Valhalla. No mere earthly storm is that: Wotan, the father of the gods, is angry.

In *The Flying Dutchman* music, too, winds are howling and seas are beating on a rocky shore: the Overture is a little epitome of the tale—of the Dutchman, condemned to sail the seas for ever, landing only once in seven years, and the maiden Senta whose faithful love redeems him. He tells his own grim story in the big aria from the beginning of the opera, his dreadful fate and his hope, not yet extinguished.

Adriano, in spite of his womanly voice, is a youth—a young patrician who loves the sister of the people's Tribune, Rensel. His great aria is in part a lament for vanished hopes and ambitions, in part a prayer that he may yet end the strife between patricians and people. It is in every way a noble song.

## Wagner and Faust.

WAGNER'S contribution to the music of the Faust legend set out with the idea of becoming a symphony, of which this, which we now call the *Faust Overture*, was to be the first movement. It was composed in his 27th year, finished at the beginning of 1840, during the months of struggle and hardship which he and his first wife (the adorably pretty little Minna) had to face, and faced heroically, in Paris. It is based on those well-known lines from Goethe's play, lines which may well have expressed something of

his own outlook on a world which was using him so charitably:—

*The God, within my breast who dwells,  
Can deeply move my inmost thought;  
Who all my spirit's power compels,  
Can change the world about me—naught.  
Far-burdened 'neath my load of care, of strife,  
I long for kindly Death, and have my life. . . .*

## Two whom the Gods Loved.

A MOZART and Schubert concert is to be broadcast from London, etc., on Tuesday. Mozart was not quite thirty-six when he died, and Schubert was even younger—several weeks short of thirty-two. But each of them left so much music, so great a store of clear, fresh beauty, that a long lifetime could well be spent in its study and its enjoyment.

Mozart's works are so many that it took years to trace and catalogue them all. The devoted enthusiast who carried out the task was Dr. Ludwig Ritter von Köchel, and his name is held in grateful remembrance for that truly splendid labour of love. It is his list by which we identify Mozart's works: the 'K' in 'K.V.' stands for his name, and the 'V' for 'Verzeichnis,' which means 'list.' It is a fat volume, setting forth particulars of well over six hundred works which are certainly by Mozart, as well as a good many which may possibly be. And when we remember that nearly twenty of them are operas or other stage pieces, nearly forty symphonies, twenty-five concertos for pianoforte and orchestra, thirty-five sonatas for pianoforte and violin, twenty-three string quartets, to say nothing of the *Divertimenti*—truly diverting music for little orchestras—of the other concertos, sonatas, quintets, or sets of variations, we begin to have some idea of the immense volume of work which was crowded into those thirty years or so.

## No Peter Pan.

BUT though the gods loved him too well to let him grow old, he was not, like Peter Pan, one who refused to grow up. It would be more nearly true to say that he was



Mozart and his sister at the pianoforte.

born grown-up, that he had no real childhood as the ordinary boy and girl knows those care-free years. He was the merest infant when music began to absorb his whole mind; at an age when a normal youngster is learning that d-o-g spells dog, Mozart was already a pianist of truly astonishing attainments—so astonishing that, among countless other tributes to his gifts, he was made the subject of a paper written for our British Royal Society. And he began to compose, too, at an almost incredibly tender age; thirty years is a pretty exact estimate of the time he spent in pouring forth that immense volume of music, not all of it, to be sure, of the same irresistible charm and beauty as *Figaro*, the *Haffner Symphony*, or the twenty-fourth *Pianoforte Concerto*, but a very great deal of it on that plane where common and unclean things may not live.



SCHUBERT.

## A Gold-laced Uniform.

AT the age of eleven Schubert exchanged the shabby grey suit, in which his none-too-wealthy parents sent him to try for admission to the Imperial song-school in Vienna, for the gold-laced uniform of a chorister. Like Mozart, he had a wise and loving father, who had grounded him well in the rudiments of music, and he was already a good performer on the violin, as well as an accomplished singer. And he, too, was already composing. All through his years as a chorister, he had an insatiable appetite—not for lollipops and apples in (or nearly in) their season, but for manuscript paper. As fast as he could lay hands on it, it was covered. And not with the boyish 'scribbling' which fills most schoolroom lockers to overflowing, but with imperishable music which we treasure still.

## Unfinished.

ONE of the most exquisitely finished things in the whole range of music for instruments, is this Symphony, of which we have but two movements. Each of them is a very gem of music, joyous, wistful, noble and impressive by turns. He was twenty-five when he wrote it, and it was already his seventh symphony. For some perverse reason it is always called 'No. 8,' the 'great C major,' composed six years later, taking 'No. 7' for itself. But it matters very little what it is called; no name could be given to it which could say very much of our affection for it; it is one of the world's great possessions, without which mankind would be immeasurably poorer.

## The Father of Music.

THERE was a time, not so long ago, when we thought of him as a rather 'heavy' father, terribly in earnest, laughing never, and demanding the sternest, brow-wrinkling application from all who would sit at his feet and learn from him. We know better now. True, there was never a great master of music, nor of any art, more utterly sincere in the simplicity of his faith, more reverent in his devotion, and nowhere in any art throughout the ages have there been not forth with a nobler eloquence than in Bach's music for the Lutheran Church. But even it is not always severe, not by any means difficult to understand and enjoy. The gladness of true faith, the peace of soul which devout spirits know—these ring out.

(Continued on page 221.)



## A History of Vaudeville.

By M. Willson Disher.

## FROM PHARAOH'S COURT TO SAVOY HILL.

The vaudeville programmes which we hear broadcast are the latest manifestation of the oldest tradition of entertainment in the world. In four articles Mr. Willson Disher, famous for his writings on Music Halls, Clowns, and Circuses, and author of a forthcoming book on 'Astleys,' will tell readers of *The Radio Times* the story of the development of Light Entertainment throughout the ages.

**I** GAT me,' says Solomon, 'men singers and women singers, and the delights of the sons of men, as musical instruments, and that of all sorts.' His next words, very significantly, are, 'So I was great . . . also my wisdom remained with me.'

## Jazz Singers of Ancient Egypt.

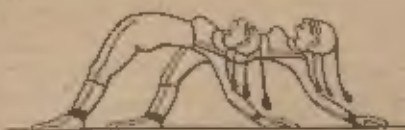
Biblical commentators might have you believe that this message and its moral refers solely to the chanters of psalms. With far less knowledge of research and far more of human nature than the professors, I am sure some of the men singers were comedians. Solomon was proving himself with mirth and laying hold on folly. He had, so the professors themselves would admit, borrowed his ideas of entertainment from the Egyptians, and they were a people very fond of buffoons, as well as of dancers, acrobats, performing animals, conjurers, and other music-hall turns. Probably there was a little jazz (and I warn you, before you accuse me of talking nonsense, that I am a careful historian). Negro performers appear in the earliest records—frescoes on Egyptian tombs—of public amusements in the world. There is a mural painting of one acting as time-beater to three others in tall conical clowns' hats. Can you imagine that they danced to any rhythms other than those maddening thummings to a halting beat which have always been peculiar to the blacks? And in Thebes, the ancient capital, there is a painting of street dancers, one of whom beats a drum while another strikes an attitude which now belongs to the 'slummy shake.'

## The First Troupe of Acrobats?

Such resemblances between the amusements of those days and the present are not accidental. 'Variety' performances are now, in essentials, what they were in the times of the Pharaohs. Pleasure-seekers in remote ages found pleasure in dwarfs and freaks. Their conjurers performed a trick with four cups and a ball in the manner of our thimble-riggers. Their acrobats performed feats that are exactly like those of today. On this page are figures from the frescoes of Beni Hassan. Two little women, grasping each other round the waist in such a position that each has her head to her partner's thighs, fling themselves backwards head-over-heels, cutting circles in the air just as you may see the Henglers Brothers do at the Coliseum or Alhambra. Another pair are *athlètes du tapis*, gymnasts who exhibit strength by slowly raising themselves from the horizontal (like the Rath Brothers). A troupe of five—one holding out her palms as a limit to spectators in the manner still approved—demonstrate well-known feats of tumbling. The first extends her arms above her head while striding forward, as though about to perform

the *rondade*—the common or garden cart-wheel of street urchins. Another bends backwards as if to execute the *saut de singe*, a movement somewhat resembling the *flip-flap* save that to perform the latter her hands would have to touch the spot which her feet are about to leave. Another forms herself into a spring-board for her youthful partner, who prepares to throw a backwards somersault. The last of the row is about to *twist*, that is, to turn a cart-wheel without touching the ground with her hands.

Whenever a feast was to be held performers hurried to the palace gates, ex-



ACROBATS OF EGYPT  
(from a fresco by Beni Hassan)  
(See column 1.)

hibiting their skill to the gathering press outside in the hope of catching the steward's eye. Spectacles had to be prepared to divert minds as stomachs grew full, and the dancing maidens of the establishment had to be set off with novelties from the streets. If they gave no pleasure, the troupe were thankful to escape without blows. If they satisfied, they stayed no longer than the time when the king's eyes became jaded. They passed to the residences of nobles until no feast would tolerate them. Then they journeyed abroad. All the arms they needed were for use against wild beasts. Against men they wanted no protection, for their calling was, in fact, though not in name, sacred.

Ravagers, no matter how brutal, respected the lives of those who could amuse. To be enslaved brought no hardship, for the conqueror in his cups would be generous to tumblers, dancers, and buffoons. When

temples were sacked and priests butchered, the lives of showfolk were spared. Either as captives or as free adventurers, they travelled the ancient world—pioneers of the exchange of knowledge. No race found their language strange, for they spoke to the eye. What little speech they uttered was that mixture of words from many races which, up to this day, remained a joy to hear in the mouths of clowns. How ancient this mirth of broken language may be cannot be known, but that its appeal began in very primitive society is suggested by what a Roman witnessed during the embassy of

Maximian to Attila's camp on the banks of the Danube in A.D. 448. After the Huns' victories had been celebrated in song at the feast a Moorish and a Scythian buffoon, says Gibbon, amused the spectators by their 'deformed figures, ridiculous dress, antic gestures, absurd speeches, and the strange, unintelligible confusion of the Latin, the Gothic, and the Hunnic languages.' Such mirthful confusion is still spoken in circuses even by clowns who deserve to rank among the world's leading linguists.

## Warlike Vaudeville of Greece.

In Ancient Greece no feats were copied from the Egyptians. Among a hardy people, glorying in bodily skill, a fresh tradition arose of warlike origin. What the authors of antiquity speak of as the Pyrrhic dance consisted of acrobatics performed in full armour. This dwindled into a display of tumbling among upturned swords and knives. 'Pyrrhicists' threw somersaults over upright blades or passed over a circle of their points in a series of contortions. These performers found high favour at the festivals of Rome, highly popular turns in the programmes of the circuses which were dominated by chariot-races, and of the amphitheatre which were dominated by bloodshed. Thanks to Petronius, a personage every reader of 'Quo Vadis?' knows, we imagine how they appeared in circumstances not unlike those of the song-and-supper rooms of the nineteenth century. Petronius, the man-about-town, accepts an invitation to dinner from Trimalchio, the profiteer.

## The Equilibrist at Trimalchio's Feast.

This vulgarian had always had a staff of some sort of entertainers. After trying comedians and singers, he had decided that 'performing animals and other actors were rubbish.' All he now cared a fig for were acrobats and cornet players. Then a clown came into the midst of the couches where the guests lay at table, stood a ladder on end and told his assistant to mount it. The boy sang as he hopped from rung to rung and danced on the top (much as Du Calion does nowadays). Next he tumbled through burning hoops and picked

(Continued in column 3 overleaf.)



## Home, Health and Garden.

## SALADS AND SALAD DRESSINGS.

**S**ALADS may appear in three different ways in the menu. They may form an accompaniment for meat, fish, or poultry. They are simple, and consist of green salad chiefly. Secondly, a salad may form the principal dish for lunch or supper. It is more substantial in this case. Lastly, fruits are made into salads and served as dessert.

In the first class of salad, where the variety is not so great, it is important that the salad plants, such as lettuce or green endive or chibboly, be in perfect condition. The plants must be washed under running water. Drying is important. Do not wring the leaves with a cloth. This makes them flabby. Fold lightly in a towel or piece of butter muslin and wring this until the leaves are dry. Handle the plants as little as possible. The heat of the hands sometimes causes the leaves to fade. Do not cut lettuce leaves. Tear with the fingers. Prepare the leaves only a short time before serving.

If crisp when bought, keep lettuce in a paper bag and shut in an airtight tin, or place in a basin and cover with a plate. If the plant is left exposed to the air, the moisture evaporates from the leaves and they become limp. Do not leave soaking in cold water; prolonged soaking results in alminess. If lettuce is limp on buying, place in water for a short time, until it revives, then enclose in a basin or tin.

If salad oil is allowed to soak into the salad leaves they become slimy and discoloured. Therefore, never add salad dressing until just before serving.

The second and more substantial class of salad needs more scope to the maker. The usual vegetables are well known, and a hard-boiled egg is frequently added. A flavour of onion rather than the vegetable itself is advisable. Rub over the salad basin with a cut onion. A crust rubbed with onion tossed in the salad and then removed will give the same result. Now additions to the mixed salad can be used, such as:—

- A few capers, chopped aspic jelly,
- Very small cream cheese balls,
- Grated cheese, grated carrot,
- A few slices of orange, grapefruit, or banana,
- Finely chopped apple,
- Dried fruits, such as raisins or currants, olives, sliced gherkins, or chopped nuts.

When meat or fish are being mixed with the salad, these may take several attractive forms. Straps of poultry, game, shellfish or salmon, turbot, and rabbit, all make excellent salads. Sometimes, to give subtlety to the foundation, cooked rice is added. Mix the fish or game and rice with some salad dressing of the mayonnaise type, pack into

a mould. Individual salads can be served in hollowed-out tomatoes, grapefruit cases—and in the case of game salads—in orange cases. Serve these on lettuce leaves. When shrimps or prawns are used, keep one or two heads for garnish.

A Russian salad is made of a variety of sliced, cooked vegetables. Anchovy fillets added to this give an attractive flavour. Mix with a good mayonnaise.

Fruit salads have not the same number of rules. They are much more appetising when served with a syrup. This is simple to make. Use 8 ozs. of sugar to half pint of water or water and fruit juice. Add a small piece of cinnamon stick. Bring to the boil. Boil rapidly for five minutes. Allow to cool, and pour over sliced fruit. Never use the syrup while still hot. This partly cooks the fruit, and makes the salad 'slimy.'

Failure in Salad-making may be due to:—

1. Too much handling of plants.
2. Addition of hot vegetables or hot hard-boiled egg to a green salad.
3. Too previous mixing.
4. Too previous addition of salad dressing.
5. Vegetables not properly dried.

## Salad Dressings.

These can be French dressing or mayonnaise cream and boiled dressings.

The French dressing is the most simple. It consists of one part vinegar to three parts of oil with the usual seasonings.

All ingredients must be of the best for mayonnaise. One yolk of egg will take  $\frac{1}{2}$  pint of oil when carefully added. Mix in vinegar to taste at the end. If mayonnaise curdles, stop adding oil and whisk thoroughly for ten minutes.

Cream is less heavy and has a milder flavour than oil. The yolks for this dressing must be hard-boiled. Here is the recipe:—

- 2 hard-boiled eggs,
- Salt and pepper,
- 2 tablespoonfuls milk,
- $\frac{1}{2}$  pint cream.

Sugar, mustard, and vinegar to flavour. Mix the hard-boiled yolks and seasonings. Add a little vinegar. Mix till smooth. Slowly add 2 tablespoonfuls of vinegar. Gradually stir in the cream. Add milk to thin the dressing.

Boiled dressings are usually mock mayonnaise. A good white sauce, with the addition of egg, vinegar, and seasoning, makes an excellent substitute.

Lemon juice is frequently used instead of vinegar in salad dressings.—From a talk by Miss Helen M. Trease.

## VAUDEVILLE.

(Mr. Willson Disher's article continued from the previous page.)

up a wine-vessel in his teeth. 'Such art,' said Trimalchio, 'can never be paid enough.' At that moment the boy fell on him, causing what appeared to be extremely serious injuries. Doctors ran to his side. A slave brought white wool for bandages, and was beaten for not bringing purple. The boy was called before his patron. 'Go in peace,' said the wealthy fool. 'Never let it be said that a great man could be injured by a slave.' Parasites applauded and helped themselves to the next course. Petronius decided that the 'mishap' had been well rehearsed.

## 'Joculatores' become 'Jongleurs.'

Wherever the Romans settled, they took with them their amusements as well as their institutions. When their Empire fell, their tumblers, clowns, and singers still travelled from town to town or from camp to camp. In time the *joculatores* of the Romans changed into the *jongleurs* of the Normans. At first he was a minstrel who sang the tender love-songs of the troubadours. Later he joined the bands of tumblers and animal-trainers who advanced towards barons' strongholds, singing loudly to proclaim their calling. The doors opened at their coming, they ranged themselves at the foot of the hall, and performed before the company at table. By the fourteenth century the leadership of such bands was taken over by the *trégetours*, magicians whose powers far exceeded those of the modern stage illusionists.

## Medieval Maskelynes.

Chaucer describes incredible marvels performed by them. 'There are,' he says, 'sciences by which men can delude the eye with divers appearances, such as the subtle *trégetours* perform at feasts. In a large hall they will produce water with boats rowed up and down upon it. Sometimes they will bring in the similitude of a grim lion, or make flowers spring up as in a meadow; sometimes they cause a vine to flourish, bearing white and red grapes; or show a castle built with stone; and when they please they cause the whole to disappear.' There was a learned clerk who showed his friend by such 'magic natural,' 'forests full of wild deer, where he saw a hundred of them slain, some with bounds and some with arrows; the hunting being finished, a company of falcons appeared upon the banks of a fair river where the birds pursued the herons, and slew them.'

Both Sir John Mandeville and Froissart describe the astonishing performances of the enchanters of that period. From other authorities we learn that they travelled in large companies and performed upon a scaffold in which was a *trabuchet* or trap-door. Elaborate apparatus may account for many of their marvels, but other stories of their achievements are due, no doubt, to the credulous mind of the age. After the fourteenth century their popularity declined.

(Next week's issue will contain a further article by Mr. Willson Disher.)

## THIS WEEK IN THE GARDEN.

**T**HE seed of cabbages for spring use must be sown now. The exact date giving best results is a matter of experience, and it is getting towards the end of that time in most places. Kilian's Early, Flower of Spring, Harbinger are suitable varieties. Good stocks, sown at the right time, rarely run to seed. Lettuces, of cabbage type, may still be sown.

Celery will need attention. Watch for any outbreak of celery fly, the maggots of which tunnel in the leaves. Spraying with paraffin emulsion will help to check the flies from laying their eggs. Spraying with a nicotine wash (1 oz. nicotine, 1 lb. soft soap, 10 gallons water) will kill the maggots.

The bulb lists are coming, and it is well to place orders early and to plant Winter Aconite, Snowdrops and even Daffodils as soon as they can be obtained, for all like a long rooting season.

The herbaceous border needs constant attention to tying, removal of passing flowers and untidy growths and the like, if it is to remain a pleasant feature. Look out, too, for mistakes in grouping and note them for rectification in the autumn, and look out for plants in other gardens, at shows, and in nurseries to augment your own by the use of the best not already there.

Dust roses subject to mildew with flowers of sulphur, and make a note of varieties which resist this disease and prefer them in making fresh plantings.

There is no need to delay the removal of old canes of raspberries as the fruit crop is gathered. Take them out along with weak new growths so as to get sturdy, healthy new canes for next season. The exact time to do this pruning varies with variety and district. It is as soon as the crop is gathered.

Old wood of black currants can also be cut out now instead of waiting until winter. Dead or diseased branches of plums ought to be cut out and burned. Red and white currants should have their laterals but not their terminal growths cut back to within a few inches of the main stem.

If continuous supplies of runner beans and vegetable marrows are desired, do not let any of the fruits become too old. If more are produced than can be used, pick them and give them away rather than let them remain on the plants and drain away their energy.—Royal Horticultural Society's Bulletin.



# FREDERICK CHOPIN—THE POET OF EXILE.

W. Rooke-Ley on the Polish composer whose music forms the subject of this week's 'Foundations of Music' Recitals.

**P**ADEREWSKI has said of Chopin that he was the priest who carried to the scattered Poles the sacrament of nationalism. This fine image vividly recalls the revolution of 1830; the last despairing effort of Poland to rid herself of Russian suzerainty. Chopin, a boy of twenty, had left Poland only a few weeks before the revolution broke out. He was alone in an unfriendly city, aching to be back again in Warsaw where all that he loved in the world—his family and his country—were in peril; hungering for news which came only at long intervals, a prey to fears which only a torturing imagination could raise. Little is more pathetic than the thought of him in this hour, looking down at his long, delicate hands, his fragile body, and realizing their utter uselessness. He wandered from Vienna to Munich, from Munich to Stuttgart, where on September 8, 1831, he heard of the collapse of the revolution and the capture of Warsaw by the Russians.

From that day one must think of him always as the exile, bearing in his heart a permanent wound, the tragedy of his people. Their songs, their dances—and in Poland the very ballads of the country are dances—became the warp and woof of his music. She is the land of the dance—polonaise, krakowiak, mazurka—and the rhythm of Polish dance sounds through nearly the whole of his work. When he left home, he had a presentiment that he would never return. His friends gave him a silver cup filled with Polish earth. This he kept by him all his life. It was this earth that, when he died, they scattered on his coffin at *Père Lachaise*. It was all that remained of Poland, save in his music; those 'few score pages in which,' as has been beautifully said, 'were to burn for three-quarters of a century the mysticism of a nation.'

The appearance of Chopin made beautiful images in the minds of those who were his friends. To Schumann, before ever they met one another, the printed page of his music, the very notes, seemed as marvellous eyes regarding him: 'the eyes of a flower, the eyes of a basilisk, the eyes of a peacock, the eyes of a virgin.' To Liszt he was 'a convolvulus, balancing its azure-hued cup on a very slight stem'; to Georges Sand 'an angel, fair of face as a tall, sad woman.' It is not difficult to picture him: the frail figure, exquisitely dressed; the long hair, very fair and soft, framing a face which was ashen-pale and of which every feature betrayed an intense sensitiveness; the huge brown eyes that burned with the fires of consump-

tion. He was wholly urban; the child of the salon and shaded candle-light. His background was the society of cultured men and women, beautiful pictures and furniture, flowers. . . . Life took thought for him, surrounding him with comfort, but only that a soul so fastidious, so delicate, needed her amenities, her luxury even, for stimulus;

shielding him from the sordid, and from all her pettier cares, but that he might be free to receive her deeper wounds. There was nothing upon which his heart fastened that did not bring him sorrow. Many pages of his music stand for tragedies of the heart at which we dare not look save in the



'The priest who carried to the scattered Poles the sacrament of nationalism.'

mirror of waltz, prelude, or ballade. The G Minor Ballade: we little remember in what white fires of suffering this music was forged, with its intricate tendrils, its opalescent hues, like some masterpiece of Venetian furnaces. It was his requiem to the dead love of Marie Wodzinska, whose letters and the rose she gave him, were found after his death in a packet upon which he had written 'Moja Bięda': my grief. Elsewhere there are other such requiems.

His piano was his only confidant. He used it, said Liszt, to play to himself his own tragedy. Of the power of his improvisation, we must believe that it was something Orphean. In Paris, in some drawing-room, where his intimate friends were gathered, and, above all, his fellow-exiles, he would take some familiar rhythm of the fatherland, the plaintive serenade of wandering musicians, a lilt of country fair or wedding, some stirring, maddening tune of war, whisper it first, then utter it more boldly, then toss it about in wild abandon, till the great plains, the great forests of Poland rose before eyes set in a trance of memory. Often these improvisations furnished the germ of music we know. When the tragic news of the capture of Warsaw reached him, he turned to his piano, and in a passion of overwhelming grief poured out a torrent of improvisation which was later to become the *Etude in C Minor*, the 'Revolutionary.' The *Sixth Prelude* was the child of a hideous hour of fear in the deserted Charterhouse of Valdemosa, while the storm beat piteously on the roof, and Chopin left alone for the day had imagined his friend to be dead and him-

self to be dead, too, and was found, when his friend returned, playing this music like one in a dream, and cried out: 'Ah, I knew that you were dead!' But then the music went through a veritable crucible before it was given to the world. Flaubert is said to have spent an entire day over the polishing of a single sentence; Chopin spent days, nay weeks, behind locked doors, working at each phrase and bar, in an agony of choice, under an imperious need for absolute perfection.

He had settled in Paris amid the last thunder of the revolution that set Louis Philippe upon the throne; he was driven from Paris in 1848 by the first that heralded the Second Republic. He came to England. The beautiful friendship with Georges Sand was broken, never to mend, and the power of composition was gone; he was already a dying man. He gave concerts—a thing he hated—because he would send no more of his manuscripts to the publisher; he had no longer the strength to labour at them, and he would buy nothing at the price of work he could not pass. In the following May he burnt them.

He was received everywhere. We have a vision of him at Stafford House, playing for the Duchess of Sutherland, one night in the season of that year when the Queen was present and the Prince of Prussia, and the great staircase was thronged with so brilliant an assemblage as to suggest to him the glowing canvases of Paul Veronese. He was introduced to such oddly different persons as the old Duke of Wellington and Dickens. Throughout his stay, he was the guest of one or other of the great houses.

All the time an intolerable nostalgia turned his thoughts to Paris. He went back in the spring of 1849. Again Life took thought for him and brought him the friends who saw that he should not want. For now he was penniless. Those who watched at his bedside were almost all his fellow-countrymen: the Abbé Jelowski, the friend of his childhood, who gave him the Last Sacraments; Princess Czartoryska, who nursed him; and the beautiful Countess Potocka, whose voice singing to him was the last music he heard, a few hours before he died.

Almost his final word was to Franconisme, the violoncellist, 'Play Mozart in memory of me.' It was a last invocation of his lodestar among musicians by one who, romantic of the romantics, worshipped form and perfection with all the passion of a Greek. Among many epitaphs, the most beautiful was perhaps that of Schumann, who wrote: 'The soul of music has passed over the world.'

At 6.45 p.m. each day of this week, the 'Foundations of Music' recital will consist of the Ballades and Scherzos of Chopin played by Laffitte.



## Notes on Pieces in this Week's Programmes from Queen's Hall.

(Continued from page 270.)

with an exultation which none can miss who listen to such music as the Church Cantatas. Finely melodious arias from three of them are in the programme to be broadcast from 5GB on Wednesday.

### Brandenburg.

**N**O historian needs any music to remind him of the great part which the State of Brandenburg played in European politics at the end of the sixteenth and the beginning of the seventeenth centuries. Its reigning monarch in Bach's day was the Markgraf Christian Ludwig, inheritor not only of a great name but of a fine tradition of wise and cultured government. His sister was the wife of the Duke of Meiningen, and at both courts music was zealously cultivated. The resident Director of Court Music at Meiningen was a kinsman of Johann Sebastian Bach's, and on one occasion when the great man was visiting him there, the Brandenburg Court had also come to stay with its brother-in-law of Meiningen. Both families knew something of Johann Sebastian's fame, and both were enthusiastic admirers of his music.

### Merry Music.

**T**HE MARKGRAF, so it is supposed, asked the great Bach to compose some music for his house-orchestra at Brandenburg—it was an age when every great house had its own team of music-makers—and six concertos were the response to the invitation. Each is laid out for a little group of solo instruments with accompaniment by a small orchestra, and the happiest effects are made by the contrasts between the two sets of players. Sometimes the soloists have things in their own hands for a little, sometimes the main body breaks in, to engage in conversation with them, and every now and then the few voices are overborne by the many and perforce unite with them.

And all six are full of brightness and good spirits. Some movements hurry along on swift and nimble feet; some sleep with a more stately grace, and in each Concerto at least one is sedate in manner as in thought. But all of them are happy, beaming with health and good humour, thoroughly clean and sane, and kindly music.

The same is true of the Violin Concerto, and of the Suite in D; like the Brandenburg Concertos, they have had a big share in dispelling for ever the notion that Bach was always solemn, always in his Sunday clothes, his church-organ frame of mind.

Great father of our music as he is, he can often lay his earnestness aside, to make merry with the young folk.

### Beethoven in Laughing Mood.

**T**his season's 'Proms' are to give us performance of all nine of Beethoven's Symphonies. In many series of concerts all over the world it is an invariable rule that whatever symphonies are included, all of Beethoven's shall be played—partly as an act of homage, and partly because there are no better symphonies to play or to hear. On Friday, August 16, a good beginning will be made by playing the two shortest, the First and the Eighth.

Begin, so far as we can be sure, in his twenty-fifth year, No. 1 made its first appearance in 1800, as 'a new grand symphony for full orchestra.' Simple and melodiously straightforward as it sounds to us now, it was thought then to be somewhat daringly modern. Critics of the day took exception, for one thing, to the very beginning of the introduction. The Symphony is in C Major, but the opening chord suggests the key of F, and by the third bar we are in G. But such thoroughly happy music was bound to make its way quickly to the hearts of listeners, and the work has long had a sure place in the world's affections.

### Two Symphonies in a Programme.

**O**n that occasion, too, there was another symphony in the programme—one of Mozart's; Beethoven himself played the solo part in one of his own pianoforte concertos, and the concert included his great Septet and other big works. The main lover of that more leisurely age liked good measure.

The Eighth Symphony is even shorter than the First—the smallest, in actual dimension, of the nine, though with nothing else about it which anyone could think of as small. It, too, made its first appearance alongside of another symphony—Beethoven's Seventh, and by comparison with its splendid breadth and nobility, seemed to the Vienna public too gay and light-hearted to be worthy of the serious Beethoven. Now, of course, and for generations, the sparkling Eighth has taken a place of equal honour with the others, treasured for its laughter and bubbling-over merriment, and for its nimble grace and charm. It was composed, as happy music has often been, in the midst of worries and petty irritations, and with ill-health preying on its maker's spirit.

### The Stern Big Brother.

**F**OR some years Beethoven had gone in summer to one or other of the Austrian health resorts, but that year, 1812, his visit had not been of any great benefit. On the way back to Vienna, he stopped at Linz, to stay for a time with his brother Johann, looking forward, no doubt, to some rest and quietude. The town made him warmly welcome, and the local paper waxed eloquent over his arrival, calling him 'Orpheus,' and hoping that he would play to them during his visit. His brother, by all accounts, was genuinely glad to see him, and all might have been happy. But the elder Beethoven, stern Puritan and stickler for the proprieties as he was, could not approve of the way in which local gossip was coupling his brother's name with that of his housekeeper, one Therese Obermeyer. Beethoven took his brother to task, possibly with more severity than tact, but without result, and called on the assistance of the Bishop and the local civil authorities to put an end to the situation. It was arranged that the lady should be banished from the town, but Johann contrived to defeat his well-intentioned brother by marrying her before the day fixed for her departure. Beethoven left the pair in disgust and went straight back to Vienna; he could never be brought to behave with any kindness to his sister-in-law, and referred to her always as 'the Queen of the Night' (the wicked sorceress in Mozart's opera, *The Magic Flute*).

### Music from the U.S.A.

**I**N a refreshingly varied programme which 5GB is to broadcast from Saturday evening's 'Prom,' drawn from the music of many lands and many ages, there is one piece which is being played for the first time in England. Its composer, Leo Sowerby, is no stranger to British music-lovers—he has given pianoforte recitals 'over here,' as the Americans say; he was in this country as a band-master with the United States troops—and in France, too—during the war, and, as a composer, he was represented in last season's 'Proms.' In 1923, when he was only twenty-eight, he took part in the Festival of Contemporary Music at Salzburg. But that he is no relentless 'high-brow' is proved by his merry 'Sinfonata,' written for Jazz Orchestra.

He has a happy gift of illustrating in music the picturesque aspects of Nature, and in this Suite he sets before us, with a wealth of bright tone-colour, the beauties of the Northern part of the States about the shores of Lake Superior.

## SAMUEL PEPYS, LISTENER

**July 14 (Lord's Day).—**A notable thing was, in the pulpit before sermon Mr. Blick did publicly announce his tokening to a member of this congregation, meaning the Fripp woman. Goes on to ask our prayers for the Divine blessing hereon, and in, God knows, like to need it had enough.

At the Club, Mr. Mullings, the Irish gentleman that I sometimes golph with, acquaints me of his going out of the heat tomorrow, to Walton-on-the-Naze, his lady with him. He would fain have me and my wife join them, so as the women may be happy hobnobbing together, while we golph or gadd; which methought a good notion. So home and put it to my wife, albeit not in those terms; and did for once fall in with a suggestion of mine (instead of crabbing it), beyond my expectation.

**July 15.—**(Swittham's, and if we are to swelter like this for yet 40 days, Lord how cook shall we be!) At Walton-on-the-Naze. Come here this day, and a most sweet simple little place I find it. Inn unpretentious but gives us good cozy lodging and the best of provender to our great

content. Walking this night on the pier, 'tis mostly given over to anglers, that lean, sneaking, with their backs to the rays and their lines in the sea, waiting for the fishes that never bite; yet seem to discover a sort of contemplative rapture hereto; which is very strange. A mighty bett' night, so as, about midnight, I did kick off the clothes on my side the bed, but in kicking them had the ill-luck to kick my wife and feared I had waked her. However, by God's mercy, came onlie I awake, and, after some amozey growls, soon sound off again, to mine infinite relief, knowing my wife the terror she can be when suddenly interrupted in her rest sleep.

**July 16.—**Up betimes and to swim in the sea, Mullings and I, before breaking fast. Not many swimmers out, and they all men, to my great discontent. Presently to the Naze Club golphing, and find it a good full-long course.

Bathed with our wives this afternoon at low water. Hundreds of other bathers out, both he' and she', but a preponderance of she', frolicking in the shallows or basking on the sands in their bathing suits, some of these mighty

scanty bathing suits, next door almost (as Mullings says) to birthday-suits; which was pretty to observe. My wife's suit, smart but modest, and was, methought, both for face and figure, the pick of all the she-bathers, so as I was proud to be seen with her and have the publick note what a pretty taste I have in wives. Discovered this day that by rubbing a plenty of brilliantine into my hair, this keeps the sea-water out of it, like a duck's feathers, and I mean to continue it all the while I am here.

**July 18.—**Taking a speed-boat, the 4 of us, from the pier, the driver whizzes us along at a pace that did take my breath away almost, making ever and anon, the sharpest turns at full speed, so as we seemed on the point of heeling clean over, and the spray thick on our faces and heads. Whereby my wife do afterwards lament it shall take her the rest of the day shampooing the sticky brine out of her hair and wishes now she had worn a bathing capp. Which is like the vanity of women, always thinking of their looks, but is I suppose in their natures and cannot help it, the poor things.

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



*An imaginative article by Stephen King-Hall, author and broadcaster, on the*  
**USES OF BROADCASTING IN WAR.**

I WISH to say at the outset of this brief attempt to suggest the position of broadcasting in any great war of the future which humanity may inflict upon itself that in my judgment the invention of broadcasting is one of the most powerful alternatives of war now functioning in the world. When its possibilities in this direction are better appreciated than perhaps they now are, I anticipate that international action will be taken to co-ordinate what I will describe as the peace-maintenance forces of broadcasting.

But for the time being the possibility of future war cannot be ignored, and it is interesting to speculate what would be the effect of such an event upon broadcasting. For one thing, and one might add the last thing, it has proved conclusively that the weapon of propaganda has become a most subtle, deadly, and far-reaching instrument of national policy, and with the net of its education spreading its meshes over an area of ever-increasing dimensions, a belligerent Ministry of Propaganda, suitably camouflaged under some respectable title such as Bureau of Information, will be a key Ministry.

In that Ministry the national broadcasting organization will occupy many floors. Expert broadcasters, men of persuasive voices, artful talk-writers, will not be allowed to risk their bodies in the fighting lines: this nation will need their voices at the microphone.

The air forces of the belligerents will naturally make every attempt to seek out and bomb the enemy broadcasting centres, and these will probably be protected by having their power station underground.

The importance of broadcasting from a military point of view will be particularly great in those critical moments just previous to the outbreak of a war, when a government having decided that hostilities are necessary (I use the pre-1914 terminology) finds it essential to rally public opinion to the support of its policy.

At the present time the British Sovereign is in the peculiar position of acting upon the advice not only of his Ministers in Great Britain but also upon the advice of groups of Ministers situated in the overseas Dominions. These groups of Cabinet Ministers tender advice in accordance with the state of the public opinion they represent, and it is obvious that a most critical situation might arise if in a great emergency His Majesty's Ministers, say in South Africa, found themselves representing a public opinion which differed from that existing in New Zealand.

By Imperial broadcasts of important pronouncements, such as Sir Edward Grey's historic speech in August, 1914, the people of the Empire can be kept in touch with the situation in a far more intimate way than would be the case if only the couriers' robes were available. I have already men-

tioned that as soon as war broke out, and probably a few days before the commencement of hostilities, the State would assume complete control of the broadcasting system. A government at war would use broadcast chiefly for three purposes. Firstly, to hearten and inform its own people; secondly, to influence neutrals; thirdly, to discourage the enemy.

The first use is obvious, and will consist of broadcasting favourable news, important public announcements, and appeals. Government loud-speakers will probably be established outside every village post office and in public places. Though it is almost certain that in a future great war there will eventually be no neutrals, they will only be dragged into the inferno after a certain interval, partly as a result of economic pressure and partly by propaganda. Broadcasting will play its part in this business and special talks, appeals, threats, and menaces will be sent out in many languages. In the late war, if broadcasting had existed, it is certain that Dutch loud-speakers would have transcribed many talks spoken in Dutch into British and German microphones. In order to gain the neutral ear, it will be necessary to sugar the pill, and a first-class orchestral concert may be the framework which will enshrine a passionate statement of war propaganda, artfully interpolated into the intervals between items on the programme.

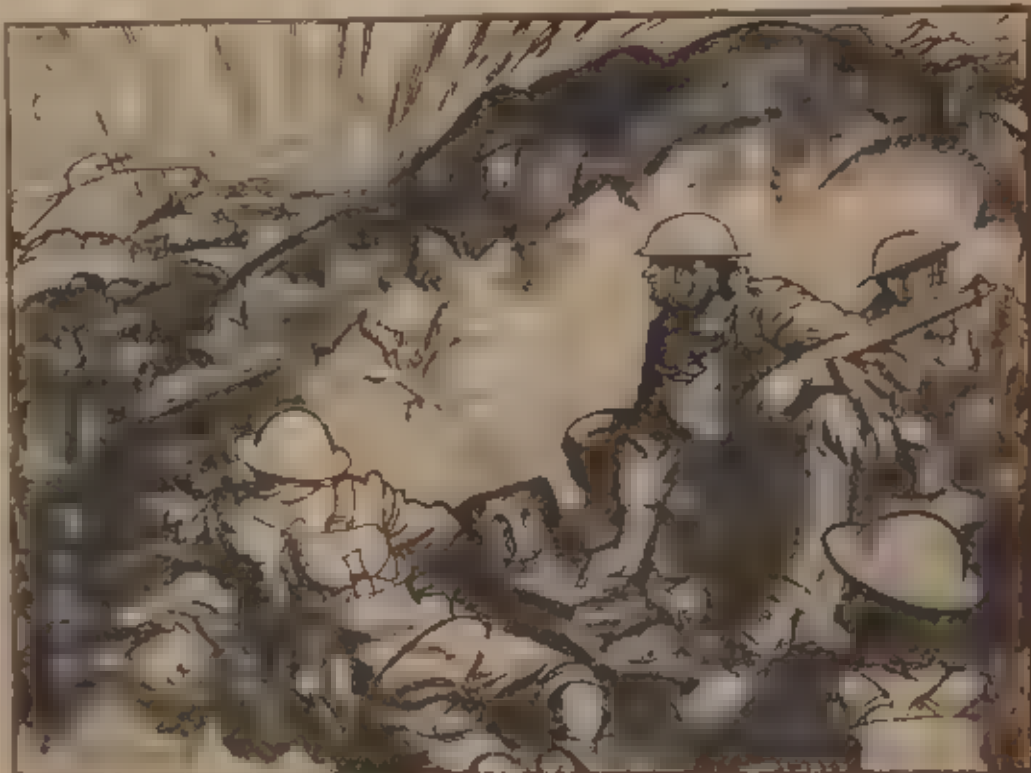
The best way of gaining access to the enemy loud-speakers will be by broadcasting news which the enemy government is trying to suppress. Each belligerent will probably broadcast in the appropriate lan-

guage a daily bulletin for the express benefit of the enemy public, and if it is accurate (though it will of course be confined to bad news) it will be sure of attention, even if the listeners curse as they listen to its ghastly tale. They may curse it, but the avowed listener will curse still more the patriot who discloses it in order to upset the enemy.

For in war people yearn passionately for the truth since they know their own government will never tell all the truth. It is for this reason that in wartime fantastic rumours gain credence.

Portable sets will be common amongst the fighting forces, and men in gas-infected, shell-torn, and ravaged areas, burrowing in the ground to escape the death that flies and the death that crawls mechanically, will hear through their loud-speakers sounds of the life of civilization they once knew, and to which they hope one day to return. It is unlikely that there will be running commentaries upon battles, for this would give useful intelligence to the enemy; but on special occasions the commanders-in-chief may broadcast heartening talks.

A peculiarly unpleasant consequence of broadcasting in war will be the possibility of listening to great religious services appealing for victory being simultaneously conducted from several national cathedrals. In the late war we could, had broadcasting been in use, have listened to an English and a German Archbishop both expounding the essential righteousness of their national cause. One may be thankful there are no loud-speakers in Heaven, for hell is the spiritual home of war.



Men burrowing in the ground to escape the death that flies and the death that crawls mechanically, will hear sounds of the civilization they once knew.



## HERMAN KLEIN recalls interviews with GODS AND GODDESSES

Mr. Klein, who has been for more than fifty years a journalist and music critic, tells of his interviews with great singers and musicians of the past—in the days when artists shunned the limelight of publicity rather than sought it.



JOACHIM

This famous violinist is among the many celebrated stars of whom, in the accompanying article, Mr. Klein recalls an interview in the Artists' Room.

THEY had a tremendous fascination for me. It has for most people who love music, the drama, or art I daresay. But I was doubly fortunate because, as a critic from my youth upwards, I had the chance to penetrate, with a little seeking, into the society of the wondrous beings whose triumphs I used to witness upon the stage or the concert platform. No doubt, strictly speaking, the critical functions that obtained certain privileges of access for me ought to have denied me their frequent enjoyment, but I will not conceal that I found them too pleasant to be abstained from, and, as I have often said, they were never allowed to interfere with the just performance of my duties.

It all came through my having started journalism as an 'interviewer' in the very earliest days of that particular type of press-work. First of all I had to get the material for biographies of leading opera singers, instrumentalists, actors, and actresses, to accompany their lithographic pictures in a monthly publication. Later on I had to do much the same sort of thing when I was writing for the *Illustrated London News* and the *Lady's Pictorial*. Then, in the 'eighties, when the Duke of Cambridge and his sons owned the *Sunday Times* and I was its musical critic, my editor, Colonel George FitzGeorge, had a perfect passion for vicarious interviews with celebrities of the theatre and the opera house; nor did he refrain from delegating to me pretty frequently the job of writing them. Hence my constant visits to the artists' room, to dressing-rooms behind the scenes, to the old-fashioned green-room at the theatre, and even to the hotels or private apartments where the 'celebrities' happened to reside.

They were not at that period easy folk to interview, the truly great positively shunned publicity in the modern sense, and a photograph for reproduction was rather hard to procure. Patti might refer you to the Stereoscopic Company for her picture, but

you could never approach her sacred person so long as she was the Marquise de Caux. Things were different after she became Mme Patti-Nicolini. I remember writing to the illustrious Tietjens in my first season (1877) asking to see her and to insert her portrait in the *Operatic and Dramatic Album*. She sent her photo by hand with the message that if I wanted to see her she would be pleased to send me a stall for Her Majesty's Theatre, but nothing more. However, the stall came, and I had the felicity of hearing her in the *Huguenots* on the last night she ever appeared as Valentina.

Christine Nilsson was equally difficult of access until I had met her privately, and then she explained that her recent visits to America had frightened her of journalists. 'They always left out the things I told them (in bad English perhaps) and printed those which I never uttered.' On the other hand, I found it easy to interview operatic tenors like Campanini, Fancelli, and Gayarre, or the baritones Maurel, Cotogni, and Del Puente. They were charming men enough, but seldom said anything really interesting. From a talkative *prima donna*—an American for choice, such as Manne Hauk, for instance—you could obtain better 'copy' in five minutes than from the males in as many months. One of the first and most informative actresses whom I interviewed was Mary Anderson (the still living Mme de Navarro), while on a similar quest I was fortunate enough to have talks with Sarah Bernhardt, Adelaide Neilson, and at last Lady Bancroft and my dear friend Mrs. Kendal. It was not until after I had published in the *Sunday Times* (January 25, 1885) an interview with Arthur Chappell, the director of the Monday 'Pops,' that he broke his strict rule and allowed me the *entrée* to the artists' room at St. James's Hall. That was indeed a privilege. It was the plainest little room that you can imagine. You went into it by a door opening directly on to the draughty staircase on the Piccadilly side, which used to be shared by the artists or by Queen Alexandra when she attended a concert; and, on the floor below, by the burnt-cork members of the Christy Minstrels. In the far corner of the ugly apartment stood a small grand piano, under one of the two windows with frosted panes that lighted it—when gas or candles were not being used. Sitting at it I can still see dear old Henry Bird (who had just succeeded Sir Julius Benedict as the official accompanist) trying over *pp* a song with the vocalist of the occasion—it might even be Sims Reeves, Edward Lloyd, or Santley, for whom a more formal preliminary rehearsal was not deemed necessary. In winter—and the majority of the 'Pops' took place between November and March—one could keep warm either by gathering around the rather small fireplace, or else by strolling up and down an ante-room that led to the

kind of 'loose box' beneath the orchestra, whence by a few steps the platform of the hall was approached.

And yet despite its inconveniences, that tiny artists' room at St. James's Hall was the centre of some of the most brilliant musical constellations seen during the later decades of the nineteenth century. One in particular dwells vividly in my memory. It was, I fancy, in April, 1886, at the last Monday 'Pop' of the season—a night when Arthur Chappell always put forth his strongest *ensemble*—that I made my way during the interval almost with fear and trembling, into the somewhat crowded little room. Who was there? The concluding item of the programme shall answer: it was to be Schumann's great *Piano Quintet in E Flat, Op. 44*, and the executants were Mme Schumann, Joachim, Ries, Ludwig Straus, and Piatti. There I found them, those illustrious five, all ready or getting ready for a task that they loved and whereof no single group of players on earth ever gave (or is likely to give) so magnificent an account. The venerable 'Clara,' white-haired and wearing her customary black silk gown, was pulling on the inevitable white kid gloves, which she would have to pull off again directly she had made her low curtsy to the audience and sat down at her Broadwood grand. To her I had not then been presented; but the 'king of violinists,' who had known me from my boyhood, stopped his tuning-up for a moment to shake hands, and so did the 'prince of cellists,' the lovable Alfredo Piatti, who was monopolizing the piano-stool. It seemed very wonderful to be with them all at such 'close quarters,' and the noisy orgy of 'fifths' as the famous

(Continued on page 295.)



CLARA SCHUMANN

One of the greatest interpreters of her husband's pianoforte works, and the subject of a vivid anecdote told here by Mr. Klein.



TODAY we parks and open spaces and the

of the... and car... the outer trees... it is difficult to... how we could... to pass the summer without them. We are fortunate, so much more fortunate than our forefathers, that our wonderers how the natural instinct for these things asserted itself in their day. London was then—for example, in the eighteenth century—a confined city far less pleasantly whole some than now, and the need for fresh air and country outings must have been overwhelming. But to get away from the city was not easy, and to reach the open country was not simply an excursion but a journey. Londoners, therefore, had need of diversion near to town, somewhere under the trees, with food and drink, shelter, music, and amusement close at hand. The citizens of the centuries before the coming of the railway found content in the famous Pleasure Gardens of London, dotted here and there just outside the city boundaries.

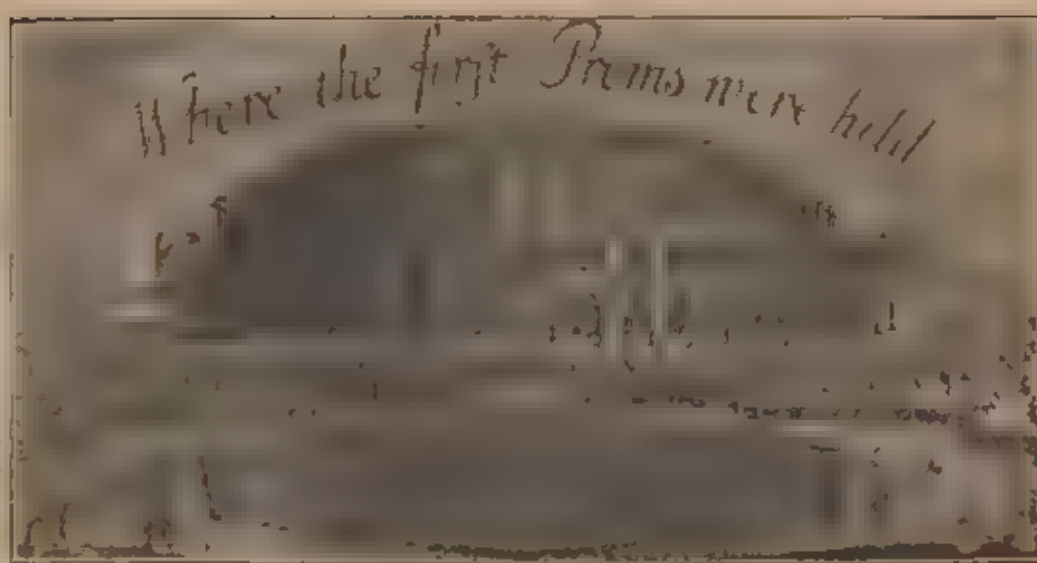
All these gardens, both great and small (and some were no more than tea-gardens) had the same main objects—places for eating, drinking, idling in the week, listening to music.

garden were quiet and well conducted, others were not—classes had to be entered for but the highest of them were run by business men with a fair for one. As indeed they did. The gardens, Ranelagh and Vauxhall, attracted 'all London' in the eighteenth century, just as Earl's Court and the White City did only a few years ago.

#### A Mahometan Paradise.

Vauxhall, known at first as Spring Garden, is mentioned several times by Pepys, as, for example, By water to Fox-hall and there walked in Spring Garden. . . . But to hear the nightingale and other birds, and here fiddlers, and there a harp, and here a Jew's trumpet, and here laughing, and there fine people walking is mighty diverting. That was in 1667, but it was not until some seventy years later that Vauxhall Gardens were taken properly in hand and stepped up to prosperity.

The site of Vauxhall is now, of course, completely built over, but in those days it was rural enough to make it necessary for the proprietors to provide 'safe conveyance' for those who approached the Gardens by road on ordinary nights. On great occasions, however, the press of carriages was so great as to cause traffic blocks on London Bridge and confusion on the river, for the usual way to go was by water. Ranelagh, which lay east of Chelsea Hospital, could also be reached by water, and as the fashionable custom at one time was to 'go on' from Ranelagh to Vauxhall, the traffic on the river must have been full of life and colour. On entering the Gardens the first thing to strike the visitor was the brilliant illumination. The trees and walks were lit up with thousands of little lamps, by which means the note of sentimentality was immediately struck by the proprietors, who astutely gauged the mood of the period. To amplify that note every



The great Rotunda at Ranelagh (from a print dated 1743).

artificial contrivance was introduced, the song of nightingales, hidden music, panoramic waterfalls, and tree-lined avenues known as the 'dark walks', where gentlemen were exhorted to 'be seen' and to conduct themselves decorously. Ladies who, however, were perhaps not so inclined to insist on too rigid a discipline. The ecstatic effect the Gardens had on visitors is vividly described by a French visitor, in 'Amelia', makes Mrs. F. . . . Ranelagh. 'You cannot conceive what a sweet elegant delicious place it is. Paradise itself can hardly be equal to it.' While Addison's Sir Roger de Coverley refers to Vauxhall as 'a kind of Mahometan Paradise'. Even Dr. Johnson admits

### Felix Goodwin on Vauxhall and Ranelagh, London's famous pleasure-gardens of the past which included promenade concerts among their varied attractions.

that it was 'an expansion and gay sensation to be found

#### The Famous Rotundas

The Gardens were not extensive: Vauxhall covered only twelve acres and Ranelagh less. But they were economically arranged. Sculptured figures of the garden order were set all about, but the only statue of consequence was the well-known one of Handel as Orpheus, by Roubilliac, now the property of Novello, the music publishers, and probably the one remaining relic of the Gardens. There were open-air handstands and covered courts to walk in, while at Ranelagh a peculiar construction, purporting to be Chinese, purposelessly filled an artificial lake. But, as at Ranelagh, so at Vauxhall, the great glory of the Gardens was the Rotunda, where everything of note took place. It was dining-room, concert-hall, dance-hall, promenade, and a shelter from the weather. Starting with breakfast—really lunch—and a morning concert, the Rotunda was peopled till all times of night with visitors, whose ingenious occupations, if there were nothing else, were to stand round and round. . . . on the river, but on the eternal creek . . . was said at the time.

There was, of course, the evening concert, which lasted usually from five o'clock to nine, except on those nights devoted to masquerades, or 'Redolton', as they were called. These were merely masked supper balls to attract the quality and the quality's money, but on ordinary days the facilities for amusement were such as to ensure a French visitor to describe Ranelagh as 'the most insipid place it is possible to imagine.' Vauxhall was no better, and since the meals provided were poor, and nothing hot tea and bread and butter could be had

except on the nights of masquerade, it would appear not unlikely that the Londoners of this day . . . have found the . . . Frenchman . . . had, too, made a habit of . . . Queen's Hall Promenades, the concerts given in either of the Rotundas would doubtless have struck as far the most part beneath the notice.

#### The Ballad at its Worst.

But in those days they were considered rather fine. To begin with, the Rotundas were adequate as concert halls. That of Ranelagh was not unlike the Albert Hall, both inside and out, though only a little more than half as big. It was circular, with the whole of the floor . . . except for a great column, containing a huge fireplace, in the centre supporting the roof. Completely surrounding the walls, except for the raised platforms of the orchestra, were alcoves and boxes to hold the supper parties. The Vauxhall Rotunda was somewhat smaller, but equally effective. Here, however, the orchestra could on fine evenings face outwards, so that diners and promenaders could eat and loiter in the open air. That in itself does not sound unattractive, but one can only echo the criticism of the time. It was said, and there is no reason to doubt it, that a great deal of the musical entertainment was in reality dreadfully poor.

#### Handel and Mozart

but there were brighter spots in the programmes. An organ . . . of Handel's works was a feature of every programme. Handel's works were occasionally performed, and his *L'Allegro* actually had its first performance at Ranelagh. His *Adieu and Galileo*, too, was given, and on one evening a performance of the *Firework Music* caused one of the worst of the traffic blocks on London Bridge.

In the summer of 1764 a child was touring Europe with his father and sister, and his extraordinary skill as a musician was already puzzling, though delighting, the musical world. He came to Ranelagh and performed on the harpsichord and organ several of his own compositions in the cause of charity. The name of the boy was Wolfgang Amadeus Mozart. He was then eight years old.

#### Last Night Riots.

In many ways the concerts at Ranelagh and Vauxhall can be compared with the Promenade Concerts of our own day. True, we take our Queen's Hall music much more seriously, and enjoy it separately from the pleasures of eating and drinking, dancing, and sentimental surroundings, but at least they of the Gardens did 'promenade' with more ease than we are able to do. It is interesting to find one custom at least common to both audiences. It was the habit in the Gardens to make the last night of the season a gala occasion, and to exaggerate its importance. But whereas our demonstrations are circumspect and free from violence, theirs began with rough horse-play by the backs of the period, and ended usually with the breaking of all the lamps in the orchestra and a riot. Perhaps the backs of our day do not go to concerts, perhaps we have no backs, but in any case we can be sure they have not the same reason to protest against the programmes.

FELIX GOODWIN.





# WHAT THE OTHER LISTENER THINKS

## SPARKS FROM THE RECENT DEBATE

As pointed out the B.B.C. is far from unanimous in its opinion on the subject of the debate between Mr. Douglas Maclean and Mr. Beverley Nichols. It was so unanimous in fact, both in favouring and opposing the programme, and having, and treating on each other's hands.

It is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme. It is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme.

Mr. Douglas Maclean, who is a well-known writer and speaker, has been very successful in his career. He has been very successful in his career, and has been very successful in his career. He has been very successful in his career, and has been very successful in his career.

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## HE DID NOT LIKE IT!

I looked forward to the broadcast with great interest, and was disappointed to hear that it was not as good as I had hoped. The speaker adopted a very different attitude from what I had expected, and the programme was not as well as I had hoped. I think that such a broadcast would not be more interesting, and possibly more interesting, than the broadcast of last night.

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## THE ASPIRATION QUESTION.

There is a very real question of aspiration, and it is a question that is very real. It is a question that is very real, and it is a question that is very real. It is a question that is very real, and it is a question that is very real.

Your correspondent is surely wrong when he calls the tendency to use the word 'aspiration' as a sign of a high level of education. It is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme.

## BACK CANTATES.

A NATURAL question arises. The other listener, Doni Bradley, respecting the fact that the programme was not as good as I had hoped. It is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme.

## CHARITABLE

How very lucky we are to have a programme which is so wonderful. It is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme.

## LISTENERS' LETTERS.

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

But would correspondents please note that—

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

## PRaise FOR THE EPILOGUE SINGERS.

Just a word of praise for the four-part singing we heard at Epilogue time. It is a wonderful thing to hear such a group of singers, and it is a wonderful thing to hear such a group of singers. It is a wonderful thing to hear such a group of singers, and it is a wonderful thing to hear such a group of singers.

## 'WHAT GLADSTONE SAID IN '88'

I am very glad to hear that the programme was so well received. It is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme.

## IN PRAISE OF PIPASING.

It is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme. It is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme.

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## UNPRECEDENTED IMPUDENCE!

When an infant writes to inform an intelligent public that the music which is broadcast is dry and weak, and has the temerity to add that nine-tenths of the population share the same view, it is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme.

## 'SHARP' OR 'SHAW?'

It is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme. It is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme.

## KEEP THE BAND MILITARY.

It is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme. It is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme.

## WIRELESS AND BOOKS.

I have just read Mr. Philip's article in your issue of the 1st of June, and I feel that I should like to say how much I enjoyed it. It is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme.

## BEETHOVEN AND PAYNE.

I love all real music—Beethoven, Debussy, etc.—but I think that there is a very real beauty in the music of Jack Payne. It is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme.

Appreciations were also received from C. J. C. Oxford, E. W. Tredington, and D. Richardson, Fulham.

## JACK PAYNE—ANNOUNCER.

I am shocked to learn that there is a listener who fails to appreciate the beautiful voice of Jack Payne. As an announcer, he is a very real beauty, and it is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme.

## GIVE US QUADRILLES!

The American dance programme is a very real beauty, and it is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme.

## 'GOOD NIGHT—GOOD REST'

Good night and good rest to all, and especially to our friends who are in the land of nod. It is a pity that the debate on the discussion between Mr. Douglas Maclean and Mr. Beverley Nichols, which took place on May 1st on a radio of the wild, expressive and so on, was not more fully discussed in the programme.



# HERO, OGRE OR SIMPLETON?

*What sort of a man was Henry VIII? Kenneth Bell writes of the Man behind the King.*

**H**ENRY VIII—who hanged Catholics as traitors and burned Protestants as heretics, who executed two wives and was married to six; who broke the bonds of a kingdom covered England with the ruins of monasteries and chained in village churches the English Bible—still rouses violent emotions in the hearts of historians. Erasmus praised his youthful erudition, Venetian ambassadors his noble mien and his skill with the horse, the bow, and the tennis racquet. The splendid canvases of Holbein and the glowing pages of Froude have portrayed his massive qualities, physical and moral. His noble mien, his trained intelligence, his accomplished patronage of the arts, his musical talent, his watchful statesmanship, his military prowess, and his naval initiative have been amply celebrated. The youthful paragon ripens into a courageous patriot.

Some of his detractors, too, have painted an almost equally impressive picture. It is that of the lustful tyrant, the blasphemous persecutor, the cynical enricher of the greedy and unscrupulous at the expense of the pious and the needy, the bloated and diseased old man recklessly dealing out death. The precocious dilettante ripens into a fanatic egoist.

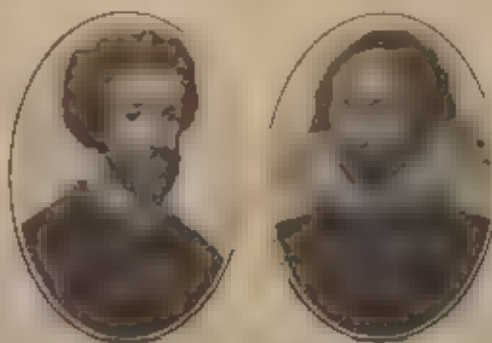
Or, again, the emotion that Henry arouses is neither awe nor horror, but just contempt. He is helpless before his own passions, ready to be twisted round anyone's finger, at the mercy of each skilful tickler of his vanity or rouser of his greed. He changed the history of England to gratify a personal whim, like a spoilt child who sets the house on fire to spite its nurse. The youthful paragon is only a smug and pampered child who ripens, or rather decays, into a degenerate scoundrel.

Each of these views leaves something unexplained. Was it courage or patriotism which executed Sir Thomas More? Why did no one in thirty-eight years successfully call the weakling's bluff? And whence came his curious craze for matrimony?

Henry, in fact, was neither a hero nor an ogre, nor yet a simpleton—there was more in him than that. Like so many men, he took after his mother's family. There was a lot in him of his grandfather Edward IV, he was more Yorkist than Tudor. And Edward IV, six foot four in his stocking, a victorious general at eighteen, a self-made King, an adept at popularity, a leader of men and a fascinator of women, had nothing degenerate and very little heroic or ogreish about him. He married a widow older than himself, though only once. He grew extremely fat and lazy in later life. Henry inherited his precocity, his energy, and intelligence as well as his physique.

And, like so many men, Henry reacted against his father in youth—to grow more like him in later life. Henry VII must have been very different as a parent from Richard, Duke of York. For one thing, he was always there; he had his second son very carefully educated, whereas Edward ran

wild till he took his dead father's place at eighteen. Young Henry, overshadowed till he was eleven by his brilliant brother Arthur, and perhaps destined for the Church, must have seen more than was good for him of the dreary *mirage* of the first Tudor. But he was a docile lad and did as he was told: he progressed from grammar, through philosophy,



Fletcher

Shakespeare

On Tuesday and Wednesday we shall hear another *Henry VIII*, as presented by one or other of both of these two dramatists. (See page 292.)

to theology, and married, though with some reluctance, Catherine, his brother's widow, because his father had told him to, as he wanted to keep her dowry.

But when, at eighteen, he came to the throne, he meant to enjoy himself. He did. But he was still not too secure in his independence, still anxious to do the right thing, and be the right kind of man. It was a comfort to have Wolsey behind him, it was cheering to be told by the Spanish ambassador that even Francis I, that pattern of chivalry, had thin legs and calves quite unworthy of comparison with his own; it was fine to become the Pope's paladin, especially against Ferdinand of Aragon, with his sinister resemblance to Henry VII; it was good to show that a king could write a book and a learned one, too, against Martin Luther, that low-class heretic. He was growing up fast, the suppressed little boy, into a big, strong man, and people were beginning to recognize it. Did not Sir Thomas More say that the lion must not be allowed to know his strength? He would find it out some day.

He was nearly forty before he did. And it was fear that roused him—fear and worry mixed. Catherine ought to have given him a male heir—Francis and Charles both had one and why not he? There was proof that it was not his fault, unless he had done wrong in marrying his brother's widow. If he had then something must be done about it. Wolsey would see to it, he was so competent. Then he could marry Anne Boleyn, please all the Howards who were her relations, and she would give him a son. So, when neither Wolsey nor the Pope, for both of whom he had done so much, would or could do anything for him, then he saw himself being made ridiculous, being put and kept in the wrong, still not allowed to have his way—and he woke up: the

lion roared and lashed his tail, and lo and behold, the bars of his cage turned brittle and he found himself free. He would be a king at last.

But men of forty are men of habit. Steadily there had grown on him the habit of suspicion, always he had had the fear of ridicule. He knew, or at least hoped, that he was a great man, but did people know it? He had made one mistake in marrying Catherine and he must be very careful not to make another.

So this mature man, of great natural gifts and immense vitality, threw away his crutches and tasted power. Wolsey went and Catherine went, Cromwell came and little bright-eyed Anne came—not as crutches, just as tools; instruments of the master's liberated will, not props of his weakness.

Habits, like facts, are stubborn things. Suspicion woke again and so did the sense of being 'run.' Anne went the Howards gave place to the Seymours, and Jane, to whose shortcomings Henry was just as blind as he had been to Anne's, died before Henry found her out, but not before she had done her duty. But this only meant that Cromwell must needs be as officious as Wolsey had been—Anne of Cleves came, and both she and, in due course, Cromwell went. For that vulgar fellow had obviously been trying to make Henry a Protestant just as Wolsey had tried to keep him a Catholic, who was he to interfere with the royal conscience? Better have the Howards back and see what they could do about it. So another Catherine consoled the royal widower, with his morbid if transient faith in the frail members of her sex, and the discreet and nearly orthodox Gardiner succeeded Cromwell. And so it went on to the end, till much-married Katharine Parr displaced another detected traitress and succeeded, as did Gardiner, in outliving her master, anxious to the end.

For Henry was too cruel to have been really strong, and too active to have been really feeble. That great frame, that splendid presence, that abounding energy, were balanced by the little thin-tipped mouth and those small, cold, narrow, grey eyes. Behind the façade of 'bluff King Hal' was the anxious soul of Elizabeth of York's self-conscious little younger son, jealous and timid, self-assertive and precocious, growing up in the household of the cunning usurper, his father. Cowardice and courage fought for supremacy in that morbid nature, the cowardice that makes a man cruel, as Henry was so often cruel, through fear, and the courage that makes a man determined to go on his way, whatever the consequences. Only a fighter could have carried through the tremendous programme of Henry's reign; only a coward could have shed so much innocent blood on the way. We are all cowards, and most of us have our spasms of courage: it is perhaps just as well that we are not born to rule sixteenth-century England.

KENNETH BELL



## 5GB Calling!

# A CHILDREN'S LEAGUE OF NATIONS.

Birmingham's Continental Listeners—Progress of the Second Cot Fund—A Record in Outside Broadcasts—Band Music, Vaudeville and an Unusual Form of Duet.

### Radio Circle Energy.

**R**ADIO CIRCLE members are doing a good job. The fund was first started in 1934 by the Lord Mayor of Birmingham handed to the Chairman of the Council of the Birmingham Children's Hospital. It was then increased by the members of the Radio Circle, which has always been notable for its energies in the cause of charity. A second fund was started. No definite object was decided upon at the time, but it has come to be known as the Second Cot Fund. The other day I happened to ask Miss Barcroft, the Honorary Home Organizer, how the balance at the bank was progressing and I was astounded to hear that since November last it had reached of £400!

### How it is Done

**T**HIS is an exceedingly creditable figure when one bears in mind that it consists of small sums representing the profits on Radio Circle badges sold (a charge is made of 10 per badge), occasional donations from listeners, and the sale of silver paper, the latter item, since January 1, bringing in as much as £75. I was puzzled as to how the remaining three hundred odd pounds could have accumulated. Miss Barcroft told me that between January 1 and July 10 this year the Radio Circle had enrolled 10,311 new members! A figure of this size can, I think, safely dispose of any question as to the popularity of the Children's Hour.

### Listeners Abroad.

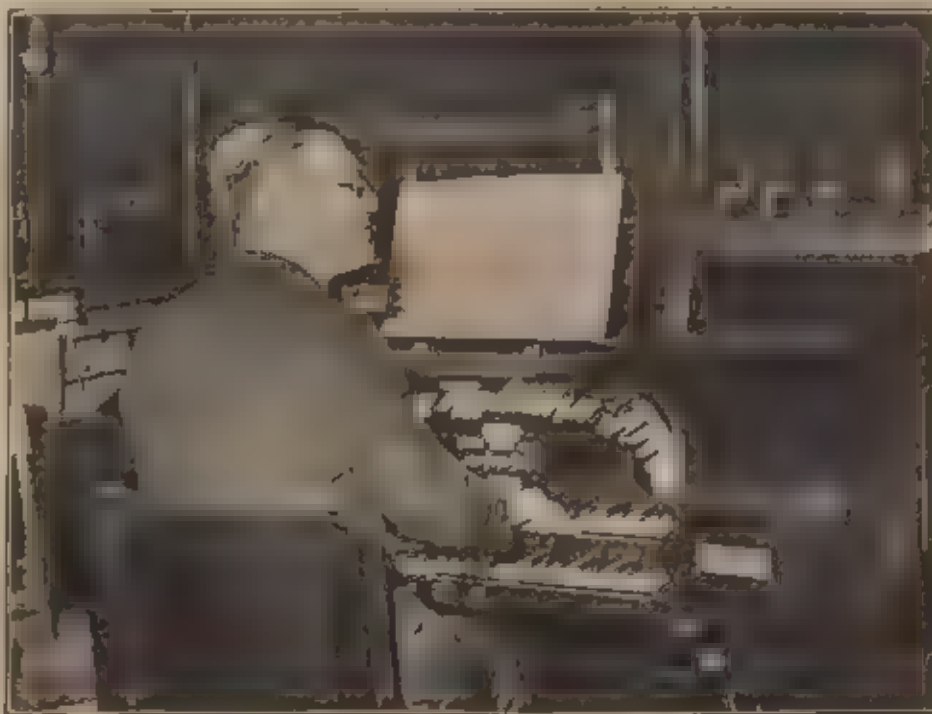
**I**N no better way is the R.B.C. motto of 'Nation shall speak unto Nation' exemplified than in the Birmingham Children's Hour. It is definitely known by our correspondence that Birmingham has regular listeners in France, Belgium, Italy, Austria, Norway, and Holland. The other day I was in the studio and transmitter (at the moment they are both in the same building) of the Brussels broadcasting station, and I was told that a Children's Hour is broadcast only on Sundays, their chief difficulty in Belgium being the existence of two languages—French and Flemish. This may account for the interest shown in an English Children's Hour.

### The Popularity of Relays

**T**HE interest shown by listeners in programmes relayed from outside sources is followed very carefully by programme builders, and a month ago from Birmingham and district alone there were eleven broadcasts away from the studio in one week. A close eye is always kept upon all quarters whence an acceptable relay might be obtained.

### Sunday Evening Concert.

**T**HE Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis, provides the main programme on Sunday evening, August 18. The soloist is Maurice Cole, one of the best-known of radio pianists. The main item of the evening is *Greg's Piano Concerto in A Minor*—perhaps the most popular of his larger works. It was Greg's own appearance in this brilliant concerto which introduced him to English audiences in 1888, and nine years previously had brought him definitely into prominence upon the Continent. Other notable items in the programme are Glazounov's *Solemn Overture* and Tchaikovsky's *Suite in G Major*.



'FROM LOZELLS PICTURE HOUSE.'

Mr. Edwin J. Godbold, whose organ recitals are a popular feature of the Birmingham programmes every week, is here seen at his manual. Listeners will hear him again this week on Thursday afternoon.

### 'We are Now Going Over'

**A**LTHOUGH these words are now extremely familiar to listeners, there still remains just that little bit of a thrill—that suggestion of surprise—as one waits to hear what sounds may greet the ear as the 'o.b.' is faded in. It is extraordinary how many people imagine that for an outside broadcast all that is necessary is to sling a microphone in front of the person or persons to be broadcast and connect it by a telephone wire to the transmitter. This is far from being the case. Upon arrival at the site the microphones have to be placed in position, all connections made between them and the amplifiers, batteries, and switch gear, and the result tested through to the control room at the studios before it is 'put on the line' to the transmitter. In regular local outside broadcasts two hours is usually allowed for this in Birmingham, but recently the engineers at Broad Street created a record by having music from the West End Dance Hall on the air within thirty minutes of the necessary apparatus leaving the studio.

### The Value of Original Humour

**T**HE popular Birmingham Military Band, conducted by W. A. Clarke, opens the programme on Wednesday, August 21, when Ernest Elliott will be heard in his original humour. Mr. Elliott, who hails from Market Tabor, is one of that small band of radio artists who specialize in writing their own material. He realizes that the published article is soon worked to death and that the topical verse or couplet, perhaps not introduced till the day of performance, gives a freshness to a musical number which cannot be obtained in any other way. His recent skit on broadcasting, written to popular tunes, caused great amusement in 5GB circles.

### 'He and She.'

**W**HEN after the Second News Bulletin on Wednesday, August 21, you are invited to 'Stop, look, and listen,' you will know that 'He and She' are once again offering a menu which suggests a lunch like Monday's lunch at the 'Ends.' Actually 'He and She' are two revue artists well known to 5GB listeners, and their revue experience has been responsible for the collaboration. As they themselves will tell you, they offer 'somewhat old, somewhat new, somewhat crossed and somewhat mixed' but can probably complete the line yourselves; in any case, they will for you on the next of performance.

### Banjo Duets.

**O**N Friday, August 23, an attractive vaudeville bill includes Mason and Arnes (entertainers with a piano) and Stainless Stephen, who always presents something fresh in each of his appearances before the microphone. Also in the programme are Ernest Jones and Alfred Kirby in vibrant banjo duets. Mr. Jones is one of the outstanding banjo soloists in the country and has often appeared in the London studios.

### Violin and Organ.

**A**N unusual form of duet in the shape of a violin and organ recital is being broadcast by 5GB on Saturday, August 24. The soloists are Frank Cantell (violin) and Gilbert Mills (organ). The latter is organist of the Church of the Messiah, Birmingham, from which many organ recitals and Bach cantatas have been broadcast, while Frank Cantell is, of course, the leader of the Birmingham Studio Orchestra and the Midland Piano Sextet. He began to play the violin at ten years of age, and at nineteen he was appointed principal violon with the City of Birmingham Orchestra. In this recital, which, owing to repairs at the Church of the Messiah, will be relayed from the Midland Institute, Mr. Mills has arranged his own organ transcriptions.

'MERCIAN.'



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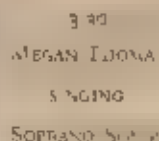
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5.0  
A RECIPE  
BY  
EDITH PENNELL



## MEGAN THOMAS (Soprano)

	M. A. SELLER	N.	S. J. P.
S. J. P.	h	C. C.	W. F. F. F.
John S. S.	S.		
C. C.	A. J. P. S. F. F.		
C. C.	W. F. F. F.		
QUINTET			
Charmion Triste (Song of Sadness)			
It is a song of			
Charmion's Parables (Song with			
out Words)			
Dance Russe (Russian Dance)			
MEXAS THOMAS			
Polly W. W.			
Golden Stan. bers			
QUINTET			
P. S.			
N. S.			
W. F. F. F.			
The Fairy Lough			
P. S.			
C. C.			
C. C.			
N. S.			
W. F. F. F.			
P. S.			
L. S.			

probably the best known piece by  
an Italian, which he wrote for  
Kusena, by his brother-in-law  
the Jarnfeldt whose name also  
appears here as composer. In the drama,  
the moment which the waltz accompanies is far more  
deeply tragic than the word "triste" conveys.  
The waltz is in a minor key and is  
marked with a deep melancholy.

MIRIAM THOMAS  
A SW }  
K-2 }  
Willow Song }  
S }  
L }  
C }  
L }  
K }  
L }

} Colebridge Taylor  
} Riff  
} Ruff

by EDITH PENVILLE  
(Flute)

Assisted by Cecil Dixon  
(Pianoforte)

EDITH PERVILLAS  
 ALIBON - - - - - 1 Quid  
 CHAMBER OF VOLUNTEERS  
 FIRST LIEUTENANT

Great Dixes  
Study in E, Op.  
10, No. 3 ... } *Chopin*  
**Two Walzes** :  
Op. 4, No. 2 :  
Op. 70, No. 4

**Hunger for Fantasy**

Woodrow Wilson, President of the United States



PRESIDENT WILSON

making a speech at Mount Vernon on the Fourth of July, 1918. His address to Congress on Armistice Day will be read, as he did in the series of English language, this afternoon.

An example of eloquence occasioned by the outbreak of the War was given by the Hon. Mr. Justice on the occasion of the signing of the Armistice, when he said:—The general feeling of the people is that the war is over, which is announced in the other by



THE KURSAAL AT OSTEND  
(from which a concert will be relayed tonight at 9.5)

## A CONCERT

Report on the Russian Case I  
MAYIA ALEXANDROV TCH (Soprano)  
PHILIP K. (Soprano)  
(Tenor)

KURSAAL ORCHESTRA  
Conductor, FRANÇOIS  
RASCH

Overture, "Tannhäuser" Wagner  
Selection, "Roméo and Juliet" Gounod  
Act I, to Act II  
Kottow's Act I  
Duch (MARIA ALBANY-PROVINCIA) and FEM.  
Second Hungarian Rhapsody  
Excerpt from Act IV, "Roméo and Juliet"

March, ' Pomp and ( r-  
 cunelivered ' ... Boni

10.30 Epilogue  
\*TEMPERATURE







# KB-102



USE THE  
**KB-102**

Use the K-B 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 Hilversum Vara station (1,071 metres) by the Kolster-Brandes Radio orchestra under the direction of Hugo de Groot.

HERE IS THE PROGRAMME FOR  
AUGUST 11 COMMENCING AT 5.40 p.m.

- 1 OVERTURE "Morning, Noon and Night in Vienna" ... *Franz von Suppé*
- 2 WALTZ, Flamcailles ... *Emil Westly*
- 3 GAVOTTE, Rendez-vous ... *Aletter*
- 4 In Sunny South (Negro Songs) ... *Bodewalt-Lampe*
- 5 Salut d'Amour (Organ Solo on the Vary-Standard Organ) ... *Edgar Hilgar*
- 6 Three Dances from "Neil Gwyn" ... *Edward German*
- 7 Siamesische Wachtparade ... *Paul Lincke*
- 8 Londonderry Air ... *Arr. by Connor*
- 9 SELECTION from "The Mikado" ... *Arthur Sullivan*

## Kolster Brandes

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## SUNDAY, AUGUST 11 5GB DAVENTRY EXPERIMENTAL

626 kc. 479.2 m.

TO BE LISTENED TO FROM 10.15 TO 11.15 P.M. (THE HOURS STATED)

### 3.30 Poetry Reading

### 4.0-5.30 A MILITARY BAND PROGRAMME

From Birmingham

THE BIRMINGHAM MILITARY BAND  
Conducted by J. ORD HILL  
VIOLET CLIVE (Mezzo-Soprano)  
CHALFONTE WATMORE

BAND  
March, Second to None  
Chorus, A Good Soldier

VIOLET  
L'Enlèvement (The Slave)  
Nuit d'été (Night of Summer)  
Chorus, Triste (Sad)  
Serenade ... D ...

CHALFONTE WATMORE  
Oriental Intermezzo  
Maiden's Fairy  
Hower ... Ord Hill

CHALFONTE WATMORE  
Liebestraum, No. 3  
(Dream of Love) ... List  
Chorus, ...  
Chorus, ...

BAND  
L'Enlèvement, ...  
The ...  
The ...  
The ...

VIOLET CLIVE  
The fields are full  
Armstrong & Co.  
Blue Wings ... Stanford  
The Night ... Strauss  
BAND  
Cornet Solo, "At Even"  
Chorus, ... Ord Hill  
(Soloist, RICHARD MERRILL)

CHALFONTE WATMORE  
Prelude in F Sharp ... Chopin  
Two ...  
Op. 10, No. 3, On Black  
Keys  
BAND  
Military Scene, "Sabbath Morning"  
Parade ... Ord Hill  
March, "Gloster" ...

### 8.0 A RELIGIOUS SERVICE

From the Studio

Conducted by the Very Rev. Canon Godwin  
(of St. Francis Catholic Church, Handsworth)  
Organist, ...

Motet, "Veni sanctus Spiritus" ... Motet  
Ave Maria ... Motet  
Hymn, "My God, how wonderful Thou art"

Address  
The Rex Gloria (Thou art) ... Gounod  
Hymn, "When thou art last faint board"  
Gounod  
Motet, "Domine salvum fac Regem" ... Hubert

### 8.45 The Week's Good Cause

From Birmingham

An Appeal on behalf of the Horton General  
Hospital, Hanbury, by Colonel H. E. DE C  
NORTON, J.P. (Hon. Treasurer)  
Contributions should be forwarded to the Hon.  
Treasurer at the above Hospital.

### 8.50 'The News'

WEATHER FORECAST—LOCAL NEWS BULLETIN

## 9.0 FROM THE ORATORIOS

### 9.0 From the Oratorios

(From Birmingham)

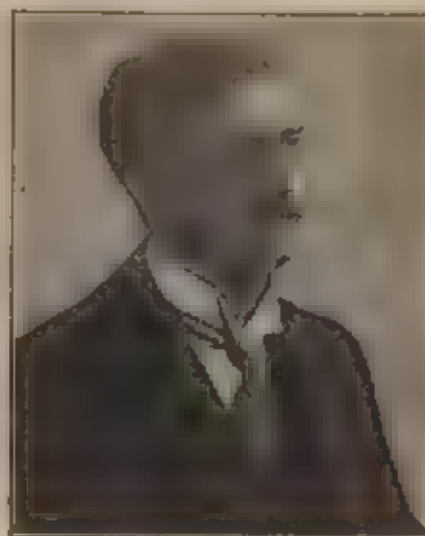
THE BIRMINGHAM STUDIO CHORUS

Conducted by JOSEPH LEWIS

KATE WINTER (Soprano)  
WALTER GYNNER (Tenor)  
J. WARD FRY (Bass)

EMMAUS

A Sacred Oratorio by S. HERBERT BREWER  
Soprano and Tenor Solo, Chorus ...



Sir HERBERT BREWER,  
whose oratorio, *Emmaus*, will be broad-  
cast from Birmingham tonight at 9.0.

Sir HERBERT BREWER was closely bound up with his native city of Gloucester. At the age of eleven, he was a chorister in the Cathedral, and for over forty years he was a member and conductor of the Three Choirs Festival when they were held at Gloucester. And in other ways, too, he was active on behalf of the city's best interests.

The long list of his work ranges from songs to oratorios and a big Festival work in his oratorio of the Resurrection, and how Jesus Himself drew near and went with them.

Excerpts from  
JUDAS MACCABAEUS  
(Handel)

Overture  
Chorus, "O Father, Whose Almighty Power"  
Bass Recit., "I feel the Ditty"  
Aria, "Arm, arm, ye Heav"  
Chorus, "We come in bright array"  
Soprano Solo, "O let I ..."  
Aria, "From Mighty Kings"  
Bass Recit., "Be ..."  
Aria, "The Lord worketh wonders"  
Tenor Solo, "My Arms"  
Aria, "Be ..."  
Chorus, "We hear"

The oratorio for its theme the exploits of Israel's ... the Apocrypha ...  
In the history of Israel, there is not ...  
common between the great Judas and the Duke of Cumberland, nor can the ill-fated Prince Charles and his Highlanders be compared at all ...  
of course, was a staunch upholder of the House of Hanover.

Excerpts from  
ST PAUL  
(Mozart)

Chorus, "To God on High"  
Soprano Aria, "Jerusalem, thou that killest the Prophets"  
Chorus, "Sleepers awake"  
Aria, "O God have mercy"  
Chorus, "Happy and Blest"  
Tenor Aria, "Be thou faithful unto death"  
Chorus, "O great is the depth"

10.30 Epilogue  
TEPPERANCE



## Sunday's Programmes continued (August 11)

5WA CARDIFF. 98.8 kc/s. (308.5 m.)

## 3.30 An Afternoon Concert

HERBERT WAKE'S STRING ORCHESTRA

Suite of Six Pieces *Each*, arr. Charles Woodhouse  
March, Menuet and Trio; Aria; Musette;  
A l'agio G 290

HILDA SEARLE (Soprano)

The Songs my Mother sang Arthur E. Grimshaw  
Down in the Forest London Round  
Well a Song ("Tom Jones")

ORCHESTRA

Hergwunden Heerichoel

Der Frühling (Spring)

Northern Song

Northern Dance

HILDA SEARLE

Love the Pastor ..... Phillips

But my roses ..... David Slater

CONDUCTOR

Serenade in E Minor ..... Elgar

Opus 16 ..... Vaughan Williams

This important early work of Elgar's no doubt owes a good deal of its effective use of the strings to his own intimate knowledge of the violin, and his youthful experience as conductor of a local band of modest size and attainment. It has achieved a very wide popularity, and there can be but few orchestras, amateur or professional, which have not at least attempted it.

There are two main tunes in the first movement, which begins with a dainty, tripping figure on the violas. It is heard in the last movement again. The second of the chief melodies reappears there. The second movement, which is always regarded as the gem of the Suite, its main tune is a long flowing melody which the first violin plays; there is a short contrasting section and the melody is repeated in fuller and richer form. The last movement opens with a fine flowing tune, and, as mentioned above, the opening and the second tune of the first movement are heard again.

HILDA SEARLE

A Shepherd, thy demeanour vary

Shepherd, thy demeanour vary

Thomas Brown, arr. Lane Wilson

ORCHESTRA

Andante from Cassation No. 1 ..... Mozart

Masque Suite ..... Handel, arr. Denzil

Prelude; Rigaudon; Sarabande; Gavotte;

Menuet, Gigue

As to the precise origin and etymological significance of the word "Cassation" there is considerable uncertainty. According to some, it is akin to "cessation," with the implication of a concluding or farewell piece. Others have associated it (rather fancifully, as one might think) with the German *Casse*, a lane, as implying open-air music. But there seems to be no general agreement on the point among the experts.

As to the kind of composition which it denotes, there is, however, no doubt, namely, an instrumental work of a light character, and in several movements, akin to the Serenade and Divertimento. The well-known and charming example from which the movement now to be played has been taken was composed by Mozart at the age of two years.

6.0 S.B. from London

6.45-8.15 S.B. from Manchester

7.55-8.45 S.B. from London

8.50 Weather Forecast, News

9.0 West Regional News

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

Relayed to Daventry

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

7.30 S.B. from Cardiff

6.0 S.B. from London

7.45-8.15 app. S.B. from Manchester

7.55-8.45 S.B. from London

8.50 Weather Forecast News

9.0 S.B. from Cardiff

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from Cardiff



HILDA SEARLE

soprano, sings during this afternoon's concert from Cardiff

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

7.30 S.B. from London

7.45-8.15 app. S.B. from Manchester

7.55-8.45 S.B. from London

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

10.30 Epilogue

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

7.30 S.B. from London

7.45-8.15 app. S.B. from Manchester

7.55-8.45 S.B. from London

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

10.30 Epilogue

22Y MANCHESTER. 797 kc/s. (376.4 m.)

3.30 Composers of the North

III

John Ireland

GEORGE PARKER (Baritone)

ALFRED PARKER (Violin)

CLYDE TWELVETREES (Violoncello)

At the Piano - THE COMPOSER.

## 4.45 Scouts' World Jamboree

A Service of Welcome to the Scouts of all the World

Relayed from Liverpool Cathedral

S.B. from Liverpool

During the procession into the Cathedral the Scouts will sing Songs of Praise. When all are in their places, THE BISHOP shall say:-

God save the King

God bless the Boy Scouts of the world  
And give us thanksgiving

And the Scouts shall make reply with heart and voice

God save our glorious King

Then shall THE CHURCH SINGER read the Exhortation to praise for the services of God year-headed throughout the twenty-one years of the Movement.

Hymn, "Praise, my Soul, the King of Heaven"

Address by THE LORD BISHOP OF LIVERPOOL

Hymn, "Jerusalem"

Then the Director of the Boy Scouts' International, MR. ROBERT MARTIN, shall read the Lesson

The Omnipotent God

Worship, Prayer shall be offered and the

Benediction pronounced by His GRACE THE

BISHOP OF LIVERPOOL

Scout Hymn "Night of Doubt"

And Borrow

At the close of the service

5.30 S.B. from London

## 5.45-6.15 CHURCH CANTATA No. 179, BACH

From St. Ann's Church

Relayed to London and Daventry

SOPRANO: MISS DORIS L. TRENKLE, TENOR: MR. J. H. WILKES

"TAKE THOU HEED THE PRAYER OF GOD BE NOT A FALSE AND VAIN THING"

GLADYS SWINNEY (Soprano)

ARTHUR WILKES (Tenor)

THE ST. ANN'S CHURCH CHOIR

At the Organ - GEORGE PITCHARD

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

7.55 S.B. from London

## 8.45 The Week's Good Cause

A Liverpool Radium Appeal by Professor R. E.

KELLY, C.B., F.R.C.S. S.B. from Liverpool

Donations should be sent to the Hon. Treasurer

Mr. A. F. BRAWLEY M.A. 10, Duke Street, Liverpool

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

10.30 Epilogue

## Other Stations.

## 5NO NEWCASTLE.

7.30 S.B. from London. 7.45-8.15 app. S.B. from Man-

chester. 7.55 S.B. from London. 8.45 S.B. from

Liverpool. Appeal by Miss Alarum on behalf of the Cathedral

Nursing Society for the Sick Poor of Newcastle-upon-Tyne

8.50 S.B. from London. 10.30 Epilogue

## 5SC GLASGOW.

7.30 S.B. from London. 7.45-8.15 app. S.B. from Man-

chester. 7.55 S.B. from London. 8.45 S.B. from

Liverpool. Appeal by Miss Alarum on behalf of the Cathedral

Nursing Society for the Sick Poor of Newcastle-upon-Tyne

8.50 S.B. from London. 10.30 Epilogue

## 2BD ABERDEEN.

7.30 S.B. from London. 7.45-8.15 app. S.B. from Man-

chester. 7.55 S.B. from London. 8.45 S.B. from

Liverpool. Appeal by Miss Alarum on behalf of the Cathedral

Nursing Society for the Sick Poor of Newcastle-upon-Tyne

8.50 S.B. from London. 10.30 Epilogue

## 2BE BELFAST.

7.30 S.B. from London. 7.45-8.15 app. S.B. from Man-

chester. 7.55 S.B. from London. 8.45 S.B. from

Liverpool. Appeal by Miss Alarum on behalf of the Cathedral

Nursing Society for the Sick Poor of Newcastle-upon-Tyne



10.15  
THE WIRELESS  
MILITARY  
BAND

**7.0 Mr. DESMOND MACCARTHY ; Literary Criticism**

An impression, by R. S. Sherriffs, of 'the most poetic of all musicians,' whose ballades and scherzos will be played, in the Foundations of Music series, this week.

Moonbeams and Shadows ..... J. F. Squire  
 Rhapsody, No. 2 ..... Lind, arr. Willaughby

Quartet in E Flat ..... *Dvorak*  
Allegro ma non troppo; Dumka (Elegy)—  
Andante con moto; Romanse—Andante con  
moto; Finale—Allegro assai

Bourée from Water Music ..... Handel  
Wedding Procession ("Coq d'Or") ("The Golden  
Cockerel")  
Husky-Korvack, arr. E. J. F. Hooton

12 9-12 13  
Experimental Transmission of Still Pictures  
by the Fultograph Process



# MONDAY, AUGUST 12 5GB DAVENTRY EXPERIMENTAL

626 KC/S. (479.2 M.)

TRANSMISSION FROM LONDON, EXCEPT WHERE OTHERWISE STATED.

## 4.0 LORELLS PICTURE HOUSE ORCHESTRA (From Birmingham)

Conducted by E. A. PARSONS

Overture, 'Fingal's Cave', ..... Mendelssohn  
Waltz, 'Spring's Message', ..... Purik  
Serenade, 'Les Millions d'Arlequin' ('Horlequin's Millions'), ..... Drigo  
Schwank, 'Der Schwur' ('The Oath'), Mercadanti

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

## 5.30 The Children's Hour (From Birmingham)

The Water Wheel, by Margaret Macdonald  
NORTH JAMES will Entertain

5.45 NEWS

6.00

6.15 'The First News'

6.15 'The First News'  
6.15 'The First News'  
6.15 'The First News'  
6.15 'The First News'

## 6.30 Light Music

From Birmingham

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FROM THE QUEEN'S HALL

Another Promenade Concert will be relayed by 5GB tonight at 8.0.

## 6.30 LIGHT MUSIC FROM BIRMINGHAM

THE Light Music and Variations 8.0 are three movements. The first, a graceful waltz, is called *In a Country Garden*. Violins and woodwinds have the dainty tune at first, and at accompaniment from plucked strings. The first violin and the oboe together have an alternative tune, and then the first returns.

The second movement is a Nocturne. Beginning in a very quiet mood, it has a rather impetuous middle section, and closes strongly with a broad melody played by the whole orchestra.

The third movement, *Humoresque*, is a merry Hornpipe. It has a little introduction, and then violins and woodwinds begin the lighthearted tune which maintains its energy to the end.

## 8.0 Promenade Concert

Relayed from the Queen's Hall, London  
Solo: Leonard, Miss  
Chappell & Co. Ltd

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'EUREKA' shouted Archimedes when the displacement of the water in his bath suggested to him the easy method of determining the actual cubic capacity of the Emperor's golden crown.

Eureka—I have found it! many have said on experiencing the tonic effects of **Iron Jelloids**, the great Blood Enrichers.

## Blood Quality Decides

### Your Health and Energy

If you are easily tired, nervy, depressed and generally run down you should take **Iron Jelloids** regularly for a week or two. They are an invaluable **Blood Enriching Tonic**. Reliable yet inexpensive. To maintain your health and energy you must maintain the quality of your blood. Remember nerves need a constant supply of good, strong, rich blood. **Iron Jelloids** improve the quality of the blood. It is the blood that builds up and fortifies the system, tones up the nerves, bringing sound sleep, brighter spirits, renewed energy and vitality. A Physician of high standing wrote: "To those who suffer from a deficient quality of blood **Iron Jelloids** will act in a most favourable manner by producing a more natural circulation which will in turn replenish every part of the system with fresh life, increased energy, greater strength and healthier conditions."

# Iron Jelloids

For Women **Iron Jelloids No. 2**  
For Children **Iron Jelloids No. 1**  
For Men **Iron Jelloids No. 2a**

Price 1s. 3d.; large economical size 3s.

Forest Murmurs ('Siegfried')  
A Faust Overture  
Ride of the Valkyries ('The Valkyrie')  
HOBACE STEVENS, with Orchestra  
Scene, 'The Tenth's aspired' ('The Flying Dutchman')

ORCHESTRA  
Träume (Dreams)  
(Solo Violin, CHARLES WOODBURN)

MARGARET BALFOUR, with Orchestra  
Adagio's Aria, 'Gerechter Gott' (Just God)  
('Rienzi')

ORCHESTRA  
Prelude, Act III  
Dance of the Apprentices } (The Master-  
Procession of the Masters } singers)  
Homage to Sachs

## 9.40 'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS HUTCHINSON

## 9.55 A Pianoforte Recital by ANTOINETTE KONSTANT

Prelude in G  
Cavatina from Third English Suite  
Waltz in A Flat, Op. 39, No. 1  
Moment Musical, Op. 94, No. 2  
Nocturne in F Sharp  
Musical Box  
Pavane  
La Fille aux Choux de Lin (The Lass with the  
Lint White Locks)  
Moto perpetuo

Handel  
Faust  
Beethoven  
Schubert  
Chopin  
Liszt  
Korngold  
Debussy  
Debussy

## 10.15 DANCE MUSIC

THE NEW YORK SYNCOPATORS, featuring the celebrated twin pianists, FAIRCHILD and LINDHOLM, from the CAER DE PARIS

## 11.0-11.15 JAY WHIDDEN'S BAND from the CARLTON HOTEL

Monday's Programmes continued on page 288.

## ORCHESTRA SONATA FOR PIANO AND GUITAR Sonderstrom

ARCHIE NOON

The Pretty Creature

Love leads to Brattle

ORCHESTRA

Selection of Russian Folk Songs

arr. Higgs

## 7.8 SONIA MOLDAWSKY Pavane, Op. 10, No. 3, arr. Twisselbach

THE name Sammartini, which is merely a form of St. Martin, is very common in Italy, and no one can say how many Sammartinis there have been in the world of music throughout the ages. But there were two who established a real contact with this country, and one of them, Giuseppe, lived here for many years, playing and composing. For a time he held the post of Director of Chamber Music in the Household of the Prince of Wales, and was evidently a welcome figure alike in society and in musical circles. We call him Sammartini of London to distinguish him from his brother.

Giovanni, some seven years younger than the London one, is called Sammartini of Milan. Although he himself, so far as we know, was never in London, many of his Sonatas were published here by the old London firm of Simpson.

ORCHESTRA  
Waltz, 'Beautiful Spring'  
A Southern Wedding

## 7.55 ARCHIE NOON Ah, Poor Heart Sea Fever I am a Ruler on the Sea

SONIA MOLDAWSKY

Lotus Land

Guitar

ORCHESTRA

Little Modern Suite

Rossini





## GEMS FROM THIS WEEK'S PROGRAMME ON "HIS MASTER'S VOICE" RECORDS

### FOUNDATIONS OF MUSIC

RECORDS No. 1 March 1929, C. 100 40  
RECORDS No. 2 March 1929, C. 100 40  
RECORDS No. 3 March 1929, C. 100 40  
RECORDS No. 4 March 1929, C. 100 40

- LIEBESTRAUKE** No. 2, Mark Hambourg—C. 100 40  
**SERENADE** "LES MILLIONS D'ARLEQUIN"  
**LOTUS LAND** Cecil B. de Mille—C. 100 40  
**FOREST MURMURS** Siegfried—C. 100 40  
**OVERTURE** FLYING DUTCHMAN—C. 100 40  
**PRELUDE TO ACT III** WASSERKUNST  
**DANCE OF THE APPRENTICES** Siegfried—C. 100 40  
**NOCTURNE IN F SHARP** A. J. de Mille—C. 100 40  
**LA FILLE AUX CHEVEUX DE LIN** Jacques  
**OVERTURE** MOÏSE DI FIGARO—C. 100 40  
**SCHUBERT'S UNFINISHED SYMPHONY** No. 8  
**OH COULD I BUT EXPRESS IN SONG**  
**PRELUDE IN C SHARP MINOR** Brahms—C. 100 40  
**SUITE** "CARRE NOISSETTE"  
**ON WINGS OF SONG** Joseph—C. 100 40  
**TAMBOURIN CHINOIS** Joseph—C. 100 40  
**SOLEMN MELODY** Reginald—C. 100 40  
**FINLANDIA** Ru. at All—C. 100 40  
**OVERTURE** BARTHELEMY—C. 100 40  
**SCHON ROSEKATZ** Reginald—C. 100 40  
**F. DOLIC** "ABSCHEULICHEN"  
**ROMANCE IN F** Jacques—C. 100 40  
**SYMPHONY No. 8 IN F**—C. 100 40  
**INVITATION TO THE WALTZ**—C. 100 40  
**O LOVE FROM THY POWER**—C. 100 40  
**THE SNOWY BREASTED PEARL**—C. 100 40  
**MARCIUS** The—C. 100 40  
**SERENADE** De—C. 100 40  
**FLOWER SONG**—C. 100 40  
**L'ARRETE D'UN FAUX**—C. 100 40  
**THE DEVOUT LOVER**—C. 100 40  
**MEMORABLE**—C. 100 40  
**OVERTURE** PIGOU—C. 100 40  
**AIR ON THE G STRING**—C. 100 40  
**SEA FEVER**—C. 100 40  
**RIDE OF THE VALKYRIES**—C. 100 40  
**CHURCH CANTATA No. 100**—C. 100 40  
**OVERTURE** OBERON—C. 100 40  
**OVERTURE** PONY AND PRINCE—C. 100 40

# "His Master's Voice"

The Gramophone Co. Ltd., London, W.1

## Monday's Programmes continued (August 12)

- SWA CARDIFF.** 988 kcs. (812.0 m.)
- 4.0 London Programme relayed from Daventry  
4.45 S.B. from Swansea  
5.15 JOHN STANLEY'S CAMLTON CELEBRITY ORCHESTRA, from the Carlton Restaurant  
5.15 The Children's Hour  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
8.0 A Lecture  
by  
Mr. JOHN W. IVIMEY, D. Mus., Oxon., Professor of Music at Marlborough College.  
Relayed from the School of Dramatic Art, Charing House, Bath  
8.30 S.B. from London  
9.15 West Regional News  
10.0-11.0 S.B. from London



Mr. IVIMEY will give a lecture at Clifton House, Bath, which Cardiff will relay tonight at 8.0, and Mr. D. RHYE PHILLIPS talks on 'Old Welsh Drinks' from Swansea this afternoon.

- SSX SWANSEA.** 1,040 kcs. (282.5 m.)
- 4.0 London Programme relayed from Daventry  
4.45 Mr. D. RHYE PHILLIPS: 'Old Welsh Drinks'  
5.0 S.B. from Cardiff  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
8.0 S.B. from Cardiff  
8.30 S.B. from London  
9.55 S.B. from Cardiff  
10.0-11.0 S.B. from London
- 6BM BOURNEMOUTH.** 1,040 kcs. (282.5 m.)
- 4.0 London Programme relayed from Daventry  
6.15-11.0 S.B. from London (9.55 Local Announcements)
- 5PY PLYMOUTH.** 1,040 kcs. (282.5 m.)
- 4.0 London Programme relayed from Daventry  
5.15 The Children's Hour  
Words and Meanings which lead us to the story of 'How Indians Train their Horses, from Long Lance' (Chief Buffalo Child Long Lance)  
6.0 London Programme relayed from Daventry  
6.15-11.0 S.B. from London (9.55 Local Announcements)

- 2ZY MANCHESTER.** 797 kcs. (378.4 m.)
- 4.0 Afternoon Concert  
Three Hebrew Sketches... Keror  
Lament, Serenade; Rejoicing  
STAMMONT BRAY (Baritone)  
At Downing... Cadogan  
Invitation... Hahn  
Because I was shy... Mr. Lyall Johnson  
ORCHESTRA  
Valse des Alouettes (Waltz of the Larks) Dreyer  
The Yellow Hammer... Felix White  
STAMMONT BRAY  
The Ruler... Brundley Derry  
The...  
Slow-Couch... T. C. Sturges-Baker  
ORCHESTRA  
Slow Dances Nos. 1, 2, 3, 4, 5  
The Children's Hour  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.30 'Captain Cook and the Widow'  
A Comedy in One Act  
by STUART BEATTY  
Captain Emmanuel Cook  
(a Retired Sailor)  
Benjamin Spragget (a Lawyer)  
John Dutton (a Butcher)  
Emma Dowsett (a Spinster)  
Matilda Parsons (a Widow)  
Scene: The Kitchen of Matilda Parsons' cottage at Withghamton  
8.0 S.B. from Daventry  
9.40 S.B. from London  
9.55 Local Announcements  
10.15-11.0 Selections from Revues  
THE NORTHERN WIRELESS ORCHESTRA

## Other Stations.

- SNO NEWCASTLE.** 615 kcs. (488.0 m.)
- 4.0 London Programme relayed from Daventry  
4.45 S.B. from London  
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11.0 S.B. from London
- 2RD ABERDEEN.** 920 kcs. (326.0 m.)
- 4.0 London Programme relayed from Daventry  
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- 2BE BELFAST.** 920 kcs. (326.0 m.)
- 4.0 London Programme relayed from Daventry  
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10.45 S.B. from London  
10.55 S.B. from London  
11.0 S.B. from London



8.0  
QUEEN'S HALL  
PROMENADE  
CONCERT

TUESDAY, AUGUST 13  
2LO LONDON & 5XX DAVENTRY

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

10.15  
FROM THE  
LONDON  
COLISEUM

10.15 a.m. THE DAILY SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH  
WEATHER FORECAST

11.0 (Daventry only) Gramophone Records

12.0 Organ Music

Played by EDGAR T. COOK  
Relayed from Southwark Cathedral  
Sonata No. 1 in A Minor ..... Borovik  
Allegro ma troppo; Andante; Adagio  
Divine Redeemer ..... Gounod  
M. T. PUGH JONES

EDGAR T. COOK

Choral Preludes:

Jeru, Joy of man's desiring  
Bach, arr. Harvey Grace  
St. Mary ..... Charles Wood  
St. Paul's ..... Huel  
Hear Ye, Israel ('Elijah')  
Charles Quest  
Symphony

1.0 LIGHT MUSIC

LEONARDO KEMP and his PICCA  
DILLY HOTEL ORCHESTRA  
from the PICCADILLY HOTEL

2.0-2.25 (Daventry only)

Experimental Transmission of  
Still Pictures by the Futograph  
Process

4.0 DANCE MUSIC

JACK PAYNE and the B.B.C.  
JANET CENTRA  
SUTHERLAND FELCH (Raconteur)

5.15 THE CHILDREN'S HOUR

Zoo-Whys? ..... answered by  
LESLIE G. MANTON  
Selections by the OSBORNE TWO  
The Story of 'The Gap in the  
Series' (H. Mortimer Dalton)

6.0 Musical Interlude

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

BALLADES AND SCHERZOS OF CHOPIN  
played by LAFITTE  
Nocturne in F, Op. 15  
Ballade in F, Op. 38

8.0 Mr. ALAN REID KELLEY: Cattle Driv'ng  
in Australia

7.15 Musical Interlude

7.30 'Mr. DESMOND MACCARTHEY reading one of  
his own stories: 'The Bear'

8.0 Promenade Concert

Relayed from the Queen's Hall, London  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
35th Season

ISOBEL BAILLIE (Soprano)  
LEYLAND WHITE (Baritone)  
HAROLD CRAXTON (Pianoforte)

SIR HENRY WOOD  
and his SYMPHONY ORCHESTRA  
(London, Charing Cross Road)  
Mozart and Schubert Programme

ORCHESTRA  
Overture, 'Figaro' .....  
Symphony, No. 3, in D ('Hafner') .....  
LEYLAND WHITE with Orchestra  
Recit., 'Hai gia vinto' .....  
'So you have won' ..... ('Figaro') .....  
'Vedro, niente' .....  
sosprio' ('Shall I yield?')

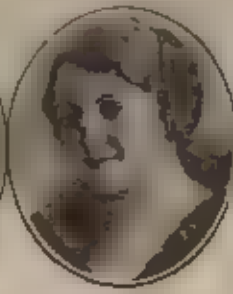
MOZART's favourite opera centres round the wed-  
ding of Figaro with Susanna. He is now major-  
domo to the Count, whose daughter he will

ANOTHER  
PROMENADE  
CONCERT



FROM THE  
QUEEN'S HALL  
TONIGHT.

SIR HENRY WOOD, the Conductor of the Proms, and tonight's  
soloists—LEYLAND WHITE (left), ISOBEL BAILLIE, and  
HAROLD CRAXTON (right).



of his Countess, the fair Rosina, he lent invaluable  
aid, in the days when he was still the cunning  
'Barber of Seville.' Susanna is the Countess's  
maid, and she and Figaro are a delightful couple.  
Nothing stands in the way of their happy union,  
but the infatuation of the Count for his young  
lady's pretty attendant; his plans and schemes  
to prevent the wedding, and to beguile Susanna  
into yielding to his own advances, make up most  
of the story of the opera—an involved series of  
plots and counterplots, intrigues and disguises.  
In the end, as everyone knows, the Count's  
Court is defeated, and a happy future promised  
to Figaro and Susanna.

In this recitative and aria, the Count bows to  
Susanna's coldness to him. He has just learned  
that a lawsuit—one of his schemes to keep the  
happy pair apart—has turned in their favour.  
He is still determined, however, that Susanna  
shall be his, buting the thought of Figaro's  
successful rivalry for her good graces. 'Shall  
I so choose a blessing,' he sings, 'behold my slave  
possessing?'

HAROLD CRAXTON, with Orchestra  
Pianoforte Concerto, No. 24, in C Minor (K 49) .....  
210-22

ISOBEL BAILLIE, with Orchestra  
Concert Aria, No. 2, 'Bella mia Smania, addio  
(My adored one, farewell) ..... Mozart

OUR HENRY  
Symphony, No. 8, in B Minor (The 'Unfinished') ..... Schubert

THERE is certainly no one of Schubert's works in  
the larger forms quite so full of the qualities  
which we love and admire in his music as this  
Unfinished Symphony. Besides the two complete  
movements, Schubert left only a few bars of a  
Scherzo, and though later admirers have had the  
temerity to complete the work by adding other  
movements, no one has now the temerity to  
perform them.

Schubert's first symphony, in C major, which  
has been called a three-fold theme,  
but there is no need to think of  
the three times as forming the  
subject between them, and it is  
simpler to listen to the first  
movement as a single theme, which almost  
immediately introduces a melody for the horns and  
bassoons. This melody is introduced by a beautiful modulation  
to the key of G major, where the  
horns and bassoons play a  
second main tune, which is a real  
Schubert song-like theme played  
first by the violoncellos. These  
two appear in various disguises  
the course of the movement, but  
the attentive listener will always  
make them out, and the closing  
section of the movement brings  
them back again in their original  
form.

The second movement, in  
slower time, begins, just as the  
first did, with a tune for the basses,  
but now they are accompanied  
by soft chords on horns and  
oboes. Then there is a tender  
little tune for the first violins  
alone, which leads to the other  
principal melody, played first by  
the horns. The whole movement  
is built up on these, and it is difficult to think  
of any other of the great masters  
who could have made so  
beautiful a movement from  
such simple material.

such simple material.

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN; Local Announcements; (Daventry  
only) Shipping Forecast and Fat Stock Prices

10.0 Prof G. PARKE THOMSON: 'New Discoveries  
about Electrons.' S.B. from Aberdeen

10.15 JACK PAYNE and the B.B.C.

DANCE ORCHESTRA

and

a Relay from

THE LONDON COLISEUM

10.45-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by AL STANITA,  
and the PICCADILLY GRILL BAND, directed by  
JERRY HOBY, from THE PICCADILLY HOTEL





## THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

### Orchestral and Band

- SECOND TO NONE MARCH.**  
Band of H.M. Grenadier Guards (No. 4262-3a)  
CIPSY SUITE—(German)  
Blas Theatre Orchestra (Nos. 1051 and 9842)  
FOREBODER ET ANDALOUSE  
HUNGARIAN RHAPSODY No. 1  
BRONX PROCESSION  
FINGAL'S CAVE—Overture  
LES MILLONS BARLEQUIN  
THE FLYING DUTCHMAN  
FOREST MURMURS  
SYMPHONY No. 1  
H. MOREAU  
CASSE NOUETTE  
FOUR NORWEGIAN DANCES  
SYMPHONY No. 1  
POET AND PEASANT Overture  
BARGE OF THE MOORS  
L'APRES-MIDI D'UN FAUNE

### Instrumental

- VALE TRISTE  
PRAEL  
LIGESTRAUM  
PASSACADE  
MOMENT MUSICAL  
TAMBOURIN CHINOIS  
FLEUR DE L'EAU  
CLAR DE LUNE

### Vocal

- KATHLEEN MAVOLKEEN  
SEA FEVER  
GAE BRING TO ME A PINT O' WINE  
DAPHNE  
MY AIN FOLK  
O LOVELY NIGHT  
MADE MY GIL

Now on Sale at all Stores and Dealers.

Columbia Records Ltd. 100, Tottenham Court Road, London, W.1.

## TUESDAY, AUGUST 13 5GB DAVENTRY EXPERIMENTAL

626 kc/s (479.2 m.)

TRANS. BY FROM LONDON EXCEPT WHERE OTHERWISE STATED

### 4.0 A Light Orchestral Programme

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA  
Conducted by FRANK CARROLL  
SAMUEL SAUL (Baritone)  
HEAT AND PAUL (Pianoforte)

ORCHESTRA

Overture, 'King Stephen' . . . . . Beethoven

A new theatre was opened at Perth, and a new work written by Kotzebue—'King Stephen'—was performed. For each, Beethoven composed to write an Overture and incidentally to hear the work now to be heard came being. Hence to be explained also the

Introduction of the music

of the first theme in

The work is not, of

the first theme in

Beethoven did in the

work but it makes very

pleasant hearing, and

the first section of the

work.

An introductory

phrase of four

notes opens the An-

dante, after which the

first theme in

is out by the first.

A repetition of the

opening theme follows,

and straightforward

development completes

the first section of the

work.

In the second part,

Proto, the woman

the first

which is cor-

is the horse

and followed by the

came by the second.

This is a fine dramatic

series of consecutive

notes throughout, which

is further remarkable

for the curious resem-

blance which it bears to

the last movement of the

Choral Symphony.

Development follows, and

the Overture con-

cludes, after several of

those sudden and dramatic

changes of tempo to which

Beethoven was so

partial, in brilliant fashion

with a final 'Proto.'

SAMUEL SAUL

Monarch of the Woods

Unwilling of the Bones

ORCHESTRA

Selection, 'Adrienne Leconcreur'

### 4.15 REGINALD PAUL

Concert Study in D Flat, No. 3

Walls in A Flat, Op. 42

SAMUEL SAUL

Oh! could I but express in song

In Sheltered Vale

The Devout Lover

ORCHESTRA

Humoresque

Prelude in C Sharp Minor

### 5. REGINALD PAUL

Gavotte in A Flat Minor, Op. 14

Two North Country Folk Sketches, Op. 33

Sax Fylsed, Kinny; The Hexhamshire Lass

ORCHESTRA

Incidental Music, 'Faust'

### 5.30

### The Children's Hour

(From Birmingham)

'The Green Fairy,' by Gladys Joiner  
Sung by MARJORIE PALMER (Soprano) and  
CUTHBERT FORD (Baritone),  
Lakeland, by J. E. Cowper

### 6.15

### 'The First News'

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

### 6.30

### Light Music

(From Birmingham)

Directed by NORMAN STANLEY  
Relayed from the Café Restaurant, Caperna-  
um Hotel

### The Last of the 'Great Plays'

## 'KING HENRY VIII,'

by  
WILLIAM SHAKESPEARE

will be broadcast from 5GB

TONIGHT AT 9.15

and from London and Daventry  
tomorrow night.

An article on Henry VIII appears  
on page 279, and an article on the  
play itself on page 292. Further  
particulars of the broadcast pro-  
duction will be found on page 293.

Archiv of the Royal Air Force . . . . . Longstaff,  
ORCHESTRA  
Selection, 'The Lily of Kithney' . . . . . Bonedict  
Overture, 'Pique Dame' . . . . . The Queen of  
Spades' . . . . . Supp.

### 8.0

### An Hour of Vaudeville

Presented by

WILLIAM J. WILSON

### 9.0

### 'The Second News'

WEATHER FORECAST SECOND GENERAL NEWS  
BULLETIN

### 9.15-11.0

### 'King Henry VIII'

By WILLIAM SHAKESPEARE

Arranged for broadcasting in Seventeen Scenes

by DULCIRA GLADY

Incidental Music played by

THE WIRELESS ORCHESTRA

Conducted by JOHN ANNELL

Produced by HOWARD ROSE

(See centre of page)

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



### Tuesday's Programmes continued (August 13)

5WA	CARDIFF	96A kc/s (300.9 m.)
1.20-1.40	London Programme relayed from Daventry	
1.40	London Programme relayed from Daventry	
5.15	The Children's Hour	
6.0	Mr. G. Milne's 'Railway Pioneers in South Wales and the West of England—III, The Battle of the Gauges'	
6.15	S.B. from London	
7.0	Egwyll Gymraeg A Welsh Interlude	
	A Recital of Welsh Gramophone Records	
7.30	'The Prince who was a Piper'	

Presented by the STATE CITIZEN  
HOUSE PRAYERS

Relieved from the Summer Season of  
Dramatic Art. Citizen House, Bath

Churchman  
The King  
Prince Denis  
Jemi, the Lord Chancellor  
He said: "I go to Denis."

Princess Marie  
 Luiza, the governess  
 Tophany, the maid-in-waiting  
 and Z. . . . .  
 Helena, a shoemaker's daughter  
 Three Peasant Girls  
 D. . . . .

A marriage has been arranged between the King's daughter and a certain Prince Denis, and the gardens of the Royal residence are thrown open for public rejoicing.

8.0 S.B. from London

West Regional Network

10 ) Prof G. PACEY THOMSON	New
Discoverer abt 1850 from	S B
from Aberdeen	

10.15-12.0 S.B. from London

SSX	SWANSEA.	1,040 kc/s (288.5m.)
12.0-1.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry	
5.15	S.B. from Cardiff	
6.15	S.B. from London	
7.0	S.B. from Quorn	
8.0	S.B. from London	
9.55	S.B. from Cardiff	
10.0	S.B. from Aberdeen (See Cardiff)	
10.15-12.0	S.F. 6 - London	

**6BM BOURNEMOUTH.** 1040 kcs. (283.5 m.)

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12.0-1.0 London Programme relayed from Dayentry

4.0 London Programme relayed from Dayentry

6.15 S.B. from London

7.0 Mr. F. E. STEVENS \* Carnival and Pageantry \*

7.1 S. from London (0.55 Local Announce-  
ment)

10.0 A.B. from Aberdeen (See Cardiff)

10.15 12.0 S.B. from London

SPY	PLYMOUTH.	1430 kcs. (280.5 m)
12.0-1.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry	
5.15	The Children's Hour	
	A New Record with Odd Men Out	
	Call for a new Odd Tunes	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
7.0	Mr HANDY presents 'Amateur Act for Beginners: The Fundamentals: Learning and Speaking a Part'	
7.15	S.B. from London (10.55 Local Announcements)	
10.0	S.B. from Aberdeen (See Cardiff)	
10.15-12.0	S.B. from London	



**THE CLIMAX OF THE PAGEANT**  
The scene at a recent South Country pageant "Carnival and Pageantry" is the subject of Mr F. B. Steven's talk from Bournemouth this evening, at 7.0.

22V	787 KC./M. (870.4 m.)
12.0	Gramophone Records
1.0-2.0	THE NORTHERN WIRELESS ORCHESTRA
Overture, 18—	I got my key
CHARLES CHILTON (Baritone)	
The Banished	Arthur Grimshaw
Jogging Along	Harley
ORCHESTRA	
Two Country Dances	Gaston Barck
Harlequin's Serenade	Oech
CHARLES CHILTON	
Pastorale	Oakley
Fernbank Quickstep	
ORCHESTRA	
One Note	
4.0	An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA	
March, 'The Elton'	Bulgand
Waltz, 'In the Moonlight'	De Jong
A Celtic Lull	Bar
JOHN FARRAW (Tenor)	
Where'er you walk	Bande
Love's a Mist	Shanty If you
O could I but express in song	Malashyn
Love	I shall
ORCHESTRA	
Selection, 'La Traviata'	

5.12 O Matroska Mink ..... Quilter  
 The Lotus Flower ..... Schumann  
 You're like a lovely flower .....  
 A Fair we .....  
 The Tenors  
 Suite of Four Pieces ..... Patten  
 A - lante - Gavott Musurka Rustic Dance  
 (Czech Russian Dance)  
 5.15 The Children's Hour  
 A B from Leeds  
 My Pet Rabbit in Summer  
 Songs by DOROTHY KITCHEN  
 A Sketch by JACK SARRI  
 5.20 ALAN GRIFT reading his own work In Days  
 I'm never - If They Danced  
 5.23 S B from London

7.30 *S.B. from London*  
 7.30 **WISH WYNNE**  
 (Clarendon Studios)  
 7.45 **JOSEPH LINCOLN** *Piano*  
*Memoirs of Sir York Bowen*  
*A. J. G. F. R. Romanov* *Ch. B. B.*  
**8.0 Famous Northern Resorts**  
**Harrogate**  
*S.B. from Leeds*  
**Orchestral Concert**  
**For Harrogate Municipal Orchestra,**  
**conducted by Basil Cameron**  
**GEORGE BAKER (Baritone)**  
*Relayed from the Royal Hall,*  
*Harrogate*  
**9.0 Songs and a Sonata**  
**ARNOLD TAYLOR (Baritone)**  
**LEONARD HIRSH (Violin) and ERIC**  
**F. G. L. (Piano)**  
 9.40 *S.B. from London* 9.55 *Local*  
*Arranged by " "*  
 10.0 *S.B. from Aberdeen (See London)*  
 10.15-12.0 *S.B. from London*

### Other Stations.

[illegible]





# The Last of the 'Great Plays' Series. SHAKESPEARE'S 'HENRY VIII.'

'An Ancient Controversy.' By Charles Morgan.

*Henry VIII* will be broadcast on Tuesday (5.58) and Wednesday. Mr. Charles Morgan, author of the accompanying article on the play, is Dramatic Critic of *The Times*.



**H**ENRY VIII is a favorite with the two great Shakespearean scholars. The two arguments are evenly matched. In the first instance, of course, the question is—Did Shakespeare write it? The special point of the controversy is that it is considered as a general dramatic structure, *Henry VIII* is bad; indeed Dr Johnson went so far as to say, 'The genius of Shakespeare comes in and goes out with Katharine. Every character part may be easily conceived and easily written.' This is a harsh judgment; the second sentence is plainly too sweeping. But the truth remains that the structure of the play is false, that no interest goes out of it with the fall of Katharine and another with the fall of Wolsey; that it is a series of plays rather than one coherent play. Set against this the startling truth that not one but many passages contained in it are beyond question the product of the highest genius, and you will perceive the nature of the problem and why it is the most absorbing of all Shakespearean disputes. Here is a piece in which a man of great genius—shall we say Shakespeare?—had a prolonged and continuing part, but which is, nevertheless, considered as a dramatic structure, bad. How are we to account for it? Was Shakespeare nodding towards the end of his life? Or was some other man, whose credit has been stolen for Shakespeare, exceeding himself? Or are we to accept the conventional view that whatever is good must be Shakespeare's and that whatever is bad cannot be?

It is this last assumption, a pious axiom among professional scholars of Elizabethan texts, which falsifies all their arguments. They plough industriously through *Henry VIII* and decide that this passage is good and that passage is bad; then they give all the plums to Shakespeare and all the pudding to his unfortunate collaborators. Others whose methods are more reasonable, in considering such a play as *Henry VIII*, which is generally supposed to be a collaboration between Shakespeare and Fletcher, try to distinguish the known rhythm of Shakespeare's versification from the known rhythm of Fletcher's. But even those who, like Sir Sidney Lee, most carefully pursue this method of research fall at last into the old trap. They abandon criticism and proceed to grab laurels to hang about an idol.

'No reader with an ear for metre,' says Sir Sidney Lee in his 'Life of William Shakespeare,' can fail to detect in the piece two rhythms, an inferior and a superior rhythm. Two different pens were clearly at work.

This is true. He then proceeds to state that 'Shakespeare's six unquestioned scenes are: Act I, Sc. 1 and 2; II, 3 and 4; the



greater part of III, 2, and V, 1, giving as his reason, which appears to me good, that the metre and language of these scenes are 'as elliptical, irregular and broken as in *Coriolanus* or *The Tempest*. There is the same close-packed expression, the same rapid and abrupt turnings of thought, the same unpatient and impetuous activity of intellect and fancy.' By following the same line of argument Sir Sidney then shows that, by the judgment of rhythm, Wolsey's farewell is un-Shakespearean. 'Many trained ears detect in the Cardinal's accents a cadence foreign to Shakespeare's verse and identical with that of Fletcher.' But now he falls into the trap of all Shakespeare worshippers. He will not award the passage to Fletcher, though all the evidence of rhythm, upon which he has hitherto relied, is in Fletcher's favour. Why? For no other reason than that the passage is masterly or, as he says, 'on a level above anything Fletcher compassed elsewhere.' He concludes, therefore, that

Wolsey's valediction may be reckoned a fruit of Shakespeare's pen, though Shakespeare caught here his coadjutor's manner, adapting Fletcher's metrical formulas to his own great purpose. I venture to suggest that this is bardolatry, not criticism. The Shakespeareans cannot have it both ways. If they award prizes to Shakespeare on metrical evidence, they must allow metrical evidence to take other prizes away from him.

I have written at so much length on this matter that it seems to me that those who hear *Henry VIII* broadcast will have an unmatched opportunity to distinguish the

'superior' from the 'inferior' rhythm. They will see nothing of the pageantry which diverts attention on the stage, nor will they be bound by the silence, or at any rate the single voice of a private reading. The verse will come to them in all the variety and loveliness of tone that enriches it in the theatre but no sense other than that of hearing will be engaged. If 'superior' and 'inferior' rhythms, if the hand of Shakespeare and the hand of Fletcher, are to be distinguished, now is the time to distinguish them. Every man may form his own theory and make his own award.

And he will be safe from contradiction. Nothing but the recovery of the manuscript could now solve the problem of authorship, and that might not. The manuscript is gone for ever, burned probably when the old Globe Theatre went up in flames during a performance of *Henry VIII*. Such is the price we pay for dramatic pageantry. They shot off cannons at the King's entry. 'Some of the paper or other stuff wherewith one of the... thatch... This was the fatal period of that vertuous fabrique' One man's breeches took fire, but, having 'a provident wit,' he put it out with bottle ale. It was probably on this occasion that the manuscripts were lost.

For my own part, I am inclined to agree that Fletcher had a great share in this play but it may well be maintained that Shakespeare was responsible. His strength was never in the structure of a plot. He borrowed his plots from others and seems to have cared very little how they fell out. He was well capable of a dramatic design as bad as, and worse than, that of *Henry VIII*. His strength was in his poetry first of all; then in his knowledge of mankind exhibited not, as his worshippers say in every line he wrote but in those characters in which he was profoundly interested. See him, as you hear the play, in this light: not as a faultless idol, but as an artist whose supreme powers were tempered with human weaknesses. He was not profoundly interested in Henry himself; Henry, therefore is a relative failure. But he was interested in Katharine, the most mature tragic figure in his theatre after Lady Macbeth. Is this Katharine Shakespeare's? Probably she is. Is she Fletcher's? Certainly Fletcher does not equal her elsewhere. But I myself stand now dangerously close to the bardolaters' trap. Let us give Fletcher his due. Let us give him at least Wolsey's farewell. And if, by chance, in doing so, we give him more than his due, Shakespeare can spare him an honour. It was a cruel fate to be Shakespeare's collaborator: to have all his faults piled on your shoulders and all your own splendours attributed to him.

CHARLES MORGAN.



7.45  
SHAKESPEARE'S  
'KING  
HENRY VIII'

WEDNESDAY, AUGUST 14  
2LO LONDON & 5XX DAVENTRY

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

10.0  
A SPECIAL  
VAUDEVILLE  
PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 (Daventry only) TIME SIGNAL  
GREENWICH WEATHER FORECAST

11.0 (Daventry only) LOCAL NEWS  
DAVENTRY

12.0 A Bachel Concert  
JESSE KING (Contralto)  
W. F. WATTS (Tenor)

12.30 A Revival of  
THE

1.0-2.0 LIGHT MUSIC  
MEMBERS HARMONIC ORCHESTRA  
From the Restaurant FURNISH

4.0 DANCE MUSIC  
JACK PAYNE and THE H.B.C.  
L.A.S. ORCHESTRA

4.45 ORGAN MUSIC  
Played by ALICE TAYLOR  
Relayed from Daventry  
London

5.15 THE CHILDREN'S HOUR  
Here is the story of  
to Conquer the World (Alfred  
Higson Poole), arranged as a  
Dialogue Story

6.0 Musical Interlude

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

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
MALLARDS AND SCHUBERT OF CHOPIN  
Played by LAFFETTE  
Nocturne in G Sharp Minor, Op. 27  
Scherzo in B Flat Minor, Op. 31

7.0 Mr. EDGAR WARD, Successful  
Amateur Photography—III, 'De-  
velopment and Printing'

ANYONE who is at all interested in  
photography must be familiar with  
the excellent work of Edgar and  
Winifred Ward whose photo-  
graphs are so full of atmosphere and  
beauty as to be seen in such newspapers  
as the *Illustrated London News* and the *Manchester  
Guardian*, and a particularly fine  
example of whose work appeared  
in the *Radio Times* last week.  
Mr. and Mrs. Ward spend most of the  
summer travelling around securing  
pictures, which they work upon  
during the winter. They are, pre-  
eminently, the open-air artists of  
the camera. This particular talk is  
the third in Mr. Ward's series, and  
will deal particularly with developing  
and printing.

7.15 Musical Interlude

THE LAST OF THE 'GREAT PLAYS'



7.45 'KING HENRY VIII'

By WILLIAM SHAKESPEARE

Arranged for broadcasting in Seventeen Scenes by Dulcinea Glasby  
The music selected from that composed by Sir EDWARD GRIEG for Sir  
Henry Irving's production at the Lyceum Theatre in January, 1892

Played by

THE WIRELESS ORCHESTRA

Conducted by VICTOR HILY HUTCHINSON

Produced by HOWARD ROSE

Persons represented in the order of speaking

Duke of Norfolk	A. SCOTT GATTY
Duke of Buckingham	GEORGE RALPH
Lord Abergavenny	ALAN WADE
Cardinal Wolsey	S. J. WARMINGTON
Cromwell, Servant to Wolsey	EWART SCOTT
Brandon	HARMAN GRISEWOOD
Sergeant at Arms	MAURICE FARQUHARSON
King Henry the Eighth	ROBERT LORRAINE
Queen Katherine	MARIE NEY
Surveyor to the Duke of Buckingham	ALEXANDER SARNER
1st Gentleman	HEDLEY GOODALL
2nd Gentleman	RALPH DE RHAN
Sir Thomas Lovell	HALLIWELL HOBBS
Sir Nicholas Vaux	ALAN WADE
Lord Chamberlain	TARVER PENNA
Sir Henry Guildford	WILFRED BARRAGE
Lord Sands	MAURICE FARQUHARSON
Anne Bullen	LILIAN HARRISON
Duke of Suffolk	CYRIL NASH
Old Lady, Friend to Anne Bullen	MARY RORKE
Cardinal Campeius	H. R. HIGNETT
A Scribe of the Court	FRANK DENTON
A Crier	ARTHUR CLAY
Griffith, Gentleman Usher to Queen Katherine	FRANK DENTON
Earl of Surrey	HARMAN GRISEWOOD
Patience, Woman to Queen Katherine	JOSEPHINE SHAND
Messenger	DENNIS SANDFORD
Capucius, Ambassador from the Emperor Charles V	WILFRED BARRAGE
Gardiner, Bishop of Winchester	JACK VERNON
Crammer, Archbishop of Canterbury	H. R. HIGNETT

7.25 Mr. G. E. WILKINSON, Litter  
Litter—11. On Old Age' S.B.

For his second talk Mr. Wilkinson has again chosen a subject that has interested writers since literature began—an indeed one of the fundamental facts of human existence must. Old age, in literature, tends on the whole to be grim, as the knowledge that age brings, combined with physical weakness, tends to be terrifying to the young.

There is, of course, more to be said of old age, admirably personified in Thackeray's 'Marquis of St. John' is surely old age, of which Prospero remains the type, and there is pathetic old age, rarely more pathetic than that of Mr. Hugh Walpole's 'Two Old Ladies.' The humour of old age is another matter, and generally on a considerably lower plane. But the sheer horror of age has never been more vividly depicted than in the hideous creation, the Studdards, those ghastly beings who remind us what a curse to humanity immortality might be.

7.45 'King Henry VIII'

By WILLIAM SHAKESPEARE  
(See centre column)

9.40 'The Second News'

WEATHER FORECAST, LOCAL AND  
GENERAL NEWS BULLETIN; Local  
Announcements; (Daventry only)  
Shipping Forecast and Fat Stock  
Prices

10.0 Special Vaudeville

(American Pattern)

11.0-12.0 DANCE MUSIC

EDDIE GRASBART and his PRINCES  
ORCHESTRA  
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## WEDNESDAY, AUGUST 14 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

Transmitting from the Daventry Experimental Station

7.0  
AN HOUR  
OF  
LIGHT MUSIC

### 4.0 A MILITARY HAND CONCERT

(From Birmingham)

THE BAND OF H.M. ROYAL ARTILLERY  
(Portsmouth)

By permission of THE COMMANDING OFFICER  
Conducted by G. LANE

Relayed from the Pump Room Gardens,  
Leamington Spa

Suite, "Algerian" ... Saint-Saëns, arr. Godfrey  
In Sight of Algiers; Moorish Rhapsody: As  
Blum, Military March

Cornet Solo, Berceuse ("Jocelyn") ... Godard  
(Solist, F. MARKHAM)

For March Dances ... Black, arr. Godfrey  
A. Solo, "Souvenir de Cirque de Paris"

(Solist, A. E. STEVENS)

Waltz "Casino de Paris" ... Godfrey  
New Solo for the Band ... arr. Godfrey

### 5.0 DANCE MUSIC

JACK PAYNE and the  
BBC

DANCE ORCHESTRA

### 5.30 The Children's Hour (From Birmingham)

"Marianne the Magician,"  
by Greta Costain

by Greta Costain

by Greta Costain

David and Puck, by  
Mary Richards

### 6.15 "The First News"

THE FIRST NEWS  
WEATHER  
FORECAST, FIRST  
GENERAL NEWS  
BULLETIN

### 6.30 DANCE MUSIC

JACK PAYNE and the  
BBC

DANCE ORCHESTRA

### 7.0 Light Music

(From Birmingham)

THE FIRST NEWS  
WEATHER  
FORECAST, FIRST  
GENERAL NEWS  
BULLETIN

Conducted by FRANK  
CANTON

ELMA BAKER (Soprano)

ORCHESTRA

Overture, "The Thieving Magpie" ... Rossini

This Comic Opera of Rossini, produced in Milan in 1817, given first in London in 1821, afterwards in English, adapted by Bishop, in 1839, was one of his many popular successes. The Overture is a lively and lighter in construction than many of his, consisting only of two sections, the first in 3/4 time, the rhythm with a hint of martial music, the other in a swift three-in-the-bar, which leads up, like so many of Rossini's, to a grand finale. It is rounded off with a short, lively waltz for the principal characters.

ELMA BAKER

The First Song (1850) ... Anon., arr. Dolmetsch  
As I walked forth (1640) Johnson, arr. Dolmetsch  
Sweet Nymph (1893) ... Morley, arr. Kall  
Orpheus with his Lute ... Lenky, arr. Arundel

ORCHESTRA

Intermezzo ... Moussorgsky  
Scherzo

Waltz, "The Prodigal Son" ... Wornham

1. 1. 2.

Come again (1897) ... } Dowland, arr. Keel  
Fine Knock for Ladies (1890) ... }

What there is Love? (1890) ... }  
Who is the King? (1890) ... }

ORCHESTRA

Ballet Music, "La Source" (The Fountain)  
Dolmetsch, arr. Jungnickel

### 8.0 A Promenade Concert

Relayed from the Queen's Hall, London  
(Solo Sources, Messrs. Chappell and Co., Ltd.)  
Solo Sources

Bach

Chappell and Co., Ltd.

STUART ROBERTSON and his Orchestra

ADILA PACHIRI (Violin)

Sir HENRY WOOD

and his Orchestra

(Solo Sources, Messrs. Chappell and Co., Ltd.)

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ADILA PACHIRI

and his Orchestra

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ADILA PACHIRI

and his Orchestra

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ADILA PACHIRI

and his Orchestra

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ADILA PACHIRI

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ADILA PACHIRI

and his Orchestra

Brandenburg Concerto, No. 2, in F

Chappell and Co., Ltd.

ADILA PACHIRI

and his Orchestra

### 9.40 "The Second News"

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN

### 9.55 A Pianoforte Recital

by

SIDONIE WASSERMAN

Romance, B. ... } Schumann  
Romance, F. Sharp ... }

Intermezzo, E. Minor ... }  
La fille au cheveux de lin (The lass with  
the long white locks) ... }

La Cathédrale anglaise (The Sub-  
merged Cathedral) ... } Debussy

Menuet ... }

### 10.15 DANCE MUSIC

BILLY FRANKS and his BAND, from the WEST  
END DANCE HALL, BIRMINGHAM

11.0-11.15 EDDIE GROSSBART and his PRINCES  
ORCHESTRA

From the PRINCES RESTAURANT

11.15-11.45

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## Wednesday's Programmes continued (August 14)

**5WA CARDIFF.** 888 kc/s (309.7 m.)

- 4.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.25 Mr. C. W. ...
- 8.00 Old Age? S.B. from Leeds
- 8.15 S.B. from London
- 9.00 West Regional News
- 10.0-11.0 S.B. from London

**5SX SWANSEA.** 7 1,040 kc/s (285.5 m.)

- 4.0 S.B. from London
- 4.45 London Programme relayed from Daventry
- 5.15 S.B. from London
- 6.00 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.25 S.B. from London
- 7.45 S.B. from London
- 8.55 S.B. from London
- 10.0-11.0 S.B. from London

**6BM BOURNEMOUTH.** 1,040 kc/s (285.5 m.)

- 4.0 London P
- 5.15 S.B. from London
- 6.00 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45-11.0 S.B. from London (9.55 Local Announcements)

**5PY PLYMOUTH.** 1,040 kc/s (285.5 m.)

- 4.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.00 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.25 S.B. from London
- 7.45-11.0 S.B. from London (9.55 Mid-week Sports Bulletin; Local Announcements)

**2ZY MANCHESTER.** 787 kc/s (378.6 m.)

- 4.0 Famous Northern Resorts Southport
- A Vocal Band ...
- Relayed from the Burslem
- Conducted by DAVID ANGINALI
- Overture, 'The Barber of Seville' ...
- Corset Solo, 'Titanic' ...
- Selection, 'The Quaker Girl' ...
- Euphonium Solo, 'Anchored' ...
- La Reine de Saba, 'The Queen of Sheba' ...

**Toccata Prelude from a Harpsichord Suite**

April ...

Clair de Lune (Moonlight) ...

Water Wagon ...

Et des Tableaux, No. 7, Op. 33 ...

**The Children's Hour**

Song by BEATRICE CHURMAN and HARRY HOPE

**London Programme relayed from Daventry****S.B. from London****Royal Horticultural Society's Bulletin****North of England Listeners****S.B. from London****S.B. from Leeds (See 1)****11.0 S.B. from London 9.55 Local Announcements****WISH WYNNE,**

whose character studies are a feature of this week's programmes. Listeners to 5GB will have the opportunity of hearing her on Thursday night. She broadcast from Cardiff on Friday, and London and Daventry listeners will hear her during the Vaudeville programme on Saturday night.

V. Lawless, South Wales, and ...

8.45 London, 7.25 Leeds ...

9.55 Scottish Jews Bulletin ...

**2BD ABERDEEN.**

- 4.0 Fishing News Bulletin ...
- Orchestra, ...
- Supper, ...
- News Bulletin ...
- Daventry ...

**2BE BELFAST**

- 11.0 ...
- 12.0 ...
- 1.0 ...
- 2.0 ...
- 3.0 ...
- 4.0 ...
- 5.0 ...
- 6.0 ...
- 7.0 ...
- 8.0 ...
- 9.0 ...
- 10.0 ...
- 11.0 ...
- 12.0 ...

**This Week's Epilogue:****'TRUMPET DANCE'**

Hymn, 'When all Thy Mercies, O my God! ...'

Hymn, 'There is a land of pure delight ...'

1 Corinthians 12, vv 24-27

**GODS AND GODDESSES**

(Continued from page 302)

men tuned their precious Strads sounded in my ears like verita de harmon.

The artists' room, I quickly discovered, was the favoured spot where you could not only hold converse with the bright particular stars of the musical world, but study them at your ease—though, if they happened to be nervous, not invariably at theirs! Their mood at such trying moments might be anxious, but outwardly it was seldom aught but smiling and pleasant. Indeed, they would occasionally ask me to come and see them during the interval, which was the right moment, of course, for me to feel that I was not intruding. Only once can I remember being taken to task for relinquishing my post as critic to enter the 'lions' den,' and that was at a Handel Festival when I was very young. My aggressor was Santley, who loved a mock-serious encounter. Perceiving me he came up and demanded in a loud tone, 'Hallo, young man! What are you doing in here? Your place is among the audience.' 'Quite right, Mr. Santley, I replied; 'but you don't open to be singing just now.' 'Oh, well,' was the quick retort, 'if you only came to hear me sing, there is nothing further to be said.' And, with a twinkle in his eye, he shook my hand and went off.

At the Albert Hall the artists' room is practically underground, and always reminds me somewhat of a semi-furnished crypt. But I have come into contact there with very distinguished musicians, not a few of them for the first time among them Wagner, Hans Richter, and a few of the original Bayreuth singers; Wilhelm, the violinist, Anton Reinhardt, the greatest pianist I ever heard, Mme Albani, Sir Joseph Barnby. It was not there that one ever met Adeana Patti although the Albert Hall was for years her sole London battleground. She always had reserved for her a separate room on the opposite side of the area corridor, and there, after the concert (no one was allowed near her until then), she would hold a kind of court reception. Some scores of her unnumbered friends and acquaintances would form a queue and pass before her to receive a kiss or a handshake, and maybe hear a greeting from that unforgettable voice. Those were quite 'occasions' in their way, and I used to fancy that the tones of the Lord Chamberlain, announcing the names, were alone needed to complete the impression that we were at a Buckingham Palace 'drawing-room'.

I always found it delightful, even when my purpose was not purely professional, to go 'behind the scenes,' though less so at the opera or the theatre, where it was liable to destroy the illusion, than at a musical festival or an interesting concert where rare visitors might be encountered. One could never tell whom one might come across by accident—not essentially artists either. Many years ago at a Leeds Festival I had to go to the conductor's room to speak to Sir Arthur Sullivan, with whom I was on terms of close friendship. There was with him a gentle-

(Continued on page 303, col. 2.)



LEA RUSSELL and ALLAN GIERK  
(In some original and old favourites)



# THURSDAY, AUGUST 15

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.3 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 3.0 A Symphony Concert

No. 12 of the Summer Season

Relayed from the Pavilion, Bournemouth  
THE Bournemouth Municipal Orchestra

Conductor: Sir DAN GODFREY

Overture, *William Tell* ..... Berlioz  
Pavane Concerto in D Minor ..... Liszt  
Allegro, Adagio, Allegro, Adagio; Tem. H.  
primo ..... Schubert  
Scherzo, VERA TOWERS ..... Schubert  
Scherzo, VERA TOWERS ..... Schubert  
Andante, Allegro, Andante, Allegro, Andante, F. and  
Allegro vivace ..... Schubert  
Tone Poem, "Finlandia" ..... Sibelius

### 4.30 ORGAN RECITAL

by

GRAHAM GODFREY

Relayed from Carr's Lane Church, Birmingham.  
W. T. K. K.

GRANVILLE ..... Elgar  
Imperial March ..... Elgar  
Chant du Voyageur ..... Paderewski

ELGAR'S Imperial March is one of several works in which he has given expression to his patriotic feelings, the occasion which inspired it having been the celebration of Queen Victoria's Diamond Jubilee in 1897. It is a fine example of his classic, broad, dignified and impressive style, so far from the commonplace which is only too often to be found in compositions of this kind, and at the same time straightforward and effective.

Its opening theme is pure, unadorned and emphatic, and not less so is the middle section, 'strepitoso,' and ending in an energetic, full run, but contrast is provided by the third, a more flowing and melodious type and of a typical Elgarian cast. With what skill and resourcefulness, and what wealth of instrumental colour, all three are subsequently developed and worked out, listeners will have no difficulty in perceiving for themselves.

JOAN WHITEHOUSE  
My ain Folk ..... Lemon  
O Lovely Night ..... London Round

GRAHAM GODFREY  
March ..... Purcell  
Norwegian Folk Tunes ..... Ole Bull  
Oriental Dance ..... Paganini  
Solemn Melody ..... Wagner  
Romance in F Minor ..... Tchaikovsky

JOAN WHITEHOUSE  
Ships that Pass in the Night ..... Stephenson  
The Glory of the Sea ..... Sanderson

GRAHAM GODFREY  
Melody in E ..... Bachmann  
Finlandia ..... Sibelius

### 5.30 The Children's Hour

(From Birmingham)

'Let's Visit a Mountain Valley,' a Travel Dialogue  
by Mona Pearce  
TONY WILL ENTER AIR  
Musical Selections by THE MIDLAND PIANOFORTE SOCIETY

### 6.15 The First News

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

### 6.30 ORGAN RECITAL

by GILBERT MILLS

Relayed from the Cathedral, Coventry  
Voluntary in A Minor ..... Stanley (1713-1786)  
Sonatina, "God's Time is the Best" (From Church  
Book No. 106) ..... Bach

8.0

## SIR ALEXANDER MACKENZIE'S MUSIC

Air and Variations ..... Britten Byrd (1547-1623)  
Benediction ..... Karg-Elert  
Three Short Pieces ..... Saint-Saëns  
Prelude: Air, Gavot ..... Schumann  
March in E Flat

### 7.0 DANCE MUSIC

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

### 7.20 WISH WYNNE

(Character Studies)

### 7.30 DANCE ORCHESTRA

(Continued)

### 8.0 A MILITARY BAND CONCERT

Music by Sir ALEXANDER MACKENZIE

MAY HUXLEY (Soprano)

THE WINDLESS MILITARY BAND  
Conducted by the COMPOSER

BAND  
Overture, 'The Cricket on the Hearth' ..... Mackenzie  
Carnegie ('Ravenwood') ..... Mackenzie

MAY HUXLEY  
A Song, 'The Village Fair' ..... Mackenzie  
A Song

BAND  
Selection, 'His Majesty' ..... Mackenzie  
MAY HUXLEY

The band buzz'd up in the heat ..... Mackenzie  
The Millman's Song ..... Mackenzie  
Love flow on at the Willow

BAND  
Air de Ballet, 'La Bayadere' ..... Mackenzie  
Ballet Music, 'Colomba' ..... Mackenzie

### 9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 9.15 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Conducted by FRANK CASTELL

ORCHESTRA  
Overture, 'The Bartered Bride' ..... Smetana  
JESSIE HAWSON (Soprano)  
Songs  
LIVIA MANNING (Violoncello)  
Anticiana ..... de Falla  
Chanson ..... A. D. Vercy  
Musette ..... Bach, arr. Pollini

### 9.45 ORCHESTRA

First Piedmontese Dance ..... Sanjago  
JESSIE HAWSON  
Songs  
LIVIA MANNING  
Sonata No. 6 ..... Boccherini, arr. Paganini  
Adagio, Allegro

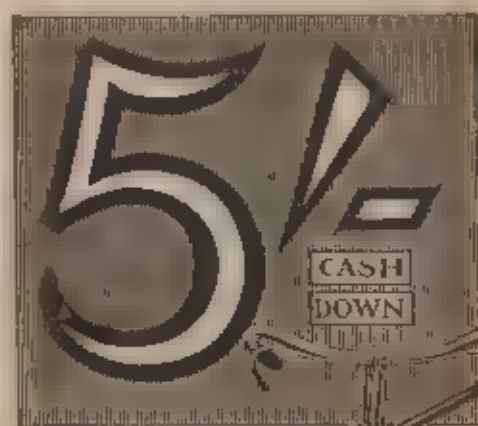
### 10.10 ORCHESTRA

Suite, 'Louise' ..... Chopin

### 10.30-11.15 DANCE MUSIC

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

(Thursday's Programmes continued on page 208.)



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HAVE you seen the latest motor-cars, like Rolls-Royce, with CHROMIUM-PLATING—the plating that never rusts, tarnishes, cracks nor peels? You can now have this plating on your bicycle—your MARATHON BICYCLE, the ALL-BRITISH, long-distance, easy-running cycle that is revolutionising the bicycle industry.

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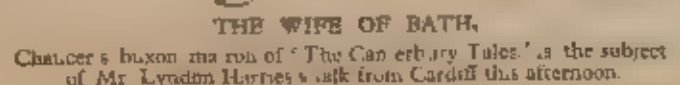
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## Sensational Case THE TRIUMPH OF RADIUM OVER RHEUMATISM.

The Famous Authoress, Lilly Porthan,  
Relates Her Experiences.

A SMALL grey piece of flannel that looked like worn-out home-spun Thus begins the Authoress in her account of her experiences of Radicura radium pack. She continues—

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

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

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

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

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

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

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

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

So much for the authoress. But it is not only against Rheumatism or its numerous forms that Radicura has proved its unique healing effects, but also against Gout, Lumbago, Sciatica, Neuralgia, Insomnia, and other diseases which have their origin in defective metabolism. Our imposing collection of testimonials from persons in all ranks of society and in different countries bears witness to this.

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TO 15  
THE GERSHOM  
PARKINGTON  
QUINTET

Crn=

Sir ALBERT ARTHUR  
 and his SYMPHONY ORCHESTRA  
 (Leader, CHARLES WOODHURST)

Alfred Cove, violin (left)—Stile Allen, soprano—and Stuart Robertson, bass-baritone (right), are the soloists in the Promenade Concert to be televised from the Queen's Hall, tonight.

ALFRED CAYE and Ostrander  
Romance in G.  
Romance in F.

known to popular  
only to the other  
work. De-  
a later song of the  
A M.  
to a even at the  
yet thus one ap-  
pears near the be-  
gining of it, while  
Denish waits for  
S. and R. I.  
on the triumph which  
she feels sure she will  
attain over her weak-  
ness. The power of love is

JAY WINTERMAN'S BAND from the CARLTON HOTEL

### Experimental Transmission of Still Pictures by the Full-cathode Process



# FRIDAY, AUGUST 16

## 5GB DAVENTRY EXPERIMENTAL

625 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON BEGINT WHEN OTHERWISE STATED.

4.0 JACK PAYNE and the  
B.B.C. DANCE ORCHESTRA  
PAULINE and DIANE  
(Instrumental Duets)

5.30 The Children's Hour  
(From Birmingham)  
About the Watchman  
by E. M. Grahame  
JACKO WILLIAMS  
JAMES DONOVAN  
(Saxophone)  
WILLIAM LAM  
(The Human Ark)

6.15 'The First News'  
THER SIGGALL, GREEN  
WILLIAM LAM  
CAST: FRED LINDSAY  
NEWS B. LAMTIN

6.30 Light Music  
(From Birmingham)  
THE LONDON HAM  
LONDONIA  
Conducted by FRANK  
CANTER  
HARDY WILLIAMSON  
(Tenor)

ORCHESTRA  
Suite, 'As You Like It' ..... Quiller

HARDY WILLIAMSON  
I'm a leavin' for you ..... Hathaway  
O Love, My Love ..... London Broadway  
Come into the Garden, Maud ..... Linn

ORCHESTRA  
Two Synopsized Pieces ..... Eric Coates

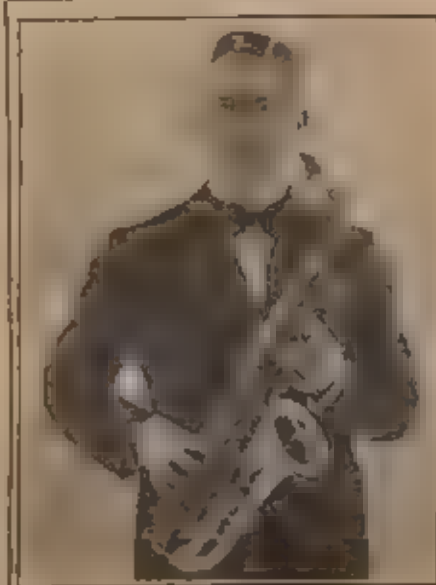
HARDY WILLIAMSON  
Make my Girl ..... Arthur  
The English Rose ('Merrie England') ..... German  
O Vision, Be True to Me ..... Irving Thomas

ORCHESTRA  
First Mosaic on the Works of Mozart  
Suite, 'Holiday Sketches' ..... Linn

7.30 A CONCERT  
by THE BAND OF HIS MAJESTY'S  
COLOSTRAM GUARDS  
Relayed from The Bandstand,  
North-East Coast Exhibition  
Newcastle

8.0 'Vaudeville'  
(From Birmingham)  
COURTESY SILVER  
(In Character Sketches)  
PERCIVAL and SYMS  
(Entertainers with a Piano)  
WILLIAM LAM  
(The Human Ark)  
JAMES DONOVAN  
(Saxophone)  
PHILIP BROWN'S  
DOMINION DANCE LAND

9.0 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
B. LAMTIN



JAMES DONOVAN,  
who will play the saxophone twice  
today in the Children's Hour at 5.30,  
and again in the Vaudeville Programme  
at 8.0.

CONSTANCE HOPE and FRANK WARD  
Duet, 'If I were King' ('Midland Pompadour')  
BUT ONE The Last Song ('Veronic')  
Duet, Dancing Honeycomb ('Bardic')  
ORCHESTRA  
Selection, 'Sea Toy' ..... Jones

10.15-11.15 DANCE MUSIC  
THE PICCADILLY PLAYERS, directed by AL STARITA,  
and the  
PICCADILLY GRILL BAND, directed by JERRY HORN,  
From the PICCADILLY HOTEL  
11.0-11.15 JAY WHIDDEN'S BAND, from the  
CARLTON HOTEL  
(Friday's Programmes continued on page 302.)

## The Listener

THE NEW B.B.C. WEEKLY

Special Features:

'PAST and PRESENT in AFRICA'  
by  
LORD LUGARD

'HOMELAND EXPLORATION'  
by  
A. L. SIMPSON

'PHOTOGRAPHY for the MOTORIST'  
by  
EDGAR WARD

Will appear in next week's issue.

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## 9.15 FROM THE MUSICAL COMEDIES

### 9.15 From the Musical Comedies

From Birmingham  
LOR DIRM  
ST. V. OR MES BA  
Conducted by FRANK  
CANTER  
CONSTANCE HOPE and  
FRANK WARD  
The Musical Comedy  
Two

ORCHESTRA  
Selection, 'Stop Flinging  
Gershwin and Dolly

CONSTANCE HOPE and  
FRANK WARD  
Duet, 'The Chocolate  
Soul' .....  
Soprano, 'Amelia, please  
' .....  
M. G. G.

ORCHESTRA  
Grotel\* ('The Dancer  
Princess') .....  
M. G. G.

ORCHESTRA  
Waltz, 'The Dollar  
Princess' ..... Foll



Wonderful New Discovery  
which enables even the very

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to hear everything, everywhere!

Imagine a powerful four-valve wireless or  
condensed into the compass of a wrist watch  
and you have a good idea of the amazing powers  
of the Sonomax Sound Amplifier for the Deaf

This new invention, the crowning achieve-  
ment of three eminent scientists, is undoubtedly  
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far less conspicuous than eyeglasses, the Fortiphone  
enables even the very Deaf to hear from any angle  
and at any distance up to the normal hearing range.  
So pure and accurate in tone that all the joys of  
unrestricted hearing are given back to deaf ears.  
Not only voices, music, sermons, the drama, wire-  
less, but even the song of birds, the rustle of a  
newspaper, the ticking of a clock!

During the last two years, thousands of deaf people  
have discarded old-fashioned, less efficient aids for  
the Fortiphone, which has amazed the scientific  
world and brought new hope to all deaf people.

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My Doctor says the Fortiphone is simply wonderful. I can  
hear now, which is a great comfort. —K.B.

"Head-noises very much less"  
I am now able to hear the Fortiphone. I have been  
suffering from head-noises and the Fortiphone has been a great  
help to me. —K.B.

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perfect hearing to thousands of deaf people, very many of whom  
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under any obligation to purchase. Full particulars are sent post-  
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# Friday's Programmes continued (August 16)

SWA	CARDIFF.	955 kc/s. (207.9 m.)	SPY	PLYMOUTH.	1,040 kc/s. (288.5 m.)
4.0	London Programme relayed from Daventry		4.0	London Programme relayed from Daventry	
5.15	The Children's Hour		5.15	The Children's Hour	
6.0	Mr. W. O. Jones, "Boo-hooping in the West"		6.0	London Programme relayed from Daventry	
6.15	S.B. from London		6.15-11.0	S.B. from London (9.55 Post Office Events Local Announcements)	
7.30	WISH WYNN		7.30	MANCHESTER.	797 kc/s. (378.4 m.)
7.45	S.B. from London		7.45	The Northern Wireless Orchestra	
9.05	West Regional News			Overture, "Marco Spada"	
				Waltz, "The Blue Danube"	



AN OLD-TIME WHIPPET OF THE SEA

A fifty-two footer of yesterday in full career. Mr. F. le Boulanger gives this evening from Swansea the first of a series of yachting reminiscences in the Bristol Channel.

6.0 S.B. from London  
10.15-11.0 Professor Lewis Roussea  
GREEK DRAMA  
Selection, "Dionysus"  
S.B. from London  
10.15-11.0 S.B. from London

MAUR KLEA  
The Famous Dances of the World  
Selection, "Dionysus"  
S.B. from London  
10.15-11.0 S.B. from London

5SX SWANSEA. 1,040 kc/s.  
(288.5 m.)  
4.0 London Programme relayed from Daventry  
5.0 S.B. from Cardiff  
6.15 S.B. from London  
6.30 Mr. F. le Boulanger "Yachting Reminiscences in the Bristol Channel"  
6.45 S.B. from London  
7.30 S.B. from Cardiff  
7.45 S.B. from London  
10.0-11.0 S.B. from London

5.15 The Children's Hour  
A COUNTRY LIFE IN THE  
Songs by HARRY HOPKINSON  
Music by THE NORTHERN WIRELESS ORCHESTRA  
6.0 Mr. W. F. A. EMMEN "The Way to Better Photography—III. 'How to Develop Your Pictures'"  
6.15 S.B. from London  
7.30 NITA BARRI and a BARITONE  
in a few Bright Songs

6BM BOURNEMOUTH. 1,040 kc/s.  
(288.5 m.)  
4.0 London Programme relayed from Daventry  
6.15-11.0 S.B. from London (9.55 Local Announcements)

7.45 THE AUDLEY MOUTH ORGAN TRIO  
S.B. from London  
8.0 S.B. from London  
8.15 S.B. from London  
8.30 S.B. from London  
8.45 S.B. from London  
9.0 S.B. from London  
9.15 S.B. from London  
9.30 S.B. from London  
9.45 S.B. from London  
10.0 S.B. from London  
10.15 S.B. from London  
10.30 S.B. from London  
10.45 S.B. from London  
11.0 S.B. from London

FOR  
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TONE  
TRIO  
IRON  
THE WONDER OF  
THE WIRELESS  
WORLD



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# SATURDAY, AUGUST 17

## 5GB DAVENTRY EXPERIMENTAL

625 kc/l. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

- 3.30 A BAND CONCERT**  
Relayed from the Bandstand  
North East Coast Exhibition  
Newcastle
- 4.30 The Dancers**  
From Birmingham  
**BILLY FRANCIS and his BAND**  
Relayed from the West End Dance Hall  
Vernon Owens (Soloist)
- 5.30 The Children's Hour**  
(From Birmingham)  
Anna May Jones the Sun, by Agnes Taunt  
Songs by ALICE VAUGHAN (Contralto)  
Gwen Jones (Violin)  
A Peal of Flower Bells, by Florence M. Austin
- 6.15 The First News**  
TIME SIGNAL, GREENWICH WEAHER FORECAST,  
FIRST GENERAL NEWS BULLETIN  
Sports and Sports Bulletin

### STUDENTS' CHORUS SONGS

**EDITH NORTON (Pianoforte)**  
**Mrs HENRY WOOD**  
and the SYMPHONY ORCHESTRA  
Leader, CHARLES WOODHOUSE

On the Sea  
Suite for Orchestra and Organ ..... Purcell  
Invitation to the Waltz ..... Weber  
John Flower  
Flower Song ('Carmen') ..... Bizet  
On the Sea  
Prelude, 'L'Après-midi d'un faune' (A faune)  
of music ..... Debussy  
New Suite, 'From the Northland' ... Leo Sowerby  
(Impressions of the Country round Lake Superior)  
First Performance in England)

**EDITH NORTON**  
Pianoforte Concerto No. 1, in E Flat .... Liszt  
**MARGARET CHAMPTREY, with Orchestra**  
Bridal Song ('Sappho') ..... Beethoven



**BILLY FRANCIS AND HIS BAND.**

whose dance music will be relayed from the West End Dance Hall, Birmingham, at tea-time this afternoon.

- 4.30 MARGARET CHAMPTREY (Pianoforte)**  
(From Birmingham)  
Ragtime ..... Ireland  
Fair de Luce ..... P. J. J.  
Fairy Dance Reel ..... Maize Blue
- 6.45 A MILITARY BAND CONCERT**  
(From Birmingham)  
**THE CITY OF BIRMINGHAM POLICE BAND**  
Conducted by RICHARD WATKINS  
Relayed from the Bandstand, Cannon Hill Park  
EVA TOLLWORTH (Soprano)
- BAND**  
March, 'The Crusader' ..... O'Donnell  
The City of Birmingham ..... Weber, arr. Godfrey  
EVA TOLLWORTH  
Melodrama in the Wood ..... Weber  
Norwegian Rhapsody ..... Loh, arr. Godfrey  
Dance of the Hours ('La Gioconda') ..... Panchelli, arr. Sappho  
EVA TOLLWORTH  
Somewhere in this Summer Night ..... Carcu  
**BAND**  
Cornet Solo, 'Serenade' ..... Sowerby  
(Serenade P.O. Cook)  
Selection 'Enthusiasm' ..... Gounod, arr. Godfrey

- 8.0 Promenade Concert**  
Relayed from the Queen's Hall, London  
Sole Lessee, Messrs. Chappell and Co., Ltd.  
35th Season  
**MARGARET CHAMPTREY (Contralto)**  
**JOHN TURNER (Tenor)**

**ORCHESTRA**  
**'Ave Maria' (arranged for Orchestra)** ..... Verdi  
(from the 'Requiem') ..... Verdi

THE 'Ave Maria' has always been popular though the origin of it was a 19th-century French song. Produced in Paris, the year after Queen Victoria came to the throne of Britain, and a fortnight later in London, it fell hopelessly flat. Sixteen years afterwards Berlioz sang it himself at Covent Garden and everyone expected a pronounced success for it. Arrangements were made for a supper after the opera, at which the pianist, the singer and many other distinguished people were to meet Berlioz, but so dire was the failure which attended the work, that no one had the courage to face the unlucky composer and conductor except the then music critic of *The Times*, James William Davison.

- 9.40 The Second News**  
**WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**
- 9.55 Sports Bulletin (From Birmingham)**
- 10.0 Students' Songs**  
**THE BIRMINGHAM STUDENT CHORUS**  
Conducted by JEREMY LEWIS
- 10.30 DANCE MUSIC**  
**EDITH GROSSHART and his PRINCES ORCHESTRA**  
From the PRINCES RESTAURANT  
(Saturday's Programme continued on page 308.)

11.15-11.45  
Experimental Transmission of Still Pictures  
By the Photograph Process

## OLD WORN FADED DOWN QUILTS RE-COVERED

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Saturday's Programmes continued (August 17)

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Broadcasting News and Reviews of the Countries, Peoples, and Events of the World.

Interesting and Trustworthy Technical Articles.

## SPECIAL FEATURES:

- HOLIDAY TIME IN ITALY
- PROBLEMS OF SHORT-WAVE TRANSMISSION, by Prof. E. V. Appleton
- ROTATING WIRELESS BEACONS, by P. L. Smith, Rose, D.Sc.

\*Via Filin\*—A Continuation next week of foreign programmes features and broadcasting topics in general.

\*Which Station was That?—Answers to listeners queries concerning the identity of foreign stations heard.

French, German, Italian, Spanish and English.

Appears in this week's issue.

ON SALE ON FRIDAY EVERYWHERE

2d. World-Radio 2d.

## SWA CARDIFF. (300.9 m.)

4.30 London Programme relayed from Daventry

4.45 **THE COMEY BEACH FIVE**  
Relayed from the Comey Beach Dance Theatre

5.15 **The Children's Hour**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Local Sports Bulletin

6.45 S.B. from London

6.55 S.B. from Swansea

7.30 **A Concert**

H. C. Burgess and his Orchestra  
Relayed from the Royal Bournemouth, Modern  
Cove, Weston-super-Mare

Selection: Morris England ... .. German  
... ..

An Evensong ... .. Wood  
Drunk to me only with blind eyes ... .. Quiller

H ... ..  
... ..

Down a little turning ... .. Nicholls  
Heart of the Sunset ... .. Nicholls

... .. Russian and Lullaby ... .. G. ...  
... .. 'Mangala' ... .. Margat

8.30 S.B. from London

8.55 West Regional News, Sports Bulletin

10.0 **The International T.T. Motor Race**  
An F.P.I. and A.C. Agreement of the Race  
By Mr. S. C. H. Davis  
S.B. from Glasgow

10.15-12.0 S.B. from London

## 5SX SWANSEA. 1,040 kcs. (289.5 m.)

4.30 London Programme relayed from Daventry

4.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 S.B. from Cardiff

6.45 S.B. from London

7.0 Mr. PERCY BEVAN 'On Your Motor Boat  
Racing'

7.15 Mr. C. H. CARPENTER 'So All Water Swims  
and Water Polo To ...'

8.30 S.B. from Cardiff

8.45 S.B. from London

8.55 S.B. from Cardiff

10.0 S.B. from Glasgow (See Cardiff)

10.15-12.0 S.B. from London

## 6BM BOURNEMOUTH. 1,040 kcs. (289.5 m.)

12.0-1.0 **Gramophone Record**

3.30 London Programme relayed from Daventry

6.15 S.B. from London

Mr. PHILIP MEAD, England and Hampshire  
XI ... .. of a Professional Cricketer

8.30 S.B. from London (8.55 Local Announcements, Sports Bulletin)

11.0 S.B. from Glasgow (See Cardiff)

11.15-12.0 S.B. from London

## 5PY PLYMOUTH. (288.5 m.)

12.0-1.0 **A Gramophone Record**  
Ballads and Dance Music

3.30 London Programme relayed from Daventry

5.15 **The Children's Hour**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Sports Bulletin

8.35 S.B. from London (8.55 Items of News  
and Announcements Sports  
Bulletin)

10.0 S.B. from Glasgow (See Cardiff)

10.15-12.0 S.B. from London

## 2ZY (297 kc. (376.4 m.))

12.0-1.0 **THE NORTHERN WIRELESS ORCHESTRA**  
Percy ... ..

3.30 **British Composers**

The Northern Wireless Orchestra

D. C. LAMBERT (Bass)

A ... ..

5.15 **The Children's Hour**  
S.B. from London

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Mr. HALLIWELL SETCHELWORTH 'Chivalry and  
Legend of the North—I, Border Warfare'

7.15 Mr. F. STACY LINNETT Sports Talk

7.30 **A Light Orchestral Concert**

The Northern Wireless Orchestra

... ..

8.30 S.B. from London

8.45 Local Announcements, Sports Bulletin

10.0 S.B. from Glasgow

10.15-12.0 S.B. from London

## Other Stations.

### 5NO NEWCASTLE. 1,480 kcs. (202.5 m.)

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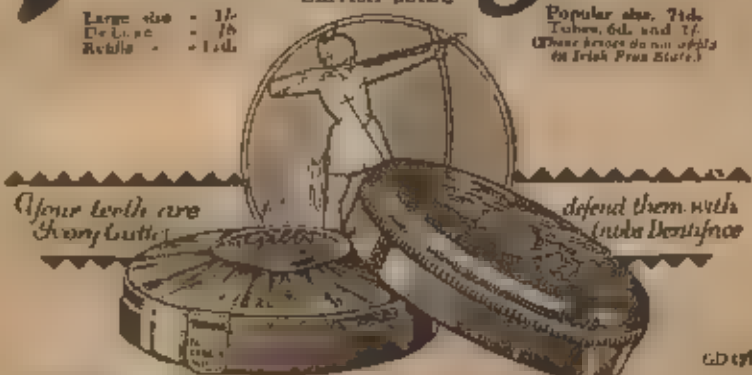
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207

## Both Sides of the Bristol Channel.

# OLD STORIES OF SOUTH WALES.

Reminiscences of Industry Interesting Series of New Talks for Welsh Listeners -The Ease of Believing—  
Welsh Service from Aberystwyth Dance Music from a Ballast Tip.

### King Coal

**R**EMINISCENCES OF INDUSTRY, a series of talks for Welsh listeners, will be given on Monday, August 12, from 10.15-11.0 p.m. This programme will include songs and a play, but it is hoped to present it in such a manner that there will be a unity between fact and fancy even as in a dream where reasonable events and others, wholly fantastic, are accepted without demur if they are set in the same key. The play will show how easy it is to believe that certain results will follow if appropriate causes are taken for granted. More must not be revealed or the success of the programme will be imperilled. Margaret Wilkinson, who will be the vocalist in this programme, still claims Miss Wilkinson, although she now resides permanently in London and admits, on her frequent visits, that she is very happy to return

to her home, where the employer, who kept under his own control the conduct of his colliery, was as approachable by the pit boy as he was by his manager, and the families of his workmen were his equals with the workmen themselves. Real romance peeped out in those good days. We can scarcely realise them in these times, and it will do us good to remember them and to call to mind the men who made fortunes under such conditions, and whose names are still household words in the colliery district.

### 'Turning the Beer Sour'

**Y**ET there were worries and anxieties in those days, and over little things which we may laugh about now, but which were considered grave disasters at the time. Think, for instance, of the opposition which was waged by town-dwellers against the introduction of a better method of transport than the pack-horse with its meagre pannier-full of coal tramping over the half made roads and paths from colliery to harbour. The change certainly was drastic, for into the streets of the town, "pitched as they were with the cobble stones gathered from the benches, came great noisy waggons, filled with coal and drawn by several horses, so that the inhabitants arose with a piteous cry to the authorities that the rumbling of the wagons was 'turning the beer sour in their cellars.' But the beer had to turn, for there was no retarding the spirit of progress and the wagons stayed until they were replaced by canal or tram road. Mr. Jones will draw upon a wealth of reminiscences in this and in succeeding talks, when he will tell of pottery, iron, tin-plate, steel and oil. He will tell stories of hopes realised, of money poured into hopeless ventures, of great industries which have flourished and vanished, and of others started in days long gone by and which are still with us.

### 'Professor' Arthur Fear.

**A**COLENDIE-TAYLOR programme is to follow the afternoon concert on Sunday, August 18, when the vocalist will be Arthur Fear (bass).

### Flights of Fancy.

**A** PROGRAMME of flights of fancy will be given on Monday, August 12, from 10.15-11.0 p.m. This programme will include songs and a play, but it is hoped to present it in such a manner that there will be a unity between fact and fancy even as in a dream where reasonable events and others, wholly fantastic, are accepted without demur if they are set in the same key. The play will show how easy it is to believe that certain results will follow if appropriate causes are taken for granted. More must not be revealed or the success of the programme will be imperilled. Margaret Wilkinson, who will be the vocalist in this programme, still claims Miss Wilkinson, although she now resides permanently in London and admits, on her frequent visits, that she is very happy to return

### A Young Composer

**T**WO popular vocalists, Miss Vivian Lambel and Miss Mai Ransay, will be heard in songs and duets on Tuesday afternoon, August 20, during a programme which will be introduced with the Overture from *The Master-singers* by the National Orchestra of Wales. Apart from her singing, Miss Lambel is gaining an increasing reputation as a composer, and Miss Ransay very often sings her songs. When Miss Lambel broadcast from Cardiff, in July, she spent an afternoon by the sea, and she had an exciting experience in aiding a friend, who was cut off by the tide, to reach safety.

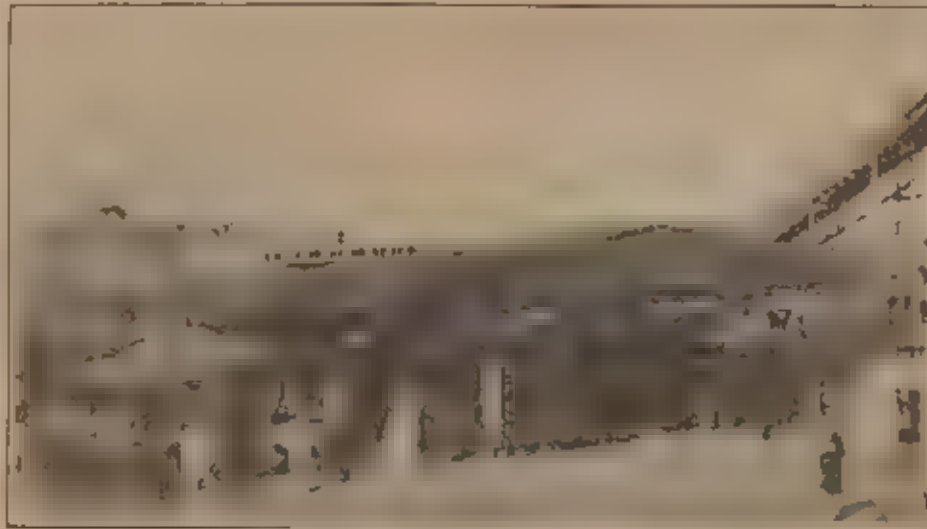
### 'Blue Seas and Coral Strands'

**A**S SAMOA and HAWAII are indirectly responsible for all the vocal and orchestral items in the programme arranged for Wednesday

evening, August 21, the above (he seemed to be invisible) will be the vocalist, and she will sing Elgar's *Here Comes Life*, with the Orchestra, and other songs. The Orchestra will be conducted by Reginald Redman, Deputy-Conductor of the National Orchestra of Wales, whose symphonic poem *On the Llanwnda*, was very favourably received at the City Hall when he conducted it on May 16.

### Music by the Sea.

**I**T may not be generally known that Porthcawl, from where dance music is being relayed during the summer months to Welsh



THE PLEASURE BEACH AT PORTHCAWL, now known as Coney Beach, but still remembered by the older residents as Sandy Bay. Dance music is being relayed from the Beach during the summer months.

### Welsh Religious Service

**S**HILAH, Aberystwyth, has the distinction of being one of the largest and finest Welsh Cammistic Methodist churches in the Principality, and many listeners will look forward to hearing the evening service in Welsh which is to be broadcast from it on Sunday, August 18, at 8.30 p.m. The service will be relayed to Cardiff, Swansea, and Darenty 5XX. The spacious and imposing building—opened in 1863, with its towers designed by J. P. Seddon—is situated in a commanding position in the centre of the town. In one of the tower rooms, two of the Connexion's treasures have been deposited for safe custody, a duplicate of the Constitutional Deed of 1831 and a duplicate of the Trust Deed of 1827. Attached to the chapel is a fine museum, and behind it an excellent lecture hall, in which the Sunday assemblies of the Connexion have been held from time to time. Shiloh has always been renowned for the excellence of its congregational singing, and for many years Mr. Charles H. Clements, Mus. Bac., F.R.S., has been the organist. Its Minister, since April, 1927, is the Rev. Dan Evans, and the former Minister for over thirty years, the Rev. T. E. Roberts, remains a member. The preacher will be the Rev. R. R. Davies, Pastor of The Forward Movement Presbyterian Church at Neath. Before coming to Neath three years ago he was Minister of the Westminster Presbyterian Church, Wilkes-Barre, Pa., U.S.A.

days Porthcawl did a large European trade especially with France, chiefly an export trade and the vessels invariably came into Porthcawl under hoist. This ballast, largely of sand, stone, and earth, was, under the harbour regulations, discharged into vehicles and subsequently deposited into a depression some fifty or more yards from the dock-side. With these continued deposits the depression rapidly filled, and the newly levelled ground was known for years as the 'Ballast Tip.' Upon this spot there appeared many rare and varied forms of plant life.

Mr. Evans, the botanist, went to Porthcawl to make a special study of the Ballast Tip, and in recent times Principia Trow, of Cardiff, made a visit for the same purpose. Though much of the plant life has, of course, since disappeared, I hear that when the foundations of the present Coney Beach Dance Restaurant were laid, the ballast discovered extensive deposits of Nettle seed and gravel, undoubtedly the ballast of an old trading schooner. The extraordinary beach flowers, now unfortunately disappearing, in the region of Coney Beach, sprang from seeds brought in the ballast, for they are rare in this country but grow abundantly in many parts of Europe. Dance music will be relayed on Wednesday and Saturday afternoons, August 21 and 24, respectively.

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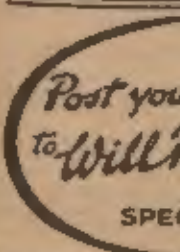
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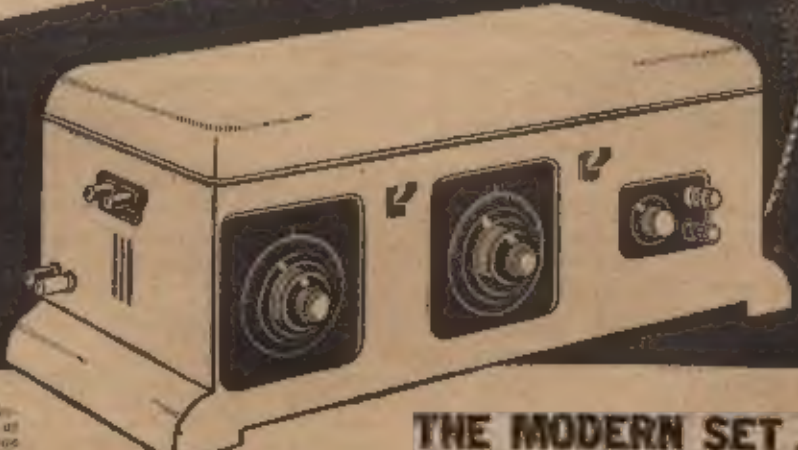
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## Notes from Southern Stations.

## THE CONTEST FOR THE SCHNEIDER TROPHY.

How and Where to See the Great Race—Interesting Talk from Bournemouth—Fashions of By-gone Days—  
‘Four Chaps’ in Variety—Forthcoming Items for 5GB Listeners.

**I**T is expected that a speed of 340 miles per hour will be reached in the contest for the Schneider Trophy, which is to take place in the Solent on September 7. The shores of the beautiful waterway form probably the finest marine stadium in the world and the miles and miles of coastline offer a wonderful opportunity to view the struggle for the blue riband of the air. Mr. Sydney E. Allen, in a talk from Bournemouth on Tuesday, August 20, will describe some of the arrangements for the race and how and where to see it.

**T**HE subject of his next talk on Old Welsh Customs, which Mr. D. Rhys Phillips is broadcasting from Cardiff on Monday, August 19, is ‘Celtic Dress.’ ‘It seems a far cry,’ says Mr. Rhys Phillips, ‘from those days of simple garments (for women) to the period when the Celts enjoyed a sort of reputation as the dress-designers of Europe! Yet, when we remember that it is now permissible for men to take a sun-bath at the seaside, clad only in a towel or a chinaz curtain, it would appear that even men are breathing some of the freer air of the era when ‘wild in woods the noble savage ran.’ Not that the Celts were savages in any accepted sense. They were rather the élite of the Western world—nomadic and temperamentally changeable, too philosophic to withstand the implacable Roman, too vain or artistic to work by plan. It was this streak of vanity that pushed the Celt into the world of fashion. He was the first to wear a sort of breech, and so famous did this article become that the Romans knew the Gauls beyond the Alps as ‘the Gauls of the Breeches.’

**A**N outstanding vaudeville programme for London and other stations on August 21 includes Just Four Chaps and Wee Georgie Wood. The ‘four chaps’ in question are Paul England (whose ‘Reveries’ used once to broadcast), Claude Hulbert (brother of Jack and partner before the microphone of Enid Trevor), Bobbie Comber (one of the ‘Clowns in Clover’), and Eddie Childs. These artists have recently gone into vaudeville partnership. Wee Georgie Wood, who first broadcast during a relay of a Royal Command Performance, is as well known to listeners as he is to music-hall audiences.

**W**EST-COUNTRY listeners will again welcome the opportunity of hearing a religious service relayed from St. Andrew’s Parish Church, Plymouth, on Sunday, August 18, when the address will be given by the Venerable Archdeacon T. Whitfield Davies. The service begins at 8 p.m.

**W**INCHESTER conjures up many memories. One of the greatest of English medieval cities, it was still the scene of pomp and pageant in Tudor times. In her talk from Bournemouth on Thursday, August 22, Mrs. Eric Sharpe will give a picture of life and ceremony in Tudor Winchester.

**M**R. HAROLD MARKHAM will continue his series of talks for Plymouth listeners on ‘Amateur Acting for Beginners’ on Tuesday, August 20, at 7 p.m., and has taken for his subject ‘Walking the Stage—Etiquette.’

**H**ERE are several items, arranged by the Birmingham station for inclusion in forthcoming programmes to be heard by 5GB listeners.

The Studio Service on Sunday, August 18, will be conducted by the Rev. F. J. Cheverton, Vicar of Rowley Regis, Staffordshire.

Horneo Priestley (tenor) and Doris Vevens (violinello) are the artists in the Light Music programme on Monday, August 19, while Leonard Cowings (tenor) and Joy Andrews (pianoforte) appear in a Light Orchestral programme on Tuesday afternoon, August 20.

In response to many requests, the Birmingham Studio Chorus, conducted by Cyril Christopher, are presenting a short twenty-minute feature of Chorus Songs on Tuesday, August 20.

W. B. Allan (baritone) sings in the Light Music programme on Wednesday, August 21, while Cecilia Braxington (mezzo-soprano) will be heard in the relay from Lozell’s Picture House on Thursday, August 22.

Bergitte Blakstad, the Anglo-Norwegian contralto, who has made Birmingham her adopted home, appears in the Light Music programme on Friday, August 23.

James Coleman (bass) will be heard in a Light Orchestral programme on Saturday, August 24. Also in the programme is Margaret Ablethorpe (pianoforte), who will be heard in Saint-Saëns’ *Second Concerto in G Minor*. This work was written at three weeks’ notice at the suggestion of his friend Rubinstein, the great pianist.

## B.B.C. PUBLICATIONS.

## ‘WERTHER.’

On August 28 and 30 there will be broadcast the twelfth of the series of Twelve Well-known Operas, this time *Werther*, by Massenet. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the libretto of *Werther* at 2d. each, (2) the complete series of twelve librettos for 2s.

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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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