

THE BROADCAST PROGRAMMES FOR AUGUST 18—AUGUST 24.

THE RADIO TIMES

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NATION SHALL SPEAK PEACE UNTO NATION

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AUGUST 16, 1929

Every Friday. TWO PENCE

Items for every Listener in this Week's Programmes

BLACKPOOL NIGHT

On Tuesday evening the usual holiday process will be reversed; Blackpool will visit listeners. A number of the leading attractions of the Lancashire Lido will be represented in the relay—the new Wurlitzer at the Tower Ballroom, 'The Show of Shows,' dance music by Darewicz's and Bertini's band, etc.

A WAGNER CONCERT

Following the usual custom at the 'Proms,' Monday night is Wagner Night. This week's concert will be relayed from the Queen's Hall to London, Daventry, etc. The programme includes such Wagnerian favourites as the *Prelude to Tristan and Isolde*, the *Venusberg Music* from *Tannhäuser*, the *Overture to Rienzi*, etc.

ARGENTINE TANGO

At 7.30 on Thursday, London, Daventry, etc., offer a programme entitled 'Just for a Change: An Argentine Interlude,' in which Dora Mendez-Christian and Roger Jalowicz and his Rio Grande Tango Band will interpret the spirit of the Tango as South America knew it long before it became the rage of Europe's Dance Halls.

A PLAY BY CONRAD

Joseph Conrad only wrote three plays—an adaptation of his novel *The Secret Agent*, *Laughing Anne*, and *One Day More*, which is to be broadcast from 5GB on Monday evening. Those who do not know Conrad as a playwright should listen to *One Day More*. Read J. B. Priestley's article on Joseph Conrad (page 319).

FROM CANTERBURY

This week's relays from the Festival include a Chamber Music Concert (Monday, 5GB), a 'Serenade' (Friday, 5GB), and Two Symphony Concerts (Friday and Saturday, London). The Symphony Concerts will be given by the B.B.C. Symphony Orchestra, conducted by Adrian Boult and relayed from the nave of Canterbury Cathedral.

MOZART: SCHUBERT

are the composers represented in Tuesday's Promenade Concert which will be relayed to 5GB—Mozart by his 'Little' Symphony, the Violin Concerto, No. 4, played by Jelly d'Aranyi, and arias sung by Joan Coxon and Frederick Woodhouse, with the Orchestra; Schubert by his Seventh Symphony, in C.

AN ALL-BRITISH 'PROM'

The programme of Thursday's Promenade Concert from London, etc., is an 'all-British' one—Purcell's *Trumpet Voluntary*, Holst's *Fugal Concerto*, Arne's Fifth Pianoforte Concerto played by Angus Morrison, songs from *The Beggar's Opera*, sung by Mavis Bennett and Frederick Ranslow, Vaughan Williams' *London Symphony*.

THOSE FOUR CHAPS

The chaps in question are Claude Hulbert, Paul England, Bobbie Comber, and Eddie Childs, four well-known artists who have recently gone into partnership. They are taking part in a big Vaudeville Show from London on Wednesday, with Wee Georgie Wood, Ronald Gourley, and Fairchild and Lindholm, the syncopated pianists.

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AUGUST 16, 1929.

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CANTERBURY: OUR BRITISH SALZBURG?

FESTIVAL music-making is no new thing in this country. In Celtic Britain especially there have been gatherings of Bards for countless centuries, and even in more prosaic England, music and poetry have brought enthusiasts together at regular intervals for many generations. In our own day the Competition Festival movement is a very healthy sign of the times: in most towns and in many country places throughout Britain and even in the Dominions, there are flourishing annual festivals, at which boys and girls, men and women, vie with one another in singing, playing and speaking, especially in the ways in which these things lend themselves

But none of these has ever been, like Bayreuth or Salzburg or the Lower Rhine, the world-Mecca of the faithful. None has ever produced quite such wholesale invasions by the devout, from all four corners of the earth, or been in the same way for the week or so of its glory, the very hub and centre of the world's music. It may be that Canterbury will once more become the goal of pilgrims, and this year's festival promises at least to make a strong bid for that. The old City is admirably fitted to be the home of such events: every stone of its splendid cathedral, almost every corner of its old-world streets, breathes music and poetry and the greatest of all drama—history.

In some ways the Festival there is modelled on the Salzburg one, blending, like it, music with drama. It is not yet on so large a scale: Salzburg lasts for a month, and ours is planned, this first time, for only a week. And it is to be much less costly to the visitor: you may have a seat for one shilling and twopenny, so that nothing stands in the way of its being a real people's festival, one in which the poorest among us, even musicians, actors, and journalists, may have a share with our more opulent brothers.

Even more than at Salzburg, the cathedral will be the real heart of the Festival. Outside its beautiful west door, the religious play *Everyman* is to be acted; the other chief play of the week, *Doctor Faustus*, by Marlowe, himself a Canterbury boy, will be in the chapter house. The big orchestral and choral music is to be sung and played in the cathedral nave and in the cloisters: in the cloisters, too, chamber music will be played. But to any who have seen Canterbury as the evening sun of an autumn day lights up its Western porch, the most ap-

pealing feature of the whole festival may well be the open-air serenades which are to be played there in the late afternoons. A busy street is only a few yards away, and yet there hangs about that quiet corner a serenity so still and restful to the jaded spirit that music there will be the very voice of peace.

The B.B.C. Symphony Orchestra is going down in a body: if it does not play with a finer realization of what music may be in a beautiful setting, than ever it can in the Queen's Hall or the Savoy Hill Studios, it will miss one of the finest opportunities it has ever had: but it is bound to rise to such an occasion, and so is the Kentish Choir of



Glances of lovely Canterbury: (left), a lofty aisle in the Cathedral; (centre), the cloisters of King's School; (right), St. Augustine's Gateway.



to team-work. The Three Choirs Festivals, too, where Worcester, Hereford, and Gloucester combine to present great music with all the dignity that belongs of right to these cathedral cities, and similar 'Solemn Musicks' on a large scale in other towns, have long been part and parcel of our English life. And more than a hundred years ago, it was a performance of the *Mass* at a festival of music in Edinburgh, which was seriously said to have roused the Divine Wrath and called down fire from heaven, so that a great part of the old town was burned and many people made homeless.



250 voices which Dr. Adrian Boult is also to conduct.

Composers from Bach to Holst, they too, and their music, will have such a chance as only seldom happens, of reaching their hearers' hearts: it will seize that chance, without a trace of difficulty, and so will the more intimate and simple chamber music of Schubert and the homely Dvorak. Old and new music and drama, played in the spirit of our modern times in such a setting, may well revive the inspiration which gave it birth, may well rekindle that imagination which is the fount of every loveliness.



Bread-and-Butter Miss.

ON Wednesday and Friday of next week (August 28 and 30), we are to hear Massenet's opera, *Werther*. In our last issue, when remarking on the charm of Massenet's musical score, we referred also to the character of Goethe's heroine, Charlotte. When Werther first



'Went on cutting bread-and-butter.'

met this creature, she was engaged in slicing bread and butter for the children's tea. To those who do not know it we recommend Thackeray's poem on this subject, which concludes as follows:—

'Charlotte, having seen his body
Bore before her on a shutter,
Like a well-conducted person,
Went on cutting bread and butter.'

It may be that the term, 'a bread-and-butter miss,' was first invented to describe the lady.

Obtuse-Angled Triangle.

THE opera *Werther* was first produced in Paris in 1892. Massenet had already been writing operas for twenty years—he composed as many operas—and was the darling of the Parisian public, which, true to its character, took immensely to his suave and graceful melodies. In 1878 he had been elected to the Academy—the youngest man so honoured—defeating the other candidate, Saint-Saëns, by five votes. *Werther* was last given in England by Sir Thomas Beecham in 1910. It took three authors to turn Goethe's novel into a libretto—a numerical strength suggestive of a modern musical comedy. Altogether they made a pretty slight job of the story. Charlotte looks after her motherless brothers and sisters. While waiting to go to the ball with Werther, the family friend, she is cutting the children's bread-and-butter. When the two have left for the ball, Albert arrives from a long absence. Charlotte returns and finds him. Since she promised her mother to marry Albert, she is forced to refuse Werther, who has confessed his love to her. In Act II, Albert and Charlotte are already married. Albert knows of Werther's passion, but trusts his wife. Charlotte sends Werther away. In Act III Werther returns and confesses his love for Charlotte. Later he sends a note to say that he must go away again—on a very long journey this time—and begging Albert to lend him his pistols. Albert, who must surely realize what Werther is up to, makes his wife send the pistols. When the weapons have gone, Charlotte, seized by a presentiment of doom, rushes from the house. In Act IV she finds Werther already dying, and consoles his last moments with the confession that he is the one she loves after all.

Motoring Holidays.

A MOTORING holiday for Nothing. This sounds a shady sort of outing. The talk which Cyril Wood is to give on Monday, August 26, will not tell you how to obtain a car without paying for it, but how to make the most economical use of your car if you already have one.

The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Singer, Lawyer, Rugger International.

PAUL ROBESON is to broadcast. Here is news! This negro singer is one of the most exciting personalities in the concert world. He recently filled the Albert Hall with 10,000 people, and that takes some doing. Robeson, who stands over six feet, played for two seasons for the All-American Rugby Team. Though circumstances have made him both actor and singer, he was originally a lawyer by profession. His stage appearances in London have been limited to *The Emperor Jones* and *Show Boat*. His performance in the O'Neill play as the childlike negro megalomaniac was superb. In *Show Boat* his lovely voice was the great attraction—though, as he confesses, he did it temporarily harm by having to fill an auditorium as large as Drury Lane. He is now singing better than ever. On Sunday evening, August 25, we shall hear him relayed from the New Pavilion, Bournemouth. His programme will consist largely of spirituals. Mr. Robeson owes much to his accompanist, Laurence Brown, whose arrangements of *Stent away*, *Singing Love*, *Sweet Chariot*, and other negro melodies are sung all over the world. Personally, Paul Robeson is a quiet, almost serious man, wrapped up in his work. He sings the negro songs so exquisitely because he perfectly understands not only their rhythms, but the feeling which lies behind them.

Gardeners—August 27 and 30.

THE Royal Horticultural Society is the patron organization of gardeners great and small. How many gardeners realize that the Society is ready to help them? At 7.25 p.m. on Tuesday, August 27, Colonel F. Durham, the secretary of the R.H.S., will talk on 'Gardening as a Hobby,' with special reference to the facilities which listeners may obtain from the Society's Experimental Section. Another gardening talk in the same week will be given by Marion Cran. This is entitled 'The Wonderful Daffodils' (Friday, August 30).

The Tragedy of Ernest Dowson.

COULD there be a more vivid contrast than the authors of the two short plays which are to be broadcast on Thursday, August 29—Dowson's *The Pierrot of the Minute*, and Pirandello's *The Man With a Flower in His Mouth*? Little is known of Ernest Dowson, except from such friends as Arthur Symonds. The Dictionary of National Biography appears to ignore him—and yet 'Cynara' is probably better known to the average reader of poetry than, say, the 'Ode on the Intimations of Immortality'—and 'To One in Bedlam' deserves to be better known. Dowson died in February, 1900, at the early age of thirty-three. He was the feeble talent of the consumptive. He led a strange life round the pot-houses and cabmen's shelters of London. At Oxford he experimented with hashish. Symonds calls him 'a demoralized Keats.' The story of his nightmare wanderings read very pitifully. London is no stage for Murger bohemianism. Dowson coughed his life away in a bricklayer's cottage in Catford. And yet, for all the sordid setting of his life, the poems he left are full of sad beauty, regret for the quick passage of Time, the fall of the rose and the vanishing of youth. The real, the fastidious Dowson will be found in the little masque, *The Pierrot of the Minute*. The Victorian bohemianism which culminated in 'The Yellow Book' was rather like a silly sort of charade which turned out to be a bit too much for some of the actors.

The Great Pirandello.

IF Dowson was the pale Pierrot of the masque of the 'nineties, Pirandello is a very modern mocking Harlequin. People who like their drama full and fruity (as the wine catalogues have it), with any possible philosophical problems developed through the normal behaviour of really nice people, find Pirandello too dry a vintage. Many professional critics accuse him of being too 'cerebral,' not enough 'of the theatre.' Audiences in countries where theatre-going is an intelligent practice seem to approve of him—even London liked his *Henry IV* (also called *The Mock Emperor*) and *Six Characters in Search of an Author*—so perhaps he is 'the thing' after all. In Italy they call such plays as Pirandello writes *grotescos* (grotesques). That is because they represent not realistic characters in foolish situations but grotesque characters in situations only too poignantly real. Pirandello is bitter and disillusioned. He is haunted by the realization that there is no such thing as man as absolute truth. Our life is a series of self-deceptions and impersonations; our tragedy consists in finding ourselves out. For many years, when he was already one of Europe's most famous authors, he continued to teach at a girls' school in Rome. *The Man with a Flower in his Mouth* was adapted from one of his own short stories. He wrote novels and stories before he turned to the stage. Two of his best-known novels are *The Late Mattia Pascal*, which the French brilliantly filmed, and *Shoe!* a satire on the cinema.

Conrad and Krakow.

THE Conrad play, *One Day More*, is to be broadcast from 5GB on Monday evening. Conrad graduated from the merchant service to English literature; curiously enough, it was through reading Marryat and Penikese Cooper that he was first moved to leave Krakow and go to sea. Conrad's real name was Joseph Kormorowski. Holt Marvell, who has recently returned from Poland, tells us that he was struck by the number of elderly men in Krakow who bore a distinct resemblance to Joseph Conrad. There is no monument to the author in Poland. Though they are proud of his achievement, the Poles would have preferred that he had written in Polish rather than English. One good story Mr.



'The Jews had misunderstood his motive.'

Marvell told us of his travels. While motorring from Krakow to Zakopane in the Tatra mountains, his car broke down outside a Jewish village. Strolling with his companion round the village square, he encountered two Jews in black caftans, complete with corkerew curls, one very long and thin, the other very short and stout. One of the party wished to photograph these picturesque worthies and tried to persuade them to pose. After a dialogue conducted in sign language, the Jews refused and bent a hasty retreat. The chauffeur was able to explain that the Jews had misunderstood the photographer's motive; they imagined that they would have to pay to have their pictures taken.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



The Temperamental Microphone.

THE gentlemen of the 'talkies' are now learning the lesson which B.B.C. experts had to learn many years ago—that in nine cases out of ten when sound effects are required for the microphone, nothing is less satisfactory than 'the real thing.' With most loud noises, the real



'An actress with knock-knees.'

thing is far too loud and 'blasts' horribly; synthetic railway trains, motor-cars, and so on are far more effective than the genuine article. The microphone is a tricky and temperamental instrument, very fickle as to what it will or will not 'pick up.' In a recent film they found that the friction of silk-socks on the legs of an actress with knock-knees made a fatal crackling sound. Rubber jewelry has to be used on occasion to get rid of the 'click' of metal. It will be recalled that when the B.B.C. required the cry of sea-gulls for a radio play, the producers people had a record made of actual birds—but that finally the sound of someone blowing between two sticks was more effective. Rifle-fire or explosions of any kind presents great difficulties. An actual shot is too violent. This has worried the B.B.C. effects experts. The gunfire at Zebrugga, in the St. George's Day programme, nearly blew up the London transmitter. However, to judge from the battle in *Incident X*, they have found a very effective solution to the problem.

Adventurers, Forward!

AT 10 p.m. on Monday, August 26, we shall hear the first of two talks by Dr. Thomas Gann, F.R.G.S., F.R.A.L., known to the public for his work in Central America, where he has investigated the remains of the great Maya civilisation. This first talk, which is entitled 'In search of a Treasure Temple in Central America,' will badly shake the morale of those who believe that fiction is stranger than truth. It reads like one of those buried treasure yarns from the shelves of the prep. school library. Seventy years ago an English adventurer in Honduras spared the lives of some roving Indians who were armed and locked like mischief. In gratitude the Indians presented him with two strange gold ornaments and information regarding the ruined temple from which they came. The Englishman found the temple, but failed to locate the Incas' treasure which he believed to be buried there. When he died, he left his papers and maps to his son, an artist living in Paris. This gentleman, more interested in art than in treasure, handed the documents over to Dr. Gann, who, with Captain Joyce of the British Museum, went in search of the temple. This adventure, in 1927, was not successful as far as treasure went, but the story of it makes good hearing. And now Dr. Gann offers the documents, etc., to any young, healthy Englishman who cares to re-open the search on his own. If you want to hear the outline of the whole story, listen on the 26th. Dr. Gann's later talk will deal with the expedition he is shortly to undertake on behalf of the British Museum.

Progress at Ur.

THERE seems to be a vein of exploration and excavation running through next week's talks programme. Following Dr. Gann, we have, at 10 p.m. on Wednesday, August 28, Mr. Leonard Woolley, who is in charge of the excavations at Ur, in Mesopotamia. This city is the same Ur of the Chaldees from which Abraham, so the Old Testament records, set out on his wanderings. Ur was then an important city, a centre of trade and culture. The excavations give us some picture of the civilisation of which the patriarch was weary when he decided in favour of 'the great open spaces.' Three main cultures left their mark upon Ur—the Sumerian (pre-Babylonian—date 3000 B.C.), the Babylonian, and the Elamite. Each year the finds at Ur are exhibited at the British Museum. Public interest in last year's show of harps and chariots and Bond Street trifles of jewelry and table-ware was very considerable. Mr. Woolley's forty-five minutes' talk on the 28th will be an account of the past year's progress on the site. Its title is 'The Royal Tombs and the Floods.'

'Too-rai-i-oo-rai-i-ay.'

TOMMY HANDLEY re-appears as a revue star on August 30 (5G B) and 31, in a new show by Ernest Longstaffe, entitled *Too-rai-i-oo-rai-i-ay, A Rustic Revue*. Mr. Longstaffe has given us many very bright revues in the past. Staging a radio revue is not as easy a job as Mr. J. B. Harker seems to think. It is all very well to say that the world we listen in provides all the humour required, if it does not also provide authors capable of writing it up. An author who has yet to turn his hand to a wireless revue is Harry Graham, who sees fun in most things and has an inimitable gift of putting it on paper. Perhaps, as he is keenly interested in broadcasting and has already been at the microphone himself, he may, one of these days, attempt a revue for the B.B.C.

New Novels.

AMONG the new novels reviewed by Miss V. Sackville-West in her talk on Thursday, August 8, were the following: 'Wolf Solent,' by John Cowper Powys (Jonathan Cape); 'The Good Companions,' by J. B. Priestley (Heinemann); 'Gathering of Eagles,' by Val Gielgud (Constable); 'Dark Star,' by Lorna Moon (Gollancz); and the novels of Captain Marryat, in twenty-two volumes (Dent).

Gramophone Records.

AMONG this month's gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on August 9, was a notable record by the Canterbury Cathedral Choir (H.M.V. B3038): *Elizabeth's Greeting from Tannhäuser*, Elizabeth Fenge-Friederich (Parlo. E10377); the J. H. Squire Celeste Octet in an arrangement of the second movement from Tchaikovsky's *Symphonic Pathétique* (Col. 9825); Wm. Melville and Derek Oldham in Chopin's *Nocturne in E Flat*, arranged as a vocal duet (H.M.V., C1690); Massenet's *Elegie*, sung by Bruno Sarti (Electron 0279); Ansell's *Plymouth Hoe Overture* (Duophone D545); the *Pink Lady* waltz, Barnabas von Géorgy's orchestra (Parlo. R388); Frank Crumit in *The Road of Pickabury* (H.M.V., B3005); *Petitecove Lane*, Kosher medley fox-trot, played by Debroy Somers' Band (Col. 9390); and a number of dance records.

A Ballad Singer.

THE London programme for Tuesday, August 27, includes a recital by Jean Sterling Mackinlay. Miss Mackinlay is one of those rare artists who by sheer lack of self-consciousness, by using every power that is in her, can hold an audience with the simplest sort of material. Others are Ruth Draper, the *décoré*, and Angna Enters, the dancer—both Americans. Miss Mackinlay, we believe, styles herself a 'ballad-singer'—a term which has become wrongly associated with artists of the long white gloves and camellia school. A ballad is, strictly, a song or poem which presents a dramatic situation. Ballads were originally chanted rather than sung, while the performer interpreted the story with gesture and expression. This is what Jean Sterling Mackinlay gives her auditors. We shall not, unfortunately, be able to see her when she broadcasts: but she has a singularly subtle and dramatic voice which is much more than half the secret of her art. Miss Mackinlay gave her first performance in 1911. Granville Barker, who was presenting *Fanny's First Play* at the Little Theatre, lent her the theatre and a set of black curtains out of his production.

Inter Alia.

THERE are several items of interest among the shorter musical programmes from London next week. On Sunday afternoon (August 25), Hubert Eisdell, Sylvia Neha, and Kathleen Arkandy take part in a programme with the Geraham Parkington Quintet. This will be followed at 5.0 by a recital of pianoforte duets by Leslie Howard and Angus Morrison. At 7.30 on Saturday evening, there will be a half-hour recital by Albert Sammons, the violinist. The week's 'Foundations of Music' recitals consist of Modern Pianoforte Sonatas—Scriabin, Ravel, Stravinsky, Busoni, Bartók, Jarnach and Alban Berg—played by Stefan Askenase.

First Aid for Goldfish.

'UNCLE' LESLIE MAINLAND has been telling the children to ginger up their goldfish by putting a pinch of Epsom salts in the water. Our own goldfish has for some time been out of sorts, eating his ante-eggs with



'Our goldfish is peculiar.'

evident distaste. After hearing Uncle Leslie, we had a good look at our goldfish, but decided not to give him salts. His trouble we believe to be nervous rather than organic. Accordingly, we dissolved a quarter of an aspirin tablet in the bowl, with the result that he now swims madly around, wobbling his mouth as though anxious to broadcast. We do not advise everyone to try this. Our goldfish is peculiar—but we understand him.

'The Broadcasters.'

NOTES FOR THE WIRELESS 'PROMENADER.'

A Little Symphony.

TUESDAY'S programme from the Queen's Hall (5GB) includes Mozart's 'Little' Symphony. 'Little,' as applied to a Mozart symphony, is a term of affection rather than of measurement. It serves also to distinguish



Henry Purcell.

the work from 'the G Minor,' one of the three which Mozart completed in the amazingly short time of six weeks. Composed in 1774, while he was still in his teens, it was the twenty-fourth of his symphonies in the order of composition. He and his father had returned to their native Salzburg from a visit to Vienna, a visit which had an important influence on the young Mozart's career. It was there that he made his first acquaintance with Haydn's string quartets, an experience which set him enthusiastically to composing string quartets himself. But by the beginning of 1774 the orchestra was again engaging his interest, and in the first month of the year he produced, in quick succession, four symphonies, of which this is the first. When we have in mind how young he still was, the symphony must strike us as astonishingly earnest in its manner. But, as goes without saying, it is brimming over with gracious, flowing melody.

Mozart, Violinist.

THE Fourth Violin Concerto is an almost equally youthful work, belonging to Mozart's nineteenth year. Like the little G Minor Symphony, it is one of a series, written in quick succession. There are five, of which this is the second last, and the appearance of so many, one after another, is taken to mean that Mozart was hard at work on the violin.

His feats as an infant prodigy pianist were so amazing that we are apt to forget how good a violinist he was. He was, himself, a little dubious of his own abilities, but his father, always anxious that he should excel in that way, too, was much more confident. He wrote to him on one occasion: 'You have no idea how well you play the violin: if you would only do yourself justice, and play with boldness, spirit and fire, you would be the first violinist in Europe.'

Although Mozart soon afterwards neglected his violin, he never lost the art of writing for it as only they can hope to do who have played the instrument, and all the Concertos are as grateful to play as they are to listen to. In the fourth (D Major), there are three movements, the first bold and energetic, and the second a fine broad, song-like melody for the soloist. It is a little unusual in this way, that it, as well as the first, has a cadenza near the end. The third movement is a brisk rondo, in which one of the tunes for the soloist has its last string beneath it like a drone.

A Big Symphony.

THERE are several of the world's great treasures of art as well known and so universally beloved that no one ever has to speak of them by their full names. The second Symphony, in Tuesday evening's 'Prom' programme, is usually called affectionately 'the great G Major,' and no one has any doubt that it is Schubert's which is in question. Although called No. 7, while the 'Unfinished' is No. 8, it is supposed that this was really a later work. It certainly presents the great Master of song at the very height of his powers and in every way a noble piece of music.

It is possibly open to the objection that it is full of repetitions of the same things, and it was probably left pretty much as it came from Schubert's thought, without the drastic revision to which slower and more painstaking composers often subject their work after it has been set down. But it is so full of splendid tunes, so rich in all that makes music best worth while, that few would really wish to have it curtailed.

The autograph score is among the proud possessions of the Musik-Verein of Vienna, and we may assume that Schubert presented the work to the Society, though it has neither title nor dedication. It is on record that parts were written and rehearsals begun, but the difficulties of the new music were too much for the Society's resources, and it was put aside. Not till some time after its composer's death did it have its first performance. On its first appearance in this country, too, it caused the then Philharmonic Orchestra to such antagonism, that Mendelssohn, who was conducting, refused to go on either with it or with his own *Ruy Blas* Overture, brought specially for performance here. London has since made ample amends; all the Schubert Symphonies have been played repeatedly, and in the 1880-81 season of the Crystal Palace Concerts, the eight were given in chronological order.

Tristan, alias Tristan.

EVERY British schoolboy knows *Tristan and Isolde* by their time-honoured English names, but since Wagner adapted the story to his own ends, we have been content to listen to them in their Teutonic guise. In the same way we have allowed him to present the language with a new word for our perfectly good Saxon 'Valkyr'; we always call Brunnhilde, the 'Valkyrie'.

But, far from worrying about the names of the two lovers, we are content—and far more than merely content—to accept them as types as symbolizing the noblest heights to which love's passion can rise. And Wagner himself was not sure that they were unhappy. Of Isolde's death, broken-hearted, by her lover's body, he says: 'It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander furthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder world of night, out of which, so says the story, the ivy and the vine sprang forth in close embrace over the tombs of Tristan and Isolde?'

And Perceval, alias Parsifal.

THE liberties which Wagner takes with that old friend of our youth, serve to disguise him so completely that he is not easily recognizable as 'Parsifal.' And the drama which is woven about him is a somewhat strange blend of the most solemn mysteries of our Faith with medieval knightly and avil carceres. Kundry, the arch enchantress, forced to do the will of the magician Klingsor, is trying, in the song 'Herrleide' ('Heart's Grief'), to seduce Parsifal from the high and sacred task to which his chivalry has called him. She succeeds in touching his heart, and moving him profoundly, by telling him of his own mother, and of her grief and death when he left her to go out into the world in search of knightly adventure.



Mozart's father and teacher.

Stolen Gold.

THE whole tragedy of 'The Nibelungs Ring' is bound up with the theft of the magic gold from the depths of the Rhine, and the curses which followed it relentlessly. The three laughing water-sprites, from whom it was fished, can follow it as it passes from hand to hand in the world of gods and men, and on the very day of his death they plead with Siegfried for its return to them. It is a very beautiful scene, as he stands, flushed with the success of his hunting, on the banks of the sacred stream, and the three maidens rise above the waters and call to him. Their song is one of the most bewitching of all Wagner's melodies; in the arrangement for orchestra, made by Sir Henry Wood, violins take the place of the voices, and the music loses but little of its charm. These and other pieces from Wagner's music 'make up the 'Prom' to be broadcast from London and Daventry on Monday.



Arthur Honegger.

Brahms in 'Academic' Mood.

THURSDAY is Brahms night from 5GB. The German Universities have a way of conferring honorary degrees which have often so very obvious connection with the achievements they seek to honour. The degree 'Doctor of Philosophy,' in particular, covers a multitude of sciences as well as arts. In 1879 the University of Breslau conferred that degree on Brahms, and for the occasion on which he received it he composed the *Academic Overture*. Its name, in English, is apt to sound a little severe; it means really an Overture for a University Festival, or even merry-making, and there is nothing 'academic' about it in the way in which that word is often used to mean dry and uninspired.

The Overture begins with a busy, harrying theme on the violins, and two other themes of his own follow in turn, one a broad, hymn-like melody, and the other an emphatic, decisive tune. When these have been elaborated, the first of four real students' songs used in the Overture makes its stately appearance on trumpets and woodwinds. For more than a century the words sung to it belonged to an early students' organization which had to be dissolved because of its political activities. It is a fine, dignified tune, like an old German chorale. Brahms works it out in conjunction with his own first theme, and then we hear the second students' song. It is a happy, lyrical melody known as 'Der Landesvater' ('The Country's Father'). The third students' tune is an even older one; as long ago as the beginning of the eighteenth century it was a traditional German students' song, associated particularly with the Freshmen. In a merry dance rhythm, it is played first by the bassoons. On these materials a fine and solid Overture is built up, never losing sight of the happy occasion for which it was intended; it comes to a noble end with the whole orchestra shouting the joyous song which belongs to the youth of all climes and ages—'Gaudemus igitur.'

An Overture Symphony.

BRAHMS kept the world of music waiting for a long time for his first symphony. We know from his letters that it was finished by 1862, but it was not played until fourteen years later. He had already made quite sure of his position as one of the greatest masters of all time, and earlier orchestral pieces had left no

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What the sea gave to Conrad

By J.B. Priestley

NOTHING enraged Conrad more, I believe, than to be told he was 'a writer of sea stories.' Very naturally, he resented being pigeon-holed in this wretched fashion, as if he had never aimed at anything more in fiction than a Marryat or a Clark Russell. Moreover, he could point to a whole row of stories in which the sea plays little or no part. Yet I think the popular notion that connects him with the sea has a great deal to be said for it. Conrad may not be a novelist of the sea, but he is certainly a novelist who, as it were, rose out of the sea. His work can be explained in terms of his life there. Indeed, if any critic is at present attempting a big book on this curiously elusive master, I should advise him to go for a long voyage. Not only will this give the critic ample time in which to think about Conrad, but it will also enable him to discover how Conrad came to be Conrad. It will provide him with a key.

All manner of influences were at work, of course. There is that Polish birth and upbringing, for example, and I should like to see somebody examine Conrad as a somewhat uneasy self-exile, for a man cannot forget his own country, particularly when that country happens to be unfortunate. Then there are the purely literary influences, such as Flaubert and Henry James, which would explain something. But none of these things compare, as moulding forces, with those long years at sea.

The atmosphere is the easiest to understand of all these gifts from the sea. Here is your man on board. The day before yesterday, the sombre jungle and the creaming surf below, the white huddle of offices, bars, bungalows, the mysterious brown and yellow faces, all faded and vanished; yesterday went streaming past under strangely coloured skies; and today, this very evening—well, let us borrow his words for this picture—the sun, drifting away towards other lands, toward other seas, toward other men; the sun all red in a cloudless sky, raked the yacht with a parting salvo of crimson rays that shattered themselves into sparks of fire upon the crystal and silver of the dinner-service, put a short flame into the blades of knives and spread a rosy tint over the white of plates. A trail of purple, such as a smear of blood on a blue shield, lay over the sea. If this last does not please you, try one of a hundred others you can find in his pages. Sail for years among tropical islands and you will have atmosphere enough and to spare.

But that is only the beginning. Month after month, year after year, a man spends

his days and half his nights on the deck of a ship. He has plenty of opportunity for reverie and rumination, for turning over and over an odd jumble of memories, for following the figure of an acquaintance with the mind's eye, for comparing leisurely notes about him with a shipmate, for adding to every remembered character and event various general observations on this life of ours. Already, you see, the Conrad novel is taking shape, conjured out of occasional yarns ashore and long brooding on the bridge.

Again, there is character. A man at sea is curiously situated, and his relations with his fellow creatures are quite different from those of most men and women on land. He is a member of a tiny isolated community.

At 8.0 p.m. on Monday listeners to 5GB will hear the broadcast production of Conrad's play, 'One Day More.' This is not a sea play, but a story of life in a seaport.

He is compelled to live, perhaps for months on end, with men who are, in one sense, complete strangers to him. It is quite possible that he never learns anything about their past life, their homes, their interests when they are off duty. Yet he knows, only too well, perhaps, the tiniest detail of their features, every tone of voice, the way in which they eat and drink and hold a pen. Are not most of Conrad's characters seen precisely in this fashion? He knows them so well as appearances, can tell you exactly how they do this and that, and yet they remain mysterious, like men who have suddenly come into the light out of the darkness of the night. They are all shipmates.

So, too, with the women. They are women as a sailor would see them. I have heard Conrad's female characters enthusiastically praised, but as a matter of fact they are not really characters at all, with a few exceptions. They are strange beings, who might have newly come from another planet. They are enchanting appearances. They are disturbing phenomena. But solid human beings they certainly are not. Compare them for a single instant with the women presented by any capable woman novelist, and you notice the difference, which is enormous, at once. They are soft voices heard after weeks of gruff talk. They are a bright flutter of silk in a port. They are women in a world of ships and men.

A sailor lives in a relatively simple world. It is one of the charms of his profession that it frees him from the warring interests, the conflicting duties, the whole mad tangle of affairs,

that landmen know. But what a sailor must do, he must do without question or hesitation. What the ship demands of him must be performed. And this way of life shaped Conrad's ideas, as you may see for yourself in one after another of his tales. He has told us so himself: 'Those who read me know my conviction that the world, the temporal world, rests on a few very simple ideas; so simple that they must be as old as the hills. It rests notably, among others, on the idea of Fidelity.' So that this, too, came from the sea.

The little lighted deck of a ship is close and familiar, human as a hand, but just beyond the rail, so very near, and all-encompassing, is the dark mystery of the sea and the night, and at any moment, no matter how faithful the watch, that little lighted human place may be overwhelmed. How easy it is, after you have spent years on that deck, in that night, to see life like that, with man struggling on in an indifferent or hostile universe! Our life is a ship against the background of the night. How lonely the ship, how lonely our lives! Conrad returns to it again and again. 'We live as we dream—alone,' he cries. To one of his heroines, in a moment of crisis, there is revealed—the tremendous fact of our isolation . . . the indestructible loneliness that surrounds, envelops, clothes every human soul from the cradle to the grave, and, perhaps, beyond. . . . And now, having taken Conrad as far as we can take him, there still sounds in our ears the melancholy wash of the sea. It coloured and shaped him as if he were one of its shells, and in his work, just as in those shells, we can still hear the ghostly tides running.

J. B. PRIESTLEY.



A Compendium for Listeners to this Week's 'Proms.'

(Continued from page 318.)

doubt that he was as thoroughly at home in that field of music as with the pianoforte, or chamber music, or songs. But, for some reason which even his closest friends could not quite fathom, he was for a long time shy of giving the world his first symphony. An event immediately proved he need not have been; it was at once acclaimed as a real masterpiece, at least one enthusiast referring to it as 'the tenth,' meaning that it was a fit successor to Beethoven's nine.

Diminished, noble music, it is the great Brahms at his very best, rather stern and austere at times, but full of that great breadth and sanity of outlook which we look for from him.

It was first played at Karlsruhe, conducted by Otto Dessoff. Brahms himself electing to hear his work 'for the first time in the little town that holds a good friend, a good conductor, and a good orchestra.' Brahms himself conducted it soon afterwards in many of the German centres, and it was first played in this country by the Cambridge University Music Society to whom Brahms sent the score and parts still in manuscript. The first performance in the United States offers a good instance of the way in which they regard music there. There were two rival organizations in New York, one conducted by Theodore Thomas and one by Dr. Damrosch. Each was keen to be the first to introduce the new work, and Mr. Thomas hoped to secure off his rival by inducing all the local dealers to provide him only with the score and parts and to deny them to Dr. Damrosch. The work had just been published, and Damrosch arranged for an unknown friend to buy a copy of the score. It was torn into pieces and handed out to four speedy copyists, who worked so strenuously that Damrosch, after all, succeeded in playing the symphony a whole week earlier than his rival.

The Violin Concerto was specially composed for Brahms' good friend Joachim, and is a tribute of gratitude. Brahms owed something of the chances by which he profited so well to the interest which Joachim took in him while he was still an unknown youngster.

An 'All-British' Evening.

NOT, as one distinguished musician suggests, because there is any dividing line, but carrying out the principle by which special even-

ings are devoted to special composers. Thursday evenings are to be British Composers' Concerts, and will include a number of new pieces.

In this programme old and new are happily contrasted, and one of the old pieces is so far new that it has only recently been dug up from its obscurity. Like much of the great Dr. Arne's music which we now know and enjoy, this Concerto has been transcribed for the benefit of the present day by Julian Herbage, one of the enlightened enthusiasts on behalf of old English music. He has wisely left old Arne's instrumentation in its original guise, and listeners who hear it for the first time, are bound to agree with him that such melodious and happy music had no business to be buried in a dusty museum. The other old piece,



GERMAN STUDENTS ON THE MARCH.

Traditional songs of the famous Student organizations were used by Brahms as themes for his 'Academic Overture.'

Purcell's Trumpet Voluntary, deftly arranged by Sir Henry Wood, is already well known to Prom audiences; it is a stirring instance of the way in which the trumpet's noble tone should be used.

Jolly 'High-Brow' Music.

LET no one be scared by the name 'Fugal' in Holst's Concerto. It uses that strict old form of fugal in the merriest way; soloist and orchestra alike have thoroughly good going times and in the last movement the attentive listener will hear the flute playing the old nursery air, 'If all the world were paper.' It is intertwined in the most interesting way with the real chief tune of the movement.

Vaughan Williams' London Symphony appeared

under the auspices of the Carnegie Trust in 1914. More than one admirer has tried to fit it with a definite programme descriptive of London, but the composer has told us that 'a better title would perhaps be, "Symphony by a Londoner," that is to say, the life of London (including possibly its various sights and sounds), has suggested to the composer an attempt at musical expression, but it would be no help to the listener to describe these in words.'

Bax and Honegger.

IN the programme, which consists chiefly of old-established favourites, to be broadcast by 5GB on Saturday, there are two modern works. One, the Symphony by Arnold Bax was played in last season's Proms and listeners who heard it then will remember how big a work it is, and how rich in finely melodious tunes.

As a youngster at the Royal Academy of Music, he impressed his colleagues, as few students have done, by the amazing ease with which he could read the most elaborate full scores. It is thus only natural that his own music should take no account of the difficulties with which the hearer is likely to be faced, although no one has ever suggested that his work is involved merely for the sake of being so. Of late years, his music tends to be much simpler, and in his 'Pastorale' for voices and orchestra, which was recently broadcast, listeners heard how poetic are the effects he can achieve by quite simple means.

A Concertino by Honegger is being played for the first time in this country. Although given the diminutive name it has three distinct movements and might quite well have been called a concerto. There is nothing in it to be afraid of, modern though it is, and all the way through it is melodious and easy to enjoy, even on a first hearing. Listeners will notice how the first movement makes a good deal of use of the device of syncope which runs riot in modern jazz music. Much of the first movement consists of little dialogues between the soloist and the orchestra. The slow movement has a simple rhythmic melody given to the soloist all the way through, and though the last movement is rather wayward and capricious it has a real sense of good spirits, and even of merriment, to commend it to its audience.

SAMUEL PEPYS, LISTENER

By R. M. Freeman,

Part-Author of the New Pepys' Diary of the Great War, etc.

July 20.—We still at Walton-on-the-Naze. Mullings and his lady gone back to Town this forenoon, my wife and I tripp it by sea to Felixstowe. Waiting on Walton pier for the steamer, here saw the usual anglers lounging contentedly by their rods in the usual manner. Whereby my wife is led to exclaim, Oh! If we might have our se'nnight crowned by seeing but one of them catch something before we go home come Monday. Which no sooner said than some one cries, 'Great Scott! A fish,' and an eager rush to the pierhead, all of us to see it; and there find a little sand-dabb, about 6 lb. x 4 in. flopping on the pier. Yet the crowd as full of it and the angler as great a hero for it, as if he had caught a 10 lb. shark, the proud man!

Come to Felixstowe, no chance we had to board the trolly that runs along the pier, but must needs trudge the whole ½ mile of it, under the fierce sun that ever I felt in my life. So to the casino at the pier-foot and here did eat lunch to some very good music, in particular the fiddler that fiddles most bravely, so as I neare forgot myself into swallowing a stone out of my cherry tart in listening to

him, but by Heaven's mercy gulpt it back in time.

Back to Walton, where the sun did beat so fierce that we staid ½ way down the pier to sit huddled awhile under my wife's Japanese umbrella; the passers-by, as 'twas evident from their sideway smirks, taking us for honeymooners that canoodle together. Which did make me merrie and yet in a manner it vext me, to be taken (after 15 y^r sober husbandhood) for a canoodling honeymooner.

By and by, doffing her stockings to cool her feet in the sea, and afterwards borrowing my handkerchief to dry them, pretty it was to observe the clean white stripe across my wife's browned instep where her shoe straps crosses it. A discomfortable thing was, having occasion to blow my nose, I had onlie my wet sandy handkerchief to blow it on, which did grit my nose most devilishly and gets into my nostrills and brings on the sneezes, so as it took me 3 or 4 sneezes, great full sneezes, to sneeze my nose free of it. Thundered and lightened in the night, but not heavily, with a great saltiness in the air that kept me from sleeping till neare dawn.

July 21 (Lord's Day).—Roused by the bells going for early church; but soon asleep again and misshapened to oversleep seven matins, whereto I had last night resolved to go. So, being chetted of my church-going, out and to swim in the sea.

On the front this afternoon, whom do we meet but Sir Theo. Bloxam, landed from his yacht that lies off here. Who did most handsomely carry us aboard her, with very good entertainment both of meats and drinks, and presently to listen-in to the Wireless Orchestra and Singers. My lady, says he, gone to Homburg for the waters, but bath his she-secretary with him to do the honours and a mighty pretty civil piece she is, but my wife is aspenly sniffy to her almost. Afterwards checking the wretch for this, she would fain know what Sir Theo. wants with a wench like that on board and his poor lady gone to Homburg, secretary or no secretary, with a diamant ring to her finger and a hidden boldness in her eye as bad as Hannah's. Which angered me, yet even more it troubled me, my wife's showing she had seen through Hannah's primness beyond my expectation.

WHEN VAUDEVILLE WAS, LITERALLY, A RIOT.

Mr. Willson Disher, in his entertaining Miniature History of Vaudeville, of which this is the second chapter, comes to the days of the Fairs and Musick-Houses.

ALWAYS bear in mind while reading this history that we are not digging up old bones. Vaudeville, so named after a composer of popular songs who was born at Van de Vire over five hundred years ago, has never died, and we are therefore tracing the career of a living thing, not piecing together its skeleton. Put yourself in your remote ancestors' places and you will find yourself laughing and marvelling at the 'turns' they enjoyed.

The theatre has undergone many changes, and sport alters with each century; but only a few performers' tricks have gone out of date, apart from certain rough and rude Anglo-Saxon methods of merriment, which are now practised only by small boys.

I have pictured Solomon listening to jazz, and now I invite you to imagine Charles I, in the palace where he was, afterwards to be beheaded, being entertained by 'mock music' akin to that of Paul Whiteman's expert player on the motor-tyre pump. There was a band of five persons in a masque at Whitehall, 'one with a viol, the next with taber and pipe, knockers and bells, tongs and tray, gridiron and shoeing horse.'

But while the performers of his reign juggled, tumbled, sang, conjured, jested and trained animals, in the way that is neither old nor new, a vast change was taking place in the conditions of their employment. Ancient and medieval performers were servants. Their highest ambition was to be employed at Court. Romish priests and Puritan parsons persecuted them, but the nobles patronized them. What they earned while 'moulding' (going round with the hat) on village greens, only paid their travelling expenses from one great castle to another, where their rewards were high. Then the power of the nobles declined, and there gradually came into existence that extraordinary phenomenon which we call 'the public.' All that can be said for certain of this many-headed monster is that it 'wants.' And from its earliest days 'what the public wants' has been another name for song and dance, varied by other jests and antics.

Nowadays 'the public' reads newspapers, goes to theatres and listens to radio. In the seventeenth century, after beheading its king and getting rid of its commonwealth conscience, it went to fairs. People, of course, still do that in order to make themselves feel somewhat sick on swings, roundabouts, and rotating machines of infernal



ALL THE FUN OF THE FAIR AT SOUTHWARK.

The riotous side-shows at Bartholomew and Southwark Fairs were, says our author, ancestors, in direct line, of the modern movie-hall 'turn.'

ingenuity: other people do so in order to sell litters of pigs and trusses of hay. Going to the fair, however, can no longer be called a public concern, but it was in the old days when weather reports, time signals, news of wars, recruiting appeals, information concerning who was on the throne or whether Jack Sheppard had returned to gaol, could be heard from the woman who roasted sucking pigs whole or the obliging friend who stole your snuff-box.

And in those days, the predecessors of those who supply mirth to the B.B.C. were as important to the fair as the business which was the reason of its existence. If a seventeenth-century fair were to break out nowadays, the Riot Act would be read, and fire-engines, mounted police, machine-guns, the Flying Squad, Boy Scouts, fleets of ambulances and several inspectors of nuisances would at once be hurried to the spot. In the time of Charles II, such periodic turbulence was treated merely as the natural desire of the public to keep ahead of the times. Lords and ladies attended as eagerly as 'prentices and disorderly hussies. Lady Castlemaine was more eager still. She had taken a violent fancy to Jacob Hall, the rope-dancer, and he shared her affections with the king. A collection of riddles at this time contained a reference to him in the lines:—

Cease to wonder, I pray, good people, all
At the feats and performances of Jacob
Hall.

Or nimble rope-dancer; since I saw just
now

Ten couple dance over the back of a cow
Upon a small pack-thread by the help of
a sow,

Tell me this, you shall be Apollo, I vow.

The answer is 'Ladies and gentlemen who dance in shoes.'

Bartholomew and Southwark Fairs in their prime resembled modern music-hall programmes with all the 'turns' going at the same time. While one trumpeter tried to draw the crowd to the rope-dancer's booth, another blasted on behalf of Fawkes's 'dexterity of hand,' with the additional attraction of a posture-master (contortionist), and a third on behalf of Lee and Harper, comedians from Drury Lane, who acted the droll of 'Judith and Holophernes,' relieved by the horseplay of a Harlequin and Scaramonche. In place of the modern talkie 'news bulletin' on the screen, there was a peep-show of 'The Siege of Gibraltar,' accompanied by '100 per cent. dialogue' from a show-

man who posed as an eye-witness. Fire-eaters, stone swallows, strong-men and giants regularly appeared. There was also a 'spouter' who drank water and spouted wine until a newspaper explained how it was done in an article which was more informative than edifying. (That performance disappeared from our amusements for ever, but the 'magic kettle,' which pours out any liquor you may care to demand, has taken its place.)

Wealthy performers, notably Fawkes, whose fortune amounted to ten thousand pounds, set up show-places of their own in town in between the times of the fairs. Large hostleries tended to become permanent places of entertainment towards the end of the seventeenth century, when they earned the name of 'musick-houses.' Sadler's, built by the medicinal wells among the little green hills of Clerkenwell, was the most celebrated. In 1699 a broadsheet was published, describing its style of programme (which closely resembles those of the early music-halls a hundred and fifty years later). The audience sat at tables. After several turns of singing, fiddling, and grimacing, 'Honest Friend Thomas,' the waiter, changed his apron for a clown's dress and made his person 'as good as a farce.' Clerkenwell became London's favourite pleasure resort in the summer evenings. During the reign of good Queen Anne, her subjects went from bad to worse in their mania for frivolous entertainment. Dancers from the fairs of St. Laurient and St. Germaine in Paris brought the craze for harlequinades across the Channel until Harlequin and Scaramonche were dancing.

(Continued in column 3 overleaf.)

Home, Health, and Garden.

SUGGESTIONS FOR CURRY-MAKING

from a Talk recently broadcast by Miss Phæbe Redington.

A GOOD curry powder and curry paste are the prime factors in the making of a curry.

A little good butter, or beef dripping, onion, coconut, sultanas, acid in the form of lemon juice, and sour apple, all are necessary.

A curry is essentially an Oriental dish, and although one may make a good curry here at home, it is not possible to have it absolutely in perfection, as it may be in India; for the many aromatic spices and condiments used in curries there are freshly ground by the natives on a stone slab with stone roller, and then sifted each time when ground. In India various chutneys are considered as necessary to serve with curries as the rice which invariably accompanies them. These chutneys may be divided into two classes, i.e., bottled chutneys (most of which may be got here, and of which mango chutney is perhaps the best), and those that are made of fresh materials which can be prepared on the spot, and many of which can be got in England, such as tomatoes, cucumbers, sweet apples, and mint.

The chutneys are served on saucers or china acorn shells, tastefully arranged on a tray, as many as four or six different kinds being served together in India. Bombay duck (really a small and salted fish) is another accompaniment to a curry; it needs to be put into the oven for a few minutes to heat and crisp, and is eaten with the fingers like cheese straws. It is highly esteemed for its rich flavour, and may be had in tinned form from India.

Here is the recipe for a good curry sauce, which may form the basis of any curry, whether of fish, fowl, eggs or vegetables, and I will modify it somewhat to suit English palates and circumstances. The curry that I shall make with it will be Madras curry of chicken.

- 1oz. of butter or bacon fat.
- 1oz. of flour.
- 1 pint milk or a pint stock.
- 1 teaspoonful of good curry powder.
- 1 teaspoonful of good curry paste.
- 1 slice of sour apple (chopped).
- 1 onion (chopped).
- 1 teaspoonful of lemon juice.
- Pepper, salt.
- 1/2 teaspoonful of coconut infusion.
- 1oz. of sultana raisins.
- 1 raw chicken.
- 4ozs. Patna rice (to serve with the curry).

Melt the oz. of butter in a casserole or lined saucepan over a gas-ring. While butter is melting mix all the dry curry materials in a plate, i.e., the oz. of flour, the curry powder and curry paste, the chopped apple and onion. Fry these for two minutes in the butter. Then add, very gradually, the 1/2 pint of milk, stir well, and boil three minutes. Add pepper, salt, and lemon juice—cool a little, put in the cleaned raisins and the raw chicken, which has been previously skinned, and cut in twelve neat pieces. Then add the half-teaspoonful of coconut infusion, as fresh coconut milk cannot easily be got here. Simmer all gently for 1 1/2 hours, or until the chicken is very tender. Add a little more milk if necessary. Serve the curry in the casserole in which it was cooked. Hand round the boiled rice separately.

'Coconut Infusion.'

Pour half-teaspoonful of boiling water over a teaspoonful of desiccated coconut. Cover and let get cold. Strain, and use.

Patna rice is the best to use for curries, as it is not so starchy as the Carolina rice, and the grains do not stick together so easily. The rice when cooked should be served separately, piled up in a pyramid, each grain like a snowy pearl and quite separate from the others. To achieve this, do not wash the Patna rice. Shake it on a sieve to remove any loose starch. Put in plenty of boiling salted water, stir until the water again boils so that each grain is kept on the move, i.e., separate, for the whole thing in boiling rice for curry is to have the grains separate, yet cooked and quite dry. Do not put a lid on the pan when cooking rice. The rice will take from ten to twelve minutes to cook. Try a grain between the fingers and thumb after ten minutes, to see if soft. Strain on a sieve, and dry by putting the sieve with the rice on it, either before or over a fire, on plate rack, stirring it occasionally with a fork to keep it loose and separate—that is the great thing.

If liked, the rice may be served in a ring round the curry, and garnished with red pepper and chopped parsley; it certainly looks prettier this way. The curry sauce may be used as a medium for re-heating cooked foods, too, i.e., hard-boiled eggs, fish, meat or vegetables, in which case the sauce would only need to be brought to simmering point, and then left at the side of the stove for half an hour.

A HISTORY OF VAUDEVILLE.

(Continued from previous page.)

or acting farces in dumbshow, at all the fairs, musick-houses, and playhouses of London. And because they were now offering the public the same type of entertainment, the theatres-royal grew jealous of the musick-houses. That led to the Act of 1732, which granted licences of music and dancing to inns. Though it imposed restrictions—no words were to be spoken on their stages—it gave these places a legal standing. That was significant of the performer's new independence. Under the old system he had won high honours. John Haywood, one of the king's singing-men and author of interludes (sketches), had been handsomely rewarded by Henry VIII, Edward VI, and Bloody Mary; Dick Tarteiton, Elizabeth's clown, was a personage of some standing, and Jeffrey Hudson, dwarf of Charles I, was knighted despite his humble birth.

Since all speaking was forbidden, both at the English musick-houses and the theatres of French fairs, every kind of dumb performance developed to an extraordinary degree of skill and daring in the eighteenth century. In 'Humphrey Clinker,' one of Smollett's characters declares that she was ready to go into a fit while watching the acrobats at Sadler's Wells: 'You know as how the witches in Wales fly on broomsticks; but here was flying without any broomstick, or thing in the mortal world, and firing of pistols in the air, and blowing of trumpets, and swinging, and rolling of wheel-barrow on a wire (God bless us!) no thicker than a sewing-thread.' The Little Polandier carried out amazing feats on ladders, chairs, and tables which caused all such balancing to be called 'polandric' to this day by showmen, who have no knowledge of him and his times. Trained dogs, dressed as soldiers, stormed a fort, and formally shot one of their number for running away—a canine drama which, under the title of *The Deserter*, is still acted in circuses and on the halls. But the spectators at the Wells in the raffish days of the Regency liked nothing better than Grimaldi, most famous of all clowns. He was far more than Joey of the pantomime. As burlesque dancer, comic singer, tumbler, swordsman, and other things, he contributed several turns to every programme.

Musick-houses, as well as the newly-invented circuses, gave performances on so lavish a scale that in 1788 the theatres-royal again took action against them. A clown was imprisoned for uttering the words 'Roast beef' unaccompanied by music. That was the beginning of a battle which ended in a victory for Sadler's Wells and other places of its kind. In the nineteenth century they were all placed on an equality with Drury Lane, and were ashamed of their old acquaintance with vaudeville. But as song and dance were still what the public wanted, performers found other haunts—and so the music-hall was born.

M. WILLSON DISHER.

THIS WEEK IN THE GARDEN.

THE time has arrived for potting bulbs for early forcing. Frezias are so well known that they need no recommendation. They should be potted now in a mixture of rich sandy loam, with a little good oak or beech leaf soil added, but no fresh manure. Pots 5 ins. in diameter will be found the most convenient size to use, placing from eight to ten bulbs in each. It is better not to cover the pots with sahes, as is usual with other bulbs such as tulips and hyacinths, but to stand them on a bed of ashes in a cold frame or cool house and water carefully until root action has commenced. Keep as cool as possible by ventilating freely, and do not try to force them into bloom before the pots are well filled with roots.

Lachenalias are another useful and comparatively hardy bulbous plant that should be grown more freely by those possessing a cool greenhouse. These should be repotted now. A mixture of good loamy soil, leaf mould, and a small proportion of well-decayed cow manure with sufficient sharp sand to keep it open, will suit them. Place ten bulbs in a 5 in. pot, or where bulbs are plentiful, use larger pans, when splendid masses of flowers will be produced. Place the newly potted bulbs in a cold frame, and give the same treatment as recommended for frezias. In all cases of newly potted bulbs, water must be carefully supplied

until the roots are formed and have taken possession of the soil.

The propagation of summer bedding plants should now be begun in order to get the stock plants ready for next spring. Pelargoniums root best if inserted round the edge of a pot, in an open sandy compost. The pots can be stood in the open for a time, but if a frame can be spared to protect them from heavy rains so much the better. Such things as heliotrope, fuchsia and ageratum are better placed in a gentle heat. They root more freely under these conditions.

Summer fruiting raspberries should have the old canes removed as soon as the fruiting season is past. Retain only sufficient of the young canes to cover the trellis or whatever kind of supports are used.

Sow seeds of Tripoli and other onions for spring use. Choose a piece of ground that was well manured for a previous crop. Give a dressing of lime and wood-ash. Sow a little thicker at this time than during spring, as many plants are liable to be lost during winter. Celery is growing quickly, and should have weekly attention to watering. Give occasional applications of liquid manure, and dust the foliage at least once a week with soot. This is best applied during early morning, when the dew is on the plants so that it adheres to the leaves.

Royal Horticultural Society's Bulletin.

Dean Swift, one of the most complex characters in the history of literature.

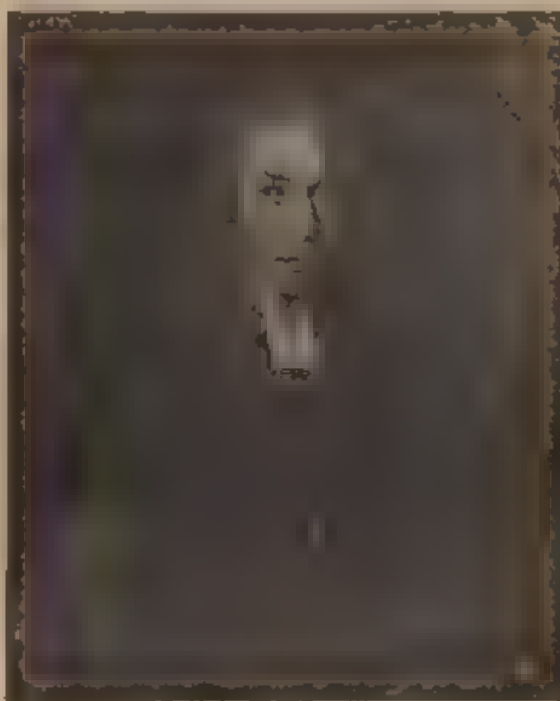
THE BITTER PEN WHICH GAVE US GULLIVER

was dipped in honey for those strange sentimental letters to Stella.

I ONCE met a very old Irishman who told me a story which he had heard from his mother about his grandmother. That now long dead and forgotten old lady had one day, as a small child, been playing in the garden of her parents' house at Dublin, when there strode out of the house a tall, black-looking clergyman, who came up to her, struck her lightly across the face with his fingers, and said 'There, child, go tell all the world that thy face hath been slapped by Dean Swift.'

I have no proof for this story: and for the readers of *The Radio Times* there is added one more improbability, one more link in the chain of possible liars—myself. Nevertheless, I have the effrontery to produce this story as true. For short, pointless though it be, it has about it that curiously fantastic element which seems to pervade everything that Swift said or did, an element in him which was responsible for the cunning detail in 'Gulliver's Travels,' for the peculiar savagery of his prose style when he was attacking anyone in a pamphlet, and for the language of that book—surely one of the most remarkable in the world—'The Journal to Stella.'

The English—and this is in no sense a jeer—don't care for fantastic satirists: as a race they have, on the whole, had too good a time. The national genius is too comfortable, and so the nineteenth-century critics dismissed Swift as a clever, inhuman, ambitious monster: while the public, with that magnificent capacity for looking on only what it likes, read 'Gulliver's Travels' in the nursery, and for ever after vaguely considered the author to be the writer of a delightful children's fairy-tale—a kind of English Hans Andersen. The critics had enough learning to know that Swift was a bitter, discontented man; the public—bless it!—had the good sense to perceive the amazingly delicate imagination of the creator of Lilliput. Both missed the essential man. The essential man: that glib, hackneyed phrase slipped very easily off my pen just now. The most simple of us is far too complex for anyone to be able in a sentence, a page, a book, to say: 'There is the essential man.' But we can proceed a little along the road to definition by saying what a man is not, and Swift certainly was not an inhuman monster, nor a writer of fairy-tales; though these two extreme views of him meet and in a sense explain each other. That appalling savagery of style was the result of the wounding of that most delicate imagination. There is being broadcast just now a series of readings from 'Gulliver's Travels.' The sounding word sinks deeper than the one that is read. Let the listener, who even for a casual five minutes catches a few of these



AN EARLY PORTRAIT OF THE GREAT SATIRIST
Swift as a student at Trinity College, Dublin

two-hundred-year-old words floating about in the ether, reflect that he is listening to a bitter satire on humanity; and let him also contrast with that knowledge his perception (subtle and intelligent fellow that he is) of the childlike, fantastic atmosphere of the whole thing. He will, I think, see something of the way those two elements are related. He will also, I venture to suggest, learn something of the first rules of verbal attack. He will see the use of economy of words, and the next time he is discussing his dearest enemy, whose caddish behaviour and sickening

Children love 'Gulliver's Travels' as a fantastic fairy-story. Few of their elders today know it as a brilliant and bitter satire on mankind. Extracts from this famous book form the subject of a weekly series of readings, the fifth of which will be broadcast from London on Thursday.

hypocrisy he wants to expose, he will be less wordy and ridiculous in his wrath. He will be more deadly and venomous.

Did this imaginative, sensitive side of Swift ever find complete consolation in the way that this element in man is usually satisfied? That we do not, and in all probability never shall, know. But we have the most tantalizing hints, the most curious remnants of evidence. There were three women in Swift's life, but by far the most important was Esther Johnson, whom he called Stella. Did he marry her? We do not know. Did he ever even make a complete declaration of his feelings to her? We do not

know. But we do know that he was most tenderly and deeply in love with her, for he who buys may read 'The Journal to Stella'—the queerest love correspondence in the world.

In these letters this strange, middle-aged parson lover had invented with his correspondent their own childish form of language. As in the baby-talk used in the nursery the letter L is substituted for the letter R; the baby method of using the third person when referring to oneself is always cropping up while, throughout, such extraordinary words as 'tonvelsasons' (conversations) besprinkle the pages.

Every evening when he was on his London visit away from 'Stella' in Dublin he would, no matter how late the hour or how tiring the day, give himself one of these brief 'tonvelsasons' with his distant friend. He may have spent fourteen hours of painful, ambitious intriguing. His pen may have exhausted itself of venom in the composition of a now famous pamphlet. But before sleep was allowed to calm that tormented mind, the veil would, for a short quarter of an hour, be withdrawn from the hidden part of it, and the even more famous 'Journal to Stella' thus came slowly into being.

At the end of many of the letters there are strings of capitals, at the meaning of which the most skilful decipherer has been unable to guess. They have no direct link with recorded speech as we know it; they spring from some obscure conversational or amorous idiom which the pair had invented and which was never used save in their most private speech. Let us in our less caddish moments be thankful that at least something is hidden from our offensive, prying eyes.

These, for us meaningless, capitals are very much of a piece with that strange element in Swift which I claim is shown in the story of my old Irishman. He was strange in his jeers, strange in his imagination, strange in his sentiment. And though some of his words are like kicks at humanity, it would be a mistake to suppose this strangeness to be a note or proof of his infirmity. For instance, there are some so blind as to see only as a jeer at love those words discovered after Swift's death written on a locket of Stella's hair: 'Only a woman's hair.'

It is an alarming thought for anyone who attempts to write about Swift's private life to contemplate what that terrible man would have said. It is, however, the consolation of us poor scribblers, and you slightly less poor readers, that Swift once proposed to write 'A Defence of the Proceedings of the Rabbie in All Ages.' We do not go quite unspoken for.

M. M.

THE 'TALKIES' CAN LEARN FROM SAVOY HILL

says 'Astyanax' in this discussion of 'Talking Pictures' Like the authors and producers of wireless drama, 'talkie' producers must cease to borrow from the theatre or the silent film, they must find a technique of their own.

NOW that the first fine, careless rapture of the talking film loop—guaranteed, we hope without appropriate irony, by *The Singing Fool*—is over, it is becoming possible to sit back, and to appraise with comparative calm present contingencies and future possibilities. That novelty so essential to all commercial success having worn off, it is possible for the critical faculty to be brought into play. We can now, I think, begin to give some answer to the questions: 'Have the talkies come to stay?' and 'If they have, will that staying be one of the blessings or curses of civilization?'

It is only fair, I suppose, that the author of such an article as this should confess frankly that, as far as he was concerned he started with a violent prejudice against talking films.

The silent film was one of the greatest pleasures of my life. I saw on an average four silent films a week for a very long period, and I considered that, just about the time when the talkies arrived to prejudice most grievously the future of the silent film the latter had reached a stage in its development at which it could incontestably be regarded as an art form as opposed to a commercial proposition. When, therefore, in place of the silent film which I liked, I found my eyes confronted with indifferent film adaptations of indifferent plays combined with tinny reproduction of unpleasant voices in dialogue that no intelligent child would have used, I will confess I was filled not only with despair but also with defestation. Nor could I be consoled by the artistry of Mr. Joanson, or his innumerable imitators, and the insufferable sentimentality of story which the success of *The Singing Fool* seemed likely to perpetuate for an indefinite period. After sitting through three of the earliest talking films in a state of mind which I now shudder to recall I frankly felt inclined to wipe the cinema out of the list of my possible relaxations and to retransfer my attention to the theatre proper, which I had been inclined to neglect owing to the vastly superior interest of the silent picture.

I am inclined to give credit for the opening of a new chapter to the British company responsible for the production of *Blackmail* and to its producer, Mr. Hitchcock. People who know about the cinema will remember the latter's work in *The Ring* and *The Lodger* among the many interesting British films which were directed by him. *Blackmail* is interesting because it is a definite attempt to tell a story through a new medium with special emphasis on the medium in question. It is chockful of faults. It is hopelessly

out of balance. During a picture of an hour and a quarter, a fifth of it is occupied in a purely silent sequence, which is not the least good part of the film. I do not believe that the daughters of newsagents wear quite such incredibly expensive underclothing, and I am loath to believe that Scotland Yard would deliberately try and fasten murder upon even an ex-janitor as opposed to the sweetheart of one of its officers! And there are various other bones which I should like to pick. On the other hand, there were at least two first-class performances: a really interesting character-study by Mr

skill required in placing microphones on moving artists, in shifting cameras, in doubling voices, to imagine people in glass boxes, and microphones behind screens, and beautiful Hungarians moving their lips while plain Anglo-Saxons said their lines. All this may have been novel, intriguing, even adorable from the point of view of people absorbed in any new thing, but, interesting to the person to whom the art of the screen is a very real thing, all this business emphatically was not.

We should, however, look forward and not back. To throw stones at *Mother's Boy* because it was sentimental, or *The Doctor's Secret* because it lasted eighty minutes instead of the half-hour which sufficed Sir James Barrie, is quite unprofitable. To me the production of *Blackmail* and the recent

development of the British film company which has entered into a mutual arrangement with the chief gramophone company to produce films, is the most hopeful portent for the British film industry that has happened since the fiasco of the Quota Bill. For once it seems as if the Americans have rushed their fences and come to grief just in time to show the more long-headed people connected with the British film industry what to do.

Personally, I would plead that those responsible for talking

films in this country should take a leaf out of the book of the British Broadcasting Corporation. I referred just now to the spoiling of *Blackmail* by its lack of balance. At present, naturally, there must be a good deal of confusion in the minds of producers as to where their visual appeal should stop and their aural appeal begin. Various members of the B.B.C. have recently joined various talking film organizations. I would suggest that these gentlemen could confer no greater service on the films concerning which they will, no doubt, be asked their advice than by explaining how at Savoy Hill it has been necessary for producers of radio plays to put the idea of the theatre further and further behind them, and by suggesting to the producers of a talking film that they should put all notions of the silent screen further and further behind them.

The whole matter is concerned with the question of tempo. In the silent film tempo is remorselessly accelerated, because action is being substituted all the time for dialogue. Once dialogue is introduced action is automatically slowed proportionately. Therefore, the theory that a talkie can be

(Continued on page 102.)



'BLACKMAIL.'
A scene from Britain's first full-length 'talkie.'

Donald Calthrop (right) is said to have the best 'film voice' yet discovered. He has long been known to listeners for his broadcasting.

Calthrop; voices which sounded like voices rather than a very worn gramophone record, a minimum of singing (none at all would have been better still), and some extremely competent dialogue specially written by Mr. Ben Levy, who, being a playwright of some distinction, was certainly the proper man to get to do the job. In brief, the problem of telling this story in a new medium was handled intelligently by people who it was reasonable to suppose could handle it. They were not altogether successful, but it was their first attempt and no doubt in the future they will do very much better. Except for the fundamentally bad choice of a *Police Notes* story, we did not have here any blatantly obvious endeavour to appeal to the stupidest, most tiresome, and most inconsiderable people who might possibly make up its audience. In one word—the film was interesting.

Now, apart from their purely technical side, I defy anyone to prove convincingly that any other of the well-known talkies previous to *Blackmail* could be called interesting. It was no doubt startling to hear the proverbial pin drop and all the other noises happen: to think of the technical

5GB Calling!

THE SOCIAL PERIL OF THE STREETS.

How Listeners Can Help Twenty Thousand Birmingham Children An American Preacher in Britain—Songs by a Midland Composer—A Night of Adventure.

Birmingham Boys' and Girls' Union.

IT is a pleasure to see a new appeal for the Birmingham Boys' and Girls' Union. The appeal is for a sum of £25. Mr. Simon, the secretary, is asking for the purchase of the Birmingham Boys' and Girls' Union with a view to the purchase of the Union.

The aim of the Birmingham Boys' and Girls' Union is to provide a safe and healthy environment for the boys and girls who spend their childhood in the streets. It is a fact that there are at least 20,000 children in the streets of Birmingham, and many of them are criminals, and unemployables are not far behind.

The Object of the Union.

At the chief evils of our modern city are due to the existence of such classes, the Union can claim to be attacking the very heart of the social problem. At present the Union has two permanent works and camps, six large summer camps, two playing fields and swimming clubs. Unlike a federation, the Union is actually the responsible parent of its clubs. It finds them premises and helpers, starts them off, equips, maintains, and finances them.

Congratulations—

TO Mr. Cyril Christopher, who is closely associated with the work of the Birmingham Studio Chorus—upon securing his Fellowship of the Royal College of Organists. Mr. Christopher was at the same time awarded the Turpin Prize which goes to the entrant who is successful in every branch of the examination and has secured the second highest marks in respect of tests at the organ. It is interesting to note that in the last four years this prize has been withheld from four examinations.

A Famous Preacher.

THE service for 5GB listeners on Sunday, August 25, will be relayed from Carr's Lane Church, Birmingham, the address being given by Dr. Chester B. Emerson, who, for the last fifteen years, has been Minister of the Northern Congregational Church, Detroit, Mich. U.S.A. Dr. Emerson has preached in a great many English churches while on his annual visits to this country. During the War he was engaged upon relief work in France with the American Forces, and two years ago represented American congregational churches at the Stockholm Conference.

Vaudeville

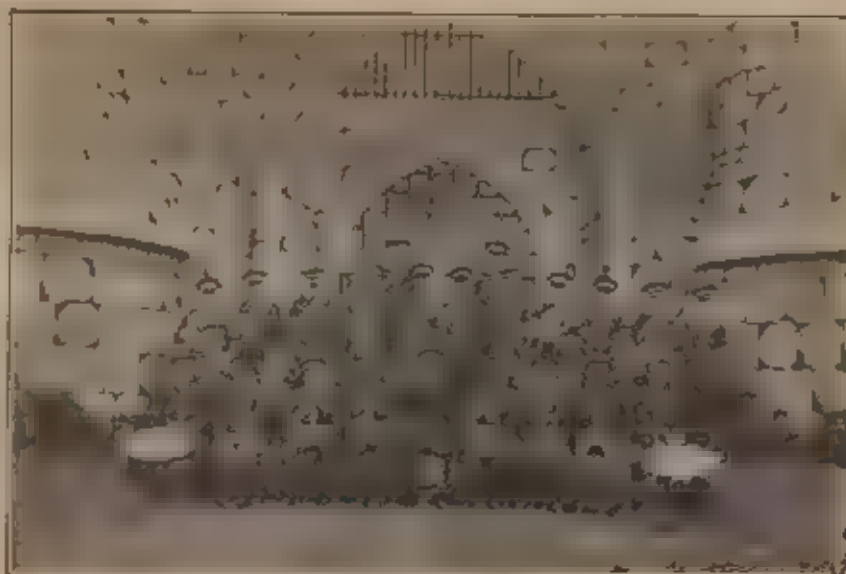
THE vaudeville programme of the week takes place on Saturday, August 31, when Jock Walker will offer the latest from Aberdeen, Helen Alston brings along her piano and some songs, Frank Staff will chatter away to his heart's content, and Pitt and Marks—the long and the short of it, Mutt and Jeff, or whatever sub-title you care to give them—will fill their allotted span with that mixture of song and 'quick-fire' patter which has made their name. Also making another visit to Birmingham is Percy Hurri, who describes himself as a Concert-in-a-Turn. Mr. Hurri has been a continuous visitor to Birmingham since his first appearance at Day's Music Hall. Many are the times he can tell of the rise of variety, during which time he has performed at many places that have now passed out—the Museum, Steam Clock, Gaiety, Curzon Hall, also the Aston Lower Grounds, where he appeared as 'the World's Greatest Boy Tenor'. His stage debut was for a Dudley Hospital Charity, where he sang and danced with the original Great Bridge Minstrels.

Noctis Erat Medium.

WHO can say that a singer does not get his fair share of the thrills of life, after hearing of the experience of John Morel, baritone, who sings in a light orchestral programme on Tuesday afternoon, August 27? Some years ago he was appearing in opera in Northern Italy. After a performance of *Carmen*, in which a singer for the title rôle was secured from Milan just before the rise of the curtain, Mr. Morel retired to his room in the hotel about 2 a.m. The principal members of the company had a number of rooms reserved more or less together, occupying nearly one floor. He had scarcely got into his room when he heard a curious low groaning which appeared to come from a wardrobe. The wardrobe was empty, but a hasty search revealed that behind it was a very thin partition that had once been a communicating door.

The Horror is Revealed

THE sounds were coming from the next room. He dashed out into the corridor, located the door, and banged upon it, getting only a crescendo of wails. No one else was about. It was about 2.30 a.m. He burst in the door, and discovered the company's new contralto stretched out at full length making feeble attacks on her throat with a small pocket knife. She had succeeded in inflicting a number of small wounds, but nothing serious. He removed the knife, but the lady was too unconscious to respond. Mr. Morel ran down and roused the porter. In the end a doctor was secured and it was found that the poor lady was subject to these attacks, and that the strain of the evening's performance had produced the desire to do herself physical injury. Mr. Morel left her in the doctor's hands, and, feeling tired—it was now about 4 a.m.—began to relish the thought of bed.



A MILITARY BAND FROM LEAMINGTON.

The Band of H.M. 5th Inniskilling Dragoon Guards, whose concert at the Jephson Gardens Pavilion will be relayed by 5GB on Sunday afternoon (August 31).

Michael Mullinar's Songs.

MR. MULLINAR, who is well known as the accompanist to the Birmingham Orchestra, will himself preside at the piano on Friday, August 30, when Arthur Crummer (baritone) gives a recital of his songs. Amongst them we find an arrangement of three eighteenth-century songs taken from a rare book, 'The Musical Miscellany,' published in 1729, with voice part only and words. The tunes have been arranged and selected in the form of a song cycle, with the title *Love or Wine*. There is also *The Vagrant*, with words by John Drinkwater. As there were so many songs called *The Vagabond*, which was the original title of the poem, Mr. Drinkwater gave the composer permission to 'call it anything he liked'. A song which is to receive its very first performance is *Tavern*, with words by Edna St. Vincent Milay, one of America's foremost poets. *Where go the Boats?* was sketched out at a beauty spot near Bangor, the composer's birthplace, called Bishop's Mill, where many paper boats were sailed down the stream in the days of his youth.

Thrill Upon Thrill.

WITH his hand on the door-handle, he became aware of a strong smell of burning. Along the corridor (down was just appearing), he saw a faint blue haze. Dashing along the landing round a corner he came into thick smoke which made progress difficult. Throwing his jacket over his head, he tore on down the corridor, opening doors where he could, banging on them where he couldn't, and yelling 'fire!' to the occupants. It was now next to impossible to get through the smoke, but Mr. Morel remembered that at the far end of the landing was a group of rooms in which three hotel employees slept. Then he came upon the cause of the fire. A room which was used as a carpentry shop contained a bundle of sacking which was smouldering to the point of flaring up and a leg of a wooden bench showed that a small flame was beginning to lick upwards. He succeeded in rousing the three servants, and what promised to be a very successful fire was averted. Can all this excitement have prompted Mr. Morel to include among his songs on Tuesday, August 27, *O God, be This One Night*, by Baginbaky?

MERCIAN.

THE
RHYTHM
OF THE
SAXOPHONE

**HOW TO HEAR
IT AS YOU
NEVER HEARD
IT BEFORE**

HEAR the "song of the saxophone" with a Linson Battery in your set, and you hear new meaning in it. It is all natural rhythm then, because Linson Battery power is pure, with never a sign of ripple in it, never a trace of hum.

The secret process—the big cells—the chemical combination used only by Iason—these give you unmatched current for radio: a flow of pure D.C. current that remains steady, constant and silent over prolonged periods of use.

Ask for Lissen New Process Battery at any
radio dealers—in a way which shows you
want Lissen and no other.

MADE IN
ENGLAND

5 vol. (ready 80)	1
1 vol. (ready 105)	12.1
5 vol. "	4/4
1 vol. (standard cells)	15/30
80 vol. super power	17/4
2 vol. dried Bina	1/6
1 vol. Pocket Battery each 5d. per doz.	4/6
Engs = Cyl Torch Batter	8

12. 11
 4/6
 15/10
 13/6
 3/6
 4/6
 1/6

LISSEN LIMITED, 200/220, FRIARS LANE, RICHMOND, SURREY.
(Managed by Director THOS. W. COLE)

THOS. N. COLE

95
A CONCERT
FROM
EASTBOURNE



MADE SPOTLESS WHILE YOU SLEEP OR DRESS

No need to brush or scrub false teeth. No need to risk bending or breaking them in cleaning. Milton and water clean false teeth of their own accord. Simply slip your plate into half a tumbler of water, add half a teaspoonful of Milton, and leave it while you are sleeping or getting dressed. Milton penetrates into every cranny, dissolves every particle of food, clears away 'film,' destroys all germs. Milton cleans and burnishes gold as easily as vulcanite or ivory. Milton leaves false teeth fresh and clean and sweet. All chemists sell Milton—6d, 1/-, 1/6 and 2/6 a bottle.

**MILTON
AND WATER
CLEAN
FALSE TEETH**

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

RADIO TIMES

August 16, 1930

SUNDAY, AUGUST 18 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TO BE BROADCASTED IN THE EVENING

9.0 A CONCERT FROM BIRMINGHAM

3.30

A READING

'WILL O' THE MILL'
by R. L. STEPHENSON
Read by RONALD WATKINS

4.0-5.30 Chamber Music

JOHN ARMSTRONG (Tenor)
JEAN POUCHET (Viola)
DOUGLAS CAMERON (Violoncello)
HARRY ISAACS (Pianoforte)

Two

Two in C, Op. 1, No. 3 Beethoven
Allegro vivace e con brio; Largo assai ed
espressivo; Presto

JOHN ARMSTRONG

Emerlei (Still the same) (Achim von
Arnim)

Ach, Lieb, ich muss dich lassen (Dietrich
Bach)

Herr Lens (Master Spring) (E. von Rod-
man)

Im Spätboot in the last boat (Korner
Vormann Meyer)

(Gefunden, Found) (Gottschalk)

Wie sollten wir geheim sie halten (How
should we keep our secret?) (Graf v.
Schuck)

Emerlei is a play-
ful love song in
which the merry
tunes move far
more than the
words. The singer
tells how his sweet
heart is always the
same and yet her
manners are always
different.

Ach, Lieb, ich
muss dich lassen
is a song of part-
ing, in which the
lover tells how he
and his lady have
even the tree
share in his and his
beloved's grief.

Herr Lens is a praise of spring, whom the
poet here playfully calls 'Master Spring.'

Im Spätboot is a song of parting, in which the
lover tells how he and his lady have even the tree
share in his and his beloved's grief.

Wie sollten wir geheim sie halten is a play-
ful love song in which the merry tunes move far
more than the words. The singer tells how his
sweet heart is always the same and yet her man-
ners are always different.

Two

Theme and Variations from Trio, Op. 50

JOHN ARMSTRONG

The Queen of my Heart (Gottschalk)

The Queen of my Heart (Gottschalk)

The Queen of my Heart (Gottschalk)

The Queen of my Heart (Gottschalk)

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The Queen of my Heart (Gottschalk)

The Queen of my Heart (Gottschalk)

Reading, Isaiah I, verses 11-19, and LXXIII

When I survey the wondrous Cross

Through all the changing scenes of life

A and M, No. 290

The Week's Good Cause

The News

Weather Forecast, News and News Bulletin

An Orchestral Concert

The Birmingham Studio Augmented

(Lombard, Frank Cantrell)

(Conducted by JOSEPH LEWIS)

Maurice Cole

Orchestra

Orchestra

Orchestra

Orchestra

Orchestra

Orchestra

Orchestra

Orchestra

Orchestra

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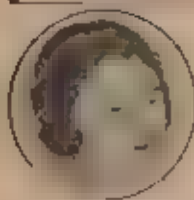
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MONDAY; AUGUST 19
2LO LONDON & 5XX DAVENTRY

842 kC/s. (356.3 m.)

202 Kc/s. (1.554.4 m.)



10 15 A.M. THE DAILY SERVICE

10 30 (Do not use only) TIME SIGNAL, GREENWICH
W. M. 1910, FORM 457

110 *Deverley and Grahame-Smith: Knots in*

II.0 A Hand Concert
WINTERBORN W in A Major
SEANAR HOLDEN These are the

12 30 Organ Music

10-10 LIGHT MUSIC
MAX WATTA and his PLEASANTLY GOOD
DE ENSEMBLE
from the Piccadilly Hotel

4.0 A CONCERT
ALICE VAUGHAN (Contralto)
FREDERICK STEGER (Tenor)
THE GEORGIAN TRIO

5.15 THE CHILDREN'S HOUR
Pas des Amphores' (*Chamade*) and other
Fanny Sulos, played by Eileen Dixon
'The Princess has a Birthday' (*Rose M. Worley*)
Folk songs by GROSSA DIXON
The Story of Poppa Lynn and the Vineyards of
A. M. H. taken from the Greek by Charles
Stanhope

6.0 M¹⁴⁴⁴ ANN SPICE: 'Books for Holiday
3 1867 10

SOME more advice by Miss Spino on the vexing question of what we shall, or shall not, take away with us in the matter of holiday reading.

6.15 'The First News'
TIDE RIVER, OPENING: WEATHER FORECAST
FIRST GENERAL NEWS BULLETIN

634	Musical Interface
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6.45 THE FOUNDATIONS OF MUSIC
ENGLISH SONGS
Sung by
ASTRA DESMOND (Contralto)

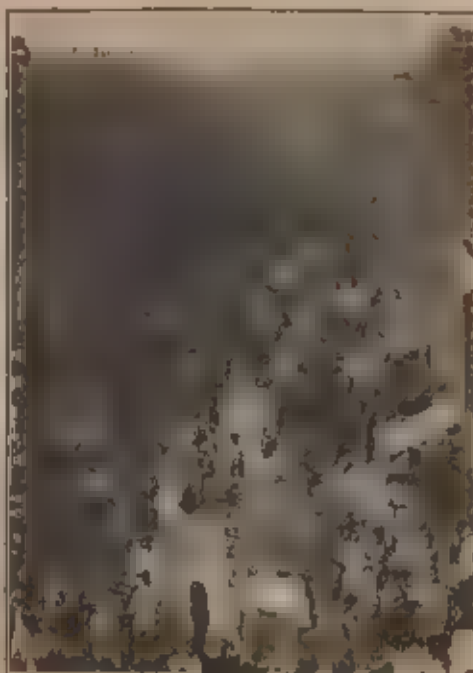
70 Mr. and Mrs. AGATE D'Amico
100 1st St.

715 Musical Interlude

7 to ORGAN MUSIC
 1 Player v. F. H. A. N. D. G. C. S. T.

Organ Concerto, No. 4 *Handel*
 Allegro, Andante
 (a) Gavotte in D .. } *Beethoven*
 (b) Gavotte in B Minor }
 from the 5th Sonata. *Galluppi*

8.0 Promenade Concert
 relayed from the Queen's Hall
 (Sale Larsson, Meers, Chappell
 Co., Ltd.)
 8.15 - 9.00
MURIEL BURNETT Contralto
NORMAN ALLEN (Bass)



MURIEL BARNARD, w/o On post
Kumley's Song. Hazele do (Para-In)
1900
Song of the Rhine Daughters (1900)
On post

9 42 'The Second News'

10.0 Mr. HARRY FRIEDMAN, 'Peasocks, Ties and
It is - Three London Fairs

No one dreams of going to Cairo, or any town of the East, without visiting the bazaar. And Eastern bazaars, for all their frequent stock of Birmingham goods, are interesting enough. But very few visitors to London think to go and see the great street markets, as lively as any Eastern bazaar, probably more so.

What a fine view of London as you walk from London as any view could be. From the Tower to the Club Row, a Bethune Green, Ruz Fa in Nottingham, and Petticoat Lane, a Miles Street, as it is officially called, a digress. Any Sunday, you will find a great many of these people, open-air displays, hats and patent melon mangers as could possibly be got together. The Rag Fair is perhaps a little less heterogeneous. And Club Row is the market where you buy cats, dogs, and other animals.

10.15 The Opening of the Brixton Astoria

HEDDER NARR TROUPE
 AND MUSICIANS AND LUTHER PRATT
 with Orchestra Conducted by
 M. R. PRATT
THE THEATRE ORCHESTRA
 (Under the direction of FRANK KITCHEN)
THE THEATRE ORCHESTRA
 Triumphant March, 'Cleopatra' ... *Minicelli*
 Fox Trot, 'The Wedding of the Painted Girl'

Experimental Transmission of
Still Pictures by the Radio
Graphic Process

MONDAY, AUGUST 19

5GB DAVENTRY EXPERIMENTAL

626 kHz (479.2 m.)

THIS IS THE FIRST OF A SERIES OF EXPERIMENTAL TRANSMISSIONS

4.0 LOZELL'S PICTURE HOUSE ORCHESTRA

(From Birmingham)

Conducted by E. A. PARSONS

Waltz, 'The Blue Danube' (Strauss)

Polka, 'The Blue Danube' (Strauss)

March, 'The Blue Danube' (Strauss)

Waltz, 'The Blue Danube' (Strauss)

4.15 DANCE MUSIC

(From Birmingham)

Billy Francis and his Band

Remained from the West End Dance Hall

SARA SARONY (An Act of Reminiscence)

5.30 The Children's Hour

(From Birmingham)

Flourishing Beauties, A Talk on Water Lilies by

JURNEY BAYLIS-Elliott

SARA SARONY will Emcee

DOMIN VEVENS (Violoncello)

'The Summer's Sport', by Maurice K. Foster

6.15 'The First News'

DAVID BURNAL GREEN

WIDE, WEATHER FORECAST

1.15 PM GENERAL NEWS BULLETIN

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM

SYMPHONY ORCHESTRA

Conducted by FRANK

WATKINS

HORACE PRIESTLEY

Conductor

LOUIS VEVENS

(Violoncello)

ORCHESTRA

Overture, 'Tosca'

Rossini

ALTHOUGH only the overture of this melodious opera now survives, there was one other number which used often to be heard long after the opera itself had faded into neglect.

In his later work, *The Barber of Seville*, one of the sweetest scenes is where the Count makes his way into old Bartolo's house, so that he may have speech with his beloved, by pretending to be a singing master. He has bribed the real professor to pretend that he is sick, and to let him go in his place. The singing lesson which he is allowed to give to the lady is always made the excuse for a joyous burlesque, but the primo donna, taking the part of Rosina, seizes the chance of firing off some really brilliant specimen of her art. And for many years it was faithfully observed as a tradition that a florid air from *Tosca* should be sung then.

The opera was the first of Rossini's 'in a grand manner' as it was called; it appeared in 1812, and before that he had produced only slight pieces more like operettas.

HORACE PRIESTLEY

I heard you singingBrio Gotta

A MemoryPark

BlancoraColeridge, Topham

ORCHESTRA

Waltz, 'España' (Spen)

Waltz, 'España'

DOMIN VEVENS

Ausgion CantabileTartini, off. Becker

Spanish SerenadeGrieg

To DancesGrieg

8.15-9.0

'ONE DAY MORE'

by

JOSEPH CONRAD

Produced by KATHERINE POLE

The Characters:—

Captain Hagberd, a retired coasting skipper.

Josiah Carvil, formerly a ship-builder—a widower

Harry Hagberd, son of Captain Hagberd

Bessie Carvil, daughter of Josiah Carvil.

This is one of the only three plays Joseph Conrad ever wrote. He took it from his own story 'Tomorrow,' and it is interesting to see how great a writer of novels and short stories tries his hand at another form.

A Celtic Lament

Le Cygne (The Swan)

Coronation

Orchestra

Scottish Patrol 'Highland Mary', MacDonald

8.0 WEE GEORGIE WOOD

(Prior to his Canadian Tour)

in

'Domestic Episodes, with Dolly Harker

8.15 'One Day More'

(See centre of page)

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS

9.15

Chamber Music

from the

Chapter House, Canterbury Cathedral

(Relayed from the Chapter House, Canterbury)

(Continued)

OctetSchubert

10.15-11.15 DANCE MUSIC

THE CAFE DE PARIS BLUE LYRE BAND, from

THE CAFE DE PARIS

(Monday's Programme continued on page 334.)

8.0

LISTEN TO

'WEE

GEORGIE WOOD'

whose life and achievements are a chapter in the history of music, and any musician who was his father, wealthy and embodied, wished to enter the priesthood a career which had no at all for the ardent and vivacious youth. Instead he obtained permission to study law, though all we know of his legal studies is that he became prominent in the courts of law and equity. The former appears to have been a man of great energy and initiative that he thought of a career of law, while music was a hobby. He was a man of great energy and initiative that he thought of a career of law, while music was a hobby. He was a man of great energy and initiative that he thought of a career of law, while music was a hobby.

He dreamed, so we are told, that he made a bargain with the Devil for his soul. Everything went as he would have it, and the idea occurred to him to hand his violin to his new son-in-law. He played with a master's skill and with such beauty as surprised the boldest flights of his imagination. Seeing his violin when he awoke, he tried in vain to recapture the music he had heard; but the piece which he then composed, 'The Devil's Sonata'—although the most famous that he left was according to legend in show he had found in the dream.

ORCHESTRA

Conductor, A. J. H.

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Conductor, A. J. H.



'This is a lovely bit of work, Mum!'

—says Mrs. Rawlins

"It's just as well you've Mrs. Rawlins by you when you've things in the wash like this. Hairlooms, I call them. Not that I can do anything more than what I've often told you, Mum. Pop it into my Reckitt's Blue so that it comes out dazzling. And when I come to the ironing I've my Robin Starch. I've blessed Robin many a time, Mum, when anyone's been looking to me for a bit of my best. You get a good start with Robin because it's a powder and you mix it easy. And then with your iron going so smooth you can give your mind to what you're doing. And the glossy finish you get from Robin—well, Mum, you'll see this afternoon when I reach this."

RECKITT'S BLUE

AND

ROBIN

Starch

RECKITT & SONS, LTD., HULL AND LONDON

Monday's Programmes continued (August 19)

SWA	CARDIFF.	866 kc/s. (209.9 m.)	5SX	SWANSEA.	1,040 kc/s. (288.5 m.)
4.0	London Programme relayed from Daventry		4.0	London Programme relayed from Daventry	
4.45	S.B. from Swansea		4.45	Mr. D. RICE PALLARS: Col in Dress	
5.0	JOHN STEAN'S CARLTON ORCHESTRA From the Carlton Radio Band		5.0	S.B. from Cardiff	
5.15	The Children's Hour		6.0	London Programme relayed from Daventry	
6.0	London Programme relayed from Daventry		6.15	S.B. from London	
6.15	S.B. from London		7.30	S.B. from Cardiff	
7.30	THE LYRIAN SINGERS Conducted by E. BOLGER OWEN		8.0	S.B. from London	
	Down in Alabama over Edmund I know of two bright eyes Clutsum Men Frank Odell V. Cynd Jenkins		9.55	S.B. from Cardiff	
	An Australian by birth, Clutsum began his career as a concert pianist, playing in many parts of the world before he came to settle in London. There he made a name for himself as accompanist and as music critic. His first important work		10.0-11.0	S.B. from London	
			6BM	BOURNEMOUTH. 1,040 kc/s. (288.5 m.)	
			4.0	London Programme relayed from Daventry	
			8.15-11.0	S.B. from London (9.55 Local) Announcements	

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KINGSTON-ON-THAMES.

THE VERY SOUL OF MUSIC



RICHARD
HADDON

'FLIGHTS of FANCY.'

To be broadcast from Cardiff tonight at 10.15

It is often difficult to tell where fact ends and fancy begins. The great dramatist affirms of fancy that 'It is engendered in the eyes with gazing fed.' But his creation Caliban was lured by sound.

'Sometimes a thousand twanging instruments
Will lure about mine ears, and sometimes voices
That, if I then had waked after long sleep
Will make me sleep again.'

Perhaps fancy caused him to err when he imagined he heard a thousand instruments

In his programme, listeners will also hear instruments and sometimes voices. Sounds and sweet airs that give delight and hurt not.

Arranged

MARGARET WILKINSON
MARY MACDONALD TAYLOR
SUSIE STEVENS



SUSIE
STEVENS

RICHARD HADDON
LYNDON HARRIES
THE NATIONAL ORCHESTRA OF WALES

was *The Lady of Shalott*, played in London in 1909, and more than one opera of his has been presented here. One was specially interesting, in that it was a future form that it might be presented in an evening's entertainment. It was included in that way in a programme of the old Tivoli. Along with Hubert Parry, he was a real success with *Young England*, to a text by Basil Hood, produced in 1916, and no one needs to be reminded of the happy way in which his *Lilac Time* embodies so much of the charm of the old Tivoli.

THE STATION TRIO:

FRANK THOMAS (Violin); RONALD HARRING (Piano); ROBERT PINGREY (Piano).
Miniatures, Set 2 Frank Bridge

Mr. Frank Thomas is nearly fortunate in his young friends. He has three sets of delightful friends. The first is a trio of young people, who may well be proud of such fresh and melodious music with their names upon it.

LYRIAN SINGERS

The Songs my Mother sang ... Arthur Grimshaw
An Irish Song ... Harry Evans
The Water of the Pool ... Roberton
The Bandicott ... Verdi

8.0 S.B. from London

8.55 West Regional News

10.0 S.B. from London

10.15-11.0 'Flights of Fancy'

(See centre of page.)

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

4.0 London Programme relayed from Daventry

5.15 The Children's Hour

QUESTIONS AND ANSWERS

An old idea with new methods, for we tell you how Stinky, the Field Mouse, helped the Barber (James), and then set you to work on a 'Musical Words' Competition (C. E. Hodges)

6.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.55 Local) Announcements

ZZY MANCHESTER. 797 kc/s. (376.4 m.)

4.0 The Northern Wireless Orchestra

Overture, 'The Taming of the Shrew'

A. Norton Wright

Norwegian, Scenog

Norwegian, Scenog

Hungarian Rhapsody, No. 14, Liszt

ORCHESTRA

Su to, 'Songs of Old London', Herbert Oliver

London Spring Song, Buy my Strawberries

Down Vauxhall Way; The Nightingale of

Lincoln's Inn, May Day at Inlington

NEWLY COMED

Caprice ... Paderewski

Impromptu, Op. 142 No. 3 Schubert

ORCHESTRA

Romance, 'Enchantress' Leo Tarrence

(Manchester Programme continued on page 235)

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

8.45
THE GERSHOM
PARKINGTON
QUINTET

WEDNESDAY, AUGUST 21
2LO LONDON & 5XX DAVENTRY
842 k (356.3 m.) 293 kc/s (1,554.4 m.)

10.15
A RECITAL OF
OLD
ENGLISH MUSIC

10.15 A.M. THE DAILY SERVICE
10.30 (Daventry only) TIME SIGNAL, GREENWICH
11.0 (Daventry only) Gramophone Records
12.0 A British Concert
EDITH DELANEY (Soprano)
1.0-2.0 A Recital of Gramophone Records
2.0-2.10 LIGHT MUSIC
FRANCIS'S ORCHESTRA, directed
by GEORGE FRANK
From the Restaurant Private

A CONCERT
D. TUCK (Conductor)
THE GERSHOM PARKINGTON QUINTET
Three-Four Dances Suite Coleridge-Taylor
COLERIDGE-TAYLOR spent his boyhood in Croydon where his father was a doctor but at 11 he came to London to study violin and composition at the Royal College of Music. He won a Composition scholarship, and very early his mark as a new composer with very fresh and natural gifts of his own. He was still a student when the first part of the *Hiawatha* trilogy appeared, which has since remained the most important, and the only work of his.

and individual music. Some of his poems originally written for such stage productions still survive happily in the form of orchestral Suite. Three times Coleridge-Taylor went to America to superintend productions of his music there, but apart from that his life was in the most fruitful, and a list of his more important works would form a pretty complete list. For a time he was conductor of the Handel Society, proving to be a more than capable chorus-master, and he was enthusiastic in the Competition Festival movement, acting in many parts of the country, and during the last year of his life he was one of the professors at the Guildhall School of Music. His industrious and happy life came to an end when he was just thirty-seven.

The name of this Suite means simply that it is in the usual 3-4 or waltz rhythm—a measure in which Coleridge-Taylor wrote some really excellent melodies.

JOHN DUTTON
Missing
The English Lullaby
Vespers

QUINTET
In an Eastern Garden London Ronald
Valse, Men Djour (My Jew Girl), etc.

JOHN DUTTON
The English Lullaby
Butterfly Wings

QUINTET
La tanga des Laine (La ne T)
Soprano à Columbia
Lullaby
Nightingale

9.40 'The Second News'
WEATHER FORECAST SECOND
GENERAL NEWS BULLETIN. Local
Announcements; (Daventry only)
Shipping Forecast and Fat Stock
Price

10.0 By EDWARD DENISON ROSS:
'The Near East Today'

10.15 A Recital of Old English
Music

ELIZ SUDARY (Soprano)
HOBBS ORG (Harpsichord)

ELIZ SUDARY
Elizabethan Songs
Sweet Nymph, Come to Thy Lover
(Thee) My Love, Sorrow, Sorrow
Glynn (John Dowland) Warbler
Runneth my Sweetheart (John Dowland)
arr. Frederick Keel

HOBBS ORG
Harpsichord Solo
ELIZ SUDARY
Songs by Henry Purcell
There's not a swimmer in the plain
Lullaby
Nymphs and shepherds
HOBBS ORG
Harpsichord Solo
ELIZ SUDARY
Songs of the Georgian Period.
She lives in the valley below
The Lass with the delicate air


11.0-12.0 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by AL STANTA,
and the
PICCADILLY GRILL BAND, directed by JERRY HONY
from the PICCADILLY HOTEL

RYDAL SHEEP DOG TRIALS
8.11 from Manchester

4.0 JACK PAYNE'S R.B.C.
4.45 ORGAN MUSIC
Played by ALAN TAYLOR
Relayed from Daventry Theatre
Croydon
5.15 THE CHILDREN'S HOUR
Lullaby
*Brother Rabbit tells his children the
Story of the Deluge, told by Ethel
Malden
The Story of 'Puss in Boots'
6.0 Musical Interlude
6.15 The First News
7.0-7.15 ROSS & CO. WEATHER
FORECAST
7.30 The Week's Work in the
Garden by the Royal Horticultural
Society
7.40 Musical Interlude
7.45 THE FOUNDATIONS OF MUSIC
English Songs
sung by
A. D. H. S. S. S.
7.0 Mr. EDGAR WARD, 'Successful
Amateur Photography'—IV, Question
Time

DURING the course of the three pre-
ceding talks in this series Mr.
Ward has been giving listeners the
benefits of his very wide experience as a
photographer. In this final talk he will reply
to any questions which have been put to him
throughout the course.

7.10 Musical Interlude
7.30 Vaudeville
THOSE FOUR CHAPS
(PAUL ENGLAND, BOBBIE LOMBER, CLAUDE
HULBERT, EDDIE CHILDS)
RONALD GOURLEY (Whistling Solos)
WEE GEORGIE WOOD
(Prior to his Canadian Tour)
in
'Domestic Episodes' with DOLLY HARRIS
EDGAR FAIRCHILD and ROBERT LINDHOLM
(Piano Duets)
'LOST PEARLS'
A Farical Comedietta with Music
by THEO V. NORMAN
JACK PAYNE'S B.B.C. DANCE ORCHESTRA
(See under 8.45)




BOBBIE LOMBER

VAUDEVILLE


From 7.30 to 8.45

RONALD GOURLEY


IN WHISTLING SOLOS



PAUL ENGLAND

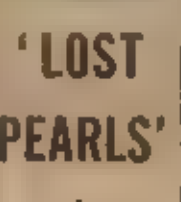


EDGAR FAIRCHILD




WEE GEORGIE WOOD

PRIOR TO HIS CANADIAN TOUR
IN 'DOMESTIC EPISODES'




THEO V. NORMAN



EDDIE CHILDS

THOSE FOUR CHAPS

CLAUDE HULBERT
EDDIE CHILDS



CLAUDE HULBERT

his music. But even that was not his first success. He had produced many pieces, particularly in the domain of chamber music, which attracted the interest of the English world of music, and soon, at least, of which was played in Berlin by the Joachim Quartet. *Hiawatha's Wedding Feast* was followed two years later by the second part of the trilogy, *The Death of Minnehaha*, and the year after that, 1900, by *Hiawatha's Departure*. The work is known all over the English-speaking world, and there cannot be many choral societies which have not sung it, in whole or in part; it is clearly destined to maintain its hold on the popular affections.

Many other choral works followed *Hiawatha*, but, except for *A Tale of Old Japan*, none has made so lasting an impression. It seems as though his music, wedded to Longfellow's verse, formed an ideal combination, such as other texts could not inspire. With music written for the production of plays, however, Coleridge-Taylor was specially successful, the barbaric gorgeousness of *Herod*, *Ulysses*, and *Nero*, by Stephen Phillips, owed a good deal of their effect to his

Wednesday's Programmes continued (August 21)

6BM BOURNEMOUTH. 3,040 kts/m.
(288.5 m.)

Programme relayed from Devinty

\$PY PLYMOUTH. 1,040 KC/g.
(200 g m²)

London Programme relayed from Daventry
The Chadros' Hour
Paper Dolls' (Trickett), while a watch is kept
by 'The Scoundrel Tin Soldier' (Lang)

0.10 London Programme relayed from Daventry
0.15 11.5 A.M. from London (0.05 N 1 week)
Sports Bulletin, Local Announcements)

22Y MANCHESTER. 757 kg. (378.4 m.)

3.30 Rydal Sheep Dog Trials
Relayed from the Vale of Rydal, Westmorland
(Described by Mr. GEORGE ARMISTEAD)
Relayed to Darenty (SXX)
Incidental Music by THE
Symphony Orchestra

5.15 The Children's Hour
A E. Jean Leary
 In which ~~there~~ are Tramps, according to Osa
STUDIO CHARLADY
 Stage & Screen - by Edith Head
 Musical - by

6.0 London Programme relayed from Day by
6.15 S.B. from London

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

Pl 10 S.B. from London

8 45 "Scheherezade"
A Singsong and Story by R. M. H. K. H. H. H.
Produced by T. H. H. H. H. H. H. H. H. H.
Conducted by T. H. H. H. H. H. H. H. H. H.
All the Time and the Voice of the Sea

Andantino, 'The Tale of the Prince Kalender
Andantino quasi Allegretto, 'The Young Prince
and the Young Princess'
Allegro molto, 'The Festival at Barmatz' and
*The Vessel Wrecked

and the composer prefaced his score
the following note:—

The Sultan Sechir, convinced of the infidelity of the whole race of women, has sworn to send each of his wives to death after only one bridal night. But Scheherazade

obviously indicates the furious Sultan. The
with the story in a very interesting way and
at the very end a soft preachment
Sultan's throne tells us that for the moment, at
least, the lady has won.

In like manner, the other movements may be familiar, so that further detailed analysis is hardly necessary. It is interesting, however, to note the reappearance, particularly in the fourth movement, of the tunes of the angry Sultan and the pleading Scheherazade. It is her turn which comes, at the end, after we have heard the Sultan's theme in a much gentler form than at

9.40-11.0 S.R. from London 9.35 Lox. An.

Other Stations.

SNO NEWCASTLE.

[illegible]

SC GLASGOW

[illegible]

2BD ABERDEEN

[illegible]

THE BELFAST

[illegible]

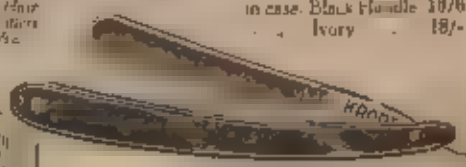
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THURSDAY, AUGUST 22

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRAFFIC 1075-1080M. OTHER FREQUENCIES LISTED OTHERWISE STATED

3.0 Symphony Concert

No. XIII of the SUMMER SEASON

Relayed from the NEW PAVILION,
BOURNEMOUTHThe BOURNEMOUTH MUNICIPAL AUGMENTED
ORCHESTRA

Conducted by Sir DAN GODFREY

4.30 LOZELL'S PICTURE HOUSE ORGAN

From Birmingham

EDWIN J. GODBOLD (Organist)

CECILIA BRASSINGTON (Mezzo-Soprano)

EDWIN J. GODBOLD
Organist, BirminghamSummer Song
Schumann

THE author Scriba and
Auber the composer
formed a pair working
double harness as
well as like our Gilbert
and Sullivan.

It is a fact that the
happy ending of the
opera of the delight of
the French people is
well known when
the least joy or
ghost of Auber's work
survives. It is a fact
serious even and the
story deals with a re-
volt in Naples in 1841.

Messanella is the leader
of the revolution, and
his hatred of the op-
pressor is fanned by
the wrongs of his mother
Fonella at the hands
of the Spanish Viceroy.
The opera ends in
tragedy for the chief
characters. Messanella goes out of his mind
and is killed, and Fonella throws herself into
the sea. An eruption of Vesuvius is a
striking feature of the plot. Fonella, the heroine,
is dumb, and the part was usually played by
the chief dancer in the opera ballet, with gestures
only. The opera is usually known abroad as
The Dumb Girl of Portici.

The Overture, according to tradition, made
up of tunes from the opera itself.

CECILIA BRASSINGTON

Love's a Sailor

April, May April

EDWIN J. GODBOLD

Selection, 'La Corte (The Court) de Farsoon

Waltz, 'Tea Rose' Fanchy

Song Without Words Mendelssohn

CECILIA BRASSINGTON

The Star

The Girl

EDWIN J. GODBOLD

Ballet Music, 'Hiawatha' Taylor

5.30 The Children's Hour

From Birmingham

'I' by Margaret Dangerfield

Songs by MARJORIE HODGKIN (Soprano)

Jackie Will Entertain

6.15 'The First News'

TIME SIGNAL, BERNWICH; WEATHER FORECAST

FIRST GENERAL NEWS BULLETIN

6.30

ORGAN RECITAL

by T. W. NORTH

Relayed from the Cathedral, Coventry

Second Fantasia in F Minor Mozart
March and Allegro Handel
Intermezzo from Symphony No. 6 Wagner
Fugue from Symphony No. 1 Fauré

7.0

THOSE FOUR CHAPS

(PAUL ENGLAND, BOBBIE COMBER, CLAUDE
HULBERT, and EDDIE CHILDS)

7.10

DANCE MUSIC

JACK PAYNE'S R.B.C. DANCE ORCHESTRA

8.0 An Hour of Vaudeville

Presented by

WILLIAM T. WILSON

9.0 'The Second News'

WILLIAM T. WILSON

NEWS BULLETIN

9.15 A MILITARY BAND CONCERT

THE WRIFLESS MILITARY BAND

Conducted by CHARLES
F. W. WILSON

Overture 'La Folia'

BETWEEN the most ad-
mirable of Grand Opera,
much more often tragic
than happy, and the
frivolous comedy of Man-
dala, there lies
a kingdom
of what the French
call *l'opéra comique*.

There is a wealth of light operas which really are
with plots which are often on a higher
level, dramatically, than many so-called Grand
Operas, full of gay and sparkling music which
of itself, one might think, would have saved
the works from falling into oblivion. The French
composer, Auber, left a number of such operas,
of which *Fra Diavolo* is the best known.

HANDY WILLIAMSON (Tenor)

Lasso of Love

One Hour

As You Pass By

BAND

Selection, Patience Sullivan

HEDDIE ARNOLD (Soprano)

Arioso Bach, arr. Sam Franko

Allegro Marcellini, arr. Schneider

Chant Russe (Russian Song) Lalo

La Fileuse (The Spinning Woman) Debussy

BAND

Spanish Song, 'La Verbena' Lozano

HANDY WILLIAMSON

Hail Song at Eventide Eric Coates

The Willow George Thomas

BAND

Serenade Tosatti

Polonaise Militaire Chappin

Merry Dance, 'Skipton Hop' Holliday

10.35-11.15 DANCE MUSIC

JACK PAYNE'S R.B.C. DANCE ORCHESTRA

(Thursday's Programmes continued on page 34)



SIR DAN GODFREY
conducts the Symphony Concert that
will be relayed from Bournemouth
this afternoon.

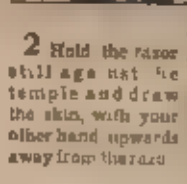
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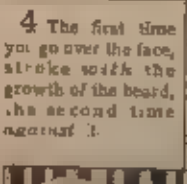
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2 Hold the razor still against the temple and draw the skin, with your other hand upwards away from the razor.



3 In shaving the rest of the face, let the razor edge meet the beard diagonally.



4 The first time you go over the face, stroke with the growth of the beard, the second time against it.



5 Always remove the blade from the razor to clean it. Run hot water over it, and dry with a soft cloth. Do not go on until the edge is sharp.

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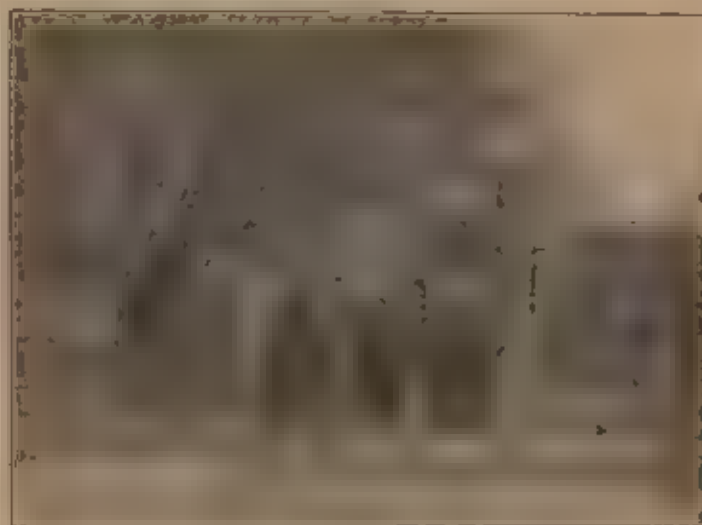
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Thursday's Programmes continued (August 22)

5WA	CARDIFF.	955 kc/s. (300.0 m.)	6BM	BOURNEMOUTH.	1,040 kc/s. (288.5 m.)
12.0-1.0	London Programme relayed from Daventry		1.0-2.0	Opera M. A.	
"D"	London Programme relayed from Daventry			From the Regent Cinema Relayed to London and Daventry	
3.45	Mr. Lyndon Harrison: 'Husbands and Wives in English Literature—IV, The Citizen and his Wife in "The Knight of the Burning Pestle"'		3.0	London Programme relayed from Daventry	
	Is this task Mr. Lyndon Harrison will give a picture of the happy married life and natural affection of this quaint couple for each other		3.45	Mrs. Eric Sharpe: 'Winchester under the Tudors'	
4.0	Newcastle Programme relayed from Daventry (See London)		4.0	Newcastle Programme relayed from Daventry (See London)	
4.15	STREET MUSICIAN From Bobby's Café, Clifton, Bristol		5.15	London Programme relayed from Daventry	
5.15	The Children's Hour		6.15	S.B. from London	
6.15	London Programme relayed from Daventry		6.30	Market Prices for South of England (See London)	
			6.55-1.0	S.B. from London (9.15-1.0 from London)	
			SPY	PLYMOUTH.	1,040 kc/s. (288.5 m.)



IN THE QUIET OF THE CATHEDRAL CLOSE

A beautiful picture of the entrance to the old Deanery of Winchester Mrs. Eric Sharpe describes 'Winchester under the Tudors' in her talk from Bournemouth this afternoon

- 6.15 S.B. from London
- 6.30 Market Prices for Farm Produce
- 6.55 S.B. from London
- 9.55 West Regional News
- 10.0-12.0 S.B. from London

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

- 7.1-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 3.45 S.B. from Cardiff
- 4.0 Newcastle Programme relayed from Daventry (See London)
- 4.45 S.B. from Cardiff
- 5.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.55 S.B. from London
- 9.55 S.B. from Cardiff
- 10.0-12.0 S.B. from London

- 12.0-1.0 London Programme relayed from Daventry
- 0 London Programme relayed from Daventry
- 4.0 Newcastle Programme relayed from Daventry (See London)
- 5.15 The Children's Hour
The wiser you are the less you know. If you disagree with the story 'Ran how's End' (See London)
- 6.0 London Programme relayed from Daventry
- 6.15-12.0 S.B. from London

2ZY 107 kc/s. (276.4 m.)

- 12.0-1.0 A Ballad Concert
S.B. from Leeds

ESMIE SIMPSON (Soprano)

- Where the Bee sucks Arias
- I know a Bank Shaw
- I've been roaming Horne
- KENNETH WATSON and WILLIAM FOX (Pianoforte Duo)
- Symphony in B Minor ('Unfinished') (First Movement) Schubert
- Spanish Dance No. 2 Morricone
- ARTHUR G. PICKLES (Baritone)
- You're Adams
- False Phyllis Lane Wilson
- The Golden Vanity, English County Song
Collected by Broadwood and Mortland
- V. F. S. J. Dehrend
- ESMIE SIMPSON
- I know where I'm going (Irish County Song) arr. Hughes
- The Lark in the Morning English Folk
- The Crystal Spring arr. Cyril Scott
- Lullaby (English Lyrics) Cyril Scott
- W. I. O. C. N. A. G. N.
- KENNETH WATSON and WILLIAM FOX
- No. 1, Three Divisions, Op. 17
- T. C. Sterndale Bennett
- Irish Tune Markham Lee
- Nordisches No. 1 (Norwegian) Scherwinka
- ARTHUR G. PICKLES
- O Mistress Mine Quiller
- Blow, blow, thou Winter Wind Mr. Edwards
- I am a Keener Mrs. Edwards
- When So Mrs. Edwards
- When I love, when I love Mrs. Edwards
- (Accompanied, IRENE LITTON)

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ARE WOMEN'S BEST HELP TO HEALTH AND BEAUTY

No woman who is anxious to preserve her good looks and youthful appearance can afford to neglect any symptom of a disordered digestion

Lasting good looks depend upon good health. Good health follows upon a cleared system working in harmony. This is the effect of Beecham's Pills, the unrivalled remedy for stomach, liver, kidney and bowel trouble.

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Programmes for Thursday.

(See *Radio Times* Programme continued from page 246.)

- 3.15 Mrs ANNE LANTIERON The Housewives' Bargain Market
- 4.0 Famous Northern Resorts
Buxton
THE BUXTON PAVILION BAND AND ORCHESTRA
Musical Director HORACE FELLOWES
Retained from the Pavilion Gardens
- 5.15 The Children's Hour
- 6.0 London Programme relayed from Daventry
- 8.15 S.B. from London
- 9.30 Market Prices for Northern England Farmers
- 6.45-12.0 S.B. from London 9.55 Local Announcements

Other Stations.

- SNO NEWCASTLE.** 14.5-15.5
12.0-13.0 The Children's Hour 3.0-4.0 The Children's Hour
4.0-5.0 The Children's Hour 5.15 The Children's Hour
6.0-7.0 The Children's Hour 7.15 The Children's Hour
8.15 The Children's Hour 9.15 The Children's Hour
10.15 The Children's Hour 11.15 The Children's Hour
12.0-13.0 The Children's Hour 13.0-14.0 The Children's Hour
- 5SC GLASGOW** 7.5-8.5
11.0-12.0 A. B. C. of the Alphabet 12.0-13.0 The Children's Hour
13.0-14.0 The Children's Hour 14.0-15.0 The Children's Hour
15.0-16.0 The Children's Hour 16.0-17.0 The Children's Hour
17.0-18.0 The Children's Hour 18.0-19.0 The Children's Hour
19.0-20.0 The Children's Hour 20.0-21.0 The Children's Hour
21.0-22.0 The Children's Hour 22.0-23.0 The Children's Hour
23.0-24.0 The Children's Hour 24.0-25.0 The Children's Hour
- 2BD ABERDEEN** 9.5-10.5
11.0-12.0 The Children's Hour 12.0-13.0 The Children's Hour
13.0-14.0 The Children's Hour 14.0-15.0 The Children's Hour
15.0-16.0 The Children's Hour 16.0-17.0 The Children's Hour
17.0-18.0 The Children's Hour 18.0-19.0 The Children's Hour
19.0-20.0 The Children's Hour 20.0-21.0 The Children's Hour
21.0-22.0 The Children's Hour 22.0-23.0 The Children's Hour
23.0-24.0 The Children's Hour 24.0-25.0 The Children's Hour
- 2BE BELFAST** 14.5-15.5
11.0-12.0 The Children's Hour 12.0-13.0 The Children's Hour
13.0-14.0 The Children's Hour 14.0-15.0 The Children's Hour
15.0-16.0 The Children's Hour 16.0-17.0 The Children's Hour
17.0-18.0 The Children's Hour 18.0-19.0 The Children's Hour
19.0-20.0 The Children's Hour 20.0-21.0 The Children's Hour
21.0-22.0 The Children's Hour 22.0-23.0 The Children's Hour
23.0-24.0 The Children's Hour 24.0-25.0 The Children's Hour

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- HOW TO USE MEASURING INSTRUMENTS by J. A. J. C.

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Appear in this week's issue.

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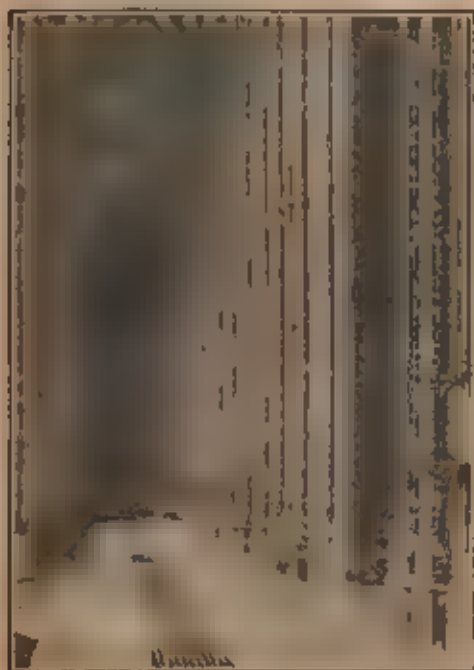
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- O MISTRESS MINE
No. 101 to No. 112. Price 1/- London.
- ASSENT (The Girl)
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- WHERE MY CARAVAN HAS RESTED
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7.30
MUSIC FROM THE
CANTERBURY
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A HIGH-ARCHED GROVE OF GOTHIC
The south side of the nave in Canterbury Cathedral. A symphony concert will be relayed from the scene this evening at 7.30

- 10.15 a.m. THE DAILY SERVICE
11.30 (Derby only) TIME SIGNAL, GREENWICH.
11.40 (Derby only) Gramophone Records
12.0 A Sonata Recital
by
FRANK RADFORD (Violin)
FRANK GRIMMERT (Pianoforte)
Sonata in A John Collett
Sonata Beethoven
12.30 Organ Music
by LEONARD H. WARNER
Relayed from St Botolph's, Bishopsgate
Fantasia and Fugue in G Paddy
Andante con moto (Symphony No. 1 in C) Beethoven
(a) The Question; (b) The Answer Wolskelholm
March Hecate Saint-Saëns arr. Beethoven
1.0.20 A Round of Beethoven
by Mr. C. H. D. H. STONE
4.0 DORRIS Beethoven
4.15 "LIGHT MUSIC"
Mocchetto and his Orchestra
From the May Fair Hotel
5.15 THE CHILDREN'S HOUR
JACK AND THE BEANSTALK, 'Rams into a jay
for broadcasting by M. JEAN NEWELL
6.0 Mr. A. B. B. VALENTINE: "Thirty Miles from
Charing Cross—I, Viewpoints and Hill Tops"
It is not long ago that listeners were invited to hear
a radio that was broadcast on the subject of
Town & Country. Fortunately we are rapidly
approaching the day when the enjoyment of both
a measure will be open to us all. That is, of
course, if the countryside is not all swept away
in the general tide of social evolution. Anyway
for three Londoners who care to take a little
travelling, Sundays and week-ends can be spent
in the country. It is a pity that we have no way
where to look for them and how to get to them.
Let Mr. A. B. B. VALENTINE tell us two tales
a hint or two.

FRIDAY, AUGUST 23
2LO LONDON & 5XX DAVENTRY

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

- 6.15 "The First News"
TIME SIGNAL, GREENWICH, WEATHER FORECAST
FIRST GENERAL NEWS BULLETIN
6.20 Musical Interlude
6.45 THE FOUNDATIONS OF MUSIC
English Songs
Sung by ASTRA DEXMOND (Contralto)
7.0 Mr. J. H. D. H. STONE: FILM CLIPS
7.15 Musical Interlude
7.30 The Canterbury Festival
of Music and Drama
Orchestral Concert
Relayed from The Nave, Canterbury Cathedral
THE WIRELESS SYMPHONY ORCHESTRA
Conducted by ADAM BOWLEY
ARTHUR CATTRELL (Violin)
Concerto Grosso Handel
Violin, ARTHUR CATTRELL
English Rhapsody, "A Shepherds' Lad" Butterworth

ALTHOUGH Butterworth was only thirty when he was killed in action in 1916, he had already made his mark in English music. Strongly influenced by his music owes something to his enthusiasm for folk-song and dance, but a sound knowledge of the orchestra, and a happy facility of his hand were his too.

This Rhapsody was intended first as an introduction to his own Song Cycles on A. E. Housman's poems; it was played for the first time under the late Arthur Nikisch at the Leeds Festival in 1912. It begins with a soft theme of the woodwinds, and along with part of the main theme material for an introduction. The principal one of the main section which succeeds is a theme of which reference has been made in the programme. It includes, as most listeners will remember, a quotation from one of the songs, "Loveless of times, the cherry white for Eastertide." There is a further theme of tranquil character given to the strings, and it with the first subject, is freely used in a development of varied interest and resource. Harp and solo violin, and there is a beautiful passage for solo violin. At the close the music returns to the meditative spirit of the opening and we hear the first subject again with its expressive accompaniment; the work is rounded off with a final, for the first time.

Overture
"Leonore" No. 3
Beethoven

THE third "Leonore" Overture has long established itself as first favourite among the four and there are grounds for believing that Beethoven himself would have agreed with this verdict. It begins with a solemn, dramatic scene, and then we hear the beautiful music which, in the opera, Florestan, the hero, sings of the happy spring-

time of his own youth. This time is presented with some variation, and the whole of the introductory slow section is devoted to Florestan. Leonore appears with the beginning of the quick section in a very beautiful and eloquent of noble strength and dignity. A little later another scene is introduced, and we hear more of Florestan and his unhappy lot in prison. After these have foreshadowed the action, the story there is a dramatic moment when the whole orchestra falls silent and a trumpet call is heard from without. In the opera, the same trumpet call announces the arrival of the Governor, through whose coming Florestan is released from his unjust imprisonment. A quiet tune on the woodwinds expresses the dawning of hope in the prisoner's heart, the trumpet call is heard again, and the theme of hope grows stronger. At last, in the overture, the music a note of exaltation, and the Overture ends with a great song of joy in which the Leonore theme rings out triumphantly.

- 9.0 DANCE MUSIC
JACK PATER'S B.B.C. DANCE ORCHESTRA
9.45 "The Second News"
WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN; Local Announcements, (Derby only) Shipping Forecast and Fat Stock Price
10.0 Prof. LEONARD HILL: "Deep Sea Diving"
10.15 An Hour of Vaudeville
Presented by
WILLIAM J. WILSON
11.15 DANCE MUSIC
12.0-12.15
Experimental Transmission of 4000 T. per sec.
by the Kalligraph Process



THE FAMOUS TOWERS OF CANTERBURY
The great Cathedral is the setting for the Festival of Music and Drama which is fully described in an article on page 315.

8.0
VAUDEVILLE
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FRIDAY, AUGUST 23
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9.15
THE CANTERBURY
FESTIVAL
OF MUSIC

- 4.0 DANCE MUSIC
JACK PAYNE & H.B.C. DANCE ORCHESTRA
VERA HICKS (In Synchroscopied Sound)
- 5.30 The Children's Hour
From Birmingham,
The Lost Child, 'The Poplar Tree,' by Lucy
Sayers
ERNEST JONES and ALFRED KIRBY (Vibrante
Banjo Duets)
COLLEEN CLIFFORD (In Light Songs)
Another School Yarn, by Housemaster
- 6.15 'The First News'
TIMES SIGNAL GROUP. 11. WEATHER FORECAST
FIRST GENERAL NEWS BULLETIN

- 6.30 Light Music
(From Birmingham)
THE BIRMINGHAM SYMPHONY ORCHESTRA
Conducted by
FRANK CAMPBELL
BERGOTTE BLAKSTAD (Contralto)
ORCHESTRA
(Overture) 'Le Patrie' (The Fatherland) .. Bizet

This Overture, scored for full orchestra, with resonant brass and percussion, begins at once with a stirring theme played by the whole strength of the orchestra. After this is expanded and the opening has returned, there is a new theme played by cellos and woodwind against a quiet figure on the higher strings. Trombones become more forcefully and the opening is heard again. Then the tune becomes more animated and a new tune is played by violas and woodwinds with the lower strings accompanying. This is worked out at some length and leads to a strenuous climax, and again the tune changes, now to a slower movement. Violas and cellos together have then a fine rich tune accompanied by detached chords on the brass, with expressive little phrases on English horn and clarinet breaking in. Once more there is a change of theme, and a new change of key, and violas and woodwinds play a delicate melody which leads to a new theme. On these materials the Overture is built, coming to an end with a broad and full figure based chiefly on the second tune. It closes the Overture with a sense of real triumph.

- BERGOTTE BLAKSTAD
Vale Kennedy Russell
The Early Morning Graham Peel
Love, the Federal German
ORCHESTRA
Selection, 'Fallen Fairies' German

- 7.10 DAVID McCALLUM (Violin)
Serenade Schubert, arr. Elman
The Cuckoo Debussy, arr. McCallum
Hungarian Dance in D minor Brahms, arr. Joachim
BERGOTTE BLAKSTAD
Three Score and Ten Trunka
Vainka's Song Von Stutzman
ORCHESTRA
Fête des Bastions King
Sleeping Rig Holiday

- 7.40 DAVID McCALLUM
Pale Moon Ligon
Carnival of Venice Ernst
ORCHESTRA
Suite, 'Summer Days' Eric Coates



ERNEST JONES,
who, with Alfred Kirby, will contribute
some Vibrante Banjo duets to Birming-
ham's Vaudeville Programme tonight,
at 8.0.

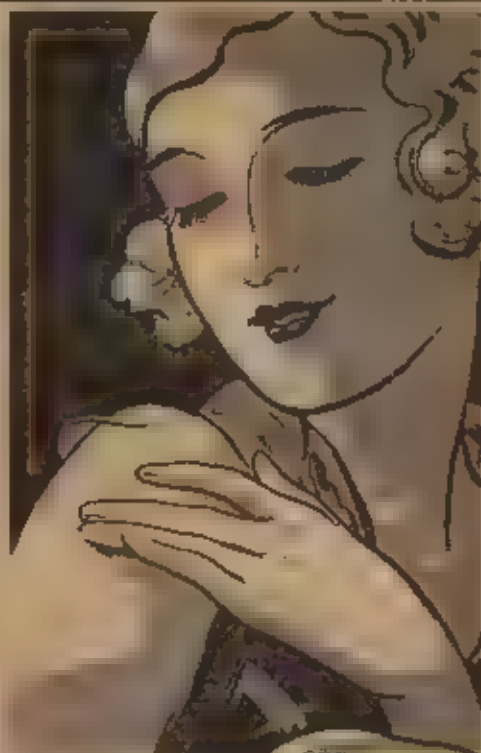
- 8.0 Vaudeville
(From Birmingham)
COLLEEN CLIFFORD (In Light Songs)

- OSBORNE and FORTY (The Comedy Two)
ERNEST JONES and ALFRED KIRBY
(In Vibrante Banjo Duets)
STABLES STABLES
MASON and ARMES (Entertainers with a Piano)
PHILIP BROWN'S DOMINOES DANCE BAND

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

- 9.15 Orchestral Concert
from
Canterbury Cathedral
Relayed from Canterbury Cathedral
Brandenburg Concerto in F, No. 2 Bach
The Lark Ascending Vaughan Williams
Two Idylls Butterworth
An Old Song Warlock
Lady Raimor's Suite Purry
(John, ARTHUR CATERALL)

- 10.0 POETRY READING
10.15-11.15 DANCE MUSIC
HERTINI'S DANCE BAND
from the
TOWER BALLROOM, WINTER GARDENS, BLACKPOOL
Relayed from Manchester
Friday's Programme continued on page 350.



SUN-
BURN

Sunburn is not a burn—due to the heat of the sun. It is an irritation and inflammation of the skin tissues caused by the chemically active rays of sunlight. If you "brown" easily (and not in freckles) you need not worry about spoiling your complexion. But over-exposure causes sunburn and spoils the velvety smoothness of your skin, leaving it coarse. People who don't "brown" usually get flared. Germolene is ideal for a sunburnt, rough, or red skin. It soothes the irritation, checks the inflammation, and restores the smooth satiny texture of your skin which is the essential of a good complexion. Don't go away without a tin of Germolene.

Germolene Aseptic Soap is a splendid tonic to your skin in ailing or complexion poor

RASH
ECZEMA
RINGWORM
CHURCH
BURNS
and all skin diseases

Germolene
ASEPTIC SKIN DRESSING
A Vero Product

Marvellous Victory OVER Varicose Veins

Old-fashioned Dangerous Elastic
Stockings Entirely Superseded.

Wonderful New "Spirastie Supports."

SENT ON APPROVAL

A well known Manufacturer of Surgical Appliances has made a marvellous discovery which entirely revolutionises the treatment of Varicose Veins.

It is now possible for the sufferer from this most painful and dangerous ailment to go about in perfect comfort and at the same time to so strengthen the parts that complete and permanent relief is ultimately assured.

NO PAIN OR PRESSURE

As Mr. Cooper, the
valuable sufferer, writes:
"I have been suffering from
varicose veins for many years
and the ordinary elastic stocking
has done me no good. I have
been in great danger in wear-
ing them."

The new Mecca "Spirastie
Supports," as clearly shown
in the accompanying illustration,
are woven on a
similar principle to "puttees," which any ex-
perienced man will tell you are the only possible leg
supports for long marches.
Being with the softness of a kid glove, they
neither press, pinch, nor cut the limb, nor do
they wrinkle or lose their elasticity. They cost
no more than the ordinary hard ribbed stocking
will last at least three times as long, and, more-
over, are sent ON APPROVAL.

FITS LIKE A

The new Mecca "Spirastie
Supports," as clearly shown
in the accompanying illustration,
are woven on a
similar principle to "puttees," which any ex-
perienced man will tell you are the only possible leg
supports for long marches.

Being with the softness of a kid glove, they
neither press, pinch, nor cut the limb, nor do
they wrinkle or lose their elasticity. They cost
no more than the ordinary hard ribbed stocking
will last at least three times as long, and, more-
over, are sent ON APPROVAL.

ILLUSTRATED PARTICULARS FREE.

If therefore, you suffer from Varicose Veins, Loss
of Power in the Legs, Weak Knees, Swollen
Ankles, Pain when Walking or Standing, write
at once to Mr. Cooper for Free Illustrated Booklet
and sample.

Immediately you receive it you will realise why
the Mecca "Spirastie Supports" give greater com-
fort and freedom from pain and eventually effect
complete relief.

H. E. Wootley Esq. B.A., Sandringham Villa,
Ashfield, Ross-on-Wye, writes—"I find
"Spirastie Supports" far better than anything else
and without them I could not possibly live the
active and athletic life I do. Yesterday I walked
nearly 20 miles. I should feel it unkind if I did
not recommend you to any friend who is troubled
with Varicose Veins."

Write to-day (a postcard will do) to Mr. D. M.
Cooper, Manufacturer of Surgical Appliances, 15, 17
and 19, Vine Street, Clerkenwell (E.C.1), London,
E.C.1, for full Free Particulars of this astounding
Invention.



Friday's Programmes continued (August 23)

5WA CARDIFF. 908 kc/s. (309.5 m.)

- 1. London Programme relayed from Daventry
- 3.40 GRACE DANIELS (Soprano)
- 4. JOHN STEAN'S CARLTON (R. B. STEAN) (Soprano)
- 5.15 The Children's Hour
- 6.0 Mr. W. H. JONES 'The Romance of Industry in South Wales' (1) (Soprano)
- 6.15 S.B. from London
- 10.15 West Regional News
- 10.4-11.15 S.B. from London

5SX SWANSEA. 1040 kc/s. (287.5 m.)

- 4.0 London Programme relayed from Daventry
- 5.1 S.B. from Cardiff
- 6.15 S.B. from London



CARRYING COAL IN 1790.

The method used in 1790 for the transportation of coal between Merthyr and Cardiff, from an old print in the National Museum of Wales. 'The Romance of Industry in South Wales' is the subject of Mr. W. H. Jones's talk from Cardiff this evening at 6.0.

- 6.55 S.B. from Cardiff
- 10.4-11.15 S.B. from London

6BM BOURNEMOUTH. 1040 kc/s. (287.5 m.)

- 4.0 London Programme relayed from Daventry
- 8.15-11.15 S.B. from London (8.55 Local Announcements)

5PY PLYMOUTH. 885 kc/s. (339.1 m.)

- 4.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
- The production of time swings back to the year 1600 in order to give you an adventure in the High Seas, a new play entitled 'CAPTAIN OF THE MOONS' (Una Brown)
- 6.0 London Programme relayed from Daventry
- 6.5-11.15 S.B. from London (6.55 Forthcoming Events; Local Announcements)

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

- 4.0 An Orchestral Concert
- THE NORTHERN WIRELESS ORCHESTRA
- Overture, 'Siegfried's Joy' (If I were King) Adam
- Entr'acte, 'The Glow Worm' Lincke

5WA CARDIFF. 908 kc/s. (309.5 m.)

- VERA CAMPBELL (Soprano)
- Come, for it's June Dorothy Foster
- In the Brown Owl (Soprano)
- Twice in a Mood (Soprano)
- THE BEST
- Suite, 'South Sea' (Soprano)
- Summer Days, Meadow Sweet, A Joy
- Reverie, Joy de Vivre, Joy of Life
- Three Dances from Henry VIII
- VERA CAMPBELL
- Starry Woods (Soprano)
- Arise O Sun (Soprano)
- Life and Death (Soprano)
- THE BEST
- W. H. Jones of the Musician (Soprano)
- Songs by A. W. Jones (Soprano)

5.15 The Children's Hour

- S.B. from Leeds
- HAPPY
- Songs by W. RANSON and G. LISTER

- 6.0 W. H. F. A. ERMEN 'The Way to Better Photography' IV. How to

- 6.15 S.B. from London

Other Stations.

6NO NEWCASTLE. 1040 kc/s. (287.5 m.)

- 4.0 London Programme relayed from Daventry
- 6.15 S.B. from London
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5SC GLASGOW. 752 kc/s. (398.9 m.)

- 4.0 London Programme relayed from Daventry
- 6.15 S.B. from London
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6.15 S.B. from London

Both Sides of the Bristol Channel.

THE FIRST FURNACE AT DOWLAIS.

Another Story of Industrial Romance—Telling in Other Days—The Welsh must Sing—Cupid in Modern Guise—Programmes by the National Orchestra.

Iron Masters at Dowlais

LISTENERS will remember that Mr. W. H. Jones took 'Coal' as the subject of the first talk in his series on 'The Romance of the Industry in South Wales,' and on Friday, August 30, at 7 p.m., he will speak on the 'Iron Masters at Dowlais.' Mr. Jones will assuredly tell of the Guests, one of whom, Lady Charlotte Guest, translated the *Maiden Lullaby* as well as the *Legend of Merthyr Tydfil*, and it is not generally known that Lord Darnley spent some years of his childhood there.

Very Small Beginnings

THOSE who know the mighty works as they stand squat and solid today, with all their trappings, too, of huge contracts, says Mr. Jones, 'and who know that it is mostly the Dowlais steel rails over which we speed in the North railway trains of today, will be interested in the small beginnings of this mammoth form of industry. Nothing more diminutive than the first Dowlais can be imagined. It was one of the well-known family of Lewis of the Van, descended from the warrior Welshman Ivor Bach (Ivor the Lame), who founded the great industrial epoch which Dowlais represents. He came into leasehold possession of 2,000 acres of land, abounding in mineral wealth, although apparently only marshy meadow-land, and he had power to work coal, iron-ore, amethyst, sandstone, and freestone for an annual rent of £281. He made a small start in iron-making in 1758 with the slenderest materials, which had to be transported, after many journeys, over the Welsh mountains from Caeppilly to Dowlais. With these materials he built his furnace.

Success Over Obstacles.

WHAT a happy day it must have been for this same Lewis when, after his first pig-iron had been made, there set out from Dowlais a small troop of mules and ponies to carry over hill and dale to Cardiff that first consignment of iron to a tiny sloop waiting for it at the riverside! From that first small shipment great accomplishments have sprung, until the Dowlais works can boast that they are the chief railway track makers in the world. During the development of the industry, the incidents which led to success breathe of real romance, and tales are told of wonderful men who fought for success over obstacles which appeared insurmountable, and who reached their goal by sheer pluck and industry, foresight and enterprise.

Sea Echoes.

EVERY coast has stories of the sea, and these stories take colour from the lives of the inhabitants. Sometimes the stories relate to supernatural beings and we have beliefs in sirens and mermaids. Or they may relate to earth-bound—or shall we not say sea-bound—spirits, such as The Flying Dutchman or Dracula. Wales, on its South Coast, has romantic tales of real live buccanniers, but they are dead and gone and no rumour exists of their shades troubling the craft up the channel. A vocal and orchestral programme entitled 'Sea Echoes' will be given from Cardiff on Monday, August 28, at 7.30 p.m. The National Orchestra of Wales will play and William Parsons (baritone) and the Eolian Male Voice Choir will sing. Mr. Parsons, who is well known to listeners, and especially to Bristolians, won a scholarship last month entitling him to three years' free tuition at the Royal College of Music.

English Tourists in Wales.

THIS story of your own country first, has been given in the eighteenth century when people of means were inclined to think that travel meant foreign travel. The troubles which culminated in the French Revolution, however, made the Continent an unsafe place, and attention was turned to the less-frequented parts of Great Britain, and Wales came in for a large share of industrious tourists who, armed by chance or on foot, and armed with pen and brush as well as diary. Some of these travellers published their impressions, and Mr. D. Rhys Phillips will tell of the more illustrious of the tourists of the eighteenth and nineteenth centuries on Monday, August 28, at 4.45 p.m.



SIR GARROD THOMAS

will broadcast an appeal for the Royal Gwent Hospital, of which he is Chairman, from Cardiff on Sunday, August 25.

Royal Gwent Hospital.

AN appeal on behalf of the Royal Gwent Hospital, Newport, will be made at 9.45 p.m. on Sunday, August 25, by Sir Garrod Thomas, the Chairman of the Hospital Board of Directors. This fine hospital was opened in 1901, and its predecessor was the primary opened in Llanarth Street, Newport, in 1839. Towards the east of the hospital, Sir Garrod and the late Lady Thomas subscribed £5,000, while the late Viscount Tredegar gave the site. The late Viscount always took a deep interest in the institution, and his nephew, the present Viscount Tredegar, presented the historic residence known as 'The Friars,' together with the extensive lands adjoining the hospital, thus placing it in a unique position as regards land for future extensions, or for the use of patients. Accommodation is provided at the hospital and at 'The Friars' for 100 patients. In 1924 a splendid new out-patient department was opened, over which is a ward, planned to accommodate 32 beds, awaiting funds for completion.

Life in the Village.

IT often happens that a play or dramatic sketch centres mainly on the character or fortunes of one individual. If, however, it be desired to give the atmosphere of a whole village, some typical event which stirs the village to activity must be chosen, and if the leading lights do most of the talking, the current of village life passes through their words, even if they are not aware of it. Miss Marjorie Vaughan Thomas has been very successful in capturing the atmosphere of Welsh village life in such typical scenes as a reunion in a home of friends and neighbours on Sunday evening and carol-singing at Christmas-time. It seems, of course, a good broadcasting device to use scenes in which to use naturally finds its place, but in Wales, singing is so vital a part of the national life that the scenes would sound strained and unnatural if someone did not burst into song.

The Choir Picnic

MISS VAUGHAN THOMAS has prepared a programme which is to be heard on Tuesday August 27, at 7.45 p.m. In it she shows in six scenes the most important event of the year in the village of Glan-Y-Mor. It is the choir picnic. New hats are bought for it, and one hat in particular causes heart-burnings and eventually a proposal of a picnic to Penarth Priory. Listeners who know village life intimately will appreciate the spirit of good-fellowship and enjoyment which prevails and to old folks who are unable to stand the strain of a day's outing this programme will recall the joys of their youth. Needless to say, the choir bursts into four-part song in nearly every scene.

Romance Unlimited.

SOME months ago listeners heard of the adventures of Cupid in modern guise in a programme by Dorothy Eaves. As Cupid's activities are endless, Miss Eaves is to give a further selection on Wednesday, August 28, at 10.15 p.m. Cupid is himself the managing-director of the firm, Park is his office-boy, and Miss Chance is his secretary. There will be several vignettes and the orchestra will play light music. Mr. Cupid feels challenged to do his best, for he has just come across a statement by a certain D. Wyse that 'Love is an antique emotion which went out with the crinoline and side-whisker. As John Rorke is one of the victims, he will give his views in song.

Orchestral Music.

ALIGHT Orchestral Programme will be given on Tuesday, August 27, at 8.50 p.m., when Charles Clements will play Mendelssohn's *Concerto for Piano and Orchestra in G Minor*, with the National Orchestra of Wales. Most listeners will remember that Mr. Clements played under difficulties during an evening concert in the Museum last year, for he had the misfortune to hurt his arm shortly before the concert. The next day the story spread after the fashion of the Irish Play, *Spreading the News*, and one of the audience affirmed that he could tell there was something wrong before he had confirmation. 'I noticed him rub his right arm,' he told everyone triumphantly. But it was the left arm that was hurt. Still, the story was well on its way, and Mr. Clements became a hero in spite of his own doubts.

'STEEP HOLM.'

2.30
CONCERT FROM
CANTERBURY
CATHEDRAL

10.15 a.m. THE DAILY SERVICE

10.30 (Dauntsey only) TIME SIGNAL, GREENWICH

1.0-2.0 LIGHT MUSIC

MURRAY and his ORCHESTRA
From the May Fair Hotel

2.30 The Canterbury Festival of
Music and Drama

An Orchestral Concert

Relayed from Canterbury Cathedral

THE B.B.C. SYMPHONY ORCHESTRA

First Movement from Sym-
phony No. 3 Percy Godfrey
Symphony in E. from Cantata No.

Symphony No. 4 in D Major

Rhapsody for Orchestra, a
English Folk Tune, "Brigg
Fair"

Introduction Act 3,

Overture, "The Mus-

4.0 DANCE MUSIC

THE PICCADILLY GRILL BAND

Under the direction of JERRY
HOBY from the PICCADILLY

4.45 ORGAN MUSIC

Played by ALAN TAYLOR

Relayed from Davis' Theatre,

5.15 THE CHILDREN'S HOUR

"Fish, another Gnome Story,
by Mabel Marlowe

Mrs. Buggins Again? by

6.0 Musical Interlude

6.15 "The First News"

WEATHER FORECAST, FIRST

GENERAL NEWS BULLETIN,
Announcements and Sports

6.30 Musical Interlude

6.45 THE FOUNDATION OF MUSIC

English Songs

Sung by

ASTRA DESMOND Cantata

7.0 Mr. HARVEY GRACE "Next Week a Broad-
cast Music"

7.15 An Eye-Witness Account of the Athletic
Meeting—England v. Germany by Mr. H. M.
ABRAHAM

7.30 "The Mulligatawny Medallion"

A One-Act Comedy

By BARRINGTON GATES

The Characters

ALBERT SEPTIMUS SMITH

ROSEMARY SMITH, his daughter

ALBERT SEPTIMUS SMITH, his son

ALLWORTHY, his butler

Scene: Breakfast-room of Mr. Smith's town

House

Time 9.0 a.m.

8.0 A POPULAR BAND CONCERT

THELMA TUSON (Soprano)

JOSEPH FARRINGTON (Baritone)

CALANDER'S CASTLE WORKS BAND

(Conducted by TOM MORGAN)

SATURDAY, AUGUST 24
2LO LONDON & 5XX DAVENTRY

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

Overture, "Don Giovanni" M. M. M.

When Mozart's *Figaro* was produced in Prague in 1786, it was an pronounced anti-
success that the authorities at once asked him to write them another opera. *Don Giovanni* was the chosen work, and Mozart composed the opera in Prague itself within little more than a month. Much of it was written in the graveyard of an old friend, and they still show you a little stone table at which Mozart sat writing, often while talk was going on round him or even while skittles was being played in the open air.

The day before the late fixed for the first performance, the Overture had not even been begun. Mozart finished it during the night, and by seven in the morning the MS. was handed out.



"THE MULLIGATAWNY MEDALLION"

To be broadcast this evening at 7.30.

for copying, and the Overture was played that evening without rehearsal. It bears no trace of such hasty work, full of his own inimitable brightness and grace, it has always held a place of honour among the great masterpieces.

The introduction, in solemn measure, is taken from the music of the last act, where the statue of the Governor, slain by Giovanni in the course of one of his intrigues, comes at the Don's invitation to sup with him. And, though the main body of the Overture is made up of melodies which trip along on dainty, graceful feet, there is ever and anon a heavy-handed reminder of stern destiny. This theme is only two bars long, but it is a masterpiece of its kind, the instruments imitating one another with impressive effect, and the effect of the whole Overture is a wonderfully complete picture of the battle and gaiety of the lighter moments of the opera, with the shadow of the final tragedy hanging over it.

Four of the five people in Leonecavallo's one really successful Opera are Strolling Players, and the fifth, who completes the caste, is a Peasant. It is his unauthorized love affair with Nedda, the Columbine of the Truope, which brings about the final tragedy. Canio, the leader of the players, her husband, discovering their intrigue, kills his wife and then the lover.

The first act tells of the arrival of the little troupe in the village, and in the second they act

their play of a staid stage before the village. The little piece which they perform is a comedy of the same tale of jealousy and passion which is the plot of the whole work, and the drama, though somewhat crude and brutal, is so vivid that its popularity of the Opera has never been understood. The last line for Canio, after he has killed his wife and her lover, is a most dramatically effective "curtain". Coming forward to the stage, he little play turned so suddenly to a tragedy. The Overture is a masterpiece.

JOSEPH FARRINGTON

The Arranger's Song

De Koven

Cap (Drinking Song)

Baltore

THELMA TUSON

Song of Love in June

Valley of Laurel or Sutherland

own Bro Singing

Haydn Wood

THE

Fantasy 1914

The Sun

Eight, Song

Victory

March of the

March of the

Within the past few months listeners have had several opportunities of hearing something of the brilliant music of Josef Holbrooke, one of the native composers who works on a large scale, choosing big and impressive subjects, as well as large and imposing forces to present them. Within the past season parts of the three operas in his great trilogy, *The Children of Aynon*, have been broadcast.

JOSEPH FARRINGTON

Money O'

Don

The Wedding of Shon MacLennan

Hutton

THELMA TUSON

Spring's Awakening

The Law with the Dearest Air

I Love the Moon

Rubén

Baro

Cornet Solo, "Firestar"

Humoresque, "Three Blind Mice"

Selection, "The Grand Duchess"

Violations on a Welsh Melody

"The Second News"

WEATHER FORECAST, SECOND GENERAL NEWS

Bulletins; Local Announcements (Dauntsey

only) Shipping Forecast and Fat Stock Prices

10.0 Ms. SIDNEY DARK: "London Twenty Years

Agg"

10.15 A VARIETY ITEM

Relayed from

THE LONDON PALLADIUM

and

JACK PAYNE'S B.B.C. DANCE ORCHESTRA

10.45-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by AL STANLEY

and the

PICCADILLY GRILL BAND, under the direction of

JERRY HOBY,

from the Piccadilly Hotel

The Wonderful NEW Brown "VEE" UNIT



HERE is the sensational new Brown "Vee" Unit. It is the biggest Radio development of recent years. For only £2 (the Unit costs 25/- and the Chassis 15/-) anyone can assemble, in two minutes, a loud speaker that gives fine mellow tone and better volume than you have ever heard before. It recreates the living artiste in a degree that is positively uncanny. Such your Dealer will have stocks. Make sure to hear the "Vee" Unit before you buy your loud speaker.

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Chassis with Cone

15/-

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Oxford Circus, London, W.1.

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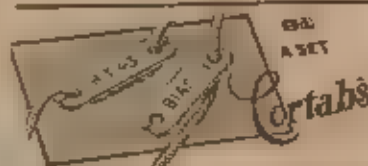


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Saturday's Programmes continued (August 24)

5WA CARDIFF. 983 kc/s. (309.9 m.)

- 2.30 London Programme relayed from Daventry
 4.0 **THE CONEY BEACH FIVE**
 Relayed from the Coney Beach Dance Restaurant, Porthcawl
 4.45 London Programme relayed from Daventry
 5.15 **The Children's Hour**
 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 6.30 Local Sports Bulletin
 6.35 S.B. from London
 7.0 **SIR THOMAS HURBERT: 'An Old Lawyer's Recollections'**
 7.15 **Mr L. E. WILLIAMS: Sports Gossip**
 7.30 S.B. from London
 8.0 **THOSE FOUR CHAPS**
 P. J. ENGLISH, L. J. M. M. M. M.
 (Last night at 10.15 p.m. on 5WA)

8.15 Caprice

Presented by **ERIC WYNNE and MAY WYNNE**

A Concert Party of Distinction
 Relayed from the Pier Pavilion, Penarth

STAN DICKIN (Comedian)
MOLLIE KEANE (Soprano)
HOLBROOK SISTERS (Vocal and Dancing Duo)

EMMA HARTLOW (Dancer)
SONNIE HURSTE (Comedian)
MAY WYNNE (Pianoforte)
ERIC WYNNE (Character Actor)

9.15 THE NATIONAL ORCHESTRA OF WALES

Conducted by **REGINALD REDMAN**
 March, 'The Phantom Brigade'

Waltz: 'Wine, Woman and Song'
 March: 'Colonel Bogey'

There are five sections to this joyous waltz of Strauss', one of the best of his hundreds of waltzes. There are words to it, which might be very nearly meaningless were it not for the music, a music which is so simple and so direct. The first section is a waltz in the key of G major, and it is a waltz in the key of G major. The second section is a waltz in the key of G major, and it is a waltz in the key of G major. The third section is a waltz in the key of G major, and it is a waltz in the key of G major. The fourth section is a waltz in the key of G major, and it is a waltz in the key of G major. The fifth section is a waltz in the key of G major, and it is a waltz in the key of G major.

- 9.45 S.B. from London
 9.55 West Regional News; Sports Bulletin
 10.0-12.0 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (283.5 m.)

- 12.0-1.0 **Gramophone Recital**
 2.30 London Programme relayed from Daventry
 5.15-12.0 S.B. from London (9.35 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 1,040 kc/s. (283.5 m.)

- 12.0-1.0 **A Gramophone Recital**
 FROM THE OPERAS
 Overture, 'The Magic Flute' Mozart
 Overture for the Fairies ('The Barber of Seville') Rossini



THOSE FOUR CHAPS, who have already broadcast several times this week, and appeared in the London Vaudeville programmes on Wednesday, are at Cardiff tonight at 8.0. They are, from left to right, Eddie Childs, Paul England and Claude Hubert, and (below) Bobbie Camber

Down her soft cheek a pearly tear; La Favorita

Sensation, 'Mignon' Ambrose Thomas
 Pastoral, 'I Pagliacci' Ambrose Thomas
 Barcarolle ('Tales of Hoffmann') Ambrose Thomas
 Monologue ('Otello') Ambrose Thomas
 Voi lo sapete (You know the story) ('Cavalleria Rusticana') Ambrose Thomas
 All docked out in gold ('Le Caid') Ambrose Thomas
 Selection, 'Le Coq d'Or' ('The Golden Cockade') Ambrose Thomas

2.30 London Programme relayed from Daventry

5.15 The Children's Hour
 We put forward a new theory, 'SCIENCE OF THE STORIA,' by means of a few Scraps of Sense

6.0 London Programme relayed from Daventry

- 6.15 S.B. from London
 6.30 Sports Bulletin
 9.35-12.0 S.B. from London (9.55 Items of Naval Information; Local Announcements; Sports Bulletin)

2ZY BIRMINGHAM. 707 kc/s. (376.4 m.)

- 12.0-1.0 **THE NORTHERN WIRELESS ORCHESTRA**
 TOM THOMAS (Trio)
 2.30 London Programme relayed from Daventry
 4.0 **THE NORTHERN WIRELESS ORCHESTRA**
 MARGARET MADEN (Contralto)
 5.15 **The Children's Hour**
 'THE KING OF THE GOLDEN RIVER'

Adapted from a story by J. RUSKIN by M. H. ALLEN
 Played by THE STATION REPERTORY PLAYERS
 Incidental Music by THE NORTHERN WIRELESS ORCHESTRA

- 6.0 London Programme relayed from Daventry
 6.15 S.B. from London
 7.0 **Mr. HALLIWELL, SOLOIST: 'Chivalry and Loyalty of the North—II, Gullat Yorks-emen'**
 S.B. from London
 7.15 **Mr. F. STACKY LINTOTT: Sports Talk**
 7.30 **'Northern Notions'**
 An Original Idea looked at from Sixteen Angles
 Book and Lyrics by H. E. WYNN
 Additional Sketches 'You Never Can Tell'
 and 'I've Got a Feeling' by H. E. WYNN

The Cast Includes:
 H. E. WYNN
 H. E. WYNN
 H. E. WYNN
 H. E. WYNN
 H. E. WYNN
 H. E. WYNN
 H. E. WYNN
 H. E. WYNN
 H. E. WYNN
 H. E. WYNN

THE NORTHERN WIRELESS ORCHESTRA

9.0 Light Music

by THE NORTHERN WIRELESS ORCHESTRA
 Overture, 'Le Bon Vivant' Grandjean
 Ballet Suite, 'The Toy Shop' Howard Carr

Waltz, 'Der Rosenkavalier' (The Rose Knight) Strauss
 Three Irish Dances John Ansell

- 9.45-12.0 S.B. from London (9.55 Local Announcements; Sports Bulletin)

Other Stations.**5NO NEWCASTLE** 1,145 kc/s.

- 2.30 London Programme relayed from Daventry
 5.15 S.B. from London
 6.0 Sports Bulletin
 6.15 S.B. from London
 6.30 Sports Bulletin
 9.35-12.0 S.B. from London (9.55 Items of Naval Information; Local Announcements; Sports Bulletin)

5SC GLASGOW. 985 kc/s. (301.5 m.)

- 12.0-1.0 **A Recital of Gramophone Records**
 2.30 **The March Mascarade Concert Party**
 The Repertoire, 'The March Mascarade Concert Party'
 5.15 **The Children's Hour**
 6.0 Sports Bulletin
 6.15 S.B. from London
 6.30 Sports Bulletin
 9.35-12.0 S.B. from London (9.55 Items of Naval Information; Local Announcements; Sports Bulletin)

2BD ABERDEEN. 985 kc/s. (301.5 m.)

- 12.0-1.0 **Recital of Gramophone Records**
 2.30 **Mary Rose (Violin), 4.30 app. - The Children's Hour**
 5.15 **The Children's Hour**
 6.0 Sports Bulletin
 6.15 S.B. from London
 6.30 Sports Bulletin
 9.35-12.0 S.B. from London (9.55 Items of Naval Information; Local Announcements; Sports Bulletin)

2BE BELFAST. 1,235 kc/s. (243.5 m.)

- 2.30 **Orchestra, George Begg (Baritone), 4.30 - The Children's Hour**
 5.15 **The Children's Hour**
 6.0 Sports Bulletin
 6.15 S.B. from London
 6.30 Sports Bulletin
 9.35-12.0 S.B. from London (9.55 Items of Naval Information; Local Announcements; Sports Bulletin)

Notes from Southern Stations.

A CONCERT FROM BRISTOL EXHIBITION.

Cardiff Listeners to Hear the Welsh Guards Band Village Cricketers who Defeated All England The N.O.W. at Weston-Super-Mare—Forthcoming Items from 5GB.

A CONCERT by the Welsh Guards Band will be relayed to Welsh listeners from the Bristol Exhibition on Thursday, August 29, at 4.0 p.m. This exhibition was originally started by the Rotary Club of Bristol, the first being held in 1922. The object of the exhibition was to show what good was made in Bristol or factories in the City and under the name of 'The Bristol First Exhibition,' it was held annually until 1927 when it was agreed to change the name to Bristol's Annual Exhibition, which gave rather a wider scope. It must be remembered that the Rotary Club also founded the Little Theatre, which was opened by Sir Arthur Pinero on December 17, 1923, and as both the Exhibition and the Theatre began to grow in importance, the Rotary Club had seriously to consider whether or not they could be responsible for the finances and the direction of two such healthy enterprises. In January of this year a new society was formed under the Industrial and Provident Society Act to be known as Bristol's Little Theatre, Ltd., and to administer the theatre and the exhibition. The exhibition is run for a fortnight each year, and has an average attendance of close on 40,000.

THE concluding talk in his series on 'Amateur Acting for Beginners' will be given by Mr. Harold Morahan in the Plymouth Studio at 7.0 p.m. on Tuesday, August 27. Mr. Morahan will explain the use and various types of make-up.

HAMPSHIRE has been called 'The Mother of England,' and of all her sons, none are worthier of a fragrant niche in our memory than the innkeepers, gamekeepers, gardeners, and village tradesmen who made cricket history on Broadhalfpenny Down. On Tuesday, August 27, Mr. Hugh Roberts, who has given several talks on Hampshire Worthies from the Bournemouth Studios, will add to his list of the county's heroes and ask the question, 'Why, nearly 300 years ago, when Hambledon defeated All England, and will tell how this village club, in what was then almost inaccessible surroundings, maintained a position in the cricketing world equalled only by that held by the M.C.C.

THE National Orchestra of Wales will give a concert at the Knightstone Pavilion, Weston-super-Mare, on Sunday, August 25, at 8.15 p.m., Heddie Nash (tenor) being the vocalist. The concert will be relayed to South Wales listeners from 9.5 to 9.50 p.m.

IN his talks from the Cardiff Studios, Mr. Lyndon Barries has worked his way from Adam and Eve as portrayed by John Milton, through many difficult, married pairs, and in his fifth talk, on Thursday, August 29, at 3.45 p.m., he will deal with 'The Parson and his Wife.' Mr. Lyndon Barries will discuss the parson and his wife as seen in the eighteenth and nineteenth centuries.

THE silly season must be upon us again, for lately we have been having another outburst on the subject of popular and 'high brow' music, and the laughable part of the whole matter is that if you ask the 'popular' listener to give his impression of a popular programme you will usually find that fifty per cent. of it is what are commonly termed 'b.s.' The evening programme from 5GB on Sunday, August 25, presented by the Birmingham Military Band, is an example of a programme which combines the qualities favoured by both sides. In it we find John Armstrong (tenor) and Joseph Dickinson (bass) in solos and operatic duets, while Richard Wassell conducts the band in the *William Tell* Overture, a portion of Mendelssohn's *Italian Symphony* and Liszt's second *Rhapsody*.

The Birmingham Studio Symphony Orchestra, which is to give a concert on August 25, will be relayed from the Midland Institute.

The Lyndon Gardens Pavilion, Leamington, is the scene of another broadcast on Sunday afternoon, August 25, when 5GB listeners will hear the Band of H.M. 5th Inniskilling Dragoon Guards, conducted by R. B. Hoggie.

The artists in the Light Music programme on Monday, August 26, are Olive Groves (soprano), whose versatility is known to listeners throughout the country, and Joyce Robbitt, a young Birmingham pianist, who will be remembered as the winner of many Midland musical festival competitions.

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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