

The RADIO TIMES

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The

RADIO TIMES

The Journal of the British Broadcasting Corporation

Captain P. P. Eckersley's Second Article

in his new series, entitled 'Taking Stock,' in which he describes various possible remedies for the present overcrowding of the ether which is causing interference between Stations.

IT has been stated already that Governments have allocated a certain wave-band for broadcasting stations, and that if it is attempted to crowd into this wave-band more than a certain number of stations (103 was the figure), some kind of interference must exist.

It is now important to indicate how this interference (which must exist, because there are more than 103 stations in a given continent) can be minimized.

The Theory of Interference.

To appreciate the theory of possible methods for overcoming interference between broadcasting stations one must understand the reasons for its existence. It is postulated that every aerial sends out two main rays, one parallel to the ground and the other at an angle to the ground. The ground ray, called the direct ray, frets itself against the rough surface of the earth and soon dies away to negligible dimensions. The point where it dies away depends upon the power of the sending station. For example, the direct rays of a one-kilowatt station are too feeble for good broadcasting after they have travelled twenty or thirty miles. The upward ray, however, has no impediments to its journey, and travels upward until it hits an electrified layer (called the Heaviside layer), which, we believe, bends it earthwards again; it then hits the earth, bounces, climbs to the layer again, and so on. Looked at more generally, this electrified layer forms a wireless 'whispering gallery' conserving the energy of the upward or indirect ray and allowing it to reach distances undreamed of by the earth-bound and impeded direct ray. *The layer, however, reflects these waves only at night; in the daytime the indirect or upward ray loses itself in the upper atmosphere, never to return.*

The above explanation gives the reason for the interference experienced, or the clarity with which the signals are received, at night, from distant stations. To prevent the indirect ray interfering with other stations over the area of a continent, we have to choose a different channel or wavelength for every station in that continent. The difference must be a fixed amount (chosen at 10 kilocycles), and so, with the wave-band allocated, room for roughly 100 stations alone exists if no interference is to take place.

Possible Palliatives.

Below is given a list of possible methods of overcoming interference.

Firstly, we might challenge the statement that one hundred or so stations are not enough and ask for 103 stations for Europe, each of, say, 50 kilowatts. It can be proved that with the facilities given only about half the continent could be covered with good broadcasting, and then there could be no choice of programme.

The *second* palliative might be to work two stations on the same wave length and put up with some interference. This is a promising idea, and the B.B.C. have made quantitative investigation of the possibilities. We find:—

(1) If two stations work exactly on the same wavelength, and transmit different programmes, the strength of one has to be, at a given point, *one to two hundred* times as strong as the other in order that the one may give good service at that point.

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(2) If two stations are exactly synchronized and transmit the *same* programme, then the strength of one has to be at a given point *five times* as strong as the other in order that one may give good service at that point.

The utmost importance is attached to these conclusions, which have been arrived at only after elaborate experiment and constant application to the theory of the subject. I believe the B.B.C. to be pioneers in this matter.

In order to grasp the implications imagine two stations, A and B, exactly synchronized to work on exactly the same wavelength. Imagine them to be about 100 miles apart. Very near station A it is obvious that relatively distant station B will have little effect—it will be so immeasurably weaker than A. Similarly, very near the transmitting area of station B, station A will be so weak that it will not interfere. As we investigate the service of station A at points nearer

and nearer to B, we should expect the interference from B to become more and more pronounced—B getting stronger, A getting weaker. A point will come where B starts seriously to interfere with A. The actual empirical law established, a pure matter of quantities and fortuitous happenings is that so long as both stations are doing the same programme and so long as A is five times or more as strong as B at any place, so long will A give good quality service at that place. By implication, if B is more than five times as A at a point, then B will give good service at that point. But if the two stations do different programmes, then, to get good service at any point, one has to be *hundreds* of times stronger than the other.

The crux of the matter is, then, that, to get reasonable service out of two stations working exactly upon the same wavelength, they must transmit the same programme.

The *third* suggestion for overcoming interferences is to design a broadcasting station aerial which radiates only the ground wave and does not radiate upwards. If this could be done, obviously there can be no, or only a feeble, indirect ray to be bent down at night to interfere in places where it has no business. Unfortunately, however, the dimensions of the aerial for medium wave working, giving this performance, would be so unwieldy as to make its construction rather impractical. No actual experiments have, however, yet been done, but the B.B.C. hopes in time to be in possession of further data on this point.

Conclusion.

I have now made three suggestions as to how to minimize interference between broadcasting stations in any continent—1 the use of much fewer and higher-powered stations; 2 (a), sharing waves (with different programmes radiated), (b) sharing waves (with the same programme radiated); and 3, the design of non-upward radiating aerials.

While it is essential to concentrate on suggestion 1 to some extent, it is not a complete solution of the trouble; 3 appears impractical at present, and thus 2 (b) seems to offer the greatest hope for success in minimizing inevitable interference.



'St. Lubbock's Day.'

BANK HOLIDAY is with us again. This respite from carking care we owe to Sir John Lubbock (later, first Baron Avebury) who, in 1871, secured the passing of the Bank Holidays Act which dedicated the first Monday in August to the enjoyment of all good men and true who are partial to a sail round the harbour or an afternoon asleep in the 1s. 2d. seats at the Pierrots. This brilliant man, who was at once banker, naturalist, and philanthropist, was responsible also for the Early Closing Act (1904).



'Partial to a sail round the harbour.'

In the '70's Bank Holiday was popularly referred to as St. Lubbock's Day. Well, as I said before, Bank Holiday is with us again. For my own part, I have not yet determined what to do about it. Dogsboddy, I hear from the milkman who calls twice a day, with gossip as well as milk, has taken rooms at Bognor. This will make it possible for me to spend a quiet week-end in the garden. But I may go to the seaside. If any of you are interested, you will recognize me by my long ginger moustache and my straw hat adorned with the club colours of the Walham Wanderers (for whom on Saturdays I throw a pretty dart).

A New Musical Show.

ON August 13 (5GB) and 15 (other stations) we are to be entertained with *Ma Mie Rosette*, an operetta by Paul Lacombe and Ivan Caryll. This light and tuneful work was performed over here in, I believe, 1892, at the Prince of Wales and Globe Theatres. But my theatrical memory is a comparatively short one, so please correct me if I am wrong. 'Ma Mie' is, of course, the early French form of 'Mon Amie'—translatable, perhaps, as 'my girl friend.' The story of the operetta is naively simple and conventional. Vincent and Rosette, working with the reapers in the fields, express their joy at the prospect of their marriage tomorrow. Enter, however, King Henry, who exercises over the innocent Rosette that fascination peculiar to kings in fairy-tales (was there ever a reaper's daughter who could resist the royal advances?). She visits the court while Vincent is away at the war. Vincent, returning, discovers the intrigue, challenges the King to a duel, and is promptly condemned to death. Does he die? Ah!

Alec Rowley and Albert Sammons.

APIANOFORTE recital is to be given from London on Friday, August 17, by Alec Rowley, the young English composer and organist. He will play his own compositions. On the following evening, we are to hear Albert Sammons, our finest English violinist, in a recital of light and tuneful music.

BOTH SIDES OF THE MICROPHONE



'Wagner Night.'

THE Promenade Concert to be heard from London and Daventry on Monday, August 13, will, in accordance with 'Prom' tradition, be a Wagner night. The programme includes many popular excerpts from the operas (how strange to be able to write 'popular,' remembering that fifty years ago those same operas made even the highbrows gnash their teeth!). The Overture to *The Mastersingers*, *Tannhauser's Pilgrimage*, *Klingsor's Magic Garden*, the *Liebsted*, from *Tristan and Isolde*, *Siegfried's Journey to the Rhine*, and the Overture to *Rienzi*—also the *Siegfried Idyll*, that exquisite piece, based upon themes from the opera *Siegfried*, which was Wagner's birthday present to his wife following the birth of their son. A small orchestra was gathered by Hans Richter, the composer's friend and afterwards a very famous conductor, which collected in the early morning in the hall of Wagner's villa on Lake Lucerne. Conducted by Wagner himself, who sat on the stairs with his baton, the *Idyll* greeted the awakening of Cosima Wagner. It is a memorial of the happiest period of the composer's life. The soloists in the concert on August 13 will be Bella Baillie and Walter Widdop.

5GB 'Proms.'

NEXT week 5GB takes two 'Proms' from the Queen's Hall. On Thursday, August 16, a programme of well-known favourites, the only novelty being a new piano concerto by Alexandre Tansman. Tansman is a young Polish composer of twenty-eight, bold and modernist in style. His concerto will be played by Gerda Nette, who has given many broadcast recitals in the 'Foundations of Music' series. Last year she gave a long series of Handel Suites, and more recently a week of *partitas* by Bach. On Saturday, August 18, 5GB listeners will hear a popular programme, beginning with the *Merry Wives of Windsor* overture and ending with the overture to *William Tell*, with works by Elgar, Schumann, etc., sandwiched in between. The soloists on this occasion will be Harold Williams and Beatrice Harrison.

Chamber Music.

LONDON'S evening programme on Sunday, August 12, is to consist of a Chamber Music recital by the London Wind Quintet, a combination rarely broadcast—Richard Murchie (flute), Leon Goossens (oboe), Haydn Draper (clarinet), Aubrey Brain (horn), and Fred Wood (bassoon). Their programme will include a Quintet by Scarlatti, arranged by Greenbaum, Janacek's *Mladi* (in which they will be assisted by M. Draper on the bass clarinet) and Haydn's *Presto*. Stuart Wilson will sing songs by Brahms, Dowland and Purcell. This looks like a particularly delightful evening of delicate music.

Listeners' Letters.

OWING to pressure on space, we are not publishing this week our usual prize letters, which will, however, appear again next week. Hitherto this little competition has applied only to letters 'pro' and 'con.' B.B.C. programmes, etc., and has produced many very interesting expressions of opinion from listeners. From next week onward the prizes of a guinea will be awarded to the writers of the two most interesting letters on any subject connected with broadcasting. This will greatly widen the interest of our popular page of Listeners' Letters.

What About Television?

IHAVE received letters from several listeners asking when they may expect a Television service from the B.B.C. My best reply to this is to quote the B.B.C.'s recent official announcement on the subject: 'Various statements have been published in connection with the development of Television, and rumours are current of the part which the B.B.C. is likely to play. In order that listeners may not suffer disappointment by anticipating the possibility of seeing as well as hearing its performances, the B.B.C. wishes to make it plain that it has not so far been approached with apparatus of so practical a nature as, in the opinion of the Corporation, to make Television possible on a service basis. It should be noted that the Postmaster-General in replying to questions in the House of Commons, has indicated that, in the opinion of his officers, Television is still in the experimental stage, and that the time has not yet come to make arrangements for the provision of a public service. When the development of the science has reached the stage where some form of service which will benefit listeners may be guaranteed, the B.B.C. will be prepared, subject to the approval of the Postmaster-General, to co-operate in the matter.' Television, though, should not be confused with Telephotography; that is, the broadcasting of photographs, drawings, or diagrams as opposed to instantaneous motion pictures. It is possible that some form of experimental service of the latter nature may be adopted by the B.B.C. in the not very remote future.

Legal News.

IHAVE briefed Jimp, K.C., to defend me against the legal assaults of Dogsboddy. So costly a move would never have occurred to me had it not been for my Aunt Agatha Lightfoot, who protested that 'she was not going to have the people at the boarding-house saying that a nephew of hers did not know how to go to law like a gentleman.' Yesterday I went with my solicitor, Mr. Malice (of Envy, Hatred and Malice, Lincoln's Inn) to consult with Jimp in his chambers. The



'I went to consult with Jimp, K.C.'

dust made me sneeze. The great advocate is rather like a giraffe to look at. Perhaps because of the very high collars he wears. At one point in our discussion he opened his brief-bag and a moth flew out. This discouraged me. But I am glad I have Jimp to help me, for today, as I was brushing the cat in my garden, Dogsboddy looked over the wall and gave me a frightful look. He has something up his sleeve. Before I left Jimp's chambers, I asked, 'Are you by any chance related to a Miss Emily Jimp with whom I have had a one-sided correspondence?' 'Yes,' he said, 'she is a second cousin—but we never mention her.'



BOTH SIDES OF THE MICROPHONE



Midland Dogsbodies.

A DELIGHTFULLY vituperative letter has reached me from Handsworth, Birmingham. The writer aims at securing the Editor's weekly guinea for the best letter 'pro' or 'con' the programmes and policy of the B.B.C. Unfortunately, he does not qualify, for his vitriol is aimed not at the B.B.C., but at 'a collection of very, very loud-speakers to the right and to the left, in front and behind my suburban garden.' 'There was a time,' he writes, 'when I was fond of most opera music and would walk miles to hear it, but since



'Including grand opera'

having my senses deadened by a duet (or with the foreign Stations in play, a quartet), including grand and comic opera, jazz, etc., I should be glad to be deprived of opera altogether for the rest of my natural life. . . . He suggests that the Chancellor of the Exchequer should tax outdoor loud-speakers according to horse power! My sympathies, 'R. H. R.' You have Dogsbodies, too, in Handsworth, it seems. But when will people learn to be considerate?

Anyway, I Was a Prophet.

A WEEK or so back I commended to the notice of the B.B.C. the new sport of Dirt Track Racing as being eminently the subject for a running commentary. I do not, however, claim credit for the insertion of such a commentary in the evening programmes for August 18. The idea had apparently been on the tapis for some weeks. The Relay will come from Stamford Bridge—which pleases me, for it is, so to speak, my 'home track,' where on Wednesdays and Saturdays I sit and gasp at the exploits of Art Pecher, Gus Kuhn, Roger Frogley and Sprouts Elders. For sheer nerve this racing has everything else of the kind beaten by a mile. There are accidents, of course—as is inevitable when motor-bicycles round hairpin bends at 40 miles an hour—but the leather-coated and crash-helmeted 'track champs' seem to survive them. Be sure to listen on the 18th!

Rumours in the Air.

THEY tell me, those who know, that a number of specially good vaudeville and dramatic programmes are in the air for August. For example, Albert de Courville is to follow Andre Charlot as a producer of a radio revue. He is to give us, on August 20, at 7.30, a short revue of rather less than an hour. Then, on the 25th, comes a second revue by the author and composers of *Fancy Meeting You!* It is entitled *Djinn—and Bitters*, which sounds as though a magic-carpet will be one of the 'props.' On August 15, Rex Evans gives the third of his cheerful miniature cabarets, while on the 21st a dramatic 'thriller' by John Drinkwater, entitled *The Locked Chest*, comes into the programme. But these are the merest rumours, to be confirmed, amplified—or denied—next week.

The Late Tuning-Note.

THE tuning-note is 'dead. It had outlived its period of usefulness and so the engineers ordained its disappearance from the programmes. Its original purpose was to enable listeners to 'tune in' before the programme. This was very necessary in the days when sets were not as easily adjustable as today and programmes more intermittent. In earlier days the tuning note was a shrill squeal created by an oscillating valve. Very effective—but painful to the musical ear. This was succeeded by scales played on an automatic piano—a measure which was not very successful, so the squeal returned to action. A few weeks ago a second change was made to an octet of electrically-driven tuning-forks sounding simultaneously a chord in C Major—a charming sound like the engine of a giant plane.

Our Great Loss.

S ELDOM can the death of a great woman have inspired such fine and sympathetic writing in the Press as the articles which, during the past weeks, have mourned Dame Ellen Terry. It is pleasant to think that the last public celebration in honour of the great actress was the programme with which, on February 27 last, the B.B.C. greeted her eightieth birthday. On that occasion—when members of the families of Terry, Irving, Forbes-Robertson, Compton and Thorndyke broadcast her favourite scenes from Shakespeare—she listened at her cottage, near Maidstone. Her death was a shock to us, for, though she was old, we had half thought her immortal.

"The Announcer."

A Further Instalment of a Favourite Feature.

Samuel Pepys, Listener.

By R. M. Freeman.

(Part-Author of the *New Pepys' 'Diary of the Great Warr,'* etc.)



July 12. Up very betimes and into my new faint grays, cool yet spruce, for visiting Brampton with our Sam' Pepys Clubb. My wife disabled from going by megrims through the heat, for which I am, God knows, as sorry as a man can be for his wife's megrims that save him 30^s in carriage and other matters. So into Trafalgar Square, where stands our motor-coach, and away and come to Barnett, hence by Hatfield to Stevenage (where Grandfather Blomfield was 21 y^{rs} Rector, a good man and thrice married, yet, God save us, throw upon it); so on to Baldwick, Biggleswade, and Eaton Socon; the country hereabouts very rich with crops, whose greys and yellows, of the otes and wheat, and deep greens, of the beans and potatoes, do make a most sweat checker of colours with the sun upon them.

Come, at length, to Huntingdon and here, at the Bridge House, ate lunch with lamb-chopp pye thereto, a (to me) new but very noble kind of pye that I came twice for, and cyder laced with gin (Uncle Peter Pepys's favourite drink, God rest him) to wash it down. In some twitter lest I chance upon Pall and Mr. Nubbins, but by Heaven's mercy did not, having noe desire to be seen by the Clubb with sister and Nubbins, in particular Nubbins.

To Pepys Farm to Mr. Drinkwater, the poet, that is the Clubb's tenant, he welcoming us with very good coffee and old brandy, and makes us free of his house to roam it as we will. But Lord! How rare a thing to see all as it was in our g^t Saml's day, or as near as the restoring architect could put it back thereto. With whom and with Mr. Drinkwater much infinite good discourse; yet some sorrow in knowing that we do still owe 800^l for the repayrs, as Mr. Whiteley, the treasurer, takes care to inform us and prays God, very feelingly, I thought, that some of our g^t Saml's many admrers shall soon come forward to wipe it out.

The garden flames with flowers, in particular with eschscholtzias, the finest both for bigness and colour that ever I did behold. Mr. Drinkwater lays all this to his wife, the pretty, curly lady that I last saw, with the greatest possible pleasure, at Clothworkers' Hall, and had now hoped to see her again, but is alas! bespoken elsewhere, to my great discontent. A strange thing is nobody have ever an inkling of where do lie our g^t Saml's missing gold pieces that he buried here in the Dutch Warr and 29 of them never then unearthed nor been found since.

So to Hinchinbroke to my Lord Sandwich, who himself conducts us over his noble mansioun and shows us all its historick treasures and reliques, pictures, books, furniture and other precious matters, a very galaxy of them, such as never, I believe, was gathered in one house before. Whereof, item by item, my lord did discourse to us most knowledgeably withal chattily, so as no man could have been at once more informing and less proasy, to mine infinite joy and satisfaction.

What, I think, pleased me most was my first Lord Sandwich's diary writ in his own hand, after this a Lilly picture of merrie Charles, handsomer in his black-avised way, than I had supposed him, hayr and mustachios cole-black, and a certain devil-may-care superciliousness in his black venerous eye.

Sitting over agaynst my lord at tee, he told me of Hinchinbroke's having first belonged to the Cromwells and of them purchast by the Montagues. They (the Cromwells) a mighty good old family, and the current tale, that Oliver's father was a brewer, a base *post-mortem* invention by his enemies; who, says my lord, did carry malice even to the pitch of forging into the Huntingdon registers a record of young Oliver's birching, as a boy, for miscomporting himself one Lord's Day in Church. Soe are the great ones of the earth ever made subject to the lying spites of little men, as I do know to my cost ever since I myself became of consequence.

Back to Toun and here, by favour of The City Livery Clubb, supt pretty sumptuously at Paul's Chapter House, with 2 or 3 well-favoured wenches to wait on us and much good wine, wit and merrie discourse; in particular with Mr. Wheatley, our Secretary, and Mr. Wellard that is Rector of S^t Olave's and Mr. Whitear, who, in his late book, hath solved all the mysteries of our g^t Saml's many kinsfolk, most notably Aunt Kite (or Kight) that had heretofore stumped all the commentators. What pleased me was Mr. Whiteley his saying from the chayr that he believes a talk about our g^t Saml on the wireless by Mr. Drinkwater shd goe down extraordinaire well with the listening publicque, and he means (with Mr. Drinkwater's leave) to write to the B.B.C. hereon. I shall make it my business to keep him to it. Soe ends this great joyous yet sweltering day, whereby, and by the added heat of the wine, I home cooked to an oyl almost, but as merrie, I believe, as ever I was in my life.

Points of View.

Mr. Coventry in the following article makes an interesting contribution to the present controversy on the subject of ideal radio drama.

THERE are two sharply-divided opinions regarding the presentation of plays on the ether. Some listeners declare that they are bored and confused by them, and get tired of trying to follow the action. They are unable to distinguish one voice from another unless the speakers are of opposite sexes.

In the opposite camp are the listeners who delight in the radio plays. They put out the lights and listen intently, enjoying themselves just as thoroughly as though they were in the theatre. They feel that what is lost in one sense is gained in another.

The people who hold that the radio drama is ineffective look at the matter from the wrong point of view. They expect it to take the place of the actual theatre. If they do make an effort to visualize what they hear, they try to see a stage, with actors and actresses disporting themselves thereon, and doors, R. L. and C. They are endeavouring to pretend a pretence, so it is small wonder that they are disappointed with the result. Probably these good folk are frequent and appreciative visitors to the theatre and cinema, but have allowed their imaginative powers to wax dim. A play is to them a play, and not a piece of somebody else's life—to which they have been admitted. And so when a radio sketch or play is announced, they do what a lot of other folk do when syncopated singers begin to drone their melancholy lays—switch off.

Those who love the radio plays will tell you that they see the characters and their surroundings clearly, not upon a stage, but in the room or scene where the action takes place. The rooms have doors and windows in their proper positions, and the characters sit around the fire or move about as they please, being free of the necessity of always speaking towards hundreds of people sitting in rows. If a scene takes place at sea, it is on a full-

sized ship, surrounded by an expanse of heaving water, not upon an imitation section of deck, in front of a few yards of rail, with a portion of petrified sea beyond.

And herein lies the appeal of radio drama to those who understand its value. The listeners are for the nonce endowed with the gift of invisibility and instantaneous transport. The handsome men and lovely women are really handsome and lovely. The old people are really old, and not merely temporary Clarkson manufactures. There is no paint or make-up, and gestures are never overdone, because every character is exactly right.

Recently a third view has been put forward. We are told that we ought to be quite satisfied with the beautiful sounds made by the people who speak the parts, and that we should listen with lights on, as what appeals solely to the ear cannot possibly be interfered with by what is seen by the eye.

But it is difficult to see how a play, even if written in the most exquisite poetry and spoken through the voices of angels, is going to appeal solely to the ear. The listener *must* form a mental picture if the words are to have any meaning at all. Contrary to the general opinion, even blind people form vivid mental pictures of what they hear, even if they are not identical with those of normal folk. The writer knows a blind lady who, listening to an orchestra in a room by herself, was afraid to rise to cross the room when they had finished, *for fear she would trip over the instruments*. She declared afterwards that she saw the musicians get up and lay down their violins, etc., and go from the room. She laughed very much at herself, but she had succeeded in doing what many people would almost give their eyes to do.

And if beautiful sounds are all we need, do we not get them in instrumental music? But even in this case the composers are trying to make other

people see something with the eye of the mind which they have already visualized themselves.

Some listeners are adopting an arrangement of geometrical lines and lights in order to hypnotize the radio audience into concentration, a quite unnecessary proceeding if the listeners possess the gift of imagination. Besides, the steady gazing at the central spot of light cannot be good, either for the nerves or the eyesight. Many people do not enjoy pitch darkness, but in the winter there is usually a fire, round which the audience gathers. There is a certain type of electric radiator which sheds a subdued orange glow over the room, with no visible lamps or wires, which is very productive of "atmosphere."

Radio drama has not yet reached its highest development, although it is well on the way. Actors and actresses must discard their ordinary stage tricks. Their voices must suggest the characters of physical appearances of the parts portrayed. They can get no help from wigs, paint, limelight, or gesture, if their tone and expression are inadequate. Listeners would like real old people and real children to be employed. They are extremely tired of hearing people past the age of fifty speaking in artificially cracked voices (after all, very few *really* old people have cracked voices!), and of those impossible children whose high-pitched squeaks would send any ordinary mother into hysterics.

The radio fantasies which used to be broadcast from Birmingham were on the right lines. They were poetical, and each had its own definite atmosphere. We want more of this sort of thing.

But in any case, the mental picture is inevitable, and can only be perfectly secured if physical vision is shut out. This is no more unreasonable than for father to insist that Tommy ceases to blow his trumpet while a Beethoven symphony is being broadcast.

DALE COVENTRY.

What the Other Listener Thinks.

Extracts from Letters received by the Editor from 'Astyanax' and others.

SIR.—It is a common line of attack, followed by honest but mistaken lovers of music, to attack radio in general and the B.B.C. in particular for killing concerts. Why, they say, exasperatingly, should anyone bother to go out and sit in discomfort among other people's smoke and chocolate-paper-crackling, when they can sit at home and switch on ten bob's-worth of melody a year?

The first—and rather flippant—reply is, of course, why not? But there is more to it than that, the truth being that the attack is based on a fallacy. Concerts were dying long before they had to compete with the B.B.C. A taste for music in the nation as a whole was definitely diminishing. It was a pity, but it was so. The B.B.C. saved the Queen's Hall and the Promenade Concerts. 'Only to kill all others in so doing!' is the retort.

That sounds specious enough. But again it is false. People have abused pianolas, gramophones, all kinds of mechanically reproducing musical instruments on precisely this ground. In each case they have, under the influence of a sudden irrational panic of fear of something new and obviously big with future possibilities, sworn that local music was being shamefully done to death. People were being incited to listen in disgusting comfort to second-rate reproductions of the real thing, and would quickly become reconciled to, and in fact amorous of, that second-rate, in preference to the first-rate, straight, as it were, from the mouths of French horn and trombone in the serene and rarefied atmosphere of a concert-hall! In fact, it was a sad and a bad, and possibly even a mad business.

but what has actually happened? The Jeremiahs continue to chant their dismal prophecies, but in actual practice we find that in reality gramophones, pianolas, and radio have combined to produce a revival of interest in music throughout the country. The more and better music people hear, the more they want to hear. If they hear and like it at second hand, they reach the most sensible conclusion that they will hear it better and like it more at first hand. And next time they get the chance they go to a concert. It is time that it was generally admitted that all music of any merit needs to be heard several times, and at any rate to be recognizably-enough known, before it can be properly appreciated. Most people have neither the time nor the money to visit concerts regularly and often. They must get their essential knowledge of music where they can—from radio or gramophone, or both. Then they will not go in vain, when they do find a concert offered to them, as it were, in the flesh, and can go to it.

However humiliating it may sound to the musical 'die-hard,' he owes a great debt to radio for the maintenance of strength shown lately in the condition of music.

'ASTYANAX.'

I THINK that to the great army of mothers with young children and no one to relieve them for occasional 'evenings out,' the wireless is the greatest boon ever invented.—J. E., Lyndhurst, Co. Durham.

PROBABLY ninety per cent. of the grumbling of listeners who condemn the B.B.C. programmes is due to failure on their own part to understand when to listen. If a person were able to go motoring, for instance, every day in the week and every week in the year, instead of working, he or she would, in time, so loathe motoring as probably to desire never to see a motor-car again.—F. V. D., Bradford.

MUSIC-LOVERS are constantly vociferous in their demand for music—and yet more music. But what of the listeners to whom music does not specially appeal?

Believe me, they for the most part live respectable lives; they pay their income tax, take their dogs for a walk in the evening (while the music is being broadcast), and come back sober, ready to switch on and listen to a good vaudeville, or debate, or whatever there is on the programme that *does* appeal to them.—J. S. C., Backford, nr. Chester.

ENTHUSIASTS are vocal, and usually take the attitude of the famous tailors of Tooley Street—'We, the people of England.'

For one person who is thrown into ecstasies by the mere mention of tennis, 100 are frankly bored by the reiterated account of how X served and Z failed to get across, and at least twenty of these feel a pang of real disappointment when a whole afternoon and much of the evening is given to such accounts.—A. B. B., Shanklin.

(Continued on page 230, column 3.)



THE MAN WITH THE TWO BAGS

By

E. PHILLIPS OPPENHEIM.

'MY first coroner's inquest,' Radford, the amateur, whispered to his companion, Detective Hewson, during a momentary pause in the proceedings.

'What do you think of it?'

'Miscrably inadequate,' was the disappointed reply. 'It's the story of a murder told at second hand. No thrill about it—no sense of drama.'

The professional detective smiled. He, too, was a man of ideas.

'I'll tell you why that is,' he explained. 'It's because the human element is lacking. There's no criminal, there's no one you can look at in the dock, knowing that behind his nervous twitchings and wandering eyes lies full knowledge of the whole affair. We are rather ghouls, we students of crime. We like to see fear betraying itself, because fear—especially the fear of a slowly-approaching and awful death—is a tragedy in itself. This is just a record of events. It should give you something to think about, but it's your brain rather than your sense of the dramatic which is excited. It's like reading a play instead of seeing it acted.'

Without a doubt, the *entourage* of the small court room, the inquest itself, was a very insignificant affair compared with the tragedy which had preceded it. True, there was a little shudder in the Court when the jurymen filed back to their places, pale and shaken from their brief visit to view the body of the murdered man. Their discomposure, however, was brief lived and unelectric, and supplied the single thrill of the proceedings. The coroner himself, and the three witnesses, seemed never for a moment to rise to the horror of the situation. Miles Goschen, a septuagenarian, archæologist, scholar, and recluse, had been found lying upon the stairs of his small house at the end of one of the avenues between Hampstead and Golder's Green, his skull battered in by a tremendous blow, his house ransacked of its priceless collection of old Georgian silver. The doctor who had been summoned had nothing to say except that the blow had, without a doubt, been delivered with an iron banister rail which had obviously been for some time before

loose in its socket and easily detached. A lean-faced young man in a brown mackintosh had given the necessary evidence of identification, claiming the deceased as his uncle, whom he had not seen for over a fortnight. The third witness was the only one at all out of the common, and that was because he was wheeled into the Court in a chair, assisted to a seat in the witness box, and listened to questions by means of a trumpet. He was fragile, blue-eyed, and shrunken, and when he announced himself as eighty-one years of age and butler to the deceased, there was an almost incredulous murmur in the Court.

'What might be your age, Joyce?' the Coroner inquired.

'Eighty-one, sir.'

'And still in service!'

'I have been with he fifty-two years, sir,' the man replied. 'He couldn't do nowt without me.'

'And you heard nothing last Thursday night?'

Joyce shook his head.

'I be deaf, sir,' he confided, 'and I do sleep well. I sleep until Mrs. Adams—she be the charlady who comes in to do the work—wakes me and brings me a cup of tea at seven o'clock in the morning. Then I dress and take master his tea. He wouldn't have no woman near he.'

'You heard no sounds whatever in the night, then? You had no intimation that there were burglars in the house, that your master was in danger?'

'Not a sound, sir,' was the old man's sorrowful admission. 'I do sleep heavy, and afore I had this trumpet it would have taken an earthquake to wake me.'

That was all the evidence there was. The police had nothing to say. The jury, without leaving the box, brought in a verdict of 'Murder against some person or persons unknown,' and the little crowd melted away. Radford and his friend parted outside.

'Well, thanks very much for having brought me,' the former commented. 'I'll admit my first inquest was a disappointment to me, but I'm glad to have seen one all the same.'

The detective nodded.

'It wasn't much of a show,' he admitted. 'If old gentlemen like that will go and live in a neighbourhood which is only partially inhabited, without any protection and with a collection of valuable silver, it seems to me they are rather asking for it.'

'Have you any line on the murderer?' Radford inquired, curiously.

His companion pursed his lips.

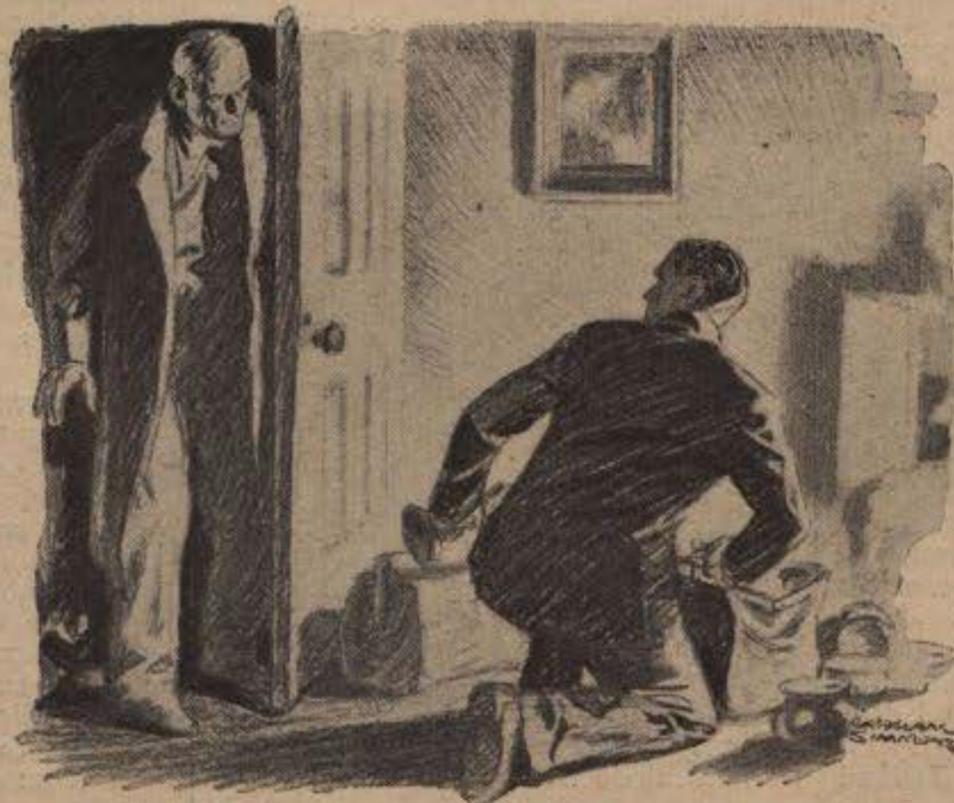
'There are two men we're watching,' he confided, 'and a third who might be in it. The queer part is the weapon.'

'It seems a natural one enough,' Radford observed. 'Didn't the old man say it had been lying out of its socket for days, and some of the others were only just in their places?'

'That's true,' the detective assented. 'All the same, a man who commits murder generally has a slicker weapon than that up his sleeve. However, I think in a week from now we shall be able to tell you all about it. Shan't need to call upon you for help this time, I think, Mr. Radford.'

The two men smiled and shook hands. It transpired, however, that the detective was a little sanguine.

Radford, seated alone in his office after hours one evening about ten days later, paused, in the middle of the letter he was writing, to listen. There was, without a doubt, something stealthy,



'What are you doing, my man?' he piped out. 'Mind your own business—and get back to bed!' I tells him. 'You're safer there.'

almost sinister, in the sound of those slowly-mounting footsteps clearly audible through the half-opened door. It was an unusual hour for visitors, and an unusual thing for anyone to mount four flights of stone stairs with a perfectly well-regulated lift in being. These footsteps, however, were human and unmistakable. They reached the last flight but one, and still continued. Their soft pit-pat upon the hard floor, mysterious yet significant of purpose, awoke in Radford a sense, perhaps not of fear, but certainly of disquietude. He opened a drawer of the desk before which he was seated, and from its recesses placed ready to hand a light automatic pistol. Then he resumed his former attitude, only with a new element of tenseness. His eyes watched the crack in the door. . . .

The arriving visitor, however, displayed no obviously malevolent intentions. He knocked politely, and only entered at Radford's invitation. Then he came slowly into view, and the more Radford saw of him the more he felt inclined to smile at his vague uneasiness of a few minutes before. Finally, he presented himself *in toto*, a small, cadaverous man, neatly dressed in sober black, an apology even for existence in every gesture. The cautious footfall needed no further explanation. Holding his bowler hat in his hand, he bowed awkwardly.

'Mr. Radford, sir?'

'My name. What do you want with me?'

The new-comer looked round the room as though to be sure that it were empty. Then he closed the door behind him.

'A little matter of business, guv'nor.'

Radford glanced at the clock. It was after eight.

'A trifle past business hours, isn't it?' he suggested.

His prospective client coughed.

'In my job we are used to late hours, sir,' he confided. 'I saw your glim burning from the street, so I hoped I might find you here. I've been waiting some time. I don't care about crowds. I wanted to find you alone.'

'What is your job? Who are you, and what do you want?' Radford inquired, waving his visitor to a seat.

The latter coughed again, deposited his hat upon the ground and himself upon the edge of the chair.

'By profession, guv'nor,' he confessed, 'I am a burglar—a neat, scientific, and up-to-date burglar. I guarantee to open any safe of any make you put before me with my own tools and plenty of time. My name is Hyams—Len Hyams. The other part of your question I will answer when you've put my mind at ease upon one point.'

Radford stared for a moment in silence at his strange caller. The latter was not in the least a typical specimen of the profession to which he claimed to belong. But, on the other hand, notwithstanding his air of complete respectability, there was a curious expression about the eyes and mouth, a stealthiness of tone and manner which gave plausibility to his statement.

'Well, go ahead, Mr. Hyams,' Radford invited.

'I gather, sir, that you are a member of

a firm of private 'tecs. You don't link up anyway with the cops?'

'Certainly not, and nowadays I work on my own. I am not connected with any firm.'

Mr. Hyams cleared his throat.

'I want to put it to you like this, guv'nor,' he explained. 'There are times when one of us who's out of luck has to consult with a lawyer. Take a man like Slim Bennett, now. You know Slim Bennett?'

'I know whom you mean,' Radford admitted, drily.

'Well, to a man like that you've got to make clean hog's-wash of it. You've got to tell the whole truth, and not round the corners. He's got to know whether you've done the job or whether the police are just trying to frame it on you. Unless you go straight he won't take it on. Very well, then. Whatever you tell him don't go outside the office. Get me, guv'nor?'

'I think so.'

'Then what about these four walls?'

Radford considered the point for a moment.

'Same thing, I should think,' he decided; 'at any rate, so far as regards an ordinary misdemeanour. If it were a crime—a serious affair, mind, like manslaughter or anything of that sort—I should refuse to accept a client's confidence. I wouldn't undertake to assist a client who pleaded guilty to burglary to escape detection, but if the confession of burglary were only part of the affair and I was engaged to help a client in its other developments, I should consider his confession as to the burglary privileged.'

'You've got me guessing, guv'nor.'

'I mean that I shouldn't peach,' Radford explained.

His visitor mused for a moment, twirling his hat around, and gazing at the maker's name inside. Then he looked suddenly up, and Radford surprised an expression in his eyes which for a moment startled him—an expression of strangely intensive terror. The man's fingers, too, were trembling. Fear was gripping his heart.

'You've read about the Forest Avenue job?'

'Stop!' Radford warned him. 'I was at the inquest. That wasn't a case of burglary; that was a case of murder.'

'Too late!' the little man faltered despairingly, with a queer twitching of the lips and drops of perspiration upon his forehead. 'It's up from my inside. It's upon my lips. I shall go mad if I don't speak. So 'elp me Gawd, I never touched the old man! The job was done after I left, but I done the burglary. I got the stuff now, curse it! If I'd known what was coming afterwards I'd have chucked it in the river.'

Radford looked across at his visitor incredulously. The Forest Avenue burglary and murder seemed to have become, on the lips of the public and in the pages of the newspapers, indissolubly connected. Many criminologists, including Radford himself, had spent hours trying to arrive at a solution of the crime. There was something manifestly improbable in this man's crude confession.

'I am afraid that sounds a bit thin,' he remarked. 'I'd just as soon you'd kept away from here with a tale like that. What

on earth was the use of coming to me? What do you expect me to do?'

'Nab the murderer,' was the eager response. 'Someone killed the old jossler. I didn't. See?'

Radford stroked his chin thoughtfully.

'You'd find it difficult to convince a jury of that,' he observed, 'so long as they knew as much as you've confessed to me.'

'Ain't that why I'm here?' the little man exclaimed, excitedly. 'Can't you see,' he went on, a quiver of fear in his tone, 'if I'm lagged for this, there isn't a soul who wouldn't believe that whilst I was on the job I didn't do the old man in? The police have got it on me good and hard because they know I was in that Burton Hill affair too, and they couldn't fix it on me. But, guv'nor, here we are, man to man together. You've got to believe me. I don't even carry a gun. I ain't got the pluck. I've been a sneak-thief and a sneak-burglar all my life. That's what I am. I never take on a job unless I've got my get-away certain.'

He paused to wipe the damp, unhealthy sweat from his forehead. A silent man by habit, fear had made him loquacious.

'I ain't never been afraid of being lagged before,' he confided. 'I've took my chance like the others, and if I'm jugged I've gone with a grin. This time I've got the 'orrors. I can't sleep, can't sit still, can't even take my beer. If I see a cop, my knees give.'

'If you didn't do the old man in, have you any idea who did?' Radford demanded.

'Remember, you've rather a thin tale to tell, unless there's something you're keeping back.'

'This is the whole truth, so 'elp me Gawd!' Hyams declared, feverishly. 'He came down the stairs just as I was filling the second bag. He was in his pyjamas and an overcoat, and he just opened the door and peeped in. I was going to make a dash for the window, when I saw that he hadn't a gun, and he was looking a darned sight more scared than I was. What are you doing here, my man?' he piped out. 'Mind your own business and get back to bed,' I tells him. 'You're safer there.' 'You're stealing my silver,' he moaned like a child as is losing his playthings. I didn't make no answer to this, but I moved towards him; and for all he was an old gentleman, he legs it down the passage and up the stairs faster than I could go. That suits me all right. There warn't no telephone, and I guessed he was too scared to go shouting about for some time at any rate, so I just ups with my bags, closes the front door behind me and makes off down the avenue to where my mate was waiting at the corner with a taxi. When I read next morning that the old gentleman had been done in I couldn't believe my eyes. 'Burglary and brutal murder,' they called it. My Gawd!'

Radford leaned back in his chair and studied his visitor carefully. On the whole, improbable though his story was, he was inclined to consider, even to believe it. The *mise en scène* of that sordid drama became suddenly illuminated with dramatic possibilities. There was something thrilling in the thought of the rifled house, the old man shivering at the top of the stairs, and the

(Continued — foot of page 199.)

Nightmare News.

An Evening in the Studio. Illustrated by Aubrey Hammond.

I WAS listening alone the other evening, the wife having gone to the pictures with her sister, so I made myself jolly comfortable for once—armchair and all that—and settled down for a peaceful hour or so with my pipe.

As I listened to a symphony or sonata—



'Burglars removed her ladyship, obviously on account of the valuables attached to her person.'

whichever you call it—I was thinking things over at the same time. I always can think best when I'm listening. The music doesn't annoy me in the least, and my brain works even during a talk.

Well, as I said, I was sort of turning matters over in my mind, when I suddenly remembered that a chap at the office had given me a ticket for the B.B.C. studio that very evening. He couldn't go himself, as his grandmother had caught a chill in the neck, owing to having been shingled too deeply.

Pity I hadn't remembered it before, because I had always wanted to be at the microphone end of a transmission, so to speak, and I tried to persuade myself to turn out and leave the armchair and pipe to amuse each other. But I was ever so comfy where I was, and I argued the point mentally for quite a long time, until I finally did find myself at the B.B.C. place, and, after being taken up in a lift by the ticket collector, was pushed into a studio.

I spotted the Announcer at once. He was a weary looking chap, with a kind of hunted expression, so I went up to him and shook hands, so as to put him at his ease.

'Cheerio, old stick!' I said, 'how's the jolly old microphone today?'

He said, 'Hush, please, I'm just going to read the second General News.'

'Oh, do let me have a go at that,' I exclaimed. 'You're looking awfully fagged, and I'm sure a few minutes' rest wouldn't do you any harm.'

He seemed to think so too, and, anyway, I grabbed his bundle of papers, got in front of the mike (that's what they call it at Savoy Hill), and started off like a shot:—

'Dear ladies and gentlemen of the British Isles; this is the Second General News Bulletin, copyright by the Roosters, etc. *Weather Forecast:* Warm to cold in all districts. Some rain somewhere, but not all over the place.

'*Parliament:* The Postmaster-General, replying to a question in the House of Commons this afternoon, stated that two additional wireless licences had been issued during last month, and it was officially estimated that nine or ten more would be taken out before the end of the financial year. An improvement in the programmes of the B.B.C. might therefore possibly result at a fairly early date. Replying to a supplementary question, he stated that the grant of a bonus to licence-holders was under consideration.

'*Well-known Financier Robbed:* Burglars who entered the Aldgate town residence of Sir Moses Beauchamp-Cholmondeley-Marjoribanks, removed her ladyship, obviously on account of the valuables attached to her person. A two-ton lorry was used, which it is hoped to trace without great difficulty, so it is anticipated that the jewellery will shortly be restored to the widower, who is offering a reward for its return.

'*The Great Aeroplane Flight:* The British aeroplane that left Croydon on Monday en route for Miedzyrzecz has reached Vusikanpunkki, after a forced landing at Hajduszoboszlo, and is expected to arrive at Kopyczynce tonight.

'*Motor Smash in West End:* Lord Binge, while returning at 3 a.m. this morning from the monthly meeting of the Little Lambs' Glee and Carol Club, was run into by a lamp-post, in the Bayswater district, his car being seriously damaged. A full description of the post is in the hands of the police, and Boy Scouts are assisting in the search. His lordship contemplates action against the local authority concerned.

'*New Wireless Discovery:* Research has been made into the problem of transmitting odour by wireless, and a recent test between New Bond Street and Billingsgate Market resulted in a successful exchange of nasal impressions. One or two proprietors of face-lifting and perfumery establishments in that street were heard to use most undesirable imprecations at a sudden demand for "chips," which they do not stock, while some dealers in the Market were offering fresh-caught Cologne Cod and Lavender Lobsters all alive-o!

'*American Programme:* In order further to improve international relations, a Programme from Daventry, 5GB, will be broadcast shortly by the staff and artists of a well-known U.S.A. Station. It will include a talk on "Pure Rhythm" by Professor Jasswell of Charleston, selections from the works of Gluck, Wagner and other

composers of syncopated opera by the Hop-Scotch Military Dance Band, a household chat entitled "Kentucky Homes," by a Mammy, and a two-hour reading from the advertisement pages of the New York daily press. English-American dictionaries will be obtainable from the B.B.C. at 1s. 3d. (30 cents.) post free.

'*Sport—Cricket:* The Workhouse Wanderers beat the Bats in the Belfry at Ben Nevis by 161—0, the latter team declining to go to the wicket. A deputation will wait upon the Minister of Health to protest against the Wanderers being provided with bats at the cost of the ratepayers.

'In view of prevalent dissatisfaction at the method of deciding the County Championship on points, and at the number of unfinished matches, it has been agreed that cricket is an unsuitable means for such decision. After this season, therefore, the game of halma will be substituted and a definite system of scoring evolved. Matches will be played in public, as at present, and none will be spoiled by adverse weather conditions.

'*Tennis:* No play was possible at Wimbledon today, as Miss Susan Longley emerged unexpectedly from her retirement under the pavilion and attacked Miss Nettie Buttall with a racket. She also declared that the balls were not sufficiently round and threw most of them away. Serious disorder ensued and a detachment of the Royal Tank Corps was urgently summoned by telephone. Latest reports indicate that the situation is in hand.'



'Lord Binge was run into by a lamp-post in the Bayswater district, his car being seriously damaged.'

I had got as far as this when someone pulled my elbow. 'All right, old chap,' I said, 'I've almost finished.'

'It's nearly midnight,' she shouted at me, 'and you've gone to sleep with all the lights on. Come to bed at once!'

Well, I ask you—! C. R. W.

The Most Remarkable Story Published This Year.
THE FANTASTIC BATTLE—

The author of 'The Fantastic Battle' was yesterday unknown as a writer of fiction,

THE Journalist settled back comfortably into the corner of the big car. There was no possible doubt about it. . . . This was the way to see war—with every modern convenience provided. His eyes rested with satisfaction on the rugs, the thermos flasks, and the elaborately fitted luncheon-basket which formed part of the staff car's indispensable equipment. Lastly he glanced at the uniformed figure beside him. And, not for the first time, he blessed his luck in having formed a fast friendship sixteen years before with the man who was now chief Staff-Officer to the Army Commander. No other journalist had got, nor would get, a yard beyond the base of operations. It was the 'scoop' of a lifetime—and one strangely unattended so far by any special discomfort. Later, of course, there would be risks. . . .

In the other corner of the car the Staff-Officer seemed to be asleep. Beside the Journalist's thin face and quick eyes under a shabby felt hat the soldier looked huge; typically square-jawed; spruce, without being gaudy, with little strips of gold braid on cap and epaulettes; his bronzed cheeks shining with good living, perfect shaving, and the glow of the sunset towards which the car was heading at a high speed. And, while the Journalist looked what he was—an acute observer, keyed to high tension by the excitement of a great and novel experience—the Staff-Officer gave exactly the impression of a successful business man, proceeding decently and in order to his City office. In that perfect complacency was something of the superb.

In actual fact there was good cause for it. The road along which the car was travelling, ran straight as an arrow from east to west. It crossed a vast rolling plain, coloured a bloodless red by the miles of dusty beet-fields, cut into sections by white staring roads, bounded apparently by a horizon of mountains. Across this plain was advancing the army to which the soldier was Chief of Staff. War had been declared three days before. An organization prepared for years was functioning with the smooth perfection of a great machine. And this army, one of a group of five armies, was taking its pre-ordained part in one great concerted movement of invasion.

As the car rushed on, its progress was heralded by the harsh, monotonous crying of its Klaxon horn. The Chief of Staff believed in keeping close contact with his advanced guards in the early stages of the campaign. So battalion after battalion, battery after battery, drew to the side of the road with a jingle, a clatter, and a suppressed mutter of oaths, to make way for the big grey roaring car and its rolling clouds of attendant dust.

The Journalist's pulses quickened. He was a patriot and a man of imagination. And in the serried files of helmets and bayonets; in the lithe sinister guns, crouching like wild beasts behind their shields; in the lean, purposeful cavalry with their flagless lances; the groups of squat armoured cars, wagons, ambulances, and all the paraphernalia of modern war, thus moving remorselessly and steadily forward under the impulsion of a single will, he was conscious of something tremendous: something that might be evil, cruel, damnable; but at the same time was inevitably great, like Milton's 'Satan.'

Nor was it the panoply alone. The soldiers themselves were magnificent specimens of manhood—cheerful, smiling, trained to a hair. They rode or marched with a swing, and moved to words of command with a snap and precision that bore witness to the excellence of their drill and discipline. The car rolled onwards. And the Journalist, growing sleepy—he had been up since five, and the unrelenting sunlight wearied his eyes—slowly relaxed, till he was conscious of little beside a blur of faces and dust-coloured uniforms and movement; the smell of oil, and sweat, and horses; the jar and creaking of wheels; and now and then, with startling clarity, disconnected bursts of song from the marching battalions.

The brigade using the main road for their line of advance formed only one section of the army. Parallel, along other roads or crushing down the beet-fields, other brigades were moving in long columns, all alike dust-coloured, steel-tipped, flanked by horsemen, and supported by artillery. It was as if the tentacles of some prehistoric monster were sliding forward and onward, instinct with the lust to grasp, hold fast, and ultimately to destroy. . . .

The Staff-Officer sat up with a jerk. He glanced round keenly, taking in the relative positions and distances of the marching troops, picked up the speaking-tube, and spoke quietly through it to the chauffeur. The car slowed down. It was almost up to the head of the leading brigade on the road. Well ahead trotted the covering cavalry, and beyond them again the isolated scouts. The General was taking no chances. The opposition ahead was an unknown quantity. In the peculiar circumstance of this advance anything might happen—or nothing.

The sun by now was low in the west, sending long shadows, fantastically elongated and askew, over the grass. And against the gold and crimson glow at the horizon the Journalist saw the dull purple line in the far distance rising a little above the level of the plain. He touched his companion's arm, and pointed.

The Staff-Officer shrugged his shoulders,

and laughed, diving a hand into an inner pocket for his cigarette-case.

'Thank the Lord we can go slow at last, and smoke!' he grunted. 'Yes, there are the mountains—and the frontier. It's hard luck on the General, you know. He's sick as a dog at getting that little neutral gravel-pit across his sector of advance. Bound to be trouble, whatever he does!'

'What will he do?' asked the newspaper man.

'Obey orders—go through, of course,' said the Staff-Officer, cupping his hands to shield his lighted match. 'What d'you expect? The whole country only holds about a hundred thousand people—it's a musical comedy state anyway—a practical joke! Half a dozen mountains and a railway-station!'

'Then what's the trouble?'

'You know that precious word "neutrality,"' the Staff-Officer went on; 'it goes to the heads of the smaller nations like drink—since Belgium! They all long secretly for the opportunity of martyrdom—and compensation!' he chuckled cynically.

'Besides,' he added, 'you pressmen encourage them. The General's right! They're a set of pure-minded agriculturalists with mediæval ideals! And, ten to one, they'll come out and try and fight us with scythes, or pot our scouts from behind their barns with shot-guns! Then we shall have to clean the place up—and be called bloody murderers for our pains! Don't I know it too?'

The Journalist did not reply; only looked away towards the mountains that lay like an insubstantial bar between the sunset and the advance of the army.

'Don't look so solemn, my lad,' said the soldier, and jabbed an elbow into his ribs. 'The cavalry cross the frontier tonight in any case. We're going ahead—you needn't be afraid of missing the fun! I only hope they'll have the sense to lie low. But with a set of lunatics who choose a poet for President, there's not much hope for common sense.'

He caught up the speaking-tube again and stopped the car.

'I'm going to stretch my legs for a minute. Coming?'

'Not just now,' said the Journalist abstractedly.

'You'll find some brandy in the pocket-flask over on your side,' grinned the Staff-Officer, opening the door of the car. 'So long—and don't frown too grimly at my "brutal and licentious soldiery." Most of them come straight from the blameless life of the suburbs.' He winked, and walked away.

'Of course—the Conference!' said the Journalist suddenly.

C. R. Burns' Legend of the World's Last Battle. —THE STORY OF AN IDEA.

Today he comes into the limelight as creator of a strange and striking story.

II

It was ridiculous that he hadn't thought of it before. Somehow there had been so many other things to occupy his mind. . . . But now the Journalist remembered it all.

He filled a pipe meditatively; and, as he drew heavily at the match, and grey wreaths of smoke drifted pleasantly about his face, he felt himself back again in the great hall of the Disarmament Conference. . . .

It had been a long, dreary sitting. Another of the perpetually recurring discussions on Disarmament had reached its invariable deadlock. From his seat in the gallery, the Journalist looked down on the rows and rows of faces lining the long tables; all wearing their perfectly-correct diplomatic masks of well-bred, mildly bored, dispassionate aloofness. Only here and there the quick sid-glances of narrowed eyes, fingers tapping or scribbling automatically on blotting-paper, a nervous hand twitching below a glossy cuff, betrayed humanity, with all the mutual distrust, apprehension, and dislike which any large gathering of humanity implies. The pressmen were bored; several of them read yellow-backed novels.

The Foreign Minister of one of the Great Powers reached the peroration of a speech that had lasted three hours—and that had said precisely nothing. He took off his pince-nez; wiped them carefully; sipped some water; sat down, and began to whisper to one of his admirals, who sat next to him with a contented smile on his pale thin lips.

The Journalist stretched his legs, and slipped his notebook into an inner pocket. All was over, bar the shouting—or rather the publication of the conclusions of the Conference; which amounted to exactly what everyone had known before its opening. Disarmament, in theory desirable, remained outside the pale of practical politics. He half rose to his feet, his mind already shifting towards the pleasing prospect of a long drink, and a longer sleep, when he realized that another figure had risen in the body of the Hall, and was standing among the representatives of the smaller nations at the back against the white marble wall. Behind him he heard a fellow pressman laugh. 'Oh, that chap! Mad as a hatter—but picturesque, eh?'

Mentally the Journalist agreed. He had sat down again wearily but automatically. He was conscientious about his jobs.

The Poet-President stood waiting for the Hall to recover silence and composure. He was a tall man, simply dressed in a frock-coat of rather shiny black broadcloth, and a soft white linen collar. His large hands and rather broad face were deeply tanned by wind and sun. He had black hair, worn rather long and curly, and a short-clipped

Vandyck beard gave distinction to a massive jaw. But it was his eyes which gradually caught and gripped the attention of the Hall, which held perhaps the most hopelessly sophisticated audience in the world. They were dark brown eyes—very large, and widely set; strangely without expression. They held in their depths an infinite sincerity, an utter lack of passion, that was at the same time not inhuman.

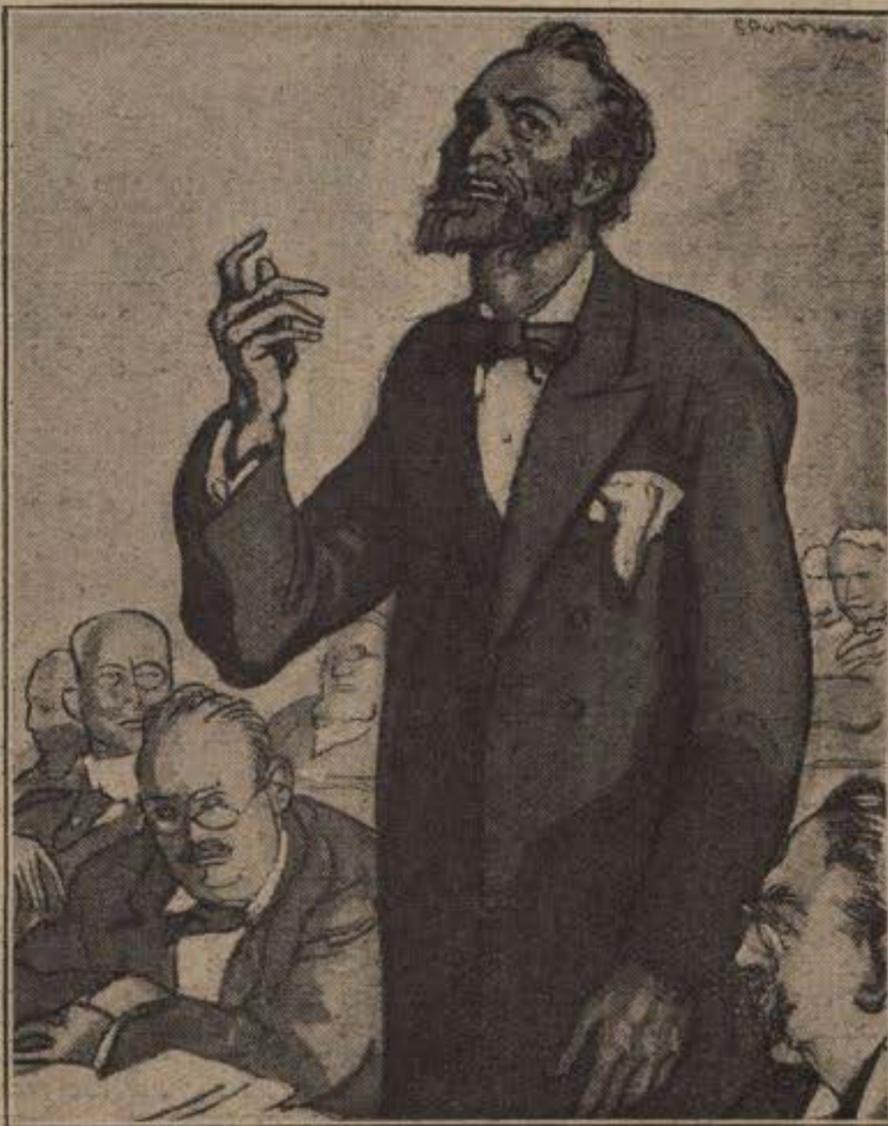
Gradually the hall fell silent. The Poet-President lifted one hand impressively, and began to speak in a quiet, grave monotone of supreme conviction. Involuntarily, those who heard it thought of the sound of some deep-flowing brown country stream. . . .

'I am no politician,' he said. 'My country is the smallest in Europe. Its army can be numbered in hundreds almost. Your invitation to me to appear at this Conference is one of courtesy—one for which I am grateful, for it has given me the opportunity to speak what is in my mind. It is seldom, if ever, that my country can be of concern in the great international issues which you discuss. You are here upon the business of

your agenda. You represent governments who know what they want; it is your affair to express their viewpoint. I, like my country, am an onlooker. It is therefore perhaps not unfitting that I should speak as an onlooker—who, to quote an English proverb, sees most of the game. I shall perhaps theorize. The word "theory" is poison to you, for it is "facts" on which you rely—though it would seem that the subject of this Conference were one which transcended mere facts—the tonnage of ships, the thickness of armour, the number of soldiers—and touched upon the limits of those larger considerations which men of affairs scornfully term "theories."'

He paused. During the brief silence his gaze never faltered to those around him. His utter lack of passion disarmed their laughter. For twenty days the Conference had continued. These were the first words which had not been dictated by passion or self-interest. The pressmen sat up and paid attention to the speaker.

He continued: 'Should I be voicing something that was not plain to you all if I were



'If it were possible for whole peoples to meet in conference, they who are "the world" for which you pretend to strive for peace—he made a wide-embracing gesture—if that were possible, something might be achieved. There is in the minds and hearts of common men a power which transcends that of metal, explosive and poisoned gas. The soul of man is good. It is you with your plottings and precautions which make it out to be evil. You yourselves are too cynical, too "civilized" to realize this greatest of all weapons against war. We who have lived simple lives among simple people know it. Its name is Love. Where the preservation of great navies and the strengthening of fortresses fail, the spirit of man shall succeed. The great will of peoples will one day find a rallying point and a voice—and in that day you and all that you contrive in cabinets and conference rooms will look hateful and pitiable to those at home.'

'No sign of wire, trench or earthwork; not even a rope across the road'

to say that this Conference is a sham—in which none of you are sufficiently uncynical to believe? "Disarmament" means Peace. Has one word that was truly pacific been spoken here? No. You fear, hate, distrust each other. Twenty days of argument have not succeeded in reducing by one tiny fraction the probability of ruinous war. Instead, you have weighed your forces, one against the other, unwilling to concede an inch for fear of—what?

'Peace never came yet from a stalemate of armaments. Machinery is a dangerous servant which may yet turn master. Though your powers seem so evenly matched that war would be a hopeless venture, a gun fired by mischance on any of your frontiers, a shell falling by accident on an unprotected cottage would throw you into a war which, by very virtue of this stalemate, would die from its first fine frenzy of sacrifice and patriotism to a bloody, indecisive, and ignoble struggle. It is useless for delegates to talk of Peace. They are directed by the ambitions which brought them to power and impregnated with the atmosphere of conquest and intrigue which surrounds them. If it were possible for whole peoples to meet in conference, they who are "the world" for which you pretend to strive for peace—he made a wide-embracing gesture—if that were possible, something might be achieved. There is in the minds and hearts of common men a power which transcends that of metal, explosive and poisoned gas. The soul of man is good. It is you with your plottings and precautions which make it out to be evil. You yourselves are too cynical, too "civilized" to realize this greatest of all weapons against war. We who have lived simple lives among simple people know it. Its name is Love. Where the preservation of great navies and the strengthening of fortresses fail, the spirit of man shall succeed. The great will of peoples will one day find a rallying point and a voice—and in that day you and all that you contrive in cabinets and conference rooms will look hateful and pitiable to those at home.'

He dropped his hand, picked up an old wide-brimmed felt hat from the floor beside his chair and walked out of the hall. For a moment silence was all that he left behind him. Then a mocking voice said something in French. There was uneasy laughter.

'Good speaker, you know,' admitted the pressman who had spoken before. 'But the stuff's as old as the hills. It just doesn't amount to anything. The soul of man is good—the great will of peoples—and so on. Everyone one knows hates war—particularly those who were in the last one. Then comes an ultimatum, the drums roll, the recruiting office opens—and the great will of peoples proves a regrettable disappointment!'

The Journalist rose hurriedly. After the deep, simple voice from the mountains, the rising bursts of cosmopolitan cynicism and laughter jarred. It sounded thin, trivial, altogether ridiculous. Yet truth and common-sense lay with the chatterers rather than the orator; of course the Poet-President

was not normal, not a practical man. He admitted as much.

The Journalist walked out into the pale sunlight and picture-postcard atmosphere of the little Central European capital in a completely disgruntled frame of mind.

Sitting in the staff car and remembering it all—the Conference had met only the previous year—he saw again so clearly the broad, tanned face, and dark, lustrous eyes. Queer—that was the word—very queer indeed. He knocked out his pipe. 'I wonder what the deuce he will make of this,' he muttered, staring at the distant mountains.

The Staff-Officer reappeared on the step of the car.

'What on earth are you dreaming about, man?' he demanded. 'Wake up, and dig out that perfectly good brandy.'

The Journalist blinked and pulled himself together.

'I think I *could* do with a drink myself,' he said.

III

The Major commanding the cavalry advance-guard swore violently and picturesquely to himself. He cursed his superiors for giving him the tinpot job of leading in person the first patrol to cross the neutral frontier; he abused the orderly, who had brought his instructions, from habit; he damned the night for being moonless, starless, windless. Lastly, he swore at his horse for fidgeting, and his men for slowness in saddling up. It was a comprehensive and unedifying performance.

The Major was a man of middle age, with permanently bilious eyes, a leathery skin, and a square, solid body: a man with a grievance, who had never realized that the slowness of his promotion was due to his own lack of capacity. In his own eyes he made an ideal cavalry officer; for he rode hard, drank hard—was hard on his men and his horses alike. As a rule his men accepted his bad temper and bad language as part of the day's work. But tonight, as the patrol picked its way into the darkness, there were scowls on the grim faces of the troopers at his back. They knew themselves to be riding blind on an indefinable job. And they had no confidence in their commander. The combination is not a good one.

The road followed by the patrol was very different from the straight broad artery along which the staff-car had whirled the Journalist the previous day. It rose slowly through reddish foothills towards the frontier, dipping to rise again more steeply, winding in smooth curves and bending in sharp angles. Its surface was uneven, strewn with flints and loose stones, so that the plodding horses stumbled and clattered, their hoofs sending up volleys of tiny sparks against the darkness.

For a summer night it was dark beyond the ordinary—with a thick black darkness that seemed, like a fog, to flow in waves about the horses' ears, blanketing everything. Since sunset, great clouds had rolled up from the west to hide the early stars. There was no moon that week. And

then the wind had dropped. The soldiers expected thunder, but none came. So that, in addition to the darkness the patrol was enveloped by the hot, thick silence which precedes a storm.

Ahead by fifty yards or so—no more or all touch would have been lost—rode a sergeant and two men.

'Bait, that's what we are,' grumbled one of the troopers. He shared the Staff-Officer's view of the probable activities of the neutrals. A product of a good secondary school, he was well up in such subjects as Idealism and the Rights of Small Nations, and had a smattering of practical geography and strategy. 'Just a moving target for their toy-soldiers to shoot at,' he went on, to the sergeant beside him. 'Can't you see the headlines, sergeant? "Last stand of Gallant Mountaineers against Invading Bully." The papers'll eat it. We're for it all right!'

But the Sergeant was a veteran of sixteen years' service. 'Shut your mouth and keep your eyes skinned,' was his reply.

The cavalry had almost reached the top of the pass, where the line of the frontier crossed the road. The actual point was marked by a parti-coloured post and a couple of sentry-boxes.

The Sergeant tightened his chin-strap and pulled out his revolver.

'Just remember,' he said gruffly, 'we don't want no fireworks if we can help it. Trot!'

He shook his reins, touched his charger lightly with his spurs, and rode ahead. The two troopers followed. As the horses quickened their pace, they sent echoes ringing weirdly and loudly up between the invisible mountain walls on either hand. Every instant the invaders expected to find themselves facing spurts of flame from hidden rifles and the whine of bullets.

They did not come. Nothing moved on the road. Nothing sounded out of the gloom ahead. The Sergeant almost rode his horse cannoneering into the frontier-post before he saw it. He pulled up and halted his men. There was no sound anywhere but the panting of the little group of men and horses, the clinking of their bits and stirrup-irons, and, from behind, the rattle of the main body of the patrol. The sentry-boxes were empty. There was no sign of wire, trench or earthwork; not even a rope across the road. Apparently the frontier lay open to the invasion.

The Sergeant dismounted and stared into the night. He was puzzled. But war is full of surprises, and the unexpected. . . . 'Report to the Major—,' he ordered.

The Major received the report with one of his choicer oaths. The thing was patently a trap. What was more, on such a night he was bound to walk into it, however wide open he kept his eyes. The Sergeant was an idiot! The Higher Command were fools! Nothing for it but to drive ahead—and the devil for a change could take the foremost.

Half-rising in his saddle, he called to his men to close up and follow him. When he reached the frontier-post he found the

'But neither he nor the more stolid Sergeant could avail against the Fear . . .'

Sergeant and his remaining trooper standing silently, their reins over their arms, chewing tobacco and spitting morosely into the road. They had nothing further to report.

The Major led on. The road began to dip again. He remembered, from a hasty glance at the map, that just beyond the frontier-line a small valley lay between two mountain ridges. Into this valley the road now descended by an easy slope. But in the pitchy murk it seemed to the handful of horsemen as though they were dropping into a bottomless pit. Automatically their pace slackened, dropped to a walk. And suddenly the Major's big waler thrust back his ears and pulled up short.

The Major used oaths, crop, and spurs, in vain. The horse reared, jibbed, passaged sideways all over the road. It would not go on. Behind the other horses pressed together in a clumsy mass, snorting and stamping. The men whispered and swore. There was a queer interval—as though of suspended animation—and then that trooper who had grumbled to the Sergeant managed to get his horse clear, swung it round, and yelled. In the gloom and confusion the cry sounded unearthly. The men's nerves, that had been tautening slowly ever since they had started, snapped like fiddle-strings. Someone snatched at the Major's bridle. Someone else screamed out an order to retire. And the patrol wheeled and galloped frenziedly back up the slope it had just descended—the men

sweating with terror of the unseen unknown; the horses in a lather of panic; the Major crimson, almost apoplectic with rage, and volleying curses.

But neither he nor the more stolid Sergeant could avail against the Fear, till the frontier-post had been repassed.

Perhaps an hour after the patrol had first violated neutral territory, the Chief of Staff drove up in his car, the Journalist beside him. They found a group of sullen, semi-mutinuous cavalrymen, standing sulkily at the heads of their sweating horses, with their commander walking up and down the road in an ecstasy of dumb fury. To the Staff-Officer's demand for an explanation the only coherent reply came from the Sergeant. Though coherent it was hardly illuminating. There had been something ahead of them. What it was they had no idea. They had not been opposed, nor fired on. But there had been something . . . some black, looming presence . . .

they had all felt it, especially the horses. . . . In the sergeant's opinion there was some sort of ambush laid for them.

'Queer what even good troops will see at night,' whispered the Staff-Officer to the Journalist.

He got out of the car.

'Ride back to the Officer Commanding the Armoured Car Squadron,' he said curtly to the Sergeant. 'Ask him, with my compliments, to send me up two of his searchlight cars as soon as he can.'

The Sergeant saluted, mounted, and cantered back into the night. As he disappeared a faint growl of thunder sounded in the distance, and the peaks overhead stood

and began to paw the ground, and fidget, instead of standing as before, quiet, drooping, and sweating.

The Staff-Officer snapped out a few brisk orders, and the advance was resumed. The armoured cars now led the way, one on each side of the road, searchlights and machine-guns manned and ready. In their wake jingled the cavalry, now cheery enough, except for their Major. He rode between the armoured cars, solitary, shoulders hunched, and black fury in his heart. Apart from the personal humiliation implied by his men's panicking, he now dreaded lest the advance might go forward and find nothing in its path. His limited imagination could not

extend to grasp anything more abstract or more distant than the possibility of a court-martial on himself for his conduct in face of an enemy, later shown to be non-existent. . . .

He might have spared himself his anxieties. The little column had not even reached the place where the patrol had turned tail an hour before, when there came a single tremendous crash! Echoing between the mountain walls, the noise was terrific—appalling in its suddenness. It might have been the explosion of a piece of artillery of the most powerful type. Even the Staff-Officer thought for an instant that the expected ambush, the foreseen futile opposition, had materialized in the roar of cannon.

Automatically the column halted. Silence fell again. The darkness remained inviolate.

The Staff-Officer moved forward to the armoured cars, and found one of the subalterns sticking out a dishevelled head, peering into the night. 'I swear there's something ahead and across the road, sir,' he said. 'Some sort of obstacle—I got a glimpse of something—something black and solid against the flicker of lightning just before that thunderclap.'

'I don't like it,' murmured the Staff-Officer, half to himself. 'They must have heard us—why the deuce don't they start shooting? There's something queer about the whole show.'

'Shall we light up, sir?' asked the Lieutenant eagerly. Even in the gloom the Staff-Officer could see the youngster's blue eyes glowing with suppressed excitement and anticipation. For a moment the thought darted across his mind that within five minutes those blue eyes might be glazed, and staring blindly at the invisible night sky.



The horse reared, jibbed, passaged sideways all over the road. It would not go on. . . . The men whispered and swore.

out, immense, lowering, in black silhouette against a momentary flicker of summer lightning.

IV

The arrival of the armoured cars relieved the curious tension which had gripped the advance-guard. Completely unaffected by the stony road, the darkness, or the possibility of a violent storm, the two steel-plated monsters lumbered their way up to the frontier-post. Halting just behind the staff car, they loomed malevolently through the murk like gigantic prehistoric toads, but the appearance from their bowels of two oil-smeared, but laughing subalterns in their shirt-sleeves changed their impression from the sinister to the mildly funny. The sullen troopers visibly and immediately recovered spirits and discipline. And even the horses, as if gladdened by the sight of objects materially distasteful, pricked up their ears,

'Massed, silent and impassive, they had a curious, enigmatic power.'

But he prided himself on being a practical soldier, with enough common sense to control the imagination which had helped him in his profession more, perhaps, than he knew. He did not like the idea of giving away the position of his force by using his searchlights. But there seemed to be no alternative. If only there was a gleam of light anywhere, he thought irritably. And with that thought turned abruptly to order the armoured cars to swing their searchlight beams from end to end of the valley.

That order was never given. In a second it had become superfluous. There was no more thunder. But, as if in grimly sardonic reply to the Staff-Officer's prayer for light—there shone across the heavens at this moment a succession of lightning flashes: not the forked lightning of a winter storm, with its savage stabbing spears of fire, but the flickering waves of the summer lightning of North-Eastern Europe in July, when the sky flames from one horizon to another as though lighted by supernatural magnesium flares.

It was not only the sky that was thus suddenly ablaze. The night which had curtained the valley was rolled back. And all it held stood out sharply and weirdly under the waves of lightning. The breaking of the storm had checked the invading column's march. But the riving of the darkness stifled the order on the Staff-Officer's lips, widened the blue eyes of the subaltern of armoured cars, and stiffened the cavalry Major in his saddle.

Those three—and every man in the force behind them—saw stretched across the valley before them a great crowd of people; of men, women, and children. They stood very still, their faces drawn and haggard under the lightning fires. There must have been many thousands, for the gorge, though narrow, yawned more than a mile from wall to wall and their still figures stretched back in a sea of white faces as far as the soldiers could see. Massed in the unsteady light, shoulder to shoulder, silent and impassive, they had a curious enigmatic power. The Journalist felt it. He had seen great crowds before. At a time of industrial crisis at home, he had watched a mob of miners smash up a street of shops. The animal power of that violent mob had impressed him. But the power of this strange opposition was quite other. Not violent—but sure and undeniable. No one spoke. There was not a sound. They did not even sing, as crowds have sung since the dawn of history, to compel courage.

The Staff-Officer, incredulous, had whipped out his field-glasses and focused them on the throng of alternate light and shadow. When the lightning flared, he tried to pick out from the mass the faces of individuals. The task was strangely hard. In the uncertain light, the tightly packed watchers seemed to lose identity; they were bereft of characteristic movement, absorbed into the infinite oneness of that Thing which had sent the cavalry patrol galloping back in headlong panic. Here and there, though, when the flashes strengthened in their blueish-white intensity,

he could distinguish a single face or figure—a peasant in an embroidered jacket, his pipe unlighted between tightened lips; a mechanic in soiled overalls, his face lean and oily; a young girl, bareheaded, in a gay frock, who might have stepped out from a dance-room this summer night in search of a kiss; a group of peasant women, bunched together, one with an infant at her white breast; an elderly man in a drab civil uniform; a young subaltern of cavalry in the splendour of epaulettes and braid; a grey-haired woman leaning on the arm of a young boy; a small strained fellow of the clerk or cashier class, staring steadily, impersonally over the shoulder of a street girl whose hollow cheeks flamed with false colour.

Just these here and there. When he looked again, they would be gone and he could not find them. There were others, but as the lightning lived and died, they, too, vanished, absorbed, drowned in that deep sea of white faces and steady, emotionless eyes. It was as though, here, individuality had ceased to count—and he felt that the soldiers, who all around him shuffled and whispered, had less of the corporate purpose of an army than those others. In the face of this, the soldiers had become individuals, baffled, amused, scared, uneasy. But the other army below there showed no emotion.

As a soldier he had grown used to seeing men in the mass—battalion, regiment, brigade. Two days back, he had sat in his car and for ten hours on end watched the 'columns of four' swing by. But that force had possessed identity. Soldiers. Men some of whom he knew by sight. War was a game he understood. There were rules. If that valley had been honeycombed with trench-lines, blazing with Lewis gun-fire, he would have known what to do. But now—?

He handed the glasses to the Journalist. 'What—what are they?' he muttered.

The other scarcely needed to look. He knew. The words came ringing back into his mind: 'The Great Will of peoples will one day find a rallying point—'

'Doré!' he said. He was thinking of a book in his father's library in the capital—Dante's *Inferno*, with illustrations by Gustave Doré. The scene below him reminded him of those pictures of violent light and darkness—still white faces—shadows of human figures grotesquely elongated and misshapen by the rise and fall of the lightning.

'What are they?' the Staff-Officer repeated with anxious irritation.

'A people!' the Journalist said—and laughed—a sudden sharp sound which drew the faces of his little group towards him. Beyond that silent force of men, women and children, he was visioning a pair of wide-set brown eyes, a thin nervous hand gripping the brim of an old hat, and wondering whether somewhere down there was the man who, a year ago, had given his dispassionate warning to the Conference.

The cavalry Major was the first man to recover himself. 'And, now, sir—?' he demanded gruffly of the Staff-Officer.

'What a gesture! What an idea! What a man!' the Journalist was muttering ecstatically in the background.

The Staff-Officer shrugged his shoulders abruptly.

'We must go on,' he said curtly.

The Major saluted, barked an order, rammed in his spurs, and charged straight down the road at the centre of the silent crowd. The Sergeant rode at his elbow, the troopers behind him. After all, now they could see where they were going—and these lunatics would be bound to get out of the way at the last moment—they always did.

But the lunatics did not. The crowd did not even sway. It stood like a rock. The cavalry who had started at a gallop, dropped to a canter, finally to a walk. Even the Major reined in, and rising in his stirrups, bawled out:

'Make way, you fools! Make way, damn you, or be ridden over!'

The Major wheeled his charger, rode back some fifteen yards, swung the horse round again, and drove as though at a fence in a steeplechase. The charger would not face the steady line of motionless bodies. It reared back, pawing madly with its fore-legs. The Major lashed it frenziedly; then, losing all control, he ripped out his heavy cavalry sword and whirled it above his head to hack his way through. Almost under the menace of the iron-shod hoofs stood a woman, a shawl over her head, a child in the crook of her arm. She stood like a statue of the Virgin in the presence of embattled Satan. The Major's sword had begun its descent, when, with a sudden oath, the Sergeant behind him flashed out his sword, and drove it almost to the hilt in his officer's side.

The Major reeled and crashed to the ground. And for the second time that night the troopers of a famous regiment ran like raw recruits.

The Staff-Officer watched them straggling back, a very grim look on his face.

Then he walked down the road alone and, standing beside the dead body of the Major, demanded a passage for the army. His tone faltered, for he did not know whom he was addressing, and the quiet level eyes of those people were very near to him.

An elderly man with stiff grey hair and a beard stepped out of the crowd. 'I am a Senator of the state,' he said, simply. 'You will take my word that not a man here is armed. As a professional soldier, you may sneer at that; you may think our action cowardly; that by our apparent helplessness we are appealing to the mercy of your men. But we are not helpless, sir. Our bodies are not the barrier which we oppose to you. You have guns up there on the mountain which in a minute could wipe them out of existence. You saw just now the failure of an attack upon us. I firmly believe that all such attacks must fail. It is not with our bodies that we bar your way but with our minds—not in defence of our country but of an Idea. We are a people who have had time to think. We have realized the folly and futility of war. This is the first occasion

“What holds them there?” “God knows!” “Perhaps He does.”

in the history of mankind that a hundred thousand people, who believe in the peaceful brotherhood of all men, have gathered together in the strength of that Idea. The human body may break before gunfire. The human mind is unbreakable.

At the conclusion of those few earnestly spoken words the Senator stepped back into the front rank, and his grey eyes joined those of the others in their calm and penetrating gaze.

The Staff-Officer lifted a hand with a cramped, baffled gesture, turned on his heel, and walked slowly back to his men, his spurs clinking as he walked.

“But what are you going to do?” gasped the Journalist, excitedly, as he got back into the car.

The Staff-Officer did not reply directly, but beckoned to a

motor-cyclist orderly. “Find the Army Commander, and tell him I must see him at once. Let me know the rendezvous,” he said.

Then he turned to the cluster of staring officers who had collected about the car, waiting for orders.

“Till further orders the advance guard will fall back to the frontier,” he said, and dropped back sulkily into the corner of the big car.

As the car backed and turned, the dark spaces between the lightning flashes began to lengthen. And the night closed down once more inexorably upon the baffled invaders as, for the second time, they retraced their weary march between the lowering hills.

V

The discussion had raged for three hours. Outside the windows of the little farmhouse, where the Army Commander had established his temporary headquarters, the storm had passed. Many stars now burned in a clear sky. And beneath their cold radiance the mountain-peaks stood up in faint silhouette.

Under the smoky rafters the group of officers sat huddled round a rough stained table, on which smoked a single oil lamp. The small yellow flame wavered and flickered, throwing an unsteady, unhealthy light on the faces. All were strained and tired. All were shadowed under the eyes and stubble about the jaw. They sat or sprawled on the hard upright chairs and spoke in nervous, jerky sentences. They were for the most part weary, sleepy, dirty. At the moment they disliked each other most heartily.

. . . . The air had grown chilly with the approach of dawn and someone had set a match to a heap of paper and logs on the wide old-fashioned hearth. On the table in front of the General lay a carelessly re-rolled map, and beside it a bottle of whisky, some glasses, and a box of cigars.

The Chief of Staff looked round the circle with the suspicion of a sardonic grin. He himself sat stiffly erect—boots, belt, buttons, all gleaming in the firelight—a picture of martial efficiency, except that his face was dirty. His eyes were alert, his mind as keen as it had been all day. He was a comparatively young man and had originally been a sapper. But the rest of the Council of War presented an unimpressive spectacle. An elderly Brigadier was frankly asleep, his head propped on his hand. Another had

“I was there!” said the latter, curtly; “and you weren’t!”

The General lifted a thin, delicate hand. “It must be a question of relative expediency,” he said, in a pleasantly cultivated voice. “Is it better for us to go on or not?”

“I don’t understand you, sir!” snapped the old cavalry general. “Our aim is to get at the enemy. This collection of—er—play-acting neutrals is in the way. We must go on!”

“There is the question of the effect upon world opinion,” murmured the Army Commander.

“And home opinion,” added the Chief of Staff.

“Why the devil couldn’t they have taken their cue from the Belgians and fought us like gentlemen?” asked an exasperated voice from the corner.

“They may have preferred common sense to gentility!” said the Chief of Staff, sarcastically. “Tempers were wearing thin. ‘Are any of you,’ he continued, ‘prepared to shoulder the responsibility of massacring in cold blood some thousands of people? It’s no good blinking the fact. There it is. That’s what you must do if you want to go on. And, in my opinion, you’ll bring half Europe in against us if you do it—if you can do it! It is just the sort of excuse which several of our dear friends are waiting for!’

“What holds them there?” asked an artilleryman, angrily.

“God knows!”

“Perhaps He does!” said the Chief of Staff—and there was an almost ashamed sincerity in his tone.

“What do you mean?” asked the General, leaning forward with a quiet, almost academic interest.

The Staff-Officer shrugged his shoulders and looked away into the fire.

“It is a fantastic situation certainly,” said the General, contemplating the tips of his slim fingers. “I confess that, myself, I am at a loss for a decision. After all, if we don’t press the advance our whole plan of campaign is ruined. It’s no use blinking that fact, either.”

“I suppose that long-haired poet feller is at the back of it!” grumbled one of the infantry brigadiers. “Turning the other cheek—ye gods! I suppose he runs his tinpot country literally according to the Commandments!”

“While we,” put in the Chief of Staff,



. . . . stretched across the valley before them a great crowd of people; of men, women and children. They stood very still, their faces drawn and haggard under the lightning fires.

pushed his braided cap to the back of his head till he looked like a weary, quizzical comedian. The Quartermaster-General was picking his teeth with a match. The others stared drearily in front of them, smoking and drinking, and occasionally cursing quietly.

“It will be dawn in an hour,” said the Chief of Staff. “I must remind you, gentlemen, that we have reached no decision!”

“Decision be damned!” rapped out a red-faced old cavalryman with a narrow forehead and hard blue eyes. “Are we to lose the campaign on account of a few hundred interfering civilians? Why, in Heaven’s name, you didn’t go through them there and then—” he broke off, staring at the Chief of Staff.

“But in this war nothing is forthcoming. We remain averagely decent.”

prefer at the moment to run ours literally according to the King's Regulations! It's comforting to think we're all fools together!’
‘Gentlemen, gentlemen!’ protested the General.

The choleric cavalryman stood up abruptly with a clatter of sword and spurs. ‘We're just shirking the issue, sir, if I may say so. We've got to do something. Give me the armoured car squadron and I'll lead the advance. I'll tackle the responsibility.’

He glared at the Chief of Staff. The latter smiled. ‘By all means,’ he said. ‘I admire your pluck—for this thing has me beat. However, I suggest one condition—that the General stipulates that you explain clearly to the troops what you propose doing. The discipline of the army won't stand another fiasco like last night's!’

The General nodded.

‘Oh, have it your own silly way!’ barked the cavalryman.

He dragged the door open and went noisily out.

The General lighted a fresh cigar and blew smoke luxuriously through his nostrils. The others stared ruefully at each other. The Chief of Staff shook his head and laughed once—a short mirthless laugh of very complete scepticism.

‘You mean that the men won't march if they know?’ asked the General.

The Staff-Officer threw one knee impatiently across the other. ‘Let's face it!’ he said, seriously. ‘They've got us beat. Of course, our men won't march to shoot down a crowd in cold blood. Would you? There's no stimulant. Our fellows aren't drunk, or drugged, or angry. They've not seen their comrades shot down beside them. They haven't even the incitement of the other side running away. Those people down there don't give a damn for all our batteries and brigades. They simply stand still. And we can't stop them standing still—that's a plain fact. It takes a good deal to displace the decency of the average man to the point of making him kill. War, as a rule, provides a good deal. But in this war, *nothing* is forthcoming. We remain averagely decent.’ He paused—and in his eyes flickered uncertainly the puzzlement of the simple-minded man in face of something he cannot entirely fathom. ‘But there's more to it than that, sir. I was down there—and I felt it. It isn't just negative—the absence of something. It's positive—a presence.’

There was a short pause. Then: ‘You may be right, my dear fellow!’ said the General, thoughtfully. ‘These cigars might be worse.’
‘But look here—I say,’ stammered the gunner over the rim of his glass, ‘I say, this makes war impossible!’
The lips of the Chief of Staff twisted in a sneer. ‘Yes, ghastly, isn't it? Our job gone down the drain!’

Followed another uncomfortable pause—and then a voice said suddenly: ‘I don't hear the cars starting—wonder what's really happening!’

As if in reply there came from the passage outside the sharp sound of the sentry challenging, and the tramp of heavy boots. A motor-cyclist dispatch rider lurched into the room and saluted. He stood swaying a little on his feet, covered with dust from head to foot, his face grey with fatigue. He put a buff envelope on the table, saluted again, turned on his heel and staggered out.

No one paid any attention to his going. The Chief of Staff was staring at the envelope which the General was turning over and over between his fingers. The eyes of the rest of the group were fixed on the cavalry general who brushed past the dispatch rider in the doorway.



The eyes of the rest of the group were fixed on the cavalry general who brushed past the dispatch rider in the doorway.

He walked in slowly, his shoulders bowed, his lips white and working, and sat down heavily in the nearest chair. What had happened at the parade of the armoured cars was written on his face. He looked ten years older than his sixty—a man whose whole world had fallen suddenly to pieces. ‘I can't believe it!’ he said. ‘I can't believe it!’ He repeated the words dully, then his voice became taut and shrill. ‘They simply did *nothing*!’ he cried—and buried his face in his hands.

Everyone in the room became acutely conscious of the sound of tearing paper as the Army Commander slit the envelope deliberately with his thumb. The gunner poured a stiff whisky-and-soda and placed the glass at the cavalryman's elbow. ‘Try this!’ he said—and added, conversationally: ‘Wonder what's been happening to our other chaps!’

The General looked up. ‘I can tell you that!’ he said, calmly, tapping the paper with his hand. ‘This dispatch comes from Third Army. The enemy on their left flank

tried to violate neutral territory yesterday evening. They are still on the frontier like—like ourselves. That settles it, gentlemen. We may as well withdraw.’

The Chief of Staff rose to his feet. ‘Very good, sir,’ he said, briskly, and looked round the circle of hunched-up, puzzled officers contemplating dazedly the death of their occupation.

‘The last decisive battle of the world!’ he murmured—and went quietly out.

VI

The dawn was grey and quiet, for in that mountain country there were no birds to announce daybreak with their chatter. A distant rumble of wheels along the pass spoke of the retirement of the army.

The grey staff car ran noiselessly down hill. In the tonneau sat the Journalist, the Chief of Staff—and the old cavalry general, who, since the fiasco of an hour before, had clung to them—as though for support in his crisis.

The idea of returning for a last glimpse of the valley was the Journalist's. This had been the strangest, greatest night of his life. The training of a newspaper office told him instinctively that his ‘story’ would not be complete unless he went back to see for himself, by daylight, the camp of the enemy who had sent a hundred thousand soldiers, like the King of France in the nursery jingle, up the hill and down again.

He was young and he had achieved, by sheer fortune, the greatest ‘scoop’ ever afforded a war correspondent.

A turn of the mountain road brought them in view of the valley. In the grey, misty dawn of a hot day the floor of it was visible. The car slithered to a standstill and the Journalist,

standing between his companions, could plainly see that great force of people who had now a reality which by the uncertain flicker of the lightning had been wanting.

The formation of those heterogeneous ranks was not as impressively solid as it had been. These were men, not machines, and a long night of unaccustomed sentry-duty had tired some of them. On either side of the road, like swathes of corn beaten flat by the wind, they had fallen and lay asleep on the turf banks. Here and there many still stood, grouped together as though in some way it helped them to defy weariness. To the fore, stiffly at attention, was the elderly Senator who had acted as spokesman. A few yards from him, grotesquely twisted as a broken toy, sprawled the body of the cavalry Major.

Even as the Journalist watched, the sun, topping a low spur of the hills behind him, flooded the valley. The scene was clearer now. He could see that many of the faces down there bore a mysterious smile. Beyond

(Continued at foot of opposite page.)

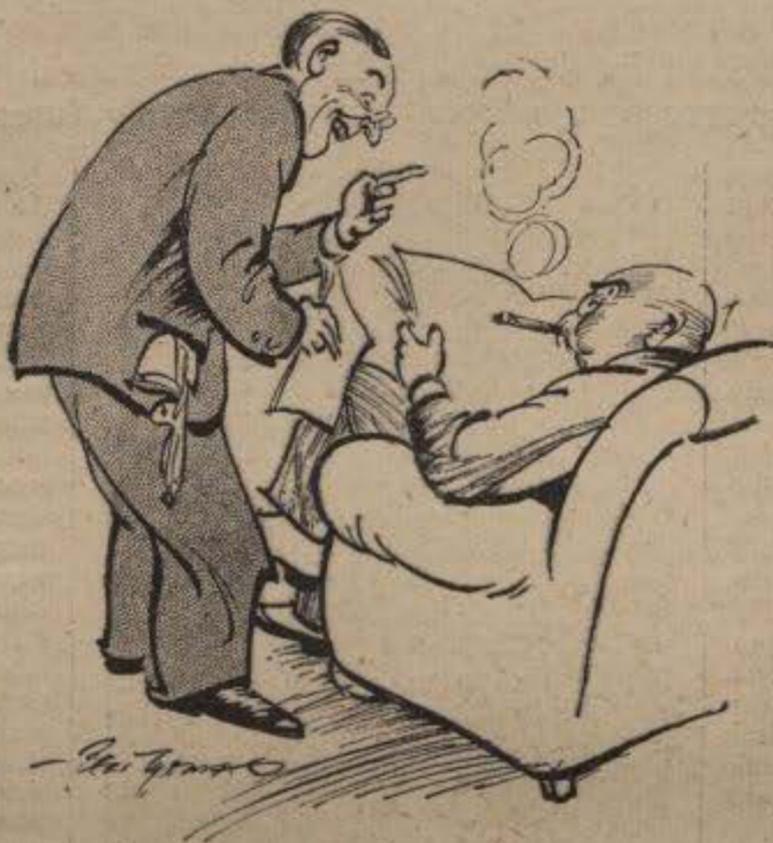
How to Make People Laugh.

An Outburst by Tommy Handley, the Radio Comedian

THIS paper, *The Radio Times*, is, I understand, the official organ of the B.B.C., and in that organ I have been asked to play a solo, one of those descriptive pieces beloved by organ-grinders — er — organizers — or whatever organ players are called. I have been requested to describe how I set out to make listeners laugh and what sort of humour draws the greatest appreciation from them, and, at the risk of giving away stable—I mean studio—secrets, I am going to try and tell you how I endeavour to tickle the ears and agitate the ribs of my unseen audience.

I am not going to anticipate either television or tele-to-the-marines by describing what I look like before the microphone, what I wear, or what contortions I indulge in during my frequent visits to Savoy Hill. I am going to examine the question from two angles: first, the provision of laughter-provoking material, and, secondly, the most successful method of getting it across the ether.

Now, it may be taken for granted that if a listener tunes in at the moment Professor Pickleberry is talking of 'Cucumber Culture in Central Colorado,' and continues to listen, he must be interested in cucumbers, and his views on the culture of cucumbers will probably coincide with those of the Professor. But should a comedian be occupying the ether, the listener's idea of what constitutes humour may be, and often is, entirely at variance with that of the entertainer. One man's mirth is another man's poison, and a comedian has to try and strike a note of humour which will evoke hilarity in hundreds and thousands of people whose ideas of fun are widely divergent. Again, he can only use his material a very limited number of times, rarely more than twice, unless by special request. I have constantly to search for new subjects, and although I have been broadcasting now for over three years, I never feel happy in front of the microphone unless I am introducing something entirely new. The choice of material is, of course, extremely restricted: many everyday happenings, the foibles of politicians, the advertisement columns of the newspapers, many tried and trusted sources of inspiration for comedians are closed against the broad-



The listener's idea of what constitutes humour may be entirely at variance with that of the entertainer.

caster, and it is a well-recognized fact that many of the songs and much of the patter which cause paroxysms of mirth in the music-hall or theatre fail utterly to amuse the listener at home.

Nevertheless, there still remain a few subjects of which fun may be made. For instance, every listener knows (or thinks he knows!) a great deal about wireless equipment; he will discuss radio dynamics for hours on end, and loves to add new gadgets to his set at every opportunity. Therefore he is always receptive to jokes about his pet hobby, and all its latest developments; if jokes grow whiskers, millions of gags must by now have grown cat's whiskers!

Listeners, too, are interested in the *personnel* of the B.B.C., hence the Announcer is a constant figure of fun to all outside the studio; within that grim chamber the Announcers must be taken seriously! I have found also that the public enjoy good-humoured skits on the more serious educational features of the programmes, and I have even had the impertinence to discourse on such subjects as voice culture, music, and dietetics. In this connection I might mention that Sir Henry Walford Davies did

me the honour of mentioning my ridiculous remarks on music in one of his ever-popular talks a few weeks ago, and a quip of mine regarding a method of decarbonizing the tonsils attracted the attention of one of the motor journals.

Domestic humour is also greatly appreciated, for the listener is generally a home-lover. At one time we were told to 'buy a billiard table and keep the boys at home.' Now we buy a valve set and everyone stays at home! Mother enjoys ridiculous recipes such as how to make a tea-cosy out of a yard of tripe; and father, a keen gardener and allotment-er, likes to be told how to make sprouts sprout and how to turn broad beans into vegetable marrows. Sport, likewise, provides plenteous opportunities for fun-making; one's favourite sport is usually taken seriously, and the comedian who refuses to take it seriously and endeavours to brighten it up by introducing far-fetched improvements is sure of an appreciative audience.

Here, then, are three of the many sources of material which have proved popular, and there remains the all-important question of getting it over the ether. It must be realized that in the studio the comedian is deprived of all adventitious aids: his facial expressions, comic gestures, and eccentric make-up are all useless. It is of inestimable advantage if he has a 'comic' voice—a voice that is recognizable to every listener as soon as he claps on his car-phones or turns on his loud speaker. I endeavour to employ every trick of vocal gymnastics, of inflection, and of mis-pronunciation of which I am capable, and I am always learning new ones!

One of the greatest difficulties with which I am faced is to obtain songs suitable for broadcasting. Few great comic songs seem to be written nowadays, and the listener soon tires of even the best examples of the song-writer's art. Broadcasting is a marvellous method of popularizing a song, and nothing pleases me more than to receive requests to 'sing it again.'

To sum up, a constant supply of suitable material, the employment of every device of vocal acrobatics, and a careful study of radio technique help me to succeed in making people laugh. Briefly, it all amounts to a method of successful 'codding'—piscatorially speaking, of course!

(Continued from page 190.)

the senator a woman lay, one hand over her eyes. In the crook of her arm a child slumbered. The daylight strengthened. The staff car must have been plain to the watchers, but no one moved or waved a hand in greeting. The Staff-Officer was again conscious of the great power that flowed from these people. There was in that sunlit, silent valley the overwhelming power of

peace and beauty. Those distant pastures which he could glimpse between the standing figures, the pure hyacinth-blue of the dawn-sky, the trusting grace of the sleepers and the smiling immobility of those who were still awake, moved him so that he felt tears in his eyes and a tightening in his throat. An emotion stronger even than the pride which the efficiency and strength of his army had once awakened in him.

He touched the arm of the cavalry general. 'Look!' he said.

The general, slumped in the corner of the car, did not answer. The Staff-Officer murmured an order to the driver. The car snorted into reverse, backed and swung round. Before the Journalist could turn again for a last glance at the unforgettable, it had rounded the bend and was droning on its long climb uphill.

Wanted— A Balieff of Broadcasting.

Though you may never have heard of Nikita Balieff, the smiling genius of the *Chauve Souris*, you will be interested in this article by Victor France. Mr. France is one of the many clever and provocative writers who are keenly interested in Broadcasting.

THE title of this article will mean nothing to those of you who have not seen—or heard talk of—the little *Chauve Souris* company of exiled Russians which has from time to time filled the theatres of London, Paris, Berlin, and New York. *Chauve Souris* is the French for 'bat'; a bat with wings outspread is the trade mark of these strolling players.

The genius of the troupe is Nikita Balieff. A great deal of his work is unseen by his audiences. He is the producer of the show. This function, though, is only a part of Balieff's work. To the audiences with whom he is so popular he is announcer rather than producer. There have been greater producers, but Balieff is the supreme announcer. Without his appearance between the disconnected scenes of his entertainment it is doubtful whether the *Chauve Souris* could have established its hold over popular audiences in almost every country.

Imagine an evening with the *Chauve Souris*! The programme of, maybe, eighteen items, is slight in the extreme. The majority of the numbers consist of old Russian songs, sung against a setting of great simplicity. There is little movement to entertain the eye. The words, except to those who know Russian, are unintelligible. To an audience schooled in 'crime' plays and 'snappy' revues these scattered trifles would seem slow—were it not for Nikita Balieff! Between each scene, the front curtains part and there appears a fat man in evening dress with a face as round as a full moon and a smile as broad as a slice of cantaloup. He stands there for a minute or so, describing the item to come, flashing in some topical thrust—or, perhaps, merely comically silent. He keeps the audience attentive to his show—and eagerly expectant of his next appearance. He weaves the scattered items into a whole. He makes the 'house' feel, 'Well, if he likes this sort of thing and is amused (or touched) by it, it really *must* be worth hearing!' He is as much an announcer as are our friends of the B.B.C.

The B.B.C. announcer of today tends to resemble in his function a clearly and artistically printed programme. He gives the facts—and has won for good speaking the same sort of allegiance that a universally read programme might win for good printing. Thereby he has succeeded in creating a good deal of 'goodwill' for broadcasting. But whereas he is the printing, Balieff is the matter printed—and I think it is not over-statement to claim that literature is a more important art than typography, just as the thing said is more important than the way in which it is said.

I, for one, have always felt a trifle repelled by the radio announcer's extreme 'impersonality.' He knows the time-table as accurately as Mr. Bradshaw. When he says,



M. NIKITA BALIEFF.

'S.B. from Plymouth' it is with the same chilly infallibility as Mr. Bradshaw writes 'Restaurant Car—Saturdays only.' But just as one would not choose the railway timetable for enthralling holiday reading, so also one would not seek in the announcer's voice to find any of the thrill which lies in this extremely human business of broadcasting. His words have a 'chill' to them. They do not rouse us. Whereas with M. Balieff, his own enthusiasm grips and interests us.

The evening's programme is made up of a variety of items—a talk on machinery—a military band concert—the weather—the news—reminiscences of Mr. Gladstone—a revue—dance music. Some link between these things is wanted. The programme is one show—not a succession of shows. Many people sit down to listen for the evening. The programme is a sort of super-revue, compounded of everything that amuses. Give us a radio Balieff—a super-announcer who will say 'Come and listen!' who will reveal in flashes of wisdom and humour a human enthusiasm or coolness towards the ingredients of the show.

A recent letter to *The Radio Times* complained of the 'tutorial' tones of the announcer. The writer of this did not, I feel sure, mean 'tutorial'—for the B.B.C. has been notably careful about adopting that particular tone. He meant, rather, 'impersonal.'

There would be some justice in an accusation of impersonality. Broadcasting has been called 'canned entertainment.' This should not mean 'tinny' entertainment, except to the listener with a vastly inferior type of set. But its 'impersonality' has robbed it a little of fine distinctive flavour (just as the canning process seems to rob

fruit and salmon of some essential "tang"). We know, for instance, that it is an orchestra playing. The B.B.C. tells us so—and we trust the statement. But it might be some form, unknown to us, of newly invented gramophone. Lacking are all the little physical traits of an orchestra as seen in a theatre, to convince us of its human reality. Our radio Balieff would assure us on this point. He might even say, 'The first violin is wearing a bathing dress on account of the heat!' He would keep us informed of those thousand and one little incidents and contretemps which occur at Savoy Hill, behind the apparently inhuman punctuality and correctness of the B.B.C.

It is, however, in linking up the various items that he would serve his most essential purpose. In a preliminary announcement at, say, seven o'clock, he would give us a bird's eye view of the evening's programme, seasoned with personal reflections and reminiscences. That would put us in a good humour. He would have dropped in at rehearsals and glanced through manuscripts—and know what it was all about. We might switch off for the talk on machinery (despite his assurance that machinery was worth hearing about and the talker rather a 'character' in his way) but we would not forget to switch on again for the band.

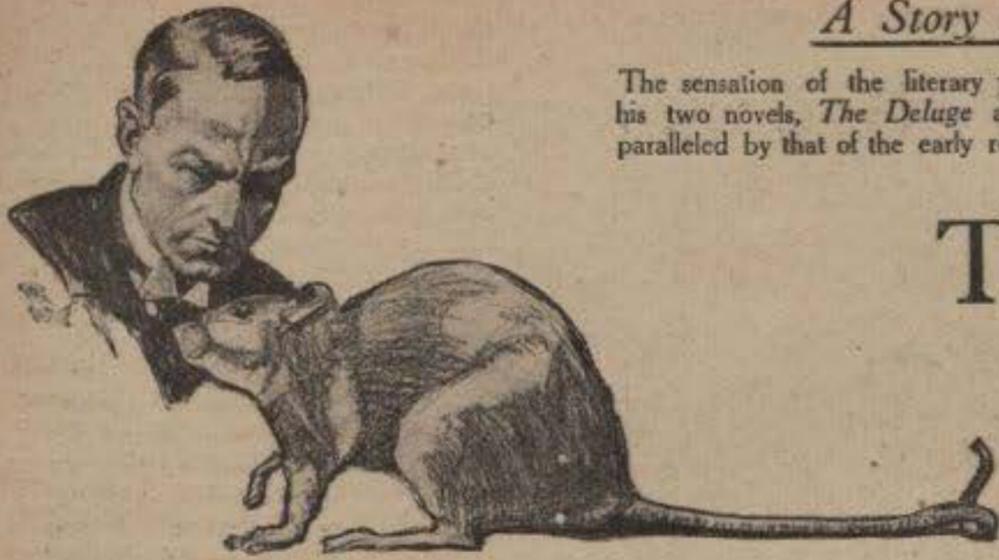
Our radio Balieff would enjoy personal acquaintance with the broadcasters—and make us feel that we knew them, too. He would be a 'mine host' of Savoy Hill—the ambassador of broadcasting to its listeners. An official announcement would come well from him, without the bombast of official language. A startling experiment in the way of 'modern' music or radio drama would get an interested and sympathetic hearing when introduced by him, for we would feel that he had studied it and found it worth our attention if not our liking.

Wanted, then, a Balieff of broadcasting! But where is he? That is the question. The qualifications demanded are many. I cannot think that we shall find him in the entertainment profession, for he must break free of accepted tradition. He must be a kind of mixture of the best type of young and lively 'Varsity don, a raconteur, a music-critic, and a publicist. He must be amusing without being facetious, informative without becoming a bore, friendly without straying into undignified familiarity, provocative without causing hurt. He must enjoy the complete confidence of the powers at Savoy Hill, for he cannot read from a manuscript which has been 'censored.' Such a man must exist. There is always someone to fill every job. I recommend the B.B.C., which has a considerable flair for tracking down new talent, to devote its energies to finding him!

VICTOR FRANCE.

A Story by the 'Best Seller' of the Year.

The sensation of the literary year has been the rise to fame of Mr. S. Fowler-Wright who, with his two novels, *The Deluge* and *The Island of Captain Sparrow*, has achieved a success only paralleled by that of the early romances of Mr. H. G. Wells. *The Rat* is a fine example of dramatic and imaginative writing.



THE RAT.

By S. FOWLER-WRIGHT.

DR. MERSON looked at the dying rat, and decided that, should he delay his experiment longer, it would be dead before morning.

He had nursed it now for nearly six months, and it had been very old and blind and feeble when he had bought it.

He had told Briggs that he would give him five pounds for the oldest rat in Belsham, and the ratcatcher had earned his money.

It had surprised him, when he had first approached the subject, to realize how difficult it would be to find an animal that was really old and feeble. He had to observe that Nature does not encourage the prolongation of pain and weariness: when health goes, life very quickly follows.

But he knew that, in the course of their age-long warfare with the human race, the rats had arrived at some social organization, and had adopted some of our practices, and, in particular, that when a disease of blindness (to which they are very liable) attacks them, they may be nursed and fed by members of their family, so that life is prolonged to an age which would otherwise be impossible.

So he had asked for an aged rat, and had watched its vitality recede, till now it was too weak to crawl toward the tempting food that was offered.

It was so dull with age that it did not flinch when the needle pricked it.

II

The next morning it was not dead. It lay sleeping; old, and blind, and decrepit. It was not pleasant to look at, but it may have been less feeble than the night before—and the food had been eaten.

Dr. Merson, observing this, became aware that his heart was beating fast, with a sudden excitement of which he had not supposed himself to be capable.

When he looked at it again at mid-day, and observed that it was feebly attending to a neglected toilet, he did a thing which was less wise than his usual custom, calling his wife to observe it.

Mrs. Merson disliked his experiments; and his own habit of professional reticence disinclined him from speech which had no immediate purpose. But this was a discovery of such momentous consequence that he was impelled to share it.

'You mean that no one need ever die?'

she asked, incredulously. She was not greatly impressed, even if she took it with any seriousness. She was a healthy young woman, utterly without imagination, and the cook had given notice an hour ago.

'Yes, it might mean that—or nearly—unless by accident. . . . You see,' he continued, to an auditor who scarcely heard him, 'it isn't really new. We've known for a long time that youth would continue if the cells of which the body is built could have the right stimuli, but it's been difficult to find what they are. Some of the lower forms of life never die, as it is. The old ones break apart, and each part acquires a new impulse of growth from the shock of that division. But in the higher animals there is a change in the substance or activities of the cells as the years pass, the nature of which has been difficult to ascertain, though its results have been evident. . . .'

He stopped, as he became aware that Mrs. Merson had ceased to listen. She regarded the sleeping rat with disfavour.

'I shouldn't think anything wants to live when it's that old,' she said, with decision. She had the impatience of healthy youth for all signs of decrepitude. They seemed stupid.

She heard the voice of the butcher at the back door, and her mind reverted to matters of greater urgency. She went back to the kitchen.

III

The rat improved very slowly. Its appetite increased. It moved more briskly. It gained weight. It gave more attention to its toilet. It became wilder, and more alert to the sounds around it. Finally, its sight returned.

The process was not rapid, but continuous. At the end of three months from when it had received the injection (which had not been repeated), it showed the bodily activity and physique of a young rat.

Dr. Merson did not mention it again to his wife, nor did he seek another confidant. He became thoughtful, and, at times, appeared to be suffering from acute depression. His patients complained, and his practice suffered.

The fact is that he was beginning to fear the consequences of his discovery.

At first, it had seemed simple—and stupendous. He was about to benefit his race, as no man had done before him. Had

he not found a way by which death itself was defeated? He saw that it would change the whole face of the earth. Old age would become an obscene tradition. Disease would be powerless to overcome the new vitality which he had discovered. Men would no longer die as their minds approached the threshold of wisdom.

He thought of his own patients. There was Mrs. Corner, who would be dead of tuberculosis within a year, unless he should use his new power for her rescue—Minnie Corner, with three young children, fighting her hopeless battle, always 'a little better today' when he called to watch the slow, relentless progress of a disease that he could not conquer. He would be very glad to give her health. Having it in his power, it was a clear and simple duty, as her doctor, to do it. But (so far as he could suppose) he would do more than that. He would give her an approximation to immortality. Not absolute immortality. Her body would still be liable to be damaged or destroyed by violence. Certainly, it would have no power to survive the planet on which it lived. It would be liable to drowning, or suffocation. But it would no longer be in subjection to the treachery of time. Fed, and guarded from violence, it would not age nor decay. There was something odd in imagining Minnie Corner immortal. But there was nothing repellent. He supposed it would mean treating her children in the same way. They would be annoyed if they observed themselves growing old and feeble while their mother remained young. It would confuse the relationship. Neither would she thank him for such a tableau. He knew Mrs. Corner well enough to realize that there would be no rest for him till he had conferred the same boon upon her household that he should give to her. Well, why not?

About two of the children there would be no difficulty. But he disliked Peter. He disliked Peter intensely. He could not endure the thought of an immortal Peter. It wasn't the club-foot, though it did seem a pity that it should become an abiding feature of a world grown static: it was certain qualities of meanness and cruelty which the boy had shown from infancy, which his mother had lamented, but which she had been powerless to influence.

According to the law of nature which now prevailed, Peter would grow old, and in due course he would die, and his unpleasant

characteristics would perish with him. He might have children, but these children would be different from himself, whether better or worse, and, in due course, they would have still-different children, the race repeating itself with an unending variety.

Somehow, this seemed a better prospect than that of an enduring Peter.

Yet he could not imagine an arrangement being smoothly made by which Peter would be consigned to an exceptional mortality. However, carefully his moral and physical inferiorities, and the importance of his early elimination, might be explained to him, Dr. Merson felt sure that he would resent it furiously. He imagined a violent assault upon his own person by an adult and desperate Peter to whom he was refusing the boon of immortality. Even a murderous assault. . . .

His mind was diverted to observe that murder would become a more serious crime than it is now—the risk of being murdered a more dreadful possibility. Indeed, all physical risks would be taken at an almost infinitely greater price, and—presumably—with a corresponding reluctance.

It was a relief to abandon these speculations to the task of lancing a boil on the neck of the landlord of the Spotted Cow.

IV

The weeks went on, and the rat continued and even increased its youthful vigour. Its eyes were bright. Its coat was smooth and glossy. Its movements were lithe and swift. It was fierce, and watchful for a chance of biting. Once its teeth met in the sleeve of Dr. Merson's coat, and the incident led him to wonder whether its new vitality could be communicated by the medium of a bite. He was aware that the thought gave him a sensation of a peril escaped, and he realized that he was already regarding his discovery with apprehension rather than pleasure. Certainly, he had no wish to have its benefits thrust upon him before he had deliberated more fully on their ultimate consequences.

Also, the rat was disconcertingly watchful for a chance of escaping from his confinement. Once it actually got its head through the closing door, and it needed a sharp blow to induce it to abandon the hope of freedom. Dr. Merson had an actual nightmare as the result of imagining that it had escaped, and that his invention were destroyed or forgotten, so that the world would pass at last to the dominion of a continually-increasing army of immortal rats.

V

After that incident, Dr. Merson became careful to lock the door of the laboratory in which the rat was confined, and to keep the key in his pocket. Considering the possibilities which might follow should it be accidentally let loose, he realized how little



He remembered his first meeting with Mollie the picnic under the trees the first shy kiss on her shoulder

he yet knew of the nature of his discovery. He could not even say whether the vitality it conferred would be passed on to succeeding generations. He imagined some prolific and noxious insect inoculated to immortality, and still exercising a blind fecundity. It might become uncontrollable, and destroy everything before it. That would be a weird ending to created life on this abortive planet, which must already be a joke to all surrounding intelligences.

Yet the idea was more than remotely possible. He imagined his discovery made public, and its advantages become the common property of mankind, and then some super-criminal threatening his race with the results of such an inoculation of some hostile vermin, unless they should do his pleasure eternally.

Day by day his mind renewed its efforts to probe the consequences of his discovery, and retired bewildered, as it encountered some new problems, or some obvious result which he had not previously contemplated.

. . . He saw that the human race would become static. Not in brain, perhaps; but, at least, in body. That alone must make profound differences, produce profound cleavages. The ugly and deformed must remain so to all eternity. Perhaps, with an increased vitality: but vitality would not alter structure.

. . . There might be an agitation to eliminate the obviously unfit in brain or body, and to replace them with healthier children. But who would decide? Would those who were judged inferior be content to be sacrificed? He imagined fierce and ruthless wars of extermination. Suppose, again, that the white races should attempt to confine his discovery to their own use. He imagined the black and yellow races

attacking them with a mad ferocity, to force the priceless secret from them. Would the white race yield, or would they risk their potentially-immortal bodies in such a conflict? If they should yield, would not the latent animosities of race and race still remain to break out into wars which, under such conditions, must result in servitude or extermination?

. . . He saw that, in the absence of wide-spread war, the world would soon reach a maximum population, and that children must cease . . . or, perhaps, an occasional child might be permitted to replace an accidental death . . . or a large number of children to replace the wastage of war. Would the race remain capable of these occasional fertilities? Or would it arrive at a position at which its numbers would be reduced (however slowly) by occasional misadventures, and these reductions would be irreplaceable?

. . . Or if children should remain a potential possibility, would not the desire for them become at times irresistible with at least many of the unoccupied women. Might they not welcome a war which would throw upon them the duty of replacement?

He was roused from these visions by the consciousness that he was at Mrs. Empsey's bedside.

It was some years since Mrs. Empsey had walked across her bedroom floor. Her daughter, Ada, waited on her without complaint, and earned a little money by sewing, and taking care of the neighbours' children. It was many years since Joe Horton had asked for any rent for the cottage. They had a few shillings weekly from the parish. So they lived.

Dr. Merson had not sent in a bill for ten years past. He never thought of doing so. He had fought as hard for Mrs. Empsey's life as for that of his wealthiest patient. It was all in the day's work.

But he had not been able to cure her. Indeed, he had not hoped to do so. Even now, he was not certain that her damaged interior could be reconstructed, though he could give her a new vitality. But he hoped, even for that. Anyway, she would be about again, and Ada could marry the booking clerk at Belsham Station, who had courted her long enough. They were both over thirty. Here was one of the first places to which his discovery would bring a joy almost beyond imagination. Mrs. Empsey had always clung to life with a desperate cowardice. But even here he would do nothing—would say nothing—too hastily. The whole prospect was so stupendous.

He checked himself in writing a prescription which would have placed his patient beyond the power of any drug to revive her. . . . That was another thought. . . . The power of poisons would continue. . . . If the certainty of death were removed, would the dread of such contingencies be increased until life would become an intolerable care to avoid them? Only experience could resolve that problem.

VI

He made efforts to regain the standpoint of his own youth, that he might explore its differences. He became absent-minded in reminiscence. . . . He used to write poetry then. He had not done anything quite so foolish for many years. All the same, he had done it rather well. The only weak point was that the poems were usually left unfinished. It was so much easier to get the first lines. The memories of youth moved him to the old impulse. With a sudden keen recovery of emotion he remembered his first meeting with Mollie. . . . The picnic under the trees. . . . the first shy kiss on her shoulder. . . . That was before he had gone to college. . . . He had always been loyal to her, and she to him. . . . He was not of the shallower sort of those that change lightly. . . . He loved her now as he had loved her then. But, oh! the world between. . . .

I cannot stand where once I stood. It takes a life to learn
That none may steer his course to shear the trail of light astern.

That was well expressed. He would have written those lines down twenty years ago. He would have intended to make them into a complete poem. But he knew better now. He knew that they would never be finished. He knew so much—about himself and others. He even knew his own weaknesses.

That was the trouble. The inexperience of youth was something which could never be recovered, and the experience of age was no substitute. He realized that to abolish age is to abolish youth also.

Seeing this, his mind startled itself with a further possibility—might it be equally true to say that to abolish death would be to abolish life? In a moment's vision he saw life and death in a conflict from which each wins recurrent victory; he saw them interdependent, and this strife as the condition on which they both existed. . . .

VII

. . . He imagined his discovery applied to the vegetable world; an oak tree in perpetual vigour. . . . Would there be no place left for fruit-time and harvest? For the young growths of spring? There was the question of food—corn must still be grown for food, and mown down in due season—or perhaps there might be developed roots of a continuing vigour? But the question of food was not merely a human one. All life grew by feeding upon the life around it.

This was fundamental. It had an aspect of cruel rapacity, seeming inconsistent with the idea of a beneficent God. Yet if there be mortality at all, there can be no better end to the outworn or defeated body than to support the vigour of a new life. . . . His mind stooped, bewildered once again, before the stupendous nature of the change which his discovery must bring to the earth's economy.

Perhaps the question was too great for one man to face. Would it not be well to announce his discovery, and for some small committee of selected men to consider whether it should be used? . . . But he knew that there would be no such question in the minds of men. They might doubt its advantages for other men, for alien races, for

animal or vegetable creations, but for themselves there would be no doubt at all.

It was true that he might withhold the discovery itself, and merely announce that he possessed it, but even that announcement (if it were believed) might rouse an excitement that he could not estimate. . . . He imagined himself mobbed, beaten, even tortured, till he should consent to reveal it to a frantic world. . . .

Pacing the laboratory restlessly, distracted with such thoughts as these, afraid to meet the reproaches of his wife, who could not understand why he was changed and ageing so rapidly, so that he had acquired a habit of remaining there till it should be time to go out on his daily round, he regarded the rat, now running up the bars of his cage in a restless and tiresome activity, with sudden hatred. He would kill the loathsome thing, and forget the horror he had discovered. Perhaps he might enjoy life once again. . . .

He looked at his watch, and was startled to see that it was half an hour after the usual time at which he set out on his daily round. . . . and he had a consultation with Sir William Brett at 10.30 . . . he went out hurriedly.

VIII

School was just commencing that morning when Peter Corner left it. He owed his freedom to his ability to take unscrupulous advantage of the caprice of circumstance, and the credulity of his fellows. His two



Peter opened it quietly, entered, and closed it behind him.

sisters had colds, and his mother had kept them at home. Had he reported to his schoolmistress that his mother suspected measles he would have incurred the risk of ultimate retribution, which he was always adroit to avoid. Instead of that, he made the remark to Jessie Phipson, who could be relied upon to report it promptly. Challenged on the point, he strenuously denied the truth of the suggestion. His mother had never said so. He had told Jessie that they had not got measles nor scarlet fever. The mistress did not know what to believe, and sent him home till she could obtain more reliable information. He had expected that. His expression was almost good-tempered as he dragged his club-foot toward Dr. Merson's surgery. His sisters usually called for his mother's medicine, but as they had not come to school today the duty fell to him. He did not like going there. He hated Dr. Merson. He hated his eyes, which seemed to see through him without effort, and then to look elsewhere, as though he were not worth seeing. But he had got to go to-day, and he had a hopeful idea this morning. He did not expect to get the medicine before noon. He knew that the doctor was not at home during the mornings. But he could not be blamed for calling on his way home.

He found the surgery door unlocked, as it was sometimes left when Dr. Merson was absent. He had expected that. He knew when and whether most of the doors in Belsham were locked or open. He did not often make use of this knowledge. His physical deformity, and the practical difficulties of secreting or disposing of illicit gains, had withheld him from active dishonesties. But in his waking dreams (for he had them, as much as more attractive children), he was most often a cat-burglar of superhuman audacities.

Had he rung the surgery bell the maid would have come, or the doctor's wife, but he turned the handle without haste or hesitation, and stood quietly inside, in an attitude of respectful waiting, till he was reassured by the surrounding silence. Then he passed through to the passage. He could not move very quietly, but a sound of crockery in the distant kitchen reassured him, and—beyond his hopes—the key was in the door on the other side of the passage.

Dr. Merson did not often experiment with living animals, but it was generally known that he held a vivisection certificate. It was the dream of Peter's life to enter that room and view the horrors which he vaguely imagined to be concealed behind the frosted glass that could be seen sideways from the road, if you forced your face sufficiently far between the palings.

Now the door was not even locked, though the key was in it. Peter opened it quietly, entered, and closed it behind him.

IX

Dr. Merson had not gone far when he was vexed by a doubt as to whether he had locked the door. He was almost sure that he had—yes, he was quite sure—but he felt vaguely uneasy. He felt for the key in its usual pocket, but it was not there. He felt in his other pockets, with the same result.

He must have left it in the door. He felt sure now that he had turned the key, but not removed it. That was what had made his mind uneasy. Really, it didn't matter. No one of his household would enter the room under such circumstances. Certainly Mollie wouldn't. She hated the room, and never entered it except to seek him. More certainly still, the maid would not venture. She would not enter to dust it. Not that he wanted her to. Women are a curse where a man works. But he knew her feeling. It was, in fact, her talk in the village which was mainly responsible for the fact that Peter Corner was now inside it. But Dr. Merson didn't know that. He only thought that if the women of his household found the door locked and the key outside they would know that he couldn't be in, and would be unlikely to enter. But was he sure he had locked it?

Probably he wouldn't have turned back, being so late already, had he not discovered, to his added annoyance, that he had left behind some clinical notes which he should require at the consultation for which he was late already.

He went back hastily. On the way he made a resolution that he would kill the rat that night, and destroy the serum he had invented. He perceived, with a sudden clarity, that the world's Creator might understand His job better than a local practitioner in Belsham village.

The relief that the decision gave him confirmed its wisdom. He was in better spirits than he had been for many weeks as he passed through the surgery and crossed the passage to the room beyond.

* * * * *

Sir William Brett waited for over half-an-hour at the house of the patient for the benefit of whose health, and relief of whose pocket, the consultation had been arranged. Then he rang up Dr. Merson's house for an explanation. He received a reply (after some delay) that the doctor had been seized with a sudden indisposition, and greatly regretted that the appointment must be deferred until the following day.

X

The inquest on the body of Peter Corner had been twice adjourned by a coroner who had known Dr. Merson sufficiently well to regard it as incredible that he should have committed a crime so strange and so inexplicable. He hoped that the doctor might be found, and that his voluntary return would furnish some satisfactory explanation. But the police had not been retarded by any similar hesitation. Within twenty-four hours of the doctor's disappearance the dismembered body of Peter Corner had been discovered, and the fact that he could not be found, and that he had drawn nearly four hundred pounds (practically the whole of his available balance) from his bank in Treasury notes on the previous day, had enabled them to obtain a warrant for his arrest without difficulty. . . .

. . . But the warrant had not been executed.

Dr. Merson had walked to the station quite openly. He had chatted with casual acquaintances on the platform. He had even got into a compartment containing

others who knew him. He had travelled to London, saying that he was in search of certain surgical instruments which he required to renew, and had disappeared absolutely.

It was agreed that he had been in particularly good spirits. Indeed—and this was one of the minor mysteries of the case—there had been a noticeable change in his demeanour from the morning when Peter had been seen to enter the door of his surgery. Everyone had noticed the change. It was as though a load of fear or trouble had been suddenly lifted from him.

Mrs. Merson—who had insisted on giving evidence, in spite of the coroner's warning—had confirmed this. She had entered the witness-box to urge her conviction, against the weight of overwhelming evidence, that he had not murdered Peter at all, and to assert that he had himself been living in dread of some mysterious enemy, who must be responsible both for the fate of Peter and for her husband's disappearance.

Her evidence, given with the convincing simplicity of an unimaginative mind, had impressed its hearers with her sincerity, and increased the sympathy with which she was regarded, but it could not shake the weight of evidence which placed the crime upon the shoulders of the absent doctor.

It was admitted by the police that the doctor could not have known that Peter would be released from school on the fatal morning, but their theory was that he had met the boy by chance in the street and had recognized an unexpected opportunity for the commission of a crime which had been designed within his mind previously. He had told the boy to go to the surgery, and await his return. He had followed immediately, by a different route, entered the surgery unobserved, and promptly disposed of his unsuspecting victim. His household admitted that they had not known that he was at home till the telephone inquiry from Sir William Brett had caused them to seek him, and he had then replied, through a half-opened door, that he was unwell, and the appointment must be deferred to the following day.

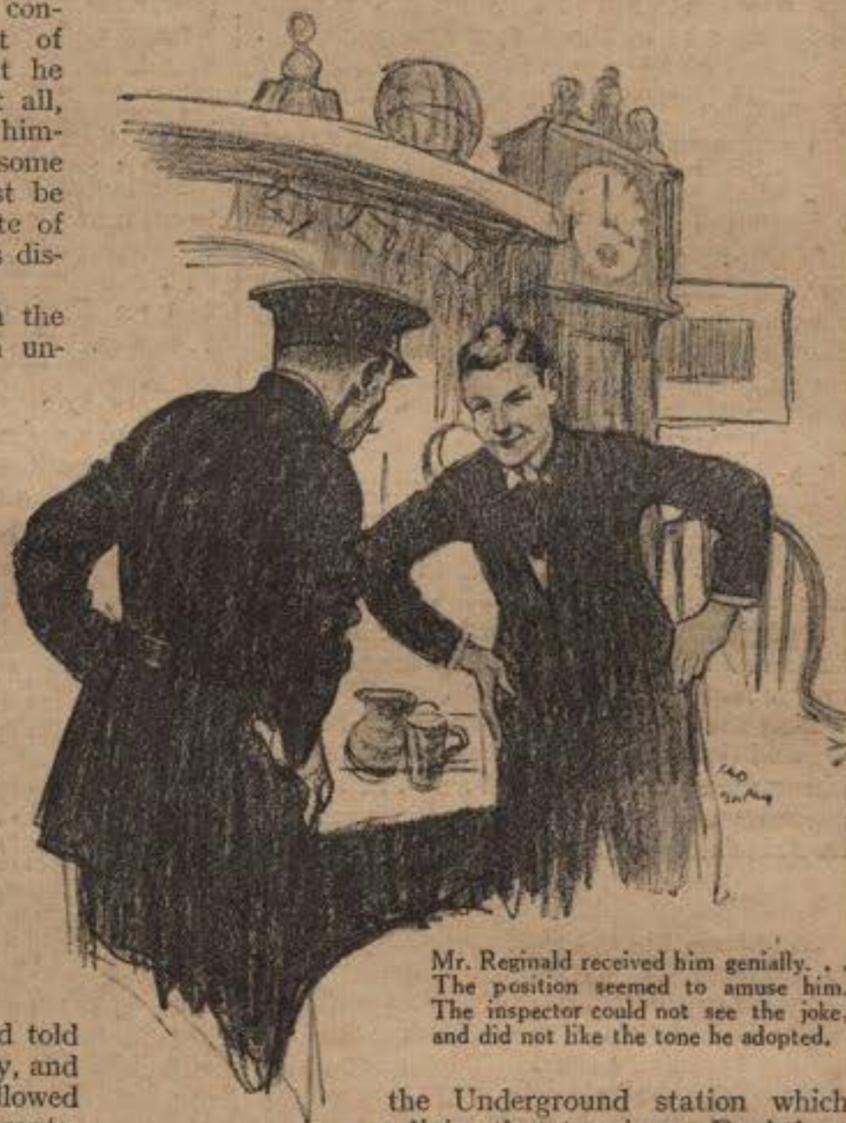
He had callously proceeded to the dissection of his victim's body, and it was only when the police had traced the missing boy to his own door, and the inquiries had become too close and pointed for his comfort, that he had decided that it would be best to bolt, without delaying for the added risk of attempting the destruction or removal of the dismembered corpse.

Such was the theory of the police, and while it failed to offer the explanation of any adequate motive for a deed so ghastly, and a risk so great, and while there was nothing

in the doctor's previous record to support the suggestion of criminality at once so gross and so reckless, yet it had the advantage of meeting the admitted facts more plausibly than appeared otherwise possible; and even those who were least willing to believe that the doctor could have been guilty of such a murder were unable to put forward any reasonable supposition which could explain the presence of the boy's remains on his premises, and his subsequent flight and silence.

XI

It was now two months since Dr. Merson had alighted at Paddington, and been seen to make a leisurely descent of the stairs to



Mr. Reginald received him genially. . . The position seemed to amuse him. The inspector could not see the joke, and did not like the tone he adopted.

the Underground station which adjoins that terminus. Doubtless, the police would continue their inquiries, and the public would continue to keep them occupied with abortive 'clues,' but the coroner could see no reason for adjourning the inquest further, nor means of avoiding the obvious verdict which the jury would be expected to render. It would place him under the painful necessity of issuing a warrant against an old friend, of whose guilt his own mind was not easily convinced, but that would be of no practical importance, in view of the magistrate's warrant on which the police were already acting. (The time had not arrived at which this duplication of procedure was reformed in practice.)

He had no further evidence to bring forward, except that of Sir Lionel Tipshift, the Home Office expert, who had conducted the post-mortem on the dismembered body, and would give his opinion upon the cause of death with the air of Olympic impartiality

(Continued on page 229.)

A further Chapter of Old Magic* by Bohun Lynch.

Two Come to Hamadon.

Tramping across the moor, Carlew and Rooke, after a chance encounter with the strange cowherd who whistled classical music, reach the little village of Hamadon.

A HUNDRED years from now, the period of this story, there arises a strange warfare between the Mid-Devon Farming Syndicate, which seeks to monopolize farming in the West Country, and an unknown antagonist, believed by Tom Carlew and Melvil Rooke, who are on the track of the mystery, to be connected with Hamadon, a village on Dartmoor, and an ancient semi-religious sect known as the Hamdenites. They have seen an old notebook containing strange drawings of houses, crude figures, etc., which, they know, must have some relation to the mystery, for, after various attempts, it has been stolen from Carlew.

The two friends have come down to Devonshire in search of further information regarding Hamadon and the Curse, leaving behind them in London a further mystery connected with the disappearance of Guy Harvester, secretary to the late Spiridon Kakoglou, head of the Syndicate who, it is suspected, was killed by his opponents. They are tramping across Dartmoor. John Torch, husband of Carlew's old nurse, pursues them on a bicycle and warns them against tampering with the Curse.

THOUGH he would have been reluctant to admit the fact, Tom Carlew had now an unpleasant consciousness that, as a child would say, the day had been spoilt. The sudden appearance of John Torch, his almost insane earnestness, his ridiculous warning, had warped the happy outlook with which he had begun the day. He glanced at Rooke, whose expression remained unchanged, but who fidgeted with his eyeglass and smoked his pipe faster and with less tranquillity than usual. He, too, was not unaffected by the strange incident. Both of them were uneasy. Apart from the appearance of Torch, some instinct made them cautious.

'My impression is,' said Rooke slowly, 'that your friend Torch was more afraid for himself than for us—for all that he said.'

'Very likely,' Carlew answered. 'Let us get this clear in our minds. We know that Hamadon—the man, I mean—is a large landowner. He, with a few others round about, is holding out against the syndicate, who want to draw the whole district into its single control. What has happened? Kakoglou, the head of this syndicate, met his death here; their machines have been destroyed, their offices robbed, and I hear that before that there were a few cases of individual machine-wrecking. On top of that there was this old pocket-book, which apparently contains a drawing of Hamadon village, according to Margaret

Torch, and of some sort of image which we found reproduced at Holland Town. Then we found in the Hamdenites an obvious connexion with Hamadon, though how that connection arises we don't yet know. The pocket-book was stolen from me. Harvester, who was Kakoglou's secretary and is presumably mixed up in his concerns, was kidnapped at Holland Town within a stone's throw of that chapel. It seems to me that Harvester may be able to tell us something. We shall see him tomorrow.'

'I confess to a certain curiosity about



It was not Rooke at all, but a heavy-booted countryman—cowherd or ploughman.

Hamadon,' Rooke said, after a pause. 'We know nothing, remember. I got the landlord of the White Hart talking about local affairs last night. He's been there for a quarter of a century, and he's never set eyes on Squire Hamadon and doesn't know anyone who has. The man seems to be a hermit. He never goes anywhere. The village itself has become a byword for seclusion and backwardness. That alone would attract me to it.'

'There's a church and a parson, I suppose,' suggested Carlew.

'A little old parish church—yes. No one ever attends it, though, and there's no parson. At one time it was served once a month by the rector of Bradcombe, the next village some miles away, but that was given up. It's a queer place.'

On the shady side of the lane the light breeze had set the dewdrops twinkling and dancing along the hazel boughs and the

scent of the wet earth rose up in delicious fragrance. They walked on, for the most part in silence, down hill and up again, sometimes getting a distant view of far horizons, sometimes only a wide and near expanse of waste lands, enclosed but almost covered with furze and bracken or brambles, and giving rough pasturage to a few beasts.

Presently the lane took them through high woods, where no breeze stirred the undergrowth and where the rank smell of nettles in the close heat was oppressive.

They tramped on towards the north at a good pace. Once they stopped and drank from a spring which welled out from the high bank beside the road and ran in a thin trickle down the hill.

Time went by and they began to be hungry. They would feed at Hamadon. Perhaps in so ancient a place they might find an old inn where good old-fashioned fare was spread invitingly in a low-ceilinged, cheerful coffee-room. Tom Carlew knew little of the remoter country of England, his experience of wayside taverns being derived from Continental travel. Rooke was less hopeful.

They passed many turnings of even smaller lanes, most of which had no sign-posts, but there had been nothing resembling a main road since they had left Bishop's Morchard. Not wishing to ask their way or to express in that neighbourhood any curiosity regarding Hamadon, they trusted to a map which Carlew took out from time to time and consulted.

Once Rooke left him while he climbed a hillock above the lane in order, if possible, to get a wider view. Carlew strolled slowly on, and after a couple of minutes, hearing someone whistling behind him, without turning round, assumed that it was his companion, the fact being that the air was one of which Rooke was fond. Tom Carlew paused and half turned to see the whistler emerge, not from the gorse bushes which fringed the hillock, but from a narrow track on the opposite side of the lane. It was not Rooke at all, but a heavy-booted countryman—cowherd or ploughman—who lumbered by in his shirt-sleeves, with his jacket over his arm.

Carlew waited for a moment in astonishment. He had made so certain it was Rooke. Then he asked himself why, and the yokel's continued whistling as he proceeded down the lane told him. The tune was from the *Impressions de Fleury*, written by Finne Helle nearly a century ago—classical music which had never been popular in the wide sense, just the sort of music that Rooke liked and the last air ever composed that he would expect to hear whistled by a countryman. It was only a little thing, but it puzzled Carlew.

Presently Rooke rejoined him, and he

(Continued on page 199.)

* Old Magic is a purely romantic adventure of the Future, and is not intended by its author as propaganda for any point of view.



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(Continued from page 197.)

was about to mention the incident when it was driven from his mind by a small discovery his friend had made, an iron implement so rusted as to be unrecognizable to him, at least.

'Do you know what it is? I found it under a gorse bush up there.'

'No.'

'It's an old iron trap or gin that they used in old times to catch rabbits.'

'Odd-looking thing,' Carlew remarked. 'Did it kill them?'

'Generally, not. That's why the use of them was abolished by the Cruelty Laws of the 'forties.'

About midday, they came to a side lane rougher than any they had hitherto traversed, which skirted a stretch of wild moorland on one side, while the other was protected by a thick belt of oak trees. According to the map, they ought now to be quite close to the village, but they walked on amongst these woods and high gorse bushes, tired and hungry, for some distance without seeing so much as a cottage.

At last, coming to a place where the fringe of oak trees was thinner, they left the road and, leaning on a gate, from which a field sloped downhill towards a small stream, they saw beyond it the group of houses they had come so far to explore.

And, though all that morning they had been expecting it and looking forward with strong curiosity to see just what lay before them, it was with almost a shock that they recognized the place. Margaret Torch had indeed been right. Here, but for a certain difference in the growth of trees and the lines of hedges, here in the hollow was the village of the drawing in the note-book.

In front of them was an orchard and a number of farm buildings; beyond that the cottages on either side of, what was no doubt (though they couldn't see it), the village street, overlapped each other from this aspect, with grey slated roofs and thatch and chimney-pots, which rose one behind the other up a slight hill. There was a projecting roof at the lowest point of the street, and high on the white wall beneath it were two little windows, like eyes, just as Mrs. Torch had said. Another and lower

roof jutted from behind the first, and then came a medley of roofs and walls and chimney-stacks which together made the essentials of the old drawing. More than that, to Tom Carlew at all events, the scene first represented itself as that ugly grinning face that so many people had seemed to see on their screens on the night of the radio lecture. There were other details that made the illusion complete.

There was nothing unusual about the scene except that all the houses within sight were uniformly very old ones, no architectural features of distinction or interest, nothing especially picturesque except the mellowness that only old age brings. No church was visible, nor yet any house larger than a small farm. But the woods which encroached upon the farther side of the village might well hide part of it.

'So that is Hamadon,' said Rooke at last, 'a plain, small village on the way to nowhere—hardly known to people even four or five miles away. I suppose its name occurs in the books of the District Council; but you can hardly wonder that it has escaped attention. In this busy age of quick transit, when Culverton folk can take their holidays in South America if they want to, who would want to go to Hamadon?'

'My father did,' said Carlew, 'but then he was a fisherman. And there are not many of them nowadays. Much too slow an amusement.'

THEY turned from the gate and, hitching their knapsacks more comfortably on their backs, set off again down the lane which, once the trees were passed, led downhill to a stone bridge crossing the stream. Both of them agreed afterwards, though they said nothing at the time, that an unaccountable depression seized them as they made their way into the village.

The sun shone out of a cloudless sky, birds were singing, the village was bowered in rich green. Beyond it to the left they could see the almost black fantastic outlines of some tall Scotch firs, rising from a tangle of lesser trees and undergrowth. The scene was utterly peaceful, indeed beautiful; but whether it was the heat and fatigue of the

long walk or the mad conduct of John Torch, they did not know: they were filled with gloom. Reason told them that they should be delighted and interested at finding themselves in so remote a place, and yet, as they began to ascend the village street, they both had the most prosaic longing for the smooth sounds of swift-running cars, for the throb of air-traffic, while Carlew heartily wished that Dewick would call him on his disc.

Food was what they wanted, they said to themselves, as they cast an eye hither and thither for the inn. Few people were about. An old sheep-dog lifted his lip in a silent snarl as they passed the step where he lay in the sun. A sulky-looking man was driving an old horse with a manure cart up the hill, and him they asked for their direction. He stared at them for a moment and then pointed to a house a little way ahead. That was the only inn in Hamadon. There was no sign, but the plain fact that Hannah Worth was licensed to sell beer was painted over the closed door.

They went in, finding that they had the little room to themselves. Mrs. Worth, a middle-aged woman of few words, drew their beer and after some delay brought a couple of plates of bread and cheese. The beer was thin and poor, the bread stale, but they were too hungry to be particular.

'Can you give us beds for a night?' Rooke asked her, and explained that they were on a walking tour, but even as he said it he knew what the answer would be. No, there was no accommodation for travellers, neither here nor anywhere else in Hamadon. They might find what they wanted at Bishop's Morchard, or again at Bradcombe—she couldn't say. Neither what she said nor her manner of saying it was encouraging. Mrs. Worth spoke with tight lips and regarded them with a hard glance.

They sat on a narrow bench by the window, and the landlady, having served them, disappeared from behind the bar into the back of the house. They heard her talking in an undertone.

In next week's chapter, Carlew chances upon the cowherd and the youth who, on the day before the stealing of the note-book, had run past him, barefooted, "in a London street."

(Continued from page 182.)

stealthy arrival from where, how, of the real murderer? Terribly improbable, but the greatest crimes in history have seemed like that.

'Let me see,' Radford went on, thoughtfully, 'there was one man-servant sleeping in the house, eighty-one years old, older and more infirm, in fact, than his master, and deaf as a post. The women-servants, a charwoman and an assistant, arrived together every morning at seven o'clock. It was they who discovered the crime. The man-servant was still asleep. That's right, isn't it?'

'That's right, guv'nor. The old jossler has to be woke up by the females and given his tea every morning before he could get up and carry on with his job.'

'You have something else back of your mind that you haven't told me yet,' Radford insisted, suddenly. 'As it is, you know the whole thing's hopeless. Tell me the rest.'

'It ain't much, and that's a fact, guv'nor,' was the somewhat despondent reply. 'It's just this. When I gets out into the street that night, with the front door fast behind me, the first thing I does is to look up and down the avenue. I'd a bag in each hand, and heavy enough they were. At first I couldn't see no one. So off I starts for where Jimmy was waiting for me with the taxi-cab. I legged it along, I can tell you. Jimmy takes the bags from me, and throws them into the cab, and just for a moment before I steps in I takes off my hat—I was fair sweating—and there, on the opposite side of the road, staring—not at me, but at the house I'd just left—was a tall, thin man in a brown mackintosh.'

'In a brown mackintosh,' Radford repeated.

'You've tumbled to it, guv'nor,' the little man cried, harshly. 'You was at the inquest, I know. You was there with a 'tec.'

'I was there all right,' Radford admitted:

'but you don't mean to tell me that you were?'

Mr. Len Hyams's negation was contemptuous.

'I don't put my neck into no noose,' he scoffed, 'but there was plenty to tell the tale. The nephew—him who identified the body—you see him step up into the box, and you heard what he said. A fortnight, he swore, since he'd seen his uncle. Well, it was 'e on the opposite side of the avenue. I seen him cross the road, and go into the house after I'd left it, and, mind you, left the old man alive. He's the heir, ain't 'e? He's got the money. What was he doing in that 'ouse after I'd left it? He seen me all right. He seen me come out with the bags. He knew very well what the game was. What did he care? He let me get away with the swag all right. He just done in the old man, and slipped off. 'Burglary and murder'—that's what the papers called it the next

(Continued on page 227.)

PROGRAMMES for SUNDAY, August 5

2LO LONDON and 5XX DAVENTRY
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

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

S.O. A
Religious Service

3.30 AN ORCHESTRAL CONCERT

ALICE MOXON (Soprano); W. H. SQUIRE (Violoncello)

THE WIRELESS ORCHESTRA

Conducted by STANFORD ROBINSON

Overture to 'Susanna's Secret' .. Wolf-Ferrari

THE scent of cigarette smoke in his wife's boudoir aroused the jealousy of Susanna's husband, until Susanna confessed that the smoker was none other than herself. Such is the plot of the one-act Opera to which Wolf-Ferrari attached this wholly appropriate, gay-spirited Overture.

3.38 ALICE MOXON and Orchestra

Depuis le jour (Since the day, from 'Louise')
Charpentier
Ballatella (from 'I Pagliacci').....Leoncavallo

IN Charpentier's Opera Julien, a Parisian artist, falls in love with Louise, a working girl. Her parents will not let her marry a man of so happy-go-lucky a profession, as they think it, so the lovers run away together to Montmartre. There, in their charming little garden overlooking Paris, Louise sings her song, telling Julien how much happier she is with him than toiling in the dull workshop she used to know.

IN the First Act of *Pagliacci* Nedda, the wife of the travelling showman Canio, left alone, thinks of her girlhood and wistfully meditates on the freedom of the birds around her.

3.46 W. H. SQUIRE and Orchestra

Kol Nidrei Bruch

3.58 ORCHESTRA

Chopiniana Glazounov

4.16 ALICE MOXON

Love's Worship, Kenneth A. Wright
Twilight Fancies Delius
In an Arbour Green Warlock

4.24 ORCHESTRA

Variations from Suite in G
Tchaikovsky

TCHAIKOVSKY tells in one of his letters how, one day when he was trying to 'lay the foundation for a new Symphony,' he found the germ, not of a Symphony, but of a future Suite. A few days later he had one of his frequent fits of depression, and was asking himself, 'Am I played out?' Soon his mood changed, and thereafter the work went well.

When he came to London in 1888 to conduct a Philharmonic Concert, he chose these Variations as one of the Movements to represent his music.

There are twelve delightful Variations on the Air, the last, a brilliant Polonaise, being the longest and most developed.

4.44 W. H. SQUIRE

Ave Maria Schubert, arr. Squire
Quaint Cupis, arr. Nachez
Butterfly Popper

4.55 ORCHESTRA

Suite from 'Sigurd Jorsalfar' Grieg

FROM Grieg's incidental music to Björnson's drama, *Sigurd Jorsalfar* (*Sigurd the Crusader*), three pieces have been taken to form a Suite.

I. *Introduction*. We are in the Court of King Sigurd and King Eystein, sons of Harald, both of whom reigned in Norway at the same time, and were rivals. Here we have the atmosphere of royal pomp and festivity.

II. *Intermezzo, Borghild's Dream*. Borghild and Eystein were lovers. In order to show that she is innocent of a wicked accusation, she has

been compelled to undergo the ordeal by fire—to walk over red-hot iron. She does so without taking any hurt. Later, she fears her lover is not true to her, and upon Sigurd's pleading, marries him, so ruining both her happiness and that of Eystein, who had remained faithful. In this scene she sleeps uneasily, and is tortured by doubt. Awaking, she cries, 'Still I am walking over red-hot iron,' and the music depicts her agitation.

III. *Triumphal March*. Sigurd, repentant, dedicates himself to the welfare of Norway. In this scene the two kings are approaching, hand in hand, the place of law-giving, amid the loyal shouts of their people.

5.15 MISSIONARY TALK

The Rev. W. H. JACKSON, of Burma: 'Why I live among the Burmese Blind'



THE 'FATHER DAMIEN' OF BURMA.

The Rev. W. H. Jackson, the blind missionary, who will talk from London at 5.15 today of his work among the blind people of Burma. Mr. Jackson, who lives and dresses like a Burmese, is shown here with the native boy who was his companion on his last visit to England, five years ago.

SON of a former M.P. for Greenwich, 'Father' Jackson, as he is called by his blind pupils, himself blind from childhood, has built up a wonderful work for those similarly afflicted at Kenmendine, in Burma. He shares all their life, wears Burmese dress, and eats Burmese food and sits and sleeps on the floor. A friend recently said of him, 'he is to the blind of Burma what Father Damien was to the lepers of Molokai.' Man could hardly earn nobler praise.

5.35 SONGS OF THE BIBLE—IV.

The Song of Hannah
I Samuel xi, 1-10.

5.45 Bach Church Cantata

'Herr, gehe nicht in's Gericht'
(No. 105)

'Lord, enter not into wrath'

(For the words of the Cantata, see page 202.)
(The Bach Cantata to be performed next Sunday is No. 46: *Schauet doch und Schet, 'Behold and see.'*)

ALICE MOXON (Soprano)

DORIS OWENS (Contralto)

TOM PURVIS (Tenor)

ARTHUR CRANMER (Baritone)

THE WIRELESS CHORUS and

THE WIRELESS ORCHESTRA

Conducted by STANFORD ROBINSON

Relayed from the Y.M.C.A. Service Men's Institute, Plymouth

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THE BAND OF THE DEVONSHIRE ROYAL ARTILLERY TERRITORIAL ARMY
(By kind permission of Lt.-Col. R. H. DAVEY, T.D.)

Selection by the band

Hymn: 'Fight the Good Fight'

Prayer: Mr. J. J. VIRGE, C.B.E.

Solo: 'The Lost Chord' Sullivan
by Madame HYLDA WEDLAKE

Lesson, Ephesians VI, 10-20

Selection by the Band

Solo, 'Abide with me' Liddle
by Madame HYLDA WEDLAKE

Hymn, 'Lead, Kindly Light'

Address: Sir ARTHUR K. YAPP,
K.B.E.

(National Secretary of Y.M.C.A.)

Hymn: 'The day Thou gavest,
Lord, is ended'

Selection by the Band

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the Council for the Preservation of Rural England, by the EARL OF CRAWFORD AND BALCARRES

LISTENERS will remember a series of Talks on 'England's Green and Pleasant Land' given by, amongst others, Sir Henry Hadow, Mr. Philip Snowden, and Professor G. M. Trevelyan. This series was connected with the Council for the Preservation of Rural England, for whose funds Lord Crawford is appealing tonight. This is the sort of cause with which everybody sympathizes, but which does not, at first sight, seem to imply any particular need of financial support. Lord Crawford is to explain just why money is most urgently needed to preserve the English countryside and how such money may be spent to best advantage.

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN. Local Announcements. (Daventry only) Shipping Forecast

9.5

Tom Jones

and the

Grand Hotel, Eastbourne, Orchestra

Relayed from the Grand Hotel, Eastbourne

FOSTER RICHARDSON (Bass)

THE ORCHESTRA

Overture to 'Rosamunde' Schubert
The Violin Song from 'Tina' Rubens

FOSTER RICHARDSON

O Star of Eve (from 'Tannhäuser') Wagner
'Vulcan's Song' ('Philemon and Baucis') Gounod

ORCHESTRA

Little Concert Suite Coleridge-Taylor

TOM JONES (Violin)

Slow Movement from Violin Concerto... Bruch

FOSTER RICHARDSON

Requiem Homer
The Harvester's Night Song Power

ORCHESTRA

Grand Fantasia from 'Faust' Gounod

10.30

Epilogue

'Blessed are the Poor'

Sunday's Programmes cont'd (August 5)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A MILITARY BAND CONCERT

ESTHER COLEMAN (Contralto)

RUSSELL OWEN (Tenor)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

BAND

Overture to 'William Tell' Rossini

3.45 ESTHER COLEMAN

The Eyes of my Beloved (from the Opera

'Theseus,' Act III, Scene 1)

Handel, arr. W. G. Whittaker

3.52 BAND

Fantasy, 'The Three Bears' Eric Coates

THE 'Fantasy,' *The Three Bears*, is a musical presentation of the well-known tale about the little girl who nearly got into the clutches of these creatures. We have no difficulty in interpreting the *motif* heard at the start—'Who's been sitting in my chair?' Goldilocks gets up (at five o'clock, as we hear), and runs off to the bears' house. Finding it empty, she peeps about and amuses herself awhile, then falls asleep. The bears arrive (each suggested by an appropriate instrument), and chase her away. Goldilocks runs home to granny and tells her of the exciting adventure.



ESTHER COLEMAN

sings in 5GB's Military Band Concert this afternoon.

4.2 RUSSELL OWEN

The Mountains of Glamorgan

Hulbert

Love, could I only tell thee

Capco

The Merry Wanderer

Martin Shaw

4.10 BAND

Mock Morris Grainger, arr. Gerrard Williams

Musical Moment Schubert

Military Parade Massenet

4.20 ESTHER COLEMAN

Since first I saw your face Purcell

When I am dead, my dearest... Coleridge-Taylor

A Birthday Woodman

4.28 BAND

Second Hungarian Rhapsody Liszt

4.40 RUSSELL OWEN

The Lute Player Peel

Three Aylward

Pierrot's Serenade St. Elwyn

4.48 BAND

Incidental Music to 'Henry VIII' .. Sullivan

Graceful Dance; King Henry's Song; Festival

March

5.0 A PIANOFORTE RECITAL

by JAMES CHING

Andante Spianato and Polonaise Chopin

THE *Andante Spianato* (Tranquilly flowing) Movement and the *Polonaise* (Polish Dance) which follows it were originally written as a work for Piano and Orchestra. The one has been likened to the picture of a calm lake in noontide haze. The other is a bright, showy piece, frankly designed to show off the prowess of a skilful Pianist. Chopin was only twenty when he wrote this.

5.15

MISSIONARY TALK

(See London)

5.35-5.45

SONGS OF THE BIBLE

(See London)

8.0 A Religious Service

From the Birmingham Studio

Hymn, 'All creatures of our God and King'

(Songs of Praise, No. 403)

Prayers; Reading

Anthem, 'The Radiant Morn' Woodward

Hymn, 'Immortal Love, for ever full' (Songs

of Praise, No. 272)

Address by the Rev. R. W. THORNHILL, M.A.

(of St. Stephen's Church, Selly Hill)

Hymn, 'Fill Thou my life' (Songs of Praise,

No. 233). Blessing

8.45 THE WEEK'S GOOD CAUSE

(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Chamber Music

STILES ALLEN (Soprano)

GEORGE PARKER (Baritone)

WALTER LEAR (Saxophone)

JOHN COCKERILL (Harp)

STILES ALLEN

Zueignung (Devotion)

Heimkehr (Home-

coming) Richard

Traum durch die Dämmerung (Dream

in the twilight) ... Strauss

Air from 'Die tote Stadt' (The

Dead City) Korngold

DEVOTION (Zueignung) is

frankly tuneful and effective

without going very deep—just a

lover's thanksgiving.

Heimkehr is the song of one

who, coming home at evening

time, expresses his joy at the

happy prospect of re-union with

a loved one.

No song more aptly fits its

title than *Traum durch die Däm-*

merung. It is dreamy twilight

music, quietly rapturous. The

harmony is almost scented, and the gently waving

accompaniment may be likened to the swaying of

long grasses in the faintly stirring air of eventide.

Everything in the song, viewed as a piece of

music, is nicely calculated. The words say: 'In

the glamour of eve I go peacefully to lover-land.'

WALTER LEAR

Sonatina No. 1, in D, for Saxophone and Piano-

forte Norman Demuth

Allegretto; Adagio; Allegro giocoso

GEORGE PARKER

Selected Songs

JOHN COCKERILL

Two Preludes Bach

Danse desuete Paul le Fleur

Clair de Lune Debussy

WALTER LEAR

Barcarolle from Concerto for Saxophone and

Orchestra, Op. 88 Joseph Holbrooke

STILES ALLEN

O, never sing to me again Rachmaninov

Lilac Rachmaninov

JOHN COCKERILL

Two preludes for Harp Hamilton Harty

GEORGE PARKER

Selected Songs

10.30 Epilogue

(Sunday's Programmes continued on page 202.)

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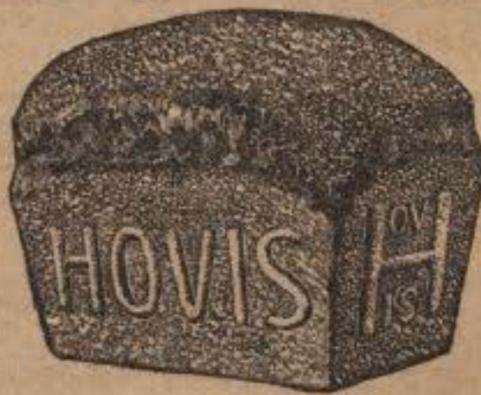
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Sunday's Programmes cont'd (August 5)

5WA	CARDIFF.	353 M. 850 KC.
3.30-6.15 app.	S.B. from London	
8.0	S.B. from Plymouth	
8.45	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	
10.40-11.0	The Silent Fellowship	

5SX	SWANSEA.	294.1 M. 1,020 KC.
3.30-6.15 app.	S.B. from London	
8.0	S.B. from Plymouth	
8.45	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	
10.40-11.0	S.B. from Cardiff	

6BM	BOURNEMOUTH.	326.1 M. 920 KC.
3.30-6.15 app.	S.B. from London	
7.50	A Religious Service Relayed from All Saints' Church Bournemouth East	
	THE CHOIR of All Saints' Anthems, 'Send out Thy Light' Gounod 'O Gladsome Light' Sullivan	
8.0	SERVICE Hymn (No. 176, A. and M.), 'How Sweet the Name' Confession, Lord's Prayer, and Versicles Psalm Lesson Magnificat Prayers Hymn (No. 266, A. and M.), 'Lead, Kindly Light' Address by The Rev. ERIC SOUTHAM Hymn (No. 24, A. and M.), 'Sun of my Soul' Blessing Sevenfold Amen	
8.45	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	

5PY	PLYMOUTH.	400 M. 750 KC.
3.30-6.15 app.	S.B. from London	
8.0	A Religious Service From Y.M.C.A. Service Men's Institute Conducted by Sir ARTHUR YAPP Relayed to London and Daventry (For order of Service see London Programme)	
8.45	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	

5NG	NOTTINGHAM.	275.2 M. 1,090 KC.
3.30-6.15 app.	S.B. from London	
8.0	S.B. from Plymouth	
8.45	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	

6ST	STOKE.	294.1 M. 1,020 KC.
3.30-6.15 app.	S.B. from London	
8.0	S.B. from Plymouth	
8.45	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	

2ZY	MANCHESTER.	384.6 M. 780 KC.
3.30	A BAND AND VOCAL CONCERT THE DICK-KERR ELECTRIC WORKS BAND Conducted by J. BIRKETT ELSIE BOARDMAN (Contralto) THE GORTON MALE CHOIR, conducted by W. MITCHELL	

BAND	Grand March, 'The King's Bodyguard' <i>Ord Hume</i> Overture to 'The Magic Flute' Mozart
CHOIR	The Linden Blossom <i>Moellendorff</i> It's oh! to be a wild wind <i>Elgar</i> Song of the Northmen <i>Maunder</i>
BAND	Old Irish Air, 'Believe me, if all' <i>Trad.</i> (Horn Soloist, D. CARRIE)
	Selection from the Works of Mendelssohn
ELSIE BOARDMAN	Lament of Isis <i>Bantock</i> Hindu Song (from 'Sadko') .. <i>Rimsky-Korsakov</i> Island of Gardens <i>Coleridge-Taylor</i>
BAND	Cornet Solo, 'Mountain Lovers' <i>Squire</i> (Soloist, J. NICKSON)
	Selection from 'Faust' <i>Gounod</i>
CHOIR	Far beyond all mortal ken <i>Schubert</i> Invictus <i>Protheroe</i>
ELSIE BOARDMAN	Death and the Maiden <i>Schubert</i> The Monkey's Carol <i>Stanford</i> Solveig's Song <i>Grieg</i> 'Tis the day <i>Leoncavallo</i>
BAND	Trombone Solo, 'Nirvana' <i>Adams</i> (Soloist, H. LAFFIN)
	Intermezzo, 'Wedding of the Rose' <i>Jessel</i> Chorus, 'Hymn to Music' <i>Dudley Buck</i>

5.15-6.15 app.	S.B. from London	
8.0	S.B. from Plymouth (See London)	
8.45	S.B. from London (9.0 Local Announcements)	
10.30	Epilogue	

Other Stations.

5NO	NEWCASTLE.	312.5 M. 960 KC.
3.30-6.15 app.	—S.B. from London. 8.0:—Religious Service. Relayed from St. Nicholas Cathedral. Hymn, A. and M., 176. 'How sweet the Name of Jesus sounds.' Lesson. Anthem, 'O God have mercy' (St. Paul) (Mendelssohn). (Soloist, Norman Curry). Prayers. Hymn, A. and M., 520, 'Love Divine, all loves excelling' (Tune, 'Hyfrydol'). Address by Canon G. E. Newsom, Vicar of Newcastle. Hymn, A. and M., 207, 'Our Best Redeemer.' The Blessing. 8.45:—S.B. from London. 10.30:—Epilogue.	

5SC	GLASGOW.	405.4 M. 740 KC.
3.30	—Band Concert. The Larkhall Town Prize Band, conducted by Mr. Walter Fullarton. Robert Burnett (Baritone): Magdalen (Maude); The Heart Worships (Holst); Blow blow thou winter wind (Sargeant). Band: March, 'Lancastrian' (Rimmer); Overture, 'Victoria Cross' (Greenwood); Descriptive Piece, 'Sunday Parade' (Hawkins). Robert Burnett: All in the April evening (Diack); Requiem (Homer); Lorraine, Lorraine, Lorraine (Capel). Band: Selection, 'Parsifal' (Wagner); Intermezzo, 'Hypatia' (Ord Hume); March, 'Hartonian' (Hawkins). Robert Burnett. Band: Overture, 'Saxtonhurst' (Greenwood); Selection, 'Faust' (Gounod); Intermezzo, 'The Bells of Ouseley' (Ord Hume). 4.45:—A Chopin Recital. Julian Rosetti (Pianoforte): Scherzo in B Minor, Op. 20; Nocturne in E, Op. 62; Mazurka in C Sharp Minor, Op. 41; Prelude in A Flat, Op. 28, No. 17; Tarantelle, Op. 43; Ballade in F, Op. 38. 5.15-6.15 app.—S.B. from London. 8.0:—S.B. from Edinburgh. 8.50:—S.B. from London. 10.30:—Epilogue.	

2BD	ABERDEEN.	500 M. 600 KC.
3.30-6.15 app.	—S.B. from London. 8.0:—S.B. from Edinburgh. 8.50:—S.B. from London. 10.30:—Epilogue.	

2BE	BELFAST.	306.1 M. 980 KC.
3.30-6.15 app.	—S.B. from London. 8.0:—S.B. from Edinburgh. 8.45:—S.B. from London. 10.30:—Epilogue.	

This Week's Bach Cantata.

Church Cantata, No. 105.

'HERB, GEHE NICHT IN'S GERICHT'
(' LORD, ENTER NOT INTO WRATH ')

THIS and Cantata No. 46, to be sung next Sunday, composed about 1725, have several features in common. Each has a striking and impressive opening chorus in which the vocal parts are simple and straightforward, while the instrumental accompaniments illustrate, in the most vivid way, the images which the text calls up. Schweitzer hears, in this first chorus, the anxious trembling, the sighing and groaning, of the reluctant sinner as he comes before the Judgment Seat.

In the same picturesque way, the words 'zittern und wanken' (trembling and reeling) in the third number, are vivified by the oboe figure above the quavering of the strings. The hint of death in the bass recitative which follows, gives Bach an opportunity of suggesting funeral bells in the orchestra—bells which have something of gladness in their tone; this sense of joy grows in the tenor aria, 'If my Lord Jesus only deigns to love me,' to one of real gaiety, voicing the soul's release. The Chorale, at the end, has a full and interesting orchestral accompaniment, eloquent of the spirit's passing into peace.

More than any of the other Cantatas, these two have a sense of unity: though composed in separate numbers, each forms a compact and complete whole.

I.—Chorus:

'Lord, enter not into wrath with Thy servant; for shall no man in Thy sight be justified' (Psalm cxliii, 2).

II.—Recit. (Alto):

O God, do not condemn when in Thy presence awful I bow humbly with reverent mien to Thee! I know how just Thy wrath, how great my trespass is; that Thou hast right when'er Thou chastenest, and that Thy judgment faultless is. I offer Thee a full confession here; nor would Thine anger I desire, my sore offences hiding, my trespass false denying.

III.—Aria (Soprano):

Thoughts, fearful and haunting,
The sinner are daunting.
Mark how one the other's fault bitter condemneth!
And see, too, how eager each t'other arraigneth!
Thus conscience is vexed and tormented,
And by deep misgiving is daunted.

IV.—Recit. (Bass):

But happy he who his Redeemer knows, and all his reckoning payeth! Clean shall his sinning be expunged when Jesus with His Blood it washeth. Himself He nails it fast to His own Cross. Thyself, thy goods, thy body, soul, and spirit, He will, when Death's dread belfry tolls, present unto the Father through His merit. Then, when thy body's dead and earth upon it falls, to dust from dust returning, thy Lord will call thee hence to bliss in heaven.

V.—Aria (Tenor):

If My Lord Jesus only deigns to love me,
I count vain Mammon nothing worth.
They're dross to me, the joys of earth,
Vain empty trifles all! They nought can allure me.

VI.—Chorale:

Now I know that Thou art loving,
And hast moved my load of sin.
Lord, Thy promise sure is coming,
It doth ease my heart within.
Through this life's long weary journey
None is e'er forgotten by Thee.
Who on Thee in faith believes
Blessèd joy in heaven receives.

(The words are taken from 'Bach's Cantata Texts, Sacred and Secular,' by C. Sanford Terry; by permission of Constable and Co.)

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BANK HOLIDAY

Monday, August 6

LONDON & DAVENTRY



10.15 a.m. **The Daily Service**

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

11.0 (*Daventry only*) Gramophone Records
including
6th 'Symphony' (Pathetic) (*Tchaikovsky*)

12.0 A BALLAD CONCERT
DORIS COULSTON (Contralto)
WILLIAM F. WATT (Tenor)

12.30 THE B.B.C. DANCE
ORCHESTRA
Personally conducted by
JACK PAYNE

1.0-2.0 AN ORGAN RECITAL
By C. KENNETH TURNER, F.R.C.O.
Relayed from St. Michael's,
Cornhill

Introduction and Double Fugue
in A *Merkel*
Rhapsody No. 3 *Saint-Saëns*
Chorale Preludes .. *Hubert Parry*
Ye boundless realms; As pants
the hart
Idyll *Albert Coates, arr. Hull*
Choral with Variations *Smart*
Adagio (Sonata No. 1) *Bach*
Finale in B Flat *Franck*

4.0 ALPHONSE DU CLOS and his
ORCHESTRA
From the Hotel Cecil

5.0 Miss E. M. HEWITT: 'A Vagabond Lady'

5.15 THE CHILDREN'S HOUR
S.B. from Cardiff

5.55 Birthdays

6.0 ANTON TSCHAIKOV (Violin)
CECIL BAUMER (Pianoforte)

6.15 Mr. E. FITCH DAGLISH: 'Flowers of
the Month'

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

6.45 AN EYE-WITNESS ACCOUNT OF COWES
REGATTA by Mr. JOHN SCOTT HUGHES
S.B. from Bournemouth

7.0 Mr. JAMES AGATE: Dramatic Criticisms

7.15 THE FOUNDATIONS OF MUSIC
PIANO DUETS by DVORAK
Played by ISABEL GRAY and CLAUDE POLLARD
Slavonic Dances, Op. 46
A Major
E Minor
D Major
A Flat Major

DVORAK was a Slav, and was very proud
of the fact.

His nationality gives his music idiomatic
flavours, and his early life among humble folk
influenced it no less. The *Slavonic Dances*,
which first brought him fame, will remind many
of the *Hungarian Dances* of Brahms.

7.25 Musical Interlude

7.30 EXHIBITION MUSIC
THE BAND O' LONDON,
Conducted by PERCY E. GAYER

A popular band programme based upon those
which, in the hot summers of Edwardian days,
used to entertain merry-makers in the gardens
of the great Exhibitions at the White City
and Earl's Court.

Imperial March *Sullivan, arr. Godfrey*
Overture to 'Raymond'
Ambrose Thomas, arr. Godfrey

7.45 ENID CRUICKSHANK (Contralto)
Selected Songs

7.52 BAND
Waltz, 'Hydropaths' *Gung'l*

8.0 LEONARD GOWINGS (Tenor)
If I had but two little wings *Fogg*
Mary *Richardson*

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Local Announcements; (*Daventry only*)
Shipping Forecast

9.20 A PIANOFORTE RECITAL by CECIL DIXON

9.35 MABEL CONSTANDUROS

In a New Zoo Sketch

THOSE who have already been to the Zoo
with the Buggins family in that most
amusing book, *The Bugginses* by Mabel Con-
standuros and Michael Hogan (Hutchinson,
3s. 6d.), will enjoy a second visit tonight. Whether
this expedition will be more successful than the
last remains to be seen. On the first occasion,
you may remember, Grandma made a frightful
nuisance of herself by obstinately demanding to
be shown strange beasts of her own invention and
finally allowing the ostrich to eat her hat—and
part of her hair. Miss Constanduros, with some-
thing very like genius, makes this humorous and
pathetic family from Walworth very real to us.

EXCERPTS FROM

9.50 'So This is Love'

Relayed from the Winter Garden
Theatre

'Lazy Father Time'

sung by

SYLVIA LESLIE

'Hats Off'

sung by

STANLEY LUPINO

'Cornflower Blues'

sung by

LADDIE CLIFF and REITA NUGENT

'Sweetheart'

sung by

CYRIL RITCHARD and MADGE

ELLIOTT

Speciality Pianists:

JACK CLARK, H. B. HEDLEY

and GEORGE MYDDLETON

Other parts are played by CONNIE

EMERALD and EWART LOCKE

APPROPRIATELY, we are to hear this evening
an excerpt from one of the gayest musical
shows now running—and an all-British show, too.
So this is Love! is notable for its speed and zest
and for the sparkling syncopation provided by
the pianistic firm of Clarke, Hedley and Myddle-
ton. It is a common belief that a musical comedy
needs no plot. But there is a plot here and we
are butting right into the middle of it. The Hon.
Peter Malden (Cyril Ritchard) and his secretary,
Pamela Stuart (Madge Elliot) are very much in
love with each other, but Peter is rolling in money
and Pamela had for a long time refused to marry
him for fear of being thought a 'gold digger.' An
American friend, Hap. J. Hazzard (Laddie Cliff)
and Peter's stockbroker, Potty Griggs (Stanley
Lupino), have concocted a plot to make Pamela
believe that Peter has lost all his money in
Brazilian stocks, whereupon she has accepted the
hand of her delighted suitor. But the course of
true love does not run so smoothly—not, at least,
in the 'book' of a musical show. There is also
a certain Kitty Carleton (Sylvia Leslie) who
wants Peter for herself. She is quite naturally
furious about his engagement. Now, as they say,
read on!

10.30 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

11.15-12.0 DANCE MUSIC: ALFREDO and
his BAND and the NEW PRINCES ORCHESTRA,
from the New Princes Restaurant



LISTEN TONIGHT AT 9.50!

8.8 BAND
Cavatina *Raff, arr. Mackenzie Rogan*
Invocation to Battle ('Rienzi') *Wagner*

8.20 ENID CRUICKSHANK
Selected Songs

8.28 BAND
Reminiscences of Meyerbeer *arr. Godfrey*

8.45 LEONARD GOWINGS
Down Vauxhall Way *Oliver*
The Road that leads to You *Geesh*

8.52 BAND
Neapolitan Tarantella *Julien*



BANK HOLIDAY

Monday, August 6

Daventry Experimental



4.0 LOZELLS PICTURE HOUSE ORGAN (From Birmingham)

FRANK NEWMAN
Overture to 'William Tell'.....Rossini
Allegretto.....Wolstenholme
FRANCES MORRIS (Soprano)
Twickenham Ferry.....Marzials
Down in the Forest.....Landon Ronald
FRANK NEWMAN
Selection from 'La Bohème'.....Puccini
Romance.....Scendsen
Intermezzo from 'Monsieur Beaucaire'.....Rosse
Suite, 'My Lady Dragon-fly'.....Finck
The Call of the Sun; The Bull-Frog's
Shadow; The Dance of the Silver Pool;
Golden Days; The Love Spell; The Last
Dance of Summer.

5.0 THE B.B.C. DANCE ORCHESTRA Personally conducted by JACK PAYNE

5.45 THE CHILDREN'S HOUR (From Birmingham):

'Sand Hoppers',
by E. M. Griffiths.
ARTHUR LINDSAY
will entertain.
MARGARET ABLE-
THORPE (Piano-
forte). 'A Quite
Untrue Adventure
Story,' by Mar-
garet M. Kennedy

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE- CAST, FIRST GEN- ERAL NEWS BUL- LETIN

6.45 Light Music

JOSÉ HAMILTON
(Soprano); LEON-
ARD ASHDOWNE (Baritone)
THE CARLTON MASON SEXTET

THE SEXTET
Nos. 1, 4 and 5 from 'Five Old French Dances'
Marais (1656-1728), arr. C. Mason
Rondeau; La Matelotte; La Basque

6.52 LEONARD ASHDOWNE

The Slighted Swain.....Anon.
My Lovely Celia.....Monro } arr. Lane Wilson
The Happy Lover.....Anon.

7.0 SEXTET

Slavonic Dance No. 4.....Dvorak

7.8 JOSÉ HAMILTON

All in a Garden Green.....Lidgely
The Mocking Fairy.....Bealy
I've been roaming.....Horn, arr. Moffat

7.15 SEXTET

Nocturne from 'Romeo and Juliet'....German
Recollection of Vienna
Cyril Scott, arr. Ernest Austin

7.24 LEONARD ASHDOWNE

A Farewell.....Liddle
Bluebells from the Clearings.....Ernest Walker
The Knight of Bethlehem....Cleghorn Thomson

7.32 SEXTET

Gavotte, 'La Carnago'...Dora Bright, arr. Ketelbey
'Saturnalia' from Divertissement, 'Les Erin-
nyes' (The Fairies)....Massenet, arr. Mouton

7.42 JOSÉ HAMILTON

You in a Gondola.....Clarke
Love is the Wind.....MacFadyen
O moon upon the water.....Calman

7.50 SEXTET

Waltz, 'Beautiful Spring'.....Lincke

8.0 Taking Our Pleasures (From Birmingham)

To-day is Bank Holiday. The sun may shine—or it may pelt with rain. The weather forecast states that the outlook is unsettled—yet. Listeners to 5GB, however, will be quite independent of the weather, as their holiday programme for the next hour will be at high (barometric) pressure, for into one hour will be compressed a Military Band, a Concert Party, and the many other features and incidents which go to make up the perfect (?) seaside holiday.

This feature will be presented by—
THE BAND of H.M. 1ST BATT. THE SUFFOLK
REGIMENT

Conducted by Bandmaster B. H. GUBBINGS
THE IMPERIAL SCOTS CONCERT PARTY
Directed by JOCK DOWNES

Relayed from ROYAL
LEAMINGTON SPA

STUART VINDEN and
MOLLY HALL

who will decide that
'It's so Bracing'
(Ann Stephenson),

While Maria will give
some holiday experi-
ences

Emma
MABEL FRANCE

Enery
HARRY SAXTON

Young Albert
CHARLES HERBERT
will thoroughly enjoy
themselves on the
beach in true British
fashion.



'ENERY AND EMMA.

Harry Saxton and Mabel France take the parts of these characters in a sketch during 5GB's Bank Holiday Programme at 8.0 this evening.

9.0 Symphony Concert 3 (From Birmingham)

CHARLES KNOWLES (Baritone)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS

Overture to 'Rosamunde'.....Schubert
CHARLES KNOWLES and Orchestra
Prologue to 'I Pagliacci' (The Play-Actors)
Leoncavallo

9.17 ORCHESTRA

Third Symphony in D.....Schubert
Adagio maestoso; Allegretto; Minuetto;
Presto vivace

9.35 CHARLES KNOWLES

The Asra.....Rubinstein
The Wanderer.....Schubert

RUBINSTEIN'S song is a setting of that picture, by Heine, of the princess and the slave Mahomet, of the race of the Asras, 'who can only love by dying.'

One of Schubert's finest songs in sombre vein is that of *The Wanderer*, who roams mournfully on through the world, ever seeking an answer to his soul's question, 'Where is thy home?' Nature seems dead, and all is but vanity.

9.45 ORCHESTRA

Suite of Ballet Music to 'Herodias'.. Massenet

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: THE B.B.C. DANCE ORCHESTRA, personally conducted by JACK PAYNE (Monday's Programmes continued on page 206.)



To make a Perfect Custard

the exact quantity of Custard Powder must be used. To ensure this, we have produced a 4½d. carton of Foster Clark's Custard containing 6 separate pint packets; each containing the exact quantity to make a pint Custard to perfection.

Foster Clark's Cream Custard

All Smoking affects the throat!

Pipe, cigar or cigarette—no matter which—the delicate membranes of the throat object to smoke, which eventually produces irritation, either mild or severe. To prevent this, take an 'Allenburys' Glycerine and Black Currant Pastille occasionally between smokes and let it dissolve slowly in the mouth. Containing pure glycerine and the luscious fruit juice of ripe black currants, they are delightfully soothing.

Your Chemist Stocks them



2 oz. 8d.
4 oz. 1/3

8 oz. 2/3
1 lb. 4/3

Allenburys Glycerine & Black Currant PASTILLES

Monday's Programmes continued (August 6)

5WA CARDIFF. 353 M. 850 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**
Relayed to London and Daventry

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

6.45 An Eye-Witness Account of Cowes Regatta, by Mr. JOHN SCOTT HUGHES. *S.B. from Bournemouth*

7.0-12.0 *S.B. from London* (9.15 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 **THE CARDIFF CHILDREN'S HOUR**
Relayed from Daventry

5.55 Birthdays and Letters

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

6.45 *S.B. from Bournemouth*

7.0-12.0 *S.B. from London* (9.15 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 REG ELGAR and his BAND relayed from the King's Hall Rooms of the Royal Bath Hotel

5.0 London Programme relayed from Daventry

5.15 **THE CARDIFF CHILDREN'S HOUR**
Relayed from Daventry

5.55 Birthdays and Letters

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

6.45 **Cowes**
An Eye-Witness Account of the famous Regatta, by Mr. JOHN SCOTT HUGHES

7.0-12.0 *S.B. from London* (9.15 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR:**
The Baby's Opera
A Talk on Old Nursery Rhymes with Musical Illustrations by E. LUCIA TURNBULL (Narration) and IAN THE DALWAY (Musical Arrangement)
An original story ('The Girl on the Saucy Maid'), told by NORMAN EDWARDS

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

6.45 *S.B. from Bournemouth*

7.0-12.0 *S.B. from London* (9.15 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

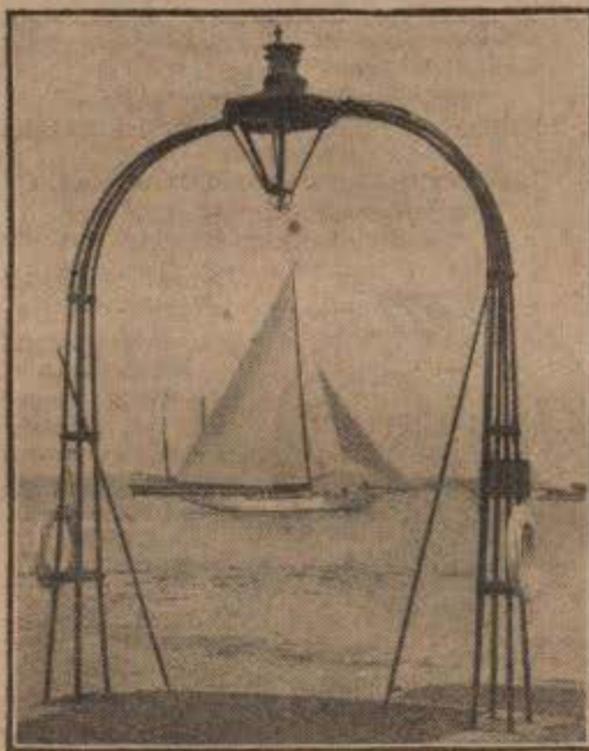
5.0 Mr. H. WHITEHALL: 'Maude Valerie White and her Songs'

5.15 **THE CARDIFF CHILDREN'S HOUR**
Relayed from Daventry

5.55 Birthdays and Letters

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*



Topical

COWES.

A yacht framed in the historic arch of the Royal Yacht Squadron landing stage. Mr. John Scott Hughes gives an Eye-Witness Account of Cowes Regatta from Bournemouth at 6.45 this evening.

6.45 *S.B. from Bournemouth*

7.0-12.0 *S.B. from London* (9.15 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 **THE CARDIFF CHILDREN'S HOUR**
Relayed from Daventry

5.55 Birthdays and Letters

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

6.45 *S.B. from Bournemouth*

7.0-12.0 *S.B. from London* (9.15 Local Announcements)

2ZY MANCHESTER. 354.6 M. 780 KC.

12.0-1.0 Gramophone Records

3.0 **LANCASHIRE v. YORKSHIRE**
A Running Commentary on the County Championship Match.
By Mr. A. E. LAWTON
Relayed from the Old Trafford Ground
With Interludes from the Studio by THE MANCHESTER MILITARY BAND Conducted by T. B. WADSWORTH and HERBERT RUDDOCK (Bass-Baritone)

5.15 **THE CHILDREN'S HOUR:**
Piano Solos played by CICELY HOYE
'The Dragon Fly' (*Palmgren*), 'To the Moon' (*Swinstead*)
Songs sung by BETTY WHEATLEY
A Story, 'Bumble's Lawn' (*Mabel Ma Lowe*)

6.0 London Programme relayed from Daventry

6.30 *S.B. from London*

6.45 An Eye-Witness Account of Cowes Regatta, by Mr. JOHN SCOTT HUGHES. *S.B. from Bournemouth*

7.0 *S.B. from London*

7.30 **Red Rose and White Rose**
A YORKSHIRE CONCERT
Arranged by Captain W. A. WORSLEY, Captain of the Yorkshire Cricket Club
From Leeds
THE YORKSHIRE MILITARY BAND, conducted by GLADNEY HAIGH
Regimental March, 'The Bonnie York Rose'—
March of the Green Howards
Selection from 'Patience' Sullivan
WALTER WIDDOP (Tenor)
My Flower the Fairest Weston Nicholl
O Flower Divine Haydn Wood
Give a Man a Horse H. F. Thomas
Gibberish Clayton
Accompanied by the COMPOSER
JOHN HENRY (Entertainer)
What I think of Lancashire
BAND
Selection from 'Our Miss Gibbs'
Caryl and Monckton
WALTER WIDDOP
Maire my Girl Aitken
On Ilkla Moor baht 'at } Trad.
Is any going to Scarborough Fair? }
'Tis the Day Leoncavallo
BAND
Overture to 'Stradella' Plotow
Selection from 'The Beggars' Opera' arr. Austin

9.0 *S.B. from London* (9.15 Local Announcements)

9.35 **Red Rose and White Rose**
(Continued)
A LANCASHIRE CONCERT
Arranged by Lieut.-Col. L. GREEN, Captain of the Lancashire Cricket Club
THE LANCASHIRE MILITARY BAND, conducted by PAT RYAN
From the Manchester Studio
A LANCASHIRE CONCERT
Selection from 'The Girl Friend' Rodgers
Serenade and Waltz from 'The Student Prince'
Romberg
ARTHUR CATTERALL (Violin)
Légende Wieniawski
Humoresque Holbrooke
THORNLEY DODGE in an Original Sketch, 'What I think of Yorkshire'
BAND
Selection from 'Oh Kay' Gershwin

Programmes for Monday.

ARTHUR CATTERALL

Variations in D Minor Mozart, arr. Catterall
Rapsodia piemontese Sinigaglia

BAND

Selection from 'The Mikado' Sullivan
Two-step, 'Lancashire Clogs' Grimshaw

11.0-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 312.5 M. 950 kC.

12.0-2.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.45:—An Eye-Witness Account of Cowes Regatta by Mr. John Scott Hughes. S.B. from Bournemouth. 7.0-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kC.

11.0-12.0:—Gramophone Records. 4.0:—Light Orchestral Concert. The Station Orchestra: Fantasia, 'Reminiscences of the Grig' (arr. Godfrey). Robert Clotworthy (Baritone): The Gentle Maiden, and The Natal Voortrekker's Song (arr. S. mer-vell); Whilst I'm Carousing (Leveridge). Orchestra: Three Irish Pictures (Ansell). Robert Clotworthy: The Beggar's Song (Leveridge); Linden Lea (Vaughan Williams); The Bells of San Marie (Ireland). Orchestra: Danse Morecan, 'Vivienne' of Finck; Waltz, 'Unforgotten Hours' (Ancliffe); March, 'Robin Hood' (Scherzinger). 5.0:—A Vagabond Lady, by Miss E. M. Hewitt. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 6.45:—An Eye-Witness Account of Cowes Regatta by Mr. John Scott Hughes. S.B. from Bournemouth. 7.0:—S.B. from London. 7.30:—Vaudeville. Mira B. Johnson (Actress-Entertainer). Arthur Clifford (Stainless Stephen). William introduces Oscillating Oscar and Atmos P. Herries. William McCulloch in Scots Humour: The Oratorio (Ford). The Programme will be introduced and announced by William McCulloch, with Musical Interludes by Ernie Gower and his Orchestra. 8.30:—Dance Music by Ernie Gower and his Orchestra. 9.0-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 kC.

11.0-12.0:—Gramophone Records. 4.0:—Organ Recital. Relayed from the Cowdray Hall. Organist—Marshall M. Gilchrist. With Vocal Interludes from the Studio by Alice Fettes (Soprano). Organ: Concert Overture in C Minor (Hollins); Intermezzo (Lenare). 4.13:—Alice Fettes: Four Tennyson Lyrics (Fletcher): A Lullaby: The City Child: The Reign of the Roses; The Throstle. 4.23:—Organ: Larghetto (Wesley); Swedish Wedding March (Sodermann); Song Without Words (Bonnet). 4.37:—Alice Fettes: There sits a bird (Keel); The Unforeseen (Cyril Scott); Shepherd, thy demeanour vary (Lane Wilson). 4.47:—Organ: Minuet and Trio (Faulkes); Toccata (Archer). 5.0:—A Vagabond Lady, by Miss E. M. Hewitt. 5.15:—Children's Hour. 6.30:—S.B. from London. 6.45:—An Eye-Witness Account of Cowes Regatta, by Mr. John Scott Hughes. S.B. from Bournemouth. 7.0-12.0:—S.B. from London.

2BE BELFAST. 308.1 M. 980 kC.

12.0-1.0:—Concert. The Radio Quartet: Overture, 'Eury-anthe' (Weber); Prelude (Rachmaninov); Three English Dances (R. Quilter). Maye Martin (Soprano): Laughing Song (from 'Manon Lescaut') (Auber); A Piper (M. Head); April Children (C. Carey); Love, the Jester (M. Phillips). Quartet: In a Persian Market (Ketelbey); Selection, 'A Little Dutch Girl' (Kulman); March, 'Great Little Army' (Alford). 3.45:—Light Music. Orchestra: Portsmouth Town (A Rollicking Sea Piece) (Eric Mareo); Bells across the Water (P. Martin, arr. Mareo); Westward Ho! (Home from the Spanish Main) (Marsden, arr. Mareo); Two-step, 'Piccadilly Pip Pips' and Lady Betty (Gavotte on the Song), 'Down Vauxhall Way' (H. Oliver). 4.8:—Caucasian Sketches (Ippolitov-Ivanov). In the Mountains; In the Village; Procession of the Sirdar. Selection, 'The Yellow Mask' (Vernon Duke, arr. Baynton-Power). 4.30:—Dance Music. Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. 5.0:—A Vagabond Lady, by Miss E. M. Hewitt. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.15:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.45:—An Eye-Witness Account of Cowes Regatta, by Mr. John Scott Hughes. S.B. from Bournemouth. 7.0:—S.B. from London. 7.30:—Popular Opera. Muriel Childe (Contralto); R. M. Kent (Tenor). Orchestra, conducted by E. Godfrey Brown. Orchestra: Overture, 'Mignon' (Thomas); Minuet from 'Manon' (Massenet); Gavotte from 'Mignon' (Thomas). 7.50:—R. M. Kent and Orchestra: There is a flower that bloometh (from 'Maritana') (Wallace); 'Tis the Day (Leoncavallo). 8.0:—Orchestra: Selection, 'The Magic Flute' (Mozart). 8.10:—Muriel Childe and Orchestra: Voi che sapete (from 'The Marriage of Figaro') (Mozart); Ah rendimi (from 'Mitras') (L. Rossi). 8.20:—Orchestra: Ballet from 'Samson and Delilah' (Saint-Saëns); Dance of the Priestesses of Dagon; Bacchanale. 8.30:—R. M. Kent and Orchestra: Flower Song from 'Carmen' (Bizet); O Loveliness beyond compare (from 'The Magic Flute') (Mozart). 8.40:—Orchestra: Minuet from 'Don Giovanni' (Mozart). 8.44:—Muriel Childe and Orchestra: Knowest thou the Land (from 'Mignon') (A. Thomas); Gentle Flowers of the dew (from 'Faust') (Gounod). 8.54:—Orchestra: Bacchanale and Entry of Phryne (from Ballet Music, 'Faust') (Gounod). 9.0:—S.B. from London. 11.0-12.0:—Bank Holiday Dance Music. Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor.

In the Near Future.

News and Notes from Southern Stations. Cardiff.

A PROGRAMME by the St. Hilda's Band, playing in the Institution Gardens, Bath, will be broadcast on Friday, August 17. Lawson Williams (tenor) will be the vocalist.

MORGAN LLOYD, a Swansea violinist, will give a recital from Cardiff on August 17. It is interesting to note that he has deputized for De Groot at the Piccadilly Hotel.

LISTENERS who like music with an Eastern flavour will enjoy Cardiff's 'Arabian Night' on Thursday, August 16. Frederick Steger (tenor) and the Station Orchestra will take part, and there will also be readings from 'Omar Khayyam' and 'The Arabian Nights,' by Richard Barron.

MAJOR F. H. SHANNONS, the Organizing Secretary of the British Legion (Wales Area) will give a talk from Cardiff on Monday, August 13, on his impressions of the British Legion's Pilgrimage to the Battlefields. Major Shannons is a popular figure among ex-Service men in Wales. Since the War he has associated himself actively with the British Legion, and he also represents ex-Service men on many Government Committees and Associations.

SEVERAL interesting items for listeners will be relayed by Cardiff from the Summer School of Dramatic Production at the Citizen House, Bath, during the week beginning August 13. On Tuesday, August 14, Scenes from Shakespeare, *Grave and Gay*, will include excerpts from *King Henry VIII*, *The Merry Wives of Windsor* and *The Merchant of Venice*, produced by Miss Edith Craig. The Citizen House will also contribute two one-act plays to the Cardiff programme on Wednesday, August 15.

Bournemouth.

MRS. Y. CURTIS, who recently returned from Hong Kong, will relate some of her experiences in her talk on Friday, August 17, entitled 'Exiles in China.' This talk was unavoidably postponed from June 15.

A TALK entitled 'A Schoolboy Looks at Life' will be given on Tuesday, August 14, by Dudley Raymond Barker, the eighteen-year-old pupil of Bournemouth Secondary School. He has won a free trip to America—having been judged the best boy orator in England—for an essay on the Government of England, which he delivered in this year's international oratorical contest. He will sail for America in October, and, with other competitors, will lecture before the President of the United States and an audience of about 8,000 in Washington.

Plymouth.

SONGS by Lane Wilson and Roger Quilter, and a special group of four Scottish songs will be heard during a half-hour's recital by Alexander McCredie (tenor), on Wednesday evening, August 16.

MR. A. C. SMITH, Secretary of the Plymouth Week Boxing Tournament, is to give a talk at 7 p.m. on Tuesday, August 14, on 'Boxing in the West Country,' which, as its title implies, will deal chiefly with the local aspect of the sport.

A PROGRAMME of ballads by Mabel Grose (soprano), the drama *Witch Wife*, by Michael Hogan and Mabel Constanduros, and the comedy, *Aunt Maria's Wireless*, also by 'Mrs. Buggins,' will fill the evening programme between 9.50 and 11 p.m. on Wednesday, August 15.



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In appearance it will delight you, no matter which model you choose. In performance its remarkable purity of tone and life-like reproduction will entrance you.

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A with-profit policy with the 'W. & G.' (a mutual Society) entitles you to participate in all divisible profits. Their last bonus was no less than £2:8:0 per cent, on whole life policies!

Write for further details.

WESLEYAN & GENERAL ASSURANCE SOCIETY
CHIEF OFFICES - BIRMINGHAM

W&G

PROGRAMMES for TUESDAY, August 7

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records including 'Kreutzer' Sonata Beethoven

12.0 LIGHT MUSIC THE GLADYS NOON TRIO ARTHUR HORMAN (Baritone)

1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA From the Hotel Cecil.

4.0 WILLIAM HODGSON'S MARBLE ARCH PAVILION ORCHESTRA From the Marble Arch Pavilion.

5.0 Miss ARNOT ROBERTSON: 'Holidays for the Stay-at-Homes'

IT is more and more becoming the habit of the hard pressed and 'hard-up' worker under the conditions of modern civilization, to take his holiday in his own home. This evening Miss Arnot Robertson is giving us a few hints as to how best to achieve relaxation, and a proper enjoyment of our leisure, if we are compelled to stay at home, rather than fly, more or less rashly, to the delights of foreign shores or English fields.

5.15 THE CHILDREN'S HOUR:

Adventures!!

'His Chance for his Life'—a Tale of the Back-woods by James Howard Hull

'The Golden Vanity' and other Songs of Adventure, sung by FRANKLYN KELSEY

'Iceburg Jim' W. E. Makitup

6.0 A RECITAL OF GRAMOPHONE RECORDS

Arranged by Mr. CHRISTOPHER STONE

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

6.45 A Recital of Gramophone Records

7.0 Mr. A. B. B. VALENTINE: 'Londoners' Country—I'

LISTENERS will remember Mr. Valentine's recent series of Talks on 'Holidays in Great Britain.' He is now going to tell would-be travellers all about places which can be visited easily by Londoners, either on single-day excursions or over week-ends.

(Daventry only) Mr. DONALD MAXWELL: A Countryman in London—I

7.15 THE FOUNDATIONS OF MUSIC

PIANO DUETS BY DVORAK

Played by ISABEL GRAY and CLAUDE POLLARD

Slavonic Dances, Op. 46

C Major

F Major

C Minor

G Minor

7.25 Musical Interlude

7.30 Viennese Light Music

ROSE HIGNELL (Soprano)

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

March from 'Boccaccio' Suppl
Overture, 'My Youth' Lehar
Selection from 'The Beggar Student' . . . Millocker

7.52 ROSE HIGNELL

Love, goodbye ('Count of Luxemburg') Lehar
The Dreamland Lover ('Little Dutch Girl') Kalman

The Little Maiden ('Gipsy Love') Lehar

8.0 ORCHESTRA

Waltz, 'Gold and Silver' Lehar
Overture, to 'The Gipsy Baron' Johann Strauss
Selection from 'The Dollar Princess' Fall

8.25 ROSE HIGNELL

The Wild Bird (from 'Gipsy Love') } Lehar
Vilia (from 'Merry Widow') }

8.34 ORCHESTRA

Waltz, 'Love Dances' Gung'l
Two Little Fairy Tales Komzak
Folk Song; Story

Intermezzo, 'Love's Dream after the Ball' Czibulka



JANE and GERALD.

The Crossing, by Holt Marvell and Cyril Lister, one of the most original short plays yet written for the microphone, will be broadcast from London at 10 o'clock this evening.

Overture to 'Paragraph 3' Suppl

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. NORMAN ANGELL: 'The Newspaper—Public Opinion'

AS one of the few true prophets of the consequences of a European War, the author of 'The Great Illusion' deserves well of his countrymen and of the world in general. Mr.

BEGINNING SHORTLY

An important series of serious and challenging articles by thinkers and writers who believe in the boundless future possibilities of Broadcasting. Contributors to the series will include:—HILAIRE BELLOC, DR. ARCHIBALD FLEMING, JAMES AGATE, VERNON BARTLETT, DR. H. H. COSTLEY - WHITE, DESMOND MacCARTHY and GERALD HEARD.

Angell wrote the book which made his reputation several years before the Great War. He

has had the melancholy satisfaction of seeing many of his prophecies come true. Few publicists can be more worth hearing than Mr. Angell, with his penetrating judgment and agreeable powers of expression.

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 A Song Recital

by MARIAN ANDERSON (Contralto)

Plaisir d'Amour (Love's Pleasure)..... Martini
Sebben erudele (Though cruel) Caldara
Lullaby } Cyril Scott
Blackbird's Song }
Dream Valley; My Lifes' Delight Quilter
Negro Spirituals:
I stood on the River of Jordan } arr. Burleigh
Deep River }
I got a robe arr. Quilter

IN the old slave days in America the thoughts of the Negro often turned, for consolation, to his hopes of joy in a better world. The fervour and happy confidence of as imple-minded people is shown in the 'spirituals' we are to hear. Of this feeling *Deep River* is typical:—

'Deep river, my home is over Jordan,
Deep river, Lord, I want to cross over into camp-ground.
Oh, chillun, oh, don't you want to go to that gospel feast,
That promised land, that land where all is peace?
Walk into Heaven and take my seat,
And cast my crown at Jesus' feet.'

10.0 'The Crossing'

A Play for Broadcasting

by

HOLT MARVELL

and

CYRIL LISTER

One Day we shall find ourselves,
Suddenly,

Each one of us,
Travelling in a manner we are unprepared for

To a Continent no living man
Has ever visited.
But since the summons
Is so imperative
And our arrival is expected,
We shall not, perhaps, be called upon
To undertake this formidable journey
Unattended.

Characters:

A Porter CECIL CALVERT
Gerald GEORGE THIRLWELL
Jane DOROTHY HOLMES-GORE
An Old Man RAYMOND TRAFFORD

The Continental boat train is due to leave the Southern Terminus in a few minutes.

The platform is like a stage where passengers, porters, newsboys, guards and inspectors are playing their cheerful, bustling parts in the diurnal tragi-comedy of departure.

10.40-12.0 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STABITA, and THE PICCADILLY HOTEL DANCE BAND, from the Piccadilly Hotel

Tuesday's Programmes cont'd (Aug. 7)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

4.0 A MILITARY BAND CONCERT

(From Birmingham)

THE BIRMINGHAM MILITARY BAND, conducted by W. A. CLARKE

Overture to 'Si j'étais Roi' (If I were King) Adam Siciletta Von Blon

4.15 DORIS HITCHENER (Soprano)

Red, red rose Cottenet
 Dunny Boy Irish Air. Words by Weatherly
 A Birthday Cowen

4.25 BAND

Suite of Ballet Music from 'Coppelia'... Delibes

4.37 MARJORIE EDWARDS (Songs at the Piano)

The Soliloquy of a Safety-Pin Floyer
 Janie Scott Gatty
 I want to go with Daddy Winter

4.48 BAND

Gavotte, 'Hearts and Flowers' Tobani
 Entr'acte, 'An Evening in Toledo' Schmeling

5.3 DORIS HITCHENER

Over the Mountains arr. Quilter
 Ecstasy Rummel
 She wandered down the mountain side Clay

5.13 BAND

Selection of Melodious Memories Finck

5.28 MARJORIE EDWARDS

Bref King
 Two Frogs Howell
 A little bird told me Sutton

5.38 BAND

Polonaise from 'A Life for the Czar' Glinka
 Tarantella from 'Belphegor' Albert

5.45 THE CHILDREN'S HOUR (From Birmingham):

'A Baker's Dozen,' by Mildred Forster. Selections by the BIRMINGHAM STUDIO ORCHESTRA (conducted by JOSEPH LEWIS). 'A Legend of the North,' by T. Davy Roberts

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

6.45 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE
 MAROVA (Russian Soprano)
 THORNLEY DODGE (Entertainer)

8.0

VARIETY

(From Birmingham)

MARGARET ABLETHORPE and NIGEL DALLAWAY
 In Duets for Two Pianofortes
 LAWRENCE BASKOMB (Entertainer)

VIVIENNE CHATTERTON and OLIVE GROVES
 In Duets for Two Sopranos
 DAVID MCCALLUM (Violin)
 in a Recital of Kreisler Solos

9.0 A Coleridge-Taylor Concert

MARIE WILSON (Violin)

THE WIRELESS MILITARY BAND
 Conducted by B. WALTON O'DONNELL

COLERIDGE-TAYLOR, early showed his genius as a player of the violin. In due time he was enrolled as a student at the Royal College of Music, and whilst there he produced the first part of his now famous *Hiawatha*—a work which exhibited both racial and individual qualities, and attracted immediate admiration. It was in the hall of the Royal College of Music that it had its first performance. Stanford conducted, and Sullivan was present. The evening was a triumph, and heralded his brilliant career. That was in 1899, when Coleridge-Taylor was twenty-four. He died, like Purcell, at the age of thirty-seven.



SAMUEL COLERIDGE-TAYLOR.
 A concert of whose works is being given by 5GB at 9.0 tonight.

BAND

Rhapsodic Dance, 'The Bamboula'

AN American patron commissioned this work. It is a rhapsody in dance style on matter contained in the Composer's *Bamboula*, a West Indian air, one of the *Twenty-four Negro Melodies* he collected and transcribed for the Piano.

9.10 MARIE WILSON

Romance (Op. 59)

9.17 BAND

Ballet Music from 'Hiawatha'

IN 1912 Coleridge-Taylor returned to Longfellow's *Hiawatha*, and planned a ballet on the

subject. Its music was not connected with that previously written. These new scenes were later issued as an orchestral Suite, five numbers: (1) *The Wooing*; (2) *The Marriage Feast*; (3a) *Bird Scene*; (3b) *Conjuror's Dance*; (4) *The Departure*; (5) *Reunion*.

9.40 MARIE WILSON

Waltz-Caprice (Op. 23)
 Gipsy Dance (Op. 20, No. 3)

9.50 BAND

Three Dream Dances

IN 1910 Coleridge-Taylor was commissioned by Sir Herbert Tree (for some of whose productions he had already written incidental music) to compose music for Alfred Noyes' fairy play, *The Forest of Wild Thyme*. The play was not, after all, put on the stage by Tree, and the Composer issued some of his music under various titles—*Scenes from an Imaginary Ballet* and *Christmas Overture*, among others. These *Dream Dances* are another part of that incidental music.

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA, and the PICCADILLY HOTEL DANCE BAND, from the Piccadilly Hotel

(Tuesday's Programmes continued on page 210.)

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-and now you wonder what on earth you can give them!

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Tuesday's Programmes cont'd (Aug. 7)

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5WA CARDIFF. 353 M. 850 KC.

- 4.0 London Programme relayed from Daventry
- 4.45 LYNDON HARRIES, 'The Tuggis at Ramsgate'—Part II
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORGAN RECITAL by JAMES N. BELL
Relayed from the New Palace Theatre, Bristol
- 6.30 S.B. from London
- 7.0 S.B. from Swansea
- 7.15 S.B. from London
- 7.25 S.B. from Swansea
- 8.45 A READING OF HER OWN POEMS by Lady MARGARET SACKVILLE
Relayed from The Summer School of Dramatic Art, Citizen House, Bath

9.0-12.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR: Songs and a Story by LILLIAN MORGAN
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 WELSH FOLK TUNES
Played by T. D. JONES (Pianoforte)
- 7.15 S.B. from London
- 7.25 Prof. E. ERNEST HUGHES, 'The Royal Welsh National Eisteddfod—Trecerchy, 1928'
- 7.45 A CONCERT
THE STATION TRIO:
T. D. JONES (Pianoforte), MORGAN LLOYD (Violin), GWILYM THOMAS (Violoncello)
A Welsh Fantasy arr. T. D. Jones
WALTER GLYNNE (Tenor)
Oh, that we two were maying.....Nevin



JAMES N. BELL gives an Organ Recital from the New Palace Theatre, Bristol, at 6.0 this evening.

- A Song of Sleep
Lord Henry Somerset
- The Little Irish Girl.... Löhr
- 'The Return of the Native'
An Interlude between Silas I. Gass-Jones, of Myopia City, U.S.A., and Nathan Von, of Llwynnybrain
- TRIO
Welsh Miniatures E. T. Davies
- WALTER GLYNNE
Wrth fynd efo Deio i Dywyn
arr. Hubert Davies
- Y Bwthyn yn nghanol y Wlad
W. T. Boes
- Daew y nghariad i lawr yn y Berllan.....Old Welsh
- TRIO
Three Welsh Airs
arr. Reginald Redman
- The Dove (Aderyn Pur);
The Bells of Aberdovey
(Clychau Aberdyfi); All through the night
(Ar Hyd y Nôs)

9.0-12.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 4.0 Tea-Time Music
Relayed from Beale's Restaurant
Directed by GILBERT STACEY
Fox-trot, 'Nebraska'.....Revel
Intermezzo, 'Love's Melody'.....Stacey
Selection from 'On with the Show' (1928)
Nicholls
Valse, 'Blue Danube'.....Johann Strauss
Fox-trot, 'I never dreamt'.....Ellis
Songs:
Beneath thy window.....Di Capua
Floral Dance.....Moss
Serenade.....Widor
Selection from 'Madame Butterfly'.....Puccini
Fox-trot, 'Dream Bells'.....Myers
Valse, 'Worrying'.....Fairman
Fox-trot, 'Oh! Doris'.....Kahn
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 Dr. W. WINSLOW HALL, 'The Captive Princess of Corfe Castle'

7.15 S.B. from London (9.30 Local Announcements)

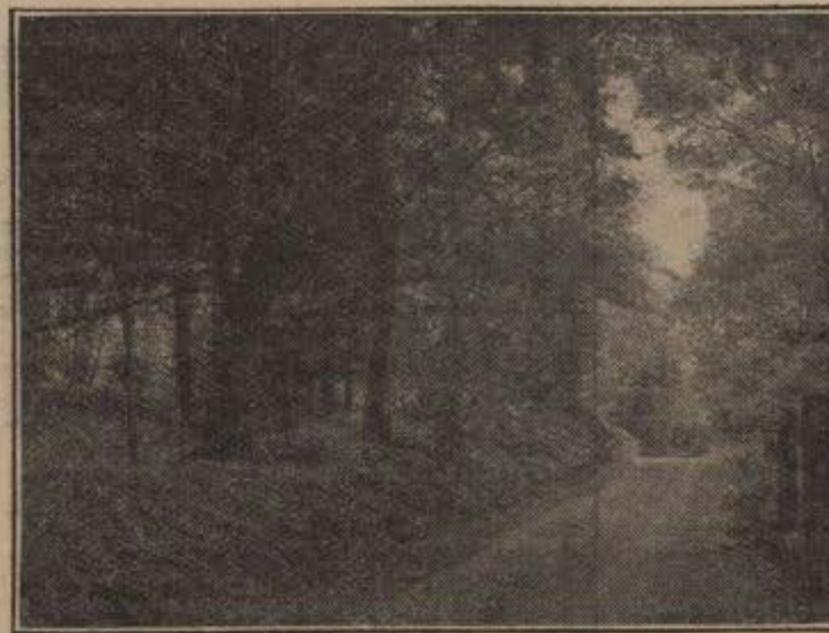
10.40 DANCE MUSIC: BILL BROWNE'S DANCE BAND relayed from the Westover

11.10-12.0 S.B. from London

5PY 400 M. 750 KC. PLYMOUTH.

- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
What is it?

Compete as best you may—the need is vital. For song, and verse, and tale to find a title,



London Underground

THE PILGRIMS' WAY.

Near the ridge at Wellingham and only a few miles from the heart of London. Mr. A. B. B. Valentine gives the first of his series of talks on 'Londoners' Country,' from London, at 7.0 this evening.

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Tuesday's Programmes continued (August 7)

6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. W. A. CLEGG, 'Up and Down the Wetterhorn'
 7.15-12.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 Mr. FRANK A. LOWE, 'More Bird Calls'
 7.15-12.0 S.B. from London (9.30 Local Announcements)

63T STOKE. 294.1 M. 1,020 KC.

4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR:
 Stories: 'His Chance for his Life' (J. H. Hull); 'Catching a Burglar' (Chaundler)
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 BROWNING BUTTON: 'Wit and Humour on the Railways'
 7.15-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 At the Seaside
 Suite, 'Riviera Scenes' (Brooke)
 On the Quay; By the Moonlit Sea; At the Casino
 Played by the SUNSHINE TRIO
 Some Tales from the Seashore (Madeleine Collier)
 Told by CONSTANCE RICHARDS
 Wonders of the Shore (Herbert Blatch)
 Little Mermaids (Helena Bland)
 The Little Waves of Breffney (Edgar L. Bainton)
 Sung by BETTY WHEATLEY

6.0 SPIERO'S ORCHESTRA
 Relayd from the Palace Picture Theatre, Blackpool
 Four Indian Love Lyrics... Woodforde-Finden
 Fox-trot, 'The Fountain'... Delibes
 Violin Solo, 'Berceuse de Jocelyn'... Godard (Soloist, A. SPIERO)
 Barcarolle from 'The Tales of Hoffmann'... Offenbach
 Selection from 'Irene'... Tierney

6.30 S.B. from London
 6.45 Mr. A. E. LAWTON: An Eye-Witness Account of the last day's play in the Lancashire v. Yorkshire County Cricket Match, played at Old Trafford today
 7.0 Writers of the North: I, MADELINE LINFORD reading an extract from her Cheshire Novel, 'A Home and Children'

7.15 S.B. from London
 7.30 Famous Northern Resorts
Blackpool

SPIERO'S ORCHESTRA
 Relayd from the Palace Picture Theatre
 Second Hungarian Rhapsody... Liszt
 Waltz, 'The Druids' Prayer'... Dacson
 Intermezzo, 'The Grasshoppers' Dance'... Bucalossi
 Violin Solo, 'Softly awakes my heart'... Saint-Saëns (Soloist, A. SPIERO)
 Xylophone Solo, 'The Rain'... Cole (Soloist, J. DEXTER)
 Intermezzo, 'Nola'... Arndt
 Fantasia, 'Cavalleria Rusticana'... Mascagni

8.15 'On with the Show of 1928'
 THE CONCERT PARTY ENTERTAINMENT produced by ERNEST LONGSTAFFE
 Relayd from the North Pier
 NORMAN LONG (Entertainer)
 FRED WALMSLEY (Comedian)
 WALTER WILLIAMS (Light Comedian)
 TREVOR WATKINS (Tenor)
 ETHEL STEWART (Musical Comedy Star)
 BETTY BLACKBURN (Soprano)
 JAN RALFINI'S BAND
 THE EIGHT FIREFLIES, THE TWELVE LITTLE PANSIES (Singers and Dancers)
 9.0 S.B. from London (9.30 Local Announcements)
 10.40-12.0 DANCE MUSIC: BERTINI'S and WILL HURST'S DANCE BANDS, relayd from the Tower Ballroom, Blackpool

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.
 4.0:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell, relayd from the Havelock Picture House, Sunderland. 5.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—Greta Young (Soprano). Maud Atkin (Pianoforte). Maud Atkin: Andante and Rondo Capriccioso, Op. 14 (Mendelssohn); Valse Capricieuse (Frank Bridge). 6.7:—Greta Young: Dawn (Somerset); Tired Hands (Wilfrid Sanderson); When the house is asleep

(Stanford Haigh). 6.14:—Maud Atkin; Capriccio in F Sharp Minor, Op. 76, No. 1 (Brahms); Study in D Flat (Liszt). 6.21:—Greta Young: Were I a Rose (Bohr); I did not know (Trotère). 6.30:—S.B. from London. 7.0:—Mr. T. Russell Goddard, F.L.S., 'Some Birds of the North Country—III, Ducks.' 7.15:—S.B. from London. 7.30:—Variety. Marjorie Dixon (Soprano). The Hyde Sisters in Harmonized Syncopation and Comedy Numbers. Tommy Handley (Entertainer). 8.0:—Will Hay (The Schoolmaster Comedian). 8.15:—Variety (continued). 8.45:—Violet Essex and Tucker (The Singing Violinist). 9.0:—S.B. from London. 10.40:—Dance Music relayd from the Oxford Galleries. 11.30-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

4.0:—A Scots Concert. The Station Orchestra: Overture, 'Roderick Dhu' (Volti). Jessie Matheson (Soprano): My Faithful Johnnie (Beethoven); Kirsty Forsythe (McLeod); My Boy Tammy (Traditional). Orchestra: Selection, 'Songs of the Hebrides' (Kennedy-Fraser). Jessie Matheson: Boatmen of the Forth (Gray); Jock o' Hazeldean (Traditional); Kishmuil's Galley (Kennedy-Fraser). Orchestra: Keltic Suite (Foulds). 5.0:—'Holidays for the Stay-at-Homes,' by Miss Arnot Robertson. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital from the New Savoy Picture House. Organist: Mr. S. W. Leitch. 6.30:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.30:—A Light Orchestral Concert. The Station Orchestra: Overture, 'Oberon' (Weber). The Glasgow Philharmonic Choir (Male Voices). Conducted by R. H. Howie: All through the Night (arr. Kenneth Finlay); The Witch (Stanford); The Old Woman (H. S. Robertson); The Lincolnshire Poacher (arr. Bantock). Orchestra: Selection, 'Merrie England' (German). Choir: Ho, who comes here! (arr. Morley); The Land o' the Leal (arr. Burton); Annie Laurie (arr. Kenneth Finlay); Glory and Love (Faust) (Gounod). Orchestra: Miniature Suite (Coates). 8.30:—Scots Country Dances by the Station Orchestra. 9.0-12.0:—S.B. from London.

2BD ABERDEEN. 550 M. 600 KC.

4.0:—Fishing News Bulletin. 4.5:—Dance Music by Al Leslie and his Orchestra, relayd from the New Palais de Danse. 5.0:—'Holidays for the Stay-at-Homes,' by Miss Arnot Robertson. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.25:—Fishing News Bulletin. 6.30:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.15:—S.B. from London. 7.30:—S.B. from Glasgow. 9.0-12.0:—S.B. from London.

2BE BELFAST. 505.1 M. 980 KC.

4.0:—Concert. Popular Classics. Orchestra: Overture, 'Prometheus,' Op. 43 (Beethoven); Symphony in G Minor (Mozart). 4.30:—A Vocal Interlude. Elizabeth Cooper (Contralto): Scots Songs, Flora MacDonald's Lament and a Highland Lad (Traditional); Skye Fishers' Song (Kennedy-Fraser); There's nae luck about the house (Stephen and Burnett). 4.42:—Light Russian Music. Orchestra: Capriccio Espagnol, Op. 34 (Rimsky-Korsakov). Gopak, from the unfinished Opera, 'The Fair of Sorochinsk' (Moussorgsky). 5.0:—'Holidays for the Stay-at-Homes,' by Miss Arnot Robertson. 5.15:—The Children's Hour. 6.0:—London Programme relayd from Daventry. 6.30:—S.B. from London. 7.30:—A Military Band Concert. The Station Military Band, conducted by E. Godfrey Brown: Heroic March (Saint-Saëns); Overture, 'Plymouth Hoe' (Ansell); Suite (German) Gracioso; Souvenir; Gipsy Dance. 7.57:—Hugh Carson (Baritone): My Wicklow Mountains (A. P. Graves-C. Wood); Sincerity (E. Clarke); Come to the Fair (Easthope Martin); Off to Philadelphia (B. Haynes). 8.9:—Band: Folk Song Suite (Vaughan Williams); Minuet in G (Paderewski). 8.25:—Hugh Carson: The Golden Vanity (arr. I. Broadwood); A Banjo Song and Uncle Rome (S. Homer); Youth (F. Alltoun); 8.37:—Band: Selection, 'The Gondollers' (Sullivan). 8.47:—Mark Hemingway and Band: Cornet Solo, 'What a wonderful world it would be' (Léhr). Band: March No. 1 in D, 'Pomp and Circumstance' (Elgar). 9.0:—S.B. from London. 9.35:—Chamber Music. The Ernest A. A. Stoneley String Quartet: Ernest A. A. Stoneley (1st Violin), Albert Fitzgerald (2nd Violin), Harold Lowe (Viola), J. H. Sowerby (Violoncello). Nina Smith (Mezzo-Soprano). Quartet: Quartet in G (Mozart). 10.0:—Nina Smith: Armida's Garden. Crabbed Age and Youth, and There (Hubert Parry); June (Quilter). 10.10:—Quartet: Vivace, from Quartet in E Minor (Smetana). 10.18:—Nina Smith: A Song of Autumn, and Like to the Damask Rose (Elgar); Passing Dreams (Quilter). 10.28:—Quartet: Allegro (Hinsky-Korsakov); Polka (A. Kopylow). 10.40-12.0:—S.B. from London.

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PROGRAMMES for WEDNESDAY, August 8

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records
Light Music

11.30 app. The Menin Gate Service

of the
BRITISH LEGION BATTLEFIELDS PILGRIMAGE

(See opposite page.)

12.0 A BALLAD CONCERT

FRANCES HATFIELD (Mezzo-Soprano)
FREDERIC LAKE (Tenor)

12.30 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGES HANCK, from the
Restaurant Frascati

4.0 A Light Classical Concert

MILDRED WATSON (Soprano)
FRANK PROBYN (Horn)
OLIVE CLOKE (Pianoforte)

OLIVE CLOKE

Symphonic Studies (Op. 13) Schumann

4.22 MILDRED WATSON

L'Amour de moi (The love of me) arr.
Two songs of Clément Marot Tournet
Non, je n'irais plus au bois (No, I should go no
more to the wood) arr. Weckerlin

4.30 FRANK PROBYN

Romance Beger
Piece in D Büsser

4.38 OLIVE CLOKE

Prelude in G Flat (Op. 16) Scriabin
Rhapsody in E Flat Minor (Op. 11) Dohnanyi

4.48 MILDRED WATSON

Da die Stunde kam (As the hour drew
nigh)
Für Musik (For Music) Franz
Und die Rosen die prangen (And the
roses may flourish)
Maidied (May Song)

4.55 FRANK PROBYN and OLIVE CLOKE
Sonata for Horn and Pianoforte Beethoven

5.15 THE CHILDREN'S HOUR

'THE PERFECT HOLIDAY'
A Play adapted by EVELYN SMITH
From 'Little Women' (L. M. Alcott)

6.0 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

6.20 The Week's Work in the Garden, by the
ROYAL HORTICULTURAL SOCIETY

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

6.45 THE B.B.C. DANCE ORCHESTRA
(continued)

7.0 Capt. OWEN TWEEDY: 'Gallipoli Today'

7.15 THE FOUNDATIONS OF MUSIC

PIANO DUETS BY DVORAK
Played by ISABEL GRAY and CLAUDE POLLARD
Slavonic Dances, Op. 72

C Major
D Flat Major
A Flat Major
F Major

7.25 Musical Interlude

7.30 Vaudeville

WILL HAY (The Schoolmaster Comedian)

VIOLET ESSEX and TUCKER
(The Singing Violinist)

MYLES CLIFTON (Light Comedian)

BETTY CHESTER (Comedy Songs)

THE TWO HOFFMANS (Syncopated Pianists)

THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

8.30 A PIANOFORTE RECITAL

By MAURICE COLE

Rhapsody in G Minor Brahms
Concert Study in D Flat Liszt

Nocturne (for the left hand only) Scriabin

Ballad in A Flat Chopin

Scherzo in B Minor Chopin

9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Lady CYNTHIA ASQUITH: 'Ordeal by Camera'

9.30 Local Announcements; (Daventry only)
Shipping Forecast

9.35 A Symphony Concert

ELSIE SUDDABY (Soprano)

THE WIRELESS SYMPHONY ORCHESTRA (Leader,
S. KNEALE KELLEY). Conducted by G.
LESLIE HEWARD

Overture to 'Rosamunde' Schubert

9.45 ELSIE SUDDABY and ORCHESTRA

Cantata No. 51, 'Jauchzet Gott' (Rejoice in God)
Bach

THIS, one of two solo Cantatas for Soprano
which Bach wrote, is for the 15th Sunday
after Trinity. It begins with a florid air, the

Trumpet joining in the
exhortation to rejoice.
A Recitative follows, in
a spirit of quiet thank-

fulness for daily mercies. Lastly, there is a
Chorale, 'All glory, laud and honour,' rounded
off by a 'Hallelujah' in which the Trumpet
again is prominent.

10.0 ORCHESTRA

Fourth Symphony, in G Mahler
(Soloist, ELSIE SUDDABY)

BEETHOVEN was not the only Composer to
achieve nine Symphonies. Mahler also
wrote as many and once said that an emotional
listener might get to know his whole mental de-
velopment from them. Perhaps that is too large
a claim; but some elements in his mind are
clearly discernible almost always—in particular,
his strong romantic trait.

This is noticeable in the Fourth Symphony,
which contains four Movements.

The FIRST MOVEMENT, moving at a comfort-
able, moderate pace, contains a good many tunes,
one or two of which are largely used—the first
main theme, heard at the opening, and a little
Horn passage that follows straight after it. The
second main tune sings out from the Violoncellos,
in their high register. The music runs its bright,
amiable course, and then comes the

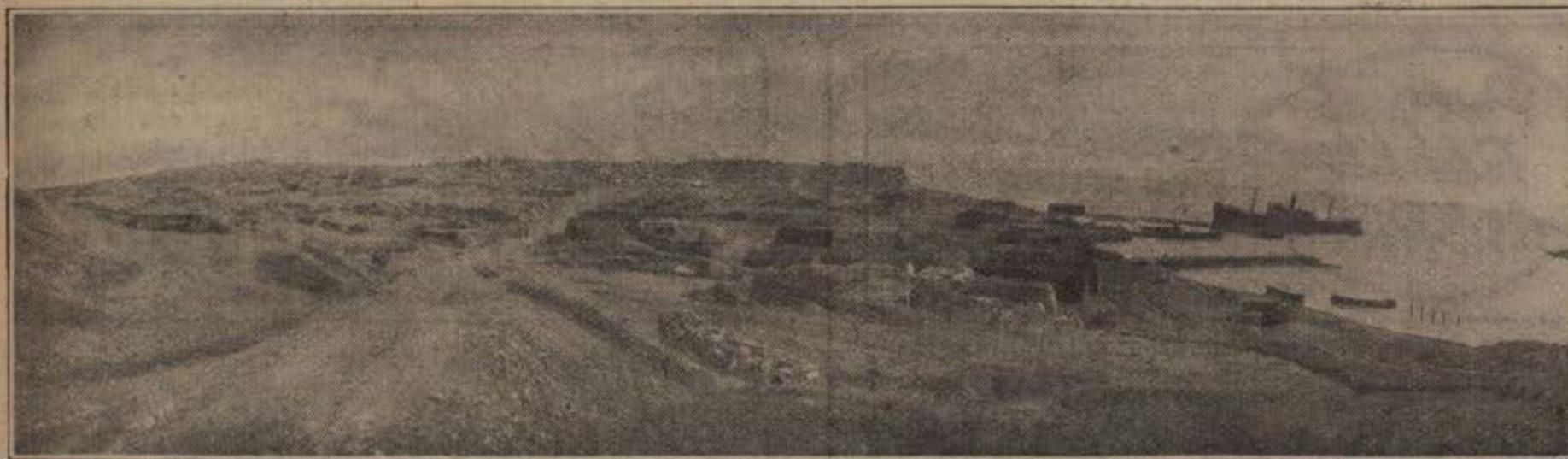
SECOND MOVEMENT, 'with easy motion, un-
hurrying.' Here a Solo Violin is used, in ad-
dition to the normal body of fiddlers. The Horn
has the opening tune, and this Soloist the
second. The Muted Strings have a Third
(rather like an old-fashioned German waltz), and
the Clarinets a Fourth.

The THIRD MOVEMENT, the Slow one, is peace-
ful, and, one might say, pastoral in feeling. The
Violins open, and in a little the Oboe plaintively
gives out a new melody, followed by a third on
the Violoncellos, and several others, that gradu-
ally lead to a section in rather more animated
style, having almost the character of a Minuet.
Then the first ideas return and the Movement
makes a peaceful ending.

FOURTH MOVEMENT. It is here that the
Soprano soloist comes in, singing an old Bavarian
folk-song, that naively sets forth the joys of life
in Heaven—mirthful joys, 'with singing and
dancing,' good eating and great contentment.
After each verse has been sung, the Orchestra
plays reminiscences of some of the First Move-
ment's melodies, and the work ends in
quietness.

11.0-12.0 (Daventry only) DANCE MUSIC:
THE CAFE DE PARIS DANCE BAND

(Wednesday's Programmes continued on page 214.)



THE BEACH OF TRAGIC MEMORIES—THIRTEEN YEARS AGO.

This picture of the war-scarred beach of Gallipoli, with that famous ship, the *River Clyde*, in the background, will bring back, to many, memories of the tragedy and heroism of April, 1915. This evening at 7.0 Captain Tweedy will talk of the Peninsula as it is today, lying quiet and untroubled under the sun.

Imperial War Museum Photo. Crown Copyright.

THE MENIN GATE SERVICE.

'To the Armies of the British Empire who stood here from 1914 to 1918, and to those of their dead who leave no known grave.'—*Inscription on the Menin Gate.*

TODAY is the climax of a great pilgrimage — there can scarcely have been a greater since the days when, with scrip and staff, a cockle-shell in their hats to serve both as a drinking cup and an amulet against the Evil One, the pilgrims set out for the Holy City. During this second week of August more than 10,000 members of the British Legion have visited France and Flanders, the home of memories. Ten times that number would have gone, had it been possible to arrange so vast a migration. There were men from Great Britain, Ireland, and the Dominions. It is significant to note that, at the request of the Free State, the pilgrims from Ulster and those from the Free State met in Dublin and travelled as one party.

The spiritual significance of pilgrimages such as these remains to us as a very precious heritage of the war.

It is a fine thought that the spirit of those four years survives today, not as a smouldering hatred of the enemy, but as a memory of



THE ARCHBISHOP OF YORK.

the sacrifice made by our own dead. They are more even than soldiers who went the way of their duty; they have become a symbol of the deathless courage of man.

Today the pilgrims, after visiting Beaumont-Hamel, Vimy, and Notre Dame de Lorette, have come to Ypres, to gather in the shadow of the Menin Gate Memorial, which stands on the eastern boundary of the town on the Menin Road. Of all the many memorials in France and Flanders, this massive archway remains, in the mind of our English people, the supreme monument of the dead; for, however dour was the fighting on other sections of the long line, the Salient, its bitter curve scarcely changing, was so long the setting for heroism that it became, as it were, the melting-pot into which the flower of our youth was cast. It



The New Menin Gate—a picture taken during the broadcasting of the Opening Service last year.

stands upon ground given to us by the Belgian people, bearing incised on its walls the names of 56,000 officers and men who died in defence of the Salient and have no known graves.

On Sunday, July 24, of last year, the Gate was opened by Field-Marshal Lord Plumer, to the accompaniment of a Service of Memorial attended by H.M. the King of the Belgians. This ceremony, simple and impressive, was brought to listeners all over the country by means of a relay from Ypres—the first experiment of its kind and one which was gloriously successful. What that broadcast meant to the many whose sons and brothers are commemorated by the Memorial, the service at 11.30 today will mean to the many British Legionaries who, for the reason given above, were unable to make the pilgrimage in person.

Ypres today belongs to the pilgrims. Barriers have been erected to keep all other visitors from the town. The railway line from Hazebrouck is blocked with the trains which have brought the ten thousand to Ypres.

11.30 a.m. Wednesday, August 8.

The Menin Gate Service of the

British Legion Battlefields Pilgrimage

Conducted by the Rev. Dr. A. C. E. Jarvis,
C.M.G., M.C., Chaplain-General to the Forces

Relayed from Menin Gate, Ypres

Hymn, 'O Valiant Hearts'

Prayers, including the Memorial of the Dead

A Short Silence

Prayers

Anthem, 'O rest in the Lord,' played by the Band

Address by the Most Rev. The Lord Archbishop of York

Hymn, 'Alleluia'

Prayers

Hymn, 'O God our help in ages past'

The Placing of the Legion's Wreath

The Last Post The Reveille

La Marseillaise La Brabançonne

The National Anthem The Benediction



H.R.H. THE PRINCE OF WALES.



Dr. A. C. E. JARVIS.

H.R.H. the Prince of Wales is there, and, at the conclusion of the service, will lay the Legion's wreath on the Memorial.

The microphone is an adept at conveying 'atmosphere.' If all goes well, we at home, listening in silence, will be able to picture the scene outside the gate. To the minds of many will come back another picture, of the past, when this Ypres, now so trim and new beyond the great white Gate, was an inferno of slashed and shattered buildings, and ghostly, perilous streets. And yet another day when Ypres was a market-town asleep under the dusty sunlight of August, 1914. The memories awakened in us by such a broadcast as this have much to teach us. A pause in the round of holiday programmes—but a precious one—as precious as the Silence of Armistice Day.

Wednesday's Programmes cont'd (Aug. 8)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

4.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA
From the Rivoli Theatre

5.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

5.45 THE CHILDREN'S HOUR (From Birmingham):
'A Letter from Shooky,' by PHYLLIS RICHARDSON. EDITH PENVILLE (Flute). Songs by HAROLD CASEY (Baritone). 'The Beach that was,' by NICOLINA TWIGG

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

6.45 Light Music

THELMA TUSON (Soprano)
THE HENRY SENSIBLE QUINTET

QUINTET
Waltz, 'Gold and Silver' *Lehar*
Drink to me only with thine eyes .. *arr. Quilter*

6.58 THELMA TUSON
Waltz Song from 'Tom Jones' *German*
A Birthday *Cowan*
One morning very early *Sanderson*

7.5 QUINTET
Miniature Suite
Eric Coates

7.18 THELMA TUSON
Solveig's Song
Grieg
There are fairies at the bottom of our garden
Behmann
Eyes .. *Cecil Webb*

7.25 QUINTET
Selection from
'Samson and Delilah'
Saint-Saëns, arr. Gauvain

7.38 THELMA TUSON
Waltz Song from 'Romeo and Juliet' .. *Gounod*
The Last Rose of Summer *Anon.*
I go my way singing *Breville Smith*

7.45 QUINTET
Moonlight (from 'Werther') *Massenet*
Evening Breeze *Langley*
Aubade d'Amour (Dawn Song of Love) .. *Monti*

8.0 'TAFFY'S WIFE'
A Play by BERTHA N. GRAHAM
(From Birmingham)

Rosalind Evans (a Private Detective) *ETHEL MALPAS*
David Evans (her Husband) *STUART VINDEN*
Robert Crossall *WORTLEY ALLEN*

The action takes place in the Evans's flat in Battersea. David Evans and Crossall are members of the Mercury Brotherhood, which advocates that all property should be held in common.

Incidental Music by the
MIDLAND PIANOFORTE TRIO

8.30 Vaudeville
(From Birmingham)

DOOKSON and COOKSON present
'THE PEER, THE PLUMBER AND A PIANO'
PHILIP BROWN'S DOMINOES DANCE BAND

9.0 A Ballad Concert (From Birmingham)

WALTER GLYNNE (Tenor)
O flow'r divine *Wood*
Jeunesse (Youth) *Barry*
Nidetta *Brewer*
EDITH PENVILLE (Flute)
Siciliana *Bussier*
Second Arabesque *Debussy*

9.19 EVELYN ASTLE (Soprano)
I pitch my lonely caravan at night .. *Eric Coates*
Now sleeps the crimson petal *Quilter*
BURTON HARPER (Baritone)
A Bedouin Love Song *Pinsuti*
For ever and for ever *Tosti*

9.30 WALTER GLYNNE
I know of two bright eyes *Clutsam*
The Little Irish Girl *Lehr*

EDITH PENVILLE
Andante Funèbre (Slow piece, solemn and sad)
Svendsen
Intermezzo;
Le Tourbillon
(The Whirlwind)
Andersen

9.45 EVELYN ASTLE
Bird of Love Divine
Haydn Wood
Do you believe in Fairies?
Walsley Charles

BURTON HARPER
Out where the big ships go .. *Hewitt*
Longin' for you
Fisher
Tomorrow .. *Keel*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: FRANK ASWORTH and his BAND from the Hotel Metropole

11.0-11.15 THE CAFÉ DE PARIS DANCE BAND
(Wednesday's Programmes continued on page 215.)



Evelyn Astle (Soprano) (left) and Edith Penville (Flute) take part in the Ballad Concert from 5GB at 9.0 tonight.

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Wednesday's Programmes continued (August 8)

5WA CARDIFF. 353 M. 850 KC.

11.30 **The Menin Gate Service**
S.B. from London

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 *S.B. from London (9.30 Local Announcements)*

9.35 **'Trifles'**
A Play in One Act
by SUSAN GLASPELL
Relayed from THE SUMMER SCHOOL OF DRAMATIC ART, CITIZEN HOUSE, BATH

Characters:
George Henderson (County Attorney)
Henry Peters (Sheriff)
Lewis Hale (a neighbouring Farmer)
Mrs. Peters
Mrs. Hale
Scene: The Kitchen in the now abandoned farm-house of John Wright—a gloomy kitchen and left without having been put in order.

9.50-11.0 A CONCERT

MAI RAMSAY (Mezzo-Soprano) *West*
The Wedding Gown *Hageman*
Do not go, my love *Carew*
Over the Meadow
FLORENCE McBRIDE (Violin) *Cyril Scott*
Cherry Ripe
Slavonic Phantasy *Dvorak, arr. Kreisler*

WATCYN WATCYN (Baritone) *Schubert*
The Wanderer
Litany
My Abode
VIVIEN LAMBELET (Soprano)
Three Traditional Songs:
I know where I'm going (Irish) *arr. Herbert Hughes*
O can ye sew cushions (Old Scottish Cradle Song) *arr. Colin Taylor*
Cecoclia (French Canadian) *arr. Vuillemoz*

FLORENCE McBRIDE
A Negro Spiritual Melody *Cameron White*
Spanish Dance from 'La Vida Breve' de Falla

WATCYN WATCYN *Mallinson*
Eleanore
Eldorado
We sway along
VIVIEN LAMBELET and MAI RAMSAY
It was a lover and his lass *Quilter*
Sleep, sleep, beauty bright
A May Morning *Denza*

5SX SWANSEA. 294.1 M. 1,020 KC.

11.30 **THE MENIN GATE SERVICE**
S.B. from London

12.0-1.0 London Programme relayed from Daventry

4.0 **A CONCERT**
BESSIE GRIFFITHS-HOWELLS (Contralto)
THE STATION PIANO-FORTE QUARTET:
T. D. JONES (Piano-forte), MORGAN LLOYD (Violin), A. J. OBORN (Violin), GWILYM THOMAS (Violoncello)

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30 *S.B. from London (9.30 Local Announcements)*

9.35-11.0 *S.B. from Cardiff*

6BM BOURNEMOUTH. 326.1 M. 920 KC.

11.30 **THE MENIN GATE SERVICE**
S.B. from London

12.0-1.0 London Programme relayed from Daventry

4.0 **BILL BROWNE'S DANCE BAND** relayed from the Westover

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30-11.0 *S.B. from London (9.30 Local Announcements)*

5PY PLYMOUTH. 400 M. 750 KC.

11.30 **THE MENIN GATE SERVICE**
S.B. from London

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30-11.0 *S.B. from London (9.30 Mid-week Sports Bulletin, Local Announcements)*

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

11.30 **THE MENIN GATE SERVICE**
S.B. from London

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30-11.0 *S.B. from London (9.30 Local Announcements)*

6ST STOKE. 294.1 M. 1,020 KC.

11.30 **THE MENIN GATE SERVICE**
S.P. from London

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 **THE CHILDREN'S HOUR**

6.0 London Programme relayed from Daventry

6.30-11.0 *S.B. from London (9.30 Local Announcements)*

2ZY MANCHESTER. 334.6 M. 780 KC.

11.30 **The Menin Gate Service**
S.B. from London

12.0 London Programme relayed from Daventry

12.0-1.0 New Gramophone Records

4.0 **Famous Northern Resorts Southport**
A MUNICIPAL BAND CONCERT
Relayed from the Bandstand
THE BAND OF THE 2ND BATTALION NORTH STAFFORDSHIRE REGIMENT
Conducted by J. R. BELL
(By kind permission of Lieut.-Col. D. G. JOHNSON V.C., D.S.O., M.C.)

5.0 **DORIS FERGUSON (Soprano)**

5.15 THE CHILDREN'S HOUR:

Songs at the Piano by CICELY HOYE
When'er a snowflake leaves the sky (*Lila Lehmann*)
Shadow March (*Del Riego*)
A Story, 'The Bed' (*Natalie Joan*)
Some Proverbs in Song, sung by HARRY HOPEWELL
Two's Company
It's never too late to mend } *Hancock*
A miss is as good as a mile }

6.0 London Programme relayed from Daventry

6.20 Royal Horticultural Society's Bulletin

6.30-11.0 *S.B. from London (9.30 Local Announcements)*

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

11.30—London Programme relayed from Daventry. 12.0-1.0—Gramophone Records. 4.15—Music relayed from Fenwick's Terrace Tea Rooms. 5.15—The Children's Hour. 6.0—Song Recital by Alexander McCredie (Tenor). 6.20—Royal Horticultural Society's Bulletin. 6.30—S.B. from London. 7.30—Band Concert: Nancy Hepton (Soprano), William Hendry (Bass). The Silkworth Colliery Silver Band conducted by R. R. Rawlison. 9.0-11.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0—Gramophone Records. 11.30-12.0—London Programme relayed from Daventry. 4.0—A Light Concert. The Station Orchestra. Maribel Hamilton (Soprano). 5.0—Musical Interlude. 5.15—The Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Song Recital by Liddell Peddieson (Tenor): Angels guard thee (Godard); Violets (Herbert); O sleep! why dost thou leave me? (Handel); Yarmouth Fair (arr. Warlock); The Dream Song (Massenet); Sweet and Twenty (Warlock); I dare not ask a kiss and The Jealous Lover (Quilter). 6.20—Mr. Dudley V. Howells: 'Horticulture.' 6.30—S.B. from London. 9.35-11.0—A Nautical Night: 'I must Go Down to the Sea Again.' The Station Orchestra: Overture, 'H.M.S. Pinafore' (Sullivan); March, 'Admirals All' (Bath). Robert Watson (Baritone): The Golden Vanity (arr. Brancombe). The Arctura: Leon Dandoy (Oboe): Sailor's Hornpipe (arr. Dandoy). Robert Watson and Chorus: Shenandoah, Haul away, Joe, and What shall we do with the drunken sailor? (arr. Terry). Orchestra: Nautical Medley, 'Capstan and Windlass' (Reeves). Robert Watson: The Lowlands of Holland (Walford Davies); Renben Banzo (Coates). George Green (Clarinet): Fantasia, 'British Navy Airs' (Macdonald). The Waverley Male Voice Quartet: Trade Winds (Traditional); The Lee Shore (Coleridge-Taylor); Mother Carey's Chickens (Traditional). Robert Watson; Ships that pass in the night (Stephenson).

2BD ABERDEEN. 500 M. 600 KC.

11.30-12.0—London Programme relayed from Daventry. 4.0—Fishing News Bulletin. 4.5—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0—An Interlude of Pre-War Syncopated Favourites. Sung by G. R. Harvey. 5.15—The Children's Hour. 6.0—A Short Recital by Marie Sutherland (Piano-forte). 6.15—Mr. George E. Greenhowe: 'Horticulture.' 6.25—Fishing News Bulletin. 6.30—S.B. from London. 6.50—Juvenile Organisations Bulletin. 7.0—S.B. from London. 7.25—'Sauce for the Goose.' A Scottish Comedy in Two Acts by Peter Grey. 8.30-11.0—S.B. from London.

2BE BELFAST. 506.1 M. 960 KC.

11.30—London Programme relayed from Daventry. 12.0-1.0—Gramophone Records. 4.0—Dance Music: Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. 5.0—Ruddick Miller: 'Market Morning of Belfast.' 5.15—The Children's Hour. 6.0—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.20—London Programme relayed from Daventry. 6.30—S.B. from London. 7.30—A Symphony Concert. Parry Jones (Tenor). The Symphony Orchestra. Conducted by Joseph Lewis. Orchestra: Overture, 'The Devil's Castle in the Air' (Schubert). Parry Jones and Orchestra: Aria, 'Prize Song' from 'The Mastersingers' (Wagner). Orchestra: Symphony No. 4 in C Minor (the 'Tragic') (Schubert). Parry Jones and Orchestra: Aria, 'Lohengrin's Narration' (Wagner). Orchestra: Welsh Rhapsody (German). Parry Jones: 'At the mid-hour of Night' (Cowen); Fairy Song (Rutland Boughton); In the Dawn (Elgar). Orchestra: Suite, 'Sigurd Jonsalfar' (Grieg). Introduction; Intermezzo; Triumphal March. 9.0—S.B. from London. 9.35—Variety: Gable and Banks (Humorous Duets and Cross Talk). The Coburn Sisters (Syncopated Songs). Mira B. Johnson (Actress Entertainer). Harry Beynos (Zither and Light Comedy Songs). The Variety Band, conducted by Harold Lowe. 10.30-11.0—Dance Music: Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor.



Will Hay (the Schoolmaster Comedian) (left), and Violet Essex and Tucker (the Singing Violinist). They will be heard from Newcastle on Tuesday; London on Wednesday; Aberdeen on Thursday; Cardiff and Manchester on Friday, and Glasgow on Saturday.



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- 9447 { Parts 3 & 4. First Movement (Part 3
and Conclusion);
- 9448 { Part 5. Second Movement (First Part);
Part 6. (a) Second Movement (Con-
cluded); (b) Third Movement (First
Part);
- 9449 { Parts 7 & 8. Third Movement (Part 2
and Conclusion)

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Programmes for Thursday, Aug. 9

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,504.3 M. 187 KC.)

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records
including
'Valkyrie' (Part I) (Wagner)
- 12.0 A CONCERT
ANNIE R. HUGHES (Contralto)
GWILYM WIGLEY (Tenor)
MORVEN CAVENDISH BENTINCK (Pianoforte)
- 1.0-2.0 The Week's Recital of Gramophone
Records
- 3.0 Evensong
FROM WESTMINSTER ABBEY
- 3.45 MISS E. CHEESEMAN: 'What are Instincts?'
- THIS afternoon's talk is to refer more particularly to insect life. Miss Cheeseman was formerly Curator of Insects at the Zoological Gardens, and she also accompanied a scientific expedition which fairly recently visited the Galapagos Islands in the Pacific Ocean for the purpose

- 7.15 THE FOUNDATIONS OF MUSIC
PIANO DUETS BY DVORAK
Played by ISABEL GRAY and CLAUDE POLLARD
Slavonic Dances, Op. 72
E Minor
B Flat Major
Legends, Op. 59
G Major
G Minor
- 7.25 Musical Interlude
- 7.30 Vaudeville
- 8.0 A Sing-Song
relayed from
The Duke of York's Camp
New Romney
A Short Talk by Mr. ROBERT R. HYDE
Director of the Industrial Welfare Society
- 8.5 The following songs will be sung:
The Harp that once
Loch Lomond



WHERE THE SING-SONG WILL COME FROM TONIGHT.

At eight o'clock tonight London and Daventry listeners will hear a Sing-Song relayed from the Duke of York's Holiday Camp at New Romney, where each year boys from public schools and factory hands live side by side under canvas.

- of studying their fauna. She will illustrate her talk with many examples of the working of instincts in bees, butterflies, and other insects.
- 4.0 AN ORGAN RECITAL
By EDWARD O'HENRY
From Madame Tussaud's Cinema
- 4.30 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
- 5.15 THE CHILDREN'S HOUR:
'Going to the Dogs'
'The Pekinese,' 'Tower,' and other 'doggy'
songs by GWEN KNIGHT
'Little Lady Lassie'—the story of a sheep dog
(Brenda Girvin)
'Sir Toby' (Christopher's Dog)—a short play by
EDITH REYNOLDS
- 6.0 Ministry of Agriculture Fortnightly Bulletin
- 6.15 Market Prices for Farmers
- 6.20 Musical Interlude
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
- 6.45 Musical Interlude
- 7.0 Mrs. M. A. HAMILTON: 'New Novels'

- Hon Wlad (Land of our Fathers)
Fire down below
Hullabaloo balay
Here's a Health unto His Majesty
The Farmer's Boy
- 8.30 A Rendering of the Test Pieces
of the
NATIONAL PIANO PLAYING CONTEST
under the auspices of the Daily Express
by HAROLD SAMUEL.
Relayed from the Kingsway Hall
- 9.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
- 9.15 Mr. VERNON BARTLETT: 'The Way of the
World'
- 9.30 Local Announcements. (Daventry only) Ship-
ping Forecast
- 9.35 CHARLOT'S HOUR
A Light Entertainment
Specially devised and arranged by the
well-known theatrical director
ANDRE CHARLOT
- 10.35-12.0 DANCE MUSIC: THE SAVOY
ORPHEANS, from the Savoy Hotel

Thursday's Programmes cont'd (August 9)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A Summer Symphony Concert

THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA

Conducted by Sir DAN GODFREY

DOROTHY DARLINGTON (Violin)

Relayed from the Winter Gardens, Bournemouth

THE ORCHESTRA

Overture to 'The Flying Dutchman'... Wagner

Fifth Symphony in C Minor..... Beethoven

Allegro con brio; Allegro con moto; Allegro; Presto

DOROTHY DARLINGTON and Orchestra

Concerto Academico for Violin and Strings

Vaughan Williams

Allegro pesante; Adagio; Presto

ORCHESTRA

Ballet of Sylphs..... } (from 'Faust')

Minuet of Will o' the Wisps.. } Berlioz

Hungarian March..... }

4.30 LOZELLS

PICTURE HOUSE

ORCHESTRA

(From Birmingham)

Conducted by PAUL RIMMER

Overture to 'Idomen-

eus'..... Mozart

Waltz, 'Ashes of Roses'

Arnold

FRANK LESTER (Bari-

tone)

On Wings of Song

Mendelssohn

To Anthea.... Hatton

ORCHESTRA

Selection from 'Stop

Flirting'... Gershwin

Entr'acte, 'A Desert

Romanco'... Kotelbey

FRANK LESTER

Simon the

Cellarer.... } Hatton

Revenge.... }

ORCHESTRA

Fantasia on Verdi's

'Rigoletto' arr. Tavan

Intermezzo, 'Fetwa'..... Halim

Selection from 'Wildflower'..... Youmans

Waltz, 'Poem'..... Fibich

5.45 THE CHILDREN'S HOUR (From Birmingham):

Songs by DOROTHY MOORE (Soprano). Character

Sketches from the Works of Charles Dickens, by

WORTLEY ALLEN. TONY will Entertain

6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-

CAST, FIRST GENERAL NEWS BULLETIN

6.45 THE B.B.C. DANCE ORCHESTRA

Personally conducted by JACK PAYNE

GLADYS SEYMOUR (Entertainer)

8.0 Two short stories written and read by Mr.

ALAN GRIFF

8.30 A MILITARY BAND CONCERT

NORA D'ARGEL (Soprano)

WILLIAM ANDERSON (Baritone)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

BAND

Overture to 'King Stephen'..... Beethoven

STEPHEN I was that King of Hungary who, in the early years of the eleventh century, wrought great improvements in his kingdom; especially is he remembered for his labours in turning the people from paganism to Christianity.

When in 1810 a new theatre was to be opened at Pesth with a patriotic play called *Hungary's First Benefactor*, Beethoven wrote the incidental music for it.

In the opening theme of the Overture we may detect the Hungarian idiom.

8.40 WILLIAM ANDERSON

Se il rigor..... Halevy

The Sea..... Marshall

8.48 BAND

Slow Movement from the 'New World' Sym-

phony..... Dvorak

9.2 NORA D'ARGEL

Synnöve's Song

Kjerulf

The Absent One... Liszt

Printemps Nouveau

(The New Spring)

Vidal

9.10 BAND

Three Dances from

'The Bartered Bride'

Smetana

9.20 WILLIAM ANDERSON

The Farewell

Walford Davies

Hatfield Bells

Easthope Martin

Off to Philadelphia

Haynes

9.28 BAND

Selection from 'The

Beggar's Opera'

Gay and Austin

9.45 NORA D'ARGEL

For a life of pain I have

given my love

Rachmaninov

Berceuse (Cradle Song)

Gretchaninov

Spin, Spin.... Jungst

La Bouquetière (The flower girl).... Weckerlin

9.52 BAND

Gavotte from 'Iphigenia in Aulis'..... Gluck

Moorish Dance..... Moszkowski

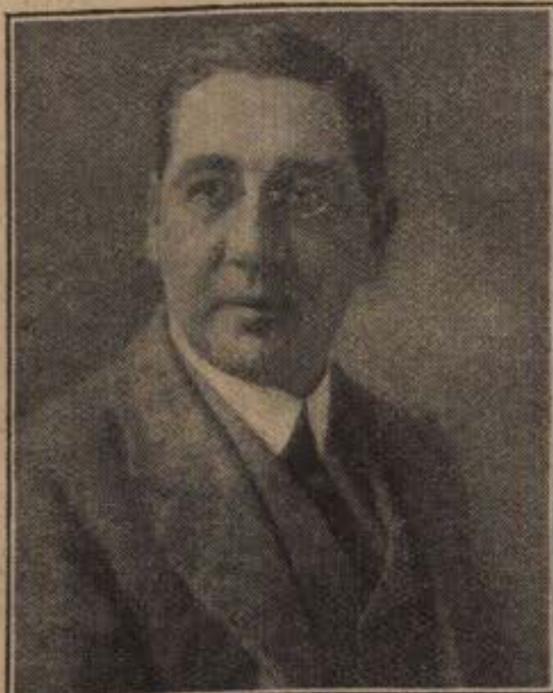
10.0 WEATHER FORECAST, SECOND GENERAL

NEWS BULLETIN

10.15-11.15 DANCE MUSIC: THE SAVOY

ORPHEANS, from the Savoy Hotel

(Thursday's Programmes continued on page 218.)



WILLIAM ANDERSON

sings in the Military Band Concert from 5GB at 8.30 this evening.

THE RADIO TIMES.
 The Journal of the British Broadcasting Corporation.
 Published every Friday—Price Twopence.
 Editorial address: Savoy Hill, London, W.C.2.
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MILTON TO CLEAN FALSE TEETH!

Milton is the one sure way of getting your false teeth really clean—the whole plate spotless and free from germs, the gold parts glittering, and no sign of 'film' or food anywhere. Get a bottle (6d. to 2/6) from the nearest chemist, and try one of these methods to-morrow:

The Overnight Method. If you take out your false teeth at night, add half-a-teaspoonful of Milton to the glass or cup of cold water in which you leave them. In the morning rinse in clean cold water.

The Morning Method. If you sleep with your false teeth in, put them, on rising, into a glass containing equal parts of Milton and warm water (just enough fluid to cover the plate.) When you are dressed, take them out, rinse and wipe.

IT CLEANS THEM WHILE YOU SLEEP OR DRESS

MAKE A POINT OF READING THE BOOK WITH THE BOTTLE

Thursday's Programmes continued (August 9)

5WA CARDIFF. 353 M. 850 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 8.30 Dr. JOHN IVIMEY, Mus.Doc., Professor of Music at Marlborough College
'The Right Use of Music in Modern Productions' Relayed from the Summer School of Dramatic Art, Citizen House, Bath
- 9.0-12.0 S.B. from London (9.30 Local Announcements)

5SX SWANSEA. 294.1 M. 1,020 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 8.30 S.B. from Cardiff
- 9.0-12.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 3.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
'The Fair Sex,' including the story of 'Little Lady Lassie' (Brenda Girvin).
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,080 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-12.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 4.0 Famous Northern Resorts
Buxton
A Concert by the BUXTON PAVILION GARDENS AUGMENTED ORCHESTRA
Musical Director, HORACE FELLOWES
Relayed from the Pavilion Gardens

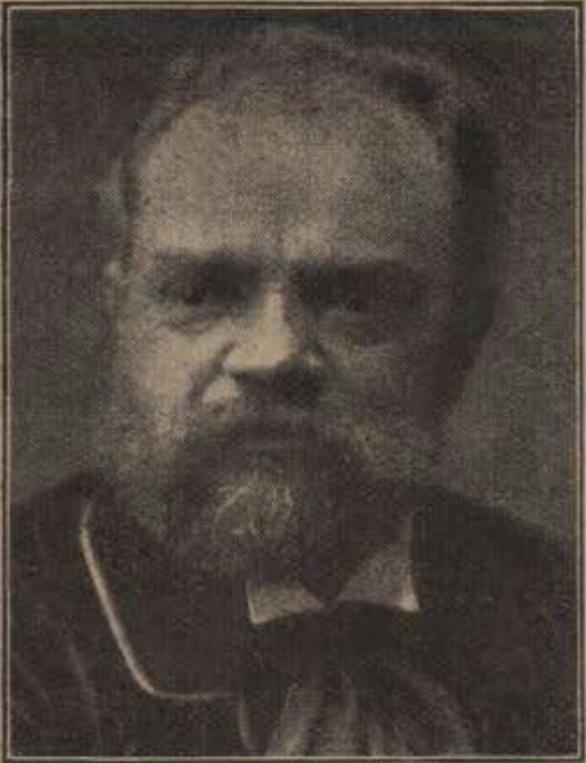
Andante and Finale from C Minor Symphony
Beethoven
Hindu Song ('Sadko') *Rimsky-Korsakov*
Dance of the Hours (from 'La Gioconda')
Ponchielli

LEONARD RUBINSTEIN (Violoncello)
Solemn Melody *Walford Davies*

ORCHESTRA
Melodies from 'Iolanthe' *Sullivan*

5.0 Miss FAY KERSHAW: 'Town Planning and Public Gardens in Southern France'

5.15 THE CHILDREN'S HOUR:
The Countryside
Suite, 'From the Countryside' ... *Eric Coates*
In the Meadows; Among the Poppies; At the Fair
Played by THE SUNSHINE TRIO
'Little Lady Lassie'—a story of a sheep-dog trial (*Brenda Girvin*)
Songs by HARRY HOPEWELL:
The Wild Rose
Busy Bee
Grass
Rain
Carmichael



ANTONIN DVORAK,

whose Pianoforte Duets are being played by Isabel Gray and Claude Pollard in the Foundations of Music series from London this week.

6.0 London Programme relayed from Daventry
6.20 Market Prices for Local Farmers
6.30 S.B. from London

7.30 A LIGHT ORCHESTRAL CONCERT

Relayed from the Piccadilly Picture House
THE PICCADILLY ORCHESTRA
Conducted by STANLEY C. MILLS
Slavonic Rhapsody *Friedemann*
Waltz, 'Wiener Blut' *Johann Strauss*
Trombone Solo, 'The Firefly' *Moss*
(Soloist, JACK SMITH)
ERNEST ELLIOTT (Entertainer)
(From the Studio)
Original Humour at the Piano

ORCHESTRA
Selection from 'Peggy Ann' *Rodger*
Hawaiian Rhapsody, 'Sunset Land' *Kiwello*
Xylophone Solo: Overture to 'William Tell'
Rossini
(Soloist, PETER ALLEN)
ERNEST ELLIOTT
(From the Studio)
Original Skits and Sketches

ORCHESTRA
Ballet Music from 'The Spring' *Delibes*
Sicil Dance; Andante; Variations; Circassian Dance

9.0 S.B. from London (9.30 Local Announcements)

9.35 'The Compleat Angler'

(ISAAC WALTON born this day, 1593)
Part I
JOSEPH SUTCLIFFE (Baritone)
Down by the Riverside... (from 'Six Songs of Lonely Water' (from 'Six Songs of Norfolk')
The Shooting of his Dear... (Collected and arranged by Moeran
Two Readings from 'The Compleat Angler,' by Izaak Walton
JOSEPH SUTCLIFFE
I heard a rustling brook
The Trout
To the Brook
Schubert

Part II.
FRANK FOXON (Character Baritone)
'The Fish Shop' *May H. Brahe*
ROBERT DONAT, reading 'A "Fishy" Tale,' by Phillip Middlemiss
FRANK FOXON
'The Fish Shop' (Continued) ... *May H. Brahe*
Neptune's Song ('Merrie England') ... *German*

10.35-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.
3.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—For Farmers: Mr. H. C. Pawson, 'Harvesting of Corn Crops.' 6.15—London Programme relayed from Daventry. 6.30-12.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.
4.0—A Light Orchestral Concert. The Station Orchestra: Overture, 'Russian and Ludmila' (Glinka). Alee Fortune (Tenor): 'La donna e mobile' (Wayward is Woman-kind) ('Rigoletto') (Verdi); 'E lucevin le stelle' (When stars are brightly shining) ('Tosca') (Puccini); 'For you alone' (Gschl). Orchestra: Selection, 'Katie the Dancer' (Gibson). Alee Fortune: 'Because' (P. Harellet); 'My Dreams' (Toot); 'Vale' (Russell). Orchestra: Selection, 'Oh! Oh! Delphine!' (Caryl). 5.0—The Scottish Countryside—IX, 'Deeside and Donside,' by W. Douglas Simpson, D.Litt. 5.15—Children's Hour. 5.55—Weather Forecast for Farmers. 6.0—Organ Recital from the New Savoy Picture House (Organist, Mr. S. W. Letch). 6.30—S.B. from London. 6.45—S.B. from Edinburgh. 6.50—S.B. from London. 7.30—An Instrumental Concert. The Station Orchestra: Overture, 'Coriolanus' (Beethoven). Herbert Stephen (Violoncello) and David Stephen (Pianoforte): 'Seven Variations on an air from Mozart's 'Magic Flute' (Beethoven). Charles O'Connor: Songs with Harp accompaniment. Orchestra: Minuet from 'Berenice' (Handel). Albert Vooranger (Violin) and Orchestra: 'Serenade, Op. 26' (Tchadkovsky). Herbert Stephen: 'Après un Rêve' (After a Dream) (Fauré); 'Intermezzo from Concerto in D Minor' (Lalo). Orchestra: 'Valse Septembre' (Godin). Charles O'Connor: Songs with Harp. Albert Vooranger: 'Légende' (Debussy); 'Caprice Viennois' (Kreisler). Orchestra: 'March of the Dwarfs' (Moszkowski). 9.0—S.B. from London. 9.30—Calendar of Great Scots; Robert Moffat. 9.35-12.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.
4.0—Fishing News Bulletin. 4.5—Dance Music by Al Leslie and his Orchestra, relayed from the New Palais de Danse. 5.0—W. Douglas Simpson, D.Litt.: 'The Scottish Countryside—IX, Deeside and Donside.' 5.15—Children's Hour. 6.0—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 6.25—Fishing News Bulletin. 6.30—S.B. from London. 7.30—Will Hay (the Schoolmaster Comedian). 7.45—A Musical Interlude by the Jap Hawaiian Quintet: 'Lonely Nights in Hawaii' (Seaman and Smoler); 'Honolulu Moon, Underneath the Palms, Hawaiian Sunshine, and When the Hula Maids are Strumming' (Lew Stern). 8.0—S.B. from London. 8.45—Violet Essex and Tucker (the Studing Violinist). 9.0—S.B. from London. 9.30—S.B. from Glasgow. 9.35-12.0—S.B. from London.

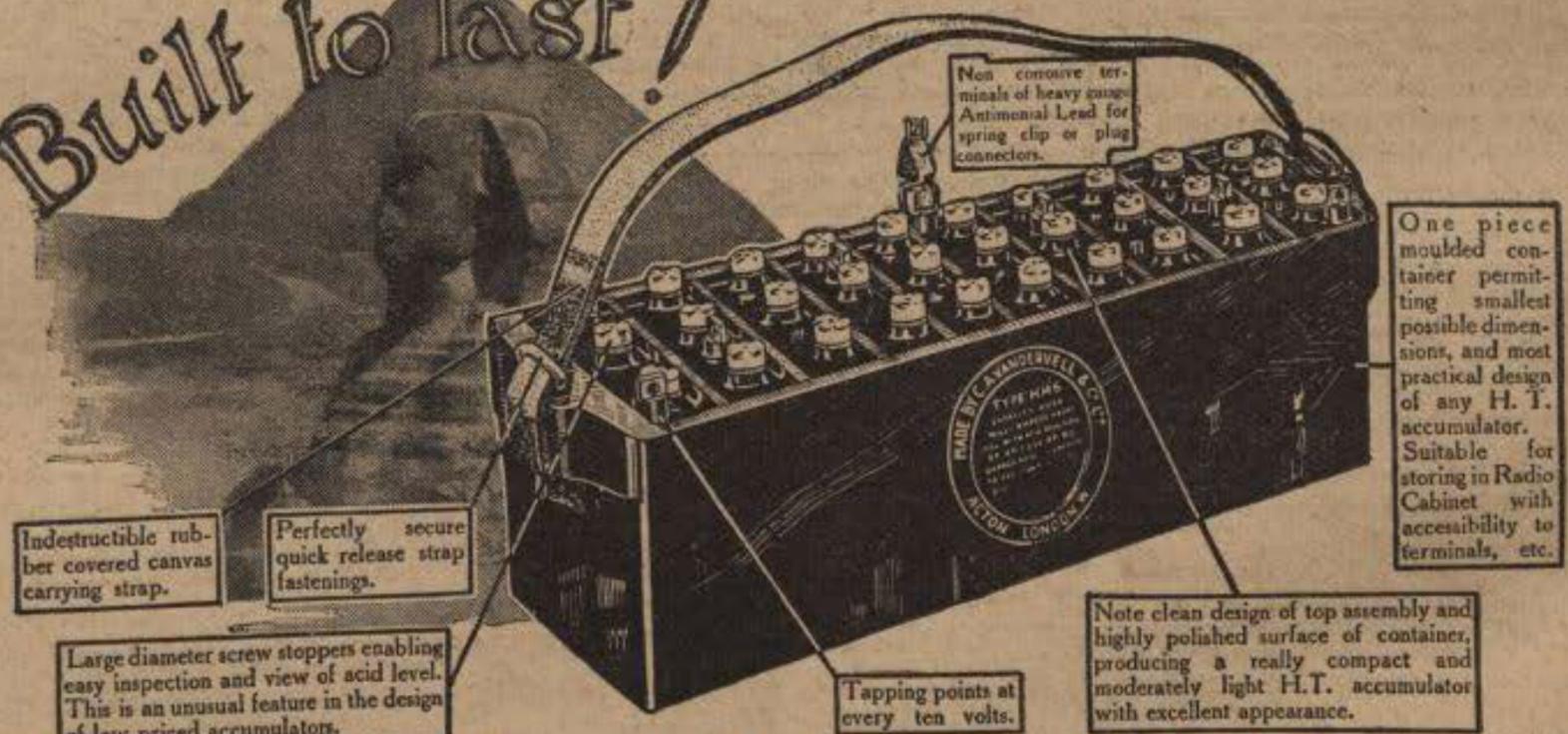
2BE BELFAST. 308.1 M. 980 KC.
3.30-3.45—A Religious Service. 4.0—Haydn. Orchestra: Symphony in D Minor ('The Clock'). 4.28—A Vocal Interlude. Dorothy Rodgers (Contralto): 'To One Dead' (M. Head); Yung Yang (Bantock); 'Spring is at the door and the Sea-Bird' (Quilter). 4.40—Concert Music. Claude de Ville: Concerto in C Sharp Minor for Pianoforte and Orchestra (Rimsky-Korsakov). 4.55—Orchestra: Minuet in A for Strings (Bocherini); Excerpts from Ballet 'Roses d'Amour' (Gisaronov)—Sarabande; Dance of the Marionettes; Grand Waltz; La Fricassée. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 6.45—S.B. from Edinburgh. 6.50-12.0—S.B. from London.

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PROGRAMMES for FRIDAY, August 10

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records including 'Valkyrie' (Part II) (Wagner)

12.0 A SONATA RECITAL
HELEN EGERTON (Violin)
MAUD BRANWELL (Pianoforte)
Sonata in D, Op. 12, No. 1
Beethoven

BEETHOVEN'S first three Violin Sonatas (his Op. 12) seem to have been written when he was about twenty-eight years old. They contain mostly pleasant, cheerful music, with little in them of the forceful, compelling, mature Beethoven.

The First Sonata has three separate Movements.

The First Movement (Quick and vigorous) is a busy, runabout piece. It has two main tunes. The first is the jerky strutting up and down the chord of D major at the opening, with the tags which Violin, and then Piano, attach. The second main tune is a sort of slow four-finger exercise, first introduced high up on the Piano. Adagio and Allegro in A, Op. 70
Schumann, arr. Jansent

12.30 AN ORGAN RECITAL
By LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
Intro. and Allegro (Sonata I) Guilmant
Intro., Fugue and Adagio (Sonata in E Minor)
Merkel
Voluntary in C Minor Dr. Maurice Greene
Sonata, No. 1 (First movement) Mendelssohn

1.0-2.0 LUNCH-TIME MUSIC
THE HOTEL METROPOLE ORCHESTRA
(Leader, A. MANTOVANI)
From the Hotel Metropole

4.0 MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

5.0 Miss ELEANOR E. HELME: 'Some Thoughts on Golf'

LISTENERS will remember previous talks by Miss Helme as an eye-witness giving accounts of Ladies' Foursomes and so forth, but this evening she is to deal practically with the Royal and Ancient Game, telling us the clubs to buy and the shots to play.

5.15 THE CHILDREN'S HOUR:
Scenes of Old London
A Simple Play arranged by C. E. HODGES, with songs by THE WIRELESS SINGERS

6.0 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse, Loughisham

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

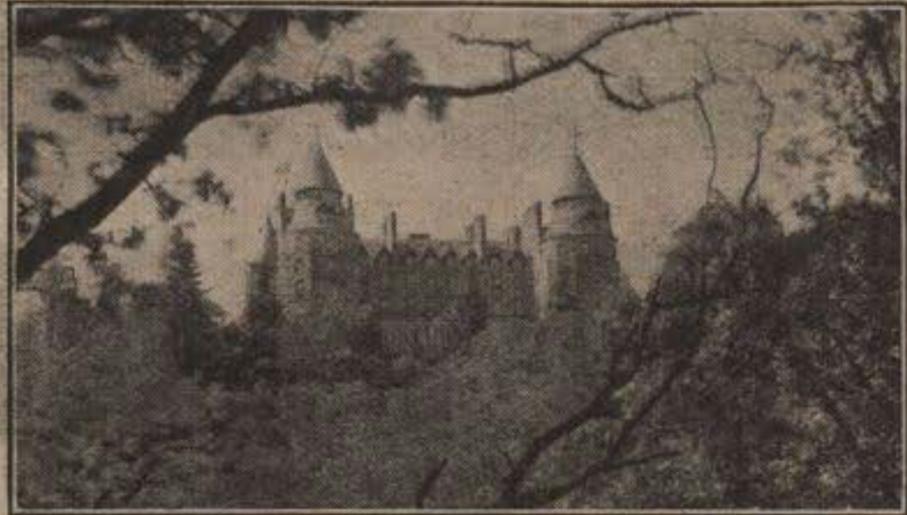
6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'

7.15 THE FOUNDATIONS OF MUSIC

PIANO DUETS BY DVORAK
Played by ISABEL GRAY and CLAUDE POLLARD
Legends, Op. 59
A Major
B Flat Minor
Scottish Dances, Op. 41
Aus dem Böhmerwalde (from the Bohemian Forest) Op. 68, No. 4, F Major

(Continued in column 3.)



ATHOLL PALACE HOTEL, PITLOCHRY.

7.45 Preparations for the Twelfth— from the Moors

Relayed from the Atholl Palace Hotel, Pitlochry
S.B. from Dundee
Introduction by THE WALK OF ATHOLL PIPE BAND
Pipe Major, R. DUNNIE

With an account of the Highland Scenery

7.50 BETTY BANNERMAN (Contralto)
Maiden of Morven
The Skye Boat Song } arr. Lawson

7.57 NELL GRIEG (Topical)
The Moors J. T. Stoddart

8.7 ROBERT BURNETT (Baritone)
Two Gaelic Numbers

8.14 ALEC SIM (Violin)
Slow Strathspey, 'Fairhairns' Fairhairns
Strathspey, 'Athol Brose' McIntosh
Strathspey, 'The Duchess's Slipper' Gow
Reel, 'The Marquis of Tullibardine' Crew

8.21 NELL GRIEG
It wisn his wyte Charles Murray

8.28 BETTY BANNERMAN
O can ye sew cushions? } arr. Lawson
Sound the Pibroch }

8.35 ALEC SIM
Air, 'The Nameless Lassie' McKennie
Strathspey, 'The Highlands of Banffshire' Fraser
Reel, 'The Clydeside Lasses' Traditional

8.42 ROBERT BURNETT
Lowland Scots Group

8.50 THE WALK OF ATHOLL PIPERS
Eightsome Reel; March, 'Macdonald of the Isles March to Harlaw'; Strathspey, 'Blair Drummond'; Reel, 'Duntroon'

With a Running Commentary on the set reels and the piping by DOUGLAS H. SCOTT



Sport and General

7.25 Musical Interlude

7.30 A Farewell Recital
by HELEN GILLILAND

7.45 Preparations for the Twelfth—
from the Moors
(See centre column).

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, ROAD REPORT

9.15 An Eye Witness Account of the British Legion Pilgrim-go

9.30 Local Announcements; (Daventry only) Shipping Forecast

9.35 Chamber Music

DOROTHY ROBSON (Soprano)
THE CHARLES WOODHOUSE STRING QUARTET:

CHARLES WOODHOUSE (First Violin), HERBERT KINSEY (Second Violin), ERNEST YONG (Viola), CHARLES CHAMBE (Violoncello)

String Quartet (Op. 83) . . . Elgar
1. Allegro moderato; 2. Piacevole (poco andante); 3. Finale: Allegro molto

FIRST MOVEMENT (Moderately quick). The first main tune really consists of several detached figures, each of a mere two or three notes. It is not easy to follow these in detail, but the most important is a drooping figure, which is heard at the third bar (i.e., about six seconds from the beginning).

The second main tune is a more definite melody—swaying, very expressive. It is first heard in First Violin, in tender vein; but it can be highly impassioned, as we find later.

The SECOND MOVEMENT is marked 'pleasantly,' and that is really all one needs to know about its mood. There is nothing of mere pretty-pretty pleasantness about the music; it comes from the heart, is given to us as modestly as graciously as some subtle bits of lovely tone colour, which string players especially will relish, and ends in purest, sweetest calm.

THIRD MOVEMENT (Very quick). The Finale begins with terse, peremptory ejaculations from Viola and Violoncello. These quickly lead into the first main tune, in which the First Violin rushes up to one note, then to another, then back again. This rather rough going lasts for some time. At length things become smoother, and the more lyrical second main tune arrives, at first in First Violin. When this seems finished with, the Viola comes upon a fussy little, chattering figure—only to find we are not really rid of the second main tune.

The Movement is, in fact, barely begun; but practically everything is derived from what has now been heard.

- 10.0 DOROTHY ROBSON
- Seligkeit } Schubert
 - Der Wegweiser }
 - Die Post }
 - Auf dem Kirchhof ... } Brahms
 - Botschaft }
 - Wo die schönen Trompeten blasen } Mahler
 - Rheinlegendechen }

10.25 QUARTET
String Quartet in A Flat (Op. 64, No. 6) Haydn
1. Allegretto; 2. Andante;
3. Minuetto: Allegretto; 4. Finale: Presto

10.45 SURPRISE ITEM

11.0-12.0 (Daventry only)
DANCE MUSIC: MARCUS B. WINTER'S BAND from the Hotel Cecil

Friday's Programmes cont'd (August 10)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

4.0 THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE
MAROVA (Russian Soprano)

5.45 THE CHILDREN'S HOUR (From Birmingham): 'Fairy Pathways,' by MARGARET MADELEY. Jacko and a Piano. 'Making the best of it—Grease and Bandages,' by Vera Green
THOMAS FREEMAN (Violoncello)

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

6.45 Light Music (From Birmingham)

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

Overture to 'Athaliah'..... Mendelssohn
FLORENCE CLEETON (Soprano)
Love's a sailor..... Kent
NORRIS STANLEY (Violin)
Variations on a theme of Corelli
Tartini, arr. Kreisler

TARTINI, that great eighteenth-century violinist, had a somewhat disturbed youth, for he was driven from his native Padua on account of a secret marriage. He took refuge at a monastery at Assisi, worked hard at fiddling, and when he could safely return to Padua, built up a noted school of violin playing.

He wrote some eighteen Concertos and fifty or sixty Violin Sonatas. Perhaps the most famous of these last is the 'Devil's Trill' Sonata, said to have been composed after a dream in which the Devil, having entered into a compact to serve the composer, played him a marvellous solo on the Violin—a solo which Tartini, on waking, tried in vain to recall. The 'Devil's



GLADYS WARD

will announce the Concert entitled 'Old Folks' Programme' which 5GB is giving at 8.30 tonight.

'Trill' Sonata embodies some of his impressions of the strange visitation—so the tale runs.

7.5 ORCHESTRA
Fantasia on Tchaikovsky's 'Eugene Onegin'
FLORENCE CLEETON
Good morning, Brother Sunshine..... Lehmann
NORRIS STANLEY
Legend..... Wieniawski

7.35 FLORENCE CLEETON
Rosebud..... Drummond
ORCHESTRA
Selection from 'Lady be good'
Gershwin

8.0 A Programme of Old Favourites
played by
THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

8.30 Old Folks' Programme (From Birmingham)

As the old Folks sit around the fire, melodies and memories of days gone by come to mind.

MABEL SENIOR (Soprano)
ALICE VAUGHAN (Contralto)
FREDERICK STEPHENSON (Tenor)
JAMES HOWELL (Baritone)

Assisted by the
BIRMINGHAM STUDIO CHORUS and ORCHESTRA
Conducted by JOSEPH LEWIS

The Concert will be announced by GLADYS WARD

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN. Road Report

10.15 DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the Ambassador Club

11.0-11.15 MARIUS B. WINTER'S BAND from the Hotel Cecil
(Friday's Programmes continued on page 222.)

In the Near Future.

News and Notes from Daventry Experimental.

The Week's Good Cause Appeal on Sunday, August 12, is on behalf of Pearson's Fresh Air Fund.

During the afternoon of Monday, August 13, listeners will hear an organ recital by Gilbert Mills relayed from the Church of the Messiah, Birmingham. The pieces will include an Aria and Prelude by Alec Templeton, the blind pianist. Hilda Grundy (contralto) will also contribute items from the Studio.

Another concert will be relayed from the Pump Room Gardens, Leamington Spa, on Tuesday, August 14, when the Band of H.M. Royal Artillery (Portsmouth) will include a selection from *Romeo and Juliet* and excerpts from *The Rhinegold* in their programme. The artist will be Nora Desmond (soprano).

The second amusing adventure of James Augustus, by Stuart Ready, with the intriguing title of *Husbands Unlimited*, will be presented by Stuart Vinden and Molly Hall at 8 p.m. on Tuesday, August 14.

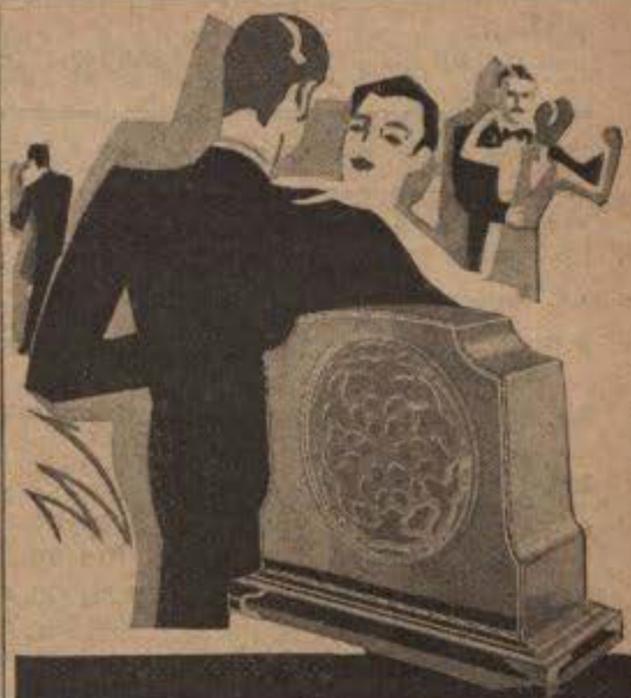
The evening programme on Wednesday, August 15, will include a tragic farce entitled *A Tabboid*, by Arthur Eckersley, performed by

the Radio Players, and a light classical programme played by the Birmingham Studio Symphony Orchestra, the vocalist being John Armstrong (tenor).

A musical comedy feature programme entitled 'Carnival Nights' is arranged for Friday evening, August 17. It will be followed by a vaudeville programme in which the artists will include Tommy Handley and Raie da Costa in syncopated pianisms.

The Birmingham Studio Chorus, conducted by Joseph Lewis, will take part in a variety programme, with Melsa, the violinist, Mina Taylor in character sketches, Cyril Lidington in light songs, and Norman Hackforth in piano-forte solos of his own composition arranged for Saturday afternoon, August 18. Dance music will afterwards be relayed from the West End Dance Hall, Birmingham, with interludes by Edith James at the piano.

The City of Birmingham Police Band Concert, to be relayed from Cannon Hill Park on Saturday evening, August 18, will include Suppé's *Light Cavalry Overture*, Massenet's *Alsacian Scenes*, *Finlandia*, and four dances from *Merrie England*. The artist will be Harry Sennett (tenor).



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THE B.B.C. has prepared a free pamphlet to help listeners to get the best possible results from their sets. It can be obtained on application to the B.B.C. Bookshop, Savoy Hill, London, or to any provincial stations. This pamphlet is published in conjunction with the Radio Manufacturers' and the British Radio Valve Manufacturers' Association.

Friday's Programmes continued (August 10)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 4.45 D. R. DAVIES: 'Welsh Actresses—Fanny Kemble'
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORGAN RECITAL by ARTHUR E. SIMS
Relayed from the Central Hall, Newport
- Andantino } Wolsten. ob. & e
Finale }
A Rustic Song West
A Gramophone Record with Organ
Selection from 'I Pagliacci' ('The Play Actors')
Leoncavallo
- 6.30 S.B. from London
- 7.45 WILL HAY
(The Schoolmaster Comedian)
- 8.0 The Bristol Orchestra
Musical Director, RICHARD AUSTIN
Relayed from the Glen Pavilion, Clifton, Bristol
- ORCHESTRA
Overture to 'Mirella' Gounod
Four Pieces from Suite in D Bach, arr. Woodhouse
CLARA SEBENA (Soprano)
Figlia Mia ('Tamerlane') Handel
Nebbia Respighi
(Accompanist, ROY MELLISH)
- ORCHESTRA
Danse Macabre (Dance of Death) .. Saint-Saëns
Selection from 'Carmen' .. Bizet, arr. De Groo
- 9.0 S.B. from London (9.30 Local Announcements)
- 9.35 P.P.P. CONCERT PARTY
Relayed from the Pavilion, Llandaff Fields
- 10.30 VIOLET ESSEX and TUCKER
(The Singing Violinist)
- 10.45-11.0 S.B. from London

5SX SWANSEA. 294.1 M. 1,020 KC.

- 12.0-1.0 Gramophone Records
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 A PIANOFORTE RECITAL
by T. D. JONES
- Fantasia on Prize Song from 'The Mastersingers'
Wagner, arr. Bendel
Claire de Lune (Moonlight) Debussy
I heard a streamlet gushing Schubert, arr. Liszt
Pas triste, pas gai (Not sad, not gay) Bennett
La Morena Chaminade
- 6.30 S.B. from London
- 7.45 S.B. from Cardiff
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 4.0 TEA-TIME MUSIC from Bobby's Restaurant
Directed by J. P. COLE
- 5.0 Miss ETHEL M. HEWITT: 'Some Ladies in
Bygone Dorset'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Dundee (See London)

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

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.0 Mr. R. A. J. WALLING, Editor of the *Western Independent*: 'The life of Plymouth one hundred years ago'
- 5.15 THE CHILDREN'S HOUR:
Tales and Trails
Reading, 'The Tale of Mwang Kootoo' (R. D. Rohan). Songs, 'The Tale of a Guinea Pig' (Gideon); 'The Manx Cat' (Connolly)
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Dundee (See London)
- 9.0-11.0 S.B. from London (9.30 Forthcoming Events; Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Dundee (See London)
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

6ST STOKE. 294.1 M. 1,020 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
THE STATION TRIO: Light Music
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.45 S.B. from Dundee (See London)
- 9.0-11.0 S.B. from London (9.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 4.0 A CONCERT
Relayed from Parker's Restaurant
LADDIE CLARKE and his ORCHESTRA
PERCY BILSBURY (Tenor)
- 5.0 Mr. CHARLES OWEN: 'Lancashire Authors—
II, Ben Brierley'
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORCHESTRAL MUSIC
Relayed from the Theatre Royal
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (Continued), directed by
MICHEL DORÉ
- 7.0 S.B. from London

7.45 Chamber Music

THE BOYD ROBERTS INSTRUMENTAL TRIO:
S. BOYD ROBERTS (Piano); JOHN LOWNDES
(Violin); ALAN MORTON (Violoncello)
From Sheffield.

Dumky Trio Dvorak
Lento maestoso; Andante; Andante moderato; Allegro; Lento maestoso; vivace

8.15 MAVIS STODDARD Mezzo-Soprano
(From Manchester)

We wandered Brahms
The Gift Rose Coleridge-Taylor
I've been roaming Horn

8.25 BOYD ROBERTS TRIO
Allegro from Trio in C Mozart
Trio in G Minor, Op. 63 Weber

8.50 MAVIS STODDARD
A Memory Goring Thomas
One morning, oh so early Diack
Music, when soft voices die Betsy

9.0 S.B. from London (9.30 Local Announcements)

9.35 A Variety Programme

- WILL HAY (The Schoolmaster Comedian)
- 9.50 S. ELLIS STURCESS-WELLS (Entertainer at the Piano)
- 10.0 VIOLET ESSEX and TUCKER (The Singing Violinist)
- 10.15 RALPH COLLIS (The Popular Comedian)
- 10.25 MABEL CONSTANDUBOS (The Famous Radio Entertainer)
- 10.37 JACK MASSEY (Xylophone Solos)
- 10.45-11.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 4.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 6.30:—S.B. from London. 7.45:—Pianoforte Recital by Olive Tomlinson. 8.0:—Concert by the Municipal Orchestra, directed by Frank Gomez, relayed from the Spa, Whitby. 9.0-11.0:—London.

5SC GLASGOW. 405.4 M. 740 KC.

11.45-12.15:—S.B. from Edinburgh. 2.30-3.0:—S.B. from Edinburgh. 4.0:—Music of France and Germany. The Station Orchestra. Agnes S. C. Tsit (Violin). 5.0:—Aberdeen. 5.15:—The Children's Hour. S.B. from Aberdeen. 5.50:—Weather Forecast for Farmers. 6.0:—Orchestral Interlude. The Station Orchestra. 6.30:—London. 7.45:—Dundee. 9.0:—London. 11.0-12.0:—Dundee.

2BD ABERDEEN. 500 M. 600 KC.

11.0:—Gramophone Records. 11.45-12.15:—S.B. from Edinburgh. 2.30-3.0:—S.B. from Edinburgh. 4.0:—Fishing News Bulletin. 4.5:—Concert, Peggy Shepherd and Rosabel Miller in Piano Duets. Marie L. Hill (Mezzo-Soprano). Forbes Robertson (Baritone). 5.0:—Canon Wilkinson: 'Scottswomen as I see them'. 5.15:—Children's Hour. 6.0:—Mr. Donald G. Munro: 'For Farmers'. 6.10:—Agricultural Notes. 6.15:—Mr. Peter Graigmyle: 'Football Topics'. 6.25:—Fishing News Bulletin. 6.30:—London. 7.45:—Dundee. 9.0:—London. 11.0-12.0:—Dundee.

2BE BELFAST. 305.1 M. 980 KC.

12.0-1.0:—Concert. The Radio Quartet. Eisle McCullough (Soprano). 4.0:—Saint-Saëns. Orchestra. 4.30:—A Vocal Interlude. Peter Howard (Baritone). 4.42:—Wagner. Orchestra. 5.5:—Pianoforte Jazz by Fred Rogers. 5.15:—Children's Hour. 6.0:—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. 6.30:—S.B. from London. 7.45:—A Popular Concert. Orchestra, conducted by E. Godfrey Brown. Overture, 'The Mastersingers' (Wagner); Two Bagatelles for Strings (Fletcher). Philipp Whiteway (Violin); Andante and Finale from Concerto in E Minor for Violin and Orchestra, Op. 64 (Mendelssohn). 8.20:—S. Weir McCormick (Baritone); Sylvia (O. Speaks); 'Jes' mak' Song (I. Strickland); Pale Moon (F. K. Logan); Laugh, Clown, Laugh! (T. Florito); Morning (O. Speaks). 8.23:—Orchestra: First Hungarian Rhapsody (Liszt); Prelude to Act III, 'Tristan and Isolde' (Wagner). (Cor Anglais part played by John Hartley.) Præludeium. (Järnefelt); Danze Pilemontesi, No. 2, Op. 31 (Strigaglia). 9.0:—S.B. from London. 9.35:—A Programme of Fantasy. Orchestra: Overture, 'Carnival', Op. 92 (Dvorak). Pierrot, Air de Ballet, from Suite 'Carnavalesque' (Thomé); Ballet, 'Famabalesque' (Filippacci). 'The Heart of a Clown' (Constance Powell-Anderson). An Autumn Fantasy in One Act. The Voices: Columbine, Harlequin, Clown, Gipsy. Orchestra: Dance of Pierrots (Renaud); Scherzo from Incidental Music to 'A Midsummer Night's Dream' (Mendelssohn); Pierrette and Pierrot, from 'Suite Fantastique' (Foulds); Puck's Minuet (Howells); Dance of the Clowns, from 'Xmas Tree' Suite (Rebikov). 10.45-11.0:—S.B. from London.

The Lure of the 'Proms.'

The author of this article, Mr. Herman Klein, one of the oldest and most distinguished of our music-critics, has been a regular 'promenader' since the '70's. For those who are unacquainted with the history of the 'Proms,' this brief reminiscence forms an introduction to the broadcasting at 8.0 p.m., on Saturday, August 11, of the opening concert of the new season.

SO long as they continued to be held at Covent Garden, now over thirty years ago, they were promenade concerts, alias 'Proms,' in the literal meaning of the term. That is to say, the visitor was free to stroll about the vast floor-space—the whole of it on the stage level—jostling among the crowd, if there happened to be one, or joining some compact group to listen to the music. The real amateur, who did not want to move about or be disturbed, was to be found as a rule seated in the circles or the amphitheatre upstairs.

The house invariably offered a bright and pretty spectacle, especially after electric lighting had been invented. The orchestral structure, built up immediately beneath and back of the proscenium, was in form a large oblong, rising tier above tier from the platform where the soloists stood. The conductor faced his band from a lofty rostrum, rarely getting upon his legs, but sitting in a magnificent gilt arm-chair, upholstered in crimson damask, whence he wielded the bâton entire'y at his ease.

But if the night was attractive so was the music; at least, it was at the epoch I speak of. Naturally the quality had varied a great deal since the days of Jullien and Alfred Mellon—good, bad, and indifferent, but always 'popular'—and it was still doing so under the direction of Arditì, Rivière, Hervé, and Arthur Sullivan. The nightly programme was a weird hotch-potch of the typical miscellaneous description, containing every imaginable ingredient, from a symphonic movement, an overture, or a concerto down to ballads, waltzes, quick-marches, and the amazing concoction known as 'The British Army Quadrilles.' And yet the 'classical' first parts on the special nights were surprisingly good. There the little lumps of heaven were always somehow finding their way in.

For instance, my first visit to the 'Proms,' in 1877, is always associated in my mind with the production of a novelty of which Arditì was inordinately proud—and with good reason, for it cost him infinite trouble to obtain and rehearse. It was nothing less than the 'Funeral March' from *Götterdämmerung*, now given for the first time in England only a twelvemonth after the *Ring* had been produced at Bayreuth. 'Let us go,' said my harmony-teacher, one Thouless, of Norwich, an R.A.M. professor. 'I want to hear this strange music and the wonderful tubas that Wagner has just brought out.' We did go and sat upstairs; and I received a succession of thrills the like of which I have never known concentrated into five minutes before or since.

Later on, the average quality of the music gradually improved. Arthur Sullivan and Frederic Cowen in turn saw to it that we got our Beethoven, and our Mendelssohn, and our Wagner Nights. We used then to hear more symphonies and fewer quick-marches; first-rate instrumental soloists of the calibre of Franz Rummel, Wilhelmj, and Battistini; singers like Sims Reeves, Edward Lloyd, and Charles Santley. All the while—yes, even during the management of the music-loving publican, Freeman Thomas, and the conductorship of the Welsh band-master, Gwyllym Crowe—the Covent Garden Proms were steadily helping to improve the musical taste of our vast community.

It was during this closing period, when, truth to tell, the better programmes were entailing smaller receipts (and maybe less popping of champagne corks at the back of the orchestra) that an excellent man named Robert Newman came along and took up the business direction 'in front of the house.' He learned to know his job thoroughly; everyone liked him. Thus it came about that in 1895, when the newly-erected Queen's Hall was opened with Robert Newman as manager, the idea occurred to him of trying what could be done with a season of Promenade Concerts at the customary early autumn date, under the modified conditions necessitated by the different *locale*. Fortunately he found a ready and willing colleague in the rising young conductor, Henry J. Wood, a musician with progressive ideas akin to his own; and between them the two men made a complete success of their scheme.

Let it not be imagined that the change to a consistently higher artistic level was instantaneous. On the hot August night in '95 when the 'Proms' were started at Queen's Hall, the old Covent Garden model was thought good enough for imitation, and wisely so, for a too-sudden metamorphosis would have spelt disaster. Gradually it was found that a new generation of listeners was coming to the concerts—a generation that could do with less promenading, fewer drinks between the items, less match-striking during the music, and a diminishing proportion of commonplace ballads. More and more every year did it become apparent that the ancient heaven had by degrees done its good work, until at last—for it was not so very long ago, as such things are reckoned—Sir Henry Wood could boast that, apart from its annual revelation of native talent, the quality of the music at the 'Proms' was on a par with that of the best concerts in the land.

HERMAN KLEIN.



SOLOISTS AT SATURDAY'S 'PROM.
(From left to right) Roy Henderson, Stiles Allen and Solomon.

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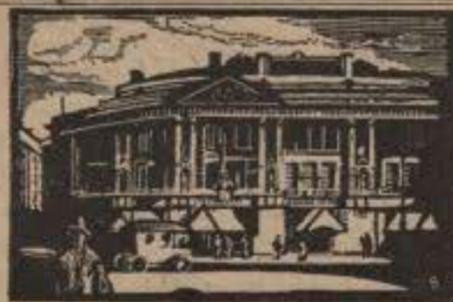
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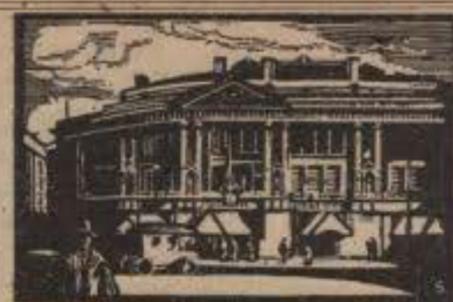
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THE OPENING NIGHT OF THE 'PROMS'

Saturday, August 11

LONDON and DAVENTRY



10.15 a.m. The Daily Service

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

1.0-2.0 THE GERSHOM PARKINGTON QUINTET

2.30 BRITISH EMPIRE
v. U.S.A.

A Running Commentary by PHILIP NOEL BAKER on the International Athletic Meeting, relayed from Stamford Bridge

THIS meeting of representative athletes from the British Empire and the United States of America will be one of particular interest. Taking place only a week after the Olympic Games, we may expect quite 50 per cent. of the Olympic Winners to be present, and there is every likelihood that a large number of records will be broken.

5.30 THE CHILDREN'S HOUR:

The Children's Hour Staff prepares a Programme (BUT listeners are advised not to believe all they hear—on this occasion, at all events).

6.15 A Ballad Concert

JOHN VAN ZYL (Baritone)
EDA KERSEY (Violin)

JOHN VAN ZYL
Onaway Awake Cowen
Pass, every-man Sanderson

6.22 EDA KERSEY

Slavische Fantasie
Dvorak, arr. Kreisler
Hungarian Dance No. 7
Brahms, arr. Joachim

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

6.45 BALLAD CONCERT (Continued)

JOHN VAN ZYL
Port of many ships Keel
Old Bill Keel

6.52 EDA KERSEY

Malaguena Albeniz, arr. Kreisler
Jota (from 'Suite populaire Espagnole') de Falla, arr. Kreisler

7.0 Mr. BASIL MAINE: 'Next Week's
Broadcast Music'

7.15 THE FOUNDATIONS OF
MUSIC

PIANO DUETS BY DVORAK
Played by ISABEL GRAY and CLAUDE
POLLARD
AUS DEM BOHMERWALDE
D Flat Major
F Sharp Major
A Minor

7.25 Eye-Witness account of the Third Test Match,
England v. West Indies, by Col. PHILIP TREVOR

7.35 Rex Evans' Cabaret

Devised and written by ROWLAND LEIGH
and

REX EVANS
ANONA WINN
LAWRENCE ANDERSON
BASIL HOWES
and
REX EVANS

THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

BEFORE the 'event of the evening—namely, the broadcasting of the first of this year's season of 'Proms'—comes, in more flippant

mood, the second presentation by Rex Evans, of his half-hour cabaret. If you are a regular listener, you know all about Rex Evans, that he sings syncopated songs, that he has rapidly achieved 'star' rank in the world of smart cabaret.

ORCHESTRA

Suite for Organ and Orchestra .. arr. from Purcell
Invitation à la Valse Weber

ROY HENDERSON

The Song of the Flea .. Moussorgsky

ORCHESTRA

Solemn Melody for Strings and Organ
Walford Davies

TOWARDS the end of 1908, Tercentenary Celebrations of Milton's birth were held in London. At the famous Cheapside church, St. Mary-le-Bow, close to which Milton was born, celebrations took place on his birthday—December 9. For this occasion Sir Walford Davies wrote this *Solemn Melody*.

'Wanderer Fantasia' for Pianoforte
and Orchestra. Schubert, arr. Liszt

THIS was originally a sonata (written in 1829) in four linked Movements, one of which uses a theme from Schubert's song *The Wanderer*. The other three Movements all work in some manner upon one common theme, of a peremptory, challenging character, which is distantly related to that tune. We hear this common theme at the very beginning, from the orchestra. The First Movement is quick and fiery, the Second (developing the song tune) is slow, the Third is very brisk and sportive, and the Last is in fugue style.

The work was originally written for and dedicated to the pianist von Zittin. Liszt adapted it for pianoforte and orchestra.

STILES ALLEN

Recit. and Aria, 'Lusinghe piu care'
(The flatteries of love, from
'Alessandro') Handel

ORCHESTRA

Prelude, 'L'Après-midi d'un Faune'
(The afternoon of a Fawn)
Debussy

Second Hungarian Rhapsody .. Liszt
(See special article on page 223.)

9.30 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.45 Promenade Concert (Continued)

ORCHESTRA

Tenth Organ Concerto, in D Minor (Set 2, No. 4)
Handel

STILES ALLEN

Do not go, my love Hageman
Blackbird's Song Scott

ROY HENDERSON

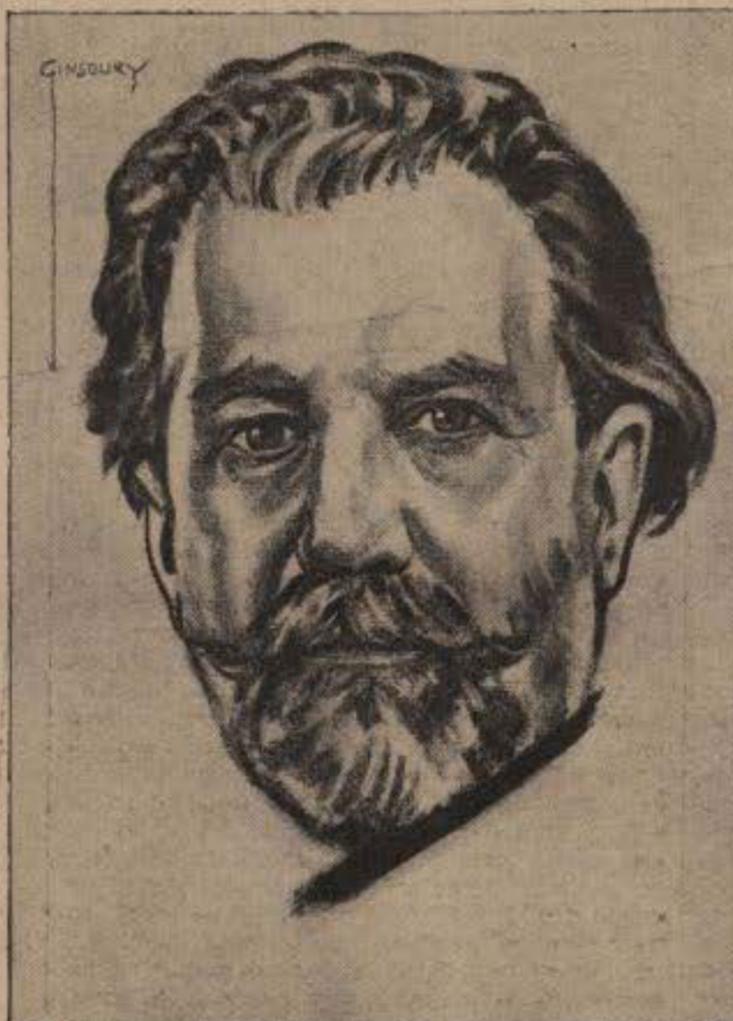
And yet I love her till I die Hubert Parry
The Traveller Godard
Five Eyes Armstrong Gibbs

ORCHESTRA

Clog Dance, 'Handel in the Strand' ... Grainger

10.30 Local Announcements. (Daventry only) Ship-
ping Forecast

10.35-12.0 DANCE MUSIC: THE SAVOY
ORPHEANS from the Savoy Hotel



'MASTERS OF THE MICROPHONE'—
SIR HENRY J. WOOD.

First associated with broadcasting when last August the B.B.C. took control of the Promenade Concerts, Sir Henry has during the past year conducted many concerts from London, Daventry and other stations. Tonight he conducts the first of the New Season of 'Proms' which will be heard by all except 5GB listeners.

His collaborator in this show, Rowland Leigh, is a young Oxford man with a real gift for snappy topical lyrics. He has written 'the words' for Sophie Tucker, Beatrice Lillie, etc., and leaves shortly for New York, where he has been commissioned to do the lyrics for a new show with music by the late Leslie Stuart.

8.0 THE PROMENADE CONCERTS

34th Season

THE OPENING CONCERT

STILES ALLEN (Soprano)

ROY HENDERSON (Baritone)

SOLOMON (Pianoforte)

G. D. CUNNINGHAM (Organ)

Sir HENRY WOOD and his SYMPHONY
ORCHESTRA

Relayed from The Queen's Hall

Saturday's Programmes cont'd (Aug. 11)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 AN ORCHESTRAL CONCERT

ARTHUR COX (Tenor)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

ORCHESTRA
March, 'Entry of the Boyards' ... *Halvorsen*
Overture to 'The Merry Wives of Windsor' ... *Nicolai*
Waltz, 'Ever Faithful' ... *Waldteufel*

3.52 ARTHUR COX

Mountain Lovers ... *Squire*
The light I love best ... *Hopkins*
Just a cottage small ... *Hanley*

4.0 ORCHESTRA

Divertissement, 'A Day in Naples' ... *Byng*
Passepied (from 'Le roi s'amuse'—The King's Diversion) ... *Delibes*
Bacchanale (from 'The Seasons') ... *Glazounov*

4.15 ARTHUR COX

Wanton Gales ... *Kearton*
Absent ... *Metcalf*
The Quest ... *Phillips*

4.22 ORCHESTRA

Selection from 'A Country Girl' ... *Monckton*
Ballet Suite from 'The Tribute of Zamora' ... *Gounod*

4.45 VARIETY

(From Birmingham)

FRANK CANTELL and HARRY FREEMAN
In Duets for Two Violins
WINIFRED DAVIS (Soprano)
Recital of Japanese Songs
TOM CLARE (Entertainer at the Piano)
JOHN IZON (Humorous Readings)

5.45 THE CHILDREN'S HOUR (From Birmingham):
'The Wanderings of Eustace,' by MARGARET DANGERFIELD. Duets by MARJORIE PALMER (Soprano) and ETHEL WILLIAMS (Contralto).
JACK PAYNE (The Newsboy Whistler).

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

6.45 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture to 'Masaniello' ... *Auber*
PAUL EUGENE (Baritone) and Orchestra
O, mighty monument (from 'La Gioconda') ... *Ponchielli*

THE plot of the Opera is laid in seventeenth-century Venice.

This is sung by Barnaba, a spy of the Inquisition. He hails the Palazzo of the Doges as a 'mighty monument,' home of the great ones of the State; but more powerful than these is the spy, who now puts into the Lion's Mouth (the place of secret denunciations) a treacherous letter warning one of the heads of the Inquisition that his wife is about to elope with a Genoese noble.

7.5 ORCHESTRA

Selection from 'The Emerald Isle' ... *Sullivan and German*
Bourrée and Musette ... *Orlando Morgan*

7.38 PAUL EUGENE and Orchestra
Vulcan's Song from 'Philemon and Baucis' ... *Gounod*

7.45 ORCHESTRA
Suite of Ballet Music from 'The Sicilian Vespers' ... *Verdi*

8.0 AN ORGAN RECITAL

by EDWARD O'HENRY

Relayed from Madame Tussaud's Cinema
Selection from 'Il Trovatore' ... *Verdi*
March, 'Sons of the Brave' ... *Bidgood*
'Coppelia' Ballet Music ... *Delibes*
Fox-trot, 'Playground in the Sky' ... *Dowling, arr. Handley*
Londonderry Air ... *arr. Archer*
The Sylphs ... *Cussans*
The Man I Love ... *Gershwin*
Spring Song ... *Mendelssohn*
Tired Hands ... *Piantodosi*
Gonna get a girl ... *Simon and Ash*

8.30 'A SHARP ATTACK'

A Play by HERBERT C. SARGENT

(From Birmingham)

Ezekiel Meggs ... STUART VINDEN
William Kitson ... WORTLEY ALLEN
Minnie Brown (a Nurse) ... GLADYS JOINER

Ezekiel Meggs, a Grocer and General Dealer, who looks after the pence, is in his sitting-room behind the shop casting up figures in a ledger, when Kitson, a mate on a tramp steamer, calls.

Incidental Music by the MIDLAND PIANOFORTE TRIO



DOROTHY McBLAIN

is in the Vaudeville programme from 5GB at 9.0 tonight.

9.0

Vaudeville

TEDDY BROWN (Xylophone)
DOROTHY McBLAIN (Siffleuse)

HOPE CHARTERIS and EVE DIXON (Duets)

LAWRENCE BASKCOMB and PARTNER (Cross Talk)

THE B.B.C. DANCE ORCHESTRA
Personally conducted by JACK PAYNE

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20-11.15 DANCE MUSIC: THE SAVOY ORPHEANS from the Savoy Hotel
(Saturday's Programmes continued on page 226.)

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

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Saturday's Programmes continued (August 11)

5WA CARDIFF. 353 M. 850 KC.

2.30 London Programme relayed from Daventry

5.30 THE CHILDREN'S HOUR

6.15 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. HERBERT G. SOLOMAN: 'The Work of Welsh Lifeboats'

7.15 S.B. from London

7.25 Mr. NORMAN RICHES: 'Glamorgan and County Cricket'

Mr. LEIGH WOODS: 'West of England Sport'

7.45-12.0 S.B. from London (10.30 Local Announcements; Sports Bulletin)

5SX SWANSEA. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.3 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15-6.30 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. C. H. CARPENTER: 'Swimming, and Water Polo Topics'

7.15-12.0 S.B. from London (10.30 Local Announcements; Sports Bulletin)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

2.30 London Programme relayed from Daventry

6.30-12.0 S.B. from London (10.30 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

2.30 London Programme relayed from Daventry

5.30 THE CHILDREN'S HOUR

6.15 London Programme relayed from Daventry

6.30-12.0 S.B. from London (10.30 Items of Naval Information; Sports Bulletin; Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,090 KC.

2.30 London Programme relayed from Daventry

5.30 THE CHILDREN'S HOUR

6.15 London Programme relayed from Daventry

6.30-12.0 S.B. from London (10.30 Local Announcements; Sports Bulletin)

6ST STOKE. 294.1 M. 1,020 KC.

2.30 London Programme relayed from Daventry

5.30 THE CHILDREN'S HOUR: Story, 'The Dragon who Wore Flannel on his Chest' (Griffiths)

6.15 London Programme relayed from Daventry

6.30-12.0 S.B. from London (10.30 Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 384.6 M. 780 KC.

2.30 London Programme relayed from Daventry

5.30 THE CHILDREN'S HOUR: THE ST. BARNABAS TRIO: FRED SWIRES, (Piano, age 15); TOM COOK (Violin, age 13); ARTHUR CLOUGH (Cello, age 15)

Once upon a time..... Gustave Lind
Polish Dance..... Scharwenka
Melodie..... Moszkowski
Three fours..... Cotteridge-Taylor
A Story, 'Eppie in the Coal Hole' (from 'Silas Marner,' by George Eliot).

Shepherds Gay..... Wilfrid Sanderson
Sunflakes..... Phillips
Sung by BETTY WHEATLEY

6.15 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. F. SLADEN SMITH: 'The Perfect Holiday'

7.15-12.0 S.B. from London (10.30 Local Announcements; Sports Bulletin)

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

2.30:—Opening Ceremony of Carlisle Historical Pageant. A Running Commentary on the Pageant by Lieut.-Col. C. R. B. Spain. 4.0:—Music relayed from Tilley's Blackett Street Restaurant. 5.30:—Children's Hour. 6.15:—London Programme relayed from Daventry. 6.30-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 3.30:—The Holiday Fair Concert Party. Relayed from the Kelvingrove Park. Holiday Fair. Juggling Along. Sister Mary's Wedding. Elsa Norman sings 'She don't wanna.' Billy Wooley and Bobbie Cowgill in Mirthful Moments. Edythe Bernard sings 'Diane.' A Burlesque. 'The Deputy.' Iris Norman in Violin Solos. Bobbie Cowgill in Dancing Specialties. Edythe Bernard and Jack Howard—Vocal Duets. Song Scenes, 'Roses and Wedding Bells.' Dick Simpson in Gems of Syncopation at the Piano. Billy Wooley in Original Comedy Effusions. 'The Norman Sisters.' 'Under the Moon.' A Burlesque. 'Simple Simon.' Jack Howard sings, 'So Tired.'

Billy Wooley and Bobbie Cowgill in 'Bits and Pieces.' The Holiday Fair Syncopated Band, directed by Dick Simpson. Gonna meet my sweetie. Persian Rosebud. Toy Town Artillery. Oh Baby, don't we get along. I ain't got nobody. 5.0:—Musical Interlude. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 6.50:—Scottish Sports Bulletin. 6.55:—Musical Interlude. 7.0:—Major John Ross, F.S.A.: 'The Festival of St. Grouse.' 7.15:—S.B. from London. 7.25:—Musical Interlude. 7.30:—Will Hay (The Schoolmaster Comedian). Violet Essex and Tucker (The Singing Violinist). 8.0-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

3.30:—Dance Music by Al Leslie and his Orchestra. Relayed from the New Palais de Danse. With Interludes from the Studio by Harry T. Robertson (Tenor), at 4.0:—She is far from the land (Lambert); Bonnie wee thing (Fox); When a charmer (Rigoletto) (Verdi); Now sleeps the crimson petal (Quilter), and 4.35:—Who is Sylvia? (Schubert); To Dalists (Quilter); Songs my mother taught me (Dvorak); For you alone (Geel). 5.30:—Children's Hour. 6.15:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.50 app.:—S.B. from Glasgow. 7.15-12.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.

4.0:—A Sullivan Programme. Orchestra: Overture, 'Di Ballo'; Three Dances from 'The Tempest'; Graceful Dance from Incidental Music to 'Henry VIII'; Selection from 'The Sorcerer' (arr. Ulrich); Selection from 'The Yeomen of the Guard' (arr. Ulrich). 4.45:—Dance Music: Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. 5.15:—Children's Hour. 6.0:—Organ Recital by Herbert Westoby, relayed from the Grosvenor Hall. Romantic Fantasia (Hugh Blair); Berceuse (Dickinson); Rocco (with Carillon Effects) (Palmgren); Danse Creole (Chaminade); Les Papillons (Wilby); Festal Toccata (Baynon). 6.30:—S.B. from London. 10.35 app.:—Dance Music: Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Bangor. 11.15-12.0:—S.B. from London.

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

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The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the pamphlets mentioned below, and listeners may subscribe for any of the series, or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time

BROADCAST OPERA SEASON, 1928-1929.

The New Season opens on September 26.

Listeners who wish to subscribe for the libretti of the new season are advised to do so early, thereby facilitating registration.

For a subscription of 2/- the British Broadcasting Corporation will forward, approximately in the first week of each month, a copy of each Libretto, or any number pro rata.

OPERAS TO BE BROADCAST.

'Maritans' (W. Vincent Wallace) ..	Wed., September 26, 1928
'Pelleas and Melisande' (Debussy) ..	October 31 ..
'Samson and Delilah' (Saint-Saëns) ..	November 28 ..
'Blue Forest' (Aubert)	December 19 ..
'Lakmé' (Delibes)	January 30, 1929
'Coq d'Or' (Rimsky-Korsakov) ..	February 27 ..
'Ivanhoe' (Sullivan)	March 27 ..
'Flying Dutchman' (Wagner) ..	April 24 ..
'Jongleur de Notre Dame' (Massenet) ..	May 29 ..
'The Swallows' (Puccini)	June 26 ..
'Werther' (Massenet)	July 31 ..
'Le Roi l'a dit' (Delibes)	August 28 ..

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Address

..... (County)

Date

The Man With the Two Bags.

By E. Phillips Oppenheim.

(Continued from page 199.)

morning. He'd thought it all out, the blasted skunk! It was me who did the burglary all right, but it was him who did the murder.

There was a silence, brief but tense. The little man was leaning back in his chair, making strange noises in his throat, his eyes fixed all the time in a sort of frantic appeal upon the stern-faced young man opposite. Once more Radford, notwithstanding the thrill which he had brought with him, was inclined to wish that he had been spared the visit of this singular client.

'Tell me, Mr. Hyams,' he begged, 'exactly what you want me to do for you?'

'Ain't it easy to tumble to that?' was the feverish reply. 'You know who did the job now. I've told you. Fix it on him. I'll tell you what I'll do, gov'nor,' he went on, his tone changing to one of almost passionate appeal: 'fix it on 'im, make me safe, and you shall either have the whole value of the swag I got away with, or if you say the word, I'll go down to the police-station and give myself up for the burglary. I can do my three or four years without a whimper, but the thought of the other thing sends the blood around my heart cold. It gives me the death shivers.'

'Have you any reason to suppose that you're under suspicion at the present moment?' Radford inquired.

His visitor groaned.

'They've been watching me ever since that night,' he admitted, 'but they can't fix it on me yet. Jimmy's too clever for them. We made a clear get-away, and the taxi ain't a taxi any longer. Without 'im they're bothered. There ain't a soul seen me, but the boys is cunning. They're waiting to see if I get busy with the swag. I strolled to see if I get busy with the swag. I strolled past Pat Nathan's store—Nathan the fence, you know—the other evening, but there was one of 'em watching. I just had me 'ands in me pocket, casual-like, and I turned in at the pub at the corner. Nothing doing with any of the stuff for me. I got other money beside that, gov'nor. I ain't touched that swag, but your fee's all right. Name the sum, and I'll cough it up. Honest money, too!'

His fingers went towards his breast pocket. Radford shook his head.

'We'll let the question of the fee alone until we see what I can do,' he decided. 'I'll go so far as to make some inquiries about our friend in the brown mackintosh. Come back on Thursday night at nine o'clock. I won't ask your address.'

The little man rose reluctantly to his feet.

'Gov'nor,' he pleaded, 'you're only half believing me, but, so 'elp me Gawd, if I were to die tonight, I didn't do it. I pinched the stuff all right, but I never touched the old man. He never gave me the chance, but I'd never have touched him if he did. Them ain't the lines I work on. Even the cops know that.'

'I'll try to believe it,' Radford promised, not unkindly.

Two days later, Radford, towards the close of a busy afternoon, found time to

study a report which had been handed to him an hour or so earlier. It was of an unexciting character:—

'STEPHEN GOSCHEN.

'Wholesale grocer's town traveller, married, with four children, living in South Street, Camberwell. Never in trouble, nothing known against him, but believed to be in debt. Good character from employers. Reported to have come into money recently from the estate of Miles Goschen, of Forest Avenue, Hampstead, the victim of the celebrated murder and burglary.'

'MOVEMENTS ON NIGHT OF NOVEMBER 22nd difficult to trace, but it is certain that he was at home for supper at nine o'clock, went for a walk afterwards, and had one glass of beer before closing time at the Cat and Fiddle, Royston Street. Arrived at business at the usual hour on the following morning.'

Radford studied the report with a certain amount of disappointment. Just as he had finished reading it for the second time, there was a knock at the door, and the office boy presented himself.

'Gentleman to see you, sir,' he announced.

'Rather not give his name.'

'What sort of a person?'

The lad's expression was non-committal.

'Ordinary sort. Rather shabbily dressed, wearing a brown mackintosh.'

There was a sudden gleam of interest in Radford's eyes.

'Show him in,' he directed.

There entered a tall, thin young man, wearing a brown mackintosh which reached almost to his heels. He was clean-shaven, weary-looking, and undistinguished. He carried a traveller's black bag in his hand. Radford greeted him briefly, pointed to a chair, and waited until the door was closed.

'Why no name?' he inquired.

The visitor seated himself, and deposited the bag by his side.

'My business with you is confidential, sir,' he announced. 'My name is Stephen Goschen.'

'Any relation to the late Mr. Goschen, of Forest Avenue?'

The man shivered. There was a touch of the same fear in his eyes as had smouldered in the eyes of Len Hyams.

'Nephew.'

'His heir?'

'What he's left comes to me,' the other acknowledged. 'Half his property went the night he was murdered, though. Six thousand pounds' worth of silver they reckon the burglar got away with.'

'Now tell me, please, your business with me?' Radford invited.

His visitor hesitated.

'What I say will be treated confidentially?' he persisted.

'Absolutely,' Radford assured him. 'I am not a police official.'

'Very well, then,' the lean young man in the mackintosh continued. 'This is what

I've come here to tell you. On the very night of the murder, after supper, I went and had a glass of beer at a pub., and whilst I was there I made up my mind to pay my Uncle Miles a visit. I've got a wife and four children, and my salary's four pound-ten a week. My wife's been ill, and had to have a nurse, and as soon as she got well, the children came down with the measles. I couldn't pay my way, and the rent was owing as well. I knew all right that Uncle Miles was a miser. He prided himself on never giving a thing away. I never had a bob from him in my life, but I made up my mind that night that we were kith and kin and that he'd got to help me, or—'

'Or what?' Radford asked, swiftly.

His visitor was for a moment almost ghastly pale. He had the look of a man furious with himself. One word too much!

'I hadn't a shilling in the house,' he went on. 'I meant to insist upon his giving me at least enough to pay the rent.'

'How insist?' Radford queried.

'Damn it!' the other burst out angrily.

'Let me tell the story my own way.'

'So long as you accept my warning that there is one confidence that I could not respect.'

'I know what you mean. I didn't kill him. I tell you here and now, I didn't kill him. Have you got that?'

'Go on.'

'That's what I want to do. I got across to Forest Avenue. I came up on the other side of the road to number nineteen, and I was just going to cross when I saw the front door of the house open, and a small man come out carrying two bags—much too heavy for him. I stood there watching him. He didn't seem to be in a hurry, but he looked up and down the road cautiously, without seeing me, though, for I was just in the pool of shadow from a lime tree. I didn't think it was a burglary then. I knew my uncle wasn't too particular where he bought his blasted antique silver, and I thought he'd either been buying or selling some on the Q.T. Presently the little man picked up his bags again, and made off for the corner of the avenue, where there was a taxi waiting. It struck me then that there was something queer about it, so I crossed the road, found the front door closed but unlatched, walked in—and—God, you know!—there was a pool of blood in the hall, and Uncle Goschen dead upon the bottom stair, with his legs doubled up under him, and his head all split open.'

The man suddenly covered his face with his hands. A choking sob which was more like a moan crept through his fingers.

Radford waited for him to recover himself. 'Why did you not tell this story at the inquest?' he asked at last.

'Because I was afraid,' his strange visitor confessed, with a touch of defiance in his breaking tone. 'There was no one else in the avenue. Who was going to believe my story of a man coming out of the house with two bags, and a taxi-cab waiting for him, and I not interfering? They all know that I

was on bad terms with my uncle. They all know—or would have done as soon as the charge against me was brought—that I was in desperate straits for money. Supposing I'd fetched the police; they wouldn't have listened to my story for a minute. I should have spent the night in jail, and God knows what would have become of me afterwards. I had done no harm by just opening the door and looking in. I couldn't bring the old man to life again by fetching help. I slipped away, and left the police to do their job.

'And compromised yourself hopelessly by committing perjury at the inquest,' Radford observed, drily.

'I suppose so,' was the grudging admission.

Radford considered for a moment. The man's story was possible, but not altogether convincing.

'Tell me now,' he asked, 'exactly why you have come to me?'

'Because something must be done about it, and because I daren't go to the police,' was the fiercely impatient reply. 'I can't go to the police now and tell them about the little man with the two bags and the taxi-cab—it's too late—but I can come to you. You can't give me away. It's a job worth having, isn't it? I can describe the little man to you, and the taxi-cab. I can't pay you anything until I touch what the old man left, but there's a thousand pounds reward offered by the *Daily Standard*. That's worth having, isn't it?'

Radford leaned back in his chair and looked shrewdly across at his visitor.

'Supposing I find the little man with the two bags, and he swears that he left the old man alive?'

'Sounds likely, doesn't it?' the other scoffed. 'Why, I was in the house five minutes after him.'

'Precisely, but you wouldn't care to admit it in the witness-box, would you?'

'What's that got to do with it? My looking in at that door can just be washed out. Didn't do any harm and didn't do any good. I tell you the old man had been killed a few minutes before, and there isn't a soul in his senses would doubt that the man with the two bags had done it—as he had. Are you going to look for him, Mr. Radford, or must I go to another firm?'

'I'll look for him,' Radford promised. 'Come again on Friday at five o'clock.'

Punctually at the hour named on the following Friday Stephen Goschen presented himself. Both in appearance and bearing he was a transformed man. The brown mackintosh had been discarded. He wore a neat morning suit of dark grey. His linen was irreproachable, his manner almost jaunty. He carried a copy of the morning paper in his hand. On its front page, in thick black type, was set out the news which had thrilled a million readers over their morning coffee:—

**'FOREST AVENUE TRAGEDY.
DRAMATIC ARREST.'**

'Yesterday morning, at Bow Street Police Station, a man named Len Hyams, arrested in the early hours of the morning, was charged with burglary at 19, Forest

Avenue, and with the murder of Mr. Miles Goschen. The accused man, who collapsed in the dock, was remanded for a week. The taxi-cab driver has also been arrested, and will be charged with being an accessory to the burglary.'

'Is this your work?' Goschen asked.

Radford shook his head.

'I had nothing whatever to do with it,' he admitted. 'The police managed it off their own bat.'

The young man lounged in his chair. He had no longer the appearance of a shivering outcast.

'Well, that's one up for the police, anyway,' he declared. 'I gave you the chance, though. You might have touched that thousand quid if you'd got in before them.'

'I'm not so sure that I would have cared about it,' Radford replied. 'Blood money isn't the pleasantest sort of thing to handle, you know.'

His visitor was surprised.

'Hang it all,' he expostulated, 'a man who commits a murder like that deserves all that's coming to him for it!'

'Without a doubt,' Radford assented.

The young man rose to his feet.

'Well, there's no need for me to take up your time,' he remarked, a little awkwardly.

Radford touched his bell, and the office boy opened the door.

'Very considerate of you,' he acknowledged with a brief nod, keeping his hands in his pockets. 'I do happen to be rather busy this evening.'

Mr. Stephen Goschen took his leave—not quite so jauntily as he had arrived.

It was precisely a week later when Radford, accompanied by his friend Hewson, left his car at the corner of the Great North Road and a winding Hertfordshire lane, and, after a few minutes' walk, lifted the latch of a wooden gate and approached a small, white-plastered cottage. There were early summer flowers already in the garden, bees humming over the strip of vegetable plot, a general atmosphere of rural peace about the little demesne. Before they could reach the front door, a woman opened it and confronted them.

'What might you be wanting, gentlemen?' she demanded, truculently.

'We want just a word with Mr. Richard Joyce,' Radford announced.

'Then you can't have it,' was the curt rejoinder. 'It's only this morning the doctor seed him. "Not a visitor, not a word," he said. He's my brother and 'e ain't going to be disturbed.'

Radford glanced down the narrow tiled way to where a small, shrunken-up figure, wrapped in rugs, was seated happily in the sunshine, smoking a diminutive pipe, and regarding them with amiable interest.

'I am very sorry, madam,' he explained, 'but this gentleman with me is connected with the police, and we want just a word with your brother about that unfortunate night when his master was murdered.'

'Police!' the woman exclaimed, bitterly. 'I knowed it. Said to myself as I saw you open the gate that you'd come bothering

an old man with one leg in the grave. You 'ad 'im at the inquest. He told you all he knew. I tell you, he ain't fit to talk. He's balmy. He went soft in the head directly we got here.'

Perhaps the woman herself scarcely knew how it happened, but the two men passed her before she realized their intention, and made their way to where the old man was seated. He touched his hat as they approached.

'Gentlemen both,' he greeted them, 'good morning. I likes visitors. What might you be wanting?'

Radford glanced round.

'Well, you have found a very pleasant little home; Joyce,' he observed.

'And about time,' was the querulous reply. 'Fifty-two years, gentlemen, I worked for this bit of a home, and thirty years without a penny of wage, unless I could pick a bit up, as I did, maybe, at odd times. That's a lifetime, gentlemen. All my life—waiting. It be coom a bit late—a bit late.'

He looked out across the fields, his bleared, blue eyes filled with a quaint, ugly glimmer. The woman fidgeted uncomfortably in the background.

'He did keep me waiting too long, gentlemen,' Joyce continued, his hands beginning to tremble. 'Twenty years ago this were due to me. Week by week I used to ax him. "I'm done enough work, Mr. Goschen," I used to tell 'ee. "Give me my bit, and let me go. I want a chair in the garden, and a pot of beer, and my pipe. I'm past work." But not 'ee. Oh, he were a hard 'un—he were a hard 'un, he were. But he got his due,' the old man went on, his voice rising shrill and quivering. 'He got his due. How I hated 'ee! That night—'

'Richard!' the woman shouted.

'That night,' he went on, indifferent to her cry, indifferent to the fact that one of his visitors was holding her back—that night I heard the noise downstairs, although I telled they gentlemen I didn't. I heard all right, and down I coom to the top of the stairs. He were watching the little man with the two bags go out of the door. Then he turned round, and looked at me, and I knew I'd have to wait longer still now he'd lost some of his precious siller, and I ups with that iron rail that he'd been too mean to pay for to have it put in its place, and God or the devil—who were it?—I don't know—gave me the strength I used to have when I were a young man, and as he crept down towards the closed door—he were going to shout for help, I reckon—I crept after him, and I fetched him one. You should have seen him go, misters both. I looked, and looked, and looked—and I were happy. I'd done it at last. I'd meant to do it many years afore, but I lacked the courage. How I hated 'ee!'

The woman's shriek rang out. Hewson was just in time to catch the chair. The old man's face was twisted; there was froth on his lips, and it seemed to Radford that all the drama that was missing in that dismal little court-room was throbbing now in the honeysuckle-perfumed air.

The Rat.

By S. Fowler-Wright.

(Continued from page 196.)

on which the police had relied so often for the hanging of suspected persons.

The coroner's court was small, and crowded. It was a rainy day, and the atmosphere within it was one of depression, and of damp umbrellas. The room was plainly furnished with a table for the legal profession, an arm-chair for the coroner, a partitioned corner for the jury, and some benches for the use of the waiting witnesses and the general public. It was clean, and its windows were wide and high.

Mrs. Merson sat on the front bench, looking grave, but not acutely miserable. Her husband's cousin, Mr. Reginald Merson, sat beside her. This gentleman (of whose existence she had not known previously), had arrived from the Argentine about six weeks after Dr. Merson had disappeared. He had made a casual call upon a cousin whom he had not seen for over twenty years, and finding himself in the midst of circumstances so strange and tragic, and having time at his disposal, he had offered such help as he could give to his cousin's wife by remaining until the inquest should be over. He had declined her invitation to reside in the house, preferring to take a room at the Spotted Cow, but this discretion had not prevented some unkindly gossip, which had attributed Mrs. Merson's equanimity to the very opportune companionship which he was able to offer.

On this point gossip was not entirely wrong, but the emotions of the doctor's wife, being beyond her own analysis, were not likely to be understood by the observations of strangers. She had not wavered in her loyalty to her absent husband, nor had her affection lessened. She held a matter-of-course opinion that he had not murdered anyone; she was quite sure that he was not dead; and she was equally sure that he would return at his own time, and deal with the situation with his usual efficiency. The whole trouble was the work of some enmity, as to the nature of which, as was natural in the case of one who was destitute of normal imagination, her imaginations were very wild indeed. Mr. Reginald Merson attracted and sometimes bewildered her by a likeness, not so much to her husband as she had last seen him, as to that which he had been at the time of their engagement, and during the first years of her married life. His voice, though stronger in tone, was curiously similar: his hair, though abundant, whereas her husband had become partially bald, was of the same colour and quality—or, perhaps, very slightly darker. His features were alike, except for the short hair on the upper lip, and even that was a reminder of how her husband once had worn it. He was slow and guarded in speech, but, even so, he would let fall remarks at times which showed a puzzling familiarity with the past events of the household.

She did not disguise from herself that his presence gave her confidence, though there was mystery even in that, for he never spoke with any conviction of the doctor's innocence, nor suggested that he might

return and vindicate his reputation, and any plans he might casually indicate for her future appeared to assume that the doctor's disappearance was to be accepted as final.

Inspector Clawson, who was in charge of the case, had not overlooked the strangeness of the arrival of this young man, and his curiosity had been increased when he had failed to trace the name of Merson on the passenger lists of any recently-arriving liners. He did not see how Mr. Reginald Merson could be associated with the crime, in the absence of any evidence that he had been in the neighbourhood when it was committed, but he felt that he was a source from which valuable information might be obtained, that he might very probably be aware of the place in which the doctor was hiding, and might very possibly be induced to speak, if the penalties which are incurred by an accessory after the fact were judiciously indicated.

He had him watched, and discovered nothing. He appeared to have no acquaintances, except Mrs. Merson. He wrote no letters. He received none. The Inspector decided to interview him.

Mr. Reginald received him genially. He alluded to the murder at once, and condoned with him on his failure to make any arrest. The position seemed to amuse him. The Inspector could not see the joke, and did not like the tone he adopted. He asserted, with a confidence that he did not feel, that he expected that an arrest would soon be made. 'Scotland Yard,' he lied, with the boldness of exasperation, 'always gets its man in the end.'

Mr. Reginald suggested humorously that he might himself be the doctor in disguise. Would the Inspector like to arrest him? The Inspector would have liked to do so very well, had a sufficient pretext arisen. He had already considered the possibility which was now suggested in an obvious mockery. The appearance of this mysterious cousin at such a time, and of so vague an origin, would have attracted the notice of the dullest detective of fiction, and Inspector Clawson was a very capable officer.

But his judgment was too sound to lead him into an error so obvious. He knew how much may be done by disguise, and he knew its limitations. He had never seen Dr. Merson, but he had examined some recent photographs. He knew his age. He had discussed his appearance with local members of the force, who had seen him daily.

Between the suddenly-disappearing doctor and the suddenly-arriving cousin there were more than the usual cousinly resemblances. But the differences were beyond the possibilities of disguise or explanation. A bald man cannot disguise himself with a thick crop of natural hair. A man of a growing rotundity cannot disguise himself in a few weeks by the production of a slim and obviously youthful figure. A man of forty-five cannot disguise himself into an appearance of half his age which will deceive the hostile eyes of a detective who is standing two feet

away in the open street, when the morning is sunny.

Inspector Clawson only remarked that it was a fine day.

That was yesterday. In the coroner's court this morning the Inspector's eyes were still drawn in the same direction. He was not greatly interested in the evidence of Sir Lionel Tipshift. For one reason, he knew what it was to be, and for another, he had no respect for the expert witness. He is useful to impress juries, but the police and lawyers know that another can always be procured to contradict him. Sir Lionel Tipshift was a fame expert, regularly hired by the Crown. The nature of his evidence could be relied upon as certainly as that a prosecuting counsel would not point out the probable innocence of the prisoner against whom his brief was drawn.

The body, he assured the Court, had been disjointed after death—probably several hours later—by someone with considerable knowledge of anatomy. The internal organs had been preserved, and (with some technical qualifications) were healthy. There was no trace of poison. There were marks of violence upon the body, including certain bruises on the legs, which must have been caused before death, by some blunt instrument. (That was correct. They had been inflicted by Bunny Simpson's foot in the school playground on the afternoon before Peter's existence had abruptly terminated.)

The listeners were hypnotized by the coldly-decisive voice to the belief that additional and important evidence had been given. The coroner only, being accustomed to analyze evidence, was conscious that nothing had been added to that which was already known, or could have been reasonably deduced from admitted circumstances, and he was about to address a final word to the jury, when Mr. Reginald Merson rose, and asked, in a deferential but self-possessed manner, if, as the nearest male relative of the absent doctor, whose reputation was so much concerned, the unfortunate death having taken place on his premises, he might ask Sir Lionel Tipshift a few questions upon the evidence he had given.

The coroner hesitated. A coroner's inquiry is somewhat less formal than are the proceedings in the criminal courts. Possibly the fact that all coroners do not belong to the legal profession (many are doctors), may have produced a less rigid etiquette for preventing oral intercourse of any kind except through the medium of a paid lawyer. But it is not usual for a witness to be examined in such a manner. He was about to say that he would himself put any inquiry which he might approve, if Mr. Merson would let him know what was in his mind, when that gentleman, taking his pause of hesitation for consent, addressed a question to Sir Lionel Tipshift which was sufficiently unexpected to cause him to remain silent to await the answer.

'Can you tell me if any other body was discovered in the laboratory beside that of Peter Corner?'

Sir Lionel, who had already moved some

paces from the witness-stand, turned back, as he answered with a dry precision:—

'There were no other human remains. Dr. Merson appears to have been engaged in the dissection of a recently-killed rat on the last occasion on which he occupied the laboratory.'

'Does not the fact that he could have been so occupied, at such a time, with the boy's body upon his hands, suggest that there must have been some connection between the two?' Mr. Reginald asked, but the coroner interposed before Sir Lionel could answer.

'If you have any information which may be of assistance to this inquiry, Mr. Merson, I must ask you to take the oath, and offer your evidence in the usual way; it cannot be given in the form of suggestions to another witness.'

Mr. Merson did not appear either disconcerted or annoyed by this rebuke. He answered easily. He apologized for his ignorance of the correct procedure. He regretted that he was not in a position to accept the coroner's offer. It had only occurred to him—and he submitted the suggestion with diffidence—that the doctor might have suddenly returned, having remembered, after starting out, that he had not locked the room in accordance with his usual practice, and found the boy trespassing within it. Suppose that the rat had been inoculated with some new and dreadful disease, and the boy had interfered with it, and been bitten, so that he would be certain to contract it, and would not only die himself, but might give it to others, would it not become a natural thing—even a duty—however unlawful—to take *any* steps, at whatever personal risk, to prevent such consequences?

The court listened in a tense silence to this unexpected theory, but Sir Lionel, though he had not been addressed, gave a reply which disposed of its probability, the coroner silently allowing his interposition, with the respect which was usually accorded to his name and title.

'The rat was not diseased. It was a remarkably fine specimen. Indeed, it was the finest and healthiest that I have ever seen. There were remarkable signs of vitality in every organ.'

'Then, if it were so exceptional in its physical development, might it not have sprung at the boy's throat, when he opened the door of its cage—which would be about at the same level—and inflicted a serious, or even a fatal, wound?'

Sir Lionel, who was seldom disinclined to the sound of his own voice, was about to answer, but his opinion on this point will never be known, for this time the coroner interposed too quickly.

'I don't think, Mr. Merson, that anything can be gained by pursuing hypothetical improbabilities. Such explanations, if put forward at all, should have come from Dr. Merson himself, or from some regularly appointed advocate on his behalf. I am not aware that you have any claim to represent him at all, beyond that of an alleged relationship, and even that has not been sworn to. Dr. Merson is absent. He went away voluntarily, leaving the body of this unhappy

boy on his premises, at a time when he knew that inquiries were turning in his direction. I am afraid that the jury will draw their own conclusions.' He paused a moment and then commenced a brief and lucid charge to the jury, from which a verdict of wilful murder against the absent doctor might be confidently expected.

Mr. Reginald Merson turned to the woman beside him, and said something in a low voice, on which she smiled, and rose with him. Evidently they did not propose to wait to hear the verdict given. The ease and confidence of his own demeanour appeared to have infected his companion, and she passed out somewhat briskly and buoyantly, as one who leaves an unpleasant incident with finality.

As they went down the steps which led to the street, Inspector Clawson touched Mr. Merson's arm, and he turned politely.

'I should just like to ask,' said the Inspector, 'how you came to know that the boy opened the cage.'

Mr. Merson appeared amused. 'I dreamt it on Monday night, Inspector. I'm rather good at dreams,' he added pleasantly.

The Inspector's hand was in his pocket. His fingers closed upon the warrant which he was carrying. If only he had the courage to make the arrest to which his instinct urged him! It might make—or break—him. He became aware that Mr. Merson was speaking to him again, and in a voice of banter. 'It's no good, Inspector. You won't get a word more. The voluntary statement's played out. It's no use worrying,' he said kindly, 'you'd better go home and forget it.'

The Inspector felt that the advice was sound, though he did not like it. He thought of his wife and children, and of the comfortable pension which awaits the later years of frequently-promoted officers, who do not make mistakes which arouse adverse newspaper comment. He turned sadly away.

Dr. Merson walked home very happily, beside a wife who did not know him. He was very fond of Mollie. He wondered (as he had done before) if the time had come to show her the birthmark on his left arm. He wondered whether it would be expedient to use the hypodermic syringe in his right-hand pocket, which would restore her youth and give her the vitality which he was already experiencing. He liked her very well as she was, but he did not doubt that he should like her quite as well if she were looking twenty years younger. But he was not quite clear as to the pretext on which he should make the injection. Not quite clear, either, that it would be morally defensible to do it without explaining its results beforehand. He felt that to convince her of the actual truth would not be the easiest of mental enterprises. But he felt also that if she should be led to share his experiences, she would admit his identity more readily than would be otherwise probable.

Still, there was no hurry. There might even be advantages in delay. He imagined Inspector Clawson studying the metamorphosis of the wife of the missing doctor. It would be amusing. It could hardly be dangerous. Still, it was a needless risk. There was no hurry.

Yes—he would come in to tea

What the Other Listener Thinks.

Selections from the Editor's Post-Bag.

MY objection to the B.B.C. is the present system of talks. The objection might seem absurd to some listeners. But it is quite beside the point that they may find some of the talks very interesting and instructive. Does the broadcasting of talks supply a want that cannot be cheaply and conveniently supplied in another way? Considering the plentiful existence of cheap manuals on subjects such as cookery, chick-farming and agriculture, it is hard to see why the B.B.C. should devote so many of its valuable hours to teaching these.—W. V. W., London, S.W.6.

So far nothing has been done for that by no means insignificant minority of listeners who have little respect for Sunday. For many of them Sunday provides the only opportunity for daytime listening. There is no morning programme, 6.30 p.m. to 8 p.m. is vacant, and the material that is broadcast is nicely calculated to induce that smug Sunday satisfaction of the conventional classes.—H. H. G., Norwich.

NEARLY all my friends listen *only* to symphony or chamber concerts.—C. R. J., Leicester.

WHY not more chamber music? For the real lover of music will listen to it, and appreciate it the more, as first-class music is so hard to get. Every town, however small, has its so-called jazz band.—F. S. T., Hertford.

AS regards 'conversations' or 'talks,' I think the former are neither wanted nor would be popular. I personally don't wish to listen to 'conversations' of people I cannot see or know.—F. K., Beccles.

I HAVE a genuine grievance, a real genuine grievance, against the B.B.C., and one, strange to say, I have never seen ventilated in your columns. I refer to the *flair* for 'arranging'—I have another name for it—the airs of our grand old Scottish songs in such a manner that all their beauties, their fragrance, and the tender memories they recall are absolutely lost. Don't misunderstand me, I have not the glimmer of the shadow of an objection to these geniuses (?) setting to work on the airs of our treasured Scottish songs—songs enshrined in every Scotsman's heart—but I do most emphatically protest against their being allowed to call their monstrosities 'The Bonnie, Bonnie Banks o' Loch Lomond,' or whatever the case may be.—W. K., Aberdeen.

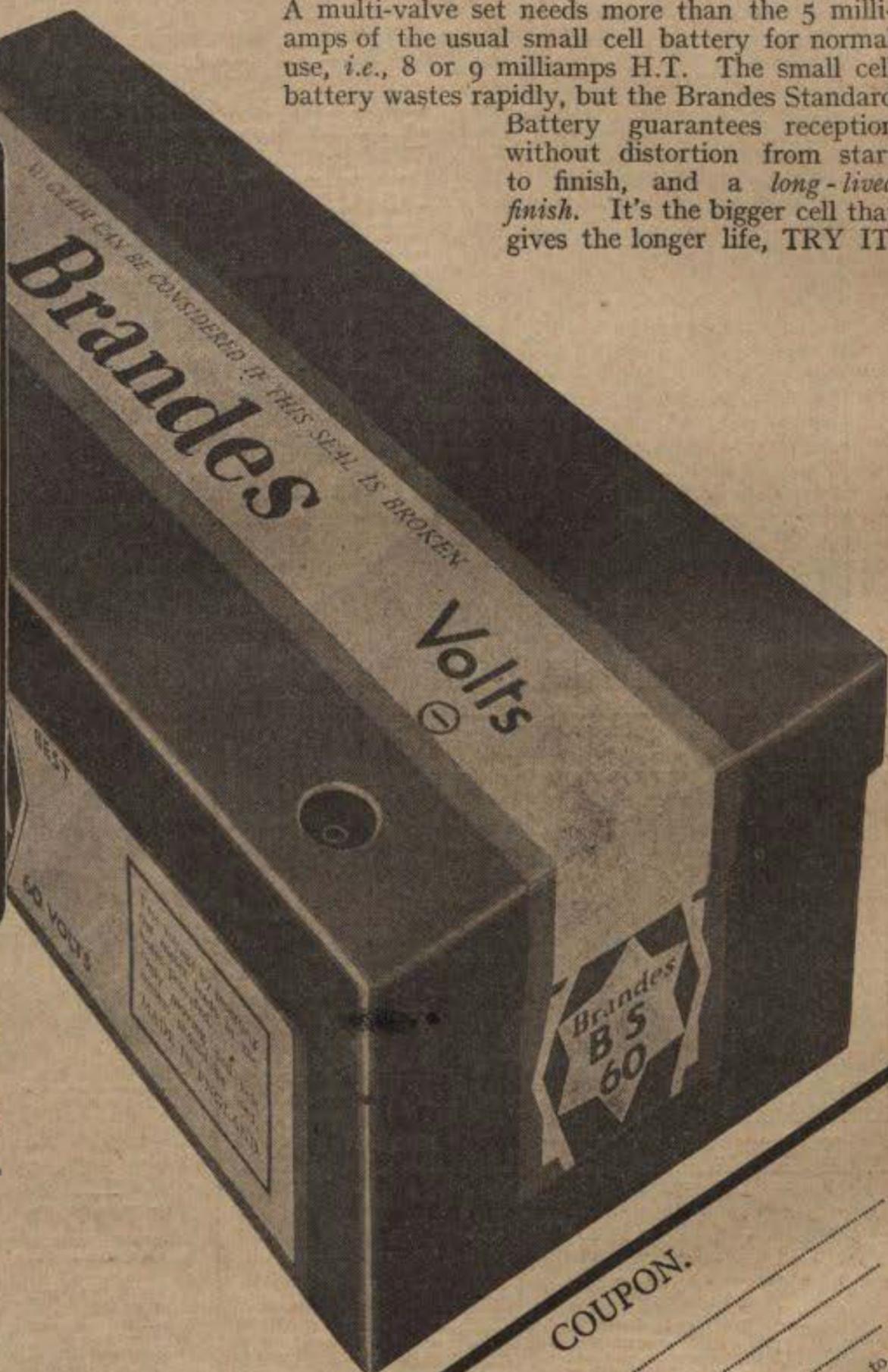
I HAVE decided to write to you thanking you in general for the excellence and variety of your programmes, for the reason that you must get most evidence of the 'grumblers,' who are never inarticulate; and hear little of those who are in sympathy with your attempts and achievements. It is obvious that the dissatisfied will make more noise, and use more ink than we others, thus giving you a wrong impression of the general opinion of listeners. I would congratulate you also that nothing vulgar or of doubtful taste is broadcast, and would specially honour you for your unexpected courage in including so much of a truly religious nature.—G. K. A. W., Leicester.

MAY I say as a resident in the country where evening papers do not penetrate, as a County Magistrate of both North and West Ridings of Yorks, and as a father of two grown-up sons, how much on the whole we enjoy your programmes and appreciate their selection? Of course, there are things we don't care about, but this is natural. The things we think come worst are plays which lose so much in not being seen, and some players are so indistinct.—A. R., Middleham, Yorks.

SACRIFICE unimaginative instructions on washing motor-cars for more good poetry and drama. The masterpieces of Mr. Shaw, Ibsen, Mr. Galsworthy and Shakespeare are far too rarely heard on the ether. History, too, a knowledge of which is essential for successful democratic government, I look for almost in vain.—H. K., Dewsbury.

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