

PROGRAMMES OF THE WEEK (September 2nd-8th).



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Every Friday. Two Pence.

Reorganizing the Relay Stations.

Improved Reception for Industrial Areas in November.

In this, the final article of his series, 'Taking Stock,' Captain Eckersley makes the first announcement of important forthcoming changes which should considerably extend the service areas of Relay Stations. The adoption of a common national wavelength by these smaller stations is a temporary measure pending the general inauguration of the Regional Scheme, the next main stage in the evolution of broadcasting.

FEWER stations of higher power will greatly improve the service, by turning to the best possible account the channels available for broadcasting in Britain. As these new stations are gradually introduced, listeners will accommodate themselves to the changes involved, and apparatus will be adjusted with average difficulty rather less than that experienced in Birmingham when transmission was shifted from 5IT to 5GB. And then, when each new station is established on a single wavelength basis, its second wave will be introduced, likewise in a gradual experimental manner. With the general acceptance of the double service from each of the new Regional Stations, adequate alternative programmes will be a reality, and the

broadcasting system will have attained the next main stage in its evolution. The Regional Scheme has been conceived so that it may be extended to utilize any further grant of wavelengths to the maximum advantage of the listening public. The failure in practice of the international common waves has made it necessary to substitute for these fewer national common waves.

The Interim Period.

Although the new London Station is now in process of construction, some time must necessarily elapse before the whole regional scheme is ready for operation. The fact that nearly twenty millions of people are inter-

ested in broadcasting in this country is in itself a valid reason for cautious development. The established principle of the B.B.C. is not to withdraw facilities without being able to substitute facilities at least as good. The attitude of the Postmaster-General as Licensing Authority is naturally to safeguard the public interest against the possibility of any considerable section of listeners being deprived of any service through premature or ill-considered action. Nevertheless, those who are responsible for the service on the technical side cannot avoid anxiety on account of the grave facts of the interference difficulty. For the past two

(Continued overleaf.)



Glimpses of some of the stations affected by forthcoming changes. (Left to right) The Studio at Plymouth, the transmitter at Dundee, and the Liverpool Studio.

years there has been progressive deterioration of the standard of service given by the eleven relay stations, whose service areas include the majority of the thickly-populated industrial centres. With only ten exclusive waves for 21 stations, it has been necessary to work the eleven relay stations on international common waves, that is, waves shared by several other stations on the Continent. So acute has the interference between these stations become that the uninterrupted service areas of the British relay stations after nightfall has been reduced to from one-half to 2 miles radius. The present position is so serious that it would be a waste of resources to continue to operate the relay stations on international common waves. Pending the establishment of the Regional Scheme, the practical choice is between closing down all the relay stations and reorganizing them on a national common wave. 'Heroic' measures of expediency are demanded, if the relay stations are to be saved in the interim period.

Temporary Measures Must be Adopted.

Extensive experiment has demonstrated the feasibility of satisfactory single-wave-length working provided the same programme is radiated by all the stations working on the same wavelength. Furthermore, under strict limitations, a fairly efficient service can be obtained by radiating 'group programmes,' also on the same wavelength throughout. These facts provide the basis for the emergency temporary re-organization of those relay stations which have almost reached the vanishing point of their usefulness under existing conditions. Having realized and planned against this danger two years ago, one is not unnaturally sorry that the Postmaster-General did not see his way to an earlier sanction of the Regional Scheme. But vain regrets will not remedy present troubles. While measures of expediency are being contrived to cope with the most urgent problems of the moment, one nourishes the hope that any further doubts of the Postmaster-General on the Regional Scheme may be fairly balanced against the possibly calamitous consequences of a policy of perpetual timidity in grappling with rapidly developing practical problems. A year must elapse before London is ready, and at least two years before the regional services may be inaugurated generally.

Single Wavelength for Relay Stations.

The sharing of one national exclusive wavelength between the relay stations is

expected to provide some substantial improvement in conditions of reception. The British exclusive frequency chosen for this purpose is of 1,040 kilocycles (288.5 metres). In November, the following stations will go over to this wavelength: Dundee, Edinburgh, Liverpool, Stoke-on-Trent, Bradford, Hull, Sheffield, Swansea, Plymouth, and Bournemouth. Leeds, being so close to Bradford, will continue as at present; it has moderately free ether.

Nottingham will take its place beside Birmingham in the service area of 5XX and 5GB, contributing of its artistic and intellectual resources to a much wider public than formerly. The transmitter at Nottingham, being nearly useless at present, and redundant under the Regional Scheme, will give way to

conditions of two years ago before interference from other stations was as acute as it is to-day.

Programme Arrangements.

To be successful it is essential to transmit the same programme from each station, and therefore it would appear essential to abandon all local transmissions from relay stations and to give a service of the London programme continuously. In the daytime, however, there is no fear that, shall we say, the interference from Dundee to Swansea will be noticeable; as far as these two stations are concerned, in the daylight they might share the same wave and yet have all the appearance of using different waves, so that local and

separate programmes are perfectly possible during the day without interference; at night time, to minimize interference, all programmes must be the same. In the winter time night falls early and, for instance, the Children's Hour comes after dark, and it seems as though all relay stations and Bournemouth would have to transmit the same programme; supposedly that from London.

'Group'

Transmissions.

Well knowing, however, that listeners might resent the entire suppression of their own type of Children's Hour and its substitution by a London relationship, it has been decided to 'lump' some in-

terference and divide the country into groups, make these groups on rare occasions do programmes different from group to group, but identical in the group. These group programmes will be originated in the 'Regional' headquarters. The rare occasions when group programmes will be separate are mostly during Children's Hour. This will make for no change in programme when relay station transmitters are superseded by the proposed regional high power transmitters. The arrangement is a compromise, wrong from a technical point of view, but justified from the programme angle as making for less dislocation now and in the future. The actual grouping is as follows:—

Scottish—Dundee and Edinburgh.
Northern—Liverpool, Stoke, Leeds, Bradford, Hull, Sheffield.
Welsh—Swansea.
South-West—Plymouth.
South—Bournemouth.

More detailed information will be given near the time of the changes.

MUSIC OF THE WEEK.

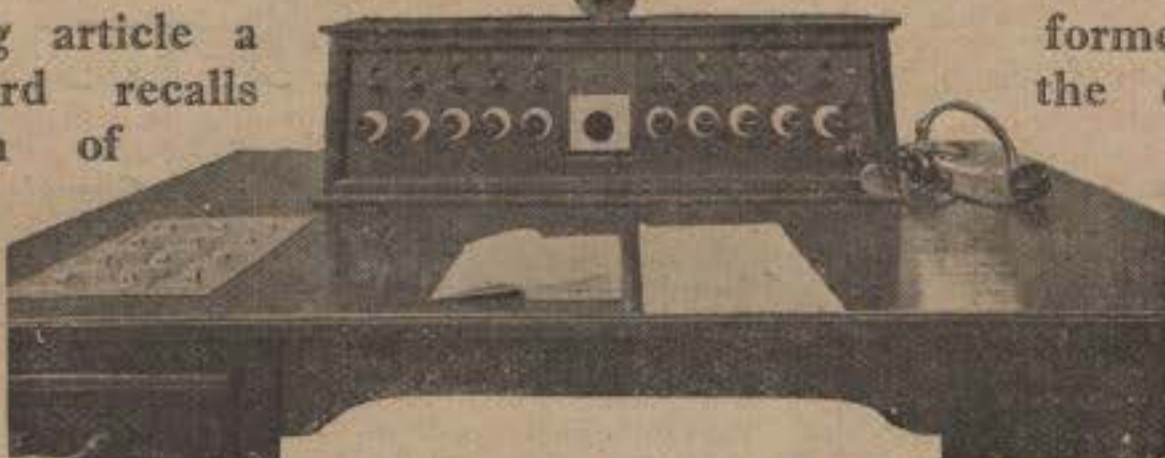
London & Daventry.	Daventry Experimental.	Other Stations.
Sunday, Sept. 2. 3.30-5.15. Orchestral Concert. 5.45. Church Cantata.	3.30-5.15. Chamber Music. 9.0-10.30. Orchestral Concert.	3.30-5.15. Manchester. Northern Bands and Choirs —I.
Monday, Sept. 3. 8.15-9.15. Brosa String Quartet. (Bax and Goossens.)	8.0-10.30. Promenade Concert.	8.15-10.30. Belfast. Popular Orchestral Concert.
Tuesday, Sept. 4. 7.45-9.15. Military Band.	9.0-10.0. Light Orchestral Programme.	8.0-10.30. Manchester. Promenade Concert.
Wednesday, Sept. 5. 7.45-8.50. Light Orchestral Music.	8.30-10.0. Augmented Orchestra.	10.0-11.0. Glasgow. Spanish Music (Orchestra).
Thursday, Sept. 6. 8.0-10.30. Promenade Concert.		4.0-5.15. Cardiff. Symphony Concert.
Friday, Sept. 7. 7.45-9.15. Military Band.	8.0-10.30. Promenade Concert.	8.15-9.15. Newcastle. Municipal Orchestra, Whitby.
Saturday, Sept. 8. 3.30-4.15. Ballad Concert. 7.15. (Mon. to Sat.) Sonatas for Two Violins.	8.30-10.0. Military Band.	8.45-10.30. Belfast. Military Band.

the more efficient and uninterrupted transmitters "next door" at Daventry.

It needs to be made abundantly clear that the step is bound to be partly experimental, and that it is impossible at this stage to be quantitative in specifying what to expect. It will be remembered that the strength of one station at a point has to be five times that of the strength from another station or stations sharing the same wave in order that good service shall obtain. It is estimated that in general the range of good quality service from the above-mentioned stations will be about 3.5 miles at night, and perhaps a good deal more during the day, but so many variable factors enter into the question that this figure must not be entirely relied upon; more information will be given nearer the date of putting the plan into execution. Outside the points where good service from relay stations can be guaranteed, listeners are asked to rely upon the transmissions from 5XX, which fills up the mush area created by single-wave working. Again, it is stressed that this step is taken as a temporary palliative; it is not guaranteed as a return to the

Feature Programmes.

In the following article a Programme Board recalls and the growth of and defines the gramme as a speech and an artistic result have been produced by these media



The famous Control Board which enables the producer of a modern Feature Programme to combine, direct, and check the operations of several studios working simultaneously.

former member of the the earliest beginnings special programmes, Feature Pro-combination of music, producing which could not be produced by either of separately.

FROM the earliest days of broadcasting special programmes have been devised which could not be claimed either as musical programmes, plays, or talks, but were in fact a combination of all three. These were special programmes in the sense that they were out of the ordinary, involved research and thought, and had some claim to being considered an original form of expression, peculiar to broadcasting and not suited to the public stage or concert platform. For convenience in administration some generic title was required to denote the programmes which could not be classified as one of the ordinary forms of programme activity, and 'feature programme' insensibly established itself as convenient and descriptive. The phrase may not occur often in the B.B.C.'s published programmes, but the listening public is quite familiar with the type of programme which it indicates.*

Feature programmes are almost as old as broadcasting. *The Radio Times* goes back as far as the autumn of 1923, and they figure occasionally in its columns even then. Major Corbett-Smith, when Director of Cardiff Station, was the pioneer; under his pilotage the Magic Carpet visited China on the first of its twenty flights, and other real feature programmes such as 'The Mariners of England' and 'Nature Pictures' were supplemented by 'Literary Nights' and 'Mr. Everyman's' informal commentaries on symphony concerts. Bournemouth produced one of the earliest feature programmes under the heading 'Eighty Years Ago,' the forerunner of other period programmes such as '1770' and 'In a Victorian Drawing-room.' Early in 1924 Major Corbett-Smith came to London, and was responsible for several elaborate productions, of which 'Under the White Ensign,' 'Moods in a Garden,' and 'Sportsmen All' were typical. Some of these experiments were less successful than others, but all were interesting and the historical programmes often definitely stimulating.

Meanwhile Cardiff was carrying on his tradition with 'Blue Water Evenings' and more serious programmes such as 'The Growth of Wales'; Bournemouth Station started its well-known series of 'Pictures in Music'; and Birmingham in 1925 developed the Radio-Fantasy on original lines. Feature programmes broadcast from Manchester

included 'Napoleon,' 'Tales of Mystery and Imagination,' and 'Sir Walter Raleigh'; and the Scottish stations were responsible for many national programmes, Aberdeen also broadcasting several Scandinavian programmes for the benefit of its listeners across the North Sea.

In the years 1926-7 perhaps a hundred feature programmes were broadcast. Many merely traversed old ground in a new way. Nelson, St. George, Empire Day, Spring, the sea, the moon, country, dancing throughout the ages, and so on; others attempted to break new ground. Three new departures may be mentioned: firstly, the unannounced programme in which the music, or music and readings, was left to tell its own story. The first of these was the programme, 'If Music be the Food of Love,' in January, 1926. Secondly, the miniature feature programme, generally music and poetry, lasting some thirty minutes, and relying on only two or three soloist performers (the advantage of this is indicated later)—the first of these was called 'The Long Day Closes'; and, thirdly, the imitative programme, such as the Radio Tattoo, which sought to represent an outside event with merely the resources and artifices of the studio. Feature

programmes of a rather different type were the 'Dream Fantasy' of 1926, a very successful *résumé* of the year's chief broadcasts; memorial programmes as exemplified in the broadcasts on Armistice Day, and the illustrated debates on Jazz v. Classics and similar subjects.

The real feature programme combines speech and music to produce an artistic result which could not have been produced by either separately. A talk on London is a talk; poems about London may form part of a poetry reading; the 'London' Symphony and *Cockaigne Overture* are music; combine the three and you have the makings of a feature programme. It is essential that the thread running through a feature programme should be a strong one and that none of the musical or spoken constituents should be irrelevant. It may sometimes take a week to find an appropriate piece of music, but the programme fails if it is not found, and there is no real substitute. Some seeming feature programmes are merely titles and nothing else, or titles and a quotation, followed by one or two more or less appropriate items. At one time every evening concert, almost, had a special title, and the pages of *The Radio Times* bristled with 'Fun and Frolic,' 'Powder and Patches,' 'A Summer Soufflé,' 'A Mixed Grill,' and even doubtful improvisations such as 'High-Low,' 'Lightsome,' etc. A heading does not make a feature programme, unless the actual programme is worked out very closely. A composer programme is not a real feature programme, nor is an illustrated musical lecture.

A word as to the devising of feature programmes. This makes an amusing hobby, and any listener who cares to try it will find it both interesting and instructive. The difficulty depends on the subject. Anyone can knock together musical and literary items to form a programme under the heading of 'The Open Road'; but try, say, 'Joan of Arc' or 'Give a Man a Horse he can Ride' and you will find it rather more difficult. If your programme is to be designed for broadcasting, the greatest danger that you will have to surmount is that of having too much spoken matter. Really suitable musical items are often difficult to find for some particular programmes, e.g., a Dr. Johnson programme, where conversely there is plenty of literary material; and there is always the danger of allowing

(Continued at foot of page 376.)



* Note—A series of programmes of chamber music and songs broadcast from Cardiff, early in 1924, was presented under the heading of 'Feature Programmes,' but the use of the words for that type of programme did not find general acceptance.



Diarists and Diaries.

I THINK that 'Samuel Pepys' weekly journal, as it appears in these columns, must have done a good deal towards interesting all my readers in the noble art of keeping a diary. I write feelingly on this subject, for I once kept a full and daily diary for eight years, which now affords me almost as much pleasure as it recalls of youthful folly! On Thursday, September 13, at 3.45 p.m., Mr. Guy Pocock will talk on 'The Diarist as he sees himself.' It should be a talk remarkable in its naked realism, for if no man is a hero to his valet, to his diary he most frequently seems 'less than the dust.' I honour Mr. Pocock for his bravery,



'No man is a hero to his valet.'

but I am not surprised by it. A member of the publishing firm of J. M. Dent and Son, he is already well known to listeners for his series of talks on 'The Magic Crystal.'

A New 'Star'?

AS was shown in a recent article, 'Savoy Hill with the Lid Off,' the B.B.C.'s search for new talent is a never-ending one. Sometimes the searchers are rewarded. Late in September a new and promising artist, Miss Kathleen Hamilton, will make her first professional appearance in a 'star' vaudeville show from London and Daventry. Her turn is entitled 'People I have never seen and people I have never heard.' It consists of impersonations of well-known broadcasters and impressions of film stars—'people I have never heard'—as Miss Hamilton imagines they would sound when taking part in a spoken scene (two of her subjects are Pola Negri and Mae Murray). This sounds promisingly original.

Sidney Baynes Again.

ON Sunday afternoon, September 9, Sidney Baynes and his Band will be heard again from London. Mr. Baynes, who is associated with a successful West End revue, is the pioneer of the modern tendency in light orchestral music. His band, although its composition, which includes several saxophones, suggests a dance orchestra, plays classical pieces of the lighter kind, which gain in freshness from such unconventional re-scoring. Mr. Baynes is himself a composer; he was responsible for *Destiny*, one of the 'most whistled' values of our day. As soloists in his concert on September 9 he will have Catherine Stewart and David Hutchison.

Plays for the Schools.

AS usual, there will be during the coming term a series of plays broadcast specially for the schools. The first of these, *Julius Caesar*, will be heard on the afternoon of Friday, September 21.

BOTH SIDES OF THE MICROPHONE



The Dressing Gown Problem.

AT 10.15 on Wednesday, September 19, London and Daventry listeners are to hear *The Great Dressing Gown Problem*, a burlesque by Lance Sieveking, with music by Scott Goddard, the well-known music critic. The object of Mr. Sieveking's satire is the contemporary musical comedy and the audience which it attracts. That the burlesque is fantastic is vouched for by the title and by the fact that the name of the chief character is 'Lord Bundletuppenny.' His lordship is an eccentric nobleman who is never seen without his famous dressing gown, in which it is his intention, finally, to be buried. Mr. Goddard's settings of the author's lyrics are delightful. The lyrics themselves are intentionally inapposite—that is part of the satire—for we all know by what laboured means the average musical comedy song is hammered into its context. In the midst of a love dialogue the hero will, for no apparent reason, say: 'You love me now, dear, but will you be true when the roses fall?'—cue for 'When the Roses Fall,' words by Hank Bunk, Harry Fischneif, and Babe Adams. Music by Boob Candleheim and George Gusch.

Are You Telepathic?

MANY listeners will remember the experiment in Mass Telepathy which was carried out in February, 1927. Five objects were shown to a group of people seated in the office of the Society for Psychical Research, which was connected with Savoy Hill by landline. Listeners were informed of the revelation of the objects, which was followed in each case by a short pause during which those taking active part in the experiment concentrated upon the object before them. Very remarkable results in the way of telepathic reception by listeners were achieved. Object No. 3, for example, was a spray of white lilac; 151 listeners recorded an impression of 'scented flowers' or 'white flowers,' while one listener definitely received 'white lilac.' The Society decided to conduct further more detailed experiments with those listeners who appeared to be 'telepathic.' Since last October these have been carried out weekly. The Hon. Research Officer of the Society now desires to extend the experiments even further. At 11 p.m. on Wednesday, September 19, Prof. Julian Huxley, the eminent young Professor of Biology at London University, will give a talk from London on the results of experiments carried out up to date and the plans of the Society for Psychical Research for extending them. The latter, I understand, include requesting listeners who believe they have telepathic powers to get into touch with the Society at 31, Tavistock Square, W.C.1, with a view to participation in tests which will be carried out for half an hour weekly during the coming autumn. I will not, however, forestall Prof. Huxley. Those who are interested in this sort of thing should make a point of listening to him.

A 'Thriller.'

I HEAR striking things of *The Greater Power*, a play by Mr. F. J. Mott to be broadcast from London at 9.50 on Tuesday, September 18. This is apparently a true dyed-in-the-wool 'thriller,' though it concerns high policy and the future, as opposed to detectives, crime, and the underworld of novelists' imaginations. The cinema has almost succeeded in making legitimate stage melodrama ridiculous. So it will be unusually interesting to hear what radio can do in the same line.

The Gramophone to Tell its Own Story.

FOLLOWING upon the recent gramophone recital entitled 'Voices we shall not hear again,' in the course of which the recorded voices of Patti and Caruso were heard, comes, on September 21, an historical recital tracing the development of the gramophone from the dear old days of the phonograph cylinder to the modern miracle of electrical recording. This will be interesting not only as a resurrection of dead voices, but as evidence of the remarkable improvement which can be made in an already established invention. The phonograph was patented by Thomas Edison in 1876, though experiments in the recording of sounds had been in progress since the first years of the century. The importance of the invention to musical history is widely recognized today. Matrices of the records of well-known artists are deposited at the British Museum and the Paris Opéra, where they, together with cinema films of notable current events, will be of phenomenal assistance to future students of Art and History.

Music of the Zither.

THE recent visit to our studios of Franz Baumann, one of the most popular of German 'radiostars,' is to be followed on Wednesday, September 12, by a short recital by Max Schulz, virtuoso of the zither, who enjoys a great reputation among listeners abroad. The zither, a box-like string instrument, which is laid flat on a table and struck with a plectrum, is seldom heard in this country; it is, however, almost the national instrument of Bavaria and the Tyrol, where no village inn is complete without its zitherist. In Bavaria I have heard quite tiny children play the instrument with great effect. There have been many *maestri* of the zither, the most famous being Johann Petzmayer, known as 'the Paganini of the Zither'—who during the last century rose from obscurity as the son of an innkeeper, to become the 'rage' of fashionable Vienna and official zitherist to the Duke of Bavaria.



'Concerning the bathing of a baby.'

Purely Personal.

THERE are moments when—like the famous policeman in the song—'The Announcer's Life is not a happy one.' It is, of course, a complaint for which he must be, and is, duly grateful, but the assumption of various of his correspondents that he is omniscient and omnipotent is occasionally a little distressing to one of his naturally amiable disposition! Among a recent batch of letters he received one asking for practical advice on how to purchase a pet; another seeking information concerning the bathing of a baby; and a third containing interesting but unsought news about Indian weather. At the same time I (to revert to the first person) receive many letters of a less embarrassing nature. I thank my many correspondents for the interest which they show not only in broadcasting but in my own personal welfare.



BOTH SIDES OF THE MICROPHONE



And Again Food.

IT seems that quite a number of listeners have been writing to the Talks Department asking for helpful ideas towards their children's lunches at school. On Monday, September 10, at 5 p.m., Miss Helen M. Tress will give a Household Talk which will try to answer these eager inquiries. It is a pleasant thought that no longer, as in my young days, will school children be confined within the limits of the sticky paper-bag, the staleish bun, and the squashy banana. And they will have to thank the B.B.C. for satisfying not only their natural longings for education, but also their equally natural appetite for common or garden food.



'Confined within the limits of the staleish bun.'

The 'Leger.'

ON Wednesday afternoon, September 12, we are to hear, relayed from Doncaster, a commentary on the St. Leger. The commentator will be Mr. R. C. Lyle, racing correspondent of *The Times*, who described this year's Derby over the microphone. The 'Leger' is one of the five 'Classic' Races—the other four being, of course, the Derby, the Oaks, the Two Thousand Guineas and the One Thousand Guineas. As in the other 'classics' three-year-olds are only eligible to compete. The distance is 1 mile 6 furlongs and 132 yards. Colts carry 9 stone and fillies 8 stone 11 pounds. The race originated in 1776; at a dinner given by the Marquis of Rockingham at the Red Lion, Doncaster, the new sweepstakes were named the 'St. Leger' in compliment to Lieut.-Gen. Anthony St. Leger, of Park Hill.

A Striking Poster.

LONDONERS will soon be seeing on the buses another striking poster for this year's Radio Exhibition at Olympia from September 22 to 29. As was the case last year, this poster is the winning design in a competition organized by the Radio Manufacturers' Association for a prize of £50; and I personally think that this year's poster (a reproduction of which appears on page 367), is, in its impressive simplicity, a very notable piece of work.

Next Week's London 'Prom.'

ON Friday, September 14, London is relaying a Beethoven and Mozart programme from the Queen's Hall. Beethoven will be represented by the No. 3 ('Eroica') Symphony in E Flat and the Overture to *Egmont*; Mozart by his twenty-fourth Pianoforte Concerto (in C Minor), played by Fanny Davies, and arias sung by Bella Baillie and Roy Henderson. Fanny Davies, almost the last of Madame Schumann's pupils now appearing in public, is renowned as an interpreter of Beethoven, Brahms and Schumann; she seldom plays Mozart. The second half of the programme will be miscellaneous, comprising *Siegfried's Journey to the Rhine*, and Dvorak's *Carnival Overture*.

5GB 'Proms.'

TWO miscellaneous 'Prom' programmes are to be heard next week from Daventry Experimental. The first, on Thursday, September 13, includes a new work for piano and orchestra by the Italian modernist, Alfredo Casella, a transcription for orchestra by the Spanish conductor, Arbos, of Albeniz' *Iberia* and Stanford's *First Irish Rhapsody*. The soloists will be Gwladys Naish and Trefor Jones. On Saturday, September 15, the programme includes Norman O'Neill's *Three Shakespearean Sketches*, conducted by the composer, Saint-Saëns' C Minor Concerto, played by Pouishnoff; Tchaikovsky's *Overture 1812*, and Sir Henry Wood's *Fantasia on Welsh National Songs*. The vocalists will be Elsie Black and Frank Titterton.

An Edward German Concert.

EARLIER in the year we had the first radio performance of *Merrie England* and, quite recently, a production of an earlier opera by Sir Edward German, *The Rival Poets*. I now hear that during November, on dates to be announced, there will be two broadcasts of *Tom Jones*. In the meantime we are to have, on September 13, a concert of Sir Edward's lighter music, including the miniature overture to *The Rival Poets* a selection from *Merrie England*, the Nell Gwynn Overture, the Gipsy Suite, and the March Rhapsody. Hilda Blake will sing two groups of the composer's delightful songs.

"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.)



Aug. 4. What vext me was, in going to catch a bus in Piccadilly this morning and hobbling a little by a tight boot, the conductor calls to me, 'Come along, daddy,' as I might have been Methuselah and did make me mad with him.

Come Connie. All she brings is 1 small suit-case that she carries in her hand. Whereof my wife wonders to me that the wench had not brought her ward-roab in her vanity-bagg, being (to judge by what she stands upp in) that this should very easily have taken 5 or 6 compleat shifts of cloathes for her and not then been overcrowded. To which, upon my answering that she is but a flapper and will soon grow out of it, my wife says, if by 'it' I mean Connie's frock, God forbid the girl ever grow out of it more than now, almost all of her being out of it already; then falls a-laughing at her own pleasantry, and I did, upon a consideration of policy, laugh with her, albeit a poor sort of pleasantry, like most of my wife's.

Dancing this night, by wireless, to the Savoy Orpheans, I with my wife and Connie by turns, and mightily pleased, when I squeeze Connie's hand in dancing with her, by her seeming (or so methought) to squeeze mine back. Yet what pleased me not so well was her presently naming me for a priceless old dear and thinks that in future she shall call me Uncle Sam, having no desire to be Connie's nor any wench's uncle. For Lord! To have a girl say she will be niece to a man is even worse than having her say she will be a sister to him, as my first swete-heart did to me and not forgiven the jade for it yet.

So to bed, but little sleep, first by my wife's girding at me the way I throw saucer-eyes at Connie and wishes I could see what a fool I make myself look when I do it; then, when she have done girding, by snoring in her sleep most rumbly beyond everything.

Aug. 5. (*Lord's Day*.) To church, where, by a right division of the sexes, I should have sat betwixt my wife and Connie. But my wife, having, under cover of civility, motioued Connie first into the pew, nippes in herself immediately after, and soe divides me from Connie, like the ham in a sandwich, to my great dis-

content. Mr. Blick gone to his holidays. A stranger makes the sermon for The Church Missionary Society.

A strange thing was, in the hymn after sermon, a sandy catt stroalls in and to sit upon the chancell steps and starts washing itself. But when 2 sidesmen goe to shift it, the catt will not budge, but arches its back and spitts at them, and they afraid to tacket it. Hereupon forth Mrs. Fripp from her pew and to hold out her hand to the catt that instantly rubs its head against her hand and sidles round her leggs, and she picks it upp, cuddling it to her, and carries it out. Which methought a signal instance of the kinship there is between catts and women-catts, and do herein, I believe, confirm the general suspicioun of all catts having The Devil to theyr common ancestor.

Had thoughts of taking Connie on the river this afternoon, but comes for her a boy (that she calls Eric) with his carr and to carry her off in it, the minx's gadding alone with a boy in a carr, and this on Lord's Day. What makes it worse is, she no sooner gone with Eric, than upp 2 other boys in catts, both for Connie. But I will not have my godly house made nothing better than a house of assignatioun, and so told them very streightly.

Aug. 8.—Going to the bath-room this morning, I crasht into Connie coming from it. She mighty saucy in black silk pyjamas with yellow sun-flowers on them, and 'Good morning, Uncle,' says she, as pert as you please. But I slipt by without answering the baggage, in part through vexatioun with her, in part by my not wishing to open my mouth to her before I have put my teeth in. Also did fear for my wife's coming out and seeing me talk with Connie in her pyjamas.

Listening in this forenoon to the British Legioun's Service at the Menin Gate, a most noble service, and the Archbishop of York's homily as uplifting a homily as ever I did hear. The Last Post to make me sick unto weeping almost. My wife openly in tears. Callous Connie intent onlie on powdering her little pug of a nose.

Points of View.

I. 'Having Ears, We See.'

ONE of the most satisfactory results of broadcasting is that two million or more people are learning how to 'see' with their ears.

Sight through sound is not so absurd as may at first appear. The five senses are all subtly connected. We often speak of a thing which 'tastes' like another 'smells.' Especially connected are the functions of seeing and hearing. Their common meeting-ground is that part of the brain which is aptly called 'the mind's eye.' Here sounds may be translated into mental pictures of a vividness varying with the sensitiveness of the listener.

The importance of this link between sound and sight is clearly recognized by the educationist. The teacher of today uses it in many ways, and most frequently in the teaching of spelling. Here the method employed is significantly called 'Look and Say.' The child looks at a word and simultaneously says it. By doing so he gets, as it were, a snapshot of the word in its entirety, and at the same time associates the sound with the picture for future mental reference. By using this method spelling becomes a matter of slow but actual reading from the very first. Thus much of the old-time drudgery caused by the interminable repetition of letters, is obviated.

This mental picturing of sound is, of course, carried to a more complete finish among adult listeners—or can be if they will. The composer, like the poet, aims at writing something which will give the sympathetic listener a mental picture of like vividness and quality to his own at the time of 'inspiration.' It may not be the identical picture. A person listening to 'The March of the Dwarfs' will perhaps visualise a sea-lashed cliff with the midnight wind shrieking round it. But if that picture is vivid and realistic in the 'mind's eye,' then the composer and the musician will have accomplished what they set out to do, namely, to present a sound-picture of certiness.

There is another aspect of the subject complementary to this of imaginative pictures conjured up by means of sound. It is the reverse process whereby sounds are produced as a result of sight. One sometimes hears people who, in the course of

reading aloud, encounter 'hard' words and slur them over. The reason for this, in most cases, is that they have not really seen the word. The fact that it is probably unfamiliar induces a kind of 'word-fear' before they actually reach it in their reading. This timidity is sufficient to make them pass over the word as quickly as possible. Their pronunciation of the word—the number of syllables which they leave out—indicates the degree of intensity with which they have pictured it.

No matter how many times a word or set of words be repeated 'off by heart,' a mistake made in the initial learning persists until corrected by a careful re-reading or re-picturing. A good example of this was shown a short time ago, when a class of school-boys was set to write out the Lord's Prayer. Although the boys had repeated the prayer each day during their five-years' school career, they had evidently never looked at it properly. The sound of it, translated into writing-pictures, was distorted in many places. Thus one child wrote of 'Our Father Wisbart in heaven,' and another: 'Allah be Thy Name.' A further one, quoted in an educational work, reads: 'Lead us not into Thames Station'!

In dealing with the connection between sound and sight there are two other matters of interest. One of these relates to the question of dealing with dumbness. Many people equipped with perfect vocal organs are nevertheless unable to speak

because they are deaf. Their deafness prevents their being taught to speak by the usual methods of sound-imitation. In consequence, special methods are employed which, with the exercise of patience and perseverance, enable them to reproduce speech almost as well as the normal person, save that they cannot hear it.

Most of these special methods of teaching have as their principle the visualizing of sound. In some cases use is made of lip-reading. The picture of the lips shaped to make certain sounds is copied by the pupil who, in consequence, can reproduce the sound. In other cases a flame is utilized. This flame assumes certain shapes in response to certain sounds, and the pupil, seeing this, attempts the making of the same shapes and sounds.

The other aspect of relationship between sound and picture is perhaps of a more psychological nature. Some people associate words and their sounds with colours. In one case known to the writer the colours are always clear in the mind's eye, and remain always attached to the same words. Thus the word 'Monday' is never pictured in any tint other than slate-grey (which is, perhaps, not inappropriate). 'Tuesday' appears as a bright brick-red. 'Wednesday' takes on a hue of crimson-lake, and so on. In some cases this association of colours with words gives place to an association of shapes—squares, triangles, circles, polygons—being conceived in the mind of the reader or listener.

It should not be imagined, however, that in these cases the reading or the hearing of a sentence produces a mental rainbow or has the effect of a book of Euclid being rapidly flicked before one's eyes. The association of colour or shape is only brought about when single words are pondered over outside their functions as part of a passage of prose or poetry.

Such phenomena may be no more than mental curiosities. On the other hand, they are mentioned here because, so vast is the country of the mind, that the actions of anything passing through the gateways of the senses may, if recorded, lead to some region as yet unknown and unexplored.

ALFRED DUNNING.

IN NEXT WEEK'S ISSUE:

'The Future of Broadcasting—III,
'The Drama.'

By JAMES AGATE.

'Jazz Has No Future.'

By Sir HENRY COWARD.

'My Ideal Hour.'

By Sir NIGEL PLAYFAIR.

On Sale — Friday, September 7.

2. 'Is Modern Music Inferior?'

THERE are people who will tell you that we have entered upon a 'bad' period of musical history. I do not agree. We have emerged from one. I place the 'bad' period—if we must admit one—at the turn of the century, when the hopes of the musical world appeared to be centred upon two young composers, Richard Strauss and Gustav Mahler, and a still younger one, Max Reger. A great tradition—the only one that claimed general allegiance, and, in fact, the only one that was generally known—had run into the cul-de-sac of Byzantinism, both in its infatuation with the colossal (Strauss and Mahler), and in its preoccupation with the minute (Reger worried semiquavers as Byzantine theologians worried particles). The Russian (nationalist) school, whose great achievement a recent *History of Music** declares to be 'undoubtedly the most important collective manifestation in music during the second part of the nineteenth century,' was known only to specialists, and Debussy only to a few individuals among these. Then, for one not allured by Byzantine prospects, the outlook was black as night. Today, in comparison, it has the roseate hue of dawn.

The contrast is, of course, not between the twin illusions of progress and reaction, but between the oppressed realities of movement and stagnation.

At the turn of the century technique (especially orchestral) was creating whirlwinds of empty sound, but ideas had reached a dead end since Wagner. To employ the vernacular, there was 'nothing doing.' But for those orchestral tornadoes which meant singularly little, the soul of music threatened to become as static as the soul of China before the West had stirred it. Today the whole world of music is in movement, and, whatever results from it, movement is always more healthy than stagnation.

The people who made the above assertion point to the alleged absence of giants. How do they know that there are none in our midst? Time alone can tell. But even if there were none, it would be no ground for pessimism. Is one, for instance, pessimistic concerning the English novel, which boasts today a numerous vanguard where formerly stood one or two great names? The giants of music have never risen like Fuji-Yama above a surrounding dead level. They have always been the peaks of mountain ranges. The musical landscape has never been more mountainous than at present. If we do not yet see the peaks of our range, it may be due to perspective, or to mountain mists, or it may even be that we have not yet arrived within sight of them. But the mountains are there.

It is to the enrichment of music that, to quote

the same history, its uniform speech has 'given way to a great extent to idioms or dialects which, if not actually unintelligible to other races, can only be fully appreciated by those who share the same cultural traditions, or else possess a temperamental affinity to them.' Uniformity impoverishes an art by eliminating much that is characteristic. 'Art has no frontiers' is the slogan of those who would have one type rule the world. Art, on the contrary, is fertilized by the frontiers between different cultures, nations, creeds, types, and ultimately individuals. The unprecedented diversity of contemporary music is a sign that the art is in a healthy condition of unimpeded fertility.

The unusual prominence of the 'doctrinaire' composer (he who develops, and exploits in his compositions, a preconceived musical doctrine) is another healthy sign. At all times there have been inventors. Most of them are forgotten, their fame having been superseded by that of those who devoted less energy to invention and more to the exploitation of processes previously invented. What matters? We are not here concerned with the ultimate fate of this or that reputation, but with the outlook of music. In all the ages it has ever been fructified by invention, and never has musical inventiveness been more rife than now.

EDWIN EVANS.

* "The History of Music," by Cecil Gray (Kegan Paul).



TWELVE GREAT PLAYS

Introduced by HUBERT GRIFFITH



In the following article, Mr. Hubert Griffith, the well-known dramatic critic of the *Evening Standard*, criticizes and appraises the importance of the forthcoming monthly broadcast series of Twelve of the Great Plays of the World. The series will begin on September 12 with *King Lear*.

THE Productions Director of the B.B.C. has recently made an announcement that interests at least one critic of the regular theatre, the present writer, very keenly. The announcement is that during the coming year, at the rate of one a month, certain great plays of the world will be given from Savoy Hill, not in extracts nor in snippets and snatches, but allowing plenty of playing time for each of them, and doing each one of them as fairly and adequately as it is possible to do it over the wireless.

It is worth remarking, perhaps, in this connection, that such an ambitious scheme would hardly have been possible, and would certainly not have been popular, a year or two ago, when the method of producing wireless plays was in a more experimental stage than it is now, and when, in particular, the huge wireless public was less accustomed to listening to anything that lasted consecutively for more than twenty minutes.

As in all other arts, the gradual 'acclimatization' of the public is the first step towards getting a new idea accepted. Wagner, before he became the dominating figure in modern music, was thought long-winded and a bore. Whistler, because he chose to paint in quiet harmonies of greys and greens instead of in the blues and reds of the old masters, was accused of 'flinging a paint-pot in the eye of the public.' The play-listening public of the B.B.C. is also, according to definite evidence, getting its eye in—or rather getting its ear in—to an extent that would have seemed highly unlikely a few years ago. Where, in the early days of wireless play production, a play showed signs of lasting as long as the space of a single act in an ordinary theatre, letters would be received in Savoy Hill from a grateful public entreating the directors to cut the entertainment still shorter and to break up with more music and interludes the unaccustomed agony of listening to unseen actors on a wavelength. Where, in several recent experiments, there has been a tendency to keep in too much music and interludes, an equal number of letters are now received asking that the continuity of the thought and action shall be broken up as little as possible. It is still necessary to cut plays on the wireless. It has been necessary up to now, and it probably always will be. There are certain visual effects planned for the theatre that unseen actors cannot attempt to carry off. These passages have to be cut, or their technique adapted, and a full wireless play plays for an hour and a half or two hours, as opposed to the two and a half hours or more of a play in an ordinary theatre. But at least the present series of plays will be able to be done

as fully and freely as wireless technique permits—not with the idea of shortening the public agony, but with the better idea altogether of adding to the stock of the public's intelligent pleasure.

The plays chosen—or in some cases provisionally chosen, for a couple out of the dozen are not yet definitely decided upon—cover a wide field of interest. The general idea of the selectors has been the choice of representative great plays from as many countries of the world as possible, not, let it be added, so much in the overworked name of 'Education,' with all its unfortunate associations of schoolrooms and slate-pencils, as with the simple idea of plucking good and entertaining examples of the world's drama in whatever country they have flowered.

King Lear is to lead off, with all the thunder and magnificence of its rhetoric. It will be an interesting experiment to see how Shakespearean tragedy in the grand manner can come across on the wires, and is more than likely to be a successful one. It can never be repeated too often that the key to Shakespeare, far more than in the case of any other English playwright, is the key of the ear—the splendour, beauty, delicacy, or gaiety of the language he wrote in. He wrote at a time when the women's parts were played by boys, and when realistic scenic representations of thunderstorms, blasted heaths, and shipwrecks were out of the question. He had to get every effect that he ever got, whether that of a young woman's beauty or the dread of death, by means of the sheer spoken word—not the visual impression of the eye. It seems to me possible that a good *Lear* on the wireless might be at least as satisfying—if not much more satisfying—to the mind and imagination than an elaborately over-staged production in a modern theatre with modern scenic devices.

After *Lear* will come *The Betrothal*—Maeterlinck, plenty of music, and a pretty story; then *The Pretenders*, an early Ibsen play that on its own merits ought to be much better known in London than it is; a little later will come Rostand's *The Fan-*

lasticks, one of the gayest and most delicately delightful comedies ever written. Rostand's more gushingly romantic pieces, *Cyrano*, *L'Aiglon*, and *The Far-Away Princess*, are now to some extent at a discount. Heroics are, at least temporarily, out of fashion. But *The Fantasticks*, the beautiful little comedy where he both idealizes and laughs at heroics, is a pure gem, and listeners should by no means miss the chance of hearing it.

Later still comes a well-known love-story of India, *Sakuntala*; and then the celebrated *Cherry Orchard* as Russia's representative. This is a really bold stroke on the part of the selectors. Nothing happens in *The Cherry Orchard* except that one or two things expected to happen don't happen! The cherry orchard itself, the beloved property of Madame Ranévsky, is not saved by a miracle, but is sold and is cut up into small building allotments. The rich merchant who has it in his power to save everybody, does not propose to the daughter of the house, and she is left lamenting. It is a strange and extraordinary play, unlike any play that was ever written before it, and yet, if one lends it an attentive ear, and does not necessarily compare it with the *Dame Aux Camélias* or *Adelphi* melodrama, it is a romantic and a touching play, and a play that seems to come marvellously near to the heart of life.

It will be followed by a play by Strindberg, whose magnificent play, *The Father*, had a recent and almost unexpected success in London; by *Minna von Barnhelm*, one of the classic dramas of Germany (with a good story attached); by *Electra*, one of the great plays of the ancient world; and then probably by a play by Mr. Bernard Shaw. An Italian play is still to be selected.

Many of the listeners of the B.B.C. will know all these plays. Many will be hearing one or two of them, perhaps rather doubtfully, for the first time. If the doubt becomes alarm, they can perhaps cheer themselves with this reflection: As a child it is perfectly natural to delight in the taste of sweets, and it is just as natural for anything with a more difficult or subtler taste, an olive or an oyster, to be rejected with scorn. Later in life, one has another shot at the olive or the oyster, not because one likes it instinctively, but because other people, whose judgment one respects, seem to like it on further acquaintance. It is an 'acquired' taste. The wise and adventurous child, arrived at years of discretion, gives himself at least the chance to acquire it.

THE TWELVE GREAT PLAYS.

Plays in this series are:—

- | | |
|-----------------------------|---|
| 1. <i>King Lear</i> . | 7. (Not yet settled.) |
| 2. <i>The Betrothal</i> . | 8. <i>The Cherry Orchard</i> . |
| 3. <i>The Pretender</i> . | 9. <i>There are Crimes and Crimes</i> . |
| 4. <i>Life's a Dream</i> . | 10. <i>Minna von Barnhelm</i> . |
| 5. <i>The Fantasticks</i> . | 11. <i>Electra</i> . |
| 6. <i>Sakuntala</i> . | 12. <i>A Play by G. B. Shaw</i> . |

A booklet will be published in connection with each play. For particulars see page 406.



HOME, HEALTH AND GARDEN.



Sweets for Your Menu.

Caramel Custard.

For the Caramel use:—

- $\frac{1}{2}$ gill cold water.
- 2 ozs. loaf sugar.

Place the sugar and water in an old saucepan, and boil rapidly. Don't use a good saucepan, for it will spoil its appearance, and an old one does just as well.

The outstanding flavour is burnt sugar, and to get this use loaf sugar and water, boiled rapidly to a golden-brown colour. The darker the colour gets, the more pronounced the flavour. Remove the caramel from the fire directly it is brown. Caramel must not be stirred, but when it browns shake the pan to keep it an even colour.

Take an old mould, not a greasy one, and warm it so that the caramel will not set, as it would in a cold one. Line the tin with the caramel mixture, right up to the top, but holding the tin in your left hand, and away from you.

When the tin is lined, place it in a window to cool, as it must be cold before the custard goes in.

For the Custard you want:—

- $\frac{1}{2}$ pint of milk.
- One egg.
- Sugar
- A few drops of vanilla.

Mix these in the same way as for a baked custard, fill the tin with the custard, then cover with greased paper. Place in a fish kettle, and cook for about forty minutes.

Chocolate-Date Flan or Tartlets.

Make some short crust, using 3 ozs. flour, 2 ozs. margarine, and the yolk of an egg, well beaten, for mixing.

Line a flan ring, or if you are making tartlets, take some good sized paté-pans. Trim the edges neatly, and brush the pastry with liquid jam. Bake in a moderate oven for twenty to thirty minutes.

Filling:—

- 2 ozs. finely chopped dates.
- 1 oz. chopped nuts, any kind.
- 1 oz. cornflour.
- 1 dessertspoonful sugar.
- Vanilla essence.
- 1 oz. chocolate powder.
- 1 gill milk.



Heat the milk, using a little to blend the cornflour, sugar and chocolate powder. Mix these well.

Pour the hot milk in, stir well, and return to the fire. Stir well until it thickens, but if too thick add a little milk. Now add the dates, nuts, and vanilla essence to the chocolate mixture, and mix well. Spread this over the pastry evenly.

Now for the meringue:

Take two whites of egg and 4 ozs. castor sugar. Whip the whites very stiffly, then add a teaspoonful of sugar. Continue beating till very stiff, then fold the rest of the sugar in.

Take a broad knife and spread over the chocolate. Then take the rest of the meringue, and pipe it on top daintily, decorating it either with cherries and angelica or crystallized fruits.

Sprinkle thickly with castor sugar, then place in a very cool oven to dry off.

Arrowroot Sauce.

To make the arrowroot sauce take:—

- 1 teaspoonful arrowroot.
- 1 teaspoonful sugar.
- $\frac{1}{2}$ pint of fruit juice.

Mix the arrowroot just when you want it, otherwise it gets stiff again, mixing it with a little of the juice.

Place the rest of the juice with the sugar on to boil. Pour it on to the mixed arrowroot, and boil it all for about ten minutes, when you will find that it becomes quite clear. Pour the arrowroot sauce over the fruit in the flan, and allow it to cool before serving.

Arrowroot is particularly useful for this purpose, as it is glossy and adds considerably to the appearance of the flan. The longer you boil arrowroot with either fruit juice or jam, for sauce, the richer it becomes in colour.

Macaroon Tartlets.

- 4 ozs. flour.
- 2 ozs. margarine.
- Short crust, not too thick.

Filling:—

- 2 ozs. ground almonds.
- 1 $\frac{1}{2}$ ozs. castor sugar.
- Stiffly beaten whites of two eggs.

Make the short crust, and cut out the cases thinly, leaving some pieces to cut strips out of to form the crosses on top. Mix the almonds and sugar together, and then fold in the whipped whites of egg.

Fill each case a little more than half full, then place strips of pastry across from side to side.

Bake in a moderate oven until a rich golden-brown—about thirty minutes.—From a talk by Miss Marjorie Guy on August 20.

(On page 387 will be found an announcement of the forthcoming series of 'Listeners' Talks' to which housewives are asked to contribute tried and tested recipes and hints of their own.)

This Week in the Garden.

THE earlier the order for bulbs can be placed the better, so that there may be no delay when one is ready to begin potting or planting. Early-flowering kinds should be planted as soon as possible. The longer the bulbs are out of the ground the less satisfactory will be the first year's flowers. Many of the smaller bulbous plants are valuable for the rock garden and should be associated with such carpeting plants as Aubrietia and Alpine Phlox.

Carnation shoots which were layered early will now be ready to be severed from the parent plants. It is better to do this a week or ten days before transplanting the layers to their new flowering quarters. Malmaison Carnations which were layered in frames should be similarly treated and the layers should be potted up when ready. A mixture of three-quarters loam, one-quarter old hot-bed manure, with a little lime rubble and coarse sand, will be found suitable. The pots should be clean and well drained.

In order to have good plants for bedding-out and for propagating from, in spring, cuttings of all half-hardy plants should be secured now. Short-jointed shoots are best for this purpose, and they should be inserted in sandy soil, and shaded from bright sunshine until they are rooted.

Winter Spinach and Onions should be sown, if this work has not already been done.

Potatoes and other root crops should be lifted and stored as they become ready, choosing a dry day for the purpose.

Celery will be much benefited by regular dustings of soot and applications of weak liquid manure water.

Australia Through a British Woman's Eyes.

I WANT to make it quite clear to you that the only profession open to women going out under the free passage scheme is that of domestic worker. But please don't say, 'Oh, that's no good to me,' for it's to you who have never thought of taking up domestic work that I chiefly want to talk. I can quite honestly tell you that there are wonderful chances out in Australia for all who are ready to work.

Women between the ages of 18 and 35 get a free passage to Australia, and those with no experience of domestic work can have free training at the Market Harborough Hostel, a training centre for girls who wish to take up domestic work overseas.

In return for the free passage you must promise to stay in domestic work for one year, but not necessarily in one place. At the end of that year you're free to take up any other work in which you may find an opening.

There there are far more jobs than women—here there are far more women than jobs. In this country there are a million more women than men—in Australia there are 143,000 more men than women.

Town life in Australia is much the same as in England, except that the meals are earlier. Wages are higher there, but smaller staffs are kept. A qualified domestic worker gets from 25s. to 40s. per week, whereas an inexperienced girl would start with about 15s. per week.

It is the country life that differs so greatly from life in England. Most of the houses in the country and even in the smaller towns and suburbs are bungalows—that is, they have only one storey, which, of course, saves labour—and all have verandahs, which is one of the joys of life out there. Then wood is used instead of coal, but once you've got into the way of it, a wood stove is no more difficult to manage than a coal one.

During the first part of my time out there I was governess on three stations. A station is a very large farm—and on these large staffs are kept—a cook, parlourmaid, housemaid, a laundress, a nurse if there are children, and a man to wash up the dishes and do the odd jobs. Although I was nominally governess I did all sorts of things



besides teaching, as we were often short-handed. Then one naturally took a share in the household work.

Altogether I worked on about a dozen different stations as governess, nursery-governess, general and mother's help, and I simply can't speak highly enough of the kindness and consideration of the average Australian mistress. Provided a girl will do her best, be cheerful and willing, and not mind being told about her work, she will find that the Australian mistress will go half-way to meet her, and will do all in her power to make her happy and at home—but she does expect fair play and a fair return of work for what is a very generous wage.

As a general rule the maid or home-help does not live as one of the family, but has her own

(Continued at foot of opposite page.)

Broadcasting and the Future—II.

What Broadcasting Should Do for Religion.

In the second article of our new series Dr. Archibald Fleming considers the possible influence of broadcasting upon the future of religion—and in particular the tremendous responsibility of the religious broadcaster.

I AM asked to say what, as it appears to me, broadcasting should do for religion. I confess to a first inclination to suggest that perhaps the shoe might be put on the other foot—that one might inquire what religion can do for broadcasting. Had this been the question, the immediate answer would have been: See what it has done already. It is not too much to say that it is largely because the spirit of religion in the widest sense has inspired and permeated the policy of the B.B.C. from the beginning that it has become, by common acknowledgment, the finest broadcasting system in the world. An always cheerful, yet steadily maintained idealism in everything—not merely in spheres theological and ethical, but in the educational, aesthetic and recreative departments as well—has given British broadcasting that unique tone and character of which all of us are so justly proud.

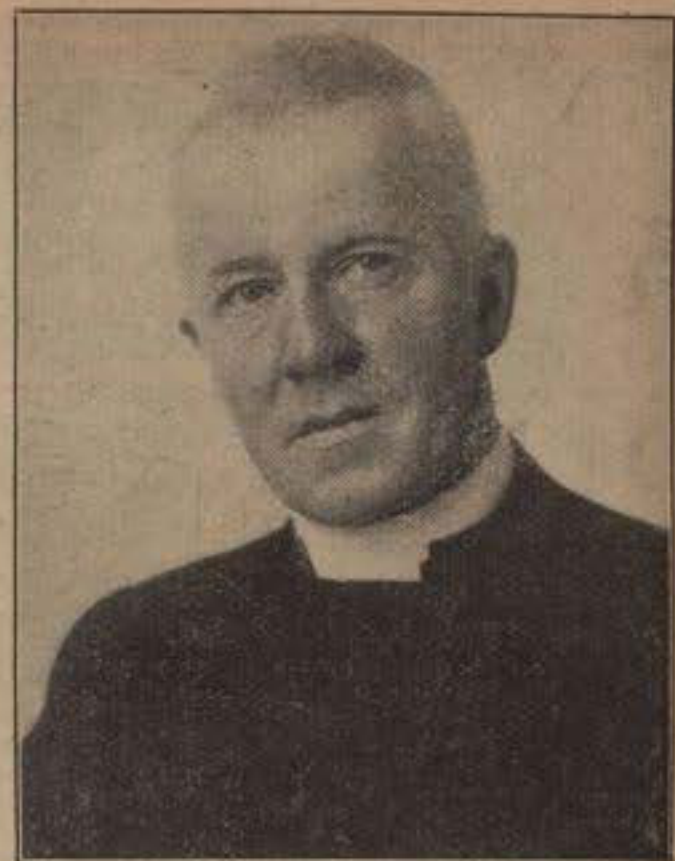
So much for what religion has done for broadcasting. But—'What should broadcasting do for religion?' Perhaps I have been asked to attempt to answer this question because every year, since the beginning of broadcasting in this country (save in 1927, when I was ill), I have been allowed to give the midnight New Year message to the listeners at all the stations. And those who broadcast are the recipients of verbal and epistolary messages after their work is done which enable them to judge of its effect. It is my experience—and it is vastly supplemented by what I hear on all sides regarding the weekly or incidental religious services, the wonderful 10.30 p.m. Sunday 'Epilogue,' and the (too little known) 10.15 a.m. short daily service—that an untold number of listeners, and these of an infinite variety, derive benefit from those services, whether formal or informal, for which they hasten to express the most encouraging gratitude.

There was a grotesque fear at one time harboured that broadcast services would

empty the churches. The opposite has been the case; by vastly widening the appeal of religion, and often re-awakening long-dormant religious instincts, they have helped to refill the churches, and to nourish the already reviving interest in things appertaining to religion. There was, again, an equally unfounded apprehension that listeners might resent the obtrusion of religious subjects upon them. On the contrary, opposition has been still; and vast, unsuspected multitudes have shown that broadcasting is giving them that for which they had thirsted for long.

God only knows how many broken lives and hearts have been cheered and mended; how many half-made good resolves have been confirmed; into how many monotonous or sordid bread-earning jobs a glimpse of idealism, and the inspiration to raise higher the standard of duty and integrity, have been introduced; how many lonely beds of pain and how much weariness in outposts of isolation have been made less intolerable by the hearing of confident messages of patience and courage, of hope for this life and the life to come; how many pure and hallowed associations of earlier, better days have been revived—by the quiet pervasive, vitalizing power of unaffected, earnest utterances of religious import, sent forth, not without a prayer, from studio or pulpit.

So broadcasting has done much for religion. But it might do more. Some of those who are asked to use it for religious ends are not, perhaps, quite successful in visualizing the vast audiences they address. They sometimes speak to them as if they were mainly made up of habitual church-goers. They are not. They approach them as if they were versed in the jargon of theology, and familiar with the sequences of public worship. They are not. They address them as though they were academic in training, deeply and widely read, interested in the controversies of the schools. In most cases, they are not. The vast



Dr. ARCHIBALD FLEMING.

majority are intelligent, but busy and often simple folk; working with their hands, or deep in the routine of shop or office.

Yes: but they have all within them the 'human heart by which we live': the spirit hunger from which all of us suffer; the frailties common to us all and the regrets or troubles so often consequent upon these frailties and downfalls. They all know what temptation is, what frustration is, and hope deferred. And they all have a longing, faint or strong, for some contact with the Unseen—though perhaps only, at the moment, for the 'touch of a vanished hand, and the sound of a voice that is still.' It is to that universal cry—pathetic, heroic, or perhaps only commonplace—that the broadcaster must answer. Virtue must go out from him, as from heart to heart, mind to mind, soul to soul. Nothing that costs him nothing will be worth more than nothing. He must not preach, still less must he pray, at his unseen hearers. His pulse must—beat for beat—respond to theirs. If it does so, he will find that he has commended the 'Love divine, all loves excelling,' to the invisible multitude; for he will have communicated somehow his love and sympathy to them. And this Bread which he breaks for them will be no whit less than sacramental. For it will show forth his Lord's love to them till He come.

sitting-room. I think this is much the best arrangement, for one is far more independent that way.

I have told you about the work, and now for the play side of life—what do we do in our time off? you will be asking. Australians are really adepts at picnics, and how we used to love them! Imagine the joy of knowing that you can go out for a long day, leave your waterproof and umbrella behind, in the absolute certainty that you will not come home drenched! I think the weather is the greatest attraction of all in Australia—there summer is really summer.

Some of the stations are a long way up country, twenty miles or more from a town. Of those, of course, it's impossible for the maids to have the afternoon off and go into the town, but they find their amusements and recreations on the station.

One girl, who was seventy miles from a town, wrote home the other day saying: 'Talk of wanting

HOME, HEALTH AND GARDEN

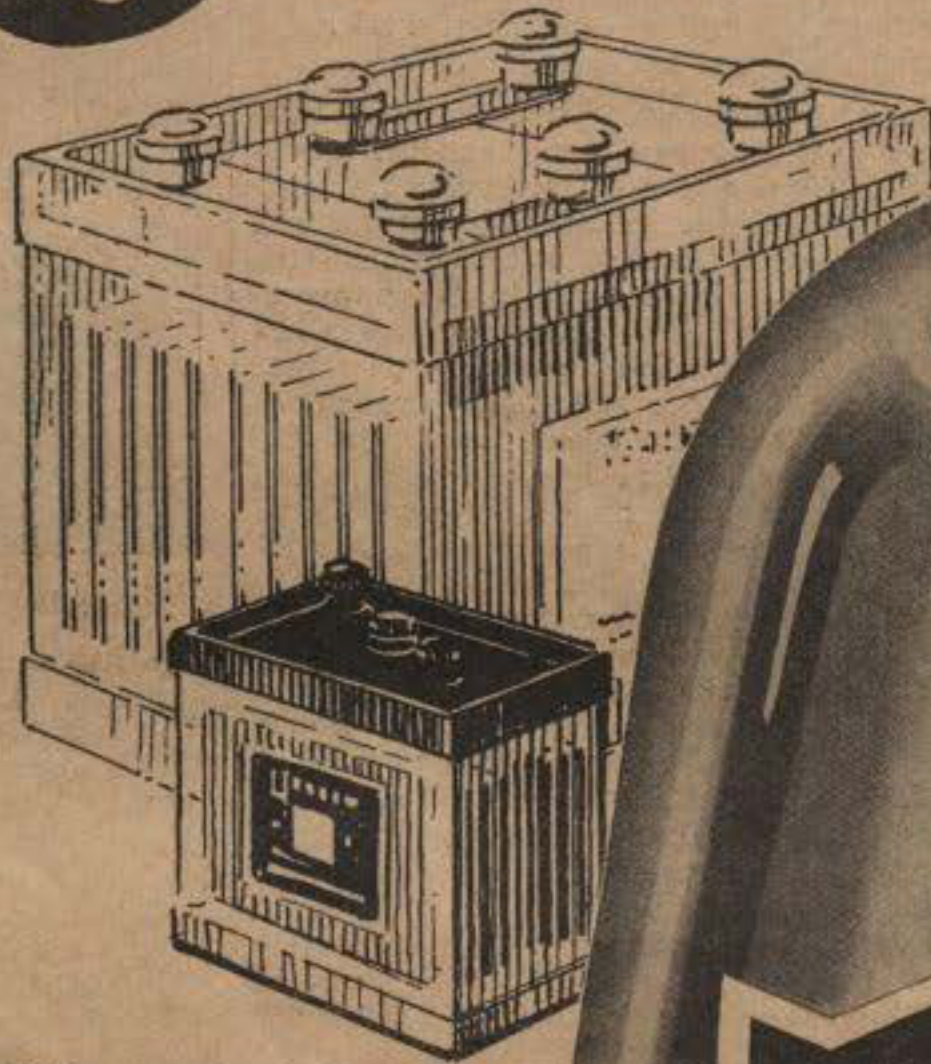
(Continued from opposite page.)

cinemas—why, life out here is all one huge cinema show.' There is always something interesting going on on a station—either shearing or dipping, or branding, or cattle are being rounded up—and one may have a motherless lamb or even a kangaroo given one to bring up on a bottle, and that is a great joy.

Now, you will want to know how to get out there. You can write to the Overseas Settlement Society for British Women at Caxton House, Westminster, or to Australia House, for information—you can also go to any Employment Exchange.

I hope I have given you a true picture of life in Australia, and I can honestly and truthfully say that there are splendid chances out in that wonderful country. The life is free, healthy and happy, and where you can't spend, you must save, and later, when you have a nice little nest-egg in the bank, you will be glad that you have saved. An English girl I knew had £300 in the bank when she married at the end of four years. But you must not go out thinking that life is going to be one long picnic. You must be prepared to work hard. You must have determination, for you are bound to meet difficulties. You are bound to feel lonely and homesick at times. I did. So I know what it is like. But those times pass if you have the grit to stick them out, and happiness and success will lie in your own hands, but don't forget to take a sense of humour.—From a Talk by Miss Ross-Hume on June 10.

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Chapter Fifteen of 'Old Magic' by Bohun Lynch.*

The House of Hamadon.

Carlew and Harvester are taken to Hamadon's, 'the most ancient house in England,' prisoners of the Old Men. Therein they are faced by a woman fanatic, who threatens them with a dreadful and mysterious doom.

TOM CARLEW, at all events, if he had not exactly expected some attack of this sort, had yet been half-consciously aware of a sense of enmity in the place, while Harvester well knew that the violence he had undergone at the canal had been conducted, or at least inspired, from Hamadon. The instinct which tells many men in an emergency to wait and see what will happen—discretion being a large, if not a better, part of valour—did not move them. But now they soon perceived that there was no choice. They had to wait.

In the meantime sounds from the road behind them told that one of the felled trees had been moved, and that the car, started again by someone, was going on up the hill.

Each escorted by two men, they made their way deeper into the heart of the wood. Sundown had brought a little relief from the great heat of the day; but there was no breeze, and the hot, damp, vegetable scent hung heavy in the air. Now and again they felt a drop of rain which fell through the close-set foliage above them; but as yet there was no sound of a shower amongst the trees. Except the rustling of their feet in the bracken, the crackling of sticks, and occasionally the flutter of some frightened bird, there was no sound. After a little while, however, Carlew heard the plash of water running over a low fall somewhere to their left. That, he thought, would be the stream they had crossed, or a branch of it. Presently the sound changed somewhat, and in that damp stillness it seemed like hideous laughter. Carlew listened, and glanced at Harvester's back, just ahead of him, as though to see if he could tell from his attitude how the sound struck him. Like laughter, was it? The stream ran on; that other was a separate sound. It *was* laughter. The men on either side of them walked faster, but made no sign.

Now they were upon a narrow footpath, leading steeply upwards, and their legs were no longer torn and dragged at by brambles at every step. Their escort kept silence. It was a little lighter, for the trees were farther apart, but no stars shone, and it was plain that the sky was clouded over. A thin, steady rain began to pour. Was it coincidence? Or was Brake's abominable invention in



'You devils!' she said, bending forward and glaring with passionate hatred.

operation? Time would show. Once or twice Tom Carlew saw the big fellow beside Harvester throw up his head to scan the dark sky, and he muttered something beneath his breath. Once he gave the little secretary a violent push to hurry him along the path, so that he nearly fell.

Twenty minutes must have gone by when they reached the farther edge of the wood and saw before them, across a narrow meadow, the dim, dark bulk of a house. This, Carlew guessed, must be Hamadon's—the most ancient house in England. And Rooke was there. But was he also a prisoner? And had he been led to the house by a trick?

Not a light was to be seen, and the character of the house and its surroundings was entirely lost in the gloom. There seemed to be a tall central block of no great size, with outbuildings—barns and stables probably—on either side. There was nothing to suggest a rich man's country house, let alone a 'stately home.' The rain had now stopped, and there was a lightening in the sky which showed that the moon was thinly veiled.

Presently they left the path which skirted the meadow by a gate giving upon a roadway, and they proceeded across this in at another gate opening on a farmyard. In the same order as before—Harvester with the big man and another, Carlew and his escort behind him—they passed through a tall doorway and into a smaller yard or court, roughly paved, plainer now in the growing moonlight, gaunt and square. In one corner there was a low door. Upon this the big man knocked. After a little delay a shifting yellow light appeared

in a window near by, and a key was turned in the lock. The door opened and revealed a tall, elderly woman, who stood holding up a candle and peering beneath the light at the faces before her.

'Come in,' she said. 'You're to take them up to the top room. They'll be safe there—till they're wanted.'

The big man nodded, and pushed Harvester and Carlew through the doorway into a small low room, from a corner of which a stone stair led upwards.

'When will it be?' he asked the woman.

'About midnight.'

'How is he?'

'He's still living—no more. That fellow Simon brought here this afternoon went to fetch a doctor.'

'What fellow?'

'I didn't see him. Simon brought him'; and Carlew guessed that she referred to Rooke. 'He will die happy now,' and she glanced malevolently at the two prisoners. 'It seems you were in time to stop the rain.'

The leader of the Old Men was about to reply, when, with startling suddenness, a rushing sound was heard through the closed door and the violent splashing in the yard of a heavy downpour. Tom Carlew remembered the storm at Holland Town on the day that he and Rooke had followed Harvester from the Mewing Cat. On the day—why it was only yesterday; but so much had happened in the time, it seemed a month ago.

The woman's face worked, and her hand shook so that the candle wavered.

'You devils!' she said, bending forward and glaring with passionate hatred into Harvester's face and Carlew's. 'Money's not enough for you, nor half Devonshire in your accursed syndicate. You thought you would force us to be your slaves? You would drown us out and destroy our crops, our land, our very lives? Ah, Mr. Bruntwith and Mr. Pembton—or Sir Edgar Pembton is it?—you will at least drown with us, and Hamadon shall see that you drown slowly—drown!' and while the rain poured down in a very cascade upon the stone outside she gave it the hideous accompaniment of her laughter.

'Take them up, Dick; take them up,' she said in a voice shaking with fury. 'Then we'll see what he says. Drown—they'll be lucky if they drown.'

The big man whom the woman had called

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

Dick now led the way up the stone stair, carrying a candle, and one of his companions brought up the rear behind the prisoners. The other two remained behind. After what Carlew judged to be the height of the first floor, where upon a broad landing there was a closed door, the stairs became narrower and rose spirally about a granite newel which Time had worn to the smoothness of polished marble. The steps were steep and some were broken, and, not having the use of their hands, it was not without stumbling that the two prisoners reached the top. Here on the third floor was a door, so low that Carlew had to bend on entering it. This led into a narrow, boarded passage. From the opposite side another low door stood ajar. In at this Carlew and Harvester were thrust, and, without a word said, the key was turned upon them.

While they had climbed the stairs the downpour had lessened, and now, though rain was still falling heavily, sufficient moonlight came through the window of the room to give them some idea of its interior. It was of small proportions, but high; the window which looked towards the north was divided by a heavy stone mullion. There was no fireplace, and a glance at the door as they entered had convinced Carlew that even with free hands he could have made no impression upon it. There was no furniture except an old-fashioned iron bedstead with a damp mattress upon it.

Without waste of time and as though by common impulse, the two men stood back to back, each trying to loosen the other's bonds.

But the cords were well knotted; their fingers were soft and unaccustomed to such work, and, without being able to see what they were doing, the task was almost impossible. Then another idea occurred to

Carlew. He turned and knelt down, so that his face was on a level with his companion's hands and touching them.

Harvester understood. Confined as his actions must be, yet with fingers free, he was able to drag at the cloth which was bound about Carlew's mouth. That was an easier job, and in less than a minute Carlew's lips were free.

'Now for you,' he whispered, and Harvester in his turn knelt so that his gag could be removed.

Then he too rose and moved away across the room.

'The bed,' he said; 'it's an old one—rusty iron slats and bolts and things.'

He kicked up a corner of the mattress with his foot, and with some difficulty, Carlew helping as best he could, got it on to the floor. Then sitting side by side on the iron framework they sawed their bound hands to and fro upon the sharp-edged iron slats. In doing so, after a couple of minutes the violence of their movements caused one of the rusted slats to break away. Then having freed the other end, Carlew took it, and, lying on his side on the floor, sawed at Harvester's cords with greater effect. It was tedious work, and painful, for they could only work by feel, and before he was free the secretary's wrists were severely scraped and cut. But after what seemed like an hour, but was really a quarter of that time, Harvester's own exertions helping, his hands suddenly came apart, and as soon as he had rubbed a little life into them he set to work to untie Carlew.

'Midnight,' said Harvester. 'Something was to happen at midnight, and not for our health, I think. It's not that yet, though. My watch has stopped.'

'I've not one on me. It was half-past eight by the clock in your car just before

we were caught. It's not ten yet, if you ask me. What about the window?'

It was much lighter now; thin clouds still obscured the moon from time to time, but the rain had ceased, and they were able to see what lay before and beneath them.

The house was built upon the brow of a steep valley or gorge which, at one time in long-ago ages, had, just here, been quarried away in such a manner as to leave a bare and precipitous face of rock immediately under it, thus producing, when the side of the house was added to the cliff, an almost sheer wall of a hundred feet.

From below came the sound of the swollen river, and now and again a glint of light upon its waters. Beyond it the opposite side of the valley rose steeply up, covered with thick woods.

One side only of the window was made to open, casement fashion, and side by side they looked out of it.

'Hopeless,' said Harvester. 'We might have known that.'

Tom Carlew said nothing, but, holding on to the stone mullion, leaned far out and turned his face upwards.

'It's unpleasant, I own, but it's not hopeless,' and he emphasized the last word. 'Have you a good head—for heights, I mean?'

'Tolerable,' Harvester replied. 'But don't ask me to shin down that wall.'

'I don't. It's impossible. How much rope have we got?'

He picked up the cut cords that had bound them and ran them through his fingers. The piece that had bound Harvester was cut in two places and his own was badly weakened in one. Securely tied together there was about ten feet of strong cord—rope it was not, but it might hold a man's weight for a little while.

(Chapter Sixteen Next Week.)

(Continued from page 367.)

the announcements and linking material to destroy the balance between speech and music.

In the studio there is one fundamental difficulty which faces the producer of anything more elaborate than the miniature programmes in which not more than two or three persons are involved—that is the difficulty of creating 'atmosphere.' Every listener knows that atmosphere in the studio is passed on out of it to the listener, just as much as the individual broadcaster's personality. With three or four persons in one studio, atmosphere is easy to obtain. When, however, owing to the size and variety of the constituent orchestras and players, the programme is performed in several studios simultaneously, or when it is performed in one large studio with some forty or fifty persons in it, the atmosphere that is created by the collective interaction (both in sight and sound) of all the artists is very difficult to obtain. The problem is best illustrated by the latter case. In, for instance, a historical programme the linking notes and announcements are of the greatest importance in carrying on the action and creating a mood for the music or play that follows; and it is really almost as essential that the musicians and players should hear

the announcement and catch the mood as that the listeners should. In the early days of broadcasting, this was possible, owing to the fact that the studios were very small and the announcer had to speak loudly enough,

IN THIS WEEK'S PROGRAMMES:

Monday.

(5XX) 7.45 'The Princess who Lost a Tune.'

Tuesday.

(5XX) 9.50 'Kaleidoscope.'

Wednesday.

(5XX) 8.50 Sir William Bragg's Presidential Address to the British Association.

Thursday.

(5GB) 8.0 Vaudeville: Mabel Constanduros, Stainless Stephen, etc.

Friday.

(5XX) 10.45 'Surprise Item.'

Saturday.

(5XX) 9.15 Aylmer Maude on 'The Tolstoy Centenary.'

into the comparatively insensitive microphones then used for the whole of the orchestra and other artists in the studio to hear every word. In the modern large studio

with sensitive microphones, the orchestra cannot hear the announcement, and finds it difficult in consequence to follow the programme with close interest or share any of the dramatic excitement that may be affecting the announcer or producer. The announcer, on the other hand, cannot speak loud enough for the orchestra to hear or his voice would sound unnatural to listeners and the effect of the announcement be lost. He, in his turn, and the other readers and soloists, will be affected by the unavoidable lack of interest of those members of the orchestra, etc., who cannot hear what is going on. The atmosphere of the programme suffers, and the listener finds himself merely interested where, in other circumstances, he might have been enthralled or deeply moved.

B. E. N.

EDITORIAL NOTE:

The above article on the development of the 'Feature Programme' is of special interest in view of the broadcasting, on Tuesday next, September 4, of 'Kaleidoscope,' a story of the complex influences in a man's life, told in speech and music. 'Kaleidoscope,' with its intricate technique, represents the latest development in this type of programme.

What the Other Listener Thinks.

Are Listeners Egotists?—The Future of Radio Drama—A Blind Invalid's Point of View—Broadcasting and Religion—A Care-free Listener.

THE colossal egotism of the listeners who clamour for 'more this' or 'more that' is really astonishing and, to me, amusing. Besides being supremely selfish, is it possible that they do not realize that as an unvaried diet of a favourite food quickly stultifies the healthiest appetite, so a continued broadcast of one's pet programme item, whether it be chamber music, vaudeville, opera or drama, would soon be found to cloy.—E. M. C., New Cross, S.E.14.

The Scapegoat—Chamber Music.

A QUESTION of taste that has long puzzled me is, why is it that chamber music attracts so much abuse from listeners? The way in which they write and tell the B.B.C. of the horror and nausea they undergo rouses one's sympathy, but one cannot help thinking that it does not take much intelligence to listen carefully to a quartet by Beethoven or Schubert and appreciate its beauty.—R. I., Norwich.

THE ordinary listener's chief desire is good music—music that can be heard again and again with increasing enjoyment. If expense militates against their frequent actual performance, they can be economically given at your excellent gramophone recitals, and the programmes of these recitals shown in detail.—A. J. K., Chideock, Bridport.

THE future of the radio drama does not lie with any theatre—no drama has ever gained anything from the theatre. The old Greek tragedies were enacted devoid of any scenery, except the natural scenery of the countryside and surrounding hills, and in Elizabethan times matters were not very much better. Perhaps that explains what the trouble is with the present stage drama—too much theatre and too little drama. Fortunately, this charge will probably not be levelled against the radio drama for a long time to come, and if the radio dramatists take advantage of the start which they have over television they will be able, by the excellence of their art, to stave over the evil day, especially so if they do not endeavour to introduce into their branch of the drama the worn-out tricks of a now extremely moribund trade—because it is to a trade that the drama has degenerated *via* the stage.—D. E., Hull.

Out of Mischief!

As a young man I take off my hat to the B.B.C. for giving me many pleasant hours. Firstly, because gifted with moderate imaginative powers and still more moderate means, I have seen the Boat Race, the Grand National, and the Derby, to say nothing of a thrilling aerial display and the recent Tunney-Heeney fight, without leaving my own fireside and comparatively at no cost. Secondly, for dispelling—by way of Captain Eckersley and others—an idea I once had that all talks concern either 'prehistoric relics, etc.' or 'Hints on how to make a linseed poultice'! Lastly, because, in spite of chamber music and fugues which I am not obliged to listen to, they provide at least one item each day that I enjoy, and thus keep me a good deal at home, and maybe out of mischief, too!—T. M. L., Chester.

ABOUT the programmes—they are now a jolly good all-round mixture. You will never please all the people all the time, but you are pleasing most of the people most of the time.—J. C., St. Jacques, Guernsey.

I HOPE the time will never come when the B.B.C. will have to cut out the Sunday religious service. There must be thousands of listeners to whom the services are a real blessing, and to deprive them of this means of grace would almost be a calamity. Personally, I am a great believer in 'atmosphere,' and would like to suggest that all broadcast services be held in a church or chapel, if possible. Of course, studio services are better than none at all, but they lack atmosphere—we miss the congregational singing, the organ playing, and the impressiveness usually associated with a church service.—'Atmosphere,' Hull.

This Week's Winning Letters. Cheques for one guinea will be sent to Miss E. M. Fleming, 13, Ladysmith Road, Edinburgh, and to Mr. J. E. Healey, 64, Muswell Avenue, Muswell Hill, N.10.

How often have you sat in a crowded concert hall and wished vainly that the artists were performing to an audience composed of you alone! How often have you sat entranced by the rippling murmurs of music when suddenly the spell was broken by a whispered comment behind you or a rustle of paper, a sound slight enough but sufficient to jar your senses and destroy the whole fairy fabric of your imaginings. It seems to me that music should be natural, like the murmur of the wind and the tinkle of running water, and perhaps that is why you want to shut your eyes to the unnatural surroundings of the brilliantly lighted hall. But broadcasting solves this problem, for it enables you to feel that you alone by your fireside are the sole audience, that you can laugh and cry without being stared at, and best of all, that you can appreciate the true beauty of music without having your mind distracted by a thousand and one other sights and sounds.

We have distinguished company in our home nowadays. What numbers of entertaining folk are waiting to cross our threshold and capture our attention! But although they are so eager to enter, it must only be at our bidding; and with us lies the unquestioned right to dismiss them immediately the whim may take us. We like our talkers and our singers and the orchestras which seem to crowd without crowding into our modest rooms; we are pleased to hear the voice which reads the news items and the weather reports; we welcome the entertainers and concert parties, nor do we spurn the dance orchestras; there is always a very cordial invitation to those unutterably low-brow comedians who talk nothing but sheer piffle—though what inspired piffle! But perhaps what we like best is that delightful feeling of superiority over those who grumble at the programmes; for 'radio grumbler' is but a synonym for those who know not when to switch off.

I WRITE from the point of view of the blind invalid whose gratitude to the B.B.C. bubbles up spontaneously and must find expression. Broadcasting has opened up an entirely new world full of avenues of fresh interests, the charming away of pain and weariness, and the banishing of the old-time sense of isolation. At the familiar sound of 'London calling' there is a comforting feeling that I am on the same terms as sighted people who, for the time being, are equally dependent on hearing and imagination only. Thus I possess the key of a kingdom where blindness is unknown and I can wander at will.—'BARTIMEUS,' Somerset.

JUST as a physician prescribes for many different patients the treatment most suitable for each particular case—so the B.B.C. acts as 'Medical Officer of Health' in providing a programme suitable for all classes and tastes. Many listeners have expressed their opinion, and almost every part of the programme would have to be omitted if all these protests were to have effect.—J. A. H., Preston.

Praise for Plays.

I HAVE frequently seen criticisms from listeners sneering at what they term the futility of the radio play. I should like to say here that we are farming people and have always a twelve-hour working day. Therefore at 9.35 p.m., when the plays usually start, we are more than ready to retire; but never once have we regretted the time given up to hearing any of the broadcast plays. We began our 'play-fare' with *Lord Jim* last year, not intending to listen through owing to the late hour. We were spellbound to the end, of course.—CONTENTED LISTENER, Alford, Lincs.

WE feel that the B.B.C. is trying to educate us, and we resent it. We want you to take a little more for granted; we should like to be treated either as educated people or irretrievably ignorant people. Give us all sorts of music and literature and jazz, and even talks, but please sugar the pill.—S. D. M., Sheffield.

I BELIEVE the B.B.C. endeavour to satisfy the majority; and I am sure the majority, if not definitely religious, is not antagonistic towards religion. There is not enough practical religion at the present time, and attendances at places of worship are falling off more and more each year. On the contrary, the country and seaside are invaded by thousands each Sunday. If the people *will not or cannot* go to hear religion, then take religion to the people. They are not compelled to listen. They can switch off.—J. P. D., Kentish Town, N.W.5.

Is it Worth the Money?

BEFORE the war it was the writer's invariable habit to visit a music-hall or theatre once a week at an average outlay of one shilling. This amounted to two pounds twelve shillings yearly for one night's enjoyment each week. Today I receive a nightly entertainment for a whole year comprising 365 days at a cost of ten shillings per year, with the added advantage of switching over to stations broadcasting programmes suitable to my own particular tastes.—I. S. W., Leicester.

THE value of discussion to the average reader is spoiled by the tendency of several correspondents to write as though they were compelled to listen to items which they dislike. To write 'to have to submit to cacophonies of jazz bands' is not cricket! Why don't the poor, dear, helpless creatures shut off when the obnoxious items are due? And if A. P., Leicester, cannot support the 'dismal (?) atmosphere inflicted' by the Sunday evening service, why doesn't he wait till 8.45 before tuning in? He would then get nearly two hours of good music to chase away possible Sunday night bogies before bedtime.—E. H., Scunthorpe.

WHAT care I for high, medium, or low brows? If what offers does not suit my mood I fly over the accommodating ether and seek another station.—J. M., Swansea.

PROGRAMMES for SUNDAY, September 2

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

3.30 An Orchestral Concert

MEGAN FOSTER (Soprano); ERIC MARSHALL (Baritone)

THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

Hungarian Storm March Liszt
Overture to 'Oberon' Weber

MEGAN FOSTER
Si le bonheur ('Faust') Gounod
Solveig's Song ('Peer Gynt') Grieg

ORCHESTRA
Symphonic Poem, 'The Preludes' Liszt

THE idea behind *Les Preludes*, the third of Liszt's series of symphonic poems, is taken from a work by Lamartine, the French poet and statesman, whose gentle muse is something akin to that of Wordsworth.

Lamartine, in this extract, asks if Life is anything else than 'a series of Preludes to that unknown song of which Death sounds the first and solemn note.' He pictures love as 'the enchanted dawn of all life,' and speaks of the tempests that shatter love's bliss and dispel its illusions. Then the wounded soul seeks refuge in a pastoral life, but when the trumpet calls him to arms, he seeks the post of danger, to find in battle full consciousness of himself and his powers.

Liszt follows his 'programme' clearly enough, keeping to the main lines of 'Sonata' form. He makes one movement only of the work, using the two main themes that we are accustomed to meet in a symphonic movement, but when he has exposed and developed them, he brings in an Episode—a slow section—and then, when the delayed recapitulation of the original material comes, its themes are still further developed.

4.8 ERIC MARSHALL
Sometimes in my dreams d'Hardelot
The Great Unknown
Annie Laurie ... arr. Lehmann

ORCHESTRA
Second Serenade for Strings Sokolov
Waltz from Serenade, Op. 35, for Strings
Oscar Straus

Selection, 'Chopiniana' Finck

MEGAN FOSTER
Folk Songs:

I will walk with my love (Irish)
arr. Herbert Hughes

An Eriskay Lullaby (Hebridean)
arr. M. Kennedy-Fraser

Dashing away with the smoothing iron (English)
arr. Cecil Sharp

4.42 ORCHESTRA
Ballet Music from 'The Queen of Sheba' Gounod

ERIC MARSHALL
Hindoo Song Bemberg

Over the Land is April Quilter

ORCHESTRA
Overture, 'Sakuntala' Goldmark

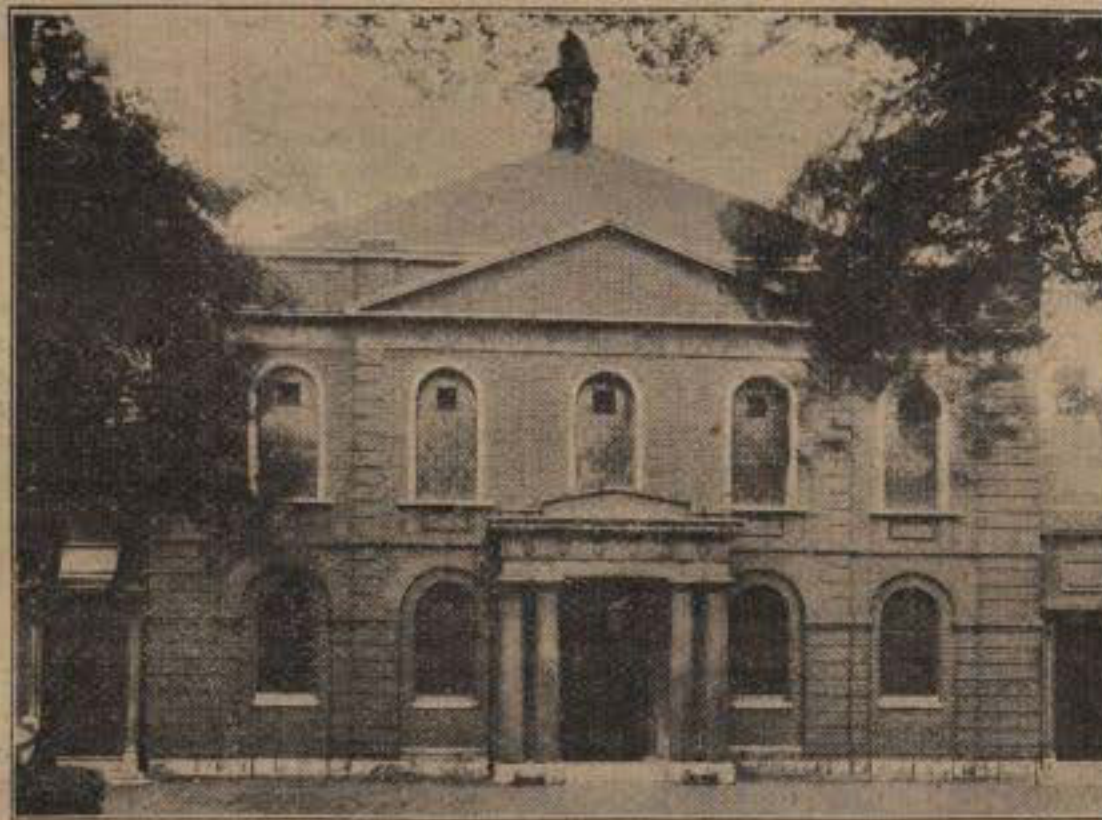
5.15 MISSIONARY TALK:
The Rev. C. W. POSNETT, of the Wesleyan Methodist Missionary Society: 'Native States of India'

THIRTY-THREE years ago the Rev. C. W. Posnett began to work in the Medak district of Hyderabad, the great native state in the centre of India. For twenty years there seemed little to show for the devotion of himself

and his little band of helpers. Then a great change began, and today he is at the head of a community of over 50,000 Christians, while Medak itself is a garden city with hospitals, schools and training institutions, and a great cathedral-like church. This rapid development at Medak is one of the most impressive chapters in the mass movement towards Christianity among the Indians

5.35 SONGS OF THE BIBLE—VIII
A Song of Innocence: Job xxxi, 13-37

5.45 Bach Cantata
No. 33. Allein zu dir, Herr Jesu Christ ('To Thee alone, Lord Jesus Christ')
Relayed from the Church of the Messiah, Birmingham



WHERE JOHN WESLEY PREACHED.

This Sunday is one of special importance to Wesleyans, as it is the first Sunday of the Wesleyan year. As on previous occasions, a service will be relayed tonight from Wesley's Chapel in the City Road, when Dr. Lightley, the new President of the Wesleyan Conference, will preach. This picture shows the chapel that Wesley built a hundred and fifty years ago.

JOAN ELWES (Soprano)
ALICE VAUGHAN (Contralto)
ROGER CLAYSON (Tenor)
GEORGE PARKER (Baritone)
G. D. CUNNINGHAM (Continuo)

THE BIRMINGHAM STUDIO CHORUS AND ORCHESTRA

Conducted by JOSEPH LEWIS
Relayed from Birmingham

(For the words of the Cantata see page 381)

Next week's Cantata is No. 25, 'Es Ist Nichts GESUNDES' ('There is no more soundness')

8.0 A Religious Service

FROM WESLEY'S CHAPEL, City Road

ORGAN RECITAL by Mr. CHARLES WARNER
Grand Choeur in C Alfred Hollins
Londonderry Air Traditional

8.10 THE SERVICE

Hymn, 'I've found a Friend; O such a Friend!' (Methodist Hymn Book, 380)

Lesson
Prayer

Anthem, Bass Solo and Chorus from 'The Crucifixion'....Stainer

'And as Moses lifted up the serpent in the Wilderness'

'God so loved the world'
Soloist, Mr. W. B. FRANKISH

Address by the Rev. J. W. LIGHTLEY, M.A., B.D., D.Litt., President of the Conference

Hymn, 'Abide among us with Thy grace' (Methodist Hymn Book, 717)

Concluding Prayer
Benediction

Organ Voluntary, Finale from Organ Sonata (No. 4) in B Flat.....Mendelssohn

THE first Sunday in September is of special interest to Wesleyan Methodists, for it marks the beginning of their new Church Year. On that Sunday every minister who has removed to a new charge stands in the strange pulpit for the first time—officially, at any rate—and gives his message to an expectant people; while the newly installed President of the Conference occupies John Wesley's pulpit in Wesley's Chapel in the City Road, which John Wesley, opened a hundred and fifty years ago. For the last two years, moreover, the President has been able, by means of the microphone, to address the Church at large, speaking, of course, not only to Methodists, but also to the thousands of those who are glad to join in the regular Sunday evening broadcast services. This year, the Rev. Dr. J. W. Lightley will, after the ordinary evening service, conduct the broadcast service, and give an address.

THE original arrangement to broadcast this evening the service from Whitefield's Central Mission has been altered, by the courtesy of the Rev. A. D. Belden, D.D., its Superintendent, whose address is now to be relayed on December 30.

8.45 THE WEEK'S GOOD CAUSE:
Appeal on behalf of the Young Women's Christian Association, by BEATRICE COUNTESS OF PORTSMOUTH

Contributions should be sent to the Y.W.C.A., 17, Clifford Street, Bond Street, W.1.

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

9.5 Albert Sandler

and the

Park Lane Hotel Orchestra

Relayed from the Park Lane Hotel

GABY VALLE (Soprano)

ORCHESTRA
Grand Fantasia 'Cavalleria Rusticana' Mascagni

GABY VALLE
Pleurez mes yeux ('Le Cid') Massenet

ORCHESTRA
Three Hungarian Dances Brahms

ALBERT SANDLER
Violin Solo (Introduction and Rondo Capriccio)
Saint-Saens

GABY VALLE
By the waters of Minnstonka Lieurance

ORCHESTRA
The Blackbird's Song Sanderson

ORCHESTRA
Selection on popular Scotch Melodies...arr. Muller

10.30 Epilogue
'Blessed are the Merciful'

Sunday's Programmes cont'd (Sept. 2)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30

Chamber Music

OLGA KALLIWODA (Soprano)
HAYDN DRAPER (Clarinet)
MAY MUKLÉ (Violoncello)
LESLIE HEWARD (Pianoforte)

MAY MUKLÉ and LESLIE HEWARD

Second Sonata in D for Violoncello and Piano-forte, Op. 102 *Beethoven*
Allegro con brio; Adagio con molto sentimento d'affetto, leading to Allegro fugato

3.50 OLGA KALLIWODA

Der Tod und das Mädchen } *Fr. Schubert*
Der Müselsohn }
Liebesbriefchen }
Aria from 'Die tote Hadt' } *E. W. Korngold*

4.15 HAYDN DRAPER and LESLIE HEWARD

Sonatina for Clarinet and Piano-forte
Arthur Honegger

4.15 MAY MUKLÉ and LESLIE HEWARD

Concertino for Violoncello and Piano-forte .. *Ariost;*

4.30 OLGA KALLIWODA

Szeretnem itt hagyin
Hubay
Keso osszel *Bela Szabados*
Schnusucht... *Eron Fichy*
Liliomszal... *Oskar Dienzl*

4.45 HAYDN DRAPER, MAY MUKLÉ, and LESLIE HEWARD

Trio in A Minor for Clarinet, Violoncello, and Piano-forte, Op. 114
Brahms
Allegro; Adagio & Andantino grazioso; Allegro

5.15 MISSIONARY TALK

(See London)

5.35-5.45 SONGS OF THE BIBLE

(See London)

7.55 Birmingham Cathedral

THE BELLS

Followed by

THE SERVICE

Relayed from the Cathedral, Birmingham
Conducted by Canon R. B. LITTLEWOOD, of Holy Trinity Church, Coventry

8.45 THE WEEK'S GOOD CAUSE

(See London)

8.50 WEATHER FORECAST; GENERAL NEWS BULLETIN

9.0 An Orchestral Concert

From Birmingham

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTILL)

Conducted by

JOSEPH LEWIS

Festival Overture on the Song of the Rhine
Wine, Op. 123 *Schumann*
CONSTANCE WILLIS (Contralto), and Orchestra
Sabbath Morn at Sea } (from 'Sea Pictures')
The Swimmer } *Elgar*

THE *Sea Pictures* are five lyrics by various authors set to music for contralto and orchestra by Sir Edward Elgar, and brought together as one 'cycle.' They are also brought together by the delicate, remote feeling of the poems, which have the sea more as a background than as a spectacular object, and by the sensitive, thoughtful music. *Sabbath Morn at Sea* sings of the hymn of the waters and the skies so their Creator.

The Swimmer, a vivid seascape, gives us a swimmer's glimpse of 'a grim grey coast and a sea-board ghastly,' and expresses his aspirations to ride the 'brave white horses.'

... as never a man has ridden. ...

To gulfs foreshadow'd through strifes forbidden,

Where no light wearies and no love wanes. ...

In this song are reminiscences of themes from the first and third songs of the set.

ORCHESTRA

Symphonic Poem, 'Phaeton'.... *Saint-Saëns*

IT was odd to give the name 'phaeton' to the elegant light carriage in which ladies used to take the air in the park. The original chariot or phaeton—a car of fire—was a very different vehicle. The youth Phaeton, having been allowed by his father, the Sun, to drive the fiery chariot, lost control of the steeds. The flaming car was in danger of setting the earth on fire, when Jupiter hurled a thunder-bolt, saving the universe but destroying Phaeton.

This is the legend which Saint-Saëns illustrates in his orchestral piece.

A dignified introduction of four bars prepares us for the magnificent scene of Phaeton's ride. The galloping horses are heard, and a bold, imperious theme on the Trumpets and Trombones presumably stands for the youthful ardour of the charioteer.

A broadly melodious passage, played by four Horns, may suggest either the Sun or the lament of Phaeton's sister, who had harnessed the horses, and so had a part in the disastrous adventure. The pace increases and the excitement is worked up. Phaeton's theme is heard agitatedly, and then the thunderbolt falls, and the end comes with the Sun's lament for Phaeton.

A broadly melodious passage, played by four Horns, may suggest either the Sun or the lament of Phaeton's sister, who had harnessed the horses, and so had a part in the disastrous adventure. The pace increases and the excitement is worked up. Phaeton's theme is heard agitatedly, and then the thunderbolt falls, and the end comes with the Sun's lament for Phaeton.



Beatrice Eveline

BEATRICE EVELINE

will take part in the concert broadcast from Birmingham tonight.

BEATRICE EVELINE (Violoncello)

Melody in E *Rubinstein, arr. Squire*
Piece in the form of a Habanera *Ravel*

9.38 ORCHESTRA

First Irish Rhapsody..... *Stanford*

WE should be sorry to lose such lovely tunes as the *Londonderry Air*, in which everybody delights, and Stanford's way of keeping such things in memory was a good one. He wrote a number of orchestral pieces, each founded on two or three folk tunes of his native Ireland.

This First Irish Rhapsody brings in an ancient tune, *Leatherbags Donnell*, to which the warriors once marched to battle, and then the well-known *Londonderry Air*, just spoken of—probably a tender love song of the far-off days.

CONSTANCE WILLIS

April Mist *O'Connor-Morris*
Silent Noon..... *Vaughan Williams*

ORCHESTRA

Tone Poem, 'Carillon'..... *Elgar*

BEATRICE EVELINE

Villanelle *Pianelli, arr. Salmon*
Gavotte *Méhul*

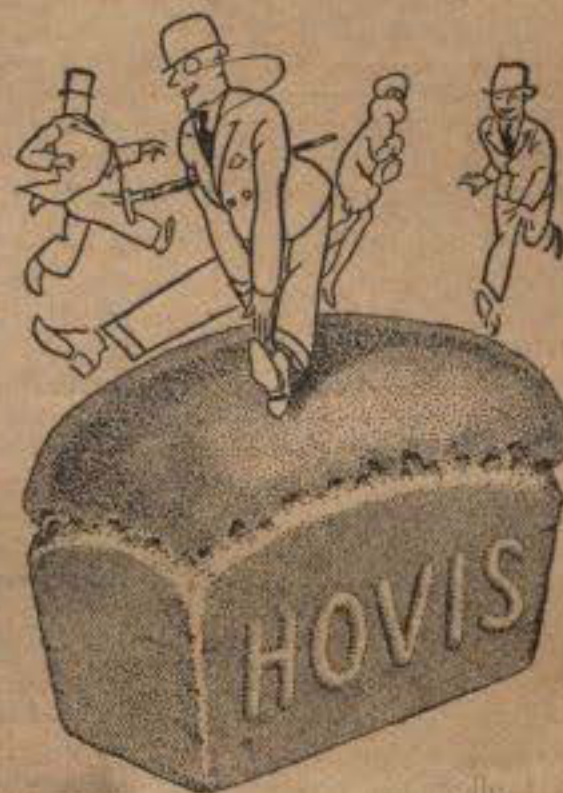
10.15 CONSTANCE WILLIS, Chorus and Orchestra
He giveth His beloved sleep..... *Cowen*

10.30

Epilogue

(Sunday's Programmes continued on page 380)

The Everyday Energiser



To keep you well internally you need HOVIS. It helps to maintain bounding vitality. It ensures that your system has all the nourishment it needs to maintain health.

HOVIS

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Best Bakers
Bake it.

HOVIS LTD., LONDON, BRISTOL, MACULSFIELD, ETC.

Sunday's Programmes continued (September 2)

5WA CARDIFF. 353 M. 850 KC.

3.30 A Ballad Concert
 NATIONAL ORCHESTRA OF WALES, conducted by WARWICK BRAITHWAITE
 Overture to 'Poet and Peasant'.....Suppé
 ANNE LIDDELL (Contralto)
 An Eriskay Love Lilt arr. Kennedy Fraser
 Danny Boy Weatherly
 The Lover's Curse arr. Hughes
 BURTON HARPER (Baritone)
 I am Fate Bernard Hamblen
 The Lute Player Allitson
 Longing for you Fisher
 ORCHESTRA
 Selection, 'Songs of Wilfred Sanderson'
 ANNE LIDDELL and BURTON HARPER
 O Lovely Night Landon Ronald
 It was a lover R. H. Walthew
 ORCHESTRA
 Simple Avcwal.....Thomé
 Narcissus Nevin
 March, 'Boys of the Old Brigade' .. Myddleton
 ANNE LIDDELL
 O Men from the Fields Hughes
 A Soft Day Stanford
 Kishinul's Galley arr. Kennedy Fraser
 BURTON HARPER
 Asra Newton
 Not Understood Houghton
 Trust in God Huhn
 ORCHESTRA
 Four Dances from 'The Rebel Maid'
 Montague Phillips
5.15-6.15 app. S.B. from London
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 S.B. from Cardiff
5.15-6.15 app. S.B. from London
8.0 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
 THE CHOIR of All Saint's Church
 Anthems:
 How lovely are the messengers Mendelssohn
 Abide with us Bourgeois
 (Organist—Mr. F. Croucher)



Dr. LIGHTLY,
 the new President of the Wesleyan Conference, will preach in the broadcast Service from Wesley's Chapel tonight.

8.0 SERVICE
 Hymn No. 166, A. and M., 'All people that on earth do dwell'
 Confession, Lord's Prayer, and Versicles
 Psalm No. cxxii
 Magnificat (Stainer)
 Prayers
 Hymn No. 193, A. and M., 'Jesu, Lover of my Soul'
 Address by the Rev. ERIC SOUTHAM
 Hymn No. 223, A. and M., 'Hark! Hark! my Soul'
 Blessing
 Sevenfold Amen
8.45 S.B. from London (9.0 Local Announcements)
10.30 Epilogue

5PY PLYMOUTH. 403 M. 750 KC.

3.30-6.15 app. S.B. from London
8.0 A Religious Service
 With an Address by the Rev. ARTHUR GILBERTSON, R.N.
 Hymn, 'My God, how wonderful Thou art' (A. and M., No. 169)
 Prayers
 Magnificat
 Lesson: St. Luke x, verses 23-37
 Anthem, 'God so loved the world' Stainer
 Hymn, 'Our Blest Redeemer' (A. and M., No. 207)

Address by the Rev. Arthur Gilbertson, Chaplain, R.N.
 Hymn, 'Now the day is over' (A. and M., No. 346)
 Blessing
8.45 S.B. from London (9.0 Local Announcements)
10.30 Epilogue

5NG NOTTINGHAM. 275.2 M. 1,030 KC.

3.30-6.15 app. S.B. from London
8.0 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 London (9.0 Local Announcements)
10.30 Epilogue

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 Northern Bands and Choirs—I.
 From Leeds
 THE HEBDEN BRIDGE BAND, conducted by SAM TOWNSEND
 From Manchester
 THE C.W.S. MALE VOICE CHOIR, conducted by NORMAN ROBERTS
5.15-6.15 app. S.B. from London
7.45 A Special Service
 Relayed from St. Anne's Church
 ORGAN RECITAL by GEORGE PRITCHARD
8.40 ORGAN VOLUNTARY
8.45 S.B. from London (9.0 Local Announcements)
10.30 Epilogue

Other Stations.

5NO NEWCASTLE 512.5 M. 960 KC.
3.30-6.15 app. S.B. from London. **8.0—A Religious Service.** Relayed from Brunswick Wesleyan Chapel; Address by the Rev. E. B. Holtby, M.A., B.D.; Hymn, 'Ere I sleep for every favour' (M. H. B., No. 936); Vesper, 'Lord, We Part.' **8.45—S.B. from London.** **10.30—Epilogue.**

5SC GLASGOW. 405.4 M. 740 KC.
3.30-6.15 app. S.B. from London. **6.30—S.B. from Dundee.** **7.45—S.B. from Aberdeen.** **8.45—S.B. from London.** **10.30—Epilogue.**

2BD ABERDEEN. 600 M. 600 KC.
3.30-6.15 app. S.B. from London. **6.30—S.B. from Dundee.** **7.45—Recital on the Organ at the Cowdray Hall, by William Swainson.** **8.45—S.B. from London.** **10.30—Epilogue.**

2BE BELFAST 406.1 M. 960 KC.
3.30-6.15 app. S.B. from London. **6.30-7.45—S.B. from Dundee.** **8.45—S.B. from London.** **10.30—Epilogue.**



SPREADING THE GOSPEL IN INDIA.

This picture, showing Hindus being baptized in the Godavery River, forms an interesting illustration to the Rev. C. W. Posnett's talk from London and Daventry this afternoon.

The New Series of B.B.C. Chamber Concerts.

On Monday of this week the fourth season of the B.B.C.'s Special Series of Chamber Concerts will be inaugurated with a broadcast from the Arts Theatre Club. There is given below an authoritative article which will help listeners to appreciate the endeavour which the B.B.C. is making to introduce leading contemporary composers to a wider public.

ONE of the outstanding events in London's musical season for 1927-8 was the series of Chamber Concerts given monthly from 5GB (and occasionally 2LO) in the London studios of the B.B.C. These were devoted definitely to contemporary music given by the finest of European artists, and included a good many first performances in this country, some entirely first performances, and a galaxy of names of outstanding interest in the young musical movement today.

One has to mention only Stravinsky, Schönberg, Prokofief, Kodaly, Milhaud, de Falla, Ravel, Honegger, Busoni, and Bartok among the more 'established' composers represented, and among the more experimental, or shall we say less 'accepted,' Hindemith, Eisler, Koechlin, Szymanowski, Alban Berg, Auric, and Harsanyi. No other concerts in this period provided such an opportunity of acquainting oneself with what the modern movement is doing, and this is in accordance with the B.B.C.'s policy of familiarizing its listeners with the modern idiom.

This coming season there will be another series of concerts given on the first Monday in each month as a general rule, from September to April, all of which will be relayed from 2LO and 5XX and a number of other stations.

THE general system of the programmes will be similar to that of last season in that they will revolve round the two composers who are the axes of the modern movement, Schönberg and Stravinsky. In a similar way, too, they will be constructed in such a fashion that one may hear side by side an important or 'key' work by a definitely established composer such as Debussy, Ravel, Reger, Fauré, Busoni, and a more experimental work by a younger man who nevertheless is building on the foundations laid down by the older masters.

THE works chosen for the programmes will be given by distinguished artists, British and foreign, and in all cases they will have special associations with the works they are to perform. Among string organizations, for instance, there will be the Brosa Quartet, who are to play an entirely English programme, the first concert of the series—the Second Quartet by Arnold Bax, who is himself an accepted master of our native school; a Quartet by Eugene Goossens, more familiar to listeners



ARNOLD SCHÖNBERG.

perhaps as a conductor who now disobligingly hides himself from us in New Jersey, and the third Quartet by Frank Bridge, who only recently conducted one of his own works in a symphony concert at the London Studio.

THE Vienna String Quartet, led by Rudolf Kolisch, will play the second of the astounding Schönberg Quartets, and Anton Webern's new Trio. The Pro Arte Quartet—the pre-eminent quartet of Brussels—will play the seldom heard but very beautiful and masterly-written Quartet by Fauré, who died a couple of years ago.

The German quartet will again be the Amar-Hindemith, which has done a great deal of propaganda work for modern music all over the Continent and in this country, and which is admirable also in its interpretations of the classics. For instance, in a concert in London not long ago they revived acquaintance with the Quartet of Verdi, reminding us that the operatic master had a good deal more to his credit than masterpieces we hear at Covent Garden and elsewhere. The Quartet will play the Fourth Quartet by Paul Hindemith (who plays the viola in the combination) and the 'established' work will be the F sharp minor by Reger.

AMONG the soloists will be included Ninon Vallin, the French soprano, famous in both opera and song recitals, who will give French and Spanish songs; Gieseking, one of the principal pianists of the day who has associated himself far more than do most accepted 'virtuosi' with the modern movement in music, and Szigeti, the Hungarian violinist, who made such a success in the 'Nationals' at Queen's Hall last year, who will collaborate with Bartok (the composer) in person to give the composer's Second Sonata.

Another singer will be Margot Hinnenberg-Lefebvre, who took part in our Chamber Concerts last year.

Altogether the programmes for the season are of more than usual interest, while music-lovers everywhere will be glad of a further opportunity of keeping abreast of the times.

In addition, those who are just beginning to be interested seriously in listening to music, listeners who have been helped considerably no doubt by Mr. Scholes' admirable 'New Friends in Music' series and from time to time by the ultra-modern works occasionally broadcast, will find a great deal to entertain them in next season's programmes, more perhaps than in the last, because of the introduction of more 'established' works.

K. A. W.

This Week's Bach Cantata.

Church Cantata, No. 33.

'Allein zu dir, Herr Jesu Christ' ('To Thee alone, Lord Jesus').

COMPOSED about 1740, this Cantata is based on the simple old hymn, 'Ehr' sei Gott in dem höchsten Thron' ('Glory to God enthroned on high'), which is used as the final chorale. In the opening number the Choir sings it in a triple rhythm, line by line, without vocal embellishment, while the orchestral accompaniment flows round the voices in an unbroken series of semiquavers.

The aria for alto voice, the third number, is another notable example of Bach's way of illustrating an idea in his music. The first violins, muted, have a syncopated figure, which the voice afterwards sings, eloquent of timid, doubtful steps; the other strings, pizzicato, with the organ, meanwhile keep up a steady march-beat. Before the final chorale, there is a melodious duet for tenor and bass, with a beautiful accompaniment by two oboes and organ; the chorale itself is sung and played in its simplest form.

THE WORDS

(English Text by D. Millar Craig, copyright by the B.B.C., 1928.)

I.—Chorus

To Thee alone, Lord Jesus mild,
I look in tribulation;
For me wast Thou despis'd, revil'd,
That I might know salvation.
No hope have I on earth but Thee,
No man of woman born can be
My guide as Thou art, Lord of all;
To Thee I call;
My Saviour Thou, whate'er befall.

II.—Recitative (Bass)

O God Almighty, let me not be judg'd by
my transgression,

A thousand ways I have offended all my days,
O God, hear my confession.

My spirit poor and weak, no evil might redress,
Thy way I have not sought nor righteousness;
Now all my sin am I repenting,
To Thee I come, O Lord, believing in Thy
Word;

Oh, leave me not lamenting.

III.—Aria (Alto)

How fearful were my feet, and straying,
But Jesus heard my cry, my praying,
And led me to His Father, in
By grief and woe I lay oppressed,
But Jesus hath me rais'd and blessed;
He took upon Himself my sin.

IV.—Recitative (Tenor)

My God, forsake me not,
Although Thy law and Thy commandments I
have broken,
And evil I have wrought;
Yea, ev'n Thy least command too heavy lay
on me,
My hope is all in Thee, the promise Christ hath
spoken,
Who all my sinful heart doth know, yet will
not let me perish;
Be merciful, Thy pity show, in faith Thy
servant cherish;
The Saviour hath redeem'd me by His grace,
So may I stand before Thy face.

V.—Duet (Tenor and Bass)

God, whose grace hath made me whole,
Oh, may love inspire my soul,
Thou alone to life canst lead me,
Thou alone canst guide me, feed me;
Grant that faithful I may labour,
Do Thy will and love my neighbour;
Satan's hoets that me assail,
'Gainst Thy might shall not prevail!

VI.—Chorale

We praise Thee, Father, God on High,
With joyful hearts and voices;
And Jesus who for man did die,
In whom mankind rejoices;
The Holy Ghost that guideth us,
So nought of ill betideth us,
That we may walk in God's own sight,
and His children be,
Through life and all Eternity.



Alice Vaughan (left) and Joan Elwes sing in the Bach Cantata this afternoon.

PROGRAMMES for MONDAY, September 3

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 app.

The League of Nations Assembly at Geneva

THE OPENING ADDRESS BY
The President, M. J. PROCOPE, the Finnish Delegate

A translation of the address, preceded by a short descriptive talk, will be given by VERNON BARLETT and relayed from the anteroom of The Salle de la Réformation, Geneva.

11.30 app. (Daventry only) Gramophone Records

12.0 A BALLAD CONCERT
HAROLD HARDWICK (Trebble)
TOM SHERLOCK (Baritone)

12.30 JACK PADBURY'S COSMO CLUB DANCE BAND

1.0-2.0 AN ORGAN RECITAL
by
C. KENNETH TURNER

Relayed from St. Michael's, Cornhill

Two Trumpet Tunes .. Purcell, arr. H. G. Ley
Berceuse } Vienna
Carillon }
Chorale Prelude on the tune 'St. Peter' Darke
Fantasy Sonata in A flat (1st movement) Rheinberger
Allegro cantabile (Symphony No. 5) .. . Widor
Sonata No. 1 (1st movement) Bach
Fantasia and Fugue on the name Bach .. Liszt

4.0 ALPHONSE DU CLOS AND HIS ORCHESTRA
From the Hotel Cecil

5.0 Household Talk: Mr. J. AINSWORTH DAVIS:
'The Housewife and the Herring'

8.15 Contemporary Chamber Music-I

Relayed from the Arts Theatre Club

(A special article descriptive of the aims and scope of this new series of B.B.C. Chamber Music Concerts appears on page 381 of this issue.)

NINON VALLIN (Soprano)

THE BROSA STRING QUARTET: BROSA,
GREENBAUM, RUBENS, PINI

Second String Quartet Arnold Bax
Allegro; Lento molto espressivo; Allegro vivace

BAX'S second String Quartet, which is in only three Movements, is dedicated to Vaughan Williams. Its First Movement opens with an unusual device—a brief solo for the 'Cello, in free declamatory style, which is taken up by Viola, 'Cello then accompanying.

The Second Movement is full of broadly expressive melody, enriched in Bax's very individual manner. The end of this is particularly lovely.

The Last Movement has tremendous, elemental vitality, with one or two swift and surprising changes of mood.

NINON VALLIN
Selected Songs

8.55 QUARTET

String Quartet, Op. 14 Eugene Goossens

THIS Quartet is dated 'November-December, 1915' (when the Composer was twenty-two).

Each movement is dedicated, 'with due regard for appropriateness,' to a member of the Philharmonic String Quartet, in which Goossens formerly played Second Violin. The FIRST MOVEMENT, dedicated to 'A. B.' (Arthur Beckwith) is marked *Allegro con grazia* (Quick and graceful). The SECOND MOVEMENT ('R. J.'—Raymond Jeremy) is expressive, slow and sustained. The FINALE ('C. S.'—Cedric Sharpe) is marked *Allegro giocoso quasi burlesca*—Quick, gay, and in a burlesque style.

7.45 'THE PRINCESS WHO LOST A TUNE'

A Ballet-Mime by
ALEC ROWLEY

THE CHARACTERS:

The Princess
Her Two Black Pages
Her Nurse
The Court Doctor
The Palace Crier
The Hurdy Gurdy Man
A Fop
A Wanderer

THE ARGUMENT.

The Princess dreams an exquisite tune, but she awakes before it is completed.

Its memory torments her. In despair, she causes it to be proclaimed that she will marry any man who can contrive to finish it.

First, a Hurdy Gurdy man and then a Fop and his musicians present themselves but fail lamentably.

Then comes a Wanderer who cannot himself complete the Tune but so affects the Princess that she recalls the whole of the melody.



5.15 THE CHILDREN'S HOUR:
Wedding March (Grieg), and other Piano Solos
Played by CECIL DIXON
'Duke William's Englishman' (from 'The Path of a King') (John Buchan)
'The City Child' (Becket Williams), and other Songs, sung by JOHN THORN
'The Story Without a Name,' a Whimsical Story, written and told by ANN KINDERSLEY

6.0 Musical Interlude

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

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

6.45 Musical Interlude

7.0 Mr. JAMES AGATE: Dramatic Criticism

7.15 THE FOUNDATIONS OF MUSIC
Sonatas for Two Violins
Played by CECIL BONVALOT & DOROTHY CHURTON

7.25 Miss COOKE: 'County Libraries'

MR. ROWLEY is a London organist and teacher who was born at Shepherd's Bush some thirty-six years ago. As a composer, younger listeners probably know more about him than most of the older ones, for, in his compositions, he has until lately, given more attention to children than to grown-ups. He has, however, written much music of more general aim. One of his works, the fanciful 'Ballet-Mime' we are now to hear, received an award from the Carnegie Music Trust. The spoken commentary on this one-act work will convey the style of its fancy. All that need be mentioned here is that, in the setting of 'a formal garden,' with its 'small domed pavilion . . . enshrining a statue of Cupid . . . all very charming, artificial, and gilt-and-white,' takes place the little love-comedy of *The Princess who Lost a Tune*—and who, in finding it again, found also something more precious and lovely.

9.15 GEORGE A. BIRMINGHAM: 'Irish Bulls'

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, LOCAL ANNOUNCEMENTS; (Daventry only) Shipping Forecast

9.50 Vaudeville

WILL VAN ALLEN and BERT (Banjoists)
JOHN HENRY (Yorkshire Comedian)
IVOR WALTERS and MARION BROWNE (Musical Comedy Duets)

MABEL CONSTANDUROS in a new 'Buggins' Sketch

WALTER JONES and PARTNER (in Harmony)
IDA CRISP (Famous Revue Star)

JACK PADBURY'S COSMO CLUB DANCE BAND

11.0-12.0 (Daventry only) DANCE MUSIC:
THE PICCADILLY PLAYERS, directed by AL STARITA, and the PICCADILLY DANCE BAND, from the Piccadilly Hotel

Monday's Programmes cont'd (Sept. 3)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

4.0 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

Overture to 'Light Cavalry' *Suppe*
Entr'acte, 'Dream Girl' *Fineke*

WINIFRED MORRIS (Contralto)

Sink, red sun *Del Riego*
Annie Laurie *arr. Lehmann*

FRANK NEWMAN

Gavotte, 'Dance rencontre' (Happy Meeting) *Marie*
Slow movement from Violin Sonata *Grieg*
None but the weary heart *Tchaikovsky*

Children's Suite *Ansell*
Punchinello; The Musical Box; Box of Soldiers; Story Book; Fairy Doll.
Selection from 'Hit the Deck' *Youmans*

5.0 JACK PADBURY'S COSMO CLUB DANCE BAND

5.45 THE CHILDREN'S HOUR: (From Birmingham)

'Jewels from Elfland,' by Margaret Madeley
Songs by DAPHNE HICKMAN (Soprano)
FREDRICK BYE (Violoncello)
'Dug from the Earth—Mining in ancient times,' by O. Bolton King

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

6.45 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Overture to 'Die Fledermaus' (The Bat) *Johann Strauss*
Suite of Ballet Music from 'Lakmé' *Delibes*
FREDERICK BYE (Violoncello)
Serenade *Borodin*
Melody *Massenet*
Tango *Albeniz, arr. Bye*
Vito *Popper*

7.15 ORCHESTRA

Chanson Triste (Song of Sadness) *Tchaikovsky*
Humoresque *Borodin*
In the Steppes of Central Asia *Borodin*
FREDERICK BYE
Serenade *Frank Bridge*
Andantino *Martini, arr. Kreisler*
Jewish Song *Bloch*
Allegro appassionato *Saint-Saens*

ORCHESTRA

Londonderry Air *arr. Grainger*
Selection of Melodies from the works of Moussorgsky

8.0 B.B.C. PROMENADE CONCERT

SIR HENRY WOOD
and
HIS SYMPHONY ORCHESTRA

TATIANA MAKUSHINA (Soprano)
WALTER GLYNNE (Tenor)
Relayed from the Queen's Hall
PART I

ORCHESTRA

Kaiser March *Wagner*
Prelude to Act III ('Tristan') *Wagner*

THE March, written as a tribute to one King William of Prussia when he became German Emperor, begins with a theme for a national song hailing the monarch, and goes on to a phrase from the chorale 'Ein feste Burg' ('A sure stronghold our God is still'). Another theme, in graceful style, appears, and then these are worked up in the manner of a sonata movement.



A PROMENADE CONCERT will be relayed from the Queen's Hall, London, starting at 8.0 tonight.

The full verse of the national hymn is given out at the end.

TRISTAN, a Cornish Knight of royal birth, has fought successfully in Ireland on behalf of his uncle, King Mark of Cornwall. He brings Isolda, an Irish princess, as an unwilling bride for the King, but discovers that he himself loves Isolda. They hide their love, and her marriage with the King is carried out. But the lovers can not be denied. During one of their secret meet-

ings the King surprises them, and one of his followers stabs Tristan, who will not defend himself.

The prelude to the last Act expresses the anguish of the Knight, who lies dying, and his yearning for Isolda. We hear also the sad song of the shepherd playing upon his pipe—surely the most plaintive melody in all music.

WALTER GLYNNE
Aria, 'Siegfried's Love-Song' (The Valkyrie) *Wagner*

ORCHESTRA

Prelude Act III *Wagner*
Dance of the Apprentices *Wagner*
Procession of the Masters *Wagner*
Homage to Sachs *Wagner*

TATIANA MAKUSHINA

Closing Scene ('The Dusk of the Gods') *Wagner*

BRÜNNHILDE, daughter of the gods, contemplates the body of Siegfried, killed by his enemies. She orders a funeral pyre to be prepared. Before it she declaims his virtues and traces the eternal purpose beneath the dark events that led up to his death. She draws from Siegfried's finger the Ring, made from the Rhine Gold, which has brought upon them all the curse. She puts it on her own finger, and turns to the pyre, upon which Siegfried's body now lies. She takes a torch from one of the men-at-arms and casts it upon the pile, which flares up. Then she mounts her steed and, with the cry, 'Siegfried, Siegfried, Brünnhilde greets thee in bliss,' leaps into the fire.

The flames burst forth, the onlookers shrink back in terror. The hall is alight. All is destroyed. The Rhine overflows. The Rhine-maidens appear in the waves, and regain the Ring. The Rhine sinks back into its bed. In the glowing sky is seen Valhalla, the abode of the gods—also in flames. The gods themselves perish, and the curtain falls.

ORCHESTRA

Overture and Venusberg Music ('Tannhäuser') *Wagner*

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.45 B.B.C. PROMENADE CONCERT PART II

ORCHESTRA

Toccata in F *Arranged from Bach*
WALTER GLYNNE
Since first I saw your face. *Old Eng., arr. Somervell*
Who is Sylvia? *Schubert*

TATIANA MAKUSHINA

An die Musik *Schubert*
Wohin *Schubert*

ORCHESTRA

Overture to 'Rosamunde' *Schubert*

10.30-11.0 DANCE MUSIC: JAY WHIDDEN'S BAND from the Carlton Hotel

11.0-11.15 THE PICCADILLY PLAYERS, under the direction of AL STARITA, and the PICCADILLY DANCE BAND, from the Piccadilly Hotel

(Monday's Programmes continued on page 384.)

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Monday's Programmes continued (September 3)

5WA CARDIFF. 353 M. 850 KC.

11.0-11.30 app. London Programme relayed from Daventry

1.15-2.0 A Light Orchestral Programme

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to 'Euryanthe' Weber
On Hearing the First Cuckoo in Spring. Delius
Suite in E Minor (for String Orchestra)
Frank Bridge

Dance of the Tumblers Rimsky-Korsakov

WEBER, commissioned to write a new Opera for a Vienna theatre (because of the success of his *Freeshooter*), tried several plots, discarding them for the work of an eccentric woman author, Helmina von Chezy (who was largely responsible for the failure of Schubert's *Rosamunde*, for which she wrote a muddled libretto). Together they selected a plot from a thirteenth-century tale of chivalry, full of ghosts, fairies and such-like legendary folk. The work did not hold the stage; its libretto was too silly even for those days.

The Overture strikes the notes of chivalry and mystery. According to Weber's characteristic plan, it contains fragments of the Opera's leading airs.

DELIUS' is an idyllic, truly dream-like picture in sound of a mid-day warmth more intense than we enjoy in England when the cuckoo arrives.

4.0 London Programme relayed from Daventry

4.45 F. O. MILES: 'The Film—I, The History of the Film'

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR:
'While the Cobbler's Away,' by DOROTHY COOMBS
THE STATION TRIO

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 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 CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

11.0 London Programme relayed from Daventry

12.0-1.0 Gramophone Records

4.0 TEA-TIME MUSIC from BOBBY'S RESTAURANT
Directed by J. P. COLE

5.0 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 (9.45 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

11.0 London Programme relayed from Daventry

12.0 Gramophone Records

4.0 THE ROYAL HOTEL TRIO, directed by ALBERT FULBROOK
Relayed from the Royal Hotel

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Reading, 'Duke William's Englishman' (John Buchan)
Pianoforte Duets by MOLLIE SEYMOUR and ZENA ZELANGOR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

5NG NOTTINGHAM. 270.2 M. 1,090 KC.

11.0-11.30 app. London Programme relayed from Daventry

12.0-1.0 London Programme relayed from Daventry

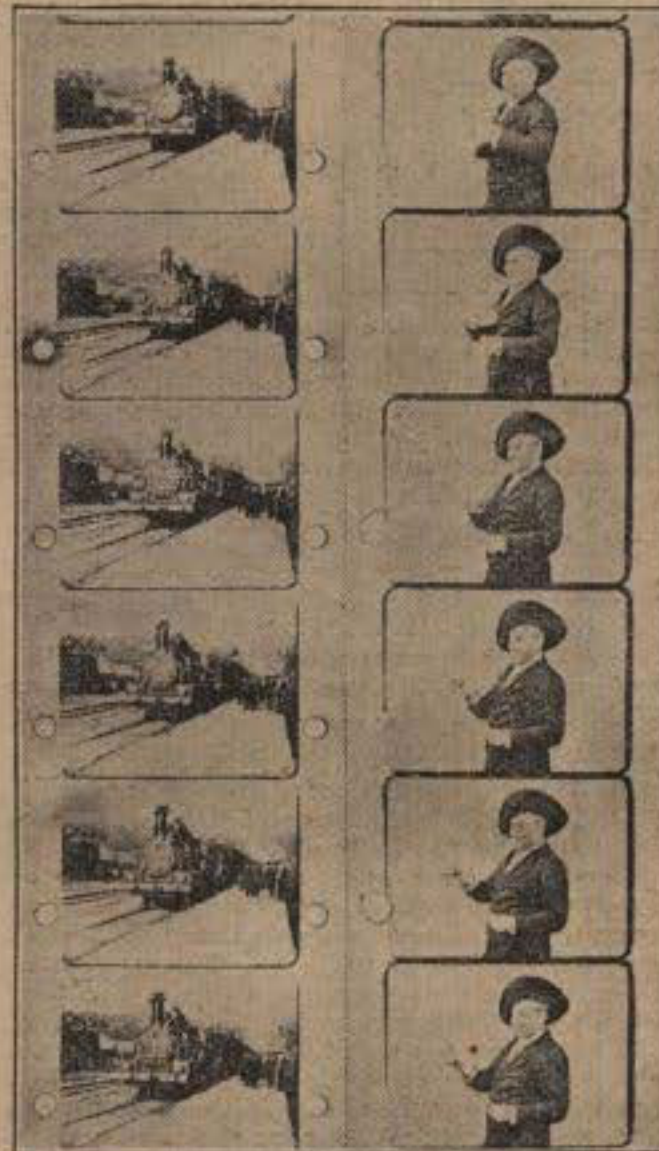
4.0 London Programme relayed from Daventry

5.0 A VAGABOND'S BOOKSHELF

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)



TWO VERY EARLY FILMS.

'The History of the Film' is the title of the first of Mr. Miles's series of talks, from Cardiff this afternoon. Here are glimpses of two very early films—on the left a picture of a railway train entering a station, which was shown in public in 1895, and on the right, one of M. Trewey doing his famous hat-trick, which was made in 1896. These films are reproduced by courtesy of Mr. Will Day.

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

11.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 Rev. E. W. BRIDGWOOD: 'The Bull Garden of the World'—a Talk on Holland

5.15 THE CHILDREN'S HOUR:
Story, 'Doctor Glue and Doctor Sticheim' (Amy Harris)

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 Gramophone Records

4.0 THE NORTHERN WIRELESS ORCHESTRA
March, 'Lorraine' Ganne
Overture to 'The Mill on the Cliff' Reissiger

J. G. CROMPTON (Bass)

In Sheltered Vale D'Alquen
Requiem Shanks
You along o' me Sanderson

ORCHESTRA

Selection from 'Hit the Deck' Youmans
Spring Song Mendelssohn
Bees' Wedding Mendelssohn

J. G. CROMPTON

Great Isis! Great Osiris! Mozart
When a maiden takes your fancy Mozart
To Music Schubert

ORCHESTRA

Fairies' Wedding De Jong
Selection from 'The Desert Song' .. Romberg

5.0 Miss FREDA WHITTAKER: 'The Girl Guides—III, The Wider World'

5.15 THE CHILDREN'S HOUR:
Familiar Things (Kenneth Wright)
The Tea-Caddy; The Tall Clock; The Old Chair
Sung by HARRY HOPEWELL

The Curiosity Shop (Arthur F. Tate):
The Little Old Shop; The Shepherdess; The
Amber Cross; Suit of Armour
Sung by BETTY WHEATLEY

A Story, 'The Pot of Gold' (E. N. Murphy)

6.0 London Programme relayed from Daventry

6.30 S.B. from London (9.45 Local Announcements)

9.50 GENE GERRARD
(Comedian)

10.5-11.0 'A Musical Fantasy'
or 'A CONDUCTOR'S NIGHTMARE'

by ERNEST LONGSTAFFE
Scene: A Cupboard in the Band Room at 227
Time: 2.0 a.m.

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

1.0-2.0—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.

5SC GLASGOW. 405.4 M. 740 KC.

11.0:—S.B. from London. 11.30-12.0:—Gramophone Records. 4.0 Dance Bands. 5.0:—Mrs. Ginston: 'Preserves for Winter Use.' 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.30-12.0:—Gramophone Records. 4.0:—Studio Concert. The Station Octet: Comedy Overture, 'Vanity Fair' (Fletcher); Arabian Fantasy (Marsden). 4.15:—Stanley Young (Baritone): A Memory (A. Goring Thomas); Go, lovely Rose (Quilter); The Orchard by the Sea (Oliver). 4.25:—Octet: Norwegian Rhapsody No. 1 (Svendsen). 4.35:—Stanley Young: As You pass by (Kennedy Russell); When the dream is there (D'Hardelot); I heard you singing (Coates). 4.45:—Octet: Ballet Music from 'Coppelia' (Delibes). 5.0:—Household Talk. 5.15:—The Children's Hour. 6.0:—A Tea Time Concert by the Station Octet: March, 'Wellington' (Zebble); Fantasia, 'Lohengrin' (Wagner, arr. Nemeti); Bourrée and Musette (Morgan). 6.30-11.0:—S.B. from London.

2BE BELFAST. 505.1 M. 980 KC.

11.0-11.30 (app.) London Programme relayed from Daventry. 12.0-1.0:—Concert. The Radio Quartet: Overture, 'Mirella' (Gounod); Two Little Dances (Finck); Selection, 'The Dollar Princess' (Leo Fall). J. H. Chambers (Baritone): Helen of Kircennell (Keel); A Castilian Lament (T. del Riego); The Sea (Alison Travers). Quartet: Three English Dances (Quilter); Selection, 'L'Enfant Prodigue' (André Wormser). 4.0:—Concert. Orchestra: Suite, 'Dance Revels' (M. Phillips); A Southern Rhapsody, 'Virginia' (Haydn Wood); Three Mask Dances (A. Wood). 4.30:—Dorothy Camlin (Soprano): Thy beaming eyes, The swan bent low, A maid sings light and a maid sings low, To a wild Rose (MacDowell). 4.42:—Orchestra: Suite, 'Cobweb Castle' (L. Lehmann). 4.50:—Pianoforte Jazz by Fred Rogers. 5.0:—London Programme relayed from Daventry. 5.15:—The 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:—Boys' Brigade Monthly Bulletin. 6.50:—S.B. from London. 8.15:—Popular Orchestral Concert. Orchestra: Overture, 'The Magic Harp' (from 'Rosamunde') (Schubert); Air de Ballet for Strings (Pitt). 8.25:—Dorothy Helmrich (Contralto) and Orchestra: Agnus Dei (Bizet). 8.34:—Orchestra: Norfolk Rhapsody (V. Williams). 8.44:—Dorothy Helmrich: La Cloche (Saint-Saëns); Après un Rêve (Fauré); The Swan, I love thee, In the Boat, Good Morning (Grieg). 8.56:—Orchestra: Irish Rhapsody No. 1 (Stanford); Hungarian Dances (Brahms-Parlow). 9.15:—S.B. from London. 9.50:—Popular Orchestral Concert (continued). Orchestra: Overture, 'In Autumn' (Grieg). 10.0:—Dorothy Helmrich: I wish and I wish (N. Peterku); Lullaby (Scott); Night but abides for a span (Mallinson); A visit from the Moon (Dunhill); All things that we clasp (Bridge). 10.12:—Orchestra: Suite, 'L'Arlesienne' (Bizet). 10.30-11.0:—Dance Music: Ernie Mason's Dance Band, relayed from Caproni's Palais de Danse, Baggor.

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PROGRAMMES for TUESDAY, September 4

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

BAND
Welsh Rhapsody
German

10.15 a.m. The
Daily Service

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

11.0 (Daventry only) Gramophone
Records

12.0 LIGHT MUSIC
TOMLIN OSBORNE (Bass)
ANDREW BROWNE'S QUINSET

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

4.0 LOUIS LEVY and his ORCHESTRA
From the Shepherd's Bush Pavilion

5.0 MR. DIVINE: 'A very good
shillingworth'

THERE are many ways of travelling for nothing, so long as one does not get found out; but to travel nearly a hundred miles in a day for a perfectly lawful shilling is rather a feat. Mr. Divine achieved it by means of a shilling all-day ticket on the London trams, and the amusing page of that crowded day forms the subject of his talk this afternoon.

5.0 (Daventry only) MISS KENNEDY
BELL: 'Taking the Honey Harvest'

5.15 THE CHILDREN'S HOUR:
Angling for Anglers
in which the Wicked Uncle and certain others will demonstrate the most successful (?) methods of enjoying this pastime

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. ANGUS BASIL: 'Photography'

7.15 THE FOUNDATIONS OF
MUSIC
Sonatas for Two Violins
Played by Cecil Bouvalot and
Dorothy Churton

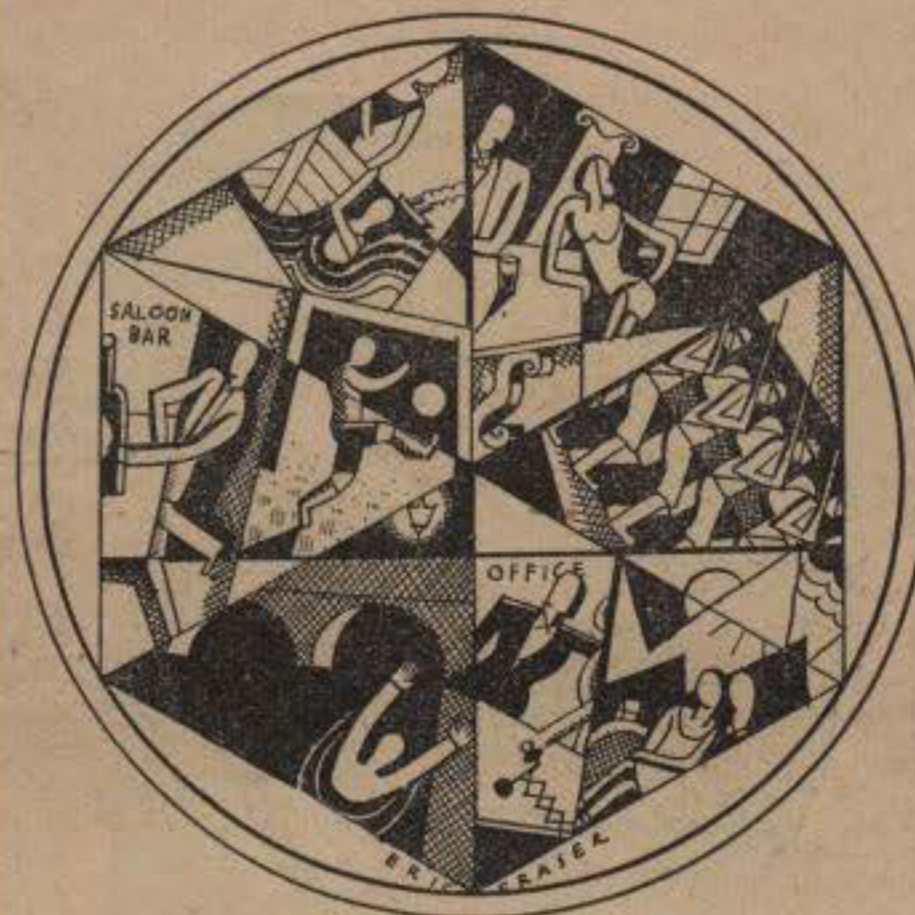
7.25 D. A. ROSS: 'Why Prices Rise
and Fall'

THE mysteries of finance are becoming increasingly important to the man in the street, as he sees international waves of inflation or deflation, high or low prices, sweeping over the world; but that does not make them any easier to understand. This evening Mr. D. A. Ross, who will be remembered for his previous broadcasts, will give the first of three simple talks designed to make the workings of high finance comprehensible to the ordinary man.

7.45 A MILITARY BAND
CONCERT

EDA BENNIE (Soprano)
NORMAN WILLIAMS (Baritone)
THE WIRELESS MILITARY BAND,
conducted by B. W. O'DONNELL
Overture to 'Prince Igor'
Borodin, arr. Gerard Williams

NORMAN WILLIAMS: 'Myself when
young'.....Lehmann
My Lovely Celia
Monro, arr. Lane Wilson
Invictus.....Huhn



9.50 'KALEIDOSCOPE'

A Rhythm, representing the Life of a Man from Cradle to Grave
by LANCE SIEVEKING

Cast:
The Man.....PHILIP CUNNINGHAM
The Child.....PETER DUCALION
The Voice of Good.....JOHN REEVE
The Voice of Evil.....HENRY OSCAR
The Mother.....LILIAN HARRISON
The Girl }
The Wife }.....HERMIONE GINGOLD
Woman.....NADINE MARCH
The Friend }
Employer }.....HERBERT LUGG
Boatman, Porter, Barman, Waiter and other Voices JOHN RORKE

HELEN ALSTON (Mezzo-Soprano)

HENRY WENDON (Tenor)

SINCLAIR LOGAN (Baritone)

JOHN RORKE (Character Singer)

CECIL DIXON (Pianoforte)

THE PARKINGTON QUINTET

THE WIRELESS CHORUS: Chorus Master, STANFORD ROBINSON
JACK PADBURY'S COSMO CLUB DANCE BAND
THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

An Experiment.

'KALEIDOSCOPE' is admittedly an experiment. It is an attempt to make a connected dramatic whole—a pattern or rhythm of the influences going to mould the life of an ordinary man—out of a number of carefully selected pieces of prose, verse, music, and certain original passages of dialogue. At the turning points of this life, the battle of conflicting influences will be heard, mingled together kaleidoscopically, until the victorious influence, defeating all others, rises clear above them. 'Kaleidoscope' may be summed up as a drama of combined words and music, symbolic of the life of every one of us.

THE Welsh Rhapsody (written for the Cardiff Musical Festival of 1904) is woven without seam, but has four pretty definite sections, a little like those of a Symphony, and each of them grows out of some famous old Welsh melody or melodies.

The FIRST (a stately one) is based on 'Loudly Proclaim.'

The SECOND (a skittish one) is made out of 'Hunting the Hare' and 'The Bells of Aberdovey.'

The THIRD (a tender one) brings in 'David of the White Rock.'

The FOURTH (a march-like Finale) uses the famous 'Men of Harlech.'

8.20 EDA BENNIE

I am Titania (from 'Mignon')
Ambroise Thomas
Come out, come out, my dears
Dessauer

BAND
Four Cuban Dances.....Cercantes

NORMAN WILLIAMS
Friend o' Mine.....Sanderson
Joggin' along the highway
Harold Samuel

A Jug of This (Sea Chanty)
arr. Howard Carr

BAND
The Entry of the Gods into Valhalla
Wagner

8.58 EDA BENNIE

L'Aidero (I will love him, from 'Il Re Pastore!') The Shepherd King
Mozart

Hymn to the Sun (from 'The Golden Cockerel').....Rimsky-Korsakov

THE SHEPHERD KING (Il Re Pastore) is a short 'Music Drama' (Mozart's own title) in two Acts. It is an early work, written, when Mozart was Director of Music to the Archbishop of Salzburg, for the celebrations which were arranged when the Archduke Maximilian (the younger brother of Marie Antoinette) paid the Archbishop a visit.

The music, in its quiet expressiveness, beautifully fits the spirit of this charming love song.

THE so-called 'Hymn' was the song of the Queen of Shemakha, in which she made love to foolish old King Dodon. He had gone out to fight her, for she was coming to invade his kingdom; but instead he was conquered by her charm.

BAND
From Foreign Parts.....Moszkowski
Italy; Poland; Hungary

9.15 PROF. DE BORCH: 'What do we mean by personality?' S.B. from Bournemouth

9.30 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN. Local
Announcements; (Daventry only)
Shipping Forecast

9.50 'Kaleidoscope'
(See centre column)

11.0-12.0 DANCE MUSIC:
DERROY SOMERS' CRO'S CLUB BAND,
under the direction of RAMON
NEWTON, from Cro's Club

Tuesday's Programmes cont'd (September 4)

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

Relayed from the Pump Room Gardens, Leamington Spa

THE BAND OF H.M. 14/21 HUSSARS
Conducted by Bandmaster R. E. G. GRIMES
March from 'Tannhäuser' Wagner
Overture to 'Oberon' Weber

BERNARD ROSS (Baritone)
The Yeomen of England German
Eleanore Coleridge-Taylor
The Boy from Ballytearin Hale

BAND
Serenade from 'Harlequin's Millions' .. Drigo
Salut d'Amour Elgar

4.33 NELSON JACKSON

(Entertainer)
In Song and Story
BAND
Suite of Ballet Music for 'Hiawatha'
Coleridge-Taylor

IN 1912 Coleridge-Taylor returned to Longfellow's *Hiawatha*, his choral setting of part of which had been his first great success, 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, in five numbers: (1) *The Wooing*; (2) *The Marriage Feast*; (3a) *Bird Scene*; (3b) *Conjuror's Dance*; (4) *The Departure*; (5) *Reunion*.

BERNARD ROSS
Cloze Props
Walseley Charles
Sea Fever Ireland
Revenge Hatton

BAND
Selection from 'Aida' Verdi

5.25 NELSON JACKSON

In Odd Numbers
BAND
March, 'The Spirit of Pageantry' Fletcher

5.45 THE CHILDREN'S HOUR:

From Birmingham

'Why we cannot always Play,' by A. GEORGE LEGG
WALTER HEARD (Flute and Piccolo Solos)
Songs by BERNARD SIMS (Baritone)
CHRISTINE SILVER will read 'Chanticleer and Partlett' (Hans Andersen)

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

6.45 JACK PADBURY'S COSMO CLUB DANCE BAND
EMMIE JOYCE (Light Songs at the Piano)
REG JOHNSON (Animal Imitator)

8.0 VARIETY

From Birmingham

MARIE HOWES (Folk Songs)
CHRISTINE SILVER presents 'WHICH?'
A Character Sketch by BYERS FLETCHER
PHIL RAY, JR. (Entertainer)
CECIL BAUMER and EDITH GUTHORPE
(Duets for Two Pianofortes)

9.0 A Light Orchestral Programme

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture to 'The Secret Marriage' ... Cimarosa
Suite of Ballet Music to 'Le Roi s'amuse' (The King's Diversion) Delibes

THE music of Cimarosa (1759-1801), one of the most famous of Italian operatic composers, was very well known abroad in his day, though he is little more than a name to us now. In 1787 he was appointed Chamber Composer to the Empress of Russia, and later became Court Musician to Leopold III of Austria. *The Secret Marriage* is his best-remembered composition.

THE story by Victor Hugo on which the play *Le Roi s'amuse* is founded is most familiar to us in the Operatic form of Verdi's *Rigoletto*, composed thirty years before Delibes' incidental music to the play. Though the story is one of passion and crime, the Suite we are to hear has the grace and elegance we associate with the composer. In the complete Suite there are seven pieces, entitled (1) *Gaillarde*, (2) *Pavane*, (3) *Sceno de Bôquet*, (4) *Lesquercede*, (5) *Madrigal*, (6) *Passapied*, and (7) *Finale*.

HERBERT DE LEON (Baritone)
L'Ultima Canzone (The Last Song) Tosti
O ma Charmante
Quarante

9.28 ORCHESTRA
Love Minuet Cowen
Graceful Waltz .. German
HERBERT DE LEON
I know of two bright eyes
Clitsam

In a little Spanish Town Wayne
Ay-ay-ay Freire
ORCHESTRA
Selection from Ballet Music in 'Faust' Gounod

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: FRANK ASHWORTH'S BAND from the Hotel Metropole

11.0-11.15 DEBROY SOMERS' CRO'S CLUB BAND, under the direction of RAMON NEWTON, from Cro's Club.

(Tuesday's Programmes continued on page 388.)

LISTENERS' TALKS.

A NEW feature in the Household series this autumn will be a monthly talk to which listeners are invited to contribute recipes, or household hints. The first talk will be given on Monday, September 24, at 6 p.m.

All recipes and hints should be personally known to and tested by senders. Recipes must not be more than 150 and preferably only 100 words. Hints must not be more than 50 words.

A fee of 10s. 6d. for each recipe and 5s. for each hint will be paid, and this will cover publication in either *The Radio Times* or any future Household Booklet if the B.B.C. wish to use them for this purpose. No contributions will be returned.

Letters should be addressed to 'Household, B.B.C.' and marked 'Recipe.'



Portrait of Christine Silver

CHRISTINE SILVER

will present a character sketch entitled 'Which?' in the Variety programme from Birmingham tonight.

OLD WORN FADED DOWN QUILTS RE-COVERED

RENOVATED AND MADE OF BEAUTIFUL APPEARANCE
Original "Dimpled Pattern" Fully Restored.
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Tuesday's Programmes continued (September 4)

5WA CARDIFF. 353 M. 850 KC.

4.0 A Light Symphony Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to 'Oberon' Weber
Ballet Suite from 'The Cid' Massenet
Good Friday Music ('Parsifal') Wagner
'Italian' Symphony Mendelssohn

THE sights and sounds of Italy, which country Mendelssohn visited when he was twenty-one, inspired this Symphony. It has four Movements.

First we have a quick and active Movement, full of youthful joy.

Next follows a rather slow, steadily-moving piece, often called 'The Pilgrims' March'—though Mendelssohn never gave it that name.

The Third Movement is a graceful light Minuet.

The Finale was, like the First Movement, written in Rome. It perhaps represents the spirit of the Mid-Lent Carnival which Mendelssohn saw when he was there. At any rate, its chief tunes are all typical lively Italian dance-tunes.

5.0 LYNDON HARRIES: 'The Pedometer,' from 'A Tramp Abroad'

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

7.45 S.B. from Swansea

9.15 S.B. from Bournemouth

9.30 S.B. from London (9.45 Local Announcements)

9.50 An Instrumental Concert

NATIONAL ORCHESTRA OF WALES
Leader: ALBERT VOORSANGER

Conducted by WARWICK BRAITHWAITE

Overture to 'Ivan the Terrible' Rimsky-Korsakov
MELSA (Violin) and Orchestra

Concerto Mendelssohn

FOR a long time Mendelssohn had (as he put it) a Violin Concerto 'swimming about in his head in a shapeless condition.'

At last, after six years, it crystallized, and in making its first appearance in public it became an instantaneous success.

In the FIRST MOVEMENT (Very quick, impassioned) there are two main themes. The first is given out at once, at a high pitch, by the Solo Violin. The Second (which is delayed for some time) is a placid melody played by a quartet of Flutes and Clarinets (Clarinets at first on the top), whilst below, the Soloist sustains his lowest note.

Most of the Movement is made out of these two Tunes. At the end, if there is no break, a Bassoon is left suspended on a long-held note, which leads into—

The SECOND MOVEMENT (Moving gently). This is a sort of exalted 'Song without Words.'

Following on the Second Movement there is a passage of meditation and indecision for Strings (led by the Soloist), then, with a preliminary fanfare, we are plunged into the exuberant, dancing FINALE.

ORCHESTRA

Suite, 'Alsacian Scenes' Massenet

MELSA

Hebrew Melody Achron, arr. Zimbalist

Introduction and Caprice-Jota Sarasate

ORCHESTRA

Polovtsian Dances ('Prince Igor') Borodin

11.0-12.0 S.B. from London

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 ORGAN RECITAL
By A. CYRIL BAYNHAM
Relayed from St. Mary's Parish Church

6.30 S.B. from London

7.0 A WELSH INTERLUDE
Readings from Welsh Poetry and Prose by GUNSTONE JONES

7.15 S.B. from London

7.45 'CERIDWEN'
A Dramatic Cantata or One-Act Opera by JOSEPH PARRY
Libretto by DYFED



Cipude Harris

VIOLIN MUSIC TONIGHT.

Melsa, the violinist, will, with the National Orchestra of Wales, take part in the Instrumental Concert that Cardiff will broadcast at 9.50 tonight.

Ceridwen OLIVE WILLIAMS (Soprano)
Eufron BESSIE GRIFFITHS-HOWELLS (Contralto)
Plenydd DAVID HARRY (Tenor)
Tydain ERASMUS MORGAN (Bass)

Assisted by THE STATION CHOIR and THE STATION ORCHESTRA

Presented and Conducted by T. D. JONES

Rhagarawd
(Prologue)
Corymdaith y Derwyddon (Cydgan. 'Plenydd, i lwybrau' (The Druids March)..... Chorus. 'Plenydd, we greet Thee')

Cyleh-Gerdd (Circle Ode)
Ymbil-Gerdd (Monody)
Awen-Gerdd Can. Ceridwen and (The Muses) Song. the Muses
Hanes-Gerdd Mae natur yn amryllw (Epic) So many-hued is nature
Bugeil-Gerdd Mae'r haul yn tywynu (Eclogue) The Sun is now shining

Mawl-Gerdd O dad y dydd!
(Invocation) O Sun of Day!

SCENE 2.—Night.
Phantasy. Nos-Gerdd } Cydgan. Derwyddesau
(Nocturnal) Chorus. Druidesses
Y Gyflafan Cydgan. 'Ust! Beth yw'r swn?'
(The Massacre) Chorus. 'Hush! What's the Sound?'

Yr Wylofain Solos and Chorus
(The Lament) J.

SCENE 3.—At Early Dawn
Gwawr Cristionogaeth ... Solos and Chorus
(The Dawn of Christianity)

9.15 S.B. from Bournemouth

9.30 S.B. from London (9.45 Local Announcements)

9.50 S.B. from Cardiff

11.0-12.0 S.B. from London

6BM BOURNEMOUTH. 326.1 M. 920 KC.

4.0 Tea-Time Music
Relayed from Beale's Restaurant
Directed by GILBERT STACEY

March, 'Progress' Stacey
Valse, 'Worryin' Fairman
Selection from 'Blue Eyes' Kern
Minuet in G Paderewski

Songs:
'Lola' Stacey
'Hinton and Dinton and Mere' Holliday
Fox-trot, 'I never dreamt' Ellis
Selection from 'Rigoletto' Verdi
Valse, 'Ramona' Richards
Fox-trot, 'I'll be lonely' Woods

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. HUGH ROBERTS: 'Some Hampshire Worthies'—I

7.15 S.B. from London

9.15 Prof. DE BURGH: 'What do we mean by Personality?'

9.30-12.0 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 400 M. 750 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 The Rt. Rev. J. H. B. MASTERMAN, Bishop of Plymouth, 'Medieval Plymouth'—II

7.15 S.B. from London

7.45 HARRY GROSE
In New Nonsense

8.0 PROMENADE CONCERT
Relayed from the Queen's Hall, London
(For Programme see Manchester)

9.30 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

9.45 PROMENADE CONCERT—Part II

10.30 app. Local Announcements

10.35 S.B. from Daventry Experimental

11.0-12.0 S.B. from London

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 The Rev. C. H. HODGSON: 'Byways of Literature'

7.15 S.B. from London

9.15 S.B. from Bournemouth

9.30-12.0 S.B. from London (9.45 Local Announcements)

Tuesday's Programmes continued (September 4)

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

- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
A Pets Evening, including
How to keep animals well in hot weather
Capt. F. MacCunn
Belling the Cat Constance Allen
Songs:
My Pussy
Our Goldfish } (Milne and Fraser-Simons)
Puppy and I
Missing
John Cook's Little Grey Mare Glover
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 G. P. K. GALLIMORE: 'The Humour of Rustic Life'
- 7.15 S.B. from London
- 7.45 Popular Victorian Music
Arranged and described by E. SIMS-HILDITCH
Mr. Sims-Hilditch (at the Piano) will give a brief description of Victorian Music
HILDA ROBERTS (Soprano), DOROTHY REID (Contralto), SPENCER HAYES (Tenor) and WALTON PRITCHARD (Baritone)
Queen of the Night Henry Smart
DOROTHEA SMITH (Violin)
Legend Wieniawski
HILDA ROBERTS
Orpheus with his Lute Sullivan
WALTON PRITCHARD
The Asra Rubinstein
DOROTHY REID
Serenade Gounod
SPENCER HAYES
To Anthea Hatton
DOROTHEA SMITH
Cavatina Raff
HILDA ROBERTS
Bid me discourse Bishop
WALTON PRITCHARD
Off to Philadelphia Haynes
DOROTHEA SMITH
Serenade Braga
HILDA ROBERTS and DOROTHY REID
The Angel Rubinstein
SPENCER HAYES
I'll sing thee songs of Araby Clay
DOROTHY REID
Three Fishers Hullah
HILDA ROBERTS and WALTON PRITCHARD
A Summer Night Goring Thomas
DOROTHEA SMITH
Entr'acte, Gavotte Thomas
THE QUARTET
Sleep, gentle lady Bishop
- 9.15 S.B. from Bournemouth
- 9.30-12.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 4.0 THE NORTHERN WIRELESS ORCHESTRA
March, 'El Capitan' Sousa
Overture to 'Maritana' Vincent Wallace
MAY HART (Entertainer)
ORCHESTRA
Waltz, 'Love Dance' Gung'l
Selection from 'The Girl Friend' Rodgers
MAY HART
Selected Songs

- ORCHESTRA
Bavarian Dances Elgar
Wedding of the Rose Jessel
- 5.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
Star-Gazing
March, 'Under the Stars' Weiss
Waltz, 'The Polar Star' Waldteufel
Played by THE SUNSHINE TRIO
A Story, 'The Star which blinked' Constance E. Richards
The Stars are little children Helena M. Bland
Twinkle, twinkle, little star Martin Shaw
Sung by BETTY WHEATLEY
- 6.0 SPIERO'S ORCHESTRA
Relayed from the Palace Picture Theatre, Blackpool
Overture, 'Romantique' Keler Bela
Violin Solo, 'Humoresque' Dvorak (Soloist, A. SPIERO)
Waltz from 'The Merry Widow' Lehar
Entr'acte, 'Suitors' Dance' Lardelli
Selection from 'The Gondoliers' Sullivan
- 6.30 S.B. from London
- 6.45 SPIERO'S ORCHESTRA (Continued)
Waltz, 'Ramona' Wayne
Intermezzo, 'Russian Fantasy' Lange
- 7.0 'Writers of the North'—V. Miss M. M. BRASH—reading from 'Jamock.' S.B. from Hull
- 7.15 S.B. from London
- 7.45 LUCASSI and his PIANO ACCORDION
March, 'Pietro Returned' Deiro
Waltz, 'The Sirens' Waldteufel
Overture to 'Light Cavalry' Suppé
March, 'Under the Double Eagle' Sousa
Popular Choruses

- 8.0 B.B.C. PROMENADE CONCERT
Relayed from the Queen's Hall
Sir HENRY WOOD
and His SYMPHONY ORCHESTRA
STILES-ALLEN (Soprano)
HERBERT HEYNER (Tenor)
Solo Pianoforte, MAURICE COLE
PART I
Two Hungarian Dances, in G Minor and D Brahms
HERBERT HEYNER and Orchestra
Aria, 'Sulla poppa del mio brick (On the Poop of my Ship, from 'The Prisoner of Edinburgh')' Ricci
MAURICE COLE
Pianoforte Concerto Schumann
STILES-ALLEN and Orchestra
Two songs by Richard Strauss
ORCHESTRA
First Symphony in A Flat Elgar
- 9.30 S.B. from London
- 9.45 PROMENADE CONCERT
'Nutcracker' Suite ('Casse-Noisette') Tchaikovsky
STILES-ALLEN
The lilacs } Rachmaninov
Oh! Never sing to me again }
HERBERT HEYNER
I held love's head } Warlock
Thou gavest me leave to kiss }
Farewell to Carnival Kodaly
ORCHESTRA
Rhapsody, 'Spain' Chabrier
- 10.30 Local Announcements
- 10.35-12.0 DANCE MUSIC: THE DANCE BANDS, relayed from the Tower Ballroom, Blackpool
(Tuesday's Programmes continued on page 397.)

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Aug. 31, 1928. R
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THE BRITISH ASSOCIATION AND EDUCATIONAL BROADCASTING

THIS, Wednesday, evening Sir William Bragg's Presidential Address to the Conference of the British Association (the greatest scientific body in the world) is to be broadcast from all British Stations. The occasion is historic. But the connection of the B.B.C. with the Conference of 1928 does not end with this broadcast. The Association will, before their meeting ends, have opportunity to consider and to discuss the help which broadcasting can give to Adult and Elementary Education. In the following article Mr. J. C. Stobart, Director of Education to the B.B.C., shows how the loud-speaker has been introduced into the school-room and the lecture-hall.

THE ninety-sixth meeting of the British Association for the Advancement of Science is now being held at Glasgow, and broadcasting is to play an important part in the programme. This is not the first time that wireless has been one of the important subjects at this annual stocktaking of science and learning. At Oxford, in 1926, the Chief Engineer dealt with technical problems and I myself read a paper on the claims of wireless, chiefly in the matter of broadcasting to schools, and in 1927 the B.B.C. flag was hoisted at Leeds over a demonstration studio. This year, things will be done on a more important scale, for the British Association have come to recognize the growing importance of broadcasting not only as a scientific phenomenon but as an important factor in promoting education.

In addition to the broadcasting of Sir William Bragg's Presidential speech today, which follows the custom of the last two or three years, Section L (Education) have assigned the whole morning of September 11 to a discussion of the developments and aims of Educational Broadcasting. At ten o'clock there will be a paper by Sir John Reith, Director-General of the B.B.C., on Aims and Developments. We learn with regret that the Director-General will not be able to read the paper in person owing to his presence being required at Berlin for the International Broadcasting Conference. After the paper has been read, Mr. Salter Davies, Director of Education for Kent, will describe the school experiment which took place under the auspices of the Carnegie United Kingdom Trust in that county; and at 10.40 a.m., Dr. Brockington, Director of Education for Leicester, will open the discussion, in which it is hoped that Sir William Bragg and Sir Oliver Lodge will take part.

THERE will be, moreover, a practical demonstration of broadcasting. Two rooms adjoining the meeting-rooms of Section L have been fitted up as a model studio and a school class-room, so as to enable members to hear the voices of their friends reproduced in the class-room by means of a loud-speaker. There will also be an exhibit of models of receiving sets suitable for schools and adult study groups, and one of these sets will be used for the reproduction of special programmes from the Glasgow Station. The B.B.C. Education Engineers will be present to answer questions and give advice on the technical side.

To the B.B.C. Education Department, the year 1928 appears as a landmark in their history. For the past four years they have been engaged in making experiments and promoting developments in a pioneer spirit, and this year has given them two distinct verdicts in favour of their claims. The columns of *The Radio Times* have already referred to these two documents: *New Ventures in Broadcasting*, the official report of the Joint Committee of the British Institute of Adult Education and the B.B.C., sitting under the chairmanship of Sir Henry Hadow and

dealing with problems of broadcasting in relation to Adult Education, and secondly, the *Report of the Kent Education Committee* to the Carnegie United Kingdom Trustees on a year's experimental working of wireless in the schools of Kent.

It is hoped that the Glasgow meeting of the British Association will draw the attention of the educational world conspicuously to these two Reports, which need even more study than they have received, since in truth they mark an epoch. Hitherto wireless has put forward its claims in a modest spirit. The B.B.C. have long been convinced in their own minds that they have something of material value to contribute to education, both on the adult and on the school side. By example and demonstration and by local meetings up and down the country they have put forward these claims for the consideration of educational administrators, and their claims have generally been received with interest.

THE report of the Hadow Committee was devoted to investigating the possibilities of wireless and its relation to the existing work of public authorities and universities, as well as voluntary organizations. They came to the conclusion that wireless could no longer be regarded as a mere adjunct or a mere visitor and possible rival in the territory of adult education, but that it must be taken into partnership. Since the Report was published, an Interim Committee under the chairmanship of Lord Justice Sankey has been discussing ways and means, and laying down the constitution of a National Council for Adult Education by wireless, on which all the bodies interested will be adequately represented. This Council will share the duty of preparing programmes and organizing the work at the listening end with the officials of the B.B.C. Similarly on the schools side, the old advisory committee which used to deal in a purely consultative capacity with all grades of education have now tendered their resignations in order that the way may be clear for a separate Schools Council. The Interim Council for Schools has now been



The loud-speaker in the school-room.

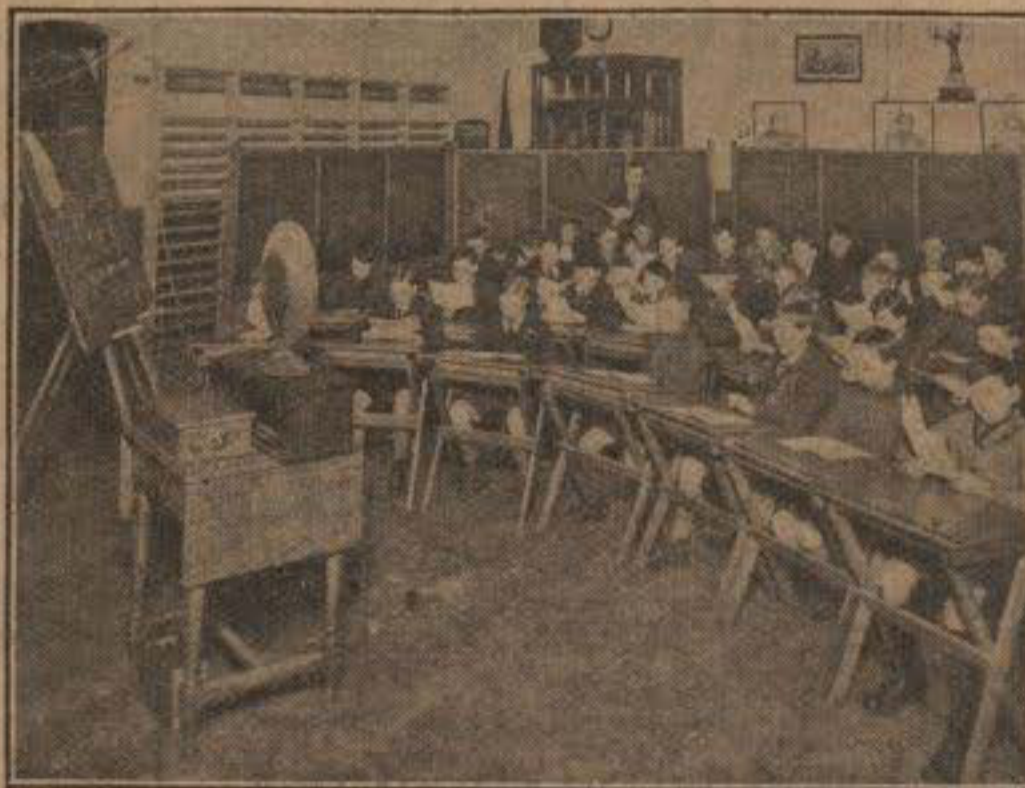
almost completely constituted: it will contain on its membership:—

Sir WILFORD DAVIES, M.B.E.; Mr. E. SALTER-DAVIES (Director of Education for Kent), representing the County Council Association; Mr. F. P. ARMITAGE (Director of Education for Leicester), representing the Association of Municipal Corporations; Mr. G. H. GATER, representing the London County Council; Mrs. GORDON WILSON, representing the Joint Committee of the Four Secondary Associations; Mr. G. T. HASKIN, H.M.I., representing the Board of Education; a representative of the National Union of Teachers; Mr. R. E. SOPWITH, of Sheffield; Mr. FRANK ROSCOE.

and it is anticipated that they will meet in October to begin their plans for real and regular co-operation with the B.B.C. in the organization of school courses.

The progress of broadcasting to schools in the course of the last four years has been remarkable. There is nothing like it, so far as we are aware, in any foreign country. Four or five thousand schools have already been equipped, mainly through the enterprise of individual head teachers, and of these at least 3,000 schools may be regarded as regular adherents, taking at least one wireless lesson every week in term-time. They are mainly public elementary schools, though there is a growing proportion of central and secondary schools among them. An interesting article in *Education*, of July 27, showed how the various wireless lessons were used daily in all classes of a well-equipped secondary school. This example without doubt will be followed increasingly elsewhere.

THE Education Department of the B.B.C. believe that they have passed the stage of *a priori* discussions. The old objections are no longer heard. Nobody now thinks that the B.B.C. claim to replace the living teacher. It is generally recognized, even by the strongest pillars of the gospel of 'learning by doing' that there is a place for positive instruction in something approaching lecture form by a real specialist, even in the case of children between eleven and fourteen, and much more so in the case of their elders. On the other hand, those who are working on the development of broadcast teaching technique are discovering satisfactory methods of securing an active response from the listening classes during the lessons. The spoken word does not supersede the book. On the other hand, there is ample testimony to the fact that the B.B.C. lectures send the listeners to the libraries in quest of books to follow up the subject in which their interest has been aroused. The most remarkable thing about the progress of wireless seems to be that none of the rivalries once feared have materialized in practice. The church, the theatre, the newspaper, the film, the gramophone record: all these have experienced an advance rather than a setback through the advent of wireless. The reason is fairly clear. Wireless is a stimulus which sets people thinking and inquiring, just as a healthy diet promotes a good appetite. Its only real enemies are ignorance and prejudice.



A class listening to a broadcast lesson.

J. C. S.

PROGRAMMES for WEDNESDAY, September 5

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

12.0 A BALLAD CONCERT
FRANCES MORRIS (Soprano)
GERALD CROFTS (Tedor)

12.30 JACK PADBURY'S COSMO CLUB DANCE BAND

1.0-2.0 FRASCATI'S ORCHESTRA
Directed by GEORGES HAECCK
From the Restaurant Frascati

4.0 A Light Classical Concert
ELLIS BURFORD (Soprano)
HETTY BOLTON'S TRIO:
MARIE WILSON (Violin); PHYLLIS HASLUCK (Violoncello); HETTY BOLTON (Pianoforte)
Trio in E Minor..... Tchaikovsky

ONE spring day in 1873 the Professors of the Moscow Conservatoire, Tchaikovsky and Nicholas Rubinstein among them, shut up their books and pianos and had a jolly trip into the country, hearing, during the day, some folk songs, sung by village lads and lasses.

When Rubinstein died, Tchaikovsky commemorated his friend in a Trio, inscribed 'To the memory of a great artist,' and, with the memory of their happy picnic in mind, used one of the folk songs they had heard that day as the theme of the extensive Second (and last) Movement of the Trio. In this Trio all the resources of the instruments are used, with remarkable effect. One almost feels, at times, that a whole Orchestra is at work.

4.35 ELLIS BURFORD
A Dream } Grieg
The Swan }
I love thee }
Psyche Paladino
The Oasis } Fourdrain
Norwegian Song }

4.50 TRIO
Trio in B Flat, Op. 11 Beethoven

THIS was originally written for Pianoforte, Clarinet and 'Cello. There are three Movements, the last of which is a set of Variations on an air from an Opera by one Weigl—a tune that was very popular at the time Beethoven wrote this Trio—about 1798.

5.15 THE CHILDREN'S HOUR:

'Wee Folk, good Folk,
Trooping all together,
Green Jacket, Red Cap
And White Owl's Feather.'

'In the Hall of the Mountain
Gnomes' (Grieg), and other
music of 'The Little Men,'
played by

THE GERSHOM PARKINGTON
QUINTET

'Tony's Ghost,' a Gnome Story
by Mabel Marlowe
'Green Glass Beads,' and other
Goblin Verse

6.0 JACK PADBURY'S COSMO CLUB
DANCE-BAND

6.20 The Week's Work in the
Garden, by the Royal Horti-
cultural Society

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



Sir WILLIAM BRAGG,

the famous physicist and authority on radio-activity, whose Presidential Address at the annual meeting of the British Association will be relayed by Glasgow and broadcast from all Stations tonight.

6.45 JACK PADBURY'S COSMO CLUB DANCE BAND

7.0 Mr. SIDNEY HAMPTON, 'My Ideal Holiday'

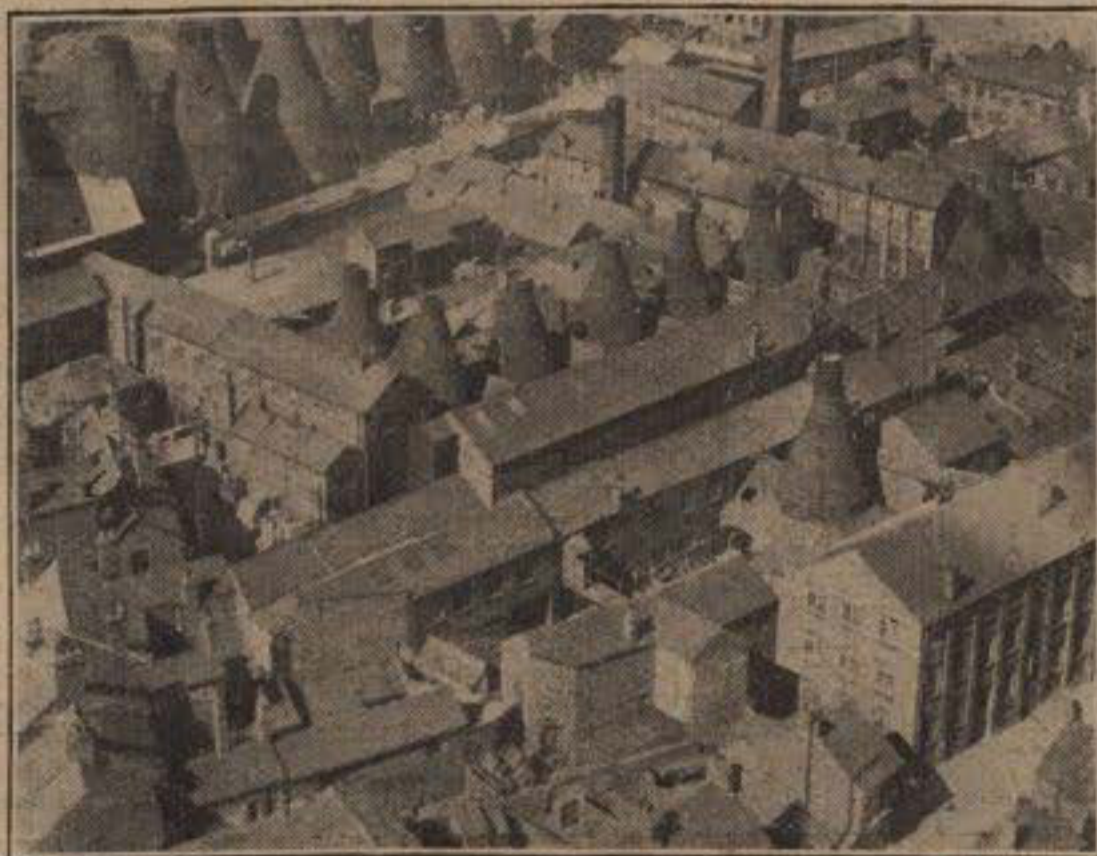
7.15 THE FOUNDATIONS OF MUSIC
Sonatas for Two Violins
Played by Cecil Bonvalot and Dorothy Churton

7.25 Mr. JOHN THOMAS: 'The Romance of the
Potteries.' S.B. from Manchester

7.45 A Light Orchestral Concert
HUGHES MACKLIN (Tedor)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

March from 'Prince Igor'..... Borodin
Concert Suite from 'Hélène'..... Messager
Prelude; Hélène and Sylvie; Storm; Dawn

HUGHES MACKLIN
The Gentle Maiden..... arr. Somervell
Mountain Flowers Reavely
Where'er you walk ('Semele')..... Handel



THE POTTERIES AS THEY LOOK FROM THE SKY.

A typical view of Hanley, one of those intensely industrialized Pottery towns, whose human side Arnold Bennett first brought to the notice of the wider world. Mr. John Thomas will talk on the romance of the Potteries from London this evening at 7.25

8.12 ORCHESTRA
Overture to 'The Yellow Princess'

Saint-Saëns
Dance and Romance, 'Penshurst Green'
Kenneth A. Wright
Cossack Dance from 'Mazeppa'.... Tchaikovsky

THE YELLOW PRINCESS a one-act fantasy in which a Dutch scientist dreams that he visits Japan, was the first stage piece that Saint-Saëns wrote. He was thirty-seven when it was produced. His collaboration with Louis Gallet (who wrote the story, in verse) was not a public success—only five performances being given. The Overture shows how charmingly the composer could suggest an atmosphere of romance and piquant strangeness.

THE Opera Mazeppa never became popular. The gloomy subject and its badly constructed libretto were too heavy a handicap for the music; some of which is excellent.

This Cossack Dance comes in the first Act. The followers of two Cossack chieftains are holding a kind of contest of song and dance, and this is one of the brilliant pieces of dance music Tchaikovsky invented for that scene.

HUGHES MACKLIN
On wings of song Mendelssohn
Come you, Mary Craston
Daphne R. Coningsby Clarke

ORCHESTRA
African Suite Lacombe
Bamboula; Arab Revery; La Nouba

8.50 The British Association

SIR WILLIAM BRAGG'S PRESIDENTIAL ADDRESS
at the Annual Meeting of the British Association,
Relayed from St. Andrew's Hall, Glasgow
S.B. from Glasgow

THE Presidential Address at the annual meeting of the British Association is always one of the most important events of the year in what may be called 'popular' science; that is to say, it is a pronouncement, framed in terms comprehensible to the ordinary man, on the year's progress in some field of scientific theory or research. Sir William Bragg is a world-famous physicist, holder of a long list of distinctions (including the Nobel Prize), and in particular an authority on the subject of radio-activity, in connection with which such startling progress has recently been made; so his address will be awaited with the utmost interest tonight.

(A special article on the British Association and Educational Broadcasting appears on the opposite page)

9.50 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN;
Local Announcements; (Daventry only) Shipping Forecast

10.10 Vaudeville

GENE GERRARD (Comedian)
THE GEDDES BROTHERS
Musical Scots 'Putting on Airs'
ZAIDA JACKSON (Folk Songs and Ballads)
A. C. ASTOR (Ventriloquist)
JACK PADBURY'S COSMO CLUB
DANCE BAND

11.0-12.0 (Daventry only)
DANCE MUSIC; MARIUS, B.
WINTER'S DANCE BAND, from
the Hotel Cecil



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Wednesday's Programmes cont'd (Sept. 5)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 THE KNELLER HALL BAND

Conducted by Lieut. H. E. ADKINS
(By kind permission of
Col. Sir FRANCIS ELPHINSTONE-DALRYMPLE)
Relayed from Kneller Hall, Twickenham

First 'Pomp and Circumstance' March...Elgar
Overture, 'Hibernia' *J. E. Adkins, arr. H. E. Adkins*

Cornet Solo, 'L'Ete' (Summer) ...Chaminade
Soloists, Students W. LAWTON, A. W. CROFTS,
J. L. JUDD, and Pupil R. WILLIAMS

Excerpts from 'La Boutique Fantasque' (The
Eccentric Toyshop) ...Rossini, arr. Respighi

MALE VOICE CHOIR
Soldiers' Chorus from 'Faust'Gounod

ORCHESTRA
Tone Poem, 'Finlandia'Sibelius
Gems from the Famous Operas by Gilbert and
Sullivanarr. Godfrey
From Foreign PartsMozzkowski
(a) Spain; (b) Hungary
Little Concert SuiteColeridge-Taylor
Polonaise in 'A'Chopin
Rule, Britannia. God Save the King

5.0 JACK PADBURY'S COSMO CLUB DANCE BAND

5.45 THE CHILDREN'S HOUR
(From Birmingham): 'To the Rescue,' a true Arctic Adventure Story,
by MARGARET M. KENNEDY
Songs by EMILIE WALDRON (Soprano)
'The Lovely Loire,' by WILLIAM HUGHES

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

6.45 Light Music

IDA BLOOR (Soprano)
THE RICHARD BRINKMAN SEPTET

Suite, 'Woodland Sketches'MacDowell

IDA BLOOR
As thro' the street (Musetta's Waltz Song from
'La Boheme')Puccini
A Prayer to our LadyDonald Ford
My HeartA. Randegger

SEPTET
Whisperings at the BallL. Gregh
Entr'acte, 'Aux Etoiles' (To the Stars)
Duparc, arr. Chapelier
Pitchounette Melodie .. Massenet, arr. Mouton

IDA BLOOR
An Eriskay Love Lilt
Kennedy-Fraser and K. MacLeod
LullabyBrahms
Heart's DelightEmilie Clarke

SEPTET
Impressions of Italy, 'Naples'
G. Charpentier, arr. Mouton

IDA BLOOR
Here in the quiet hillsCarne
Little Lady of the MoonEric Coates
Pan and the FairiesNewton

SEPTET
Adagio and Minuet from Septet
Beethoven, arr. Zeillberger

8.0 Story Reading

8.30 An Orchestral Concert

From Birmingham
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS

Solemn Overture, Op. 73Glazounov
HOWARD FRY (Baritone) and Orchestra
Hans Sachs' Monologue, 'The Elder's Scent'
(from 'The Mastersingers of Nuremberg')
Wagner

THE young knight, Walter von Stolzing, has applied for admission to the Guild of Mastersingers. His test-song displeases them, and he is rejected; but one Mastersinger, the cobbler-poet, Hans Sachs, has seen beauty in it. That evening as he sits outside his shop at his work (in Act II) his ear is haunted by a sweet refrain from Walter's song, a snatch of beauty which he cannot grasp, or elude. Between his music on this song and his distracted attempts to work he idles away a delicious five minutes.

EILEEN ANDJELKOVITCH (Violin) and Orchestra
Slow Movement from Concerto Mendelssohn

THE Second Movement of the Concerto has a theme suggestive of some of the composer's 'Songs without Words.' This is accompanied merely by soft Strings.

There is a middle section in which the Solo Violin and Strings and Woodwind discuss a little agitated phrase, the Solo part in particular becoming very florid.

A gradual dying-away brings back the main tune, and the Movement closes very softly.



HOWARD FRY
sings in the programme from Birmingham tonight.

9.0 ORCHESTRA
Fantasia, 'Francesca di Rimini'Tchaikovsky

IN the fifth Canto of Dante's 'Inferno' we are told of the poet's arrival at a dreadful

place 'mute of all light,' where rages 'the infernal hurricane that never rests.' Here he meets Francesca, who relates her tragic story.

She, the wife of Giovanni Malatesta, Lord of Rimini, was loved by his brother Paolo. Malatesta finding the lovers together, murdered them. For their sin they are condemned to drift for ever in the desolate second circle of the Inferno.

Tchaikovsky, in the opening of his tone-poem, depicts the gloom of that terrible place of 'Hell's Whirlwind.' Later we hear, on the Clarinet, the pathetic, tender melody of Francesca. After the second appearance of this melody a climax seems to suggest the lovers' tragedy, culminating in their death and punishment.

HOWARD FRY
Thou art risen, my beloved....Coleridge-Taylor
O mistress mineQuilter
Onaway, awake, BelovedCowen

ORCHESTRA
Pizzicato from 'Sylvia' Ballet Music....Delibes

9.30 EILEEN ANDJELKOVITCH

Corrente and Giga from Sonata in D Minor
Veracini, arr. Moffat

A BoreeMoffat

ORCHESTRA
Three Dances from 'Henry VIII'German

9.50 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.5 DANCE MUSIC: CHARLES WATSON'S BAND from the Café de Paris

11.0-11.15 MARIUS B. WINTER'S DANCE BAND, from the Hotel Cecil

Wednesday's Programmes continued (September 5)

5WA CARDIFF. 353 M. 850 KC.

1.15-2.0 An Orchestral Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture to 'Iphigenia in Aulis' Gluck
Minuet Boccherini
Concerto in D Minor, for Two Violins and Strings
Bach
(Violins—ALBERT VOORSANGER; FRANK THOMAS)
Rustic March, Nocturne and March of the Dwarfs,
from 'Lyric Suite,' Op. 54 Grieg

4.0 THE STATION TRIO:
FRANK THOMAS (Violin); RONALD HARDING
(Violoncello); HUBERT PENGELLY (Pianoforte)
EVELYN URCH (Soprano)

5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Manchester

7.45 Some Numbers
The poet tells us that we should all be 'as happy as kings' and gives, as his reason, that the world is 'so full of a number of things.' In his optimistic mood he overlooks 'wrong numbers'—human and telephone ones; still, the wrong numbers in this programme are only characters in a play and the musical numbers are always right.

THE STATION TRIO:
FRANK THOMAS (Violin); RONALD HARDING
(Violoncello); HUBERT PENGELLY (Pianoforte)
Fantasia on Saint-Saëns' 'Samson and Delilah'
Alder
DOREEN THORNTON (Soprano)
Rose softly blooming Spohr
Don't come in, Sir, please! Cyril Scott
Romance Debussy
Madrigal Chaminade
TRIO
Scherzo Mendelssohn
Mock Morris Grainger

8.12 'WRONG NUMBERS'
A Play in One Act, by ESSEX DANE
Number One MARGARET DAVIES
Number Two DOROTHY HOLLOWAY
A Waitress DOROTHY EAVES

The restaurant of a department store in New York at sale time is no haven of rest, for the weary shopper, but at Messrs. Altermaker's this day, a kind waitress allows a tired, nervous woman to use the table behind the screen as the superintendent is absent. While the waitress goes for the woman's order another shopper avails herself of the sanctuary.

TRIO
Revery MacDowell
La Vierge (The Virgin) and Danse Galilène
(Galilean Dance) Massenet, arr. Mouton

8.50 SIR WILLIAM'S BRAGG'S PRESIDENTIAL ADDRESS
At the Annual Meeting of the British Association
S.B. from Glasgow

9.50 S.B. from London (10.5 Local Announcements)

10.10-11.0 A Light Finale
THE STATION TRIO
Rose of Samarkand Eric Coates
JOHN RORKE (Light Baritone)
You can't be too particular Kent
By Desire Richardson
TRIO
'Coppélia' Ballet Music Delibes
JOHN RORKE
Musical Monologue, 'The Bus Conductor'
Frederick Cecil

TRIO
First Valse Durand
FRANK THOMAS (Violin)
From the Canebrake Gardner
JOHN RORKE
The Showman's Song Lutz
A Good Old London Town Girl Osborn
TRIO
American Indian Songs Cadman

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

12.0-1.0 London Programme relayed from Daventry

4.0 LOTT LEWIS (Contralto)
THE STATION QUARTET:
T. D. JONES (Pianoforte); MORGAN LLOYD
(Violin); A. J. OSBORN (Violin); GWILYM
THOMAS (Violoncello)

5.15 THE CHILDREN'S HOUR:
MUSIC by the STATION QUARTET
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Manchester
7.45 S.B. from Cardiff
8.50 S.B. from Glasgow (see London)
9.50-11.0 S.B. from London (10.5 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records
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 S.B. from London
7.25 S.B. from Manchester
7.45 S.B. from London
8.50 S.B. from Glasgow (see London)
9.50-11.0 S.B. from London (10.5 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:
Play, 'The Sleeping Beauty' (Margaret Lodge)
6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.25 S.B. from Manchester
7.45 S.B. from London
8.50 S.B. from Glasgow (see London)
9.50-11.0 S.B. from London (10.5 Mid-Week Sports Bulletin; Local Announcements)

5NG NOTTINGHAM. 275.2 M. 1,030 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
8.50 S.B. from Glasgow (see London)
7.25 S.B. from Manchester
7.45 S.B. from London
9.50-11.0 S.B. from London (10.5 Local Announcements)

6S1 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:
Play, 'The Sleeping Beauty' (Margaret Lodge)
6.0 London Programme relayed from Daventry
6.30 S.B. from London
8.50 S.B. from Glasgow (see London)
9.50-11.0 S.B. from London (10.5 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 New Gramophone Records
4.0 Southport
A Municipal Band Concert relayed from the Bandstand
THE ROYAL ARTILLERY (MOUNTED) BAND,
Conducted by T. J. HILLIER
5.0 KATHLEEN INGHAM (Soprano)
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.20 Royal Horticultural Society's Bulletin
6.30 S.B. from London
7.25 Mr. JOHN THOMAS: The Industrial Romance of the Potteries.

7.45 Vaudeville
PURSALL and STANBURY
(Popular Composer-Entertainers)
REGINALD WHITEHEAD
(The Well-known Manchester Baritone)
MARGARET HALSTAN
(The Famous Shakespearean Actress)
SAM DALTON (Animal Mimic)
8.50 S.B. from Glasgow (see London)
9.50 S.B. from London (10.5 Local Announcements)
10.10-11.0 A LIGHT ORCHESTRAL CONCERT
By the NORTHERN WIRELESS ORCHESTRA

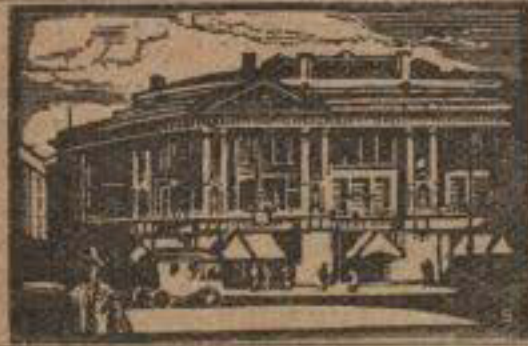
Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.
12.0-1.0:—Gramophone Records. **4.15:**—Music relayed from Fenwick's Terrace Tea Rooms. **5.15:**—The Children's Hour. **6.0:**—Pianoforte Recital by Gladys Edmundson. **7.25:**—Manchester. **7.45:**—London. **8.50:**—S.B. from Glasgow. **9.50-11.0:**—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.
11.0-12.0:—Gramophone Records. **4.0:**—Station Orchestra; Anne Henderson (Mezzo-Soprano). **5.15:**—The Children's Hour. **5.58:**—Weather Forecast for Farmers. **6.0:**—Recital by Christian Black (Mezzo-Soprano). **6.20:**—Mr. Dudley V. Howells: Horticulture. **6.30:**—S.B. from London. **7.25:**—Manchester. **7.45:**—S.B. from Aberdeen. **8.50:**—Presidential Address by Sir William Bragg at the Annual Meeting of the British Association. **9.50:**—S.B. from London. **10.10-11.0:**—The Station Orchestra. F. H. Etcheverria (Baritone), Satne and Arnaiz Medusa in Spanish Songs and Mexican Folk Songs.

2BD ABERDEEN. 500 M. 600 KC.
11.0-12.0:—Gramophone Records. **4.0:**—Fishing News Bulletin. **4.5:**—Steadman's Orchestra. **5.0:**—Marjorie Lorimer (Mezzo-Soprano). **5.15:**—The Children's Hour. **6.0:**—Orchestra. **6.15:**—Mr. George Greenhow: Horticulture. **6.25:**—Fishing News Bulletin. **6.30:**—S.B. from London. **6.50:**—Juvenile Organizations' Bulletin. **7.0:**—S.B. from London. **7.25:**—Manchester. **7.45:**—The Games Day. Robert Burnett (Baritone); Margaret Milne (Soprano); Angus Ross (Violin); Pipe-Major John Reid. **8.50:**—S.B. from Glasgow. **9.50-11.0:**—S.B. from London.

2BE BELFAST. 306.1 M. 880 KC.
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:**—Clifford Carter: 'Uncanny Tales of Ancient Ulster.' **5.15:**—The Children's Hour. **6.0:**—Organ Recital by Fitzroy Page, relayed from the Classic Cinema. **6.20:**—London. **6.30:**—S.B. from London. **7.25:**—Manchester. **7.45:**—Variety. **8.50:**—S.B. from Glasgow. **9.50:**—S.B. from London. **10.10-11.0:**—Dance Music: Ernie Mason's Dance Band.



LONDON and DAVENTRY
PROGRAMMES FOR
Thursday, September 6
Including a B.B.C. Promenade
Concert



- 10.15 a.m. The Daily Service
10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST
11.0 (Daventry only) Gramophone Records
12.0 A CONCERT
OLIVE DAVIES (Mezzo-Soprano)
FRANK SKINNER (Tenor)
HELEN PERKIN (Pianoforte)
1.0-2.0 The Week's Recital of Gramophone Records
3.0 EVENSONG
From WESTMINSTER ABBEY
3.45 Mrs. A. K. HARDY: 'Stories from New
Zealand Backblocks'
A SERIES of talks on 'Life in the Dominions'
has already largely familiarized listeners with
conditions in the Dominion on the other side of
the world. In this afternoon's talk Mrs. Hardy
will describe some of the lighter aspects of life
as a newly-arrived bride in the back-blocks of
New Zealand's sub-tropical North.
4.0 AN ORGAN RECITAL
By EDWARD O'HENRY
From Madame Tussaud's Cinema
4.30 JACK PADBURY'S COSMO CLUB
DANCE BAND
5.15 THE CHILDREN'S HOUR:
Selections by the St. Mary (Islington)
Guardians' School Band
'A Tiger's Skin,' a Humorous Story
from 'The Lady of the Barge'
(W. W. Jacobs)
'Four-Leaved Clover,' a Whimsical
Story by Christine Chaundler
6.0 JACK PADBURY'S COSMO CLUB
DANCE BAND
6.15 Market Prices for Farmers
6.20 Musical Interlude
6.30 TIME SIGNAL, GREENWICH;
WEATHER FORECAST, FIRST
GENERAL NEWS BULLETIN
6.45 Boy Scout Programme: Mr.
P. H. JOSELIN (Assistant County Com-
missioner for Wolf Cubs, London):
'New Glory—Our Stars and Stripes.'
A Talk to Wolf Cubs
7.0 Mrs. M. A. HAMILTON: 'New
Novels'
7.15 THE FOUNDATIONS OF
MUSIC
Sonatas for Two Violins
Played by CECIL BONVALOT and
DOROTHY CHURTON
7.25 Mrs. COLE: 'The Detective in
Fiction'
NEITHER the reading nor the
writing of detective novels is
any longer regarded as an occupa-
tion beneath the notice of the learned,
and Mrs. Cole, the daughter of a
Professor and the wife of a Reader
in Economics at Oxford, has been
partly responsible for some of the
most popular mystery stories of
recent years. Moreover, her collaborator
is her husband, Mr. G. D. H.
Cole, the expert on the history of the
trade unions. Later in the autumn
a story by these two writers is to
be serialized over the microphone,
listeners being invited to try their
hand at the solution of the mystery,
and particular interest therefore
attaches to this evening's talk.
7.45 GEOFFREY GWYTHIER

8.0 B.B.C. PROMENADE CONCERT

SIR HENRY WOOD
and His SYMPHONY ORCHESTRA
DOROTHY BENNETT (Soprano)
NORMAN ALLIN (Bass)
ANTONIO BROSA (Violin)
Relayed from the Queen's Hall

ORCHESTRA
First 'Peer Gynt' Suite Grieg
Unfinished Symphony Schubert

GRIEG was a fine partner for Ibsen in the
presentation of the scenes in *Peer Gynt*.
Not only had the composer a splendid sense of
Norwegian local colour, but his imaginative
music was just the thing to accompany and
intensify the effect of Ibsen's tale of Peer's
adventures in many lands.

Morning is the serene prelude to the Fourth
Act. *Asc's Death* (for Muted Strings) refers to
Peer's old mother. *Anitra's Dance* is the dance
of a Bedouin girl who bewitches Peer. In the
Hall of the Mountain King gives a vivid picture of
Peer's reception in the palace of the goblins whom
he visited, and who tormented and terrified him.

NORMAN ALLIN and Orchestra
Furibondo! Handel
ORCHESTRA
Scherzo, 'A Midsummer Night's Dream'
Mendelssohn

DOROTHY BENNETT and Orchestra
Air, 'L'Amoro, sarò costante' ('I will love her,
I will be true,' from 'The Shepherd King')
Mozart

ANTONIO BROSA and Orchestra
Spanish Symphony Lalo

THE French Composer, Lalo, wrote this piece
for the famous Spanish Violinist, Sarasate,
whom some listeners will recollect hearing, for
he used to be a great favourite here twenty
years ago.

The *Spanish Symphony* (which is really a Suite
of pieces, not a Symphony in the usual meaning
of the term) is Spanish music through a French-
man's eyes—gay, debonair, polished, and piquant.
There are in the complete work five separate
Movements, well contrasted in spirit and style.

ORCHESTRA
Overture to 'Hänsel and Gretel' .. Humperdink

THE tuneful gaiety and homely
sentiment of this piece make
it a constant favourite. It will
be remembered that it embodies
tunes from the Opera—the Chil-
dren's Prayer at the opening (on
the Horns); the Witch's Magic
(Trumpets); the Song of the
Sandman who puts children to
sleep; and so forth.

9.30 WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.45 PROMENADE CONCERT
(Continued)

ORCHESTRA
Brigg Fair Delius

BRIGG FAIR is an English
folk-song which Delius has
made the basis of an orchestral
Rhapsody.

The Rhapsody is scored for a large
Orchestra. The Introduction (Slow,
Pastoral) consists mainly of little
arabesques on Flutes and Clarinets,
suggestive of bird songs.

The tune is then given out as an
Oboe Solo, with light chordal accom-
paniment of Woodwind and *pizzicato*
(plucked) Strings.

The rest of the work consists of
almost continuous variations on the
tune.

NORMAN ALLIN
A Winter Night Holbrooke
In Summertime on Bredon Peel
Bells of Clermont Town .. Goodhart

DOROTHY BENNETT
Do not go, my love.... } Hagemann
At the well..... }

ORCHESTRA
Two Songs without Words
Mendelssohn

10.30 Local Announcements.
(Daventry only) Shipping Forecast

10.35 HUGH W. GILMOUR: Nineteen
Hours Adrift in the Atlantic. A
personal narrative by Capt. Court-
ney's Wireless Operator

10.50-12.0 DANCE MUSIC:
THE SAVOY ORPHEANS and THE
SAVOY BAND, from the Savoy Hotel



MASTERS OF THE MICROPHONE: HENRY OSCAR.

One of the most capable and accomplished actors who have mastered
the technique of broadcasting, Henry Oscar has played in many
of the most successful of radio productions. His latest notable
part was that of the Voice of Evil in *Kaleidoscope*, which was
broadcast on Tuesday of this week.

Thursday's Programmes cont'd (Sept. 6)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 Summer Symphony Concert

THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA

Conducted by Sir DAN GODFREY
GERTRUDE GILPIN (Contralto)
MELSA (Violin)

Relayed from the Winter Gardens, Bournemouth ORCHESTRA

Overture to 'The Mastersingers' Wagner
Violin Concerto..... Brahms
(1) Fairly quick. (2) Slow. (3) Quick and gay (Soloist, MELSA)

GERTRUDE GILPIN
Spring Waters..... Rachmaninov

ORCHESTRA
Symphony in D Minor..... Franck
(1) Slow, then fairly quick. (2) At a moderato pace. (3) Fairly quick

4.30 LOZELLS PICTURE HOUSE ORCHESTRA

From Birmingham

Overture to 'Il Seraglio' Mozart
Selection from 'Carmen' Bizet

ETHEL NOTON (Contralto)
O lovely Night Ronald
I've been roaming Horn, arr. Lehmann

FRANK NEWMAN (Organ)
In a Persian Market..... Katelbey
Chanson de Nuit..... Elgar

Caprice..... Moszkowski
Selection from 'The Mikado'..... Sullivan

ETHEL NOTON
O that it were so..... Frank Bridge
Shepherd's Cradle Song..... Somervell

ORCHESTRA
Entr'acte, 'The Rustle of Spring' Sinding
Prelude Järnefelt

5.45 THE CHILDREN'S HOUR

From Birmingham

'The Dustman's Holiday,' A Musical Play by
H. G. SEAR, assisted by
MARJORIE PALMER (Soprano)
NIGEL DALLAWAY (Pianoforte)
BRIAN VICTOR (Xylophone)

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

6.45 JACK PADBURY'S COSMO CLUB DANCE BAND
EMMIE JOYCE (Light Songs at the Piano)
REG JOHNSON (Animal Imitator)

8.0 Vaudeville

From Birmingham

MABEL CONSTANDUROS and the Buggins Family
THE HYDE SISTERS (In Syncopated Harmony)
STAINLESS STEPHEN (Entertainer)
PHILIP BROWN'S DOMINOES DANCE BAND

9.0 'Managing Margaret'

From Birmingham

A Comedy by EDWIN LEWIS

Sarah Brown (a Miner's Wife)
F. A. CHAMBERLAIN
Margaret Spikesley (her sister)

WINIFRED HARGREAVES
Bill Brown WORTLEY ALLEN
Herbert Brown (his son) HARRY SAXTON

Sitting in her kitchen Sarah is attempting to rejuvenate Herbert's second pit pants before he or his father get home from work.

Margaret is improving the hour and herself with a reading from the latest novel of fashion—'Alicia's Romance.'

9.30 A PIANOFORTE RECITAL by REGINALD PAUL

Capriccio from Partita No. 2 in C Minor .. Bach
Choral Prelude, 'Beloved Jesu, we are here'

Bach, arr. Harriet Cohen
March on a Ground Bass, Op. 17, No. 1 Dohnanyi
'El Puerto' (from 'Iberia') Albeniz

Mazurka in B Flat Minor, Op. 24, No. 4 } Chopin
Ballad in F Minor, Op. 52 }

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY BAND, from the Savoy Hotel

(Thursday's Programmes continued on page 396.)

Forthcoming Events from 5GB.

The afternoon concert of Sunday, September 9, will be given by the Birmingham Studio Symphony Orchestra, with Dale Smith (baritone) and Eda Kersey (violin). The programme will include Beethoven's Overture to *Coriolanus*, two movements from Tchaikovsky's *Pathetic Symphony*, and the ballet music from *Polyeucte* by Gounod. Eda Kersey, with the Orchestra, will play the *Spanish Symphony* by Lalo.

An appeal on behalf of the Evesham Hospital Extension Fund will be made by the Very Rev. the Dean of Worcester, Dr. Moore Ede, on Sunday evening, September 9.

In his organ recital on Monday evening, September 10, which is to be relayed from Lozell's Picture House, Frank Newman will include the Overture *Raymond* and Coleridge Taylor's *Petit Suite de Concert*. Vocal items will also be contributed by Alec Shanks (baritone).

Oriental music by the Birmingham Studio Orchestra and a comedy entitled *The Two Talismans*, by George Calderon, will be heard during the evening programme on Monday, September 10. The characters in the play will be taken by Wortley Allen, Howell Davies, David Hamilton, Vincent Curran, Gladys Ward, John Moss, and William Hughes.

Later in the same evening a light orchestral concert will be given, in which the soloists are Linda Seymour (contralto) and Sheridan Russell (cello).

The artists in a Vaudeville programme arranged for Wednesday evening, September 12, include Patricia Rossborough and partner (Syncopated Pianisms), Mischa Motte (Mimicry), Jock Walker (Scots Comedian), Jack Edwards (Instrumental Solos), Helena Millais (the Actress-Entertainer), and Philip Brown's Dominoes Dance Band.

The evening programme on Friday, September 14, entitled 'Footlight Flirtations,' will consist of items bearing the names of some musical comedy heroines. The artists are Vivienne Chatterton (soprano) and Robert Chignell (baritone).

Another good variety programme is down for Saturday afternoon, September 15. There will be Saxophone solos by James Donovan, Bird Songs by Mavis Bennett, and a sketch, *Will it come to this?* by Mona Pearce, in which the artists are Trevor Cash, Molly Hall, and Gladys Joiner.

It will be followed by dance music by Billie Francis and his band, relayed from the West End Dance Hall, and still later by light music by the Birmingham Studio Orchestra.

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Thursday's Programmes continued (September 6)

5WA	CARDIFF.	353 M. 850 KC.
3.0	London Programme relayed from Daventry	
4.0	A Symphony Concert NATIONAL ORCHESTRA OF WALES Third 'Leonora' Overture <i>Beethoven</i> LILY MORGAN (Contralto) and Orchestra Softly awakes my heart ('Samson and Delilah') <i>Saint-Saëns</i>	
	ORCHESTRA Symphony in D ('Clock') <i>Haydn</i> LILY MORGAN Beloved, it is morn. <i>Aylward</i> Earl Bristol's Farewell <i>Lidzey</i> Life and Death <i>Coleridge-Taylor</i>	
	ORCHESTRA Prelude to Act III } ('The Dance of the Apprentices } Mastersingers') Entrance of the Mastersingers } <i>Wagner</i>	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
6.45	Boy Scout Programme. A Bagpipe Programme by the 25th Cardiff (Scottish) Troop	
7.0-12.0	S.B. from London (10.30 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	
6.30-12.0	S.B. from London (10.30 Local Announcements)	

6BM	BOURNEMOUTH.	326.1 M. 920 KC.
3.0-3.30	Service for the Sick THE STATION CHOIR Hymn No. 83, the Westminster Hymnal, 'To Christ, the Prince of Peace' Scripture Reading: St. Matthew iv, vv. 38-42; St. James i, vv. 2-6 CHOIR: Hymn No. 219, the Westminster Hymnal, 'Lord, for tomorrow and its needs' Address by The Rev. RALPH BAINES, S.J. CHOIR: Hymn No. 86, the Westminster Hymnal, 'O Sacred Heart!'	
3.45	London Programme relayed from Daventry	
6.30	S.B. from London	
6.45	A BOY SCOUT PROGRAMME	

7.0-12.0 S.B. from London (10.30 Local Announcements)

5PY 400 M.
750 KC.
PLYMOUTH.

3.0	London Programme relayed from Daventry
5.15	THE CHILDREN'S HOUR: 'A Tiger's Skin' (W. W. Jacobs), with Musical Interludes
6.0	London Programme relayed from Daventry
6.30-12.0	S.B. from London (10.30 Local Announcements)

5NG	NOTTINGHAM.	275.2 M. 1,090 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	
6.45	Boy Scouts Bulletin	
7.0-12.0	S.B. from London (10.30 Local Announcements)	

6ST	STOKE.	294.1 M. 1,020 KC.
3.0	London Programme relayed from Daventry	
5.15	THE CHILDREN'S HOUR: 'A Tiger's Skin,' an exciting Yarn for the Boys, by W. W. Jacobs 'Finding the Man in the Moon' (C. Meredith), for the under-eight-year-olds	
6.0	London Programme relayed from Daventry	
6.30	S.B. from London	
6.45	For the Boy Scouts	
7.0-12.0	S.B. from London (10.30 Local Announcements)	

2ZY	MANCHESTER.	384.6 M. 780 KC.
12.0-1.0	Gramophone Records	
4.0	Famous Northern Resorts Buxton Concert by the BUXTON PAVILION GARDENS AUGMENTED ORCHESTRA Musical Director, HORACE FELLOWES Relayed from the Pavilion Gardens	
5.0	Miss H. EILEEN PHILLIPS: 'Invalid Cookery'	
5.15	THE CHILDREN'S HOUR	
6.0	London Programme relayed from Daventry	
6.20	Market Prices for Local Farmers	
6.30	S.B. from London	
7.45	Purcell Music THE NORTHERN WIRELESS ORCHESTRA	

8.30	'A Day in an Hour'
A New and Original Entertainment by HARRY O'DONOVAN	
Morning	
Soloist, BEATRICE COLEMAN	
At Dawning <i>Cadman</i>	
A Woman BERENICE MELFORD	
John HAROLD CLUFF	
Doctor D. E. ORMEROD	
Professor G. B. SMITH	
Noon	
Soloist, SPENCER HAYES	
Silent Noon	
A Woman HYLDA METCALF	
John HAROLD CLUFF	
He H. R. WILLIAMS	
She EDITH TOMS	
Evening	
Soloist, SPENCER HAYES	
Somewhere a Voice is Calling	
Father G. BERNARD SMITH	
Suitor W. E. DICKMAN	
Jenkins LEO CHANNING	
Joe HAROLD CLUFF	
Alec H. R. WILLIAMS	
Night	
Soloist, BEATRICE COLEMAN	
Love's Sweet Song	
Man LEO CHANNING	
Constable D. E. ORMEROD	
Soloist, A. NOTHER	
When One's had One <i>Sterndale Bennet</i> , Listeners are invited to live a day with us in their imagination, for the next hour. It is not any particular day—any old day will do—and, in spite of the 'Jazz' atmosphere of 1928, we shall start the day in the morning and not the afternoon.	
9.30-12.0	S.B. from London (10.30 Local Announcements)

Other Stations.

5NO	NEWCASTLE.	312.5 M. 980 KC.
3.0	London Programme relayed from Daventry. 4.0:—The Northumberland Historical Pageant. Concert, relayed from Alwick Castle, Northumberland. 5.15:—Children's Hour. 6.0:—For Farmers: Prof. C. Reigham, 'Milk.' 6.15:—London Programme relayed from Daventry. 6.30:—S.B. from London. 6.45:—Boy Scouts Programme. 7.0:—S.B. from London. 7.45:—Gene Gerrard (Comedian). 8.0-12.0:—S.B. from London.	
5SC	GLASGOW.	405.4 M. 740 KC.
3.0	Mid-Week Service, to be conducted by the Rev. Sydney H. E. Warnes, M.A., of St. Mary's Parish Church, Partick, assisted by the Station Choir. Choir: Hymn, 'Jesus, where'er Thy people meet' (Revised C.H., No. 247). Reading, Isaiah, chapter xli, vv. 37-41. Address, Prayer, Benediction. 3.15:—Light Orchestral Concert. The Station Orchestra. Ella Gardner (Soprano). 4.10:—Mr. Geoffrey L. Bickersteth will read selections from the Victorian Poets. 4.30:—Light Orchestral Concert (continued). 5.0:—The Scottish Countryside—XII, Inverness-shire, by J. Inglis Ker. 5.15:—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. 7.45:—Scottish Humour Series—V, Dr. Tocher. 8.0-12.0:—S.B. from London.	

2BD ABERDEEN 500 M.
600 KC.

4.0:—Fishing News Bulletin. 4.5:—The Aberdeen Station Octet, directed by Paul Askew, relayed from the Sculpture Court, the Art Gallery, with Interludes from the Studio by George Alexander (Bass-Baritone). 5.0:—'The Scottish Countryside—Inverness-shire,' by J. Inglis Ker. 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. 7.45:—S.B. from Glasgow. 8.0-12.0:—S.B. from London.

2BE BELFAST. 356.1 M.
990 KC.

3.0:—London Programme relayed from Daventry. 4.0:—Concert, Orchestra and Elizabeth Cooper (Soprano). 5.0:—I. O. Corria: 'The Growth of Music—I, Folk Music.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30-12.0:—S.B. from London.



A SETTLER'S HOME IN THE BACK-BLOCKS OF NEW ZEALAND.
One of those lonely little dwellings in the farther corners of New Zealand, such as Mrs. Hardy will describe in her talk from London this afternoon.

E.N.A.

5NO NEWCASTLE. 512.0 at. 960 kC.

4.0:—London Programme relayed from Daventry. 4.30:—Organ Recital by Herbert Maxwell, relayed from the Haydock Picture House, Sunderland. 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:—Mary Pettie and Laidman Browne: 'Some Pages from an 18th Century Prompt Book—I, The Rivals.' 7.15:—S.B. from London. 7.45:—Pianoforte Recital by Olive Tomlinson: 'Isamey (Balakirev). 8.0:—Promenade Concert. Herbert Heyner (Baritone); Maurice Cole (Pianoforte). Sir Henry Wood and his Symphony Orchestra. Relayed from the Queen's Hall, London. Orchestra: Two Hungarian Dances in G Minor and D (Brahms). Herbert Heyner: Aria, 'Sulla poppa del mio brick' (La Prigione di Edinburgo) (Ricci). Maurice Cole and Orchestra: Pianoforte Concerto in A Minor (Schumann). Herbert Heyner: Morgen and Gesang der Apollopriesterin (Strauss). Orchestra: Symphony No. 1 in A Flat (Elgar). 9.30:—S.B. from London. 9.45:—Promenade Concert (continued). Orchestra: Suite, 'Casse-Noisette' (Tchaikovsky); Rhapsody Espana (Chabrier). 10.30:—Local Announcements. 10.35:—Dance Music relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kC.

4.0:—A Light Operatic Concert. The Station Orchestra: Selection, 'Samson and Delilah' (Saint-Saens). John Verriero (Baritone): In English—The Tempest in the Heart (Verdi); The heart bowed down ('Bohemian Girl') (Balle); The Torador's Song ('Carmen') (Bizet). Orchestra: Ballet Music, 'Faust' (Gounod). John Verriero: In Italian—Pescatore Alfonso L'Esca (Ponchielli); Non piu andrai and Del Vieni alla Finestra (Mozart). Orchestra: Overture, 'Orpheus in the Underworld' (Offenbach). 5.0:—Joe Barker: 'Stage Reminiscences.' 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital relayed from the New Savoy Picture House. Organist, Mr. S. W. Leitch. 6.30:—S.B. from London. 7.0:—S.B. from Edinburgh. 7.45:—Recital: Jessie Woodward (Pianoforte). 8.15:—The Music of Schubert. The Station Orchestra: Overture, 'Rosamunde.' Elizabeth Mellor (Soprano): Cradle Song; Hymn to the Almighty. George Parker (Baritone): Jealousy and Pride; The well-beloved colour; Delsy. Orchestra: Entr'acte and Ballet Music, 'Rosamunde.' George Parker: The Town; To Music; A Wanderer's Night Song; Sylvia. Elizabeth Mellor: Serenade; Ave Maria. Orchestra: Marche Militaire. 9.15:—S.B. from

Tuesday's Programmes.

(Continued from Page 389.)

Bournemouth. 9.50:—Band Night. The Clydebank Burgh Band conducted by Mr. E. Ablett: Selection, 'Lohengrin' (Wagner); Carma Linn (Soprano): Softly sighs (Der Freischütz) (Weber); O why so long delay ('The Marriage of Figaro') (Mozart). Band: Selection, 'Verdi's Works' (arr. Rimmer). Carma Linn: Michael's Song ('Carmen') (Bizet); A Rosebud by my early walk (arr. Senior); Magdalen at Michael's Gate (Lehmann). Band: Petite Suite de Concert, Op. 77 (Coleridge-Taylor); Nanette's Whimsy; Question and Answer; A Love Sonnet; A Gay Tarantella. Selection, 'Songs of Scotland' (arr. Rimmer). 11.0-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 500 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:—Talk. 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. 9.15:—Bournemouth. 9.30:—London. 9.50:—Light Classical Concert. The Station Octet: Overture, 'Marco Spada' (Anber). 10.0:—Constance Wills: Sappho's Farewell (Gounod); Chej Faro (Gidck). 10.10:—Rae Robertson. (Contralto): The Earl of Salisbury's Pavane (William Byrd); Hornpipe (Purcell); Sonata in D Major and Pastorale (Scarlatini); Tocata (Paradisi). 10.20:—Octet: Andante Cantabile from Fifth Symphony (Tchaikovsky). 10.30:—Constance Wills (Pianoforte): Sappho Ode (Brahms); To the Forest (Tchaikovsky); Soldier's Wife and Spring Waters (Rachmaninov). 10.40:—Rae Robertson: Three Preludes: F Major; A Major; E Flat Major (Chopin); Scherzo in C Sharp Minor (Chopin). 10.50:—Octet: Caucasian Sketches (Ippolitov-Ivanov). 11.0-12.0:—S.B. from London.

2BE BELFAST. 308.1 M. 980 kC.

4.0:—Concert. The Orchestra: Overture, 'Peter Schmolli' (Weber); Suite, 'English Pastoral Impressions' (Farrar);

Selection, 'Tosca' (Puccini). 4.30:—Fred Mackay (Tenor): Where'er you walk (Handel); Who is Sylvia? (Schubert); Angels guard thee (Godard); Requiem (Homer). 4.42:—Orchestra: Second Selection, 'Merrie England' (German); Bacchanale (from 'Philemon and Baucis') (Gounod). 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. 7.45:—The Orchestra: Overture, 'Nature,' Op. 91 (Dvorak). 7.55:—Ernestine Heasman (Pianoforte): Concerto in B Flat, Op. 19, for Pianoforte and Orchestra (Beethoven). 8.12:—Orchestra: Berceuse (Esposito). 8.17:—The Queen's Island Male Voice Choir: On the Sea (Dudley Buck); The Fanald Grove (H. Hughes); The Meeting of the Waters (arr. P. Fletcher); An Island Shieling Song (arr. Roberts son). 8.29:—Orchestra: Symphonic Poem, 'Les Preludes' (Liszt). 8.45:—Ernestine Heasman: Romance in F Sharp. The Prophet Bird and Second Movement, 'Fantaisie,' Op. 17 (Schumann). 8.57:—Choir: The Herald (Ed. Elgar); Olt in the stilly night (Traditional); Oh, breathe not his name (arr. C. Wood); What care I how fair she be (Blumenthal). 9.9:—Orchestra: Rhapsodie Espana (Chabrier). 9.15:—Bournemouth. 9.30-12.0:—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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PROGRAMMES for FRIDAY, September 7

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

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10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL
PEGGY RADMALL (Violin)
PEGGY GRUMMITT (Pianoforte)

12.30 AN ORGAN RECITAL
By J. ALBERT SOWERBUTTS
Organist and Director of the Choir, Guildford Cathedral

Relayed from St. Mary-le-Bow Church

Fantasy in D *Harvey Grace*
Voluntary in A Minor *Heron, 18th Cent.*
Fugue (No. 5) on the name Bach *Schumann*
Andante con moto, Op. 45, No. 1 .. *Basil Harwood*
Postlude on Orlando Gibbons' Song 22 .. *Stanford*
Minuet—Scherzo *Jongen*
Voluntary in G (Op. 7, No. 9) *Stanley*

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 Mr. W. A. Inderwick: 'Archery To-day.'
THE ancient British sport of archery no longer enjoys such publicity as it did in the days when Robin Hood used to split peeled wands at hundreds of paces away, and the English bowmen drove their arrows through coats of mail. But the longbow is far from being extinct either as a weapon (witness the recent big-game expeditions equipped only with bows and arrows) or as a sport. Mr. Inderwick, who gives this afternoon's talk, is a former English champion of the bow.

5.15 THE CHILDREN'S HOUR:
The 'Family' will gather round the Microphone

6.0 FRANK WESTFIELD'S ORCHESTRA
From the Prince of Wales Playhouse, Lewisham

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
Sonatas for Two Violins
Played by CECIL BONVALOT AND DOROTHY CURTON

7.25 Historical Reading from Herodotus

FOR some reason the writing of history has evoked some of the finest prose ever written, not only in Greek and Latin but in English and French. A series of readings has been planned, to be broadcast during the holiday seasons throughout the year, including some of the great passages from Herodotus, Thucydides and Plutarch, Froissart, Gibbon and Macaulay, and this evening's reading is the first.

7.45 A MILITARY BAND CONCERT

LESLEY DUDLEY (Soprano)

HEDDLE NASH (Tenor)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture to an Irish Comedy *Ansell*

LESLEY DUDLEY

Serenade *Tosti*

Care none (Dear name, from 'Rigoletto') *Verdi*

THE wicked Duke of Mantua has been making love to Gilda, the daughter of Rigoletto, the Duke's jester. Gilda is entranced with her lover, who has told her he is Gualtier Maldé, a poor student, and when he has left her she muses on his 'dear name.'

BAND

Two Impertinences from 'Déjeuner Dansant' *Gerrard Williams*

Valsette Brute; Raguette très sec

A Norwegian Artists' Carnival *Scovden*

8.20 HEDDLE NASH

Apri la tua finestra (Open thy window, from 'Iris') *Mascagni*

Recondita armonia (Strange harmony, from 'Tosca') *Puccini*

BAND

Fantasia on Seventeenth Century Music. . . *Miller*

LESLEY DUDLEY

To the Nightingale *Brahms*

The Guardian Angel *Lehmann*

Sing, break into song *Mallinson*

8.47 BAND

Barcarolle, 'A Night in Lisbon' *Saint-Saëns*

In Romany Land *De Lyte, arr. Chignely*

HEDDLE NASH

Moonlight *Schumann*

Like a blossoming lilac *Brahms*

The Message *Brahms*

The Vain Suit *Brahms*

THE first of the Brahms pieces is a joyous song, beginning with a glowing comparison of the lover's affection to the blossoming elder tree, whilst the dear one is described as the sunshine, which falls upon the tree and fills it with fragrance and delight.

In *The Message* the lover begs the breeze, as it gently fans his beloved, to listen, and, should she be wondering if he still lives in sorrow, to whisper to her that he was indeed in the depths of gloom, until new hope came to him at the moment when he entered into her thoughts.

The Vain Suit is a lover's serenade (the words those of a folk song from the Lower Rhine).

Rural Suite, 'Woodland Pictures' *Fletcher*
Introduction and Dance, 'In the Hay-fields'; Romance, 'An Old World Garden'; Humoresque, 'The Beaucaest'

9.15 Dr. L. F. RUSHBROOK WILLIAMS: 'The Princes of India—Romance and Reality'

WHEN we think of 'India' it is usually of British India, which is directly administered by the Government at Delhi. But outside this India there is another—the India of the States ruled by their own Princes, who maintain their own relations with the Government. Some of these Princes are as impressive as any of the potentates of the East; the Nizam of Hyderabad, for instance, rules more than twelve million people, and his revenues are in the neighbourhood of four million pounds a year, whilst he is one of the five princes who receive a salute of twenty-one guns. Dr. Rushbrook Williams has an extensive and intimate acquaintance with the 'native States,' as, after holding numerous important posts under the Government of India, he became Political Secretary to the Maharaja of Patiala in 1925, and he is now Foreign Minister of the State.

9.30 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN; ROAD REPORT; Local Announcements; (Daventry only) Shipping Forecast

9.50 DUETS FOR TWO PIANOFORTES
By CLAUDE POLLARD and ISABEL GRAY

Waltzes *Kirchner*

Procession *Debussy*

Minuet (from 'Little Suite')

Ballet *Debussy*

Polonaise (from Suite, Op. 15) *Arensky*

10.15 'Pride'

or 'Beginners, Please'

ANONYMOUS

Characters:

James Wren JAMES RAGLAN

Jane JOAN MATHESON

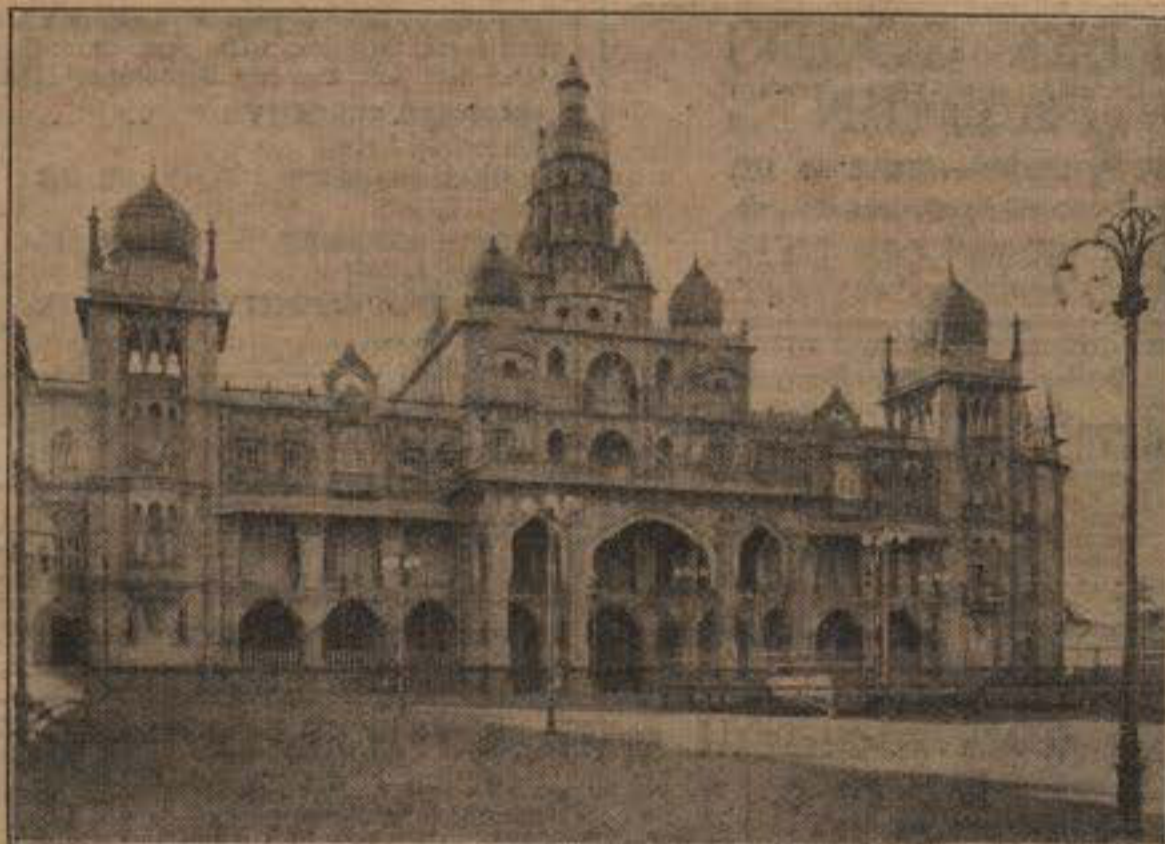
Joe Skinner—known as 'Skinny' DONALD CALTHROP

Scene: The empty stage of any theatre of Variety, on a Sunday afternoon.

This little play is anonymous. Such reticence on the part of an author betokens one who no longer cares for fame, or is certainly no 'beginner.' All we know is that it was written some years ago with the idea that the late James Welch should play the part of 'Skinny'; that it was laid aside and rediscovered on the last of those rare occasions when the author spring cleans; that just at that time, the author had seen the performance of Donald Calthrop in the character of an old stage hand and determined that his play should be performed, with Donald Calthrop in the chief part.

10.45 SURPRISE ITEM

11.0-12.0 (Daventry only) DANCE MUSIC: ALFREDO AND HIS BAND and THE NEW PRINCES ORCHESTRA, from The New Princes Restaurant



THE PALACE OF AN INDIAN RULING PRINCE.

This magnificent building is the new palace of the Maharaja of Mysore, who rules nearly six million people and has an annual revenue of two and a quarter million pounds. Dr. Rushbrook Williams will talk on the Princes of India from London tonight.

E.N.A.

Friday's Programmes continued (September 7)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

- 4.0 JACK PADBURY'S
COSMO CLUB DANCE
BAND
MELANIE CASTEL (Child Impersonator)
- 5.45 THE CHILDREN'S HOUR (From Birmingham)
'A New Fable,' by RUTH MASCHWITZ
Songs by CHRISSIE STODDARD (Soprano)
JACKO will entertain
'The Reason Why'—a Sketch by Dorothy Cooper
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 **Light Music**
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Overture to 'A Comedy of Errors'.....Flux
Waltz, 'Gently Gliding'.....Lincke
MIRANDA SUGDEN (Soprano)
The Dancing Lesson.....Oliver
Blackbird's Song.....Scott
Violets.....Herbert
- 7.15 ORCHESTRA
Fantasia on 'Nicolai's 'The Merry Wives of Windsor'.....Tavan
Song of the Volga Boatmen
Traditional Russian Air
MIRANDA SUGDEN
She wandered down the mountain side....Clay
My mother bid me bind my hair.....Haydn
The Cuckoo.....Lehmann
- 7.45 ORCHESTRA
Suite Intermezzi.....Rosse

8.0 B.B.C. PROMENADE CONCERT

SIR HENRY WOOD
and his SYMPHONY ORCHESTRA
ETHEL OSBORNE (Soprano)
HARRY BRINDLE (Bass)
ISOLDE MENGES (Violin)

Relayed from the Queen's Hall, London

PART I

Overture to 'Prometheus'.....Beethoven

THE Overture begins with a slow Introduction, in which Beethoven repeats an effect he had made in his First Symphony a year before—choosing a discord, not belonging to the key of the Movement, as the very first chord of the piece.

Immediately after the loud opening bars we hear a grave, tender melody, which does not continue long, for the first main tune of the Overture proper breaks in impetuously. The second main tune soon follows, and there is a romantic episode soon afterwards.

The Composer develops and recapitulates this material, and ends the work with a lively Coda.

HARRY BRINDLE

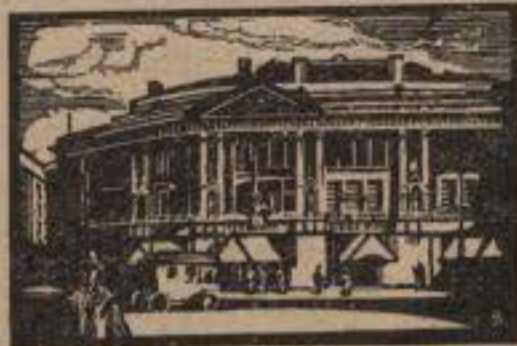
Ossin's Air, 'Ah che voglio trionfare,' 'Ah how I will triumph,' from 'The Harem' ('Seraglio').....Mozart

ISOLDE MENGES and Orchestra

Violin Concerto.....Beethoven

THE five Drum notes which open the First Movement form a motif of which, as the music unfolds itself, considerable use is made. The Woodwind has both first and second main tunes; while the second is being given out (it begins with a lofty, rising phrase) the Strings reiterate the opening Drum rhythm. Before the Soloist enter and the game is fully afoot, yet a third Tune, in Strings and Woodwind, is heard—a loud one, rising boldly up the scale.

The Second Movement is a lovely example of Variation form, in which a tender, noble melody is heard in different forms, as if the Solo Violin were meditating upon and lovingly caressing it. This Movement goes directly, without a break, into the Finale, a gay Rondo.



A PROMENADE CONCERT
will be relayed from the Queen's Hall,
London, starting at 8.0 tonight.

ETHEL OSBORNE

Air, 'Porgi Amor' (Give me, Love, some consolation, from 'Figaro').....Mozart

ORCHESTRA

Fourth Symphony.....Beethoven

THIS, one of the most exhilarating of all the nine Symphonies, is in four Movements.

FIRST MOVEMENT. A slow Introduction precedes the lively Movement, whose first main tune is heard on Strings and answered by Woodwind.

The second main tune is a rustic little phrase starting in Bassoon, then in Oboe, then high up in the Flute, which prolongs the tune.

This leads into other tunes—first a boisterous one, then a quiet conversational one in Woodwind.

SECOND MOVEMENT. This is in strict 'Sonata' form. It opens with a sustained, song-like first main tune in Strings.

THIRD MOVEMENT. A gay Minuet (with the usual 'Trio' as contrast in the middle) needs no special description.

FOURTH MOVEMENT. A glorious bit of the happiest Beethoven, this, woven out of the usual two main tunes (the first going off at once, and second entering, after an orchestral climax and a dying down of the excitement, quietly and expressively.)

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; ROAD REPORT

9.45 PROMENADE CONCERT PART II

ORCHESTRA

Prelude, 'The Cathedrals'.....Pierne

HARRY BRINDLE

Life.....Blumenthal
Two Grenadiers.....Schumann

ETHEL OSBORNE

To one who passed whistling through the night
Armstrong Gibbs
Lo, here the gentle lark.....Bishop
(Flute Obligato)

ORCHESTRA

Overture, 'The Butterflies' Ball'.....Cowen

10.30 DANCE MUSIC: GEORGE FISHER'S BAND from the Kit Cat Restaurant

11.0-11.45 THE NEW PRINCES' ORCHESTRA and ALFREDO AND HIS BAND from the New Princes' Restaurant

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Just an appreciation of Germolene. My child's ear was in a very bad state for 12 to 18 months. I tried everything I could think of with no result. Finally I was advised to try Germolene, which I did; and am pleased to say it completely healed up the wound.—Mr. J. H. Brooks, 18, Chalmers Street, Battersea, S.W.8

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RINGWORM
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SCALDS
BURNS
and all
obstinate skin
complaints

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Friday's Programmes cont'd (Sept. 7)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 4.45 Mr. F. J. HARRIES, 'The Gentle Mystic of the Usk'
- 5.0 JOHN STRAN'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
- ARTHUR E. SIMS
Triumphal March Guilment
Meditation from 'Thais' Massenet
- TOM RIDD (Baritone)
Maire, My Girl Aitken
The Lute Player Allitsen
- ARTHUR E. SIMS
Selection from 'The Bohemian Girl' ... Balfe
- 6.30 S.B. from London



GENE GERRARD,

the well-known West-End comedian, will broadcast from Cardiff this evening at 7.45.

7.45 GENE GERRARD (Comedian)

8.0 AN ORCHESTRAL CONCERT THE BRISTOL ORCHESTRA Musical Director, RICHARD AUSTIN Relayed from the Glen Pavilion, Clifton, Bristol

- ORCHESTRA
Prelude to 'Carmen' Bizet
Suite, 'Joyous Youth' Eric Coates
- HAROLD WILLIAMS (Baritone) and Orchestra
Iago's Creed, from Act II, 'Othello' .. Verdi
- ORCHESTRA
Slavonic Rhapsody Friedemann
Album Leaf Wagner
Selection, 'The Glory of Russia' Krein

9.0 'Bill and Coo'

A Duologue between a modern father and his even more up-to-date son, who is just seven years old
Written by DONALD DAVIES
Performed by DONALD DAVIES and W. D. RODERICK
'Out of the mouths of babes and sucklings'

9.15-11.0 S.B. from London (9.45 Local Announcements)

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
'Waldstein' Sonata, Op. 53 Beethoven
Chair de Lune (Moonlight) Holbrooke
- 6.30 S.B. from London
- 7.45 S.B. from Cardiff
- 9.15-11.0 S.B. from London (9.45 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 4.0 THE ROYAL BATH HOTEL DANCE BAND, relayed from the King's Hall Rooms, Bournemouth
- 5.0 Miss ANGELA CAVE, 'The Mermaid Tavern' (Newdigate Prize Poem)
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.45 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. HERBERT THOMAS (Managing Director of the Cornish Amalgamated Newspapers), 'Tin in Cornwall and The Empire'
- 5.15 THE CHILDREN'S HOUR:
A Visit to the Toy Cupboard in which 'Dr. Glue and Dr. Stitchehem' will take part
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.45 Local Announcements; Forthcoming Events)

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
- 6.30-11.0 S.B. from London (9.45 Local Announcements)

Friday's Programmes cont'd (September 7)

6ST STROKE. 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

6.30-11.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

4.0 THE NORTHERN WIRELESS ORCHESTRA

5.0 The Rev. E. C. TANTON, 'Literary Centenaries of 1928—VII, Tolstoi'

5.15 THE CHILDREN'S HOUR: A Further stage in the Journey across Europe with UNCLE PHILLIP
Songs on the way by BETTY WHEATLEY and HARRY HOPEWELL

6.0 ORCHESTRAL MUSIC
Relayed from the Theatre Royal

6.30 S.B. from London

6.45 Mr. DONALD H. SMITH ('Wharfedale' of The Motor Cycle): An Eye-Witness Account of the Amateur Road Race for Motor Cycles, held in the Isle of Man

7.0 S.B. from London

7.45 **Captain Cook**
A Programme in celebration of the Bi-centenary of his birth
S.B. from Leeds
The Chronicle Play: 'CAPTAIN JAMES COOK' by J. FAIRFAX-BLAKEBOROUGH
Performed by the Leeds Art Theatre Players under the direction of L. B. Ramsden

7.45 THE NORTHERN WIRELESS ORCHESTRA (from Manchester)
Shepherds' Dance German

7.50 Act I—The Boyhood of Cook

8.10 ORCHESTRA
Scenes from 'Nautical Suite' Howard Carr

8.20 Act II—The Call of the Sea

8.40 ORCHESTRA
Scenes from 'Nautical Suite' Howard Carr

8.50 Act III—His Last Voyage

9.10-9.15 ORCHESTRA
Shepherds' Dance German

9.15 S.B. from London (9.45 Local Announcements)

9.50 **An Orchestral Concert**
THE NORTHERN WIRELESS ORCHESTRA
Selection from 'Madame Butterfly' Puccini
Entr'actes to Act II and Act III of 'The Jewels of the Madonna' Wolf-Ferrari
WILFRED HINDLE (Tenor)
Lend me your aid ('Irene') Gounod
Flower Song ('Carmen') Bizet
ORCHESTRA
Overture to 'Mirella' Gounod

WILFRED HINDLE
Mother, the red wine burns me like fire ('Cavalleria Rusticana') Mascagni

ORCHESTRA
Suite from 'Carmen' Bizet
Selection from 'The Mastersingers' ... Wagner

10.45-11.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 812.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 4.0:—London Programme relayed from Daventry. 5.0:—Lady Margaret Backville: 'England and the Squires.' 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. 8.15:—Concert by the Municipal Orchestra, directed by Frank Gomez. Relayed from the Spa, Whitby. Fantasia, 'Mignon' (Thomas); Symphony, No. 39 in E Flat (Mozart); Minuet; Finale. Overture, 'Maritima' (Wallace); Scene du Bal (Coates); Air on the G String (Bach); Crack Regiment Patrol (Tobani); Duet for Flute and Clarinet, 'Lo, here the gentle lark' (Bishop) (James Waugh and Harry Watson). Ride of the Valkyries (Wagner). 9.15-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.30:—A Concert of Scots Music. The Station Orchestra: Keltic Suite (Foulds)—The Clans; A Lament; The Call. Crue Davidson (Contralto): 'Ca' the ewes and Castles in the Air (arr. Moffatt); Ilka blade o' grass (arr. Buntin); The Flowers o' the Forest (arr. Moffatt). Orchestra: Selection, 'Songs of the Hebrides' (Kennedy-Fraser). 4.15:—Augustus Beddie will read, 'Bargaining' from 'Janet Armstrong' (Joseph Laing Waugh). 4.30:—Crue Davidson: Loch-na-gar, Hame, Hame, Hame, My Hert is sair (arr. Black). Orchestra: A Gaelic Dream Song (Foulds); March, 'The London Scottish' (Haines). 5.0:—S.B. from Dundee. 5.58:—Weather Forecast for Farmers. 6.0:—Orchestral Interlude. The Station Orchestra: Selection, 'Madame Pompadour' (Fall); Entr'acte, 'Mystic Beauty' (Finck); Entr'acte, 'Hobonoko' (Reeves); Waltz, 'A Waltz Dream' (Straus). 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50:—S.B. from London. 7.45:—Gene Gerrard (Comedian). 8.0:—Vaudeville. Yvette in sentimental Semmer Mood, and Gibson Young. Rex Costello (the Duke Comedian). Ernie Gower (in Songs at the Piano) and his Band in the intervals. 9.15:—S.B. from London (9.45 Local Announcements). 10.15:—Musical Consequences by the Station Orchestra. 10.45-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 4.0:—Fishing News Bulletin. 4.5:—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 5.0:—S.B. from Dundee. 5.58:—Children's Birthday Greetings from the Aberdeen Studio. 6.0:—Mr. Don G. Munro: For Farmers. 6.10:—Agricultural Notes. 6.15:—Mr. Peter Crainny: Football Topics. 6.25:—Fishing News Bulletin. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50 app.:—S.B. from London. 8.50:—Variety. Fred Masters (Coon Comedian). Dale Smith (Baritone). Edith James (Entertainer at the Piano) Interludes by the Aberdeen Banjo, Mandoline and Guitar Octet, directed by J. W. Sturdy. 10.45-11.0:—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

12.0-1.0:—Concert. The Radio Quartet: Overture to an Irish Comedy (Ansell); Wedgwood Blue (Kotelbey); Petite Suite (Coleridge-Taylor); Dorothea Mayes (Mezzo-Soprano): Come then, piping, peevish lover (Vincl); Cherry Ripe and I've been roaming (C. Horn); Have you seen but a white lily grow? (arr. A. L.). Quartet: Selection, 'The Gipsy Princess' (Kaiman); Three Light Pieces (P. Fletcher). 4.0:—Beethoven. Orchestra: Overture and Ballet Music, 'Prometheus'. 4.30:—A Vocal Interlude. Nina Smith (Soprano): A Hand of Silence (Quilter); E'en as a lovely flower (P. Bridge); I know a bank (M. Shaw); Sapphic Ode (Brahms). 4.42:—Borodin. Ernest A. A. Stoneyler and Orchestra. Nocturne arranged for Violin Solo and Orchestra. Orchestra: Two Dances from 'Prince Igor'. 5.0:—London Programme relayed from Daventry. 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:—Opera. 'The Lily of Killarney' (Benedict). Overture. Act I—Introduction, 'Another Cheer' (Chorus). Duet, 'The Moon hath raised her lamp above' (Hardress and Danny Mann). Act II—Hunting Chorus and Solo (Ann Chute). Trio, 'Villain, you dare!' (Mrs. Cregan, Hardress and Corrigan). Duet, 'Trust Me' (Mrs. Cregan and Danny Mann). Scene and Air, 'A Lowly Peasant Girl' and 'The Colleen Bawn' (Danny Mann). Air, 'I'm Alone' (Eily). Melodrama (Eily and Danny Mann). Finale, 'Across the broad waters' (Eily, Myles, Danny Mann and Chorus). Act III—Chorus, 'The Wedding Day has come at last.' Ballad, 'Eily, Mavourneen' (Hardress). Trio and Chorus, 'Mother, what mean those looks so wild?' (Ann Chute, Mrs. Cregan, Hardress and Chorus). Finale (Eily, Myles Hardress, Mrs. Cregan and Father Tom). 9.15:—S.B. from London (9.45 Regional News). 9.50:—Chamber Music. The Ernest Stoneyler String Quartet: Ernest Stoneyler (First Violin); Albert Fitzgerald (Second Violin); Harold Lowe (Viola); Carrodus Taylor (Violoncello); Dorothy Rodgers (Contralto). Quartet in B Flat (Dedicated to the King of Prussia) (Mozart). 10.25:—Dorothy Rodgers: To the Forest and Nay! though my heart should break (Tchaikovsky); Thou'rt like a lovely flower (Schumann). 10.35:—Quartet: Courante Masurka (from 'Les Vendredis') (Glazounov) (Sokolov). 10.45-11.0:—S.B. from London.

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PR 3	2	.500	15,000	8	L.F.
PR 4	2	.500	15,000	25	R.C.
PR 5	2.5-4	.500	25,000	15	H.F.
PR 6	2.5-4	.500	15,000	14	Det.
PR10	2.5-4	.500	10,000	14	H.F.
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PROGRAMMES for SATURDAY, September 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

1.0-2.0 THE CARLTON HOTEL OCTET
Directed by RENE TAPPONNIER
from the Carlton Hotel

3.30 A Ballad Concert
ERIC GREENE (Tenor)
OLGA THOMAS (Pianoforte)

ERIC GREENE

Silent Woods } Debussé
Hark, my triangle }
The Garland Mendelssohn

OLGA THOMAS

Si oiseau j'étais (If I were a Bird) .. Hensell
Nocturne in B Flat John Field
Study in A Minor Chopin

THE names of Field and Chopin side by side point the fact that the Nocturne was the invention not of the composer whose works have made the title so familiar to us, but of the Irishman, John Field, whose first Nocturne came out when Chopin was a little boy. Field lived for a time in Russia with Clementi, in whose pianoforte warehouse he demonstrated the qualities of instruments. When Clementi left Russia, Field became a well-known teacher in St. Petersburg. He toured in Europe, took to drink, lost his health, and died, at the age of fifty-five, in 1837.

ERIC GREENE

I heard you singing Eric Coates
Memory Bayton

3.56 OLGA THOMAS

Prelude in E Minor Mendelssohn
Jeux d'Eau (Fountains) Ravel

FOUNTAINS, written in 1901, when Ravel was twenty-six, was the first piece in which he showed his brilliant powers in pianoforte writing.

It has for preface a few words calling up the sight of one of those sculptured, happy water-gods we have seen smiling beneficently in the midst of an ornamental fountain.

ERIC GREENE

All suddenly the wind comes soft Burr
Dorothy's a buxom lass Carr
Love is a sickness Gibbs

4.15 DANCE MUSIC

JACK PADBURY'S COSMO CLUB DANCE BAND
DICK FRANCIS and DOREEN SEASON
(Comedy Duo)

5.15 THE CHILDREN'S HOUR:

'The Flouting of Don Fernando'

A Play by the author of 'The Professor and the Bee,' in which PATRICIA HAYES, CYRIL NASH, R. DE ROHAN, ROBERT SPEAIGHT and BRUCE BELFRAGE will take part

Incidental Music by THE GERSHOM PARKINGTON
QUINTET

THE RADIO TIMES.

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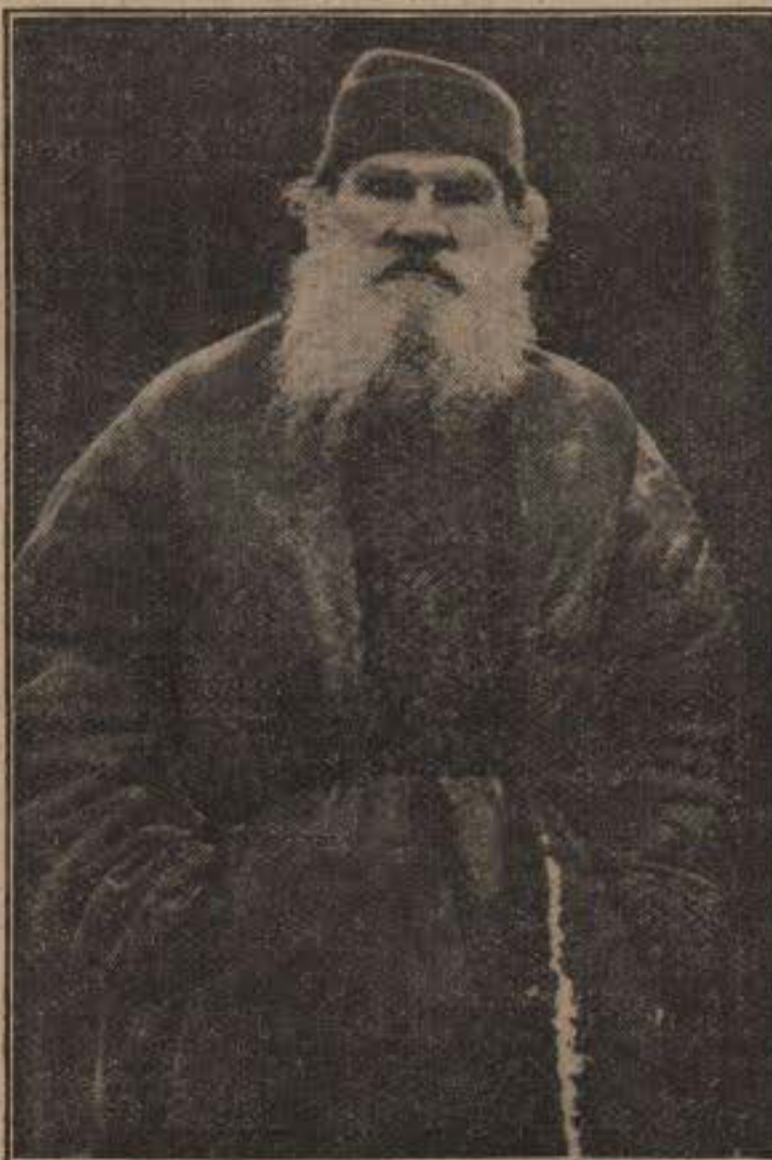
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6.0 THE ERNEST LEGGETT LONDON OCTET

Revery Ecstasy Gannr
Moderne Valse Ley
Suite, 'In a Fairy Realm' Ketelbey

The Moonlight Glade; The Queen Fairy
Dances; The Gnomes' March

Air from 'Esther' Handel, arr. Hellmsberger
Serenade to Columbine Piernt
Italian Song Drigo



LEO TOLSTOY.

A striking picture, taken towards the close of his eventful life, of Count Tolstoy, author of 'Anna Karenina' and 'War and Peace,' the centenary of whose birth occurs tomorrow. Mr. Aylmer Maude will talk on Tolstoy tonight at 9.15.

E.N.A.

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, ANNOUNCEMENTS and Sports Bulletin

6.55 THE ERNEST LEGGETT LONDON OCTET

Au Moulin (At the Mill) } Gillet, arr. Tobani
Babilage (Chatter) }
Intermezzo, 'La Mariposa' Diaz

7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'

7.15 THE FOUNDATIONS OF MUSIC:
Sonatas for two Violins

Played by Cecil Bonvalot and Dorothy Churton

7.25 Colonel PHILIP TREVOR: 'A Review of the 1928 Cricket Season'

THE cricket season that is just over has seen some remarkable individual performances

a certain reshuffling in the order of the Counties in the Championship table, and the defeat of the West Indies in all three Tests. This evening Colonel Philip Trevor will point the moral that the summer has revealed, which is particularly significant in view of the coming Australian tour.

7.45 VARIETY

THE PARKINGTON QUINTET

HAROLD CLEMENCE and MIRIAM FERRIS
in a Cockney Song Scene

ANONA WINN (Light Songs)

T. C. STERNDALE BENNETT (Entertainer at the Piano)

THE WIRELESS SINGERS

Conducted by STANFORD ROBINSON

8.45 From Sullivan's Operas

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

Overture to 'The Mikado'
Selection from 'Iolanthe'
Drawing Room Music from 'Utopia, Ltd.'
Selection from 'The Sorcerer' arr. Ulrich

9.15 Mr. AYLMEY MAUDE: 'The Tolstoi Centenary'

ON September 9, 1828, Leo Tolstoy was born at Yasnaya Polyana, the ancestral home of his family. His centenary is being observed throughout the world, wherever educated men realize that the author of 'War and Peace' and 'Anna Karenina' is one of the great writers of modern times. Many, however, are not content merely to regard him as an artist, but claim him as one of the greatest prophets of our age. They contend that he used his superb powers in literature to spread his vital and permanent message, and to help the sufferings of humanity in general, and those of his own distressed country in particular. As an artist philosopher he is comparable to our own more familiar Bernard Shaw.

Mr. Aylmer Maude, who will give the centenary talk tonight, is well known as the translator and editor of many of Tolstoy's works.

9.30 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast

9.50 Musical Comedy

ROSE HIGNELL (Soprano)

GEORGE BAKER (Baritone)

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

10.30-12.0 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY BAND from the Savoy Hotel

AN APPEAL!

ON Sunday, September 9, Sir Alfred Fripp is to broadcast an appeal on behalf of the Invalid Children's Aid Association. The Association was founded in 1888 to give help and advice to parents, to arrange for the treatment of children, and to provide surgical appliances beyond the means of the poor. Over 50,000 children receive help every year from the Association, which now runs nine Convalescent Homes. This special appeal is being made for the treatment of children attacked by rheumatism, for which £10,000 is needed if it is to be carried out effectively. Donations should be sent to Sir Alfred Fripp, K.C.V.O., C.B., M.S., F.R.C.S., Invalid Children's Aid Association, 117, Piccadilly, W.1.

Saturday's Programmes cont'd (Sept. 8)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 A MILITARY BAND CONCERT

From Birmingham
THE BIRMINGHAM MILITARY BAND
 Conducted by W. A. CLARKE
 Overture to 'The Wanderer's Goal' *Suppe*
 Intermezzo, 'Forget-me-not' *Macbeth*
JAMES HOWELL (Baritone)
 Romance *Debussy*
 An Autumn Thought *Massenet*
 Walt *D'Harlelot*
BAND
 The Preludes *Liszt*

4.5 ERNEST ELLIOTT (Entertainer)

In his original Humour at the Piano
BAND
 Waltz from 'The Rose Cavalier' *Richard Strauss*
JAMES HOWELL
 At the Mid Hour of Night *Cowen*
 After *Elgar*
 The Song of Hybrias the Cretan *Elliott*

4.32 BAND

Suite, 'Americana' *Thurban*
ERNEST ELLIOTT
 In original Skits and Sketches
BAND
 Suite, Russian Ballet *Luigini*

5.0 Instrumental Solos

S. C. COTTERELL (Clarinet)
 Three Pieces *Samuels*
 Novallette; Idyll; Humoresko
LEONARD DENNIS (Violoncello)
 Chanson Triste (Song of Sadness)
Tchaikovsky, arr. Squire
 Ave Maria *Schubert*
 Spanish Serenade *Glazounov*

5.22 WALTER HEARD (Piccolo)

The Comet *Brewer*
 Bird of the Woods *Le Thiere*
FRANK CANTELL (Violin)
 Midnight Bells *Houberger, arr. Kreisler*
 Rondo *Mozart, arr. Kreisler*

5.45 THE CHILDREN'S HOUR (From Birmingham):

'Flower Legends—What's in a Name?' by
 Florence M. Austin
 Flower Songs by GERTRUDE DAVIES (Soprano)
 ALAN YOUNG (Banjo)

6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.55 Light Music

BESSIE JONES (Soprano)
FURNESS WILLIAMS (Tenor)
THE BERNARD RUSSELL HARP QUINTET
QUINTET
 Rickshaw Ride } *Niemann*
 Paradise Bird at the Waterfall }
 Three Miniatures *Adlington*
 Jack o' Lantern; Pan; There were Three
 Witches
 A Song for Nina *Billaut*
BESSIE JONES
 Dandon *Stange*
 Up There *Noceilo*
 I'm alone *Benedick*
FURNESS WILLIAMS
 Once again *Sullivan*
 Myra *Cluam*
7.20 QUINTET
 Bluebell Time *Peter*
 Celtic Lullaby *Beard*
 Caprice *Archer*
 Swing Song *Barnes*

BESSIE JONES
 Waltz Song from 'Tom Jones' *German*
 Why *Edgar Jones*
 A Brown Bird Singing *Haydn Wood*
FURNESS WILLIAMS
 There is a charming girl I love *Benedick*
 Come into the garden, Maud *Bishop*

7.48 QUINTET

Romance and Gavotte from 'The Phantom
 Castle' *K. A. Wright*
 Minuet *Rameau, arr. B. Russell*
 Spanish Dance *Albeniz*
 Serenade *Wolstenholme*

8.0 'The Sea Hath Its Pearls'
(From Birmingham)

A programme of poetry and music dedicated
 to deep waters
MARGARET MADELEY (The Voice)
NIGEL DALLAWAY (Pianoforte)

8.30 A MILITARY BAND CONCERT

RISPAH GOODACRE (Contralto)
ANDREW CLAYTON (Tenor)
THE WIRELESS MILITARY BAND
 Conducted by B. WALTON O'DONNELL
 Overture to 'The Wreckers' *Smyth*
RISPAH GOODACRE
 I love the jounid dance *Quilter*
 Thoughts *Howard Fisher*
 Gifts *Colin Taylor*
BAND
 First Movement of the 'Moonlight' Sonata
Beethoven
 Fugue in the style of a Giguo *Bach, arr. Holst*

9.0 ANDREW CLAYTON

Selected Songs
BAND
 Suite from 'The Crown of India' *Elgar*
 Introduction and Dance of the Nautch Girls;
 Minuet; Warriors' Dance; Intermezzo;
 March of the Mogul Emperors
RISPAH GOODACRE
 The Arrow and the Song *Balfe*
 When all was young (from 'Faust') .. *Gounod*

9.32 BAND

Finale from Fourth Symphony *Tchaikovsky*
ANDREW CLAYTON
 Selected Songs
BAND
 Two Intermezzi from 'The Jewels of the
 Madonna' *Wolf-Ferrari*

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 Musical Interlude

10.30-11.15 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY BAND from the Savoy Hotel

(Saturday's Programmes continued on page 404.)

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and I state most emphatically that there are thousands of men earning less than half of what they could earn simply because they do not know where the demand exceeds the supply. Thousands of people think they are in a rut simply because they cannot see the way to progress. This applies particularly to Clerks, Book-keepers, Engineers, Electricians, Builders, Joiners, etc. They do not realise that in these particular departments the demand for the well trained exceeds the supply. In Technical trades and in the professions employers are frequently asking us if we can put them in touch with well trained men. Of course, we never act as an employment agency, but it shows us where the shortage is. In nearly every trade or profession there is some qualifying examination, some hall-mark of efficiency. If you have any desire to make progress, to make a success of your career, my advice is free; simply tell me your age, your employment, and what you are interested in, and I will advise you free of charge. If you do not wish to take that advice, you are under no obligation whatever. We teach all the professions and trades by post in all parts of the world, and specialise in preparation for the examinations. Our fees are payable monthly. Write to me privately at this address, The Bennett College, Dept. 7, Sheffield.

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Saturday's Programmes continued (September 8)

5WA GARDIFF. 353 M. 850 KC.

12.0-12.45 A Popular Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
Overture to 'Poet and Peasant' *Suppe*
Tone Poem, 'In the Steppes of Central Asia' *Borodin*
Suite from 'As You Like It' *Quilter*
Waltz of Sadness (Valse Triste) *Sibelius*
Irish Tune *arr. Grainger*
Two Hungarian Dances *Brahms*

3.30 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 P. E. BARNES: 'Walks in the West—Round Bath to the Inn where Monmouth was shot at and Fairleigh Castle'

7.15 S.B. from London

7.25 NORMAN RICHES: 'County Cricket.' LEIGH WOODS: 'West of England Sport'

7.45 On the Beat

A Policeman's Programme

THE STATION ORCHESTRA

Policeman's Holiday *Ewing*

ORCHESTRA

Variations on a Popular Humorous Song
Haydn Wood

'THE POLICEMAN'S SERENADE'

A Grand Little Opera by ALFRED REYNOLDS
Susan OLIVE GROVES
Burglar HAROLD KIMBERLEY
Milkman ARCHIE GAY
Policeman GLYN EASTMAN

Scene: Outside a house—Moonlight—discovered, a Policeman with lantern, truncheon and service guitar

8.20 'THE CAT BURGLAR'

A Sketch for Broadcasting by HOUGHTON TOWNLEY

The Squire RICHARD BARRON
Jackson OSBORN LEACH
George IVOR MADDON
Kitty LILIAN MILLS

The Burglar

The Squire has heard of the exploits of a cat-burglar in the neighbourhood of his house, and he arranges an ambush with the aid of Jackson, the gardener. While they are watching on the old nursery balcony they unwillingly act as eavesdroppers when the Squire's daughter has a rendezvous with the man she has secretly married. While this unexpected incident is taking place the cat-burglar arrives, but he finds it quite easy to get in by the front door.

ORCHESTRA

Ragtime Policeman *Wilkinson*
March, 'Law and Order' *Cobb*

9.0 A Short Song Recital
by

OLIVE GROVES (Soprano)
and

HAROLD KIMBERLEY (Baritone)

9.15 S.B. from London

9.45 B.B.C. PROMENADE CONCERT

SIR HENRY WOOD
and HIS SYMPHONY ORCHESTRA

Relayed from the Queen's Hall, London

MEGAN THOMAS (Soprano)
FOSTER RICHARDSON (Bass)

PART II

ORCHESTRA

Fantasia Upon Scottish National Tunes
arr. Sir Henry J. Wood

MEGAN THOMAS

The Early Morning *Peel*
A Feast of Lanterns *Bantock*

FOSTER RICHARDSON

The Wanderer } *Schubert*
Impatience }

ORCHESTRA

Cossack Dance ('Mazepa') *Tchaikovsky*

10.30 Local Announcements; Sports Bulletin

10.35-12.0 S.B. from London

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London



Drawn by P. E. Ward

'THE POLICEMAN'S SERENADE'

will be broadcast during the 'Policeman's Programme' from Cardiff this evening at 7.45

7.0 Mr. C. H. CARPENTER: 'Swimming and Water Polo Topics'

7.15 S.B. from London

7.45 S.B. from Cardiff

9.15-12.0 S.B. from London (9.45 Local Announcements; Sports Bulletin)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.45 Local Announcements; Sports Bulletin)

5PY PLYMOUTH. 400 M. 750 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

TO BE OR NOT TO BE—THAT IS THE QUESTION
(Shakespeare)

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.45 Items of Naval Information; Sports Bulletin; Local Announcements)

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

A Concert given at Puddlecombe-on-Sea, by the Aunts and Uncles

'An Episode in the Life of Jessamine' (W. A. Ratcliff)

Songs by ADA RICHARDSON and W. A. RATCLIFF

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.45 Local Announcements; Sports Bulletin)

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

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:

'If faith we have beneath our weight
The Magic Carpet will inflate
From 5.15 our slave he'll be
And carry us o'er land and sea.'

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.45 Local Announcements; Sports Bulletin)

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 THE NORTHERN WIRELESS ORCHESTRA

March, 'Stars and Stripes' *Sousa*
Overture, 'Yelva' *Reissiger*
Kleine Serenade *Grimfeld*
La Mariposa *Diaz*
Invitation to the Gavotte *Waldteufel*

4.0 CAPTAIN COOK

BI-CENTENARY CELEBRATIONS AT MARTON
S.B. from Newcastle

5.0 THE NORTHERN WIRELESS ORCHESTRA

Dances, 'Nell Gwynne' *German*
Selection, 'The Lilac Domino' *Cuvillier*

5.15 THE CHILDREN'S HOUR:

A Fairy found a farthing *Bowley*
Dawn, gentle flower .. *Sir W. Sterndale Bennett*
Drake goes West *Sanderson*
Come, Lasses and Lads
Dancing on the Hilltops

Sung by the UTKINTON C.E. SCHOOL CHORUS

Stories:

The Capture of Black Jim *F. B. Forester*
Our Bolster Fight *Burbridge*

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. W. P. CHOZIER: 'More of the Wittiest Sayings'

7.15 S.B. from London



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Saturday's Programmes continued (September 8)

**7.45 Famous Northern Resorts
Blackpool**
'ON WITH THE SHOW OF 1928'
The Concert Party Entertainment
Produced by ERNEST LONGSTAPPE
Relayed from the North Pier
NORMAN LONG (Entertainer)
FRED WALMSLEY (Comedian)
WALTER WILLIAMS (Light Comedian)
TREVOR WATKINS (Tebor)
ETHEL STEWART (Musical Comedy Star)
BETTY BLACKBURN (Soprano)
JAN RAFFINI'S BAND
THE EIGHT FIREFLIES (Singers and
THE TWELVE LITTLE PANSIES (Dancers)

8.20 A COMEDY SKETCH
Relayed from the Palace, Blackpool
A Policeman..... SANDY POWELL
(The Well-known Revue Comedian)
(Assisted by MINNIE ROUNDTHWAITTE)
Scene: A Street Crossing

8.40 SPIERO'S ORCHESTRA
Relayed from the Palace Picture Theatre,
Blackpool
Selection from 'Gipsy Love'..... Lehar
Violoncello Solos:
'Air de Ballet' (from 'Scenes Pittoresques')
..... Massenet
Eunice's Kiss..... Noques
(Soloist, J. DAVALLE)
Irish Waltz, 'Mavourneen'..... Noble
Xylophone Solo, 'Pit-a-Pat'..... Reidel
(Soloist, J. DEXTER)
Fantasia on Gounod's 'Romeo and Juliet'

**9.15-12.0 S.B. from London (9.45 Local An-
nouncements; Sports Bulletin)**

Other Stations.

5NO NEWCASTLE. 512.5 M.
960 KC.
2.0.—Bi-centenary of Captain James Cook, R.N. The Pil-
grimage to his School, Baptismal Church and Birth Place.
5.0.—London Programme relayed from Daventry. 5.15.—
Children's Hour. 6.0.—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. 4.0.—Sea Music and
Shanties. The Station Orchestra: Overture, 'Britannia'
(Mackenzie). Walker White (Baritone): Bound for the Rio
Grande, Shenandoah, Billy Boy, and Johnny come down to Hilo
(arr. Terry). Orchestra: Hornpipe (O'Neill); March, 'Admirals
All' (Bath). Walker White: Drake goes West (Sanderson);
Three for Jack (Squire); Four Jolly Sailors (German);
Orchestra: Overture, 'Plymouth Hoe' (Ansell); March, 'On
the Quarter Deck' (Alford). 5.15.—Children's Hour. 5.58.—
Weather Forecast for Farmers. 6.0.—Musical Interlude.
6.30.—S.B. from London. 6.55.—Scottish Sports Bulletin.
7.0.—S.B. from Edinburgh. 7.15.—S.B. from London. 7.25.—
Mr. J. McAndrew: 'Gott—Keeping It in Winter.' 7.45.—
The Ardrossan and Saltcoats Players present Two Plays:
(1) 'The Price of Coal.' (2) 'The Ballie's Nominee.' 9.15.—
S.B. from London. 9.50.—Student Songs and Choruses.
A Programme of Selections from the Scottish Students'
Song Book, sung by Dale Smith (Baritone), assisted by
a Double Quartet of Male Voices from the Glasgow
Select Choir. Chorus: The Yarpaulin Jacket; Ten Thousand
Miles Away. Dale Smith and Chorus: Here's a Health
unto His Majesty; Drink to me only with Thine Eyes; Clemen-
tine; Down among the Dead Men. Chorus: Poor Old Joe;
The gwine back to Dixie. Dale Smith and Chorus: The British
Grenadiers; The Little Brown Jug; There is a Tavern in the
Town. Chorus: Loch Lomond; Auld Lang Syne. 10.30-
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. 4.10.—Studio Interlude.
Ruth Barron (Soprano); Shepherd's Gay (Sanderson); The
Dream Canoe (Squire); The Carnival (McIlroy). 4.17.—S. Jean
Anderson (Violin); Tempo di Minuetto (Giacchino Pugnani, arr.
Kreider); Almacks (arr. Moffatt); Thais (Massenet); Chanson
Louis XIII and Pavane (Casperin, arr. Kreider); Tanzweise
(Drdla). 4.22.—Ruth Barron: Love the Jester and Nightfall
at Sea (Montague Phillips); Come to the Fair (Easthope
Martin). 4.40.—Dance Music by Al Leslie and his Orchestra,
relayed from the New Palais de Danse. 5.15.—Children's Hour.

6.0.—The Playhouse Orchestra, directed by R. E. Cahill, relayed
from the Picture Playhouse. 6.30.—S.B. from London. 6.50.—
S.B. from Glasgow. 7.0.—S.B. from Edinburgh. 7.15.—
S.B. from London. 7.25.—S.B. from Glasgow. 7.45.—Gene
Gerrard (Comedian). 8.0.—Promenade Concert—Part I,
relayed from the Queen's Hall, London. 9.30.—Weather
Forecast, Second General News Bulletin. 9.45.—Promenade
Concert—Part II. 10.30.—Local Announcements; Sports
Bulletin. 10.35-12.0.—S.B. from London.

2BE BELFAST. 505.1 M.
900 KC.
4.0.—Orchestra: Morceau de Concert, 'Le Carnaval'
(Guiraud); Carnival of Paris (Svendsen); Selection, 'The Bag-
gar's Opera' (arr. Austin); Suite, 'Four old Flemish Folk Songs'
(De Greef); The Witches' Dance (from 'Le Villi' (Puccini)).
4.45.—Dance Music: Ernle Mason's Dance Band, relayed
from Capron's Palais de Danse, Bangor. 5.15.—Children's Hour.
6.0.—Organ Recital by Herbert Westery, Mrs. Bac. (Lond.),
relayed from the Grosvenor Hall; Overture in F (Faulkes);
Under the Stars (Humphrey Stewart); Second Impromptu
(Purcell Mansfield); Melodie d'Amour (J. Hurst); Pean (T. H.
Spinney). 6.30.—S.B. from London. 6.55.—S.B. from Glas-
gow. 7.0.—S.B. from London. 8.45.—A Military Band
Programme. Band: March, 'Entry of the Boyards' (Hal-
vorsen); Overture, 'Marianella' (Lucik). 9.0.—Sinclair Logan:
In Summertime on Bredon (Peel); Fair House of Joy (Quilter);
Trade Winds (Keel); Some rival has stolen my true-love (ar-
L. Broadwood). 9.12.—Band. Valse, 'Der Rosenkavalier'
(R. Strauss). 9.15.—S.B. from London. 9.50.—Military Band
Programme (continued). Band: Selection, 'Mercenary Mary'
(Higgs). 10.2.—Sinclair Logan: 'The Bells of San Marie, and
I have twelve oxen (Ireland); Diaphenia (Samuel); Foreboding
(Boughton); Yarmouth Fair (Warlock). 10.14.—Band:
Spanish Caprice, 'Moraine' (Epithea); Suite, 'Ballet Russe'
(Luigini). 10.30-12.0.—S.B. from London.

The musical annotations in the pro-
gramme pages of 'The Radio Times' are
prepared under the direction of the Music
Editor, Mr. Percy A. Scholes.
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'Modern Britain in the Making' (Illustrated), by G. D. H. Cole.
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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.
For a subscription of 2/- the British Broadcasting Corporation will forward, in the first week of each month, a copy of each Libretto, or any number pro rata.
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'Maritana' (W. Vincent Wallace) Wed., September 25, 1928
'Pelléas and Mélisande' (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 25 "

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(M.C. 221)



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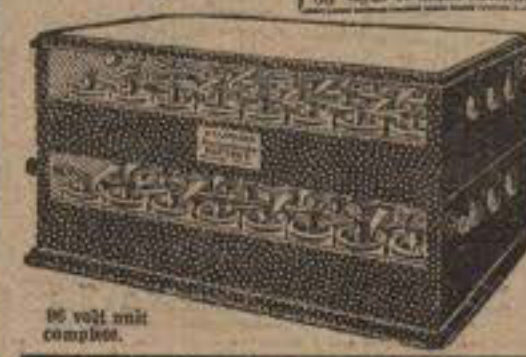
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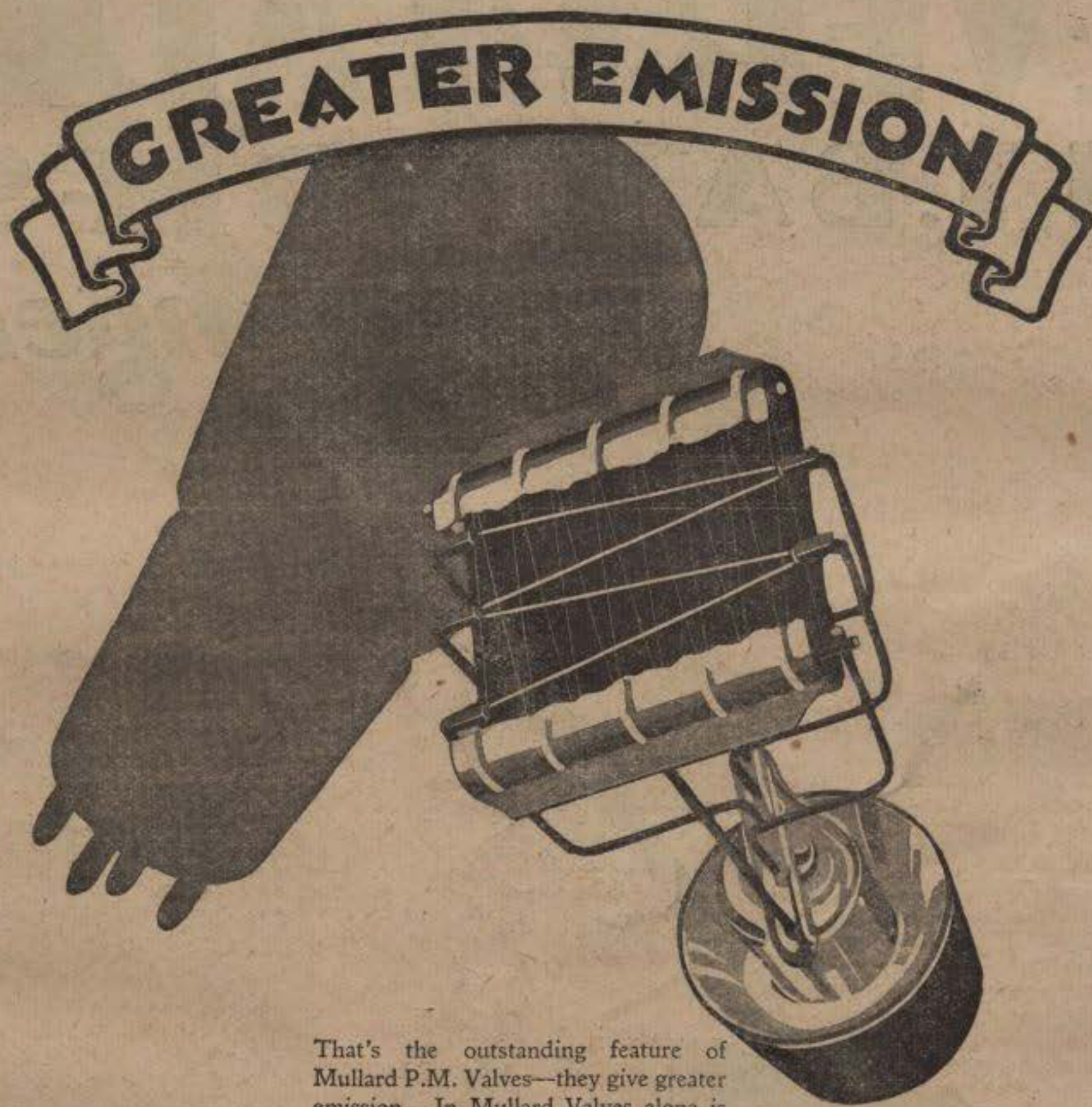


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