

JAMES AGATE—SIR NIGEL PLAYFAIR—ST. JOHN ERVINE.

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What Can Broadcasting Do For the Drama?

'What the Stage cannot do for it,' answers James Agate in his contribution to our series of articles on Broadcasting and the Future. Mr. Agate believes that the future of Radio Drama lies in a complete severance from the stage play and the stage technique.

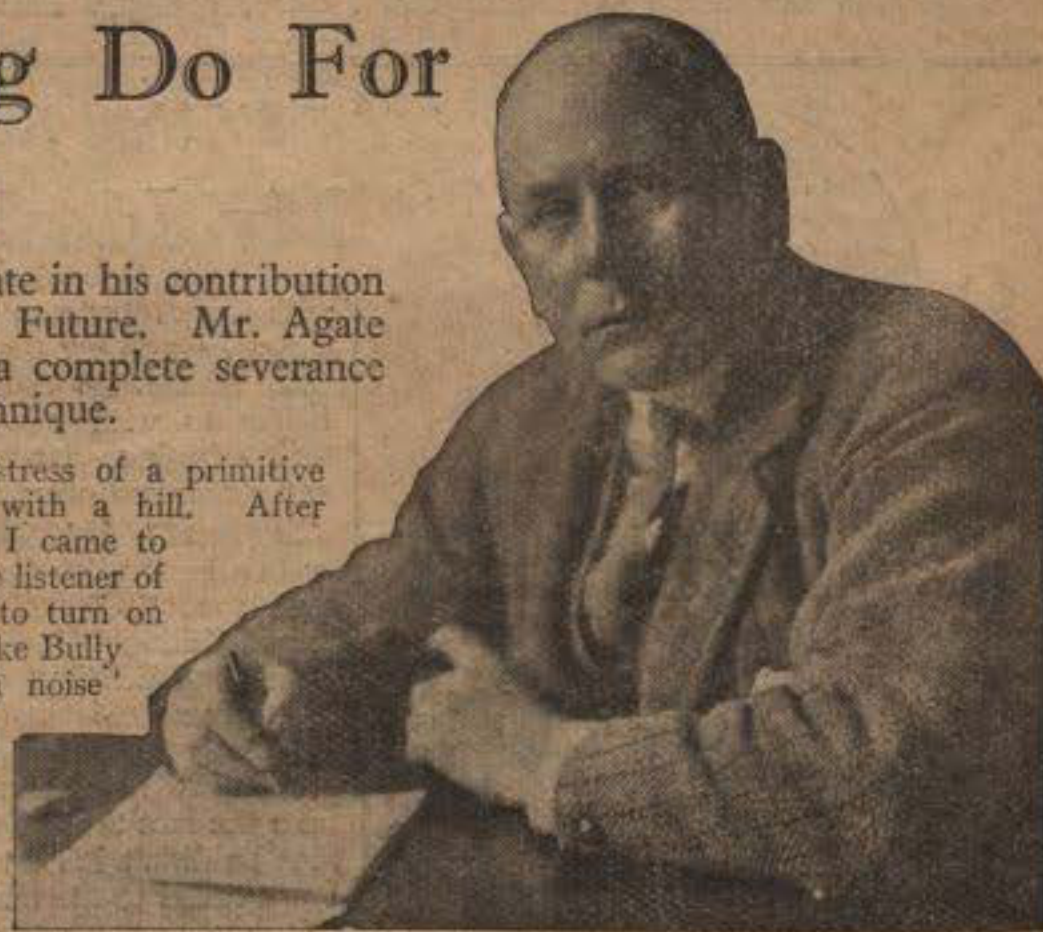
WHAT can broadcasting do for the drama? At first sight this seemed to me rather like asking what wireless can do for the nightingale which pours out its full soul in perfect indifference. I imagine, as to who has or has not paid ten shillings a year to hear its rapturous jug-jug. Still, wireless does something for the nightingale, inasmuch as it gives it publicity—and what bird could be so foolish as to object to that? Presumably, too, it encourages the nightingale. Or shall we stop writing cant and say simply that wireless, while doing nothing whatever for the nightingale, does an enormous amount for those to whom bird-speech is the best of music? I will go farther and say that wireless may even teach the town-dweller what the nightingale sounds like. Personally I had never heard one until a month ago, when a kind night-nurse turned on my portable set to relieve the monotony of a sleepless night. Incidentally, I thought that both thrush and blackbird beat it hollow.

What can wireless do for the drama? In other words, what is the good of wireless plays? Of wireless plays I speak with the authority proper to almost complete ignorance. I remember listening to an early wireless play in which a soldier in the trenches was heard shaving, while at the same time footsteps were heard approaching through lush grass. I remember listening to Miss Sybil Thorndike panting forth

Euripides with the distress of a primitive motor-car confronted with a hill. After these two experiences I came to the conclusion that the listener of wireless drama about to turn on his loud speaker goes, like Bully Bottom, 'but to see a noise that he will hear. All this is to say no more than that I am so much soil for conversion. It cannot be that I am right and that the dramatic section of the B.B.C. is all wrong. I submit also that the last person who can be expected to relish seeing plays with the mind's eye is one who already sees far more than he wants with the physical eye.

It is quite possible that since my early experiences the B.B.C. have invented a new technique, and if they assure me that they have I will promise again to attend their theatre. But I simply don't believe that there is any aural equivalent for King Lear's beard or George Robey's eyebrows, for gesture, gait, facial expression, and the thousand-and-one things which go to make up the visual action of the stage. When Antony says:—

Let each man render me his bloody hand: it is, to my way of thinking, essential that we shall see Marcus Brutus, Caius Cassius, Decius Brutus, Metellus, Cinna



Casca, and the unimportant Trebonius advance their bloody hands and confide them so little confidently into Antony's grip. If we don't see this, then the thing becomes no more than reading aloud. But even in being read to, one wants to see the reader. When my nurse read to me as a child she did not go behind the screen for the purpose.

It seems to me that the first thing the wireless drama must do is to get hold of exquisite speakers who are not actors in the ordinary sense, but actors for the voice only. Then, again, it must avoid dealing with subjects the essence of which is that they must be seen rather than heard. And by seen I mean seen on the stage proper. To see a band of conspirators shaking hands with one another is a feasible thing.

(Continued overleaf.)

and we are annoyed, or at least I am annoyed, when over the wireless I can't see it done. But there are a number of things which on the stage are totally and completely infeasible, and it occurs to me that in the domain of the stage-unactable the wireless may be able to do for the ear what the cinema already does for the eye.

The point is that each medium must find its proper material. Neither the screen nor the wireless can begin to reproduce that moment in *A Doll's House* when, in the darkening room, Dr. Rank makes his declaration to Nora, and Nora, saying: 'Let me pass, please!' goes to the door and calls for the lamp. But neither can the theatre even begin to deal with the matter of a film like *Wings* or with the material of such a story as Conrad's 'Typhoon.' I seem to see faintly the possibilities of 'Typhoon' as a wireless drama. Indeed, I would set no limit to what, when once the wireless drama has found its line, it may be able to do in that line. But I am sure that there is one thing which it must not do, and that is to compete with the stage on the lines along which the stage is supremely perfect. It must not try to tell those who saw Sarah Bernhardt how

the Lady of the Camellias totters to the window.

Now and again I get letters from people dwelling in the Macgillicuddy Reeks, in the Mull of Kintyre, in the remoter parts of Kettering, saying how much they have enjoyed a wireless drama, how many miles they are from the theatre, and how much the wireless drama makes them want to go to the theatre. In my view, that is utterly and absurdly wrong. The only wireless drama which is going to content me is one which makes me realize that, though I can any evening have my pick of forty theatres, none of them can give me *the kind of emotion* which the wireless drama gives me through the ether. This means the raising of the status of the wireless drama, which will no longer be a next-best thing replacing for dwellers in the Wash and in Blaenau-Festiniog the theatre to which they cannot get. It will be a theatre in its own right. The moment my friends of the dramatic section of the B.B.C. tell me that wireless drama of this order has begun to come into existence, I shall be its devoted slave. But I will not listen to a drawing-room comedy in which the Lady Vinolia asks Lord Shavallo whether he takes two lumps of sugar or three, and you hear first his Lordship's

'Two and a half, please!' and then two loud tinkles followed by a little one.

There seems to me to be no limit to what the wireless can do so long as it proceeds along the lines of suggestion rather than those of representation. But I believe with the complete fulness of belief that it must get away from the idea of vision, just as I believe that the film is doomed the moment it starts coquetting with sound. The other day I attended an exhibition in which film and gramophone were, alas! synchronized. As yet I can but guess at the horrors which await the film-goer, but of the reality of those horrors there can be no doubt. Not even the Los Angeles mind can harm the Pacific Ocean when it photographs its hero and heroine beholding that noble expanse. But I view with alarm and trepidation the day when we shall hear what the Los Angeles mind thinks about the passion which encircles the globe and the water which covers three-fifths of it. Or put it this way: The film-mind cannot vulgarize Nature; it only begins to be vulgar when it begins to think aloud about Nature. The B.B.C. is in no such danger. It thinks admirably, and the visual things it conjures up in connection with that thinking can never be vulgar.

JAMES AGATE.



Sir Nigel Playfair, Famous Theatrical Producer, on My Ideal Hour of Broadcasting.

AN invitation to write this article gives me at least the opportunity to do what my conscience has long prompted me to do, and that is to pay publicly a tribute which for a long time I have paid privately and in silence to the authorities that control the programmes of the B.B.C. And this tribute is an acknowledgment of the amazingly high standard which, since the beginning, they have maintained, in spite of all temptation to take the easy way and pander to uneducated desires.

I am, myself, owing to a busy life, and partly also because I have passed the age when I can adapt myself readily to new forms of entertainment, only a very occasional and intermittent listener.

But I am a greedy reader of programmes, and I scarcely ever reach breakfast without knowing very well what I could listen to in the evening that is to follow, did I feel so moved, and amusing myself by speculating whether I should be bored by this or that or thoroughly interested in the other.

It is in this way, only with the difference that it happens the morning after instead of the morning preceding, that I watch cricket and golf with breathless excitement, though I never attend a match, and am a student of the Turf, though I have never been to the Derby, and doubt very much if ever I shall go.

And so it comes about that my ideal hour

with the earphones or before the loud speaker will always to my choice be largely taken up with descriptions of those happenings which I like to witness vicariously—boat races, steeplechasing, travels and explorations, and a hundred other things of the kind.

My greatest listening thrill occurred a year or two back when suddenly I found myself with the speaker stretched at the top of some belching crater—a moment of exquisite agony and delicious shrinking from horrors yet to come.

I don't know his name, for I was not present at his introduction; I only know from the fact that he was alive and speaking that he didn't fall into the boiling lava, for I was called to the telephone before he could inform me what actually did happen.

I must have, then, *my* hour filled with the thrilling and the unexpected, and if from restlessness or the calls of other duties there are frequent, but not too long-lasting, lacunæ which my imagination has to fill, so much the better.

But give me, though perhaps I might die of it before that time had ceased, six months of quiet country life, and my ideal hour would be very different. I might then demand much of the ordinary form of 'entertainment,' which at present has small attraction for me.

I might ask for an orchestral suite, though now I can't suffer it unless I can catch a sight of the harpist's fingers and the puffed cheeks of the bassoonist.

I might even like a broadcast play, though I don't think I could ever contemplate the funny man—being funny all alone before an instrument—without an undercurrent of tearful sympathy that quenches my

amusement. But that is because of my calling, and cannot apply to many other people.

No; for me as I am, my hour must all be bangs and surprises; nothing, or nearly nothing, just pretty and soothing.

It must suddenly—yes—be Mr. Winston Churchill at a city banquet, and the 'hear, hears' and the laughter and the squeak of a fork upon a plate; and if there is to be a 'cello solo, the nightingales must lend their tongues as an obbligato.

Or I must make some discovery, as I did one day when I heard an unknown lady—unknown, at least, to me—give 'The Ode on a Grecian Urn,' with a perfection of diction which I did not believe possible.

Yes, and suddenly and unexpectedly to be moved to Scotland and hear the pipers, just as some day—is it possible yet? perhaps it is—I shall hear the waves breaking on the reefs of some island in the South Pacific and the drums that beat to a queer, unimaginable feast five miles up some river as yet unexplored. Meanwhile I ask nothing better really for my ideal hour than an hour in the next General Election. Between you and me, my readers, I am really quite indifferent as to whether Sloggett or Doggett is returned, and by what majority, for Slocum-in-the-Mud; but with the help of a little imagination I can work myself into a state of frenzy over any electoral result, and an announcement through a callous loud-speaker can be the most dramatic in the world.

Only I beg no music in between! Let it come suddenly—after a ghastly interval of unbearable nothingness—plop! My heavens! Sloggett in! 13,253! There's drama for you!

NIGEL PLAYFAIR.

Sir Henry Coward's Uncompromising Condemnation of Jazz.

'Jazz Has No Future!'

he says in reply to Constant Lambert's recent article on 'The Future of Jazz.'

RECENTLY there appeared in *The Radio Times* an interesting article on 'The Future of Jazz.' This at once suggested the query 'Has Jazz a Future?'

The writer of the article takes it for granted that the jazz fox-trot will be the dominant feature of the ball-room for, say, a century, and postulates by a series of assumptions that there is a possibility of jazz taking a permanent place as symphonic music, that is, if a great musician will come along who can, and will, transmute its vulgar banality into inspired artistry. Such special pleading seems to me to be on a par with the assumption and logic of the county magnate who denounced opposition to hunting because the hunters like it, the horses like it, the hounds like it, the onlookers like it, therefore the foxes must like it.

In spite of the specious arguments advanced, I am of opinion that 'jazz' as 'jazz' has no future.

Of course there are certain characteristics which may survive, such as its greater insistence of rhythm as opposed to the dull, dreamy, nerveless, rhythmless music, which, thirty years ago, had a sort of vogue amongst certain musical neurotics, whose admiration—real or counterfeit—for things exotic, was so irritating to the ordinary, sane, broad-minded musician, but it (jazz) will disappear, except as one of many forms of light diversion.

In my time I have seen vogue after vogue, of the light entertainment type, flourish for a season and then wither away. Therefore I feel sure that jazz, with its shallow and inartistic content, will soon 'have had its day and cease to be'

15,000 Jazz Bands in England.

Jazzists may traverse this view and ask, how can such a thing be possible when—as a publisher of jazz music told me—there are 15,000 jazz bands in England; that the demand for jazz music is so great that, in addition to the flood of English issues, English publishers pay about £150,000 in royalties for American tunes, and that the best brains are now being employed in its orchestration, etc.

It seems at present unlikely, but as surely as the Blue Hungarian Bands, Nigger Minstrels, pierrots and other toy instrumental shows, have disappeared, so surely will another popular craze be added to the list.

Before giving my reasons for this opinion, it may be well to look at some of the causes of the popularity of jazz.

For seventy years I have been acquainted with the salient features of the twangy strains and grotesque posturings of negro music and dancing. At that time and for the next forty years, it was considered derogatory to the white races to indulge in them unless with 'corked' (blackened) faces, and even when thus disguised there was only a limited amount of the crude 'plantation' business. Those who remember the original Christy Minstrels, Harry Templeton's Company, Moore and Burgess Minstrels in London, Sam Hague's Minstrels—who had a run of about thirty years in Liverpool—and innumerable amateur Nigger troupes, will bear this out.

It was through these that the popular ditties 'Poor Old Joe,' 'Massa's in the cold, cold ground,' 'Swanee River,' 'Campdown

Races,' 'Willie, we have missed you,' 'Come where my love lies dreaming,' 'Kiss me quick and go,' 'I'm off to Charlestown,' etc., etc., became household songs. It may not be known to all that these 'negro' songs were nearly all written by white men, Stephen Collins Foster being responsible for most of the favourites.

Jazz, unashamed, as we know it, came into notice by certain 'newly rich' Americans disregarding the established conventions, and giving their patronage to the uncon-

ventional vulgarity of the plantation version of nigger improvizations on popular melodies. These were given with such pulsating energy and fierce syncopations—each player improvizing as he listed—that the smart set was attracted by, and gave its sanction to, this new departure. Then the original eccentric features were constantly exaggerated until it blossomed into 'red-hot jazz.'

Vulgarity Regardless of Expense.

It was imported into England by rich vulgarity regardless of expense. Therefore it was presented in its most attractive guise. With such a send-off no wonder it became the rage in fashionable quarters.

Here the law of evolution came in. These jingly, boisterous sounds and the prehistoric antics of the performers stirred the subconscious memories of a thousand generations and were thus eagerly welcomed as an old friend with a new face.

Therefore, without knowing why, the young especially yielded to its fascination. If it had stopped at simply lowering the standard of musical taste—which is bad enough—the charge against jazz would not have been so strong.

But here again evolution steps in. Whenever a subconscious reaction is set up, it always stirs up contemporary memories, and therefore as a complement to the music, prehistoric dances full of grotesque, lewd antics—now happily disappearing—were introduced and these were eagerly taken up by the thoughtless, those who followed blindly the latest craze, and by the disciples of 'freedom of personal expression.'

The ending of the war further accentuated the break from convention, and thus the fox-trot became the rage.

This seems such a simple and natural result that one can readily find excuse for it. But its implications were—and by some are now—overlooked. It did not dawn upon anyone that jazz was a development which, apart from its lowering the trend and standard of music, had a subversive action on morals and manners, through the recrudescence of old sensual dances connected with a very ancient negro fetishism which had its genesis in African worship of the unclean. Recently Captain Sillitoe, Chief Constable of Sheffield, said that he had seen these dances in Africa, and if the young people only knew what they were enjoying they would not be as keen on jazz dances as they are. Well might Sirdar Iqbal Ali Shaw, an Afghan Chief, say in the *Morning Post*, 'If you accept the fantastic gyrations of savagery you can scarcely expect the more cultivated portion of Eastern Society to retain its respect for England today.'

Batteries of Percussion.

Another lowering reaction must be noticed. To the constitution and use of the 'jazz' combinations we can unmistakably

Continued in column 3, page 424.



'Dance, dance, dance, little lady!—the scene from the revue, *This Year of Grace*, which satirises the modern craze for Jazz. On the right of the picture we see the 'little lady' wearied and bewildered by the all-night repetition of the saxophone's wicked moan.'



The Forthcoming Talks Programme.

THE broadcast talk threatened at one time to outstrip other accepted institutions as a popular subject for music-hall humour. The B.B.C.'s programmes were said to consist of little but chats on white mice. The day of such beliefs is happily past. There are today talks for everyone. Some are more serious, others less. Students of the art of listening take their choice and no longer grumble when, for a quarter of an hour, the other fellow is catered for. The Talks Programme for the coming autumn contains some



Chats on white mice.

big names and attractive titles. On Fridays, at 7.25 p.m., listeners will hear Lord Melchett, Sir Herbert Samuel, Mr. Walter Citrine, etc., on 'Tendencies in Modern Industries.' Another popular and distinguished talker is Mr. G. D. H. Cole, the economist, who is to give a series on Thursday evenings on modern industrial history.

The World's Religions—and Science.

THERE have lately been signs of a revival of popular interest in religious problems. It is accordingly not unfitting that during the autumn there are to be six talks by Dr. E. S. Waterhouse on 'The World's Religions.' How many of us have even the sketchiest idea of the beliefs which constitute religions other than our own? Scientific subjects include Sir James Jeans on 'The Romance of the Stars' and Prof. E. N. da C. Andrade on 'Science in the Modern World.' Sir James Jeans is Secretary of the Royal Society, and Prof. Andrade is well known for his lectures at the Royal Institution. From 5XX only will come a series by Mr. Norman Walker, of Leeds, on 'How to begin Biology' (an interesting experiment embodying the use of simple apparatus and the performance of practical experiments), and by Mr. S. K. Ratcliffe on 'America Today.'

Literature, Languages, etc.

IN regard to books, on Tuesdays Miss Victoria Sackville West will talk on 'Modern English Poetry' (she is herself a distinguished poetess and recently won the Hawthornden Prize with her long poem 'The Land') and Prof. B. For Evans on 'Nineteenth-Century Novelists.' On Wednesdays the Drama has its turn, in the broadcasting of four talks on 'Amateur Dramatics,' a series designed primarily for younger listeners. Later in the session comes also a series of talks by prominent theatrical managers and producers, entitled 'My Aims in the Theatre.' In the department of technical subjects Mr. C. C. Knights will talk on 'Salesmanship,' and Signor Breglia is giving a series of lessons in Italian.

BOTH SIDES OF THE MICROPHONE



For Fuller Particulars.

I HAVE given the majority of the subjects, but further and fuller details of the talks can be obtained by sending a twopenny stamp for the Talks Programme to Savoy Hill, or any local station. In addition to these connected series, there will be debates, discussions, travel talks and the lighter topical talks. There will be talkers and subjects to appeal to every type of listener. The subjects dealt with are such as in a necessarily briefer form occupy the columns of many popular newspapers and magazines. The B.B.C. programmes offer a further introduction to them, and one which is particularly fascinating, in that it is in every case infused with the personality of the speaker. Next week's issue will contain an article by the Talks Director of the B.B.C., forming a further introduction to this new Session.

De Courville's Hour.

SEVERAL weeks ago I announced that Albert de Courville was shortly to produce a Radio Revue. There was, at the time, some idea that this might come about, but negotiations fell through, and I was forced to take back what I had said. This annoyed a Hammersmith reader, apparently an admirer of Mr. de Courville, who accused me of unjustifiably raising my readers' expectations. However, my Hammersmith correspondent will now be glad to hear that Albert de Courville will positively present on Tuesday, October 9, not only a revue, but the first of a weekly series of six revues, in the manner of the lately completed 'Charlot's Hours.' It should be interesting to compare Mr. de Courville's methods with those of 'Uncle André.' In stage production they represent different extremes—the latter having achieved fame as a producer of *revue intime*, while the former has always specialized in spectacular shows demanding battalions of chorus ladies and scenery of bizarre magnificence. André Charlot, it would seem, started with a considerable advantage, since 'intimacy' is a quality greatly appreciated by the microphone. However, Albert de Courville is a producer of great originality whose big revues at the Hippodrome and elsewhere introduced a number of notable 'stunts.'

Radio Exhibition.

LONDON listeners and all those from afar who will be visiting the Wicked City at the time, should make a note of the date of the Radio Exhibition, September 22. For a week Olympia will be packed full of every new and exciting form of wireless apparatus. Admission is only 1s. 6d. (except during the earlier part of Tuesday, September 25, when it rises for special sessions to 2s. 6d.).

The Schools Series of Plays.

IN the series of Plays for Schools, *Julius Caesar*, which will be broadcast on Friday, September 21, will be followed on Fridays at fortnightly intervals by *The Rivals*, *Henry IV, Part I*, *Robert E. Lee*, *As You Like It*, and *The Importance of Being Earnest*.

Maurice Ravel for London.

ON October 23 Maurice Ravel, the French composer, is to be honoured by Oxford University with the degree of Doctor of Music (the only living Continental musicians who hold this degree are, I believe, Strauss and Glazounov). On the Friday before his visit to Oxford M. Ravel is to appear at one of the series of concerts which Gordon Bryan, well-known broadcaster, is giving at the Aeolian Hall. He will conduct his Harp Septet and accompany some of his own songs.

The Lighter Side.

THE Vaudeville programmes are to contain some big names in the near future. On Saturday, September 22, Wilkie Bard heads a bill including Jack Strachey (a clever syncopated pianist), Billy Hill, Horace Percival (whom you heard as 'Bitters' in *Djinn—and Bitters*), and Ruby Miller, with Eliot Makeham, in *Experts*, a sketch by Edgar C. Middleton, the young Liberal candidate for Islington who recently enjoyed a *succès de scandale* with his play, *Potiphar's Wife*. Eliot Makeham is one of our finest character-actors. His performance in *The Return of the Soldier* was magnificent. On the following Monday, September 24, the Vaudeville show includes George Graves (who must be tired of being called 'the original Baron Popoff'), Billy Mayerl, the syncopator who plays two pianos as easily as he plays one, Florence Oldham, Gracie Fields, and Kathleen Hamilton, the new 'discovery' of whom I wrote last week, in her 'act' entitled 'People I have never seen and people I have never heard.' This bill will contain also a sketch by 'Seamark' entitled *The Hole in the Road*. 'Seamark' himself (his real name is Austin Small) will take part. He was the author, you will remember, of the powerful little play which formed the 'surprise item' on August 3. On the Thursday of the same week, September 27, a short 'variety' programme includes A. J. Alan and Winnie Melville and Derek Oldham; and on Saturday, September 29, Zaida Jackson, the coloured singer of spirituals, shares the bill with Betty Chester and Ted Sawyer, who produces music from a hacksaw.

Twelve Million Detectives Soon.

IN these days the detective story has ceased to be the diversion of the schoolboy. The Prime Minister has been seen leaving for Conferences abroad with the latest 'thriller' under his arm. The popularity of 'crime plays' continues unabated. One's most maidenly aunt shows more skill in tracking down the guilty party than emotion in weeping over the unhappy fate of the innocent suspects. On September 29 and



Crime plays continue unabated.

the three following Saturday evenings we are to hear in four instalments *The Brentford Mystery*, by Margaret and G. D. H. Cole. The solution of the mystery should provide considerable occupation for the listener. *The Radio Times* will publish each week the previous week's instalment of the story in order to provide our 'slueths' with a permanent record of the clues which Mr. and Mrs. Cole will scatter here and there. The mystery will not be unravelled until the fourth and final reading. Mr. Cole is a versatile broadcaster. As stated above, he also contributes to the Autumn Talks Programme in his capacity as an expert on Industrial Economics.

BOTH SIDES OF THE MICROPHONE



Our Vanishing Complex.

IT is a strange fact that though we as a nation are proud of our achievement in such material spheres as conquest and manufacture, we suffer still from an 'inferiority complex,' born of Victorian times, in the matter of music. The illusion that Englishmen make neither good composers nor audiences is one which broadcasting is gradually helping to dispel. Sir Richard Terry has recently reminded us of one or two facts which may alleviate further our undue modesty. (a) It was an Englishman (John of Dunstable) who is acknowledged to have first brought form and structure



Smith transformed into Finkelstein.

to European music. (b) It was an Englishman (William Byrd) who first brought form and structure to keyboard music. (c) It was English composers who first brought form and structure to concerted music for strings. Let us set these facts alongside the achievements of Drake, Wolfe, and Stephenson, and forget there was ever a day when a musician of the name of Smith had to transform himself by deed-poll into Finkelstein before he could be sure of a hearing or a reputation.

The Bundletuppenny Tradition.

LORD BUNDLETUPPENNY was mad and proud of it. His only fear was that his son, Eric Coldbath, was not mad enough to be his successor and wear the famous Bundletuppenny dressing-gown. However, Eric fell in love with Lucinda Prout, who had a world-famous collection of cheeses and was quite mad enough for two. Whereupon his father relented his decision to be buried in the dressing-gown and handed it over to his heir. Such in brief is the plot of *The Great Dressing-Gown Problem*, the vest-pocket burlesque musical comedy to be broadcast from London and Daventry on September 19. I know—because yesterday I heard the author read it. Both the 'book' and the songs which run through it are extremely amusing.

When Liszt Resigned.

THE name of Mr. S. Kneale Kelly is well known to readers of *The Radio Times* as that of the leader of the Wireless Orchestra. On September 20, Mr. Kneale Kelly is going to abandon his bow in favour of the baton, when he will conduct the orchestra in a concert of light music. His programme is to include Lalo's *Divertissement*, *The Ride of the Valkyries*, and the Overture to Cornelius' opera, *The Barber of Bagdad*. Peter Cornelius' comic opera is unhappily hardly remembered today outside Germany, though his songs are sung all over the world. *The Barber of Bagdad* was written as a manifesto of the opinions held by a group of musicians at Weimar in the 'fifties.' Liszt, then Director of the Opera at Weimar, produced the work which, overwhelmed by violent opposition, ran for only one night and led to his resignation.

A Wagner Night.

LONDON'S 'Prom' next week will be a Wagner programme on Monday, September 17. We are to hear the following orchestral excerpts from the operas: from the *Ring* cycle, *The Entry of the Gods into Valhalla* and *Siegfried's Funeral March*, and from *Parsifal*, *Klingsor's Magic Garden*, the *Transformation* music and the *Good Friday* music. Walter Widdop, one of our foremost Wagnerian singers, will sing the Trial Song from *The Mastersingers*; and Miriam Licette *Elsa's Dream* from *Lohengrin*. The second half of the programme includes *Finlandia* and Liszt's *First Hungarian Rhapsody*. The concert will be preceded by a short recital of French solo pieces for the flute, played by Edith Penville.

Bach and Beethoven from 5GB.

THE Queen's Hall contribution to 5GB's programme next week will consist of a Bach evening (Wednesday, September 19) and a Beethoven concert (Friday, September 21). The former will include the first Orchestral Suite (in C), the Fifth Piano Concerto, played by Myra Hess, the Eighth Concerto for Solo Violin, Solo Flute, Piano and Strings, the Fifth Brandenburg Concerto and the C Minor Fugue in full orchestral garb. On the second evening the principal Beethoven works will be the Seventh Symphony, the first of the Piano Concertos, played by Edward Isaacs, and the *Coriolanus* Overture.

"The Announcer"



Samuel Pepys, Listener.

By R. M. Freeman.

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



Aug. 9.—Connie keeps her bed of a nosy rheum, which she lays to the late change of weather, but comes I believe of her pillioning yesterday with Gerald. But Lord! what with her Gerald, and Eric, and God knows how many more of them, my house now made a very hive of Connie's boys; that do come buzzing in at all hours. And the strange thing is, my wife abets them; which vexes me, her not knowing better at her age than to foster a young wench (whose guardian she should rather be) in such shameless goings-on. So to prayse God for Connie's nosy rheum, whereby, in particular her streaming eyes and swollen nose, as I saw them last night, she do lose what looks she ever had, the pert, boy-madd baggage. I shall be glad when she goes.

This night my wife staying to sit with Connie, I into Old Compton St. to the Ristorative Italiano, and here dine with mine old friend M^r. Murray and his lady—a good dinner with a $\frac{1}{2}$ flask of mellow old Chianti thereto, as good as ever I drank, and onelic 7^o to my great content. What pleased me was my bringing M^r. Murray's lady acquainted with Green Chartreuse, the first time, she says of her ever tasting it, and coughs and crys great tears over it, but at heart I believe she liked it.

Much good discourse, mostly of musique—in respect of which some jerks by M^r. Murray at the B.B.C., whom he charges with too often repeating the same performers and conductors, like a family party, to the exclusion of other musiciens that should be given the chance to prove themselves, and, he believes, to please the publique. He is notably strong for more of the lighter kinds of classickal musique, being, says he, that present programmes be either too severe or too jazzy, with noe $\frac{1}{2}$ way. So I counselled him to write to *The Radio Times* hereon, as many be now doing, and theyr critiques not only welcomed, but very handsomely printed for all to read and consider of.

Aug. 10.—Connie leaves her bed and comes down, not so runny as before she took to bed, but still pretty snuffly, making noyses in her nose like sister-in-law's French bull-doggs. I to keep my distance of her, and presently out to the chymist's for eucalyptus oyl, which is, methinks, the best prophylactick, but my wife

says it smells the house out. So home again and here to find Gerald, and Eric, and a 3rd boy that she names Mervyn all sitting round Connie: which do move me to great hoapes of her giving all 3 of the young ninkampoops her nosy rheum, as I pray God she shall.

I heer from M^r. Whiteley from West Wittering in Sussex, where he holidays, that he hath now written to the B.B.C., proposing a talk about out g^t Sam^l by M^r. Drinkwater, he being one of the 2 men alive that could best do it, and the other is my Lord Sandwich. God give a good issue to it. He (M^r. Whiteley) still very sadd, of the 800^l yet owed by us (The Clubb) for making good Pepys Farm at Brampton, but hoaps, when the publique knows it, they shall some of them come forward to help extinguish it. Enough he writes, to make Samuel I. turn in his grave that never owed any man, albeit was often owed, but evened his accompts the last day of every m^o. with the utmost particularity. Wherein I do resemble him, alike the punctuality of my paying and the payn it gives me; both of us, moreover, martyrs to expensfull wives, and the same loving patience, both of us, in bearing with the 2 wretches.

Aug. 11.—M^r. Jimble comes to carry Connie home, for which I did bless God! The first time in all my life I have ever blest God for M^r. Jimble. An extraordinaire thing is my wife kisses Connie in parting most lovingly and afterwards to speak high in her prayse. But Lord! what weathercocks these women: a few days since nothing bad enough to say of this baggage, Connie almost, but today nothing good enough. Whereby, methinks, the vanes on our church-steaples sh^d more befittingly have their names changed from weathercocks to weatherhens, correspondent to theyr quick shiftings.

With my wife this night to Queene's Hall to Sir H. Wood, where they give the 1st of this Season's Proms, and, if the rest be equal to it, shall come here pretty often. What I had the greatest joy of was H. Pursell's Suite for Organ and Orchestra—very noble musique, as all his be, and Master of the musique in the days of our g^t Sam^l that met and talked with him, to mine infinite pride in thinking on it. So home and to bed, with great content of mind.

Are We a Music-Loving Nation? The Haphazard but Enthusiastic Englishman.

AN English boy once asked his father, 'Dad, which do you prefer—the Matterhorn, a strawberry ice-cream, or Beethoven's Choral Symphony?' and the ingenious parent replied, 'I should like to look at the Matterhorn while eating a strawberry ice and listening to a performance of the symphony.' That was rather typical of the average Englishman's attitude towards music, which he regards as a diversion or a background for other pursuits. When the confirmed optimist is dilating on the great love of music which he declares to be at least latent in the British bosom, he eagerly points out that one of the main attractions of the cinema is the music (which is often excellent both in quality and in performance), and that we delight in hearing an orchestra between the acts of a play (whereas other nations dispense with this). But the fact remains that the cinema's the thing, and the music in the interval at the theatre is a pleasant accompaniment to the buzz of conversation and the munching of chocolates.

To describe a whole people as being either musical, artistic, sporting, or anything else is always a very rough generalization. There are far more unmusical souls in Germany and inartistic persons in Italy than is commonly supposed. We hear a great deal about the British love of games, but there are plenty of men and women in this country who take very little interest in them. It is all a question of degree and proportion. Among the Germans music has become more of a national tradition throughout the length and breadth of the land than it ever has here, with the result that not merely the capital but almost every town of any size and importance has its opera supported out of public funds in addition to concerts of various kinds; while music occupies a place in the family circle analogous, say, to whist or bridge in England. Anyone there who confesses to being not interested in the art is regarded as a somewhat curious specimen just as we are surprised when we encounter a fellow for whom indoor and outdoor games mean nothing. Nevertheless, there is no man in the world who, if he be musical at all, is more intensely so than an Englishman. Devotees of the art may be in a minority over here, but to a considerable extent they make up for their smallness of numbers by their enthusiasm and their deep knowledge.

Just as the British Empire grew up in a fit of absence of mind, so in matters musical we are in many ways a most haphazard folk. Ten thousand people will go to hear Kreisler play, yet a mere sprinkling went to listen to Elena Gerhardt perform a splendid programme of Wolf's songs. The one department in which we can claim an unsurpassed tradition is choral singing; yet when one of our finest northern choirs visited London to give a special performance of Elgar's *Apostles* a few years ago, hardly a soul turned up to hear them! Covent Garden was crowded for the Grand Opera season this year, but Sir Thomas Beecham finds difficulty in inducing enough people to put up twopence a week to provide a permanent opera in our midst, although he is able to promise artistic renderings of all sorts of interesting works. The Promenade concerts are usually packed with an enthusiastic audience; but the other orchestral concerts in London are, as a rule, not so well attended. Sir Henry Wood and his 'Proms' seem to 'catch on' somehow, and I cannot believe that the difference in popularity is wholly due to the fact that

smoking is permitted at the Proms. No; it is considered, in a sense, rather 'the thing' to go to them, and there is a generally accepted and wholly justified idea that Sir Henry himself is a sportsman who gives various new composers a chance; it is rightly regarded as an astounding feat on his part and that of his orchestra to play a different programme every night for several weeks in succession. These reflections appeal to our sporting instinct, and so the Proms have established for themselves a real place in our lives.

It is quite true that Britain has produced no composer on the level of Bach, Beethoven, or Wagner. But the same might be said of any other nation outside Germany and Austria. So far as creative musicians are concerned, we were equal to any people in the world in Elizabethan times, and so we are today. The lovely old madrigals and part-songs of Byrd and Tallis and Morley, Weelkes and Wilbye, Bull and Gibbons, which the English Singers and others have recently been making popular again not only in this country but in America and on the Continent of Europe, are a legacy of which we have every reason to be proud. Then, after Purcell, the musical genius of England became so dominated by the work and personality of the great Saxon, Handel, who came to dwell in our midst, that it took more than a hundred years to reassert itself. But with Parry and Mackenzie, Stanford and Elgar, the British musical renaissance set in, and if we can lay at least a partial claim to Delius, who was born in Bradford, and if we add the names of Vaughan-Williams and Holst and Bax and Bliss, we are able to hold our heads up pretty well in the musical world of the present generation. The British National Opera is really that of Gilbert and Sullivan, whose genius for musical comedy of the best sort never seems to grow dim—just as the dear old *Beggar's Opera* maintains its attraction for a twentieth-century audience.

The rights and wrongs of jazz, which is the subject of so much controversy, hardly affect the question whether we are a musical people. For jazz is no more, and no less, popular here than in most other countries of the Western world, and the real point is, how far do we appreciate other music? Although so-called 'classical' music has mainly been enjoyed hitherto by a small minority, the advent of the gramophone and of broadcasting is working wonders. No doubt a lot of people who find themselves listening to chamber music and symphony concerts are frankly bored. But making every allowance for this, a great deal of it 'gets home,' and thousands of people who would never have had a chance otherwise of hearing such things derive increasing pleasure from them.

All things are relative in this world. Admittedly the Germans and Austrians are the most musical nations on earth. The Italians love the opera—particularly Italian opera. The French are so patriotic as to be keener on their own music than on other people's, and the Russians are also very national in their tastes. The Englishman in his little island is the most broadminded of the lot. If he wants to hear music at all he does not mind where it comes from, and he welcomes the foreign performer as cordially as he applauds his own countryman when he feels that praise is due. There is a good deal of love of music in this country, and it is spreading.

R. W. S. MUND.

Teaching by Wireless. Is It Worth While?

IS wireless in schools worth while? This question has exercised the minds of many of those employed on the administrative side of education during the last few years, and even now it is a matter for debate, both among Education Committees and numerous parents.

A short time ago the editor of a local newspaper remarked to me: 'What do you think of this wireless in school? My boy tells me he listens in twice a week. Do you think he is doing any good by it? To my mind, there are far too many of these new-fangled notions being introduced into schools, and the children might be much better employed in their normal work.'

Now, I suppose this parent had asked himself the same question as thousands of other parents have done. Fathers and mothers have little or no chance of seeing their boys and girls at work in school, except on the 'open' day which is dedicated to them, and their information obtained from Tom, Dick, and Harry is probably often vague and inaccurate. They have seen their children listen at home in a perfunctory kind of way, and no doubt they imagine something of the same kind of thing goes on in school.

Come with me in imagination to a large boys' school in suburban London, and see the preparations made for the weekly wireless talk. We have chosen quite a good school for our visit, where the Head is a wireless enthusiast, and has constructed his own set. On a certain day some time ago you would have been in good company, for one of the Directors of the B.B.C., together with other high officials, were visiting this school in order to report on the wireless talk.

Do not imagine that your boys are taken straight away to the lecture without having the benefit of previous preparation. The talk this week is on India; part dealing with the historical side, and the other half being concerned with the geography of the country. If you had visited their classroom earlier in the week you might have seen large pictures of Clive and Dupliex exhibited on the wall, and you would have heard a most interesting account of these European pioneers in India. Some of the boys would have brought to school numerous specimens of the staple products of that vast country, together with characteristic metal-work of Benares and other Indian cities. It would be far too much for the lecturer to attempt in one short talk to describe one quarter of what he would like to do; he urgently needs, and indeed pleads, for the teacher's co-operation.

You notice that each boy has a well-illustrated pamphlet in front of him. This booklet is also partly filled with good clear maps of quite modern type. Each pupil has been given one of these booklets at the beginning of the course, and he has to be responsible for it during the term. It is issued by the B.B.C., and forms a highly important part of the educational course.

The boys are provided with note-books and pencils; and wall-maps, with perhaps sketches by the teacher, are displayed on a blackboard. Soon a pleasant voice comes through, and the boys are comparing the life of Clive and other Indian potentates with the information gathered from their teacher or their books. Now and again the lecturer asks the teacher to write a summary on the blackboard from his dictation. The fifteen minutes pass all too quickly, and then the geography man

(Continued on page 441.)

'King Lear' opens the Great Play Series.—See pp. 439, 442, 443.

The First Capital of England.

In this article, broadcast on July 31 last in the form of a talk, Mr. H. J. Massingham, the writer and archaeologist, tells of the most fascinating ruin in England, which stands upon the downs of North Wiltshire. Avebury, of which now only a few giant pillars of stone remain, was a capital and a cathedral city 2,000 years before Christ, when Babylon was still a mighty Empire and Menelaus had yet to sail for Troy to recapture his stolen Helen.

AVEBURY, the city of the dead, on the Marlborough Downs, in North Wiltshire, was more worthy of its ancient splendour in the old days than it has been since 18th-century Farmer Greene and his fellow-criminals heated up the stones, poured cold water over them, and then broke them up for haulage, twenty cartloads to a single stone. All that is left of Avebury today are fifteen single unhewn blocks of stone and what the famous antiquary Aubrey calls 'an extraordinary great vallum or rampart,' which travels round the modern village for nearly 1,500 yards with a deep ditch, obviously ceremonial and not defensive, on the inside. The avarice of that little village has devoured the first cathedral city of England. Once upon a time there were 500 of these great stone hulks, the largest of which must have taken a hundred men to move. They formed an elaborate temple-plan of at least nine stone circles with obelisk, ring-stone, two 'Coves'—an arrangement of three stones possibly representing a triform deity—and a processional avenue of detached blocks connecting the circles at Avebury itself with others on Overton Hill, a few hundred yards away. Other remains once clustered round it like the litter of some enormous and prolific beast, the majority of which had disappeared, even in Aubrey's day. Most of the chambered long barrows of the Wiltshire Downs, were in the neighbourhood of Avebury, and the long barrow, which was built by the long-headed Iberians, was a descendant of the rock-cut tombs of Spain, Portugal, Sicily, Sardinia, Crete, and Egypt.

Between the central buildings of the temple and the West Kennet Long Barrow there is a vast pyramid of chalk, still 110 feet high and with the base spread over five and a half acres, which the accurate 18th-century antiquary, Stukeley, believed to be the sepulchre of the ancient kings of Avebury, just as the long barrows were the graves of the first lords that ever stepped on English soil. Bound up with these and now vanished stone circles, dolmens (a form of long barrow), terraces, flint factories and earthworks was an intricate and extensive system of trackways radiating from Avebury to all the important mining, agricultural and maritime centres of the England of nearly 4,000 years ago.

Let your imaginations try to re-people the now empty plateau of North Wiltshire with all these tombs, temples, workshops, granaries, and holy places. Summon on to your mental stage companies of small-statured, lithe, dark-haired men hauling on the ropes which drag the wooden rollers bearing the



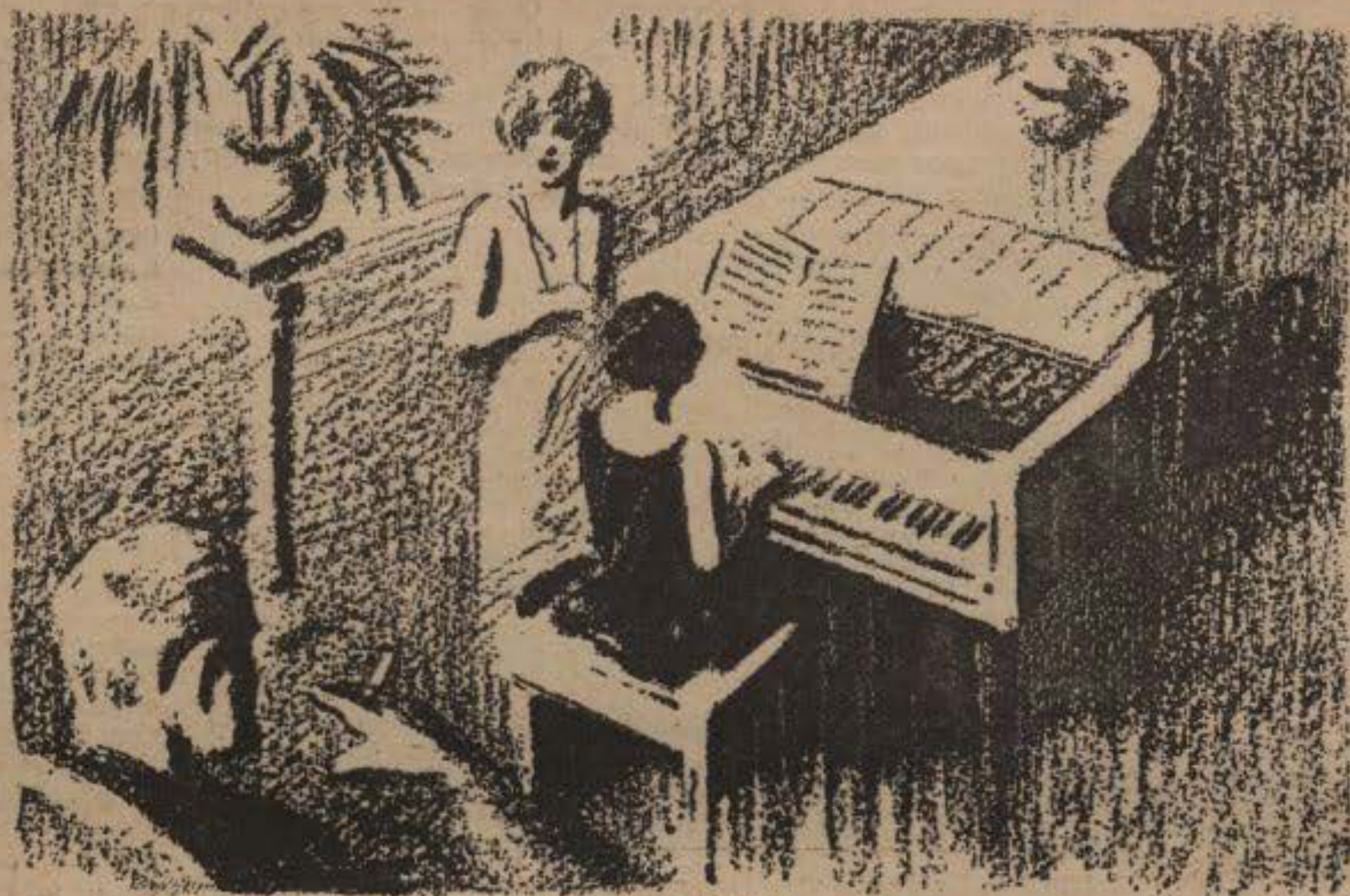
All that remains of a great city of long ago—Avebury as the centuries have left it.
(From an old print.)

monoliths. See them lining the Avebury rampart to watch the priestly ceremonies within the circles, passing in procession down the stone avenue, chipping their flints and shaping their pots on Windmill Hill, gathering in the harvest above Pewsey Vale and tunnelling the chalk at Cissbury and other places for their domestic and industrial material. Lastly, think of Avebury as a junction of trackways, the focus of the spider's web, the centre of gravity as Bristol or Birmingham are of the Great Western Railway. Still you will possess only a very partial idea of the tremendous sanctity of Avebury as a holy city to these first civilized colonists of our land, nearly 2,000 years before the Roman galleys ran their prows into an English haven. For you will think of stones where they thought of the living dead. All the innumerable legends and superstitions of stones animated by the spirits of the dead which have come down the ages in our folk-lore owe their origin to the men of Avebury. Where we see a row of weathered blocks in a ring on the downland turf, they saw a Council of the Immortals presiding upon holy ground over the destinies of men, of demi-gods of the other world hid within their tents of stone. For we shall understand very little of our first civilization if we fail to realize that its creators thought a great deal more about the immortal dead than about the mortal living.

Now, there is nothing like Avebury in the whole of England, and there was no interest whatever in stonework or building of any kind among the rude primitives who lived in England before the men of Avebury arrived, probably some time after 2000 B.C. The severe and formal temple of Bronze Age Stonehenge was a more finished structure, but it could have been contained ten times over within the older, grander temple of Avebury. We, therefore, conclude

that the men of Avebury came from abroad, and there is no doubt that they were highly civilized before they came here. We observe that these colonists almost invariably set up their temples of ritual on metalliferous or flint-bearing soils, and we infer that though they did not actually make use of metals any more than the builders of Stonehenge did, they were familiar with and exported them to the Mediterranean lands whence they originally came. This deduction is strongly reinforced by their physical type, the form of their architecture, and other parallels too numerous to mention. We can be almost certain that they dwelt in comparative peace together, for they possessed practically no weapons of war. They had no enemies, for besides themselves England was inhabited only by its harmless primitives. Men again whose labours on behalf of the dead were so stupendous had something else to do than destroy each other. Their complex social organization betrays no sign of tribal divisions, and the whole of their culture spells a rather morbid but in no sense savage or violent dwelling upon religion. That they were agriculturists is still more probable, since agriculture and civilization are interchangeable terms. The terraces, besides, were cornfields, and in some of them flints made by the Aveburians were buried. So you will see that there is good ground for my calling Avebury the first true civilized capital of England at a time when Crete and Egypt and Babylonia were what France, Britain, and Germany are today, and some centuries before the ships of Agamemnon went up against Troy.

Sixty years ago a fine old antiquarian developed the theory that civilization was the product of the fear-ridden, half-crazed and ferocious savage mind which gradually evolved a civilized habit of life just as the physical type of primitive man was evolved from that of an ape-like ancestor. This is what I may call the official view of the way civilization came into being, and it is only of late years that it has been seriously challenged. The new view, is of course, a very much more hopeful one for humanity than the old, for it shows primitive man to have been a simple, gentle, and guileless creature instead of the ravaging monster he has been painted, and civilization, in its earlier phases, to have been correspondingly more peaceful than when it had grown a little older. The growth of the mind is a very different process from that of physical structure, and it is certain that the majesty of Avebury was born neither of savage nor of primitive thought.



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Seasonable Jam-making.

Lemon Shred Marmalade.

6 lemons (weight approx. 1½ lbs.),
6 pints water.
Sugar.

CUT the lemons in half. Remove the juice by squeezing, shred the peel finely, tying about 6 ozs. in a piece of clean muslin. Put all the peel, with the juice and water, into a basin. Allow to stand overnight. Put the peel, juice and water into a preserving pan and mark the level of the contents on the outside of the pan. Allow to boil slowly for about 2½ hours or until the contents of the pan are reduced by rather less than one-half. Then strain. Next day, weigh the strained extract and allow 1 lb. sugar to 1 lb. extract. Bring the extract to the boil, add the sugar and the 6 ozs. of shreds and boil for about 10 minutes, or until it jells when tested on a cold plate. Skim, allow to cool, and pour into clean dry jars. If potted whilst very hot, the jelly is too liquid to support the shreds and they are very liable to rise to the surface. If a thick marmalade is preferred use the same ingredients and method, but omit the straining.

Lemon Curd.

1 lb. castor sugar.
4 ozs. fresh butter.
4 lemons.
5 eggs.

Peel the rind very thinly; beat the eggs. Put the lemon rind and juice, beaten eggs, butter and sugar into a double saucepan. Whisk until the sugar is dissolved and the mixture cooks and thickens. Then strain into pots.

As boiling causes the eggs to curdle, it is advisable to use a double saucepan, but if such a pan is not available, place a jar in a large saucepan containing hot water.

Home made lemon curd containing a liberal proportion of eggs should be made in small quantities and only kept for a short time.



Lemon and Marrow Jam.

2 lbs. prepared marrow.
1½ lbs. sugar.
½ oz. root ginger.
5 lemons.
1½ pints water.

Peel the marrow, remove the seeds and cut into dice. Put into a basin and sprinkle the sugar over it. Allow to stand overnight. Cut the lemons in half, squeeze out the juice and slice the peel and pith thinly. Put the juice, shredded peel and water into a saucepan and boil slowly for about 1½ hours, or until it has reduced considerably and the peel is tender. Then strain. The extract should measure approximately half a pint. Put the half pint of extract with the prepared marrow and sugar into a saucepan, add the ½ oz. of root ginger, tied in a small piece of muslin. Bring to the boil and boil slowly for about 1½ hours. Pour into warm pots and tie down.

Grape Fruit Marmalade.

This is the simplest of all grape fruit preserves. It produces a marmalade pale in colour, and of distinctive flavour.

4 grape fruit
5 lemons.
6 qts. water.
9 lbs. sugar.

Wipe the lemons and grape fruit and cut in half. Remove and collect the juice, but reject the pips and centre core of the grape fruit. Shred the pith and rind of both the grape fruit and lemons thinly, either by hand or machine. Put the shredded pith and peel into a large pan with the water and juice and soak overnight. Next day, put into a saucepan and simmer slowly until the contents of the pan have reduced by half. This will take about 3 hours. Add the sugar, bring to the boil, stirring meanwhile, and boil until it jells. (Time required will be about 20 to 30 minutes.) Pour into pots and cover.—From a talk by Mrs. Cottingham Taylor on August 27th.

The Treatment of Distemper.

UNLESS the dog has already had distemper, treat any indisposition with caution and take the temperature. A dog's normal temperature should register between 101 and 102, so anything above this must be treated as fever. Give the dog a dose of castor oil immediately and keep absolutely quiet—don't try and cheer him up by playing with him or giving him bits of food. Leave him as quiet as possible, and only go in to him at feeding times. Feed on light food—milk, eggs, fish—later on tripe or rabbit, perhaps, but never red meat with a temperature.

If the case is distemper, the symptoms will vary according to the type going about. Sometimes it is pneumonic or dysenteric, perhaps the catarrhal form, running at the eyes and nose, sometimes a suppressed type, ending in chorea, though I believe the latter to come mostly from feeding on meat during the fever.

One thing to remember about distemper is that it takes six weeks to run its course. Few people know or understand this, and let the dog out far too soon, often causing disastrous after-effects, and, anyway, spreading infection wherever the dog goes. Don't let the dog out till the temperature has been normal for a week. Therefore take the temperature daily; keep on with the light diet for at least a month, even if the dog appears to have a very light attack.

You need not worry about the dog getting thin. He will do so, but on recovery soon picks up again and puts on flesh. In severe cases one must sometimes resort to hand feeding—milk and eggs or some concentrated form of food, a teaspoonful now and again—and if the dog is very weak, constant care and attention during the night are most important.

The temperature of the room must be warm, but not stuffy, and never allowed to get cold. Sudden change of temperature is bad. In cases of catarrhal distemper, the eyes and nose must be bathed constantly with boric powder and warm water. A nose douche is excellent and relieves the dog enormously. Likewise eucalyptus sprinkled about. Rub the teeth night and morning with peroxide of hydrogen diluted with warm water. This keeps the teeth from getting yellow. In cases of pneumonic distemper, put on a pneumonia jacket as soon as you notice the faintest sign of difficulty in breathing, as panting, and keep on till the dog is really fit again, removing gradually by keeping a piece of flannel round the dog for a day or two after taking off the jacket.

Always leave fresh water where the dog can get at it easily without any chance of upsetting it on its bed. For this reason have a bed raised from the ground, and always big enough for comfort, allowing the dog to twist and turn and lie full

length. Keep the bedding either of straw or an old cushion covered with old stuff to be changed; the pieces must be burnt at once. Always burn everything that has been used by the sick dog, and disinfect all dishes after using. Feed in small quantities at each meal, and throw away what is left. Never give stale food or let another dog touch the remains. Do let me impress upon you never to give meat in cases of distemper.

Just a word about hysteria—which is most alarming. You cannot mistake the high-pitched scream which is ably described as hysterical. The dog rushes round screaming, often hanging his head about. When the fit has passed the dog appears perfectly fit and normal. But do not be misled by this apparent normality—some germ is at work to have caused this acute disturbance of the brain. Keep the dog in a darkened room and give a bromide mixture. Feed very light for some time. Do not excite the dog in any way. Hysteria is seldom fatal unless the dog is mismanaged after an attack.—Miss NANCY ROSE, in a talk from London on June 7, 1928.

This Week in the Garden.

WHERE winter-flowering violets are grown the frames should now be prepared for the reception of the plants. The brickwork should be limewashed and the woodwork and glass washed. Prepare suitable soil and place in the frames on the top of efficient drainage. A good compost can be made from loam, leaf-soil, and wood ashes, with sufficient sand to keep the mixture porous. The level of the soil should be such that when the plants are put into it the foliage will be close to the glass.

There should be no delay in propagating geraniums and other tender bedding subjects for next season's bedding. Many of the hardier plants may also be propagated if frame room is available. The well-known *Nepeta* or cat mint may be pro-



pagated now. This is a common plant but it makes delightful edgings or masses in the herbaceous border and gives two crops of flowers during the season.

The potting of bulbs for forcing should be continued, and the pots should be plunged in sand or ashes until plenty of roots have been produced. It is important to remember that to be successful in forcing bulbs one must have the pots well filled with roots before they are put into a warm place.

Where gooseberry bushes have been attacked by American Gooseberry Mildew the ends of the shoots, especially those near the ground, will be coated with a dirty white or brown felt. This felt contains the winter fruits of the fungus, and if nothing is done it will give rise to an early attack of mildew next season. Therefore, as soon as all danger of second growth has passed, the diseased portions of the shoots should be removed and burned. Care should be taken not to let the diseased tips fall on the ground, nor should the operation be delayed until some of the felt has flaked off, or the bushes may become re-infected next season from the soil.

The present is a good time to make a sowing of lettuces to stand the winter and come into use toward the end of April and early in May before those sown in the spring.—Royal Horticultural Society's Bulletin.

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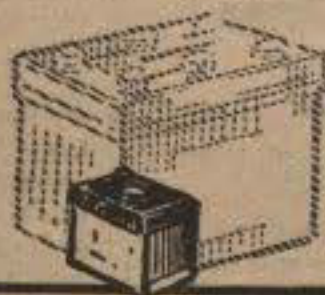
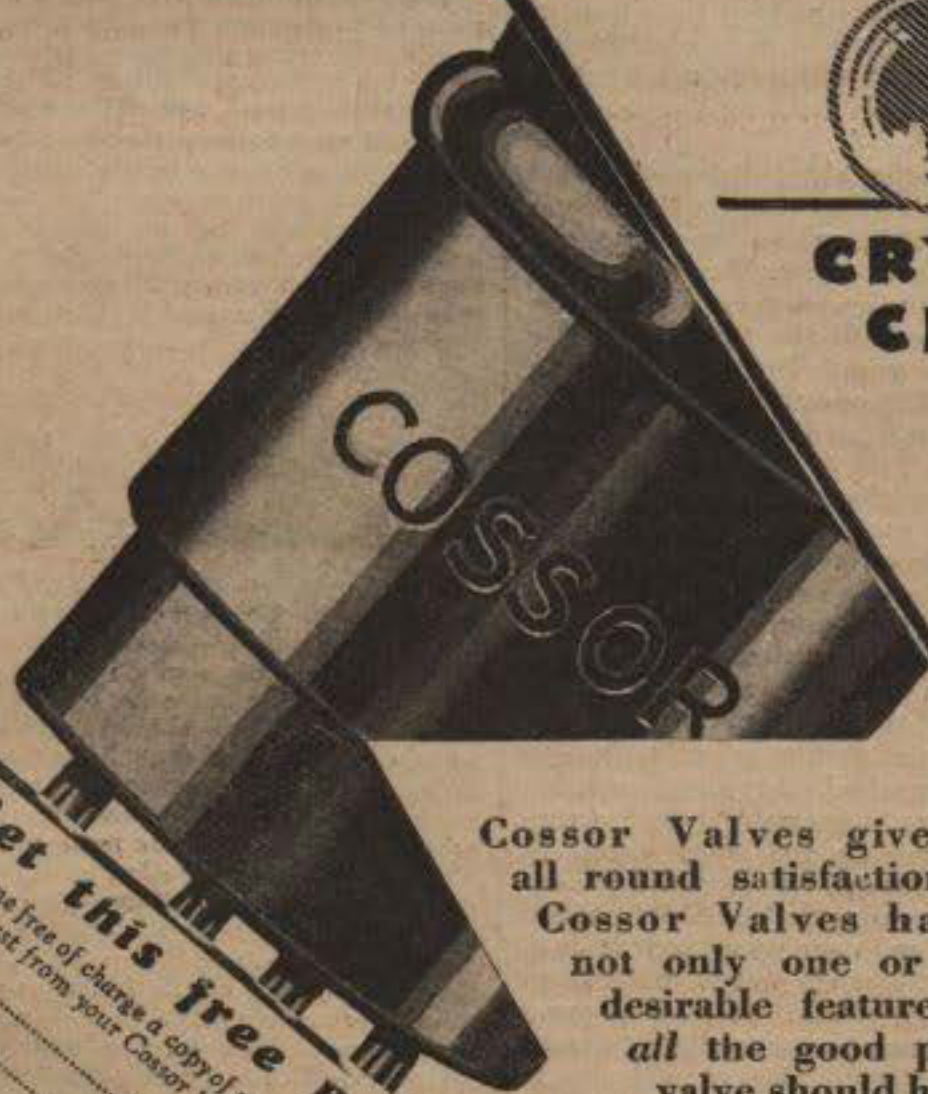
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White Magic.

The Promenade Concerts, the most popular of musical institutions, now enjoy an audience of many millions; but only a few of those who listen are able to attend the concerts in person. Thereby they are the losers, for a great deal of the 'white magic' of the 'Proms' lies in their setting and atmosphere. The following article will help those who listen from afar, to appreciate what the 'Proms' mean to the audiences which, year after year, flock to the floor of the Queen's Hall.

IN the queue at the Queen's Hall you will find a gathering of kindred souls to whom you cannot but feel drawn brotherwise like Scrooge on Christmas morning. Some are reading the score of tonight's symphony; others wrangle amiably over pet melodies from the *Ring*; all are on thorns for their hearts' desire.

A seedy-looking youth manufactures anti-macassars and dancing skeletons from the unpromising material of yesterday's newspapers. A man in a red neckcloth, with an



eye on the quality of his audience, plays excerpts from Grand Opera on two tin whistles; his friend, fingers in mouth, offers incense to Verdi.

Beguiled by these various pleasures, the queue slowly fills the balcony, where early arrivals sit precariously on the flat coping of the balustrade, or lean on the sills of casements that overlook the dim empty spaces of the hall. From within comes the sound of an organ, impudently mocked by a hurdy-gurdy in the street below. The tower of the church nearby is shaped like a witch's hat, and, while the clock tolls the quarters, dusk grows to dark, and the doors are opened.

For a time the audience devotes itself to the fervid technicalities of the programme. Gradually, however, interest wanders to the orchestra, where, first the harpist, and then the kettle-drummer, are wheedling their instruments to concord. And now their comrades are assembling, and an ollapodrida of instrument wails 'like fifty stomach-aches.' By this time the lights are blazing fiercely beneath their wide green shades, the audience has crowded close upon the orchestra, and the floor of the promenade is so tightly packed with listeners that its title is a misnomer.

Many members of the orchestra are old friends—a flautist who preserves at the most excruciating crisis an air of bored detachment; a distraught horn blower with side-whiskers reminiscent of the Indian Mutiny; a Rossetti lady with red hair and a jade necklace over a black satin dress and chalk-white arms; a 'cellist with a glorious abandon in playing that underlines the beat of the conductor; a little white-haired man who

presides butler-wise over the 'kitchen furniture' in the background. One moment he is rattling castanets; the next clashing cymbals with subtle shades of fervour and rhythm, or ringing melodious chimes on long cylindrical bells, or belabouring the glockenspiel with wooden hammers. Near him a tall, lanky, sad-looking man, with an oblong head and hair brushed streakily across his forehead, broods moodily over the dainty triangle and the ponderous side-drum.

In view of the almost daily notices of his exploits and the innumerable articles that have appeared to his address, it is to be supposed that Sir Henry is a familiar figure to all England. The story goes that he is shy and diffident, and his manner suggests those rare and comfortable virtues. He is in evening dress, with a white flower in his buttonhole, and his jet black hair is already inclined to tumble over his eyes. A dark beard and whiskers give swarthy-ness to a complexion originally pale. And that is all that the audience sees of his common humanity, for, weaving into his walk a timid, shrinking bow, almost before the applause has had time to gather, he has turned on his heel and is installed in his brass-railed conning-tower, primed for adventure on perilous seas.

HENCEFORWARD the audience sees rather a whirling semaphore that flings messages to an army so obedient that, while you wink, command is action. The man is lost in the musician; he is the friend of gods and heroes with Wagner, foreboding with Beethoven, gay and light-hearted with Mozart and old Bach.

Heresy or no, much of the pleasure of the evening derives from the contemplation of his activities. Every phase of the music he translates into action—soothing with outspread palms the too ebullient strings, lashing the brass to fiercer emphasis, tossing on baton or finger-tip a fragile melody from the flutes to the clarionets, with right arm erect holding a chord through long moments of triumph, smashing the rhythm home with clenched fist—encouraging, restraining pleading, deriding, menacing—a wordless orator, a hypnotist, a conjuror of chords, the charioteer of wild horses that but for his spell would burst the bars of harmony.

Sometimes the theme is sad and wistful like the dusk; sometimes gay and frolicsome; sometimes martial and triumphant and 'glorious as an army with banners.' Or again it is foreboding and burdened with the ancient mystery of the years. There is something that the music is trying to say—something that strives to break its chains. You feel the very passion of the spirit of the mighty dead—Prometheus on his rock—agonizing for beauty and truth and the key to the riddle of the universe. Within the compass of the orchestra are all the voices of life.

And now Sir Henry's frenzy grows, as

the coda, piling Pelion on Ossa, climbs grandly to its climax. With dishevelled hair now in his eyes and now flung back by a jerk of head and hand that he contrives to make also a message to the strings, he lashes his team furiously, mercilessly, until it seems that the man and his puppets (for such the players have become), are crashing headlong to chaos and old night. What is this thing that has broken loose, and gripped men that are no longer their own masters? A few moments more and you would say the orchestra must smash to dust like a Prince Rupert's tear.

Too soon the web of harmony is spun to its appointed end. Chord reels upon chord, each more emphatic than the last, and then the old world of pains and penalties roll back again like mist upon a panorama. Sir Henry is no egoist, and courteously shares the applause with his followers. His beckoning hand brings them to their feet, while himself and the solo instrumentalist shake hands fervently beneath the cheers.

And then the orchestra vanishes to find rest and refreshment, and the audience for a quarter of an hour may chatter, and mop its brow, and drink beer at the bar—a peculiarly convincing reassertion of the bias of gross matter. The air is cooled by the thin jet of the fountain in the centre of the promenade, where gold-fish swim bewildered among pink lights sunk deep in the water.



Five minutes after the last coda the orchestra has vanished—ordinary men once more with trains to catch—the lights are lowered, and the hall empty. The streets, already garnished against tomorrow, glitter like steel beneath the white glare of the lamps. And so to the rattle of trains, the thermos flask and the sandwiches, and the ultimate luxury of bed, where harmonious dreams make slumber beautiful, and white magic knits up the ravelled sleeve of care.

A. D. GRISTWOOD.

What the Other Listener Thinks.

The Creation of Interest—The Other Man's Sixpence—From the Scilly Isles—
The Yorkshireman and his Broadcasting.

THOUSANDS of people are agreed on two points, firstly, that the standard of public taste is low, and, secondly, that married life is monotonous. The first evil, so far as the working classes are concerned, is caused by *lack of education, not lack of brains.* This lack of education causes a lack of varying interests—hence monotony and boredom. Now that wireless is an established fact this can be remedied. At the first sign of 'bored-stiff-edness' just switch on. Of course, we all know couples who have their 'little differences' re the 'twiddling of knobs,' but once these are properly adjusted, all is plain sailing and you have an endless flow of entertainment and education at your command. Also if you are feeling bad-tempered you can grouse at the programme instead of your 'other half,' only don't for goodness' sake put your grouse into writing.—I. B., Hucknall, Notts.

HAPPY will be the day when the long-hoped-for international language is a reality. Until then (except perhaps for a few successes in experimental sidelines), wireless must be content with its present principal achievements. It must rest upon its laurels, with the consolation of being one of the grandest inventions of the nineteenth or any century.—A. A. J., Coedpoeth.

W. V. W. SEEMS to have overlooked the fact that his vested interest in the B.B.C. programmes is identical with that of any other individual licensed listener, viz., ten shillings. He, apparently, takes exception to 'the talks' only, and, assuming that these occupy five per cent. of the programme time—costing W. V. W. sixpence—he asks me, who value the talks, not only to surrender my sixpence to his rapacity, but also to *spend many additional sixpences* on the 'plentiful cheap manuals' he refers to if I would replace that of which his action would rob me! Absurd indeed!—H. C., Leicester.

I AM an old lady of 78 and I have never played tennis or cricket in my life, therefore I am not interested in accounts of such games, but I have no doubt whatever that there are thousands who have no chance of seeing them with their bodily eyes, but who listen, and follow the commentaries with eagerness and intelligence.—E. M. C., Ilfracombe.

I CONSIDER that all this protest against Radio Drama is entirely unfounded. The plays written for wireless are excellent. It is the listener at fault, not the artists. Cultivate the habit of listening intently, and all will be well.—G. W. B., London, S.E.27.

MAY I be allowed to thank you for your repeated and successful efforts to bring more religion into our homes; and I will add that I, personally, know of at least two invalids who listen regularly to the Sunday service, and who would be heartily disappointed if they were unable to go to 'church' through the medium of their phones.—T. G. S., Bournemouth.

IMAGINE a crock, who has not always been one, but once led an active, busy life, but who is now, in the prime of life, tied to a chair in a quiet house in a quiet village. No cinemas, theatres or music, no lectures and very little in the way of church services. Then one day a good fairy comes with a few boxes, puts a wire through the window and links up with the world!—V. A. H., Lockington, East Yorks.

I AM a student of the pianoforte and I have learnt not a little about composers, types and styles of music, to say nothing about pronunciation of some of the composers' names and titles of pieces, etc.—K. A., Thornbury, Glos.

I LIVE with my two sons on the smallest inhabited island of the Scillies, and when they are out hauling their fishing pots, I spend many hours alone. There are no shops or places of amusement, and only about sixty inhabitants, but we have a four-valve wireless set and so never feel lonely. The Weather Forecast and News we never miss, and the Shipping Forecast and Gale Warnings are of special interest to us. I put the loud-speaker on the kitchen table, so while doing my housework and eating my lonely meals, I always have something to listen to, and so the time passes quickly.—E. J., Scilly Isles.

A RECENT press article commenting on the decreasing sale of wireless receiving sets, contributed a suggestion that the popularity of the gramophone, coupled with the failure of the B.B.C. to 'deliver the goods,' was a probable solution. Well, were I, say, a jazz fiend, or a devotee of opera, or if my tastes ran solely to comic songs, or military bands, or if indeed it were possible for any such limited form of entertainment to satisfy, I might be persuaded that an up-to-date gramophone and a library of records might fill the breach, but as one of the common or garden type of Britisher, with interests in most of the ordinary things of life, I would like to record my appreciation of the policy of the B.B.C. in providing the excellent varied programmes nowadays available and particularly to emphasize the personal enjoyment derived from the form of debate recently presented and my eager anticipation when I consider the many and varied subjects to which this entertaining and enlightening method can be extended.—W. G. H., Sheffield.

I HAVE just returned from a short holiday spent in the midst of the wild Yorkshire moors, and whilst so occupied I was struck—or I can almost say it was forced upon me—by the great part that wireless is playing in the lives of the people of these sparsely inhabited districts, and to them it is no longer a mere form of entertainment but has grown to form part of their everyday life and custom. It is no uncommon thing for the inhabitants of these grey stone and weatherbeaten buildings, some of which date back as far as 1600 A.D., to be isolated for weeks together during the winter months, the majority of which families each own their home-constructed wireless receiver, and upon passing one is practically always greeted with the familiar afternoon programme relayed from Daventry. I can think of no more memorable and beautiful incident than in passing one of these old Yorkshire farmsteads at sunset on Sunday evening, and to hear the strains of 'The day Thou gavest' being sung by a Cathedral choir many miles away, the very sounds of which seemed to emanate from Heaven alone and to float away over the bare but sunlit moorland. Do these people criticize the B.B.C. programmes? Not a bit, they deeply appreciate every minute of them from lunch time to that cheery 'Good-night, Everybody,' and it is only we town people in our peevishness who air our likes and dislikes, forgetting all the time that whatever type of entertainment is being 'sent across,' it is at least giving happiness to someone.—L. W., Sheffield.

WE are naturally polite and gregarious folk, but I fear it is a severe strain on our manners if a caller prevents our hearing a play. Finally—no rush for the last train, no trudge up from the station—just a sigh of enjoyment, a 'good night' in reply to the Announcer, 'and so to bed,' refreshed in mind and body, with fresh food for mutual discussion, thanks to the B.B.C.—W. A. J., Lr. Bebington, Cheshire.

'Sordid and materialistic . . . empty of sentiment and emotion.'

Sir Henry Coward, the famous Choral Conductor, on 'The Future of Jazz.'

(Continued from page 415.)

trace the revival of toy or semi-toy instruments and combinations—which, pre-war, we had outgrown—as being, from a symphonic aspect, beneath serious consideration—except for special characteristic purposes—and that only semi-occasionally. These are the banjo and other twangy instruments, the elementary free reed accordion and concertina; mandolin and Balalaika bands, with their metallic clangy shimmerings and ditherings; the sickly, contemptible ukulele and the battery of percussion noise makers. One can hardly believe that with such antecedents and legacy of ill effects, any jazz can survive. Happily there are several indications already that the 'writing on the wall' has appeared.

(1) Even our most noted jazz band has to eke out a music-hall 'turn' by clowning and buffoonery.

(2) A friend of mine, the conductor of a famous jazz band, told me he had made over 400 records in less than twelve months. When I asked 'Why so many?' he replied that, figuratively, they lasted only five minutes each.

(3) Another indication of decay is that the present-day usage is to have a vocal refrain attached to each dance. This shows a waning of the 'orchestral grip.'

(4) In a recent letter received from Lieutenant Bilton—late bandmaster of the Royal Marines—he says, 'A questionnaire was sent out by the leading American Broadcasting station asking for their preference in music, classical or jazz. The result was:—

1. Beethoven.
2. Light opera.
3. Good light music.
4. Jazz nowhere.

(5) Such things as the above, joined to the almost universal practice, in England, of cutting off the wireless as soon as jazz begins, point to the time when jazz will take its proper place as one of the dozen other kinds of light café or dinner music to aid digestion or exasperate by its banality. If such things are happening now with the 'immortal fox-trot' what will happen with the far-away, nebulous classical jazz?

The writer on 'The Future of Jazz,' said, 'The *Symphony in Blue* was unsatisfactory.' I quite agree. Having heard it under the 'Jazz King,' Paul Whiteman, I say it was hideous, a nightmare.

'The Man with the Muck Rake.'

Before I close I must mention four objections to jazz having a future on a problematical higher plane:—

(1) The limited outlook of its devotees. Their outlook never rises above some low form of dance. They remind me of the 'Man with the muck rake'—always looking downwards, never upwards to the things of heaven.

(2) It is too sordid and materialistic, too empty of sentiment or emotion.

(3) Jazz compositions seem to be a constant reshuffling of the cards by the arranger, and recalls the French proverb, 'The more they change the more they remain the same.' Jazz is not big enough to satisfy the soul of man.

(4) It has no moral uplift. There is nothing in it to answer to the spiritual urge innate in humanity. It is of the earth carthy, and as Jack Hylton frankly says, 'Jazz has nothing to do with the smug nonsense of elevating the mind.' In fact it merely ministers to their sensory pleasure.

Therefore, as jazz is built on such a sandy foundation, I can say with confidence, jazz has no future.

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

Escape from Hamadon.

Carlew and Harvester, freed from their bonds, make their way on to the roof of the House of Hamadon. They lower a rope

CARLEW took the cord between his hands and, exerting himself, tugged at it.

'It may help,' he said. 'Look here. Above this window, out of reach, there's an iron gutter. It ends just beyond the window at a chimney which juts out from the wall. I can't see what the roof's like, but that chimney will help once you're over the gutter. The point is—will the gutter hold?'

'What's the good if it can't be reached?'

'You're lighter: I'll hold you up to it and you can test it. If it's sound you can pull yourself up and then, with that bit of cord, perhaps, to help, I'll follow—with luck. Come on. It's no good thinking about it.'

So saying he tied up the severed cords into one clumsy length and lay it loosely round Harvester's neck. Next, with his knuckles protected in a fold of his coat, he knocked out a pane of glass from the closed half of the window. Then, sitting in the open part with his back outwards, with some difficulty he helped Harvester to scramble over him, so that presently the smaller man was standing with his right foot on the outer sill of the closed window and his left on Carlew's knee. After a struggle Carlew got his own right foot beside Harvester's and his left knee on the sill. He put his right arm through the hole he had made so that he could join his hands round the stone mullion.

'Now sit on my shoulders,' he said, and Harvester obeying, he was presently in the attitude taken by a small child being carried upstairs to bed by his father. 'Hold on to my hair,' Carlew said, 'and lean forward all you know.'

With a great effort, hauling on the mullion with all his might, he gradually rose, straightening his left leg more and more until, with his toe pressed closely to the window frame, he was standing nearly upright.

'Can you reach?' he gasped, as he felt Harvester leave go of his collar with one hand.

'Nearly.'

Another prodigious effort, and Harvester's weight seemed to waver for a second to and fro upon his shoulders. It was a hideous position. The little man had nothing to hold on to and he himself was so close to the window that it was only by continual effort that Harvester held himself from falling backwards. Carlew felt his feet braced against his back: he had shifted his grip about the mullion, so that now only the tips of his fingers were interlocked. Suddenly the weight upon his shoulders lessened and for one sickening instant he thought that Harvester was falling back. Then 'I've got it,' the little man whispered, there was a slight creaking sound, a foot was drawn up and placed upon his shoulder, another metallic creak, the other foot touched

his forehead and a spray of rain-water splashed in his face: Harvester had gained the roof.

Looking up, Carlew had a momentary vision of a pair of kicking legs; this was followed by a scraping sound, and Harvester had disappeared.

Presently his voice came from above.

'I'm well planted,' he said. 'I'll chuck the cord down: only don't put all your weight on it, and the next moment the loose end flicked across Carlew's face. With his feet together on the outer sill, he now let go of the mullion with his right hand and seized the cord, which with a twist he contrived to turn around his hand. Then he raised his right foot and kicked gently against the closed portion of the window until he felt the empty space where he had knocked out the glass. The leaden bar, supported to some extent by the intact glass panes below it, would only hold him for a moment, he knew. But that moment would suffice if he could reach the gutter.'

'Pull hard and steady,' he called up, and let go of the mullion with his left hand. For a moment he swayed. Harvester, arranging his grip upon the thin cord, did not bear upon it immediately and Carlew's groping fingers could not reach the gutter. A sound came from somewhere below. Were the Old Men already returning to the room?

'Pull, man, pull.'

There was a sharp, cracking noise as of a tile splitting, Carlew felt the leaden bar giving beneath his foot and at the same instant his left hand gripped the wet iron gutter. The thin cord cut viciously around his right hand as Harvester dragged at it with all his might. He now pulled so hard that Carlew's hand was carried above the gutter. He kicked his right foot free of the breaking window, managed with a violent effort to crook his left elbow, got his right knee on to the gutter and somehow flung himself forward so that the point of balance was passed and he sprawled upon the gently rising tiles in safety. Harvester, he could see now, was wedged at the back of the chimney stack, his feet spread out, and the cord running down between them. Another and a last tug and Carlew had his right foot upon the now shaking gutter. Then he was able to steady himself with his left hand against the chimney and with some little clatter he fell sprawling by Harvester's side.

For a minute or more, neither of them moved. Both panted with their exertions, hardly realizing the still horrible danger of their position. A wave of momentary



Harvester, he could see now, was wedged at the back of the chimney stack, his feet spread out, and the cord running down between them.

cowardice surged over Tom Carlew, so that he felt inclined to shout out to the occupants of the house to come and rescue them. This passed, and that high courage which consists in the will to overcome further difficulties after a temporary success returned.

Carlew had no doubt in his mind that the man whom Simon had brought to the house, as the woman downstairs had said, was Rooke. And he had gone to fetch a doctor. He was ill. He had been referred to by the Old Men, like that, with a peculiar inflection which suggested both respect and awe. He was no doubt the squire—Hamadon himself.

Had Rooke come back? There seemed to be no enmity towards him at all events, and he would convince these strange people of their mistake. Apart from the extreme danger of his present situation, Guy Harvester was deeply enraged in his heart at being taken for one of those captains of industry. Fancy being compared with the sneering Pembton or the fat and pompous Bruntwith! Even here, upon the wet roof, where a single false movement would send him spinning to ghastly destruction, that was the idea for a moment uppermost in his mind.

Tom Carlew's first thought now was for his television disc, to which during the last

(Continued on page 427).

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

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(Continued from page 425.)

hour he had been too much occupied to give a thought. He took it out and found that, so far as he could see, it was uninjured. But unless Dewick or someone else at the C.O.R.T. had occasion to give him a message, he could not make acknowledgment to them—the return signal taking effect merely as a visual interruption of the transmitting mechanism at the point of origin.

As soon as he had regained his breath, Carlew shifted his position and crawled, with as little sound as possible, to the low apex of the roof. The night was fine now and the half moon shone out brilliantly. The torrential rain had lasted, he reckoned, for about half an hour. Untold damage might have been done in the time, but Carlew felt sure that Brake would have produced the downpour for much longer if he had not been interrupted. Whether the rain came immediately following the manipulation of the apparatus or whether a long interval elapsed between operation and fulfilment, he did not know.

From where he sat, Carlew could catch a glimpse of the inner courtyard they had crossed before entering the house, but a lower roof intervened and hid half of it. This lower roof jutted out from that part of the house which lay to the west of where they were: the fact being, that the room in which they had been imprisoned was the uppermost in a sort of squat tower. In time to come they were to learn that this was, indeed, the oldest portion of the house, which had once been four or five times as large. Once, too, it had shown some grace of architecture, especially in that wing of it which was built in the sixteenth century. But much of Hamadon's had crumbled into decay, much had been deliberately pulled down in order that, with decreasing revenues, there should be less to keep up, and at one time or another most of what remained had been refaced in a plain, economical, and ugly fashion, so that, though the result was striking to anyone learned in the building of the various periods, there was nothing about the place to delight the eye.

Vague sounds came now and again from

somewhere below them, but so far it did not seem that their escape from the top room had been discovered. Clearly they could not remain where they were, and the best course seemed to be to reach, if possible, that lower roof, whence they might be able to come safely to the ground outside the enclosed courtyard. With but the vaguest ideas of how they should proceed, they edged their way slowly along the ridge towards the west, Carlew in front.

Presently he saw, with a pang of disappointment, that the lower part of the house,

a couple of floors beneath them was occupied. Once or twice Carlew saw the shadow of someone pausing in front of the light.

'That wall's the only way,' whispered Harvester. 'It's pretty rough, and you'll get a bit of foothold—enough to put a brake on.'

Carlew crawled to the outer edge of the roof to examine the place more closely. In climber's phraseology it formed an *arête*, which an active man could descend with one leg on either side and supported by a rope. But the steeply sloping wall ended

at a point four or five feet below the gutter, so that it would be necessary to let themselves down to a crumbling edge of stone not more than a foot across. Carlew's right hand was swollen and extremely painful from pulling on the thin cord, but they must use it again, nevertheless.

'I'll go first this time,' he said. 'I can catch you if you come too fast.'

Harvester lay on the tiles at full length, with the cord held in his handkerchief, and Carlew lowered himself slowly over the edge. At this point however, the iron gutter was insecurely bracketed to the wall and just before his feet touched the stones below, a large length of it broke away, clanging noisily against the wall close to his feet, all but overbalancing him, and disappeared below. But for the cord which he held with his left hand and from which he swung out for a moment over the well, he must have fallen. As it was,

with an effort, he recovered himself and in another moment was sitting astride the old wall, gripping it on either side with his hands and knees and feeling for such roughness with his toes as would help to support his weight.

(Chapter Seventeen of 'Old Magic' will be a feature of next week's issue.)

MUSIC OF THE WEEK.

London & Daventry.	Daventry Experimental.	Other Stations.
Sunday, 9.		
3.30-5.30. Band, Two Singers. 5.45. Bach Church Cantata, No. 25. ('Es ist nichts gesundes'). 9.5-10.30. Concert from the Kursaal, Ostend.	3.30-5.15. Orchestral Concert. 9.0-10.30. Military Band.	3.30-5.30. Manchester, Chamber Music. 3.30-5.30. Cardiff National Orchestra of Wales. 3.30-5.30. Glasgow, Orchestral Concert.
Monday, 10.		
9.50-11. Light Orchestral Concert.	8.45-10.0. Light Orchestral Concert.	8.45-9.15. Belfast, Pianoforte Recital (Gordon Bryan).
Tuesday, 11.		
7.45-8.45. Military Band. 8.45-9.15. Alfred Barker, Edgar Bainton (Violin and Pianoforte).	4.0-5.45. Military Band.	7.45-9.15. Belfast, Orchestral Concert. 8.0-10.30. Nottingham, Promenade Concert.
Wednesday, 12.		
10.20-11.0. Ballad Concert.	6.45-8.0. Light Music (Orchestra, Singer). 9.15-10.15. Military Band.	
Thursday, 13.		
7.45-9.15. Orchestral Concert (German's Music). 9.50-10.30. Swiss National Programme.	3.0-4.30. Bournemouth Municipal Orchestra (Sir Dan Godfrey). 8.0-10.30. Promenade Concert.	9.50-10.30. Belfast, 'The Mystic Trumpeter' (Harty). 7.45-9.0. Newcastle, Claud Biggs (Pianoforte), Arthur Catterall (Violin), Dale Smith (Singer).
Friday, 14.		
8.0-10.30. Promenade Concert.	6.45-8.0. St. Hilda's Band. 8.0-9.0. Musical Comedy.	4.0-5.15. Glasgow, Scottish Concert. (Orchestra and Singer.)
Saturday, 15.		
3.30-5.15. Orchestral Concert. 7.45-8.15. Ballad Concert. 9.50-10.30. Old-fashioned Dances (Orchestra).	8.0-10.30. Promenade Concert.	
10th-15th.		
7.15. Brahms' Pianoforte Music (Howard-Jones).		

to which he hoped there might be some means of descent, was separated from the tower by a sort of miniature quadrangle or well, except on the outside overlooking the cliff, where it was connected by a narrow wall which sloped down at an abrupt angle, rather steeper than forty-five degrees. Against it, in a corner by the wall, grew a tall tree whose topmost branches just caught the moonlight below them. The actual width of this well was about twenty feet, but the lower roof beyond it was about thirty feet below them.

Across the well, partly on the opposite side and partly on the flat roof, was a pointed arch of light, showing that a room

KING LEAR

The Winter Series of Great Plays opens on Monday and Wednesday of this week with a production of Shakespeare's *King Lear*. On page 442 will be found a special article on the play by

ST. JOHN ERVINE

PROGRAMMES for SUNDAY, September 9

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

A CONCERT

CATHERINE STEWART (Contralto)
DAVID HUTCHINSON (Tenor)
SYDNEY BAYNES and his BAND

THE BAND

Romantic Overture *Kela-Bela*
Transcription of 'Solveig's Song' from 'Peer Gynt' Music *Grieg*
Gavotte from 'Two Little Dances' *Finck*

3.50 CATHERINE STEWART

Unmindful of the Roses *Löhr*
Come, let's be Merry *Anon., arr. Lane Wilson*
O western wind *Brahe*

3.58 BAND

Ballad Memories *Baynes*
Ave Maria *Bach and Gounod*
(Violin, E. EDBROOK; Saxophone, L. BRYANT)
Slumber Song *Squire*

4.14 DAVID HUTCHINSON

The Water Mill *Vaughan Williams*
Gavotte *Bantock*
The Bachelor *Howells*

4.23 BAND

Descriptive Oriental Fantasia, 'Yishma El'
..... *Jalowicz and Lotter*
Entr'acte, 'The Swan' *Saint-Saëns*
Intermezzo, 'Bluebell Time' *Leo Peter*

4.40 CATHERINE STEWART

Wayfarers' Night Song *Easthope Martin*
The Slighted Swain *arr. Lane Wilson*
Robin Adair *arr. Moffat*

4.48 BAND

Selection from 'La Bohème' *Puccini*
Barcarolle, 'La Barque d'amour' *Drigo*
Spanish Serenade, 'La Paloma' *Yradier*

5.5 DAVID HUTCHINSON

O Gin my Love were yon red rose } *Peter Warlock,*
Green grow the Rushes O } *arr. Ian Whyte*
O were I on Parnassus Hill }

5.15 BAND

Petite Suite de Concert *Coleridge-Taylor*
(1) Nanette's Caprice; (2) Question and Answer; (3) A Love Sonnet; (4) The Frisky Tarantella
(Solo Pianoforte, W. HARRIS)

5.35 SONGS OF THE BIBLE—IX

A Song of Summer: Psalm civ, vv. 1-28

5.45 Each Church Cantata

'Es ist nichts gesundes'
'There is no more of Soundness'

KATE WINTER (Soprano)

TOM PURVIS (Tenor)

STUART ROBERTSON (Bass)

(For the words of the Cantata see page 431)

Next Week's Cantata is No. 99, 'Was Gott Thut, Das ist Wohlgethan' ('What God doth, that is right')

7.55 St. Martin-in-the-fields

THE BELLS

8.0 THE SERVICE

Hymn, 'Jesus calls us; o'er the tumult' (A. and M., No. 403)

Psalm cl.

Lesson, Genesis xxviii, vv. 10-22

Magnificat; Prayers



Sir ALFRED FRIPP

makes the appeal for the Invalid Children's Aid Association from London and Daventry tonight.

6.30-7.55 (Daventry only)

A Religious Service in Welsh

Relayed from EBENEZER WELSH CONGREGATIONAL CHURCH, CARDIFF
S.B. from Cardiff

Organ Voluntary: Prof. E. P. MILLS
Emyn 609, Tön, 'Hyrydol'

R. H. Pritchard

Darllen

Anthem, Rhif 9, 'Eisteddai teithiwr blin'

D. Emlyn Evans

Y Cor

Gweddi

Unawd. Margaret Owen

Emyn 580, Tön, 'Henryd'

J. Ambrose Lloyd

Progeth. Parch H.M. HUGHES, O.B.E.

Casgliad

Emyn 412, 'Y Delyn Aur' .. *Alaw Gymreig*

Bendithiad

Hwyr-Weddi 1181. Rhif 517

T. R. Williams

Hymn, 'We sing the praise of Him Who died' (A. and M., No. 200)

Address: The Rev. GEORGE F. MACLEOD, M.C., of St. Cuthbert's, Edinburgh

'Now thank we all our God' (A. and M., No. 379)



TONIGHT'S CONCERT IS COMING FROM OSTEND!

Another striking proof of the international character of broadcasting will be given tonight, when London and Daventry will relay a concert from Ostend. Here is the Kursaal, where the concert takes place.

8.45 THE WEEK'S GOOD CAUSE:

Appeal on behalf of the Invalid Children's Aid Association, by Sir ALFRED FRIPP, K.C.V.O., C.B., F.R.C.S.

(Contributions should be sent to Sir Alfred Fripp, Invalid Children's Aid Association, 117, Piccadilly, W.1.)

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

9.5 A Concert from Ostend

A SYMPHONY CONCERT

Under the direction of M. FRANCOIS RASSE

Vocalist, Mlle. EUGENIA BUYKO

Relayed from the Kursaal, Ostend

THIS evening's concert comes from one of the principal quarters of music in Europe. The Symphony Orchestra of the Kursaal at Ostend has for its director M. François Rasse, the principal of the Liège Conservatoire. Its audiences are pre-eminently cosmopolitan, for holiday-makers come to Ostend from all parts of the world.

Last year's relay from the Kursaal was of a purely experimental nature, implying a considerable amount of organisation on the part of the B.B.C. This year's broadcast will be more in the nature of a *fait accompli*, utilizing the permanent system of 'repeater stations' which, by international effort, has been installed to facilitate the carrying out of 'international relays.' In the course of a long journey from one part of Europe to another, along trunk telephone lines, the 'quality' of a programme is liable to deterioration. Accordingly, stations have been erected at certain points along the telephone lines at which engineers can rectify any faults in the transmission and from which the programme is passed on at full strength. Such 'repeater stations' are already in operation in Belgium at Brussels, Liège, Bruges, Ghent and La Panne. The last-named will be utilized tonight to ensure that the concert, before it leaves Belgium by submarine cable *en route* for London, is adequate both in volume and quality.

THE ORCHESTRA

Ouverture du Roi d'Ys *Lalo*

(Soloists, MM. A. ADAM and R. MAAS)

Chanson du printemps } *Mendelssohn*

Fileuse }

M. HENRY GADEYNE (Violin Solo)

Meditation de Thais *Massenet*

Mlle. EUGENIA BUYKO

Trois chansons anciennes

(a) Marie-Madeleine au desert; (b) Chanson religieuse du Troubadour; (c) Complainte de Saint Nicolas

ORCHESTRA

Suite, 'La Maitre a danser' *F. Rasse*

Le lever du jour; Danse militaire; Valse et scene des fleurs; Scene d'amour; Danse Rus-sienne

Mlle. EUGENIA BUYKO

Chant du haleur de la

Volga

Troika (tzigane)

ORCHESTRA

1812, Overture Solennelle

Tchaikovsky

10.30 Epilogue

'The Pure in Heart'

10.40-11.0 (Daventry only)

The Silent Fellowship

S.B. from Cardiff

Sunday's Programmes cont'd (Sept. 9)

5GB DAVENTRY EXPERIMENTAL

(491.5 M. 610 kC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Leader, FRANK CANTILL

Conducted by JOSEPH LEWIS

Overture to 'Coriolanus' Beethoven
DALE SMITH (Baritone) and Orchestra
Recit., 'O patria' Verdi
Air, 'O tu Palermo (O thou, Palermo)' ..]

3.50 EDA KERSEY (Violin) and Orchestra

Spanish Symphony Lalo

There is something very attractive in the virile rhythm and gay colours of Spanish native melodies. A good many modern composers have made effective use of the idioms of these Southern folk-songs and dances.

Edward Lalo, a Frenchman (1823-'92), was a great admirer of the Spanish violinist, Sarasate, and wrote for him a Violin Concerto and this Spanish Symphony. Spanish music seen through a Frenchman's eyes, naturally takes on additional grace and suavity, perhaps losing a little of its native ruggedness in the process.

The work is really a Suite, not a Symphony. It has five Movements, of which we are to hear four—a quick Movement, a second in Scherzo style, an Intermezzo, and a Rondo.

4.20 ORCHESTRA

Two Entr'actes from 'Rosamunde' Schubert
Second Piedmontese Dance Sinigaglia

4.35 DALE SMITH

Helen of Kirkconnell Keel
The Ship of Bloe Bouley
Pretty Betty Bouley
The Song of Momus to Mops Boyce

4.45 ORCHESTRA

Second and Third Movements from 'Pathetic' Symphony Tchaikovsky

TCHAIKOVSKY said of his *Pathetic* Symphony: 'I love it as I have never loved one of my musical offspring before.' It was the last Symphony he wrote. He died a fortnight after its first performance.

The SECOND MOVEMENT, which has a graceful and unusual rhythm of five beats in a bar, falls into three sections—1st Section (note how the First Main Tune is given to the Violoncellos and then a second Tune is given to the Violins, afterwards taken up by the Woodwind, whilst the Violins decorate the score with scales); 2nd Section—softer and more sedate; 3rd Section—like the first.

The THIRD MOVEMENT, rapid and very lively, takes the rather uncommon form (for a Symphonic Movement) of a rousing March. It is an extremely exhilarating piece, excitingly worked up with all the composer's great orchestral skill.

EDA KERSEY

Shepherds' Madrigal Kreisler
Turkish March Beethoven, arr. Auer
Perpetual Motion Ries

5.15 ORCHESTRA

Suite of Ballet Music from 'Polyeucte' .. Gounod

POLYEUCTE, an Opera based on Corneille's tragedy of the Roman centurion-martyr, was produced in Paris half a century ago, when its composer was sixty. It was one of his favourite works; shortly before he died he said that even if his other operas, *Faust* included, were to perish, he wished that *Polyeucte* might live and succeed. His hope was never gratified, for *Polyeucte* has not kept in the repertory. The Ballet is amongst the best of its music.

5.35-5.45

SONGS OF THE BIBLE
(See London)

7.55 St. Martin-in-the-Fields

(See London)

8.45 THE WEEK'S GOOD CAUSE:

An Appeal on behalf of the Evesham Hospital Extension Fund, by the Very Rev. The DEAN of WORCESTER (Dr. MOORE EDE)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 A MILITARY BAND CONCERT

KATE WINTER (Soprano); REBECCA CLARKE (Viola)

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Tartar March Gunne
Overture to 'Light Cavalry' Supplé

9.10 KATE WINTER

The Carol of the Little King Fogg
The Dream Fairy
When you go to Fairyland Cowen

9.20 BAND

Poetical Scenes Godard
In the Woods; On the Mountains; In the Village

9.32 REBECCA CLARKE

Après un reve Fauré, arr. Casals
Allegretto Wolsstenholm
Come, sweet death Bath, arr. Tertis

9.40 BAND

Selection from 'I Pagliacci' ('The Play-Actors')
Leoncavallo

10.0 KATE WINTER

Cherry Ripe arr. Lehmann
The Dreams of London Eric Coates
The New Umbrella Besty

10.8 REBECCA CLARKE

Capriccio Haydn, arr. Burmeister
Londonderry Air Marchant

10.16 BAND

Poème Exotique Grieg
Impromptu in A Flat Chopin
March of Knights of the Grail (from 'Parsifal')
Wagner

10.30 Epslogue

(Sunday's Programmes continued on page 430.)



KATE WINTER,

the well-known broadcast soprano, takes part in the Military Band Concert to-night from 5G.B.



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Sunday's Programmes continued (September 9)

5WA CARDIFF. 353 M. 850 KC.

3.30 Orchestra and Ballads
 NATIONAL ORCHESTRA OF WALES
 Overture to 'Tannhäuser' Wagner
 WINIFRED FISHER (Soprano)
 The Sea McDowell
 With a Water-Lily..... } Grieg
 A Swan..... }

ORCHESTRA
 Ballet Suite from 'Henry VIII'... Saint-Saëns
 RONALD CHIVERS (Baritone)
 Beloved, it is morn Aylward
 A Song of Thanksgiving Allitsen
 ORCHESTRA
 Second Hungarian Rhapsody, in D Minor... Liszt

4.38 ORATORIO
 ORCHESTRA
 Prelude and Angel's Farewell ('The Dream of Gerontius') Elgar

WINIFRED FISHER and Orchestra
 Jerusalem ('St. Paul') Mendelssohn
 With verdure clad ('The Creation')... McDowell
 ORCHESTRA
 Largo in G..... } Handel
 March from 'Scipio'..... }

RONALD CHIVERS and Orchestra
 Air, 'It is enough' ('Elijah')... Mendelssohn
 Recit., 'Behold, I tell you a mystery' ('Messiah') Handel
 Air, 'The trumpet shall sound'..... }

ORCHESTRA
 Meditation from 'The Light of Life'..... Elgar

5.35-6.15 app. S.B. from London

6.30 A Religious Service
 in Welsh
 Relayed from Ebenezer Welsh Congregational Church
 Relayed to Daventry

Organ Voluntary: Prof. E. P. MILLS
 Emyn 609. Tön, 'Hyfrydol'... R. H. Pritchard
 Darllen
 Anthem. Rhif. 9. 'Eisteddai teithiwr blin'
 D. Emlyn Evans

Y Cor
 Gweddi
 Udawd. MARGARET OWEN
 Emyn 580. Tön, 'Henryd'... J. Ambrose Lloyd
 Pregeth. Parch H. M. HUGHES, O.B.E.
 Casgliad
 Emyn 412. 'Y Delyn Aur'... Alaw Gymreig
 Bendithiad
 Hwyr-Woddi, 1181. Rhif. 517... T. R. Williams

8.45 THE WEEK'S GOOD CAUSE:
 An Appeal on behalf of the Stead Hostel, Bath

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

10.30 Epilogue

10.40-11.0 The Silent Fellowship
 Relayed to Daventry

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

3.30 S.B. from Cardiff

5.35-6.15 app. S.B. from London

6.30 A Religious Service
 Relayed from St. Mary's Parish Church
 Address by the Rev. Canon CECIL W. WILSON, M.A.

7.55 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

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

10.30 Epilogue

5PY PLYMOUTH. 400 M. 750 KC.

3.30-6.15 app. S.B. from London

7.55 S.B. from London



WINIFRED FISHER,
 soprano, will sing in the concert broadcast from Cardiff this afternoon.

8.45 THE WEEK'S GOOD CAUSE:
 Appeal on behalf of St. Gregory's Home for Babies, Peverell, Plymouth, by Paymaster Rear-Admiral HOSKING, C.B. (Hon. Treasurer)
 (Contributions should be sent to the Honorary Treasurer, Paymaster Rear-Admiral Hosking, Greenbank, Crownhill, S. Devon.)

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

10.30 Epilogue

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

3.30-6.15 app. S.B. from London

7.55 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

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

10.30 Epilogue

2ZY MANCHESTER. 384.6 M. 780 KC.

3.30 Artists of the North
 FROM LEEDS

THE YORKSHIRE STRING QUARTET:
 LAURENCE TURNER (First Violin); NORMAN ROUSE (Second Violin); ALLAN SMITH (Viola); COLLIN SMITH (Violoncello)
 String Quartet in G, Op. 77, No. 1 Haydn

FROM MANCHESTER

4.0 NORMAN ALLIN (Bass)
 Tears of Fire } Schubert
 Her Picture }
 The Trout }
 A Shower of Tears..... }

FROM SHEFFIELD

4.10 THE GEORGE DALEY FLUTE TRIO:
 GEORGE DALEY; ALBERT GHENT; HAROLD BELL (Accompanist, ROSE MORTON)
 Seventh Trio for two flutes and bass flute—with piano accompaniment Handel
 Largo; allegro
 To a Wild Rose MacDowell

FROM LIVERPOOL

4.20 ISABEL L'ANSON (Soprano)
 Eros } Grieg
 On the Boat }
 The Little Island }
 Sylvelin } Sinding

FROM LEEDS

4.30 QUARTET
 String Quartet in A, Op. 41, No. 3... Schumann
 FROM MANCHESTER

5.0 NORMAN ALLIN
 Three Negro Spirituals arr. Burleigh
 Sometimes I feel
 O Peter, go ring-a dem bells
 Steal away

FROM SHEFFIELD

5.10 THE GEORGE DALEY TRIO
 Trios for two flutes and bass flute, Op. 87 Beethoven
 Minuetto; finale
 Bees' Wedding..... Mendelssohn

FROM LIVERPOOL

5.20 ISABEL L'ANSON
 When we two parted Hubert Parry
 The Scythe Song Hartly
 I love the jocund dance Walford Davies
 Touch not the nettle..... arr. Somervell

5.35-6.15 app. S.B. from London

8.45 THE WEEK'S GOOD CAUSE:
 An appeal on behalf of the Sandbridge Schools for the Feeble-minded (The Lancashire and Cheshire Society for the Permanent care of the Feeble-minded), by Miss MARY DENDY
 (Donations should be sent to Miss MARY DENDY, Greencote, Great Warford, Alderley Edge.)

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

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.
 3.30:—London. 7.55:—London. 10.30:—Epilogue.

5SC GLASGOW. 405.4 M. 740 KC.
 3.30:—Orchestral Concert, The Station Symphony Orchestra; conducted by Herbert A. Carruthers. Harold Samuel (Pianoforte). Elsie Suddaby (Soprano). 5.35-6.15 app.:—London. 7.55:—London. 10.30:—Epilogue.

2BD ABERDEEN. 500 M. 600 KC.
 3.30:—Glasgow. 5.35-6.15 app.:—London. 7.55-8.45:—London. 8.50:—London. 10.30:—Epilogue.

2BE BELFAST. 306.1 M. 980 KC.
 3.30-6.15 app.:—S.B. from London. 7.0:—Evensong; relayed from St. James's Parish Church. Hymn, 'Awake and sing the song'; Psalms 47 and 48; Magnificat—Brewer in E Flat; Anthem, 'Send out Thy light' (Gounod); Hymn, 'Ten thousand times ten thousand'; Address by Rev. C. Scott Little, M.A., C.F.; Hymn, 'Saviour, again to Thy dear Name we raise'. 5.5:—London. 10.30:—Epilogue.

This Week's Bach Cantata.

Church Cantata, No. 25.

'Es ist nichts Gesundes.' ('There is no more Soundness.')

THE opening chorus of this Cantata, composed about 1731, is one of the finest choral Fantasias. The vocal parts are cast in the form of a double fugue, with accompaniment by two oboes, viola and continuo. The oboes and viola have at first a plaintive, sighing figure with the first note missing from each group of four; the continuo (organ) part flows smoothly and happily underneath, the word 'peace' in the text having given Bach the opportunity of using one of his favourite motives for depicting calm contentment. A thrilling effect is made by three flutes (in unison), cornetto, and three trombones, playing a chorale, line by line, along with the accompanied fugue of the voices.

In the accompaniment of the Bass aria 'Ach, wo hol' ich Armer Rath?' (Ah, what man can do me good?) the organist's left-hand melody illustrates the idea of bewildered running about in a vain search; a similar figure is used in the Matthew Passion.

The melodious Soprano aria, 'Öffne meinen schlechten Gliedern' ('Hear me, Lord, when humbly singing'), is very beautifully accompanied by the three flutes, each now having its independent part, two oboes, and strings. The two groups of instruments keep up a meditative colloquy throughout.

The Cantata has the further interest of having been performed at Hamburg by the great Bach's son, Emanuel; he gave it with some amendments of his own which have not met with the approval of later disciples.

(The text is reprinted by courtesy of Messrs. Breitkopf and Hartel.)

I.—Chorus.

There is no more soundness in all my body,
from thy displeasure,
Nor is there comfort or rest in my members,
from my offences.

II.—Recitative (Tenor).

Lo! all the world is but a sick-house drear,
Where men in countless numbers must appear.
And even children in their beds
To pain must bow their little heads.
And one there is, who knows no rest,
A raging fever in his breast.
Another is laid low,
For 'twas his honour that would have it so;

A third, to lust for gold a slave,
Drops, ere his time, into the grave.

To Man's first fall we all must pay our debt,
The leprosy of Sin cleaves to us yet.

Ah! that foul taint is coursing through my veins;

Alas! what medicine shall I find?

What comfort for my sore-afflicted mind?
Who has the skill to quell such pains?

III.—Aria (Bass).

Ah! what man can do me good?
Vain my groaning and appealing!
Black my sins and past all healing,
Save through Christ's redeeming blood!

Thou, O Lord, canst make me whole,
Thou canst cure my stricken soul.

IV.—Recitative (Soprano).

Hear, Jesu, my complaint! To Thee I fly,
O strengthen Thou my spirit faint! O hear my cry!

Sure help! The feeble Thou dost raise;
Lord, cast me not forth in thy just wrath!

My Saviour! From the taint of sin set Thou me free,

So shall I offer up my heart and soul a sacrifice to Thee,

And all my days
Shall I sing forth thy praise.

V.—Aria (Soprano).

Hear me, Lord, when humbly singing,
Jesu Christ, in mercy hear

When with angel voices clear,
I shall join, glad anthems bringing,
Sweet my song, then, louder ringing!

VI.—Chorale.

All my days I have extoll'd Thee,
Lord, for thy great pow'r and might;
Thou dost guide me and uphold me
Through Life's sorrow, pain and night!

Not by mortal lips alone
Shall Thy glory be made known;

I hereafter praise will bring Thee,
Songs for evermore will sing Thee!

London's Lost Rivers.

THE River Fleet is the best known—often the only one known—of London's lost rivers. It ran down towards the Thames and still runs underground, along what is now Farringdon Street. A little stream rose at Holborn Bars and ran down a little valley—the hollow, and became known as the hollow bourne, or Holebourne. (Not old bourne, as some have vainly talked, which would be absurd. A stream, unlike a gate, a market or a castle, would not be called old, unless a new channel had been engineered for it.)

By Turnbull Street, which some have not hesitated to say is a corruption of Turnmill Street, it joined the Fleet; Newcastle Street and Seacoal Lane remind us that ships came up here—colliers with cargoes for London. Fleetgate and Floodgate have become Ludgate, and Ludgate Hill has nothing to do with an entirely mythical King Lud.

Sherborne Lane recalls a stream that ran into the Thames near London Bridge, and the little Langbourne is remembered in the name of one of London's wards. On the south side of the Thames the River Effra has entirely disappeared—at least, it disappears within four and a half miles of its mouth at Lambeth, near Vauxhall Bridge.

Rising in Dulwich Wood it is visible for a short period from the railway near Herne Hill Station. It plunges underground through an arch in Sir Evan Spicer's garden at Dulwich, and leaves track of itself only in names.

Brixton is thought by some to be a corruption of Brighton or Bridgeton; Effra Road and Water

Lane show traces of its ghostly course. The Oval is the last recognizable trace of it. For a long time a great loop of the stream remained unbuilt over as London grew and grew. At last someone with a little imagination thought of a brilliant idea. Make it into a cricket ground! And so we owe even the pleasure of watching cricket in South London to one of London's lost rivers.—(Extract from Donald Maxwell's talk, broadcast on August 17, 1928.)

The Sailor's Friend.

If your business takes you to the dockside of our great seaports, you will have noticed the blue flag of the Missions to Seamen which bears a white angel flying upon it. The Society known as the 'Missions to Seamen' was founded in 1856, its object being to provide for seamen of all ranks a friend and a home in all parts of the world. At its missions (the latest of which is at Port Sudan) the friendless mariner can find shelter, companionship, the solace of books and music. Though it is a Church of England institution, the Society recognizes no distinction of creed. Its income, which is provided by voluntary contributions, is not adequate for the great and far-reaching work which it undertakes. On Sunday, September 16, Mr. Stuart Knox will appeal from the London Studio for funds for the Society. It is to be hoped that he will find a large and generous audience.

CHARACTERS from DICKENS



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"How pale you are to-night, mother!" said Barnaby. In these days he would have added—"you really must take Iron Jelloids." After taking Iron Jelloids, a feeling of well-being returns, the appetite is restored and digestion improved.

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Dr. A. O. H. wrote: "Iron Jelloids give the greatest satisfaction."

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PROGRAMMES for MONDAY, September 10

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

7.45 Vaudeville

(See centre of page)

10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records Quintet *Frank*

12.0 A BALLAD CONCERT
ROSEMARY WALDRON (Soprano)
WALTER SAUL (Baritone)

12.30 JACK PADBURY'S COSMO CLUB DANCE BAND

1.0-2.0 AN ORGAN RECITAL
by EDGAR T. COOK

Relayed from SOUTHWARK CATHEDRAL

Sonata, No. 3 in E Flat *Rheinberger*
Phantasy; Canzona; Intermezzo;
Fugue

Master W. ASHWORTH
How beautiful are the feet ('Messiah')..... *Handel*

EDGAR T. COOK
Chorale Preludes *Bach*
Herzlich thut mich verlangen
(My heart is filled with longing);
Valet will ich dir geben (Farewell
will I give thee)
Cortège (Procession)
Debussy, arr. L. Roques

Master W. ASHWORTH
Turn Thy face from my sins
Attwood

EDGAR T. COOK
Pastoral *Roger-Ducasse*
Pisan *Harwood*

4.0 ALPHONSE DU CLOS and his ORCHESTRA, from the Hotel Cecil

5.0 Household Talk: Miss HELEN TRESS: 'Ideas for School Lunches'

5.15 THE CHILDREN'S HOUR:
'The Dragon-Fly' and other Piano Solos, played by CECIL DIXON
'The Duel on the Sands,' from 'Westward Ho!' (*Charles Kingsley*)
'Casey the Fiddler' and other Songs Sung by REX PALMER
'The Little Blue-eyed Dragon,' a Whimsical Story by E. Denton

6.0 Musical Interlude

6.20 Boys' Brigade and Church Lads' Brigade Bulletins

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

6.45 Musical Interlude

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC

BRAHMS' PIANOFORTE MUSIC (Second Series)
Played by HOWARD JONES
Scherzo, Op. 4

BRAHMS' Op. 1 (published in 1853, when he was twenty) was a work for Piano. He began his career as a pianist, and during his early years of composition he tackled the Piano Sonata form several times. He had not yet learnt how to make the best of the keyboard, especially as regards delicacy and colour. His further study of the possibilities of the Pianoforte was made through the medium of Variations, of which he had written some half-dozen sets by 1866. Then, for about a dozen years, he almost entirely ceased to write music for the Pianoforte alone, his next work (Op. 76, in 1879) being a

set of eight pieces, four entitled *Capriccio* and four *Intermezzo*.

After the two powerful Rhapsodies of Op. 79 there is a gap until the last group of works for Pianoforte—Op. 116, 117, 118 and 119, the splendidly varied collections which round off his career as a writer for the Pianoforte alone. One other piece of work, which only came out in 1893, was the collection of over fifty Studies.

The Scherzo, Op. 4, was one of the very first Pianoforte pieces Brahms wrote. When Brahms, a youth of twenty, first met Liszt, that virtuoso asked him to play something; but Brahms was too nervous, so Liszt sat down and performed this

8.45 Pianoforte Recital and Reading

9.15 Mr. RALPH STRAUS: 'A Sidelight on Charles Dickens'

LIKE every other great writer of the past, Dickens has his detractors; snobs who say he is vulgar, moderns who say he is outmoded, intellectuals who say he is crude. But despite them, he remains to the normal, unaffected reader the greatest romantic who ever wrote in the English language; a master alike of narrative and characterization, atmosphere and plot. Mr. Ralph Straus, the novelist, is one of the moderns who have been attracted by the rich and vivid personality of Dickens, and he has just written a book on him which is the result of much original research.

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

9.50 A Light Orchestral Concert

ROBERT CHIGNELL (Baritone)

THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

March, 'All Hail our King'
Howard Talbot
Overture to 'La Dame Blanche'
(The White Lady)..... *Boieldieu*

ROBERT CHIGNELL with Orchestra
Mephistopheles' Serenade (from 'Faust')..... *Gounod*
Mephistopheles' Serenade (from 'Damnation of Faust')... *Berlioz*

THE philosopher Faust has sold his soul to the devil for the gift of renewed youth.

Mephistopheles has given him his youth and has helped him to win the beautiful maiden, Marguerite.

When Faust has betrayed Marguerite, Mephistopheles stands outside her window, with a guitar, and sings an impudent Serenade.

ORCHESTRA

Suite, 1745..... *Geehl*
1. The Gathering of the Clans;
2. Homage—and Holyrood;
3. Over the Sea to Skye;
4. Flora Macdonald; 5. Memories—at Versailles

Selection from 'The Vagabond King'..... *Friml*

ROBERT CHIGNELL

Have you forgot?..... *Ascham*

To Phillida..... *Del Riego*

The Rebel..... *William Wallace*

ORCHESTRA

Cameos, No. 3..... *Coleridge-Taylor, arr. Geehl*

Chinese Chit-Chat..... *Godard*

Overture to 'Halka'..... *Moniusko*

Three Bavarian Dances..... *Elgar*

Waltz, 'Narenta'..... *Komzak*

11.0-12.0 (Daventry only) DANCE MUSIC: FRANK ASHWORTH'S BAND from the Hotel Metropole

STAR VAUDEVILLE TONIGHT



GRACIE FIELDS
Comedienne

FROM LONDON AT 7.45



WILL
EVANS
and NORA EMERALD
in a sketch
'Building a Chicken
House'

HYDE AND BURRELL
IN AN ARGUMENT



DOROTHY
McBLAIN
The Girl who
Whistles in Her
Throat

JACK PADBURY'S
COSMO CLUB
DANCE BAND



PHYLLIS SCOTT
AND
IVAN FIRTH
Old-Time Songs



Scherzo of Brahms' magnificently at sight, talking about it as he played. Liszt thought he detected the influence of one of Chopin's Scherzos in the music, but Brahms assured him that he knew nothing at all of Chopin's music.

7.25 Mr. W. F. F. SHEAROCROFT: 'Six Pictures with Six Snaps'

PHOTOGRAPHY, as it gets steadily cheaper and easier, is becoming a more and more widely-spread hobby, and the camera is now almost as indispensable a part of the outfit for a holiday or a day's outing as the bathing-suit or the lunch-basket. Many listeners who want to make their snapshots as accurate reminders as possible of their happier moments will welcome Mr. Shearocroft's practical advice.

Monday's Programmes cont'd (Sept. 10)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 K.C.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

4.0 LOZELLS PICTURE HOUSE ORGAN (From Birmingham)

FRANK NEWMAN
Overture to 'Raymond'..... Ambrose Thomas
Nocturne in D Flat Landon Ronald
ALEC SHANKS (Baritone)
Absent Metcalfe
Phyllis has such charming graces
Young, arr. Lane Wilson

FRANK NEWMAN
Selection from 'The Girl Friend'..... Rodgers
Polonaise in A Chopin
Waltz, 'Love's Dream' Czibulka
Autumn Serenade Becca
Little Concert Suite Coleridge-Taylor
Nanette's Caprice; Question and Answer;
A Love Sonnet; The Frisky Tarantelle

5.0 JACK PADBURY'S COSMO CLUB DANCE BAND

5.45 THE CHILDREN'S HOUR: (From Birmingham)

'Fairy Fancy's Picture,'
by Hilda Redway.
Songs by MARY POLLOCK
(Soprano). Jacko will
Entertain. 'The Wreck-
ers,' a story by T. Davy
Roberts

6.30 TIME SIGNAL, GREEN- WICH, WEATHER FORE- CAST, FIRST GENERAL NEWS BULLETIN

6.45 Light Music

BARBARA PETT-FRASER
(Soprano)
ISADORE GOODMAN
(Pianoforte)
THE GERSHOM-PARKING-
TON QUINTET
Overture to 'Orpheus'
Offenbach
BARBARA PETT-FRASER
The Stars
Montague Phillips
La Premiere (Sung in
English) Amherst Webber
The Birthday
Huntingdon Woodman

QUINTET
En Bateau Debussy
Carol for Children
Ballet
Sarabande

ISADORE GOODMAN
Sonatina in C Scarlatti
Widmung (Devotion)..... Schumann, arr. Liszt
QUINTET
Selection from 'L'Enfant Prodiges' .. Wormser
BARBARA PETT-FRASER
Trees Rasbach
Can I forget Montague Phillips
Just smiling John Barnes Welle

ISADORE GOODMAN
Nocturne in D Flat, Op. 27..... Chopin
Study in G Flat, Op. 10
QUINTET
Rustle of Spring Sinding
Love Song Nevin
Serenade Moszkowski

8.0 'The Two Talismans'

(From Birmingham)

An Eastern Comedy in One Act, by GEORGE CALDERON

Hafiz } two old Sages..... { WORTLEY ALLEN
Hariri }
Saoud } two young carpet { DAVID HAMILTON
Abulfeda } merchants { VINCENT CURRAN
Zaida, a Princess GLADYS WARD
A Messenger JOHN MOSS
The Marshal of the City WILLIAM HUGHES

On a hilltop outside an Arabian city there sits at the entrance to his hut one Hafiz, smoking a hookah. In peaceful contemplation he regards the white roof-tops which lie shimmering below. Life in the East is never hurried, and towards the close of one's days it becomes even more tranquil and philosophical. A Figure leaning on a staff, and carrying a bunch of roses, approaches. It is friend Hariri.

Incidental Music by the BIRMINGHAM STUDIO ORCHESTRA

8.45 A LIGHT ORCHESTRAL CONCERT

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA, conducted by JOSEPH LEWIS

Overture to 'Suzanna's Secret'.... Wolf-Ferrari
LINDA SEYMOUR (Contralto)
Over the Mountains Quilter
A Dream of Spring Bantock

Morning Hymn..... Henschel

ORCHESTRA
Valse de Concert, No. 2,
Op. 51 Glazounov

SHERIDAN RUSSELL (Vio-
lonecello)
Sonata in D Minor
De Pesch, arr. Moffat

ORCHESTRA

Malaguena from Ballet
Music to 'Boabdil'
Moszkowski

IF we do not often hear the larger works of Moszkowski (1854-1925), he is a familiar friend to very many who have played his pianoforte duets, *From Foreign Parts*, or, of recent years, heard his light orchestral music broadcast. He composed also in the larger forms—a Symphony, *Joan of Arc*, Concertos for Pianoforte and Violin, a Ballet, and the Opera, *Boabdil*, *The Last King of the Moors*. This is founded on an incident in the war of the Spaniards and the Moors in the fifteenth

century. The Ballet Music taken from the work consists of three pieces, the first of which we are to hear. It is a Spanish *Malaguena* (in three time, with a characteristic rhythm beginning with whole beat, two halves, whole.)

9.30 LINDA SEYMOUR

The Tryst Sibelius
O that it were so Frank Bridge
Away on the Hill Landon Ronald
A little winding road

SHERIDAN RUSSELL
Romance Debussy, arr. Ronchini
Asturiana De Falla, arr. Marechal
Allegro Spiritoso (Quick and spirited)

ORCHESTRA
Senaille, arr. Salmon
Second 'Wand of Youth' Suite Elgar
March; The Little Bells; Moths and Butter-
flies (Dance); Fountain Dance; The Tame
Bear and the Wild Bears

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

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

11.0-11.15 FRANK ASHWORTH and his BAND, from the Hotel Metropole.

(Monday's programmes continued on page 434.)



Drawn by Milner Gray

THE TWO TALISMANS,

Calderon's Eastern comedy, is being broadcast from Birmingham tonight.

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Monday's Programmes continued (September 10)

5WA CARDIFF. 353 M. 850 KC.

1.15-2.0 A Light Orchestral Programme

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to 'Zampa'.....*Hérold*
Little Suite.....*Debussy*
Italian Caprice.....*Tchaikovsky*

THE Suite, one of Debussy's earlier compositions, was written as a Pianoforte Duet, and later arranged for Orchestra by Henri Busser. It has four Movements—first a gently swaying Barcarolle entitled *Boating*; then a *Procession*, a *Minuet*, and lastly a *Ballet*, a lively, very rhythmic dance.

IN 1880, Tchaikovsky paid a visit to Italy, and was pleased with the popular tunes he heard people singing there. Some of them he worked up into this 'Fantasia' (as he called it)—a piece in the cheerful spirits of peasants in rude health. The opening military 'call' is a reminiscence of the music the composer heard when he stayed near a barracks in Rome. Then various folk-songs are brought in.

The last section of the work consists of a lively Tarantella.

- 4.0 London Programme relayed from Daventry
4.45 F. O. MILES: 'The Film—II, The Commercial Film'
5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
5.15 THE CHILDREN'S HOUR
6.0 London Programme relayed from Daventry
6.20 Boys' Brigade Bulletin
6.30 S.B. from London (9.45 Local Announcements)

9.50 A Welsh Programme

THE STATION TRIO

FRANK THOMAS (Violin); RONALD HARDING (Violoncello); HUBERT PENGELLY (Pianoforte)
Three Welsh Miniatures.....*E. T. Davies*

THE OGMOR GLEEMEN, conducted by JOHN REES
Ti Wyddost Beth Ddywed fy nghalon
Dr. J. Parry

Y Gwanwyn.....*Muller*
Mair.....*Wm. George*

10.7 'The Eve of Saint John'
A Comedy of Welsh Life in Two Scenes, by J. SAUNDERS LEWIS

Megan Morris.....*VERA MEEZEY*
Sara Morris (her Mother).....*NAN PORTER*
Harri Richard.....*RONALD EVANS*
The Tramp.....*TOM JONES*

Scene I: A Welsh Farm-house. Late afternoon.
Scene II: The same. Half an hour before Midnight

Time: St. John's Eve, some early year of the last century

Sara Morris, wife of a prosperous farmer, is anxious to arrange a match between her only daughter, Megan, and Harri Richard, a neighbouring farmer. Megan is romantic and recalls how her friend married a shipwrecked sailor who sheltered at her house and who had a goodly sum of money awaiting him. Megan believes that if she lays a meal for the Devil at midnight on the Eve of Saint John, he will come and show her her future husband. If the night passes without incident, she promises to marry Harri Richard.

Note: The author of the play states that the practice of conjuring was frequent in Wales up to the early years of the last century.

GLEEMEN
In Absence.....*Dudley Buck*
The Missing Boat Welsh Air, arr. Dr. R. Rogers
Night and Day.....*Rev. J. Lunley Davies*

- 10.45-11.0 TRIO
The Leek Selection.....*arr. Myddleton*

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 A PIANOFORTE RECITAL by JOHN EDWARDS
Ballad in A Flat.....*Chopin*
Prelude in G Minor.....*Rachmaninov*
Andante and Rondo Capriccioso.....*Mendelssohn*
Two Studies: C Major and F Major.....*Chopin*

6.20 London Programme relayed from Daventry

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

9.50-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records



CHARLES DICKENS

as he was when first the publication of The 'Pickwick Papers' attracted the attention of the literary world. Mr. Ralph Straus will talk about Dickens from London tonight.

4.0 TEA-TIME MUSIC

Directed by GILBERT STACEY

Relayed from Beale's Restaurant

Fox-trot, 'It don't do nothing but rain'...*Cook*
Valse, 'Gipsy Song'.....*Boldi*
Selection from 'That's a Good Girl'.....*Charig*
Fox-trot, 'Wherever you are'.....*Hanley*
Songs:

'Love's sweetest song'.....*Stacey*
'Archie of the R.A.F.'.....*Longstaffe*
Three Dances ('Henry VIII').....*German*
Melody, 'A Summer's Dawn'.....*Morne*
Selection of Popular Tunes, 'Conglomeramus'
Stacey

Fox-trot, 'Blue-bird, sing me a song'...*Hanley*
March, 'Lynwood'.....*Hume*

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Boys' Brigade Bulletin

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

5PY PLYMOUTH. 403 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:

Once Upon a Time

Reading, 'That's how it all began' (*Stephen Southwold*)

Song Cycle, 'Once Upon a Time' (*Thomas Hewitt*), sung by MOLLIE SEYMOUR

6.0 London Programme relayed from Daventry

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

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 'A Vagabond's Bookshelf'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Boys' Brigade Bulletin

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

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 'Cameos in the lives of Notable Women—George Eliot,' by ROMA LOBEL

5.15 THE CHILDREN'S HOUR:

'The Pixies' War,' a story for Brownies, by Dorothy Grenside

6.0 London Programme relayed from Daventry

6.20 For the Boys' Brigade

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

2ZY MANCHESTER. 384.0 M. 780 KC.

12.0-1.0 Gramophone Records

4.0 THE NORTHERN WIRELESS ORCHESTRA

The Gladiator's Farewell.....*Blankenburg*
Selection from 'The Little Michus'.....*Messenger*

JAMES MURRAY (Pianoforte)

Gigue.....*Paradies*
Arabesque.....*Leschetizky*
Hungarian Rhapsody, No. 11.....*Liszt*

ORCHESTRA
Poetic Suite.....*Bloch*
Waltz, 'La Housarde'.....*Ganno*

JAMES MURRAY
Allegro con spirito (Quick and lively).....*Arns*
Waltz in G Flat, Op. 70, No. 1.....*Chopin*
Study in Waltz Form.....*Saint-Saëns*

ORCHESTRA
Overture to 'The Merry Wives of Windsor'
Nicolai

Idyll, 'The Glow Worm'.....*Lincke*

5.0 ANNE LAMPLUGH: 'Flowers to suit your Dining-room'

(Manchester Programme continued on page 437.)

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FAMOUS PICTURES FREE

1 REMBRANDT'S "MILL"

(This picture was sold for £100,000).

The soft light of evening with its gentle hues, reproduced as only Rembrandt could do it. The pale gold and orange of the sky, the lingering afterglow of the sunset, tints the surface of a canal on which a boat is gliding. In a few moments the landscape will be lost in darkness, but here the moment is arrested for ever to delight our eyes. On an eminence, standing boldly against the evening sky, is an old mill, its arms outstretched but motionless. Its sense of suspended motion assists the whole quiet effect of the picture as though the world were resting after the labours of the day.

Some sense of the beauty of this picture can be gathered from the fact that the original was sold for the fabulous sum of £100,000. It is justly described as Rembrandt's Masterpiece.

2 LINNELL'S "MILL"

(One of the gems of our National collection).

This picture is a typical example of Linnell's power of reproducing immensity of earth and sky. It inspires one with a sense of space. Across the heavens masses of grim, grey stormclouds sweep athwart a peaceful countryside in the dim half-light of evening. Beneath this grim and lowering sky, and in contrast to its stormy movement, is a herd of cattle peacefully watering at a placid pool. Behind the rolling hills is a mill, which stands stark against the grey of the sky, the lonely symbol of the work of human hands.

The magnificent reproduction of this striking picture faithfully retains the sense of dusk and the drawing on of night captured by the painter.

3 LINNELL'S "LAST LOAD"

(A masterpiece of gorgeous colouring).

"The Last Load," by Linnell, is one of the most remarkable skylines, the colouring in the sky is almost too wonderful to be believed. The myriad hues of the setting sun as it sinks behind the distant purple hills, catch the scurrying stormclouds and convert them into masses of living colour—yellow, purple, orange, red. In the foreground, in contrast with the blazing glory of the sky, is a peaceful pastoral scene. The waggoner, preceded by the happy village children, triumphantly brings in the creaking waggon with the last load, safely garnered before the destructive storm breaks.

The original of this picture, which hangs in the Tate Gallery, is rarely passed without an exclamation of admiration.

4 CONSTABLE'S "HAY WAIN"

(One of the most famous pictures in the world).

This is a particularly charming picture, full of the peace and contentment of the English countryside. In the foreground is a picturesque cottage by a ford, while through the ford there slowly lumbers a massive Hay Wain. One can almost hear the creaking of the wheels and the splash of the hoofs of the slowly moving cart horses. Beyond, the eye is carried across lovely green pasture to the wooded distance, lit by the radiant light of the sinking sun.

Constable's pictures are noted for the beauty of their composition, and this is perhaps one of the most characteristic of his works. The original hangs in the National Gallery.

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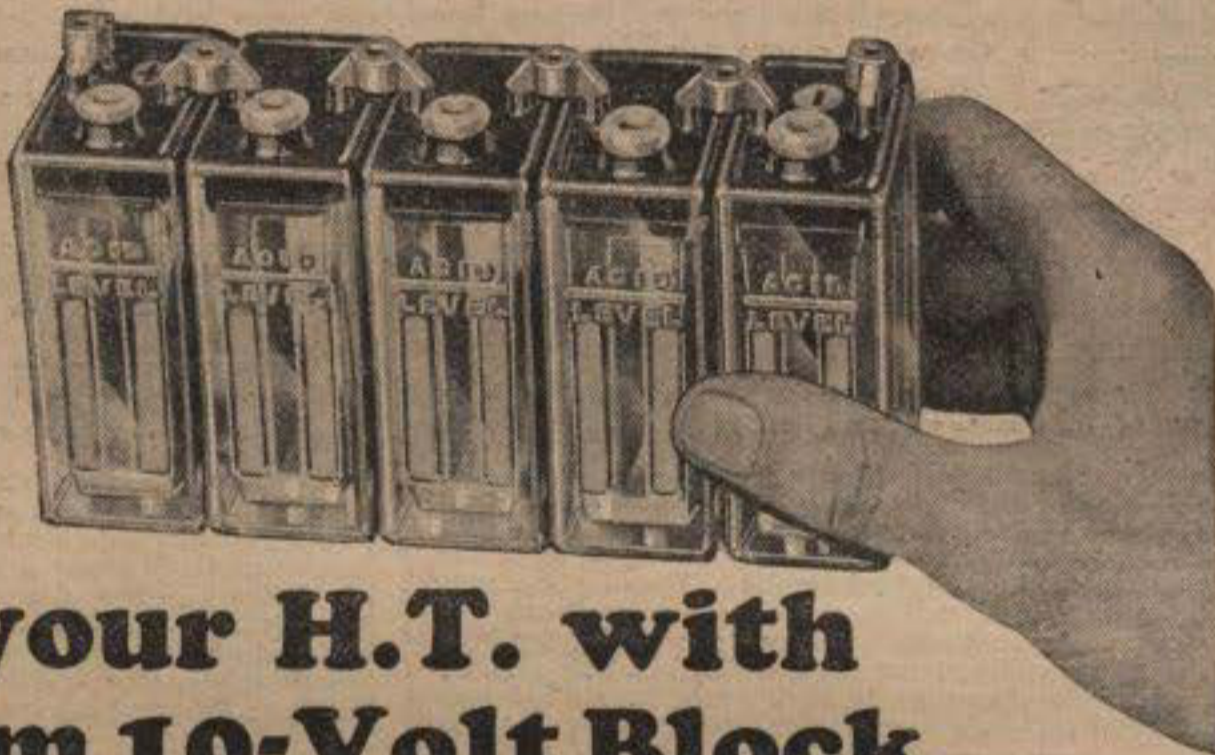
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Monday's Programmes cont'd (Sept. 10)

(Manchester Programme continued from page 434)

- 5.15 THE CHILDREN'S HOUR:**
'A Sprig of White Heather'
 WILLIE COCHRAN will sing
- J. MACMULLAN**, Captain of the Manchester City Football Team, will have something to say
- 6.0** London Programme relayed from Daventry
- 6.20** For the Boys' Brigade
- 6.30** S.B. from London
- 7.45 Bert Feldman's 'White Blackbirds'**
 Relayed from the Central Pier, Blackpool
- ELSIE BOWER
 BARBARA BARTLE
 NORMAN SAVAGE
 ALBERT SHARPE
 BILLY RUTHERFORD
 BOBBIE STAINFORTH
 CHARLES HILL

8.15 Familiar Community Songs

GEORGE HILL and MALE VOICE CHORUS
 THE NORTHERN WIRELESS ORCHESTRA

- CHORUS AND ORCHESTRA
 Marching through Georgia
 Charlie is my darling
 Off to Philadelphia
- Orchestra
 Bacchanalia *arr. Finck*
- CHORUS AND ORCHESTRA
 We won't stop singing
 Clementine
 All through the night
- ORCHESTRA
 Melodious Memories *Finck*
- CHORUS AND ORCHESTRA
 The Minstrel Boy
 Buy a Broom (the Frothblowers' Anthem)
 Goodnight

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

9.50 ORCHESTRA
 Overture to 'Semiramis' *Rossini*

10.0 'A SMALL HOUR'
 Presented by THE STATION REPERTORY PLAYERS
 (A Prelude to an Unwritten Comedy)
 by BARRINGTON GATES

- Cast:*
- Rufus Vine R. H. WILLIAMS
 Caroline Grudge HYLDA METCALF
 Sir Thomas Vine D. E. ORMEROD
 Lady Vine BERENICE MELFORD
 Scene: The Library of Sir Thomas Vine's London House

Time: 2.0 a.m.

The Library is in darkness except for the faint glimmer of the dying embers in the grate. Suddenly, the door opens, and the figure of a man appears in the doorway. As he crosses to the electric light switch, he turns and whispers to someone behind him.

10.45-11.0 ORCHESTRA
 Scenes from an Imaginary Ballet *Coleridge-Taylor*

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-2.0—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**—S.B. from London. **7.45**—Frank Charrton and Ted Batey in a Jumble of Jollity. **8.0**—Promenade Concert. Relayed from the Queen's Hall, London. Sir Henry Wood and his Symphony Orchestra. Orchestra: Ride of the Valkyries (Die Walküre) and Prelude to Act III (Mastersingers) (Wagner). Parry Jones (Tenor) and Orchestra: Lohengrin's Narration (Lohengrin) (Wagner). Orchestra: Wotan's Spear and the Sleeping Brunnhilde (Siegfried) (Wagner). Ina Souez (Soprano) and Parry Jones: Love Duet, Act III. 'We are alone the first and only time' (Lohengrin) (Wagner). Orchestra: Albumblatt in A for Solo Violin and Orchestra (Wagner). Ina Souez: Santa's Ballad (The Flying Dutchman) (Wagner). Orchestra: Siegfried's Journey to the Rhine (Götterdämmerung) (Wagner). **9.30**—Weather Forecast; Second General News Bulletin. **9.45**—Promenade Concert (Continued). Orchestra: Roumanian Rhapsody, No. 2 in D (Enesco). Ina Souez, Parry Jones, Orchestra: Minuet in G (Paderewski); Marche Slave (Tchaikovsky). **10.35-11.0**—The Staindrop Quartet Party: The Flag of Britain Old (Rogers); Killarney (Balfe-Colville); All in the April Evening (Robertson); Hunting Chorus (Collier-Terry); Three Fishers went sailing (Rogers); Little Tommy went a-fishing (Macy); The Fisherman's Goodnight (Bishop).

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0—Gramophone Records. **3.30**—Light Orchestral Concert. The Station Orchestra: Overture, 'Zampa' (Hérold). Reginald Talbot (Baritone): Song to Miriam, Thy Conqueror and The Silent Watcher (from 'Eastern Love Songs') (Grant) Orchestra: A Suite of Serenades (Herbert). **4.10**—Nan K. Scott: Three Old Ballads—Binnorie; Wood and married an' a'; Helen of Kirkconnel. **4.30**—Reginald Talbot: Fill a glass with golden wine (Quilter); A Sergeant of the Line (Squire); On the 8.15 (Charles); For you alone (Geehl). Orchestra: Selection, 'Carmen' (Bizet). **5.0**—Mrs. Gunston: 'Home-made Sweets'. **5.15**—The Children's Hour. **5.58**—Weather Forecast for Farmers. **6.0**—Musical Interlude. **6.30**—S.B. from London. **8.45**—S.B. from Aberdeen. **9.15**—S.B. from London. **9.50-11.0**—Variety. The Station Orchestra: Overture, 'Opera Bouffon' (Finck). Edith Penzville (Flute): Rondo Capriccioso (de Jong); Schwalbenflug (Köhler); A Vision (Chrétien); Fantaisie Caractéristique (Andersen). Herbert Heyner (Baritone) and Orchestra: La Danza (Rossini); Mad Bess (Purcell); Song of Shepherd Lehl (Bimsky-Korsakov). Orchestra: Waltz 'Lustige Brüder' (Jolly Brothers) (Volstedt). Middleton Woods (Entertainer): Politeness (Beer); A few years and an original monologue. Orchestra: Characteristic Piece, 'The Grasshopper' (Bucalossi). Herbert Heyner: Since first I saw your face (Ford); I'll sail upon the dog star (Purcell); Good Ale (Warlock). Orchestra: March, 'The Liberty Bell' (Sonsa).

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0—Gramophone Concert. **4.0**—Afternoon Concert The Station Octet. Ada Abercromby (Mezzo-Soprano). **5.0**—Household Talk: 'Ideas for School Lunches', by Miss Helen Tross. **5.15**—The Children's Hour. **6.0**—Concert by the Station Octet: Processional March (Ketschey); Selection, 'Schubertiana'; Fox-trot Ballet, 'The Fountain' (Nassbaum). **6.30**—S.B. from London. **7.45**—A Scottish Concert. The Station Octet: March, 'The London Scottish' (Haines). **7.50**—Hall Russell's Male Voice Choir, directed by George A. Innes: The March of the Cameron Men (arr. Bell); The Bonnie Earl o' Moray (arr. Alfred Moffatt); Loch Lomond (arr. R. Vaughan Williams). **8.0**—David MacAskill (Violin): March, 'Albion Highlanders', Strathspey, 'Stirling Castle', Reel, 'Spey in Spate', March, 'Gay Gordons', Strathspey, 'Highland Whisky', and Reel, 'McLeods' (Traditional). **8.10**—Duffon Scott (Braid Scots Entertainer): The Old Bellman and A Tug o' War (Duffon Scott). **8.22**—David MacAskill: March, 'Lovat Scouts' (Traditional); Strathspey, 'Laird of Drumblair' (Skinner); Reel, 'Angus Campbell', March, 'Barren Rock of Achn', Strathspey, 'Dell in the Kitchen', and Reel, 'Dell among the Tailors' (Traditional). **8.32**—Choir: Turn ye to me (arr. Roddie); Loch Leven Love Lament (arr. H. S. Robertson); My faithful fond one (arr. W. H. M.). **8.40**—Octet: Savoy Scottish Medley (arr. Debroy Somers). **8.45**—Song and Story of the Gael. Alastair McLean (Reciter), Mary Lamont (Soprano). **9.15-11.0**—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

12.0—Concert. The Radio Quartet: Overture, 'Poet and Peasant' (Suppé); Fairy Feet (Finck); Selection, 'Betty' (Paul Rubens). **12.24**—Kathleen Howe (Soprano): Blackbird's Song (C. Scott); Daffodils a-blowing (German); Oh, that I might retrace the way (Brahms); Liliac (from 'Flowering Trees') (M. Phillips). **12.36**—Quartet: Four Indian Love Lyrics (A. Woodford-Finden); Suite, 'A Day in Naples' (Byz); March, 'Vito' (Lope). **4.0**—Themes and Variations. Orchestra: Theme with Variations from Divertimento, No. 17, in D Major (Mozart). Ernest A. A. Stoncley (Violin): Souvenir d'Haydn (Leonard). Orchestra: Variations on 'Three Blind Mice' (Holbrooke); Variations on a once Popular Song (H. Wood). **4.40**—David Wilson (Baritone): Thou art so like a flower (Liszt); The Slighted Swain (Lane Wilson); A Banjo Song (Homer); The Tinker's Song (Dibdin, arr. Lane Wilson). **4.50**—Piano-forte Jazz by Fred Rogers. **5.0**—London Programme relayed from Daventry. **5.15**—The Children's Hour. **6.0**—Organ Recital by Arthur Raymond, relayed from the Classic Cinema. **6.30**—S.B. from London. **8.45**—A Piano-forte Recital by Gordon Bryan. Gordon Bryan: Three Pieces from the 'Little Clavier-Book for Friedemann Bach' (J. S. Bach); Sonata, No. 28 in B Minor (The Quarrel) (Haydn). Interlude by Marjorie Sinclair (Soprano): In Summer Fields and To a Nightingale (Brahms); Damon (Max Strange); Ecstasy (Rummel). Gordon Bryan: Scherzetto (Vincent d'Indy); Study in E (Boger-Ducasse); The Old Musical Box (De Severae); The Little white donkey and The Fresh-water seller (Jacques Ibert). **9.15**—S.B. from London. **9.50**—Florence Marks in 'Miss Stasia'. A Sketch by Winifred Letts. **10.30-11.0**—Dance Music: Larry Brennan's Dance Band, relayed from the Plaza.

WHY REMAIN GREY?

F. TREATISE.

How Society men and women guard against the social and business handicap of Grey Hair is revealed in a dainty little Bouqoir Book just published.

It discloses the secret by which you can grow glossy, abundant and silken hair, and—most important of all—preserve it from the greying and disfiguring touch of time.

Remarkable results follow this method. Right from the first your hair becomes less and less grey. No matter how long the greyness has existed, the lost colour is restored.

The Folly of Dyes.

Dyes and artificial hair paints are, of course, strictly tabooed by men and women of refinement. This is not only good taste, but good sense as well. Dyed hair is always conspicuous. It literally shouts the embarrassing information that its colour came out of a bottle. Further, dye ruins the hair's structure and health, rots it away and causes it to fall out.

There is only one satisfactory method of curing greyness and hair loss of colour. This is, to re-create, naturally, your hair's real colour from root to tip. You will find how to do this between the gold and ivory covers of the book mentioned above.

Improves Hair-Health and Beauty.

Besides restoring the lost colour, this treatment improves and tones up your hair in every way.

It removes all accumulations of Scurf or Dandruff. It invigorates and vitalises the hair and promotes a strong, luxuriant growth.

It prevents the hair falling out and baldness. Finally, by restoring your hair to exactly the same shade and depth of colour as it possessed before it became faded, dull or grey, it makes you look years younger, and even takes as much as 10 to 15 years from your apparent age.

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Just mention your address and a copy of this book will reach you by return, gratis and post free, in plain sealed envelope, free from observation.

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THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

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PROGRAMMES for TUESDAY, September 11

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

BAND

A Children's Overture
Quilter

10.15 a.m. The
Daily Service

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

11.0 (Daventry only) Gramophone Records
Symphony in CSchubert

12.0 A CONCERT

TESSA RICHARDSON (Contralto)
CLIFFORD MILLER (Tenor)
OSCAR LAMPE (Violin)

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

4.0 LOUIS LEVY'S ORCHESTRA
From the Shepherd's Bush
Pavilion

5.0 Prose Reading

5.15 THE CHILDREN'S
HOUR:

Where There's a Will There's
a Way—according to the
story of 'The King's Two
Sons' (Stephen Southwold)
'M'Wang of Kootoo' (R. de
Bokan) was apparently of the
same opinion

THE GERSHOM PARKINGTON
QUINTET
Will prove the old proverb
true in their way

6.0 A Recital of Gramophone
Records, arranged by Mr.
CHRISTOPHER STONE

6.30 TIME SIGNAL, GREEN-
WICH; WEATHER FORECAST,
FIRST GENERAL NEWS BUL-
LETIN

6.45 A Recital of Gramophone
Records

7.0 Mr. FILSON YOUNG: 'A
Week-end in Antwerp'

A RECENT series of talks
broadcast on Tuesday
evenings by Mr. Valentine
gave London listeners some
useful advice on how to utilize
the country around London
for short holiday trips. But
nowadays transport facilities
have made us expect a lot,
and nothing less than a change
of country and language seems
to some people a really ade-
quate result for a week-end.
This evening, therefore, Mr.
Filson Young will explain
how easy of access Antwerp
is, and describe the attractions of the historic
Flemish town.

7.15 THE FOUNDATIONS OF MUSIC

BRAMHS PIANOFORTE MUSIC (Second Series)
Played by HOWARD-JONES

Ballad (Op. 10, No. 2)

Scherzo from Sonata in F Sharp Minor (Op. 2)

BRAMHS' Op. 10 consists of four Ballads,
which, with the two much later Rhapsodies,
comprise the composer's bigger pianoforte pieces,
apart from the Sonatas and Variations.

Bards, in days of old, used to go about from
one castle to another, singing ballads of romantic
adventures. The term 'Ballad' came to be used
by composers for instrumental pieces that, though
they have not usually any definite 'plot' behind
them, yet by their contrasts of mood and general
shape, suggest something romantic and story-

like. The second Ballad, in variety, unity,
musicianly resource and lovely melody, is not
easily surpassed.

It has been noted that the three notes with
which the piece opens, F (Sharp), A, F (Sharp),
are the initials of a motto which Brahms chose—
'Frei, aber froh' (Free, but happy)—his close
friend Joachim taking another three-word motto,
'Free, but lonely.'

In the Scherzo of the early Sonata, the opening

THE list of the children's songs out of which
this, one of the most popular pieces in the
radio repertory, is made has often been given in
these columns, but it may be useful to repeat it,
so that those who care to check their recollection
of the tunes and their titles may do so:—
*Boys and Girls, come out to play, Upon Paul's
steeple stands a tree, Dame, get up, and bake your
pies, I saw three ships come sailing by, Sing a song
of sixpence, There was a lady loved a swine, Over
the hills and far away, The
frog and the crown, A frog he
would a-wooing go, Baa, baa,
black sheep, Here we go round
the mulberry bush, and Oranges
and Lemons.*

7.57 APRIL PENDARVIS

The early morningPeel
Dream Song Hely-Hutchinson
The last rose of summer
Old Air

8.5 BAND

Selection from 'The Pirates
of Penzance'Sullivan

8.20 APRIL PENDARVIS

All thro' the night...arr. Cover
I have twelve oxen...Ireland
The Kerry Dance...Molloy

8.30 BAND

Suite, 'A Sevillian Festival'
Tavan
Bolero; Jota; Sevillanas;
March of the Toreadors
March, 'Manhattan Beach'
Sousa

8.45 A RECITAL by

ALFRED BARKER (Violin) and
EDGAR BAINTON (Pianoforte)
Sonata in E Flat (K. 481)

Mozart
Malaguena
Basque Caprice...} Sarasate

9.15 Mr. S. TOWNDROW: 'What
to look for in getting a House'

WHEN one is looking for a
house, one's choice is
guided in the first instance by
external and aesthetic con-
siderations. One wants it, if
possible, to look nice, to have
pleasant surroundings and
good views, and at least to
have enough rooms and win-
dows and not too many stairs.
But when (if ever) one is satis-
fied with these things, there
remains the important ques-
tion of whether the house is
really sound and well made,
and here Mr. Towndrow—who
will be remembered for his
afternoon talks on architecture
earlier in the year—will give

some useful expert advice.

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

9.50

VARIETY

NADINE MARCH in a sketch, 'Ringing up Dido'
by Marguerite Stein
(Authoress of 'The Gilt Cage')

TOM CLARE (at the Piano)

VIVIENNE CHATTERTON and TOPLESS GREEN
Light Songs and Musical Comedy Duets
THE GERSHOM PARKINGTON QUINTET

10.45 DANCE MUSIC: DEBROY SOMERS CIROS
CLUB DANCE BAND, under the direction of RAMON
NEWTON from Ciros Club

11.0-12.0 AMBROSE'S BAND from the May Fair
Hotel



MASTERS OF THE MICROPHONE: DESMOND MacCARTHY.

On alternate Monday evenings, at seven o'clock, listeners, who want to keep
acquainted with the course of current literature, make a point of hearing
Mr. MacCarthy's literary criticism. One of the soundest and best-informed of
critics, he has recently added to his distinctions by founding *Life and Letters*,
a notable accession to the ranks of the monthly reviews.

notes (a transformed version of the theme of the
preceding Slow Movement) hint at the tune of an
old song which had attracted Brahms.

7.25 Mr. D. A. ROSS: 'Banks and Business'

IN the second of his short series of talks Mr.
Ross will elucidate an important aspect of
the economic world of today—the relations
between finance and industry, whereby the great
banks exert a powerful influence over 'big
business,' and have it in their power to control
the expansion or contraction of manufacture
and trade.

7.45 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
APRIL PENDARVIS (Contralto)

Tuesday's Programmes cont'd (September 11)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

4.0 A MILITARY BAND CONCERT

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

Overture to 'The Flying Dutchman' *Wagner*
Gipsy Serenade. *Ancliffe*



'KING LEAR' TO-NIGHT.

The first of the 'Great Play' broadcasts takes place to-night, when *King Lear* will be given from 5GB. This production will be repeated from London and Daventry to-morrow night. A special article on *King Lear* will be found on page 442.

THE legend of the Flying Dutchman tells of a captain who, trying to round the Cape of Good Hope in a storm, swore that he would do it if he had to sail on for ever. The Devil overheard, took him at his word, and sent him a-sailing for eternity or until he should find a woman who would love him to the death, 'which-ever should be the shorter period,' as a legal document would put it.

The chance to find the self-renouncing maiden comes once in seven years, when, for the purpose, he is allowed to set foot on shore.

The story has found its way into literature by many routes. Sir Walter Scott, Captain Marryat, Heine, and others have made use of it, and there have been various plays written round it. With this Music Drama, Wagner began his new career. He himself says that it was the first folk-tale that forced an entrance into his head, and called on him as a man and an artist 'to point its meaning and shape it into a work of art.' Henceforward, in *Tannhäuser*, *Lohengrin*, *The Ring*, *Tristan*, *The Mastersingers*, and *Parsifal*, he was to give himself entirely to the musical setting of national legend and life.

The Overture is a magnificent piece of sea music. It owes something of its vividness to Wagner's impressions of a stormy voyage that he made from Riga to London the year before he wrote the work.

ALEX PENNEY (Soprano)

When'er a snowflake leaves the sky. . . . *Lehmann*
A Thrush's Love Song. *Travers*
The Willow. *Goring Thomas*
Charming Chloe. *German*

BAND

Suite of 'Three Irish Pictures' *Ansell*

J. H. SCOTLAND (Entertainer)

In Light Songs and Stories

BAND

Waltz, 'Love Dance' *Gung'l*
Entr'acte, 'Moss Rose' *Bose*

ALEX PENNEY

A Spirit Flower. . . . *Campbell Tipton*
Blackbird's Song. *Scott*
The Cuckoo. *Lehmann*

BAND

Selection from 'Lohengrin' *Wagner*

J. H. SCOTLAND

Will again entertain

BAND

Idyll, 'The Glow Worm' *Lincke*

Czardas from 'The Spirit of the Vowode' . . . *Grossmann*

5.45 THE CHILDREN'S HOUR:

(From Birmingham)

'One Moonlight Night'

A Humorous Play by

NORMAN TIMMIS

Songs by

MARJORIE LYON (Soprano)

EDGAR WHEATLEY (Violin)

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

6.45 JACK PABDURY'S COSMO CLUB DANCE BAND

BOBBY ALDERSON (American Songs at the Piano)

GEORGE GREGORY (Comedian)

8.0

'KING LEAR'

by WILLIAM SHAKESPEARE

The Persons:

Lear, King of Britain. . . . EDMUND WILLARD

The King of France. FREDERICK TOMLIN

The Duke of Burgundy. . . . ARTHUR EWART

The Duke of Cornwall. . . . ROBERT SPEARIGHT

The Duke of Albany. ARTHUR EWART

The Earl of Kent. . . . COLIN KEITH JOHNSTON

The Earl of Gloucester. . . . O. B. CLARENCE

Edgar, son to Gloucester. . . BRUCE BELFRAGE

Edmund, bastard son to Gloucester

LESLIE PERRINS

Curan, a courtier. ERNEST HAINES

Fool. JOHN REEVE

Oswald, steward to Goneril. . . ALEXANDER SARNER

Goneril } Daughters to Lear { DOROTHY DAYUS

Regan } { BARBARA COOPER

Cordelia } { LILIAN HARRISON

Doctor, Herald, Knights, Courtiers, Messengers, Soldiers, Attendants

The Scene: Britain

10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC: DEBROY SOMERS CIRO'S CLUB BAND, under the direction of RAMON NEWTON, from Ciro's Club

11.0-11.15 AMBROSE'S BAND from the May Fair Hotel (Tuesday's Programmes continued on page 440.)

From 5GB Next Week.

The 5GB programme at 3.30 p.m. on Sunday, September 16, consists of a military band programme by the Birmingham Military Band, conducted by W. A. Clarke. The artists are Hughes Macklin (tenor) and Edna Iles (pianoforte).

Frank Newman's organ recital from Lozells Picture House, at 4.0 p.m. on Monday, September 17, will include a selection from Puccini's *Tosca* and Luigini's 'Egyptian Ballet Music.' Thomas Guy (bass) is the singer. At 8 o'clock a ballad concert will be given by Alfred Butler (baritone), Margaret Wilkinson (soprano), Michael Mullinar (pianoforte), and Sydney Coltham (tenor). This will be followed at 9 o'clock by a vaudeville programme.

At 4 p.m. on Tuesday, September 18, a band concert will be given by Callenders' Cable Works Band, conducted by C. A. Waters. The artists are

Olive Franks (soprano) and Thomas Freeman (violin). In the light orchestral concert at 8.30 p.m. by the Birmingham Studio Symphony Orchestra, Gordon Bryan will play pianoforte solos and, in conjunction with the orchestra, the Polish Fantasia by Paderewski.

At 4.30 p.m. on Thursday, September 20, 5GB listeners will hear a relay of the orchestra from Lozells Picture House. A 'Southern Seas' feature is timed for 8 o'clock, in which two plays dealing with the tropics will be broadcast. The first is *Sea Silence* described as a play of terror on the high seas, by Edwin Lewis. The second is a comedy, *Natural Causes*. This is a short story by Ian Hay, specially adapted for the microphone.

On Saturday, September 22, an orchestral concert by the Birmingham Studio Symphony Orchestra is in the programme for 3.30 p.m.

-and 6 months ago she couldn't play a note!



If in six short months you could add pianoforte playing to your accomplishments what new joys would be opened up! Yet this can be achieved through the 'From Brain to Keyboard' System of Piano tuition. It is a fascinating, inexpensive system that eliminates the out-of-date methods of scales, arpeggios, and heart-breaking 'practice.'

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Tuesday's Programmes continued (September 11)

5WA CARDIFF. 353 M. 850 KC.

4.0 An Orchestral Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to 'Le Baruffe Chizzotte' (The Squabbles at Chioggia) *Sinigaglia*
Symphonic Poem, 'Phaeton' *Saint-Saëns*
Lyric Suite *Grieg*
Venusberg Music ('Tannhäuser') *Wagner*
Rhapsody, 'Spain' *Chabrier*

THE comedy by Goldini *Le Baruffe Chizzotte* deals with the petty wrangles and breaches of the peace in a market-town, and the Overture reflects the vivacious humour in the midst of which the troublous scenes are enacted.

THE youth Phaeton, having been permitted by his father the Sun to drive the fiery chariot, loses control of the horses. The car of flame is approaching the earth, and must set it on fire if nothing can intervene. At the last instant Jupiter hurls a thunderbolt, saving the universe, but destroying the rash youth.

This is the story Saint-Saëns illustrates in his Symphonic Poem.

5.0 RICHMOND HELLYAR: 'A Naturalist in Switzerland'

5.15 THE CHILDREN'S HOUR:
A Programme of Scandinavian Stories and Music

6.0 ORGAN RECITAL by JAMES N. BELL
Relayed from the New Palace Theatre, Bristol

6.30 S.B. from London

7.0 A Welsh Interlude
Songs by Welsh Composers—
E. T. DAVIES

A RECITAL by ANNIE JENKINS
(Soprano)

Ynys Y Plant
Memory's Paradise
Lwly Hwi (A Mother's Lullaby)
Blue Butterflies
Aderyn Y To

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

9.50 Romance Unlimited
(Second Edition)

More Microphone Matrimonials by DOROTHY EAVES

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Miss Chance, his confidential clerk
DOROTHY EAVES
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BLONDE and BRUNETTE
JOHN RORKE
JAMES WHIGHAM

THE STATION ORCHESTRA

THE firm of Romance Unlimited, incorporated in the Year One, is the most successful company of its kind. Trade increases every year, and the Head Office is kept constantly busy turning out new romances. Mr. Cupid puts down his success to the fact that he personally attends to every case, and spares neither time nor energy in bringing each affair to its proper conclusion.

On this particular morning in September, Puck, the office boy, is the first to arrive. He is seated in his Chief's chair, with his feet on his Chief's desk, reading his Chief's morning paper.

Upon the entry of Miss Chance, Puck's whistling comes to an abrupt end.

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 LILIAN MORGAN

6.0 AN ORGAN RECITAL by A. CYRIL BAYNHAM
Relayed from St. Mary's Parish Church

6.30 S.B. from London

7.0 S.B. from Cardiff

7.15 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
Directed by J. P. COLE
from Bobby's Restaurant



MEDIAEVAL AND MODERN IN ANTWERP.

A typical scene in the historic Flemish city about which Mr. Filson Young will talk from London and Daventry this evening at 7.0: a fine modern thoroughfare leading up to the beautiful cathedral, begun in the fourteenth century and finished in A.D. 1518.

Symphonic Fox-trot, 'Did you mean it?'
arr. Lange
Valse, 'Casino Dances' *Gung'l*
Selection from 'H.M.S. Pinafore' *Sullivan*
Fox-trot, 'Don't do that to the poor Puss Cat'
Sarony
Operatic Fantasia on Gounod's 'Faust'
Valse, 'Ravana' *Beech*
Entr'acte, 'Moonlight' Sonata (1st Movement)
Beethoven
Suite, 'Vive la Danse' *Finck*
Fox-trot, 'Close to your heart' *Heagney*

5.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Professor V. DE S. PINTO, 'The Wessex Folk of Thomas Hardy'

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

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

11.15-12.0 S.B. from London

5PY PLYMOUTH. 400 M. 750 KC.

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Play, 'The Bosun's Pipe' (C. E. Hodges). A Musical play illustrating 'Jack's the boy for work and play'

6.0 'Aubrey Explains'
A Comedy by METCALFE WOOD, presented by THE MICROGNOMES

Characters:

Aubrey Smart (a stockbroker) .. ERIC MORDEN
Reginald Kenton (a friend) CHARLES STAPYLTON
Archie Simpson (a friend) JOHN EVERED
Mrs. Wolverton Browde PAULINE CARR
Mrs. Smart MOLLY SEYMOUR

The scene is the sitting-room at Aubrey Smart's house in Surbiton, and it is here that Aubrey becomes involved in difficult explanations which threaten to lead him to destruction.

6.30 S.B. from London

7.0 Mr. R. A. J. WALLING, Editor of the Western Independent: 'Dom Miguel—An Episode in Plymouth History'

7.15 S.B. from London

7.45 JOAN CLIFFORD
In Piano Syncopations

8.0 B.B.C. PROMENADE CONCERT
Part I
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
(See Manchester Programme)

10.30 app. Local Announcements

10.35-12.0 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 Mr. STACEY BLAKE: 'Motoring in Spain'

7.15 S.B. from London

8.0 B.B.C. PROMENADE CONCERT
Part I

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
(See Manchester Programme)

10.30 Local Announcements

10.35 S.B. from Daventry Experimental

10.45-12.0 S.B. from London

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

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
A Sailor Evening

Play, 'The Bosun's Pipe' C. E. Hodges
Pianoforte, 'Sailor Tunes' Rowley
Songs:

A Life on the Ocean Wave Russell
Sea Fever (Poem by Massfield) Ireland
Sea Shanties arr. R. R. Terry

Tuesday's Programmes cont'd (Sept. 11)

6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.0 G. P. K. GALLIMORE: 'Repartee—The Art and its Exponents'
 7.15-12.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

4.0 THE NORTHERN WIRELESS ORCHESTRA
 GWLADYS MAY (Soprano)
 5.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 Music by the SUNSHINE TRIO
 A Story, 'Huck Finn becomes "Sivilised"' (Mark Twain)
 Songs of the Happy Piper (Leoni) sung by BETTY WHEATLEY
 6.0 ORCHESTRAL MUSIC
 Relayed from the Theatre Royal
 6.30 S.B. from London
 6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ
 7.0 WRITERS OF THE NORTH
 GORDON PHILLIPS ('Lucio' of the Manchester Guardian) reading from his novel, 'High Explosive'
 7.15 S.B. from London
 7.45 GRACIE FIELDS
 (Comedienne)
 8.0 B.B.C. PROMENADE CONCERT
 Relayed from the Queen's Hall, London

Part I
 SIR HENRY WOOD
 and
 his SYMPHONY ORCHESTRA
 MIRIAM LICETTE (Soprano)
 GERDA NETTE (Pianoforte)

ORCHESTRA
 Symphony Franck
 MIRIAM LICETTE and Orchestra
 Air, 'Il est doux, il est bon' (He is kind, he is good, from 'Herodias') Mussenet
 ORCHESTRA
 Symphonic Study, 'Falstaff' Elgar
 GERDA NETTE and Orchestra
 Pianoforte Concerto, No. 2, in A Liszt
 ORCHESTRA
 A Negro Rhapsody Rubin Goldmark

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.45 PROMENADE CONCERT
 Part II

ORCHESTRA
 Symphonic Poem, 'A Saga' Sibelius
 MIRIAM LICETTE
 Chanson Triste Duparc
 Les Papillons Chausson
 Hymn au Soleil Georges
 ORCHESTRA
 Overture to 'Russian and Ludmilla' .. Glinka

10.30 Local Announcements
 10.35 S.B. from Daventry Experimental
 10.45-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.
 4.0—London Programme relayed from Daventry. 4.30—Organ Recital by Herbert Maxwell, relayed from the Havelock

Picture House, Sunderland. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—Harry Sculthorpe (Xylophone). 6.7—Jack Mackintosh (Cornet). Silver Showers (Rimmer). 6.14—Harry Sculthorpe. 6.21—Jack Mackintosh. 6.30—S.B. from London. 7.0—Mary Pettie and Laidman Browne: 'Some Pages from an Eighteenth Century Prompt Book—II, School for Scandal.' 7.15—S.B. from London. 8.15—Concert by the Municipal Orchestra, directed by Frank Gomez, relayed from the Spa, Whitby. 9.15—London. 10.45—Dance Music, relayed from the Oxford Galleries. 11.15-12.0—London.

5SC GLASGOW. 405.4 M. 740 KC.

3.30—Light Orchestral Concert. The Station Orchestra. Jean Gibson (Soprano). 4.10—Percival Steeds in two readings from Dickens: 'David Makes the Acquaintance of the Micawbers'; 'Uriah Heep proposes a Treat.' 4.30—Orchestra. Jean Gibson. 5.0—Nora K. Mitchell will read a short story, 'The Armchair,' by Dot Allan. 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. 7.0—Mr. John Easton: 'Thibet—A Visit to a Depôt.' 7.15—S.B. from London. 9.50—Musical Comedy. The Station Orchestra: Marjory Dixon (Soprano). 10.45-12.0—London.

2BD ABERDEEN. 500 M. 600 KC.

4.0—Fishing News Bulletin. 4.5—Dance Music by Al Leslie and his Orchestra relayed from the New Palais de Danse. 5.0—Talk. 5.15—Children's Hour. 6.0—Gramophone Records. 6.25—Fishing News Bulletin. 6.30—London. 7.0—Glasgow. 7.15-12.0—London.

2BE BELFAST. 508.1 M. 960 KC.

4.0—Light Music. Orchestra. 4.30—Mabel V. Stewart (Soprano). 4.42—Orchestra. 5.0—London Programme relayed from Daventry. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 7.0—Mr. Leonard T. Scott: 'Across Africa—I, Sahara Oases.' 7.15—S.B. from London. 7.45—An Orchestral Concert. The Orchestra, conducted by E. Godfrey Brown. 8.30—Percy Whitehead (Baritone). 8.42—Orchestra. 8.57—Percy Whitehead. 9.10—Orchestra. 9.15—S.B. from London. 9.50—Variety. Thornley Dodge (Entertainer); Santa and Barbara (Vocal Spanish Duets with Guitar and Castanets); Lily Clough Herring (Musical Glasses); Jean Bennett (Light Songs); The Variety Band, conducted by Harold Lowe. 10.45-12.0—London.

Teaching by Wireless.

(Continued from page 418, col. 3.)

begins. Even you, who perhaps have never taught a class except in Sunday school, can see that he is a past master of his subject, and he grips the boys so that their interest never fails for one moment. At intervals he will call on certain boys to answer some of his questions. 'The first boy in the middle row tell me this; now the third boy answer this; you at the right end of the back row explain,' and so on. The answers are given, and the teacher corrects them if necessary. It is evident that both these lecturers have that elusive quality which is absolutely indispensable to successful broadcasting—especially to children—*personality*.

Did you expect to see your boy yawn or fidget about? If so, you will be disappointed. Has he learnt anything useful? Well, have you learnt anything? You have been listening to one of the best geography men in the country, who has had wide experience in the teaching of children very much like your own boy, and his information has been presented in a thoroughly scientific way.

Just walk round after the talk is over and look at the note-books. Good solid work has been put in here. The boys will have to write a composition on the talk, and the best of their efforts will be posted to the B.B.C.

And now for the names of the boys who receive honourable mention for the previous week's composition. An eager look of expectation is seen throughout the class. The name of one of them will be blazoned over the seven seas. Tens of thousands of listeners will hear his name, and for one small moment he will be a person of great importance. His name will be inscribed on the roll of honour displayed on the class-room notice-board. But, best of all, mother is listening at home—how proud she will be!

W. J. CLAXTON.

Special Clearance of remaining stock left over from our

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Radio Times Sept. 7, 1928.

Nearest Railway Station

R



The First of the Great Plays Series: 'KING LEAR'



An Introduction to the Play by St. John Ervine.

The 1928-29 Series of Twelve Great Plays opens this week with two broadcast performances of Shakespeare's *King Lear*, on Tuesday (5GB) and Wednesday (all other stations). On page 461 will be found particulars of a booklet published by the B.B.C. in connection with this production.

KING LEAR is one of the five great tragedies of Shakespeare, the others being *Romeo and Juliet*, *Macbeth*, *Hamlet*, and *Othello*, and it is the most difficult of the five to perform, so difficult, indeed, that many critics prefer to make a closet drama of it, a piece to be read in a study and not performed on a stage. Its author, however, had no such ambition: he designed it to be acted, and cared so little for printed plays that he did not trouble to publish his and was very angry with 'pirates' who did. It is a terrible thought that we might, but for the devotion of Shakespeare's friends, Heminge and Condell, who prepared an edition of most of his works, have lost nearly all the plays that he wrote. Æschylus wrote seventy plays of which only seven survive; Sophocles wrote more than a hundred, but he, too, is known to us only by seven; Euripides wrote seventy-five (some say, ninety-two) plays, of which at least fifty-five are lost. When we remember that Heminge and Condell did not publish the first folio until seven years after the death of Shakespeare, we realize how easily the bulk of his work might have perished with the bulk of that done by the great Greeks. It is this fact which accounts for the obscurities and variations of text in the plays.

It is very likely, in my opinion, that all the obscure passages are incorrect, for Shakespeare wrote in a singularly clear style. He was, however, strangely indifferent to plot and he made few efforts to be plausible. Any old plot would do: plausibility was sacrificed without a qualm to theatricality, and he rarely attempted to be tidy. He would invite his audience to accept without question a story so absurd as that of *The Merchant of Venice*, and was sufficiently theatrical to obtain an effect in *Hamlet* by making the priest imply that Ophelia had committed suicide, although in the preceding, and even in the same, scene Queen Gertrude and the grave-diggers make it plain that the death was accidental. In *King Lear* he almost goes out of his way to alienate our sympathies from Lear and Cordelia by making them appear to be silly. Lear's division of his kingdom among his daughters is made plausible by the old man's fear that he is losing his mind; but how are we to account for Cordelia's refusal to gratify a dotard old man's request that she shall tell him how much she loves him in return for a third of his estate? One is impatient with her, especially on the stage, when she splits hairs over her affection, and suspects her either of softness of the brain or of humourless and priggish intellectuality, which is, perhaps, merely the obverse of imbecility. The disasters, moreover, accu-

late too swiftly, and the mind speculates on the queer fact that scarcely anybody in Lear's kingdom, excepting Kent and Gloucester and the Fool, had any kindly feeling for him. What, one inquires, were Lear's subjects and all the other lords and ladies doing while these sorrowful events were occurring?

THE conclusion of the tragedy comes too precipitately. Cornwall and Goneril and Regan and Cordelia and Lear are killed off in wholesale fashion and with the flimsiest excuses. That was a habit Shakespeare had, and one that he shares with all the Elizabethans, notably Marlowe, who were over-fond of slaughter. When the curtain falls on *Hamlet* the stage is strewn with corpses: Claudius, Gertrude, Laertes, and Hamlet himself are dead; Horatio has, with difficulty, been prevented from killing himself; and Ophelia and her father, Polonius, are dead, too. The taste for violent death must have been strong when an author could conclude his play with all his principal characters, including the hero and heroine, dead. The death of Cordelia in *King Lear* seems to be arbitrary: there is not much rhyme or reason in it. Goneril and Regan may be said to have died untimely because of their filial impiety, but only an unpraiseworthy eagerness for a pathetic end to his play could have caused Shakespeare to hang Cordelia: he wanted the moving spectacle of the old, demented king bearing his dear, dead daughter in his arms. Theatrical, no doubt, but nevertheless immensely moving. Lear enters carrying the dead girl. 'Thou'lt come no more,' he murmurs, brokenly, 'never, never, never, never, never!' And then, so sure is Shakespeare's sense of reality, he pauses in his grief to say to an attendant, 'Pray you undo this button,' and to add, 'Thank you, sir,' when his request is obeyed. Now his grief overcomes him:—

Do you see this? Look on her,—look,—her lips,—

Look there, look there,—

until, unable to endure the pitiful sight any longer, he drops dead by her young body.

BUT there is one quality among many qualities in which Shakespeare excelled, and it is particularly revealed in *King Lear*: his ability to create credible people and keep them credible even when they are doing incredible things. We begin with the feeling that Lear is a dotard about to become a lunatic, and that Cordelia is a silly woman; but slowly, unaccountably, both are transformed into creatures of nobility. In the case of Cordelia,

the transformation is the more wonderful because we see and hear so little of her. She appears in the first scene of the first act in circumstances that cause us to feel anti-pathetic to her, and does not appear again until the fourth scene of the fourth act, when we briefly meet her, and again in the seventh scene. Her next, and last, appearance alive is in the third scene of the fifth act. We next, and finally, see her dead in the arms of her father. All her appearances are brief—we scarcely have time to recognize her when she disappears from our sight; yet somehow she leaves us with the impression of a rich and sweet and noble nature.

Lear himself, as his fortunes falter and his dreadful daughters, Goneril and Regan, become more brutal in their behaviour to him, seems to reach through his madness to a sublime sanity. In a terrible scene, the fourth in the third act, the half-mad old-King and his Fool and Kent and Edgar enter into a state of frenzy in which lunacy is affected so skilfully that we begin to believe that the pretenders have actually lost their wits. It is followed by a scene in which Lear clears his vision and receives the bitterest of all disillusionments, that of a royal prince. 'They told me I was everything,' he cries out in his pain; 'tis a lie—I am not ague-proof.' And later comes this magnificent passage:

LEAR: A man may see how this world goes with no eyes. Look with thine ears: see how yond justice rails upon yond simple thief. Hark, in thine ear: change places; and, handydandy, which is the justice, which is the thief?—Thou hast seen a farmer's dog bark at a beggar?

GLOUCESTER: Aye, sir.

LEAR: And the creature run from the cur? There thou mightst behold the great image of authority: a dog's obeyed in office.

The whole of this passage, which comes in Act IV, Scene 6, is too long to quote here, but it is great writing and a most magnificent scene to act. The play is full of the scattered and concise wisdom in which Shakespeare abounds; and the Fool is a character apt with pregnant speeches. The play is a bitter tragedy, full of lamentation over the cruelty of the young to the old. More than once Shakespeare makes bitter reference to the eagerness of the young to displace their elders, but in none of his plays is his horror of it so clearly manifested as it is in *King Lear*. There is little relief from the bitterness of the play: only that afforded by Cordelia and Edgar, the son of Gloucester; and in a speech spoken by Gloucester, an old and unhappy man, we catch what seems to be its keynote:

As flies to wanton boys are we to the gods—
They kill us for their sport.

(Continued at foot of col. 1, opposite.)

PROGRAMMES for WEDNESDAY, September 12

2LO LONDON and 5XX DAVENTRY

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records: Light Music

12.0 A BALLAD CONCERT
CARMA LINN (Soprano)
STANLEY POPE (Bass-Baritone)

12.30 JACK PADBURY'S COSMO CLUB DANCE BAND

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

2.50-3.15 THE ST. LEGER

A Running Commentary on the 'Last of the Classics' by Mr. R. C. LYLE

Relayed from the Town Moor, Doncaster
(For Plan see page 444.)

4.0 A Light Classical Concert

AMINA LUCCHESI (Violin) and MARGERY CUNNINGHAM (Pianoforte)
Sonata in A, Op. 13 Fauré
HERBERT DE LEON (Baritone)
Romance from 'D'Ariondant'

Tristesse (Sadness) Fauré
Romance Debussy

MARGERY CUNNINGHAM (Pianoforte Solos)

Two Studies Chopin
1. E Minor, Op. 25, No. 5
2. A Minor, Op. 25, No. 11 (Winter Wind)

AMINA LUCCHESI (Violin Solos)
Variations on a Theme by Corelli
Tartini, arr. Kreisler

Tango Albeniz, arr. Kreisler

HERBERT DE LEON
Plaisir d'amour (Love's Pleasure)
Martini

Souvenir Lalo
Aminte Weckerlin

AMINA LUCCHESI and MARGERY CUNNINGHAM

Fifth Sonata, in F ('Spring' Sonata) Beethoven

(Continued from foot of col. 3, page 442.)

It is not, perhaps, an accident that Edgar, the persecuted son of Gloucester, makes the only speech in the play which seems to reply to that piece of pessimism:

Men must endure
Their going hence, even as their coming hither:
Ripeness is all.

Some melancholy, no doubt, lay in Shakespeare's mind when he wrote this play, which swelled into the deeper melancholy and misanthropy of *Timon of Athens*; but the mood did not last to the end of his life. It lifted, and the great poet, remembering his 'potent art,' abjured his 'rough magic' after he had made 'some heavenly music' and broke his staff and died. *The Tempest* was his farewell to the world; and it is rich and lovely and full of peace. Old Lear had come to quietness at last.

5.15 THE CHILDREN'S HOUR:

Road Up!

Scene: Almost anywhere in London

Time: Midnight

The Night Watchman will tell his story to the Casual Passer-by, the Girl-from-the-Party and Her Escort, the Taxi-Driver, and others
Among those taking part will be R. DE ROHAN and EILEEN KELSEY

6.0 JACK PADBURY'S COSMO CLUB DANCE BAND

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

best of them are not at all frequently heard. Tonight we are to hear a selection from the sixteen widely varied waltzes of Op. 39.

7.25 Mr. CHARLES HENDERSON: 'Cornwall and the Cornish; their History, Language and Traditions.' S.B. from Plymouth

THE far corner of England, to which retreated, centuries ago, the Celts of Britain with all their faery lore, Cornwall is rich in legend and mythology, where Arthur and his knights rub shoulders with giants and pixies and trolls. Mr. Henderson, who is lecturer in Cornish History at University College, Exeter, has a rich mine of material in which to dig for this evening's talk.

7.45 A RECITAL by MAX SCHULZ the well-known German zither player

8.0 'KING LEAR'

By WILLIAM SHAKESPEARE

The Persons:

Lear, King of Britain
EDMUND WILLARD
The King of France
FREDERICK TOMLIN
The Duke of Burgundy
ARTHUR EWART
The Duke of Cornwall
ROBERT SPEAIGHT
The Duke of Albany
ARTHUR EWART
The Earl of Kent
COLIN KEITH JOHNSTON
The Earl of Gloucester
BRUCE BELFRAGE
Edmund, bastard son of Gloucester
LESLIE PERRINS
Curan, a Courtier
ERNEST HAINES
Fool JOHN REEVE
Oswald, Steward to Goneril
ALEXANDER SARNER
Goneril, DOROTHY DAYUS; Regan,
BARBARA COUPER; Cordelia,
LILIAN HARRISON; daughters
to Lear
Doctor, Herald, Knights, Courtiers,
Messengers, Soldiers, Attendants
The Scene: Britain.

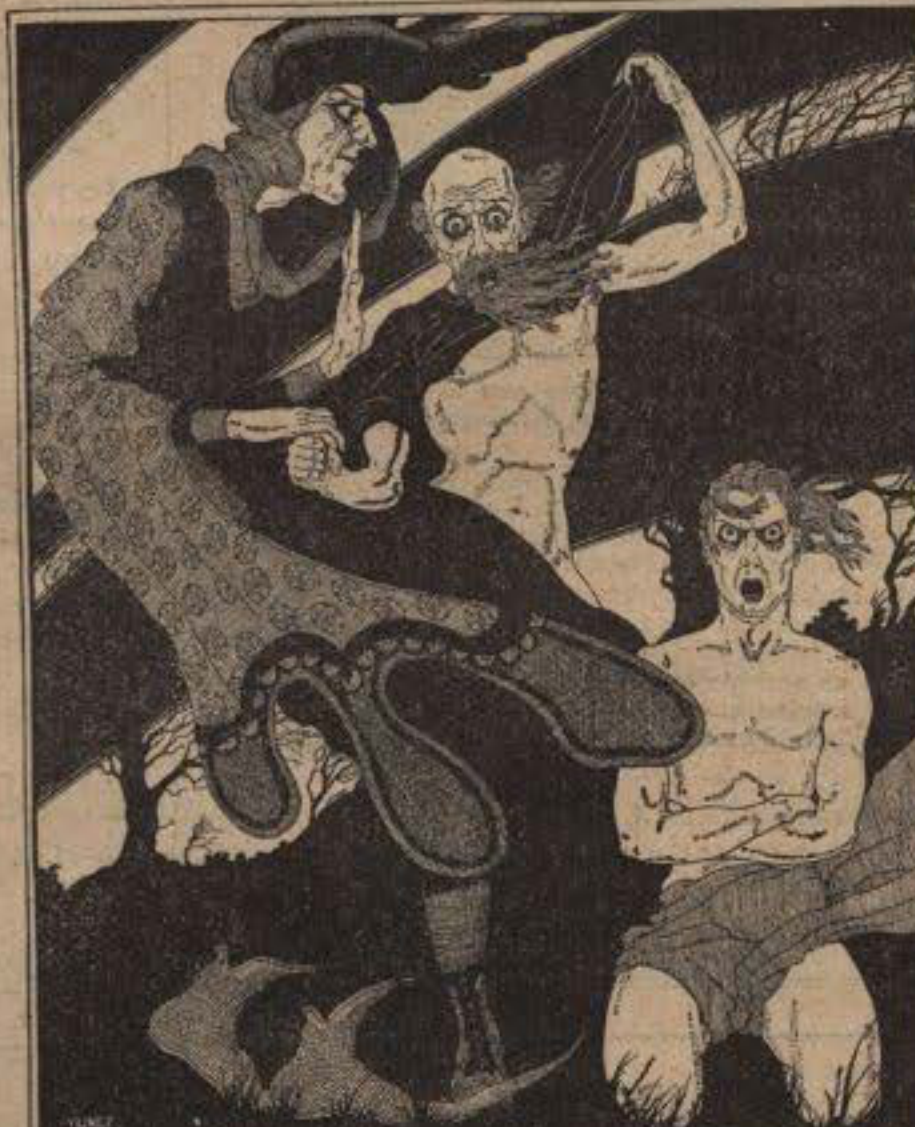
(See also special article by St. John Ervine on the opposite page.)

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

10.20 A Ballad Concert

WYNNE AJELLO (Soprano)
June is calling Sanderson
The Night Wind Farley
Old Man 'Might-have-been' Besly
DAVID WISE (Violin)
Meditation (from 'Thais')
Massenet

LONDON AT 8.0



KING LEAR

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

6.45 JACK PADBURY'S COSMO CLUB DANCE BAND

7.0 Topical Talk

7.15 THE FOUNDATIONS OF MUSIC
BRAHMS PIANOFORTE MUSIC (Second Series)
Played by HOWARD-JONES

Waltzes from Op. 39 (not played in previous Brahms Week). Nos. 7, 8, 14, 9, 12, 16, 13

SINCE the time when the German country-dance became the waltz of the ballroom, has any composer of importance existed who has not written waltzes? With some of the greatest composers, their waltzes have been among their most lovable compositions. Probably many people would feel that Brahms never wrote more beautiful music than in some of his waltzes. Yet, strangely enough, some of the

GLYN EASTMAN (Baritone)
Poor Flower Sibelius
There waits a pretty maid Corelli

WYNNE AJELLO
The Ships of Arceady } Head
The Fairies' Dance }
Shepherd, thy demeanour vary
Brown, arr. Lane Wilson

DAVID WISE
Neapolitan Song d'Ambrosio
Poem Fibich, arr. Kubelik

GLYN EASTMAN
When rocks fly homeward Rowley
The wind's an old woman York Bowen

11.0-12.0 (Daventry only) DANCE MUSIC: JAY WHIDDEN'S BAND, from the Carlton Hotel

Wednesday's Programmes continued (September 12)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 810 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

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

5.0 JACK PADBURY'S COSMO CLUB DANCE BAND

5.45 THE CHILDREN'S HOUR:
(From Birmingham)
'How things work—Electric Lifts,' by Major VERNON BROOK
HELENA MILLAIS will entertain
JACK EDWARDS in Instrumental Solos

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

6.45 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture to 'Poet and Peasant' *Suppe*
Selection from 'Patience' *Sullivan*
ETHEL WILLIAMS (Contralto)
To the Evening Star } *Raff*
In thy Dear Eyes }
ORCHESTRA
Pizzicato, 'The Midge' *Clifford*
Stately Dance *Brewer*
Norwegian Dances, Nos. 1 and 2 *Grieg*
ETHEL WILLIAMS
Where the bee sucks *Sullivan*
Love in Spring *Gounod*
Love Triumphant *Brahms*

ORCHESTRA
Cradle Song, from 'Jocelyn' *Godard*
The Flight of the Bumble Bee } *Rimsky-Korsakov*
Dance of the Tumblers }
Humoresque, 'The Lightning Switch' *Alford*
THE two pieces by Rimsky-Korsakov are among the most piquant and frequently-played examples of his light and sparkling music.
The first is from the Opera *The Legend of Tsar Saltan*, the story of which resembles in some ways our fairy tale of *Cinderella*.
The Bumble Bee comes in to punish two wicked sisters, who, after the manner of the pair in *Cinderella*, are jealous of the third because she has become the Tsar's bride.
The tale of the Snow Maiden is one of the



PATRICIA ROSSBOROUGH and her partner take part in the Vaudeville programme from Birmingham tonight.

many folk stories that Russian composers have delighted to use as the basis of Operas and Orchestral Tone Poems.
The second piece is a depiction of the scene at the end of the first day of spring. In the domain of the Snow Maiden this is a day of festivity, on which all young folk who wish to wed come to receive the Tsar's blessing. The Dance of the Tumblers makes a merry end to the occasion.

8.0 Vaudeville
(From Birmingham)

PATRICIA ROSSBOROUGH and PARTNER
(Syncopated Pianisms)

MISCHA MOTTE (in Mimicry)
JOCK WALKER
(Scots Comedian)
JACK EDWARDS
(Instrumental Solos)
HELENA MILLAIS (The Actress-Entertainer)
PHILIP BROWN'S DOMINOES DANCE BAND

9.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 A MILITARY BAND CONCERT

NORMAN VENNER (Baritone)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture to 'The Pearl of Brazil' *David*
NORMAN VENNER
At the hour the long day ends .. }
A Lover's Garland } *Hubert Parry*
Love is a Bable .. }

THESE three songs are from the sixth set of Parry's delightful *English Lyrics*.
The first two have words by Alfred Perceval Graves, from the Greek.
The third, *Love is a bable* is full of brisk wit. Its burden is that it passes the wit of man to make head or tail of love.

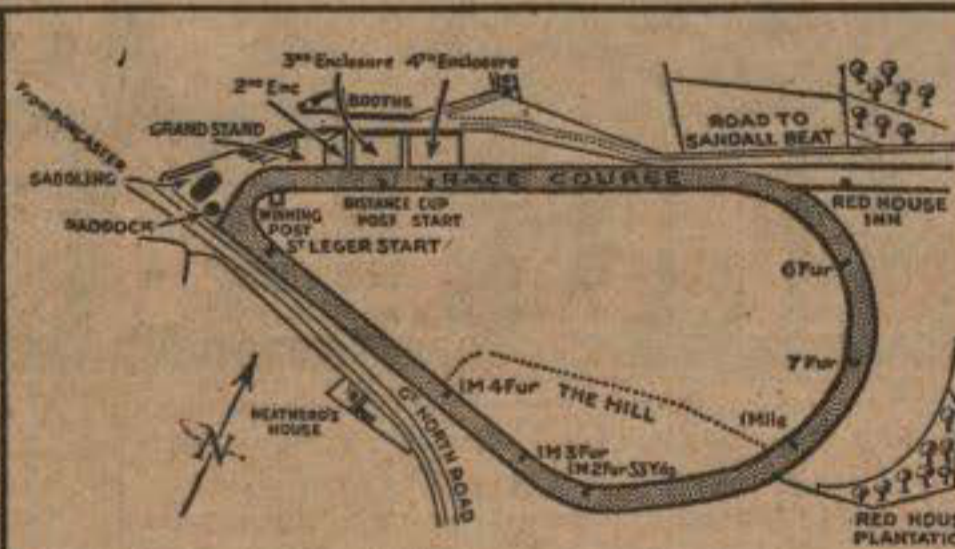
BAND
Suite of Serenades *Herbert*
Czech Waltz, 'Moravia' .. *Poppei, arr. Chignell*

VICTOR HERBERT, born in 1859, is a grandson of the Irishman, Samuel Lover, who wrote *Handy Andy*. He was for some years a leading violoncello player. He has written nearly forty stage works, most of them light operas.

The Suite includes four Serenades: (1) *Spanish*; (2) *Chinese*; (3) *Cuban*; (4) *Oriental*.
NORMAN VENNER
Three Salt Water Ballads *Keel*
Port of Many Ships; Trade Winds; Mother Carey
BAND
Selection from 'The Beggar's Opera'
Gay and Austin

10.15 DANCE MUSIC: MARIUS B. WINTERS' DANCE BAND, from the Hotel Cecil

11.0-11.15 JAY WHIDDEN'S BAND, from the Carlton Hotel
(Wednesday's Programmes continued on page 446.)



THE LAST CLASSIC RACE OF THE SEASON.

The final 'Classic' of the racing season, the St. Leger, is being run today. Mr. R. C. Lyle, racing correspondent of the *Times*, is giving a running commentary on the event as it progresses. Above is the plan of the course which will help listeners to follow Mr. Lyle's broadcast.

The St. Leger—here is a name to conjure with, a National sporting festival almost fit to take rank with the Boat-Race or the Derby. For over one hundred and fifty years it has endured. It was founded in 1776 by way of compliment to that notable sportsman, Lieut-General Anthony St. Leger; his picture is given above. It has now become the boldest red letter day in the North Countryman's sporting calendar. As in the other 'Classic' races, three year olds only are allowed to compete. The length of the course on the historic town moor (they have had racing there since 1800) is one mile six furlongs one hundred and thirty-two yards. Fields usually are not large. For only the great horses of the year are sent to the post. There are brave men who dare attempt to forecast the winner of this afternoon's race, but it is perhaps safer to give a picture of a famous winner of a past St. Leger—Lord Woolavington's Coronach.

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~~5/8~~ Shop Value Post Free Per 100 **4/8**
Cork-Tipped 4/11 per 100

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of the Sudan
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~~5/10~~ Shop Value Postage 3d. Per 100 **4/2**

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of Mauritius—Rothman's
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~~5/10~~ Shop Value Post 3d. Per 100 **3/11**

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COMPRI-VENA
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Wednesday's Programmes cont'd (Sept. 12)

5WA CARDIFF. 353 M. 850 KC.

1.15-2.0 A Symphony Concert

Relayed from the National Museum of Wales NATIONAL ORCHESTRA OF WALES

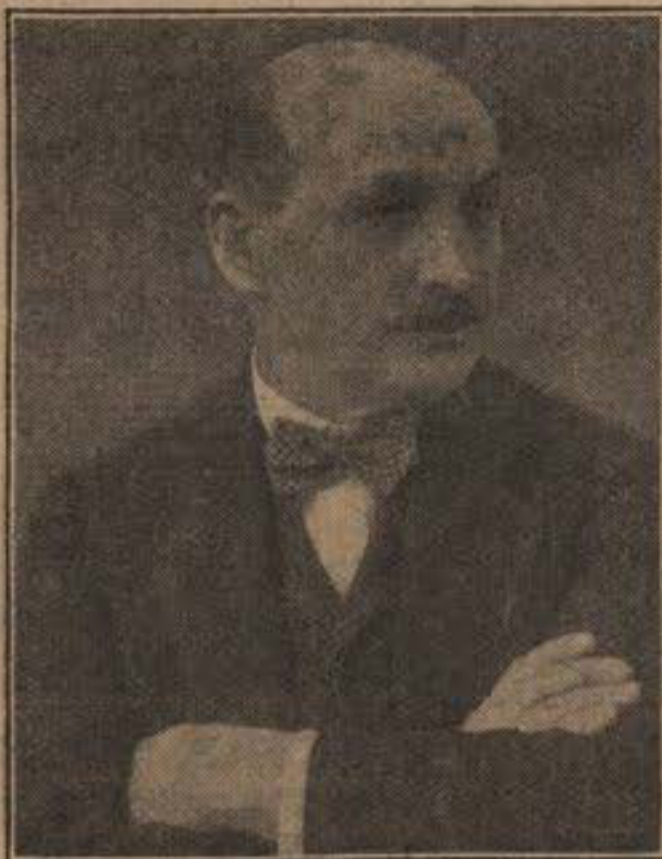
First Symphony Brahms

If this famous work were to be given an English nickname, it might be called 'The Cambridge Symphony.'

It was composed about half a century ago—in 1876. This was the period when Stanford, as Professor of Music at Cambridge, had brought to the height of its fame the Cambridge University Musical Society, and he naturally lost no time in arranging a performance of a new work of such importance in a style so congenial to him.

Brahms was himself warmly invited to come and conduct, but all efforts at persuasion failed.

When Brahms wrote this First Symphony he was already well over forty. The other three



MAX SCHULZ,

a zither player, well known on the Continent, will give a short recital from London this evening at 7.45.

great Symphonies which stand to his credit followed in quick succession.

The Symphony consists of the normal four Movements, as follows:—

FIRST MOVEMENT.—Introduction, opening with a slow melody. Movement proper (quick) with two main tunes—the first (long and complex) related to the opening slow melody of the Introduction, the second a steadily-rising chromatic scale in Woodwind, with reminiscences of the first tune meanwhile in the Strings.

Note, after a few moments, a peremptory little three-note ejaculation in Violas (accompanied by the other Strings, plucked instead of bowed).

Out of all this material, first exposed, then developed and at length recapitulated (to use the technical terms), the whole long Movement grows.

SECOND MOVEMENT. A steadily-moving, sustained, serene, song-like piece.

THIRD MOVEMENT. A fairly quick and very graceful piece. Note the lovely opening, with the main tune so happily sung by Clarinet.

FOURTH MOVEMENT. Another slow Introduction (with an unintentional 'quotation' of the 'Cambridge Chimes—which Brahms had never heard) is followed by the fairly quick Movement proper. This Movement abounds in vigorous tunes. In particular we shall note the march-like second main tune, one of the world's best.

2.50-3.15 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Plymouth

7.45 GRACIE FIELDS
(Comedienne)

8.0-11.0 S.B. from London (10.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry

2.50-3.15 London Programme relayed from Daventry

4.0 A Concert

SALLIE WILLIAMS (Contralto)

THE STATION TRIO

T. D. JONES (Pianoforte); MORGAN LLOYD (Violin); GWILYM THOMAS (Violoncello)

5.15 THE CHILDREN'S HOUR;
Music by THE STATION TRIO

6.0 Mr. A. G. PACKER (Hon. Secretary, Swansea Boy Scouts' Local Association): 'What are these Boy Scouts?'

6.10 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Plymouth

7.45-11.0 S.B. from London (10.15 Local Announcements)

6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

2.50-3.15 London Programme relayed from Daventry

4.0 BILL BROWNE'S DANCE BAND
Relayed from the Westover

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Plymouth

7.45-11.0 S.B. from London (10.15 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

2.50-3.15 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:
Goldens and Fairies, Part II, in which the 'darts and the flights' meet in combat

(Wednesday's Programmes continued on page 447)

Wednesday's Programmes cont'd (Sept. 12)

6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 Mr. CHARLES HENDERSON, 'Cornwall and the Cornish—Their History, Language and Traditions'
 7.45-11.0 S.B. from London (10.15 Local Announcements: Mid-week Sports Bulletin)

5NG NOTTINGHAM. 275.2 M. 1,090 KC

12.0-1.0 London Programme relayed from Daventry
 2.50-3.15 London Programme relayed from Daventry
 4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Plymouth
 7.45-11.0 S.B. from London. (10.15 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
 2.50-3.15 London Programme relayed from Daventry
 4.0 London Programme relayed from Daventry
 5.15 THE CHILDREN'S HOUR:
 A Trip on the Magic Carpet to the land of Wait-and-See
 An Upside Down Adventure by Constance Howard
 THE AYUNCULAR MUSICIAN (Violin)
 6.0 London Programme relayed from Daventry
 6.30 S.B. from London
 7.25 S.B. from Plymouth
 7.45-11.0 S.B. from London (10.15 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

12.0-1.0 New Gramophone Records
 4.0 Famous Northern Resorts
 Southport
 A Municipal Band Concert, relayed from the Bandstand
 HORWICH R.M.I. BAND, conducted by W. WOOD
 Overture to 'Raymond' Ambrose Thomas
 Euphonium Solo, 'Yeoman's Wedding Song'
 Poniatowski
 Bertini Sutton
 (Soloist, BERT SULLIVAN)
 Selection from 'Rose Marie' Friml
 Caprice, 'Echoes from the Bastions' Kling
 Hungarian March (from 'Faust') Berlioz
 5.0 ROWLAND HILL (Pianoforte)
 Quick Movement (from Sonata in E Flat) Haydn
 Bourrée (Second Violin Sonata)
 Toccata in A Bach, arr. Kleinpaul
 Allegro con brio (Quick and bold, from Three Piano Pieces, Op. 4) Järnefelt
 5.15 THE CHILDREN'S HOUR:
 Songs sung by W. HANLEY PITTMAN
 The King who wanted jam for tea Charles
 Don't do that to the poor puss cat
 Sarony and Eyton

Choo! Choo! Train Rosa Marks
 Kiddies' Songs from 'Teddy Bear and Other Songs' Fraser-Simson
 Music by THE SUNSHINE TRIO

6.0 London Programme relayed from Daventry
 6.20 Royal Horticultural Society's Bulletin
 6.30 S.B. from London
 7.25 S.B. from Plymouth
 7.45 S.B. from London (10.15 Local Announcements)

10.20-11.0 THE NORTHERN WIRELESS ORCHESTRA
 Overture to 'Ruy Blas' Mendelssohn
 Third Symphony (The Scotch) ..

Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.

12.0-1.0:—Gramophone Records. 2.50-3.15:—London Programme relayed from Daventry. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—A Programme of Vocal Fox-trots by Doris Miller (Soprano). Olive Tomlinson at the Piano. 6.20:—Royal Horticultural Society's Bulletin. 6.30:—S.B. from London. 7.25:—Mr. Charles Henderson, 'Cornwall and the Cornish: Their History, Language, and Traditions.' S.B. from Plymouth. 7.45-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0:—Gramophone Records. 4.0:—Recital of Lieder. Robert Howie (Baritone). Phoebe Davie (Pianoforte). Die Liebe hat gelogen (Love hath lied). Der Leiermann (The Lyre Player). and Das Wandern (Wandering) (Schubert); Morgen (Tomorrow) (Strauss); Du bist wie eine Blume (Thou art as a flower) and Mondnacht (A Moonlight Night) (Schumann); Feldmusik (Solitude). Minnelied (A Troubadour's Song), and Immer leise wird mein Schlummer (Soft and softer grows my slumber) (Brahms). 4.30:—Dance Bands. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Recital by Hebe Simpson (Soprano); With verdure clad (Haydn); At the well (with Piano) (Hageman); Ave Maria (with Violin Obligato played by herself) (Bach-Gounod); Ah, lo sa (with Piano) (Mozart); La Serenata (Braga); Songs my Mother taught me (with Violin Obligato played by herself) (Dvorak); The Cuckoo (with Piano) (Martin Shaw). 5.20:—Mr. Dudley V. Howells: Horticulture. 6.30:—S.B. from London. 7.25:—Mr. Charles Henderson, 'Cornwall and the Cornish: Their History, Language, and Traditions.' S.B. from Plymouth. 7.45-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

11.0-12.0:—Gramophone Records. 4.0:—Fishing News Bulletin. 4.5:—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0:—A Short Recital by Marie Dare (Violoncello); Elégie (Gluck); Spanish Dance (Andalusia) (Granados); Old Highland Air, 'Turn ye to me' (arr. Malcolm Lawson); Etude Caprice (Golttermann). 5.15:—The Children's Hour. 6.0:—Nan Davidson (Pianoforte); Klavierstücke No. 1 (1828) and Scherzo, No. 1 in B Flat (Schubert) German Dances, Op. 33 (Schubert-Liszt). 6.15:—Mr. George E. 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:—Mr. Charles Henderson, 'Cornwall and the Cornish: Their History, Language, and Traditions.' S.B. from Plymouth. 7.45-11.0:—S.B. from London.

2BE BELFAST. 308.1 M. 990 KC.

12.0-1.0:—Gramophone Records. 2.50-3.15:—London Programme relayed from Daventry. 4.0:—Dance Music: Larry Brennan and his Band, relayed from the Plaza. 5.0:—Mr. Clifford Carter, 'Our Ulster Dialect in Danger.' 5.15:—The Children's Hour. 6.0:—Organ Recital by Arthur Raymond, relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.25:—Mr. Charles Henderson, 'Cornwall and the Cornish: Their History, Language, and Traditions.' S.B. from Plymouth. 7.45:—S.B. from London. 10.20-11.0:—Dance Music: Larry Brennan and his Band, relayed from the Plaza.

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 13s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.

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PROGRAMMES for THURSDAY, September 13

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 FORECAST11.0 (Daventry only) Gramophone Records
Emperor Concerto.....Beethoven12.0 A CONCERT
THE GEORGIAN TRIO
ELLA FRANK (Contralto)1.0-2.0 The Week's Recital of Gramophone
Records3.0 Evenson
From WESTMINSTER ABBEY3.45 Mr. GUY POCOCK: 'The Diarist as he sees
himself'

WRITING a diary is a perilous business; however careful or however conscious the diarist may be, posterity usually estimates him

THE titles *Capriccio* and *Intermezzo*, with *Rhapsody* (thrice), *Ballad*, and *Romance* (once each), are the only names Brahms gave to the thirty pieces that constitute the bulk of his middle- and later-period piano music—a collection of works, mostly in simple forms, that abound in interest and vitality, and in emotional breadth and purity. *Capriccio* and *Intermezzo* broadly indicate the two types of piece—the one brisk and vigorous, the other quieter, sometimes almost grave. In this, as in most of Brahms's music, the emotion is not superficial. There are charms upon the surface, but some of the best must be sought a little beneath it.

Brahms was fond of internal melodies and cross-rhythms (for example, two notes to a beat in one hand against three to the beat in the other), and to the lyrical beauty of his music is added a bracing ruggedness of outline.

The first *Intermezzo* of Op. 117 is a special

lying may be vigorously defended from the social or the worldly points of view, and some of the most attractive characters seem incapable of telling the literal truth. Professor Cook holds the Chair of Education and Philosophy at University College, Southampton, and he is qualified to deal with this intriguing subject in an authoritatively philosophical vein.

7.45 Edward German Programme

THE WIRELESS ORCHESTRA, conducted by
JOHN ANSELL

DORIS VANE (Soprano)

THE ORCHESTRA

Overture to 'The Rival Poets'

arr. V. Hely-Hutchinson

(First Performance)

Concert Suite.....arr. Seidel

Intermezzo; Tarantella; Bourée

Selection from 'Merrie England'



at a value very different from that which he puts on himself. The ingenuous diarist, of course, of whom Pepys is the prime example, reveals with complete candour both what he thinks he is and what he really is; but the conscious apologist is often nearly as naive. Mr. Guy Pocock, who is well known as a litterateur, will discuss some famous diarists in his talk this afternoon.

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:
'Birthdays' and other songs, composed and sung
by HELEN ALSTON
'The Foster Club,' another 'Mortimer Batten'
story
'Jemima,' a Girls' School Story (Christine
Chandler)

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

6.20 Musical Interlude

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

6.45 JACK PADBURY'S COSMO CLUB DANCE BAND

7.0 Mr. FRANK LOW: 'Bird Calls.' S.B. from
Manchester

BIRD calls, both recorded by the gramophone and imitated by human beings, have before now come very successfully over the microphone. Mr. Lowe is a noted bird-watcher, and he will illustrate this talk with numerous calls.

7.15 THE FOUNDATIONS OF MUSIC
BRAHMS'S PIANOFORTE MUSIC (Second Series)
Played by HOWARD JONES

Intermezzo in A Minor, Op. 118, No. 1

Intermezzo in E Flat, Op. 117, No. 1

Capriccio in C Sharp Minor, Op. 78, No. 5

9.50

Swiss National Programme.

Previous programmes in this series have taken the form of concerts with occasional talks and readings interpolated. Tonight's National Programme is different. It is in some sort a 'Feature Programme' of a more intimate and unconventional type. Its aim will be to give to the British listener some idea of the life and manners and music of Switzerland, as seen through the eyes of two imaginary tourists. Switzerland is pre-eminently a holiday country. Tonight's programme will be in the holiday spirit.

Drawings by Evelyn Duff



favourite. It is headed by a quotation from one of Herder's *Folk Songs*—a German form of the Scots cradle song known as *Lady Anne Bothwell's Lament* (to be found in Percy's 'Relics of Ancient English Poetry.' The lines (in the original Scots) begin:—

Balow, my babe, lye still and sleipe,
It grieves me sair to see thee weipe.

Brahms writes a lovely little lullaby, the middle part of which, perhaps, reflects the darker sentiments of the poem (the lady, with her child, had been deserted).

7.25 Professor COCK: 'The Limits of Lying.'
S.B. from Bournemouth

THE Devil was known to our ancestors as the Father of Lies, and lying has always been regarded by the moralists as one of the cardinal vices on which others turn. On the other hand,

DORIS VANE
Bird of Blue
Who'll buy my lavender?
Waltz Song from 'Merrie England'

ORCHESTRA

Overture to 'Nell Gwynn'

Pavane and Pastoral (from 'Romeo and Juliet')

March Rhapsody

DORIS VANE

Daffodils are blowing
Love is meant to make us glad
Love the Pedlar

ORCHESTRA

Selection from 'A Princess of Kensington'

arr. Godfrey

Gipsy Suite

9.15 The way of the World. Relayed from
Geneva

TONIGHT'S talk in the 'Way of the World' series will come from the present focus and hub of international activity, for it will be relayed from Geneva, where the session of the League of Nations has assembled statesmen and experts from all over the world.

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

9.50 Swiss National Programme

(See centre of page)

Included in the cast will be ARTHUR EWART as the tourist; MARY O'FARRELL as his wife; Captain A. H. D'ECVILLE as their friend; Mlle. RAYMONDE COLLIGNON as the singer in the concert, and Mlle. YVETTE DARNAG as the singer in the Cabaret. The WIRELESS ORCHESTRA will also take part.

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

Thursday's Programmes cont'd (Sept. 13)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.0 A Summer Symphony Concert

Relayed from the WINTER GARDENS, BOURNEMOUTH

THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA

Conducted by Sir DAN GODFREY

OWEN BRYNGWYN (Baritone); ERNST SLANEY (Violoncello)

ORCHESTRA

Third 'Leonora' Overture..... Beethoven
Violoncello Concerto in A Minor..... Saint-Saëns

In one continuous Movement with three Sections (Soloist, ERNST SLANEY)

OWEN BRYNGWYN

Linden Lea..... Vaughan Williams
Love went a-riding..... Frank Bridge

ORCHESTRA

Symphony, 'From the New World'..... Dvorak
Adagio; Allegro molto; Largo; Scherzo; Molto-vivace; Allegro con fuoco

4.30 LOZELLS PICTURE HOUSE ORCHESTRA

(From Birmingham)

Overture to 'The Barber of Seville'... Rossini
Melody in F..... Rubinstein

KATHLEEN GAMMON (Soprano)

A Blackbird Singing..... Head
The Ballad Monger..... Easthope Martin

FRANK NEWMAN (Organ)

Entr'acte, 'Album Leaf'..... Grieg
Selection from 'La Traviata'..... Verdi
Valse Lianesque..... Marie

Mona..... MacLean
March, 'The Tiger's Tail'..... Thurban

KATHLEEN GAMMON

The Dandelion..... Dunhill
Will o' the Wisp..... Spross

ORCHESTRA

Scherzo from 'A Midsummer Night's Dream' Mendelssohn
Second 'Maid of Arles' Suite..... Bizet

5.45 THE CHILDREN'S HOUR:

(From Birmingham)

'A Nursery Rhyme Play—Humpty Dumpty,' by Gladys Ward. Selections by the BIRMINGHAM STUDIO ORCHESTRA. TONY will entertain

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

6.45 JACK PADBURY'S COSMO CLUB DANCE BAND

TOM ROGERS (The One-Man Band)
ALMA VANE (Light Ballads)

8.0 B.B.C. PROMENADE CONCERT

SIR HENRY WOOD

and

his SYMPHONY ORCHESTRA

GWLADYS NAISH (Soprano); TREFOR JONES (Tenor); EGON PETRI (Pianoforte)

Relayed from the Queen's Hall, London

ORCHESTRA

Concerto Grosso in C Minor (Op. 6, No. 3) Corelli
Fourth 'Tragic' Symphony..... Schubert

TREFOR JONES

Song of Creation..... ('The Immortal Hour')
Faery Song..... Boughton

EGON PETRI and Orchestra

Partita..... Casella



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

CASELLA (born 1883) is already well known to concert-goers, several of his works having been heard in this country, notably his impressions entitled *Pages of Wax*. He is a versatile musician, a concert pianist, and music critic, and author of a book on 'The Evolution of Music.' His 'modernist' tendencies go hand in hand with a keen appreciation of the classics; his edition of Beethoven's Piano Sonatas is admirable.

His *Partita*, dedicated to the well-known American patron of music, Mrs. Elizabeth S. Coolidge, came out in 1925. A note given at a subsequent performance pointed out that the work is scored for a rather unusual combination of instruments—Oboe, two Clarinets, Bass Clarinet, three Trumpets, Drums, and Strings. The Pianoforte, Oboe, and one Clarinet form a little solo group, used after the manner of that which we have heard in various Concerti Grossi.

We are familiar with the word *Partita*, the name derived from the sets of dance tunes that German town bands used to play in the seventeenth and eighteenth centuries. Composers for the keyboard (notable among them was Bach) took the name for their suites of pieces in dance style. There are three Movements: *Sinfonia*, *Passacaglia*, and *Burlesca*.

In the *Sinfonia* the composer has attempted a fusion of the early sonata, suite and concerto forms. A *Passacaglia* keeps one basic tune going all the time, building varied matter above it. Casella uses many devices for obtaining variety—contrasting rhythms and sharply-pointed orchestration; and the theme itself undergoes some alteration.

The *Burlesca* is a gay Rondo. GWLADYS NAISH and Orchestra
Recit. and Air, 'Micaela's Song' ('Carmen') Bizet
ORCHESTRA
Military March..... Schubert

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.45 PROMENADE CONCERT (Continued)

ORCHESTRA
'Iberia'..... Albeniz, arr. Arbos

IBERIA is the old name for Spain. Albeniz (1860-1909) wrote for the Pianoforte a Suite of twelve pieces, to which he gave this title, each descriptive of some aspect of Spanish life. Several of these were orchestrated by his friend Enrique Arbos.

The three pieces most commonly played in the orchestral Suite are (1) the *Evocation*, a sort of synthesis or generalization of Spanish feeling, as a prelude; (2) *El Corpus en Sevilla*—the festival of Corpus Christi, with all manner of rejoicing, a suggestion of the devotional side of the feast, and at the close the peace of night; (3) *Triana*, a suburb of Seville, in which many gipsies live.

GWLADYS NAISH
A Soft Day..... Cyril Scott
In Springtime..... Schubert
TREFOR JONES
The Unforseen..... Cyril Scott
Fair House of Joy..... Quilter
ORCHESTRA

First Irish Rhapsody..... Stanford

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

(Thursday's Programmes continued on page 450.)

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(R.T. 7/9/28)

Thursday's Programmes continued (September 13)

5WA CARDIFF. 353 M. 850 KC.

- 3.0 London Programme relayed from Daventry
- 4.0 **An Orchestral Programme**
NATIONAL ORCHESTRA OF WALES
Overture, 'Cockaigne' Elgar
Bourrée and Gigue German
'Nutcracker' Suite (Casse-Noisette) Tchaikovsky
Dream Pantomime ('Hänsel and Gretel')
Humperdinck
Three Pieces, Op. 10 Elgar
Polovtsian Dance Borodin
- 5.15 **THE CHILDREN'S HOUR**
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15 S.B. from London
- 7.25 S.B. from Bournemouth (See London)
- 7.45 **A PIANOFORTE RECITAL by HUBERT PENGELLY**
Clair de Lune (Moonlight) Debussy
Jardins sous la pluie (Gardens in the Rain) Debussy
La fille aux cheveux de lin (The Flax-haired Maiden) Debussy
Minstrels Debussy
- 8.0 **THE 'AUTUMN FOLLIES' CONCERT PARTY**
Relayed from the Pavilion, Llandaff Fields
- 9.15-12.0 S.B. from London (9.45 Local Announcements)

5SX SWANSEA 294.1 M. 920 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
- 7.0 S.B. from Manchester
- 7.15 S.B. from London
- 7.25 S.B. from Bournemouth (See London)
- 7.45 **Music and Humour**
THE STATION OCTET
March, 'The Phantom Brigade' Myddleton
BEN MORGAN (Tenor)
If I might love you Landon Ronald
A Smile Landon Ronald
Although Landon Ronald
Hiraeth Iruyn Walters
You are my Darling (Russian Gipsy Song) Iruyn Walters
arr. Wishaw
Ichabod Tchaikovsky
- OCTET
An Irish Suite, 'Innisfail' Ansell
FLORENCE OLDHAM
In Light Songs at the Piano
OCTET
Larks' Valse (from 'Harlequin's Millions') Drigo
- BEN MORGAN
The Sunset Glow Schubert
Shy One Rebecca Clarke
Y Sipsi (The Gipsy) Iruyn Walters
Thy Beaming Eyes McDowell
When Lovers Meet Again Hubert Parry
- OCTET
Intermezzo from 'Cavalleria Rusticana' Mascagni
Serenade, Op. 15 Moszkowski
- 9.15-12.0 S.B. from London (9.45 Local Announcements)

6BM BOURNEMOUTH. 328.1 M. 920 KC.

- 3.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.25 Professor Cock: 'The Limits of Lying'
- 7.45-12.0 S.B. from London (9.45 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 3.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:**
A little nonsense and much fun
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15 S.B. from London
- 7.25 S.B. from Bournemouth (See London)
- 7.45 **Sea-foam and Sunlight**
Written and spoken by FRED E. WEATHERLY, K.C.
With Songs of the Sea, sung by DENIS NOBLE (Baritone) and ETHEL DARIN (Mezzo-Soprano)
- 8.45 **A PIANOFORTE RECITAL by LLOYD POWELL**
- 9.15-12.0 S.B. from London (9.45 Local Announcements)



FRED E. WEATHERLY,

the famous song-writer, is responsible for the programme entitled 'Sea-foam and Sunlight,' which will be broadcast from Plymouth this evening at 7.45

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
- 7.0 S.B. from Manchester
- 7.15 S.B. from London
- 7.25 S.B. from Bournemouth (See London)
- 7.45 **A Studio Concert**
DOROTHY HEATH WILSON (Soprano)
WALTER PAYNE (Baritone)
MABEL CONSTANDUROS (Entertainer)
GWENDOLINE WELBORN (Child Pianist)
THE STATION TRIO, directed by ADA RICHARDSON
THE STATION TRIO
Little Waltze Cyril Scott
Fiddle Dance Percy Fletcher
Eventide Ada Richardson
- DOROTHY HEATH WILSON
Only the River Running By .. John A. Hopkins
Pan in the Woods Phyllis M. James
Shepherd's Cradle Song Arthur Somervell
Dream o' Day Jill German
- MABEL CONSTANDUROS (Entertainer)

- GWENDOLINE WELBORN
Solfeggietto Bach
Pixie Man Julius Harrison
Butterfly Grieg
Giga Arnold
- WALTER PAYNE
Devon for Me Gerald Kahn
The Pauper's Drive Sydney Homer
Bacchus Joseph Holbrook
- MABEL CONSTANDUROS (Entertainer)
- DOROTHY HEATH WILSON
Wonderful World of Romance Haydn Wood
April is a Lady Montague Phillips
The Fairy Shoon Maude Craske-Day
- GWENDOLINE WELBORN
Arabesque Debussy
Shadow Dance MacDowell
Valse Chromatique Godard
- WALTER PAYNE
TODDROW Fredk. Keel
A Spirit Flower Campbell-Tipton
West Country Lad German
Dolorosa Montague Phillips
- TRIO
Intermezzo } (from 'Miniature Suite')
Scene du Bal } Eric Coates
- 9.15-12.0 S.B. from London (9.45 Local Announcements)

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

- 3.0 London Programme relayed from Daventry
- 5.15 **THE CHILDREN'S HOUR:**
'The Old Moon Laughed,' a Radio Phantasy for Children, by Muriel Levy
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 7.0 S.B. from Manchester
- 7.15 S.B. from London
- 7.25 S.B. from Bournemouth (See London)
- 7.45-12.0 S.B. from London (9.45 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 12.0-1.0 Gramophone Records
- 4.0 **Famous Northern Resorts**
Buxton
A Concert by THE BUXTON PAVILION GARDENS AUGMENTED ORCHESTRA
Musical Director, HORACE FELLOWES
Relayed from the Pavilion Gardens
Overture to 'The Flying Dutchman' .. Wagner
Waltz, 'Wine, Woman, and Song' Johann Strauss
Tone Poem, 'Finlandia' Sibelius
First Rhapsody Liszt
Fantasia on Sullivan's Melodies arr. Dan Godfrey
- 5.0 Mrs. JUDITH BRUND-BETT-TWEEDALE: 'The Welfare of Dogs'
- 5.15 **THE CHILDREN'S HOUR:**
In Sylvan Glades
Stories { 'The Frog and the Forest' (Betan)
'The Pixies' War' (Grenside)
Two Woodland Songs (Oliver), sung by BETTY WHEATLEY
Piano Solos by ERIC FOGG
- 6.0 London Programme relayed from Daventry
- 6.20 Market Prices for Local Farmers
- 6.30 S.B. from London
- 7.0 Mr. FRANK A. LOWE: 'Bird Calls'
- 7.15 S.B. from London
- 7.25 S.B. from Bournemouth (See London)
- 7.45 **Vaudeville**
WALTER JONES and PARTNER
(The Quiet Songsters)

Programmes for Thursday.

GEORGE BUCK (Comedian)

PATRICIA ROSSBOROUGH

(In light comedy songs at the piano)

A Comedy Sketch, entitled 'The Marriage Morning,' by HAROLD SIMPSON

Mrs. Tapp LUCIA ROGERS

Harry Higgins LEO CHANNING

Fred Potts CHARLES NESBITT

Scene: A room in a lodging-house.

IVAN FIRTH and PHYLLIS SCOTT

(A new and original Scene)

EUGENE EARLE (Popular Banjoist)

HARRY HOPEWELL

(The well-known Manchester Baritone)

Supported by THE NORTHERN WIRELESS ORCHESTRA

9.15-12.0 S.B. from London (9.45 Local Announcements)

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.

3.0.—London Programme relayed from Daventry. 5.15.—Children's Hour. 6.0.—For Farmers: Dr. R. W. Wheldon, 'Grassland Management—1.' 6.15.—London Programme relayed from Daventry. 6.30.—S.B. from London. 7.0.—S.B. from Manchester. 7.15.—S.B. from London. Professor Cook: 'The Limits of Lying.' S.B. from Bournemouth. 7.45.—Claud Biggs (Pianoforte). 7.50.—Arthur Catterall (Violin). Variations in D Minor (Mozart-Catterall); Russian Airs (Wieniawski). 8.10.—Dale Smith (Baritone): To Music, To the Lyre, The Wraith, The Enquirer and Hark, hark, the Lark (Schubert). 8.22.—Claud Biggs: Polonaise in A Flat (Chopin); Intermezzo in E Flat, Op. 117 (Brahms); Spinning Song (Mendelssohn). 8.34.—Arthur Catterall: Spanish Dance (Granados-Kreiser); Caprice Viennois (Kreiser); Préludium (Bach-Schumann). 8.46.—Dale Smith: O let the solid ground, Birds in the High Hall Garden, Go not, Happy Day, and Come into the garden, Maud (Somervell). 9.0.—Gracie Fields (Comedienne). 9.15-12.0.—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.

3.0.—Mid-Week Service, to be conducted by the Rev. W. White Anderson, M.C., of New Kilpatrick Parish Church, Bearsden, assisted by the Station Choir. Choir: Psalm No. 145, 2nd Version, vv. 9-14; Reading, Malachi III, vv. 8-12; Address, 'Giving God a Chance' (Page 29, Dr. Morrison's 'Gateways of the Stars'); Prayer; Benediction; Voluntary. 3.15.—Dance Bands. 4.0.—Light Orchestral Concert. The Station Orchestra. Mary Topp (Soprano). 5.0.—Jenny Given, A.R.C.M.: 'Some Heroes of Scottish Song.' 5.15.—Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Organ Recital from the New Savoy Picture House (Mr. S. W. Leitch at the Organ). 6.30.—S.B. from London. 7.0.—S.B. from Manchester. 7.15.—S.B. from London. 7.25.—Professor Cook: 'The Limits of Lying.' S.B. from Bournemouth. 7.45.—Scots Vaudeville. The Station Orchestra: March, 'The London Scottish' (Haines). Jock Walker (Comedian) and the Orchestra will serve up 'Some Scotch.' Orchestra: Overture, 'Prince Charlie' (Vott), Anne Ballantine (Contralto): Down the Burn, This is no my Plaid, and Skye Boat Song (Traditional). Orchestra, Wee Macgregor Patrol (Amers). 'The Tale of a Pig,' a Comedy in One Act by Richard Holman. Orchestra: Elphinstone Reel, 'Schiehallion' (Kerr). Anne Ballantine: Auld Robin Gray, Caller Herrin', and 'There's nae luck about the house (Traditional). Orchestra: A Keltic Lament (Foulds). George Hutchinson (Entertainer): Love and Marriage; Scotch Hospitality. Orchestra: Patrol, 'The Kiltie's Courtship.' 9.15-12.0.—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.

4.0.—Fishing News Bulletin. 4.5.—Concert by the Station Octet, relayed from the Sculpture Court, the Art Gallery. 4.25.—From the Studio. Pay Nicol (Contralto): Until (Sanderson). 4.35.—Octet Concert (continued). 5.0.—'Some Heroes of Scottish Song,' by Jenny Given, A.R.C.M. 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. 7.0.—S.B. from Manchester. 7.15.—S.B. from London. 7.25.—Professor Cook: 'The Limits of Lying.' S.B. from Bournemouth. 7.45.—A Recital by Reginald Whitehead (Bass): Hybris (the Cretan (Elliot); Youth (Alltisen); Off to Philadelphia (Haynes). 7.55.—The Station Pianoforte Quintet: Dream Castles (Brian Hope); Three Little Waltzes, No. 1 (Cyril Scott); Nocturnette (Brian Hope). 8.5.—Vocal Recital (continued). Reginald Whitehead: Bells of the Sea (Solman); Smugglers (Wilson); Roadways (Densmore). 8.15.—Variety. Mira B. Johnson (Actress-Entertainer); Cyril Lidington (Entertainer); Jan Wien (Banjo Solos); The Coborn Sisters: The Station Octet. 9.15.—S.B. from London. 9.50.—The Scottish National Players present An Hour's Entertainment. 'Memory,' a Play by G. Reston Malloch (first performance). The Company in Scots Songs and Choruses. 'Exit Mrs. McLeerie,' a Farce by J. J. Bell. 10.30-12.0.—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.

3.0.—London Programme relayed from Daventry. 4.0.—Concert. Orchestra. 4.20.—Quintin D. Nicol (Baritone). 4.32.—String Orchestra. 5.0.—Miss Marguerite Murphy, 'Gleanings on Tapestry.' 5.15.—Children's Hour. 6.0.—London Programme relayed from Daventry. 6.30.—S.B. from London. 7.0.—S.B. from Manchester. 7.15.—S.B. from London. 7.25.—Professor Cook: 'The Limits of Lying.' S.B. from Bournemouth. 7.45.—A Military Band Concert. The Station Military Band, conducted by E. Godfrey Brown. 8.10.—Herbert Heyner (Baritone). 8.22.—Band. 8.38.—Herbert Hryner. 8.50.—Band. 9.15.—S.B. from London. 9.50.—'The Mystic Trumpeter,' for Baritone Solo, Chorus, and Orchestra. Words by Walt Whitman; Music by Sir Hamilton Harty. Herbert Heyner (Baritone). The Station Chorus and the Symphony Orchestra, conducted by E. Godfrey Brown. 10.30-12.0.—S.B. from London.



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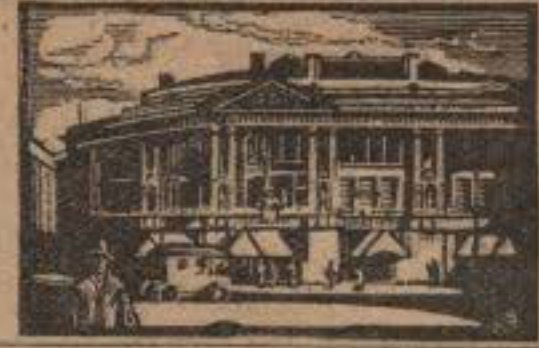
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Name

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LONDON and DAVENTRY
PROGRAMMES FOR
Friday, September 14
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
Quintet in A ("Fruit") Schubert

12.0 A SONATA RECITAL
ALLAN McDOUGALL (Violin)
GLADYS EDMUNDSON (Pianoforte)
Sonata in A Wall
Old English Dance Dale

12.30 AN ORGAN RECITAL
by Dr. ERIC H. THIMAN
Organist and Director of the Choir, Park Chapel,
Crouch End
Relayed from St. Mary-le-Bow Church
Prelude, Bournee and Hornpipe ("Water Music")
..... Handel
A Somerset Folk Rhapsody Eric Thiman
Pastorale Guilmant
Chant de Mal Fougere
Fugue in G Minor (the short) Bach

1.0-2.0 LUNCH-TIME MUSIC
THE HOTEL METROPOLIS ORCHESTRA
Leader, A. MANTOVANI
From the Hotel Metropole

4.0 MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

5.0 MISS EVELYN COLYER: "Winter Tennis"

At this time of the year those people who play tennis as a summer pastime are beginning to forget about it for another winter, and those who are really keen about the game are looking forward to the winter season of hard practice and sterner, less garden-party play. Miss Evelyn Colyer, who will give some advice on winter tennis in her talk this afternoon, has for some years been one of the foremost British women players of the younger school, who have conclusively proved that the all-court game depending on speed about the court and severity of volley and smash, has ceased to be an exclusive prerogative of men.

5.15 THE CHILDREN'S HOUR:
THE HAPPY DRAGON
A Whimsical Tale, by A. THATCHER and
C. J. HOGARTH,
showing how

"A Dragon, when tamed, can be simply a dear!"
(Told in dialogue fashion)
also

"A Knight's Day Out"

being the stirring story of the Great Sir
Archibald Percy de Parapet

There will also be Selections by "Genial Jemima"

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

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

6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)

7.0 Mr. PERCY SCHOLES: The B.B.C. Music
Critic

7.15 THE FOUNDATIONS OF MUSIC
BRAHMS' PIANOFORTE MUSIC (Second Series)
Played by HOWARD JONES
Fantasias, Op. 118, Book I
Capriccio in D Minor; Intermezzo in A Minor;
Capriccio in G Minor

BOTH the *Capriccios* are brief concentrations of purpose and power, rhapsodical and impassioned rather than capricious in a light sense. The *Intermezzo* comes between these two strong pieces in the sweetest contrast—in quiet meditative mood; perhaps, too, just a little plaintive.

7.25 Historical Reading from "Thucydides"

THE second of the series of Historical Readings is taken from the famous History by Thucydides of the Peloponnesian War between Athens and the Peloponnesian Alliance. Thucydides was himself an Athenian general. Exiled for his failure to save the great city of Amphipolis from the attack of the Spartan Commander Brasidas, he spent the rest of his life in travelling and the writing of his history, which has won him a reputation second only to that of Herodotus among ancient historians. The first extract to be read this evening includes the description of the great plague, which did as much to ruin the Athenian cause as all the armies of Sparta. Penned within their long walls joining Athens to the port of Peiraeus, the inhabitants of Athens died in thousands from the deadly sickness which is supposed to have been introduced through shipping from the East. The second extract tells of the last battle in the great Harbour of Syracuse, where the Athenian Fleet was destroyed by the Syracusans under the eyes of the expeditionary force it had transported to Sicily. This description has probably never been surpassed for vivid picturization and dramatic tension of writing, which has made the battle almost the best known incident of ancient war.

7.45 A SONG RECITAL by DALE SMITH (Baritone)

Cease, O my sad soul Parrell
My little pretty one Anon., arr. Adlington
Whither runneth my sweetheart? Bartlett, arr. Keel
The Empty House Foggy
Pretty Betty Rowley
Birds in the high Hall garden
Go not, happy day Somervell
Come into the garden, Maud,



MISS COLYER ON THE JOB.

All the vigour and severity that have made Miss Evelyn Colyer's overhead play famous are typified in this picture of her taking a flying backhand smash. Tennis-players will welcome the chance of hearing her broadcast from London and Daventry this afternoon.

8.0 B.B.C. PROMENADE CONCERT

SIR HENRY WOOD

and

his SYMPHONY ORCHESTRA

BELLA BAILLIE (Soprano)

ROY HENDERSON (Baritone)

FANNY DAVIES (Pianoforte)

Relayed from the Queen's Hall

Part I

ORCHESTRA

Overture to "Egmont" Beethoven

ROY HENDERSON and Orchestra

Recit. "Hai gia vinto" (We

have won the case) ...

Air, "Vedro, mentr' io" ("Figaro") Mozart

sospiro" (Shall I be re-

jected?)

COUNT ALMAVIVA is a fierce husband. He pursues several pretty girls, among them the Countess' maid Susanna, who is betrothed to Figaro, the Count's valet. Amidst great complications, we find in Act 3 the Count, deceived by Susanna, swearing vengeance in this recitative and air.

FANNY DAVIES and Orchestra

Piano Concerto in C Minor Mozart

BELLA BAILLIE and Orchestra

Concert Aria, No. 2, "Bella mia flamma, addio"
(My lovely one, farewell) Mozart

ORCHESTRA

Third ("Heroic") Symphony Beethoven

9.30 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Road Report

9.45 PROMENADE CONCERT

Part II

ORCHESTRA

Siegfried's Journey to the Rhine ("The Dusk of
the Gods") Wagner

BELLA BAILLIE

To a Nightingale Brahms

A Love Song

ROY HENDERSON

To The Forest Tchaikovsky

Serenade (Ständchen) Richard Strauss

ORCHESTRA

"Carnival" Overture Dvorak

10.30 Local Announcements; (Daventry only)
Shipping Forecast

10.35 Mr. HAMILTON EYF: "The Seaside Yester-
day and Today"

THE English seaside has changed, in the last generation, as so many of our other institutions have changed. A generation ago the professional classes went to the seaside for a holiday at the sea; the sea and sand, the wind and spray, the change from town life were what they sought there, and they found them. Nowadays those who seek these attractions go abroad, and through the resorts of the Norman and Breton coast. Our English seaside is populated, instead, with people who want piers and kiosks, cinemas, concert parties, theatres, concerts—in fact, a constant whirl of urban amusements to which the sea is a background and little more. This, at least, is the impression that Mr. Hamilton Effe, the well-known journalist, will record.

10.50 SURPRISE ITEM

11.5-12.0 (Daventry only) DANCE MUSIC:
CHARLES WATSON'S BAND, from the Café de Paris

Programmes for Friday.

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
TOM ROGERS (The One Man Band)
ALMA VANE (Light Ballads)
- 5.45 THE CHILDREN'S HOUR:
(From Birmingham)
'A Page from the Diary of a House Master'
Songs by VIVIENNE CHATTERTON (Soprano),
and GEOFFREY DAMS (Tenor)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
- 6.45 Light Music
FRED SUTCLIFFE (Baritone)
ST. HILDA'S BAND, conducted by HUBERT BATH
Sunset on the Veldt Bath
Trombone Solo, 'The Trombone King'
Greenwood
(Soloist, ELLIAH BOAM)
Intermezzo, 'Priory Bells' J. Ord Hume
Hiawatha's Wooing (from Suite 'Hiawatha',
No. 1) Halliwell
FRED SUTCLIFFE
King Charles M. V. White
A short cut Trotters
BAND
Chinese Patrol, 'Ting-a-ling-a-ling' Bath
Cornet Solo, 'Facileta' Hartmann
(Soloist, Mr. GEORGE SWIFT)
Intermezzo, 'Bells across the Meadows'
Kettelbey
Descriptive, 'Jemies Patrol' Dacre
FRED SUTCLIFFE
Who is Sylvia? Schubert
O mistress mine Quilter
Archie of the Royal Air Force Longstaffe
BAND
Entr'acte, 'Mustard and Cress' Bath
Descriptive Piece, 'Way down Carolina'
Le Strange
Cornet Duet, 'Two Pals' Davison
Dance, 'Poi-Poi' ('Maoriland') Hume
- 8.0 A Musical Comedy Programme
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
Selection from 'Dorothy' Cellier
VIVIENNE CHATTERTON (Soprano) and Orchestra
Mary ('Our Miss Gibbs') Monckton
Cora ('The Treador')
ORCHESTRA
Two Step, 'Julie' Joyce
ROBERT CHIGNELL (Baritone) and Orchestra
Josephine ('The Sunshine Girl') Rubens
ORCHESTRA
Selection from 'Yvonne' .. Gilbert and Duke
VIVIENNE CHATTERTON and Orchestra
Cinderella ('Betty') Rubens
ROBERT CHIGNELL and Orchestra
Sylvia ('Sylvia's Lovers') Pelt
Sally ('Sally') Kern
ORCHESTRA
Fox-Trot, 'Sybil' Jacobi
- 9.0 'TOMMY'S TOURS'
A Special Revue presented by
TOMMY HANDLEY
and
COMPANY
(For details see London, page 456)
- 10.0 WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN; Road Report
- 10.15 DANCE MUSIC: GEORGE FISHER'S
KIT CAT BAND from the Kit Cat Restaurant
- 11.0-11.15 CHARLES WATSON'S BAND from the
Café de Paris
(Friday's Programmes continued on page 454.)

Post Time is Adventure Time!

By ANITA RICHMOND

"You're very excited, Norah. What's the matter?"

"It's time the postman came."

"But—"

"Ah, there he is." Norah jumped to her feet and ran to the front door. When she returned she bore a letter which she flourished triumphantly in her friend's face.

"It's quite an adventure nowadays," she exclaimed.

"I don't understand," said Marjorie. "Besides, that letter isn't for you. It's addressed to Miss Blanche—"

"My pen name. This letter's from an editor and—"

"She tore open the envelope. "Yes, there's a cheque. Ten beautiful guineas."

"For heaven's sake explain, Norah. Don't be so tantalising."

Norah sank into a chair, her eyes bright with excitement. "I'm a real live authoress, Marjorie. Really I am. I've been writing now for over a year, and I've made—simply pounds. You wouldn't believe it." She pointed across the room. "See that book-case? That cost me three hours' work—if it can be called work. Really it's the most fascinating hobby imaginable."

"But you, Norah!" exclaimed the other in amazement. "Why you never—"

"I know. That's the wonderful thing about it. I never dreamt I could do it, although I always longed to be able to. One day I saw an advertisement of a correspondence course in article and story writing, and sent for a copy of the prospectus."

"And you joined?"

"Eventually I did. I doubted my ability to write; but the Course people were so

friendly and helpful in their letters that I plucked up courage and enrolled."

"I don't believe in those correspondence courses," said Marjorie, shaking her head.

"I didn't till I learnt more about this one. My dear, you wouldn't believe the trouble they take. I hadn't the foggiest notion how I should even start an article before I joined, yet two months afterwards the Director of Studies wrote and said that my last exercise would be up to standard if I revised it in a certain way and he gave me a list of papers to send it to."

"Well?"

"The first paper bought it. I got two guineas. Since then I've sold nearly everything I've written."

"It's perfectly wonderful, Norah. I wish I could do it; but then, writers are born, not—"

"Rubbish! It's a matter of training. If you can write a good letter you can learn to write 'copy' for the papers—I'll tell you what I'll do, Marjorie. I'll write and get the Institute's new prospectus for you."

"The Institute?"

"The Regent Institute, Palace Gate."

"But I couldn't afford the fee, Norah."

"It's really quite reasonable, and you can pay it in instalments. You might get it back in no time. I did within five months. Do let me get that prospectus for you."

"I'll think about it."

"Take my advice, Marjorie, and act now. I wish I hadn't waited so long. I'd have earned pounds more."

"All right, Norah." Marjorie rose to her feet. She was quite enthusiastic by this time. "Let's send for it now, dear."

LEARN TO WRITE—Earn while you Learn

Many striking parallels to the case of Norah are to be found in the records of the Regent Institute. Some students have earned the fee several times over while taking the postal tuition in Journalism and Short Story Writing. One woman pupil reported that she had sold 55 articles within ten months of enrolment. Hundreds of publications need the work of outside contributors. The supply of brightly-written articles and stories does not keep pace with the demand. Big prices are paid for good work.

The Regent tuition will show you definitely and practically how to write in the way that appeals to editors, what to write about, how to get ideas, and where to sell.

Send to-day for a free copy of the Institute's prospectus, "How to Succeed as a Writer." It contains much striking information of interest to literary aspirants and describes the Regent postal courses, which have enabled so many novices to earn while learning.

Cut this coupon out and post in an unsealed envelope (½d. stamp), or write a simple request for the booklet.

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Why not hear a demonstration at the new Celestion Showrooms, one minute from Victoria Station. You are under no obligation in doing so. Or ask your dealer to demonstrate. Celestion illustrated literature giving full particulars of all models and of the Celestion-Woodroffe Gramophone Pick-up. Price £4.4.0, sent free on request.

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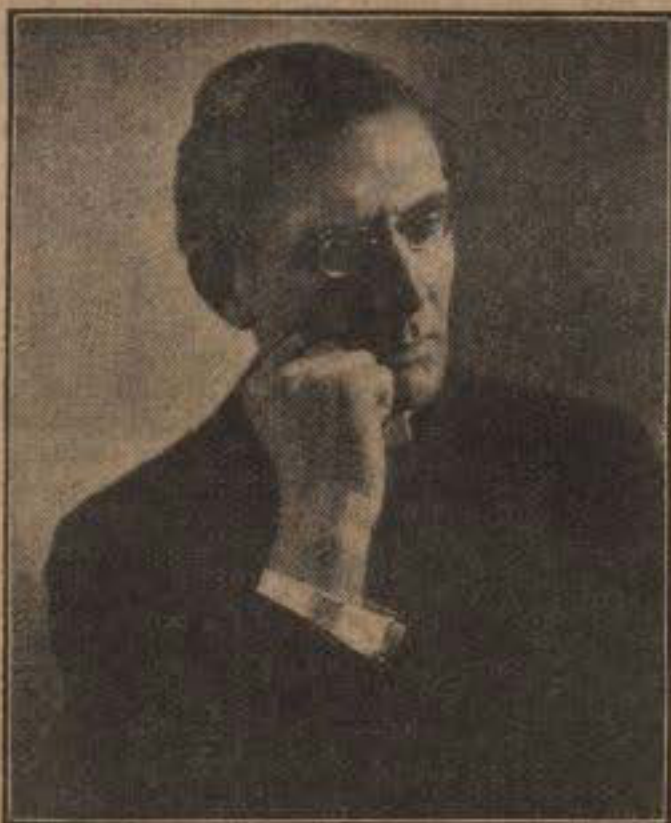
Friday's Programmes cont'd (September 14)

5WA CARDIFF. 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 4.15 C. M. HAINES: 'Theatrical Mysteries—III. Was it Shakespeare's Own Writing in Sir Thomas More?'
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.5 S.B. from London (10.30 Local Announcements)

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

- 12.0-1.0 Gramophone Records
- 4.0 London Programme relayed from Daventry



THE FOUNDATIONS OF MUSIC.

Mr. Howard Jones, the pianist, will this week play Brahms' pianoforte music from London in this series every evening at 7.15.

- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.5 S.B. from London (10.30 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
- 5.0 Miss JANNIE BAX: 'From Sowing-Time to Harvest'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.5 S.B. from London (10.30 Local Announcements)

5PY PLYMOUTH. 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry

5.0 Mr. P. F. REYNOLDS, Local Honorary Secretary, 'Airs of the Branch Committee for Devon and Cornwall of the Council for the Preservation of Rural England.'

- 5.15 THE CHILDREN'S HOUR:
Do you know—?
A wonderful collection of valuable information served out in small doses
- 6.0 London Programme relayed from Daventry
- 6.30-11.5 S.B. from London (10.30 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
- 6.30-11.5 S.B. from London (10.30 Local Announcements)

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

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:
Advice!
Songs:
'When you're up to your neck in hot water' Sarony
'Keep your toys, Laddie boy' Ketelboy
'The Thievish Mouse' Elliot
'The Spider and the Fly' Elliot
Supplemented with Music by THE STATION TRIO
And a Warning to Young Eggs on the Choice of Companions (Stephen Southcald)
- 6.0 London Programme relayed from Daventry
- 6.30-11.5 S.B. from London (10.30 Local Announcements)

2ZY MANCHESTER. 384.6 M. 780 KC.

- 4.0 THE NORTHERN WIRELESS ORCHESTRA
March, 'The Children of the Regiment'... Fucik
Overture, 'Undank' (Thankless) Storch
GLADYS MORTON (Soprano)
Air, 'The first day of love' (from 'Louise') Charpentier
Open thy blue eyes... Massenet
ORCHESTRA
Masque Music from 'As you like it'... German
Selection from 'The Catch of the Season' Baker
GLADYS MORTON
Orpheus with his lute... Sullivan
Among the Willows... Montague Phillips
It was a lover and his lass... Eric Coates
ORCHESTRA
Romance, 'Simple Aveu'... Thomé
Prelude in C sharp Minor (by request) Rachmaninov
- 5.0 Mr. CHARLES OWEN: 'Lancashire Authors—IV, Ammon Wrigley'
- 5.15 THE CHILDREN'S HOUR:
Back at School
'I want to scout until I'm seventy-three'
'In praise of syrup'... Hyslop
Sung by HARRY HOPEWELL
Songs from the Scottish Students' Song Book
Sung by BETTY WHEATLEY
A Story, 'Larry-all-alone' (E. le Breton Martin)
- 6.0 ORCHESTRAL MUSIC
Relayed from the Theatre Royal
- 6.30 S.B. from London

Programmes for Friday.

- 6.45 ORCHESTRAL MUSIC (Continued), directed by MICHEL DORÉ
- 7.0 S.B. from London
- 7.45 SANTA and BARBARA in Syncopated Dusts
- 8.0 S.B. from Leeds
- 9.0 **Songs and Balalaika**
 KATHLEEN MITCHELL (Soprano) and GREGORI TCHERNIAK (Balalaika)
 Secrets (Waltz) } Bedford
 In the blossoming orchard }
 A Sad Story } arr. Chatterton
 The Well }
 Cradle Song }
 GREGORI TCHERNIAK
 Fantaisie Rustique arr. Tcherniak
 Kujawiak Wieniawski, arr. Tcherniak
 Little Russia (Two Airs) arr. Tcherniak
 KATHLEEN MITCHELL and GREGORI TCHERNIAK
 The Little Duck }
 On the Hill } arr. Chatterton
 The Unruly Heart }
 Twilight }
 Simply Nothing }
- 9.30 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN; Road Report
- 9.45 **A BAND CONCERT**
 THE HAWORTH PUBLIC PRIZE BAND, conducted by ARTHUR GRACE
 Overture to 'The Barber of Seville' Rossini, arr. Carlton
 Selection from 'Lilac Time' Schubert, arr. Cluisam
 Cornet Solo, 'Hailstorm' arr. Rimmer (Soloist, T. CHAPMAN)
 Selection from 'The Dollar Princess' Fall
 Fox-trot, 'Constantinople' Carlton
- 10.30 Local Announcements
- 10.35-11.5 S.B. from London

Other Stations.

- 5NO **NEWCASTLE.** 512.5 M. 960 kc.
 12.0-1.0:—Gramophone Records. 4.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Herbert Maxwell, relayed from the Havelock Picture House, Sunderland. 6.30:—S.B. from London. 7.45:—Flute Recital by Lambert Plack. 8.0-11.5:—S.B. from London.
- 5SC **GLASCOW.** 405.4 M. 740 kc.
 4.0:—Scottish Concert. The Station Orchestra: Richard Maguire (Baritone). 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Orchestral Interlude by the Station Orchestra. 6.30:—S.B. from London. 6.45:—S.B. from Edinburgh. 6.50-11.5:—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:—The Unwavering David McLeod, a Scots Tale by H. Mortimer Batten. 5.15:—Children's Hour. 6.0:—Mr. Donald G. Munro: For Farmers. 6.10:—Agricultural Notes. 6.15:—Mr. Peter Craig-myle: 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. 7.45:—Gracie Fields (Comedienne). 8.0-11.5:—S.B. from London.
- 2BE **BELFAST.** 506.1 M. 980 kc.
 12.0-1.0:—Concert. The Radio Quartet. Linda Brown (Soprano). 4.0:—Concert. Orchestra: Overture, 'King Stephen' (Beethoven); Ballet Music from 'Le Cid' (Massenet). 4.25:—Adelaide Beattie (Mezzo-Soprano): A Derbyshire Song (A. Rowley); Bend low thine ear (M. Besly); Ca' the yowes to the knowes (arr. Diack); The Coquette (Pergolesi). 4.37:—Orchestra: Chopiniana (arr. Finck); Suite, 'Chelsea China' (M. Besly). 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Arthur Raymond, relayed from the Classic Cinema. 6.30-11.5:—S.B. from London.

In a note on the recent broadcast by Mr. Thornton Wilder of his play *Leviathan*, we stated that this was one of three which would shortly be appearing in book form. We now hear from Messrs. Longmans, Mr. Wilder's publishers, that the new volume is to contain not three, but sixteen of his plays. It is entitled *The Angel that Troubled the Waters*.

For Welsh Listeners.

News and Notes from Cardiff.

A Sunday Concert

ON Sunday, September 16, Esther Coleman and Trevor Glyn will be the artists at an orchestral concert. Mr. Glyn is at present singing in *Blue Eyes* at Daly's. He once played small parts with D'Oyley Carte, and studied singing in Vienna. When he sang at the Central Hall, Westminster, for the Miners' Distress Fund Concert, Mr. Lloyd George came round to the artists' room and thanked him personally. Trevor Glyn, whose real name is Glyn Hopkins, comes from Tonyrefail.

An Eisteddfod Winner

ON Wednesday, September 19, a dramatic recital will be given by Tom Jones, Pontypridd. Mr. Jones has taken part in plays many times from Cardiff Station, but this will be his first appearance since winning the English elocution prize at the National Eisteddfod at Treorchy in August. One of the items chosen for competition was Browning's 'Grammarian's Funeral,' and Mr. Jones spent the lunch hour on the day of competition studying Browning in the local lending library so that he might thoroughly saturate himself with the poet's style of expression.

Carnarvon Choral Society

ON Thursday, September 20, a concert by the Carnarvon Choral Society will be relayed from the Pavilion, Carnarvon. The Mayor of the town, who is also president of the society, will give the opening speech, and the artists will be Leila Megane, Walter Glynn, Owen Bryngwyn, Gwen Fron (Penillion singer) and Nanci Richards (harpist).

The Changing Landscape

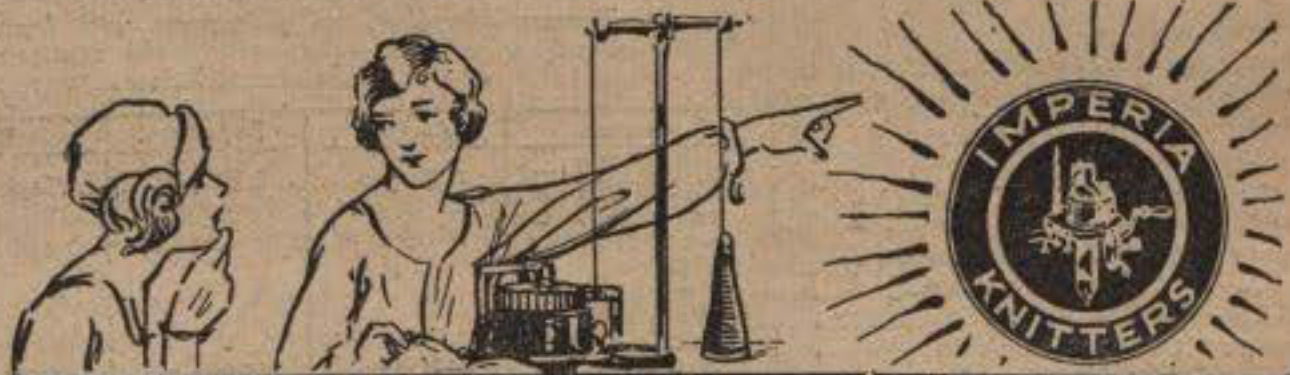
EARLY Travelling in South Wales is the title of Mr. F. J. Harries' talk on September 21. If a traveller of the time of which Mr. Harries will speak were to revisit South Wales, he would find the landscape entirely changed in parts, smiling valleys being laid waste by smoke and dust from the pits; only mountains would remain unchanged. As far as travelling is concerned, however, there are compensations, for the mining villages have made roads with their tram and bus services inevitable.

The Old Songs

AT FIVEWAYS' is the title of a sketch with songs and orchestra to be given on Saturday evening, September 22. This programme will show a group of people singing popular songs such as 'Massa's in de cold, cold ground,' and 'John Peel.'

The Lore of the Westland

UNDER the general title of Folk Tales of the West Country Mr. F. W. Harvey will give six talks in the forthcoming series of Broadcasts to Schools. Mr. Harvey is by profession a solicitor and by inclination a poet. He has published six volumes of verse, including 'A Gloucestershire Lad at Home and Abroad' and 'Ducks.' He will deal with giants, dragons, elves, ghosts and demons. A series of talks of general interest on four Tuesdays, beginning on September 11, will be given by Richmond Hellyar under the general title of Talks by a Naturalist, and the places described will range from Switzerland to Somerset.



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PROGRAMMES for SATURDAY, September 15

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 (Dauntrey only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

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

3.30 AN ORCHESTRAL CONCERT

EILEEN BINGHAM (Soprano)
JOHN VAN ZYL (Baritone)
THE WIRELESS ORCHESTRA
Conducted by **JOHN ANSELL**

ORCHESTRA
Overture, 'H.I. wore King' *Adam*
Suite, 'Cotillon' *Paul Lacome*

EILEEN BINGHAM
Pulling the Sea Dulce; A Clydeside
Love Lilt; Land of Heart's
Desire ('Songs of the Hebrides')
arr. Kennedy-Fraser and
Kenneth MacLeod

ORCHESTRA
Suite, 'In England'
Kenneth A. Wright
1. In Wooded Ways (A Country
Idyll); 2. Lament (Heather-
fell, 1918); 3. A Sussex Trudge

Spirits' Valse *Johann Strauss*

JOHN VAN ZYL
Time to go *Sunderson*
The Rebel *William Wallace*

ORCHESTRA
Zsambeki Czardas *Gung'l*
Overture, 'Hungarian Comedy'
Kela-Bela

EILEEN BINGHAM
Rusny Love Lilt
Deirdre's Farewell ('Songs of the
to Scotland *Hebrides')*
The Cockle Gatherer *arr. Kennedy-*
(in Gaelic) *Fraser and*
Benbecula Bridal *Kenneth*
Procession *McLeod*

ORCHESTRA
Selection from 'H.M.S. Pinafore'
Sullivan
Polonaise from 'Eugene Onegin'
Tchaikovsky

JOHN VAN ZYL
Give a man a horse he can ride
Thomas

When the sergeant-major's on
parade *Longstaffe*

ORCHESTRA
'Maid of Arles' Suite
(L'Arlesienne) *Bizet*
Fourth 'Pomp and Circumstance',
No. March *Elgar*

5.15 THE CHILDREN'S HOUR:

OLD FRIENDS IN A NEW SETTING
A Concert Party programme in which **EVA NEALE**, **HELEN ALSTON**, **CONSTANCE GALLAVAN**, **SAMUEL DYSON**, **JOHN COLLETT** and **C. E. HODGES** will try to entertain once more

6.0 JACK PADBURY'S COSMO CLUB DANCE BAND

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

6.55 Musical Interlude

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

7.15 THE FOUNDATIONS OF MUSIC

BRAHMS' PIANOFORTE MUSIC
(Second Series)
Played by **HOWARD-JONES**

Fantasias
Intermezzo in B Flat Minor (Op. 117, No. 2);
Intermezzo in E (Op. 116, No. 6); Capriccio
in D Minor (Op. 116, No. 7)

THE first piece makes expressive use of harp-like motifs; the harmonies touch the spirit of tender reflection, in a mood almost of melancholy.

The other Intermezzo is pensive and tender in full, rich chords, at the start, breaks into a more lightly accompanied melody in the middle, takes on an impassioned note, and then, with the gentlest breathing, returns to its former

HEDDLE NASH
Go, lovely rose.....
There be none of
beauty's daughters } *Quilter*
Fill a glass with golden wine.....

OLIVE KAVANN
Selected Songs

HEDDLE NASH
Evening *Hageman*
Come you, Mary *Croston*
Song of the Open *la Forge*

OLIVE KAVANN
Selected Songs

8.15 'TOMMY'S TOURS'

'Like a magic Concert, hear it whenever you will.'

The Artists will be:

JEAN ALLISTONE
FRANK DENTON
MIRIAM FERRIS
ORD HAMILTON
TOMMY HANDLEY
HARRY PEPPER
STANLEY VILVIN
and
WIRELESS CHORUS

TOMMY HANDLEY has recently been discharged from the Army as a general nuisance.

After listening to our surprise item from King's Cross, which occurred about the same time, he followed this train of thought and decided that the permanent way to success must be along those lines and is considering new means of transport.

As this is a new departure, it is difficult to gauge in what capacity Tommy will arrive on the platform; but after so many signal successes, there is no risk of a breakdown. He himself will be in the van and expressly undertakes to guard against accidents and deliver the goods to all stations.

There were some further points he wanted to run over before being side-tracked, but we pulled the communication cord and brought him to a standstill.

9.15 Topical Talk

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

9.50 Old-Fashioned Dances

MEGAN THOMAS (Soprano)

THE WIRELESS ORCHESTRA, conducted by **JOHN ANSELL**

Dances from 'The Duenna' *Reynolds*
1. Jig; 2. Gavotte; 3. Serenade; 4. The Duenna's Dance; 5. Fandango

MEGAN THOMAS with Orchestra
Minuet The (from 'Familiar') } *Kenneth*
Tea Caddy Things' } *A. Wright*
Gavotte, 'The Warming Pan' .. }
Waltz Song from 'Tom Jones' *German*

ORCHESTRA
Waltz, 'The Emperor' *Johann Strauss*

MEGAN THOMAS with Pianoforte
Selected Items

ORCHESTRA
Polka, 'Zig-Zag' *Waldteufel*
Barn Dance, 'Happy Darksies' *Gosfrey*

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

TOMMY'S TOURS

WEEK-ENDS at
the B.B.C.-SIDE

Home Comforts, Fresh Airs, Ultra-Violet Radio-Active Fun Baths, Charming Revues from the Summit of Savoy Hill on the River Thames.

TICKETS 10/- (Licence-holders Free)

Uniform supporters greet every strain.

Messrs. Tommy Handley and Company will leave London Studio as advertised hereunder calling the stations specified at the times stated below.

Station.	Arrival.	Departure.	Date.
LONDON 2LO ...	8.15 p.m.	9.15 p.m.	September 15th
DAVENTRY 5XX and all Stations except: Glasgow, Newcastle, Edinburgh, Dundee.	9.0 p.m.	10.0 p.m.	September 14th
GLASGOW ...	9.50 p.m.	10.50 p.m.	September 15th
NEWCASTLE ...			
EDINBURGH ...			
DUNDEE ...			

mood. At the end there is a fond recollection of the middle tune, before the brief picture fades away.

The *Capriccio* surges along in agitation that nothing can assuage.

7.25 Sports Talk: Colonel **PHILIP TREVOR**, 'The English Team for Australia'

THE cricket season of 1928 having finally drawn to a close, interest shifts around the globe, and the forthcoming tour in Australia will henceforward attract all the attention of cricket-lovers until the last Test is over and the Ashes have been lost or retained. In this evening's talk Colonel Trevor will discuss the composition of the English team in the light of the end-of-season play.

7.45 A Ballad Concert

OLIVE KAVANN (Contralto)
HEDDLE NASH (Tonor)

Saturday's Programmes cont'd (Sept. 15)

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

3.30 VARIETY

(From Birmingham)

JAMES DONOVAN
(Saxophone)

MAVIS BENNETT (Soprano) in 'Bird Songs'

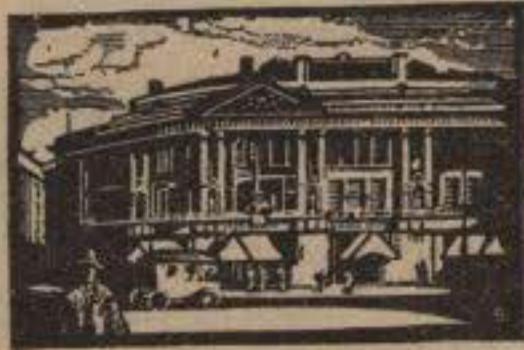
THORNLEY DODGE
(Entertainer)

'WILL IT COME TO THIS?'

(A Domestic Episode of the future by MONA PEARCE)

Freddy.. TREVOR CASH
Margaret, his wife
MOLLY HALL

Elizabeth, a prospective maid.. GLADYS JOINER



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

4.30 Thé Dansant

(From Birmingham)

BILLIE FRANCIS and his BAND
Relayed from the West End Dance Hall
BEATRICE DE HOLTHOIR (Dance)

5.45 THE CHILDREN'S HOUR:

(From Birmingham)

'Snooky receives an S.O.S.' by Phyllis Richardson

JAMES DONOVAN and his Saxophone
THORNLEY DODGE will entertain

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

6.55 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CASTELL

Overture to 'The Italian in Algiers' Rossini

7.5 SEYMOUR DOSSER (Tenor)

Dear Love, remember me Marshall
Crabbed Age and Youth Hubert Parry
Hame Walford Davies
Daybreak Ronald

7.15 ORCHESTRA

Suite in old English Style from 'Henry VIII' Roults
Ave Maria Stelle Grieg
Schön Rosmarin (Lovely Rosemary)..... Kreisler

7.35 SEYMOUR DOSSER

A Prayer to Our Lady Donald Ford
So we'll go no more a-roving..... M. V. White
Now is the hour of soft enchantment
Goring Thomas

7.45 ORCHESTRA

Suite of Four English Dances Cowen

8.0 B.B.C. PROMENADE CONCERT

SIR HENRY WOOD

and

HIS SYMPHONY ORCHESTRA

ELSIE BLACK (Contralto)

FRANK TITERTON (Tenor)

LEFF POUISHNOFF (Pianoforte)

Relayed from the Queen's Hall, London

ORCHESTRA

Third 'Leonora' Overture Beethoven
Three Shakespearean Sketches .. Norman O'Neill
(Conducted by the COMPOSER)

BEETHOVEN'S *Fidelio* had several vicissitudes of fortune before it became a success, and for each new production he wrote a fresh

Overture. One of these exists in two different forms, so we may count *Fidelio's* Overtures as actually five.

The so-called Third Overture (actually the second in order of composition) begins with a short, slow Introduction, and then the vigorous main body of the Overture begins. There are two chief tunes—the very soft and mysteriously-opening one, and a succeeding smoothly-flowing one.

Note the dramatically interrupting Trumpet call in the middle of the Overture (generally performed, in the concert-room, by a player out of sight behind the Orchestra); this represents the crucial moment in the play, when the Minister of State appears—just in time to save the hero from execution.

ELSIE BLACK and Orchestra
Where corals lie..... ('Sea Pictures')... Elgar
LEFF POUISHNOFF and Orchestra

Fourth Pianoforte Concerto Saint-Saëns
THIS, one of the less frequently heard Concertos of Saint-Saëns, came out in 1875, when the composer himself (aged forty) played the pianoforte part.

The first two Movements, a quick one and a slow one, are linked together the slow portion starting with a tune for Woodwind, accompanied by pianoforte arpeggios.

The next Movement is quick and lively—a Scherzo. It contains reminiscences of tunes heard near the opening of the work. Another slow section (following without pause) brings back a tune by now familiar, from the earlier slow section, and then comes the final quick portion.

FRANK TITERTON
Recit. and Cavatina, 'Ah, viens' (Ah, come, from 'Prince Igor')..... Borodin

ORCHESTRA
Solemn Overture, '1812' Tchaikovsky

THIS piece, celebrating the salvation of Russia from Napoleon, was written for the consecration of a church in Moscow which had been erected in thanksgiving for that event, and was to be performed in the open air by a huge military band, with cannon firing—all very grandiose! That performance, however, never took place.

Tchaikovsky himself afterwards described it in his diary as 'an indifferent sort of work, possessing merely a patriotic and local significance.'

9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.45 PROMENADE CONCERT (Continued)

ORCHESTRA
Fantasia upon Welsh National Songs
arr. Sir Henry Wood

ELSIE BLACK
To the Song Stanford
Ecstasy Walter Rummel

FRANK TITERTON
None shall sleep tonight ('Turandot') .. Puccini
Siciliana ('Cavalleria Rusticana') Mascagni

ORCHESTRA
Three Ballet Pieces Ramcau

10.30 SPORTS BULLETIN (From Birmingham)

10.35-11.15 DANCE MUSIC: THE SAVOY ORPHEANS and THE SAVOY BAND from the Savoy Hotel



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Overture (Nicolai)
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GRIN (Wagner)
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GOTTERDAMMERUNG (Wagner)
Record No. L1993 (6s. 6d.)
- "UNFINISHED" SYMPHONY—
B minor.....(Schubert)
Three Records, L1791-2-3 (6s. 6d. each.)
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(Wagner)
Record No. L1994 (6s. 6d.)

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Saturday's Programmes cont'd (Sept. 15)

5WA CARDIFF. 353 M. 850 KC.

12.0-12.45 **A Popular Concert**

Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES

Overture to 'The Lily of Killarney' *Benedict*
Japanese Suite *Holst*
Graceful Valse *German*
Canto Popolare *Elgar*
Hungarian Rhapsody, No. 1, in C *Liszt*

THE Suite was written as a series of short dances for a ballet produced by the Japanese dancer, Michio Ito, at the London Coliseum in 1916.

He supplied all the themes (which are from native sources), except that for the *Marionettes' Dance*, which is of the composer's invention.

The Song of the Fisherman. This is a plaintive melody, which the Harp decorates.

Next comes a *Ceremonial Dance*, to which Bells and Drums add their gay colour. (This is sometimes omitted from the Suite).

Dance of the Marionettes. This has an appropriately jerky rhythm in two-time, three notes to a beat.

Interlude. A short, slow section, founded on the *Fisherman's Song*.

Dance under the Cherry Tree. A dainty, light Movement, started by the Flute.

Finale, Dance of the Wolves. This works up to a fine climax of excitement, the Xylophone and Gong helping things along.



AS THEY SHOULD LOOK.

This photograph of 'the best dressed young man in the Empire' shows how effectively men's clothes can be worn. Listeners who want to look like this should not miss hearing the talk from Cardiff this evening at 7.0.

ELGAR'S *Canto Popolare* comes from his Overture *In the South—Allassio*, which is a musical record of impressions of Italy—more especially of 'a glorious afternoon in the Vale of Andora,' with snow-tipped mountains on the horizon, and the blue Mediterranean, and with thoughts of the strife and power of the old Roman civilization, suggested by the ruins at hand.

In the extract we are to hear, which brings in the tone of pastoral feeling, the theme is Elgar's own.

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 E. SORA: 'Men's Clothes and How to Wear Them'

7.15 S.B. from London

7.25 Captain A. S. BURGE: 'Topical Sport'

7.45 S.B. from London (9.45 Local Announcements; Sports Bulletin)

9.50 Popular Marches and Dances

THE STATION ORCHESTRA

March, 'Colonel Bogey' *Alford*
Waltz, 'Wine, Women and Song' *Johann Strauss*

Patrol, 'Wee Macgregor' *Amera*

Mandarin Dance, 'Chang' *Finck*

Waltz, 'Joyous Youth' *Eric Coates*

March, 'The Vanished Army' *Alford*

Waltz, 'The Blue Danube' *Johann Strauss*

March, 'Pomp and Circumstance' *Elgar*

10.30-12.0 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

7.0 Mr. W. H. EVANS: 'Rugby Football Topics'

7.15 S.B. from London (9.45 Local Announcements; Sports Bulletin)

9.50 S.B. from Cardiff

10.30-12.0 S.B. from London

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:

A Visit to a Gnome Village, where we find 'DEANE LULU' (MABEL MARLOWE), who tells her story

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:

'Making Up'

The Aunts and Uncles again indulge in one of their Favourite Pastimes

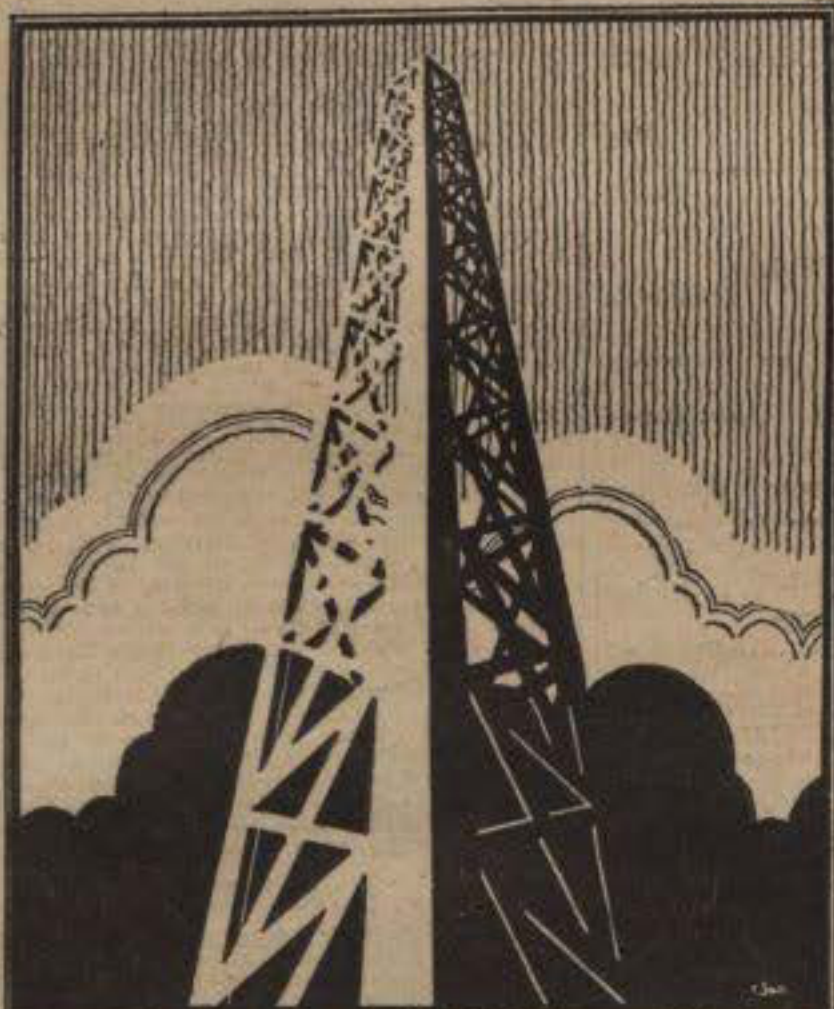
Songs by ADA RICHARDSON and WINIFRED RATCLIFF

6.0 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.45 Local Announcements; Sports Bulletin)

(Saturday's Programmes continue! on page 450).

RADIO WEEK



SEPT. 22ND TO 29TH

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11 A.M. TO 10 P.M. DANCING

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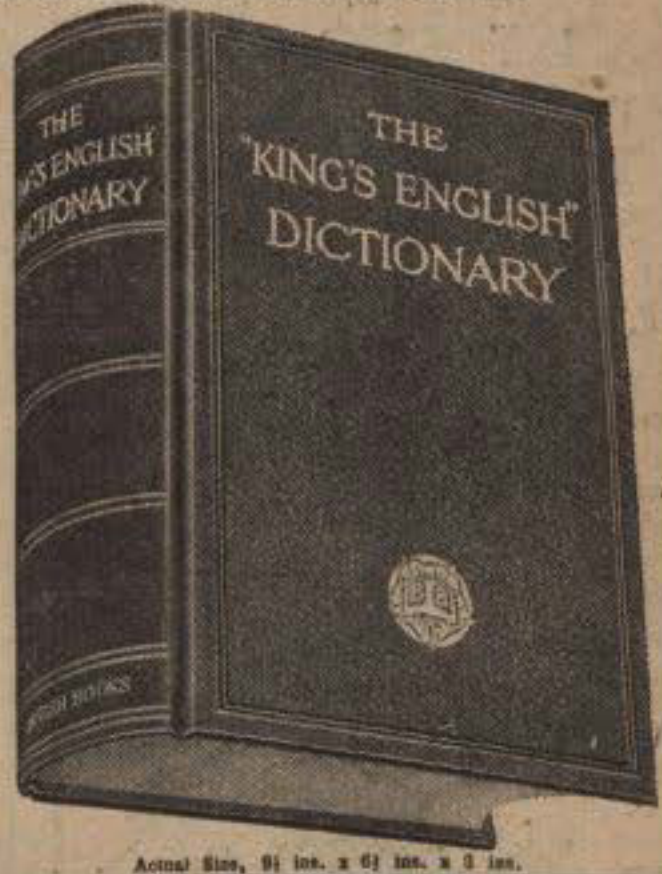
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Saturday's Programmes cont'd (Sept. 15)

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6ST STOKE. 924.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry
5.15 THE CHILDREN'S HOUR:
In which we do some 'House-Hunting'
The True Story of the old woman who lived in a Shoe (Stephen Southwold)
Songs:
This is the house that Jack built . . . Traditional
Halfway Down (Milne) . . . Fraser-Simson
The Phantom Castle Songs . . . Wright
Pianoforte, 'Noah's Ark' . . . Parson
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, 'Father Victory' . . . Ganne
Selection from 'The Duchess of Dantzic' Caryll
EVELYN KIDD (Contralto)
Arise, O sun . . . Day
The Arrow and the Song . . . Balfe
Sanctuary . . . Hewitt
ORCHESTRA
Three Dances from 'The Little Minister' . . . Mackenzie
JOSEPH MOORES (Siffleur)
Variations on 'Rule Britannia' . . . arr. Hurtmann
Air, 'Home Sweet Home'
Variations on 'The Minstrel Boy' . . . arr. Round
ORCHESTRA
Selection from 'Cavalleria Rusticana' Mascagni
Parade of the Tin Soldiers . . . Jessel
EVELYN KIDD
Now sleeps the crimson petal . . . Quilter
The Oak and the Ash (17th century)
When song is sweet . . . Sans Souci
ORCHESTRA
Waltz, 'All in pink' . . . Waldteufel
Gavotte, 'Lady Betty' . . . Oliver
JOSEPH MOORES
Variations on 'Robin Adair' . . . arr. Hartmann
Waltz Song, 'Il Bacio' (The Kiss) . . . Arditi
Blue Bells of Scotland (Air and Variations) . . . arr. Round
ORCHESTRA
March, 'Sons of the Brave' . . . Bidgood

5.15 THE CHILDREN'S HOUR:
A Nautical Afternoon
March, 'On the Quarter-deck' . . . Alford
Hornpipe (from Suite, 'English Scenes') Bantock
At the Seaside . . . Dunkler
At the Sea-Side
Played by THE NORTHERN WIRELESS ORCHESTRA
Beating up the Channel . . . Sanderson
The Old Superb . . . Stanford
Sung by HARRY HOPEWELL
A Story of an Adventure at Sea, told by ROBERT ROBERTS

6.0 London Programme relayed from Daventry
6.30 S.B. from London
7.0 Lieut.-Colonel S. G. GOLDSCHMIDT: 'Cruelty and Sport from the Animals point of view'
7.15 S.B. from London

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7.25 Captain A. W. PHILLIPS: An Eye Witness Account of the International Six Days' Motor Cycle trial, held at Harrogate. S.B. from Leeds.
7.45 A-Hunting We Will Go
THE NORTHERN WIRELESS ORCHESTRA
March, 'Let the Hills Resound' . . . Biviere
A Hunting Scene . . . Bucalossi
Tally-ho! (from 'The Lily of Killarney') . . . Benedict
Galop, 'Hares and Hounds' Eilenberg arr. Crans
8.15 S.B. from London
9.45 S.B. from Daventry Experimental
10.30 Local Announcements; Sports Bulletin
10.35-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 512.5 M. 980 KC.
3.30:—London Programme relayed from Daventry. 4.15:—Music relayed from Tilley's Blackett Street Restaurant. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—The Marsden Colliery Prize Band. Conducted by Jack Boddice. Overture, 'Le Duc D'Olonne' (Auber). 7.55:—Robert Burnett (Baritone): O men from the fields (Hughes); Go not, Happy Day (Bridge); The Wanderer (Schubert). 8.8:—Sydney Nesbitt and his Ukulele. 8.20:—Band: Ballet Music from 'Coppélia' (Delibes) 8.30:—Robert Burnett: The Sweetest Flower (Batten); Love is a Bubble (Allitsen); Blow, Blow thou winter wind (Sergeant). 8.42:—Band. Trombone Solo, 'The Winning Spurt' (Clough). (Soloist, Master W. Blackett). March, 'The Xliffe' (Weaver). 8.52:—Sydney Nesbitt. 9.4:—Band; Tone Poem, 'Labour and Love' (Fletcher). 9.15:—S.B. from London. 9.50:—Tommy's Tours. 10.50-12.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.
11.0-12.0:—Gramophone Records. 4.0:—A Light Concert. The Station Orchestra: A Musical Jigsaw (Aston). Tom Gunn in Songs at the Piano. Orchestra: Selection, 'Katja the Dancer' (Gilbert). Tom Gunn again. Orchestra: March Medley, 'Martial Moments' (Winter). 5.15:—The Children's Song. 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 London. 7.45:—Scottish Humour Series. Mr. James Anderson. 8.0:—Gracie Fields (Comedienne) 8.15:—Band Night. The Govan Bargh Band, conducted by J. Gregor Grant: March, 'Danedin' (Alford); Overture, 'Martha' (Flotow); Cornet Solo, 'The Hailstorm' (Rimner). (Soloist, Mr. J. Young). An Interlude by Cyril Lidington (Entertainer). Band: Slavonic Rhapsody (Friedemann, arr. Grant); Trombone Solo, 'Love's Old Sweet Song' (Molloy). (Soloist, T. Henry). Two Items from the 'Peer Gynt' Suite, No. 1. Op. 46 (Grieg, arr. Grant). Cyril Lidington. Band: Selection, 'The Show Boat' (Kern). 9.15:—S.B. from London. 9.50:—Tommy's Tours. 10.50-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.
3.30:—Dance Music, relayed from the New Palais de Danse; 4.10:—Studio Interlude. Carrie Anderson (Soprano): I at- tempt from love's sickness to fly (Purcell); The Maiden (Parry)- Song of the little folk (Eric Coates); Fairy Flowers (Monica West). 4.18:—Sam Fleming (Tenor): Beneath thy window (Di Capua); Come, oh come, my life's delight (Hamilton Hart); Linden Lea (Vaughan Williams). 4.25:—Carrie Anderson: A Blackbird's Song (Sanderson); Invitation (Alison Dodd); A Song of Joy (Monica West). 4.33:—Sam Fleming; O, are ye sleepin', Maggie? (Stephen); My Nannie's Awa' (arr. Moffatt). 4.40:—Dance Music (continued). 5.15:—The Children's Hour. 6.0:—The Playhouse Orchestra, directed by E. E. Cahill, relayed from the Picture Playhouse. 6.30:—S.B. from London. 6.55:—S.B. from Glasgow. 7.0:—Canon Wilkinson: 'Saturday Night'. 7.15:—S.B. from London. 7.25:—S.B. from Edinburgh. 7.45:—S.B. from Glasgow. 8.0:—A Recital of Negro Spirituals by Alexander MacGregor (Baritone): My Lord, what a morning. De Gospel Train. Deep River. Oh I didn't it rain, Go down, Moses, I got a robe, and Oh, Peter, go ring dem Bells (arr. Burtleigh). 8.15-12.0:—S.B. from London.

2BE BELFAST. 506.1 M. 980 KC.
4.0:—A Popular Programme. The Orchestra: Overture, 'William Tell' (Rossini); Incidental Music to 'Othello' (Coleridge-Taylor); Fantasy, 'The Selfish Giant' (Eric Coates); Movements from 'Cockney Suite' (Ketelbey); Yorkshire Patrol, 'Bah Goom' (H. Carr). 4.45:—John Hartley (Oboe and Cor Anglais). Premier Solo for Oboe and Pianoforte, Op. 73 (S. Verroust); 'The Swan' for Cor Anglais and Harp (Saint-Saëns). 4.57:—Orchestra: Selection, 'The Mikado' (Sullivan); March, 'The London Scottish' (Haines). 5.15:—The Children's Hour. 6.0:—Organ Recital by Herbert West- erby, Mus.Bac. (Lond.). Relayed from the Grosvenor Hall: Toccata (Frank); Evensong (Easthope Martin); Norwegian Dance, Op. 35 (Grieg); Meditation (Wheeldon); Legend and Finale (Faulkes). 6.30:—S.B. from London. 6.55:—S.B. from Glasgow. 7.0:—S.B. from London. 9.50:—A Flute Recital by Joseph Slater. With Vocal Interlude by Muriel Childie (Contralto), Joseph Slater; Siciliano (Bach); Les Regrets and Le Marc-Antoine (Blavet); Sonata in F (Handel). Muriel Childie: Life and Death (Coleridge-Taylor); Ships of Arcady (Michael Head), the Knight of Bethlehem (D. O. Thomson); Break, break, break (Easthope Martin); Bluebells from the clearings (E. Walker). Joseph Slater: Serenade, Op. 3 (Goossens); The Ecstatic Shepherd (G. Scott); Idyll (A. Barclay); Jig from Serenade (F. S. Kelly). 10.30-12.0:—S.B. from London.

Publications Subscription Scheme.

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<p>BROADCAST OPERA SEASON. 1928-1929.</p> <p>The New Season opens on September 26 with <i>Maritana</i>. Listeners who wish to subscribe for the libretti of the New Season are advised to do so early.</p> <p>For a subscription of 2/- the B.B.C. will forward in the first week of each month, a copy of each libretto, or of any number, pro rata.</p> <p>OPERAS TO BE BROADCAST.</p> <table border="1"> <tr><td><i>Maritana</i> (W. Vincent Wallace)</td><td>Wed. Sept. 26, 1928</td></tr> <tr><td><i>Pelias and Melisande</i> (Debussy)</td><td>Oct. 31</td></tr> <tr><td><i>Samson and Delilah</i> (Saint-Saëns)</td><td>Nov. 28</td></tr> <tr><td><i>Blue Forest</i> (Aubert)</td><td>Dec. 19</td></tr> <tr><td><i>Luckmé</i> (Debussy)</td><td>Jan. 30, 1929</td></tr> <tr><td><i>Coq d'Or</i> (Rimsky-Korsakov)</td><td>Feb. 27</td></tr> <tr><td><i>Ivanhoe</i> (Sullivan)</td><td>Mar. 27</td></tr> <tr><td><i>Flying Dutchman</i> (Wagner)</td><td>Apr. 24</td></tr> <tr><td><i>Jongleur de Notre Dame</i> (Massenet)</td><td>May 29</td></tr> <tr><td><i>The Swallows</i> (Puccini)</td><td>June 26</td></tr> <tr><td><i>Werther</i> (Massenet)</td><td>July 31</td></tr> <tr><td><i>Le Roi l'a Dit</i> (Debussy)</td><td>Aug. 23</td></tr> </table> <p>ORDER FORM. 'LIBRETTI' SERIES.</p> <p>(1) THE WHOLE SERIES 2/- Please send me as published copy (copies) of each of the next twelve Opera Libretti. 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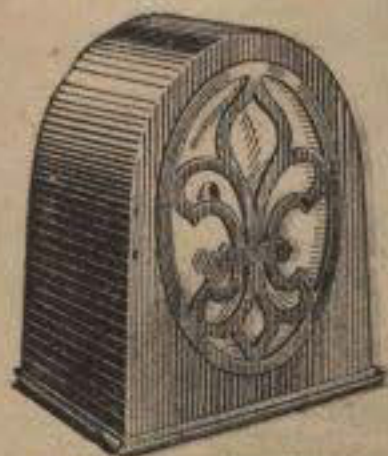
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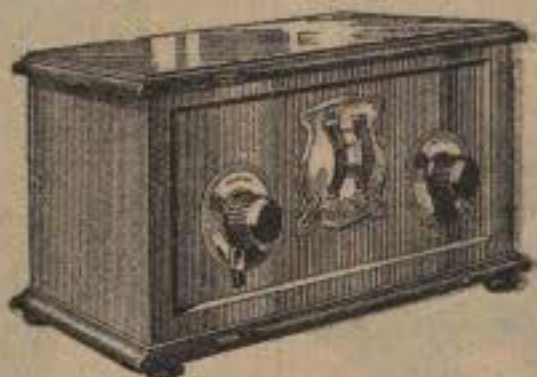


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LONDON: 2, Princes Street,
Cavendish Square (one door
from Oxford Circus).

PROVINCIAL BRANCHES:
BIRMINGHAM: 248, Cor-
poration Street.

BRISTOL: 36, Narrow Wine
Street.

CARDIFF: Dominions Arcade,
Queen Street.

GLASGOW: 4, Wellington
Street.

ISLE OF WIGHT: "Sunning-
dale" The Cliff, Sandown.

LEEDS: 65, Park Lane.

LIVERPOOL: 37, Moorfields.

MANCHESTER: 33, John
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NEWCASTLE: 36, Grey St.

NORWICH: 4a, Exchange St.

NOTTINGHAM: 30, Bridle-
smith Gate.

PORTSMOUTH: Pearl Build-
ings, Commercial Road.

SHEFFIELD: 11, Waingate.

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M.C.222



The Burndept Screened Portable is entirely self-contained—simply switch it on. Alternative programmes are always at your command.

**"The best portable set...
magic and wireless mixed!"**

"I am truly astonished at the remarkable performance of the new Burndept Screened Portable," writes Mr. H. C. S. Colborne, of 25, Devonshire Terrace, Hastings. "It is not only by far the best portable set on the market, but is in reality also a complete loud speaker receiving installation suitable for home use, and a genuine distance-getter; no aerial, no earth, nothing whatever to bother about, and yet bringing in almost all Continental stations at will, giving perfect results, it seems impossible—a sort of magic and wireless mixed. What could anybody wish for more than this fascinating set?"

There's the story in a nutshell! The Burndept Screened Portable will easily pick up 25-30 stations at full strength. Ask your radio dealer to demonstrate. Full particulars on request.

BURNDEPT

SCREENED PORTABLE

Price Complete 25 Guineas

With Valves, Batteries, Loud Speaker and Royalties.

STANDS 112-113

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EXHIBITION
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Cabinet Model.

Britain's Best!
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MORE LITTLE GIANT SETS HAVE BEEN SOLD THAN ANY OTHER SET IN THE KINGDOM. LITTLE GIANTS ARE NOT JUST CHEAP SETS—THEY ARE BRITAIN'S FINEST SETS.

RANGE—Standard 200-500 metres, covering all B.B.C. stations, including 5GB.

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Radio Exhibition, Olympia, Stands 36, 37, 64, 65.

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FELLOWS MANUFACTURING CO., LTD., DEPT. R.T., PARK ROYAL, N.W.10



LOUDEN

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FOR FIVE YEARS LOUDEN VALVES HAVE BEEN FIGHTING HIGH PRICES. WE HAVE STRIVEN STEADILY TO GIVE A BETTER VALVE TO THE PUBLIC AND TO GIVE IT AT A LOW PRICE. HUNDREDS OF THOUSANDS WHO USE LOULEN VALVES KNOW THAT WE HAVE SUCCEEDED, IN SPITE OF ALL OPPOSITION.

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HIGH VACUUM. These ensure a high vacuum in every valve and make it impossible to get a "soft" Louden.

GREAT EFFICIENCY. The electrodes are now so close together that a very high factor of efficiency is obtained—far greater than ever before.

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Bright Emitters, 5.5v.	3/6
Dull Emitters, 2, 4, 6v.	6/6
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All Fellows Products can be obtained from any of our branches or direct by post from Park Royal.

Bright and dull emitters made specially for H.F. amplification, grid leak or anode bend detection L.F. transformer or resistance capacity amplification. Power valves for transformer or resistance capacity amplification. Postage and packing: 1 valve 4d., 2 or 3 valves 6d., 4, 5 or 6 valves 9d.

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LOUDENS ARE FIRST-CLASS BRITISH VALVES, POWERFUL, ROBUST & LONG IN LIFE. THERE IS A LOUDEN FOR EVERY PURPOSE, SEND FOR FULL PARTICULARS, PRICES AND DESCRIPTIONS.

M.C. 212



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MODEL D.C. 10.
For Direct Current.
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Silence is Golden—but
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Models use so little that
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CLARKE'S "ATLAS" MAINS UNITS

Spend no more money on dry Batteries. We offer you an "Atlas" Eliminator for D.C. or A.C. Current. British made down to the last screw. 1/- per year for Electricity. No Valves or Replacements of any kind. Constant current by a touch of the switch. All H.T. trouble abolished and a Model for every pocket. Can you beat it?
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To **EVERYONE** who, between Sept. 1st & 22nd inclusive, buys a
**Ripaults Self-Regenerative
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we will send Free, and Post Free, a

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To the sender of the **first** coupon opened in our mail **each morning from Sept. 3rd to 24th inclusive** we will also present Free, and Post Free a

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SELF-REGENERATIVE H.T. DRY BATTERY**

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HOW TO SECURE YOUR BATTERY

Buy one of the "Ripaults" Batteries listed below, fill in the coupon and post it together with your Dealer's receipt, to reach us not later than first post Monday, September 24th, 1929.

STANDARD CAPACITY (Chocolate Label)	60 volt. 10/6	99 volt. 16/6
DOUBLE CAPACITY (Blue Label)	45 volt. 11/6	60 volt. 15/6
TREBLE CAPACITY (Orange Label)	45 volt. 15/-	60 volt. 19/6
QUADRUPLE CAPACITY (Black Label)	45 volt. 18/6	60 volt. 23/6
		90 volt. 29/6
		90 volt. 35/6

FILL IN THIS COUPON. I hereby certify that I purchased on the date shown the "Ripaults" Self-Regenerative H.T. Dry Battery as covered by the enclosed receipt from my Local Dealer.

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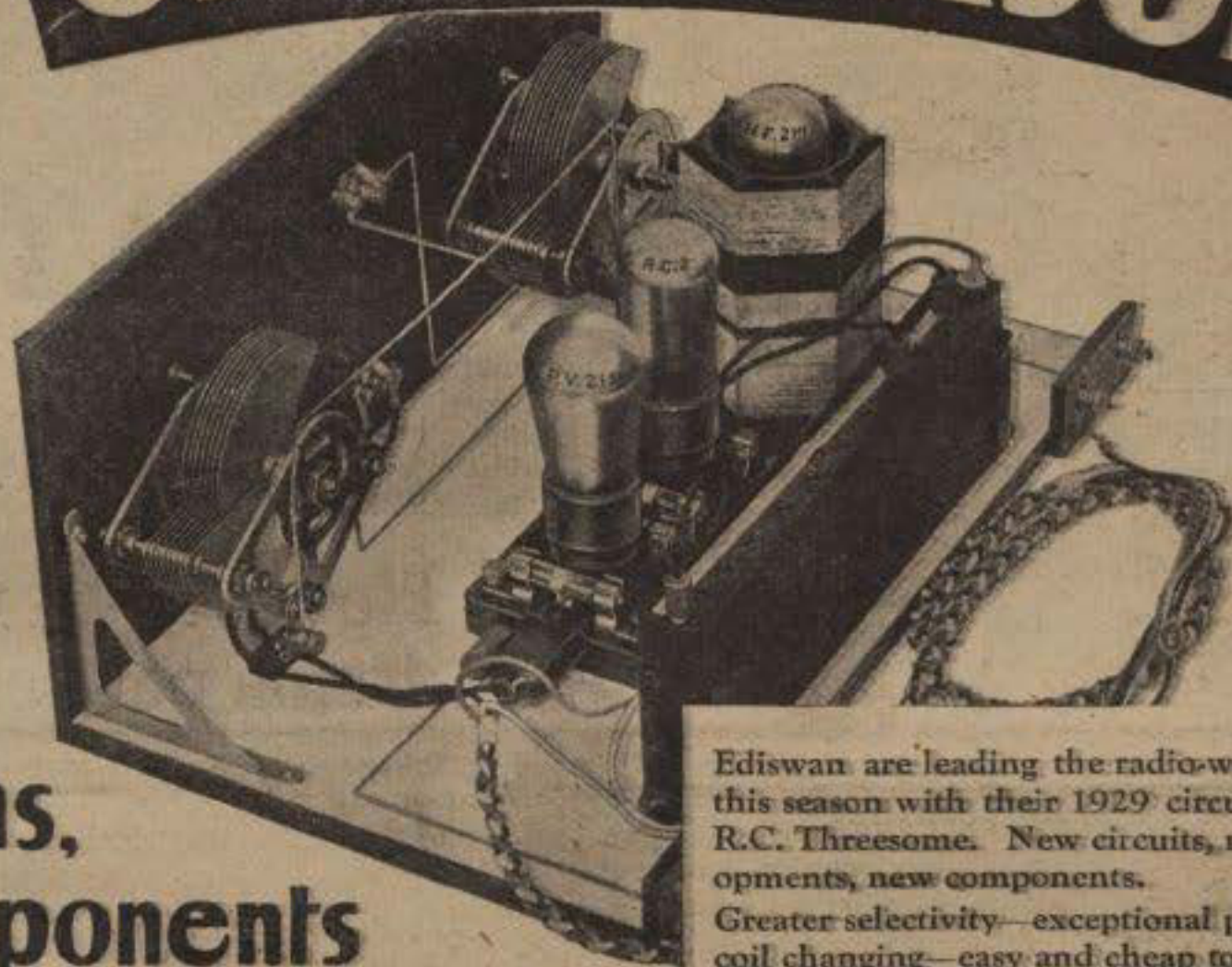
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Ediswan are leading the radio-world again this season with their 1929 circuits of the R.C. Threesome. New circuits, new developments, new components.

Greater selectivity—exceptional purity—no coil changing—easy and cheap to make.

2 Standard 3-valve Circuits.

Circuit No. R/3 3-valve Resistance Capacity Coupling throughout, strongly recommended to those to whom purity of reproduction is of utmost importance.

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Choose your set and send coupon for FREE Full-size Paper Model and Instruction Book!

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Please send FREE Paper Model and Instruction Book as selected.

Name.....

Address.....

R/3	
R/3 T	

C.S.T.1 Please cross against Model required.

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R.C. THREESOME 1929 CIRCUITS

These circuits are specially designed for the famous Ediswan Valves,
H.F. 210, L.F. 210, R.C. 2 and P.V. 215.



Mr. Edmund Willard, who plays King Lear.

How to hear a great drama perfectly broadcast

When words are clear and voice modulation true, then you can enjoy a broadcast play with all the atmosphere of the theatre surrounding you.

The drama *King Lear* is to be broadcast for you from all stations on September 12th. It is a long story, well worth listening to. Put a Lissen New Process Battery into your set in time for it. The seemingly inexhaustible energy of this battery, the pure power and smooth power will deliver the tale to you from the first word to the last with every shade of expression in the actors' voices retained for you. The background will be quiet, and the voices and incidental music and the singing in *King Lear* will come to you through a stillness that is the stillness of the darkened theatre.

Be sure to have a Lissen New Process Battery in your set by September 12th. Ask firmly for it, and show plainly you mean to take no other. You can get it at one of 10,000 radio dealers.

60 volt (reads 66)	7/11
100 volt (reads 108)	12/11
60 volt Super Power	13/6
9 volt Grid Bias	1/6
4½ volt Pocket Battery, 5d. each, per dozen	4/6.

LISSEN LIMITED, Friars Lane, Richmond, Surrey.

(Managing Director: Thos. N. Cole.)

