

FRANCIS TOYE—LADY OSSULSTON—VERNON BARTLETT.



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## How to Listen to Opera.

In view of the forthcoming season of Broadcast Opera (details of which will be found below) the accompanying article by Mr. Francis Toye, the well-known music critic and broadcaster, should be of special interest to our listeners.



Mr. FRANCIS TOYE.

THE reader who wishes to appreciate Opera intelligently, whether in the theatre or *via* the wireless, must remember first, last, and all the time, that the whole of Opera is a convention. That is to say, it is obviously unnatural. People do not in real life carry on conversations in anything but spoken words; they do not stop in the midst of a love-affair to sing a love-song or a love-duet; they do not, when they see a man run over by a motor-car,

comment on the situation in various, contrasted but intertwined musical phrases; they do not keep a tame orchestra in the basement to explain to the passers-by by means of an elaborate system of determined musical symbols exactly what is passing through their minds as they dress for dinner or read the newspaper.

In other words, the recitative, the aria, the ensemble, the *leit-motif*, which together may be said to constitute the frame-work of what we know as opera, are highly artificial products, no one being more or less artificial than the other.

For many reasons it is important that this fundamental artificiality should be understood, but the understanding of it should not lead anybody to despise the operatic form. On the contrary. Every art-form, except that of architecture, is artificial to a greater or less extent. Even the popular art-form of the day, that of the cinematograph, bristles with artificial conventions. A visitor from Mars, however intelligent, would make little of modern films until he had become familiar with them. He would wonder what on earth the 'close-up' was, why on earth a picture of a gentleman dozing in an armchair should gradually merge into a street-scene or some other incident. We know, of course, that the gentleman is dreaming of something that happened to him months or years before, but our Martian visitor would have no inkling of this. In short, in the case of the cinematograph the whole public takes a series of conventions for granted—so much

for granted indeed that it hardly realizes their existence.

Now, in a country like Italy, where opera is absolutely indigenous, the operatic conventions are accepted as unconsciously as are the cinematographic conventions here. In Germany, where opera has been naturalized for a considerable time, the same holds good, though perhaps not quite to the same extent. It is in Anglo-Saxon countries, where Grand Opera at any rate remains an exotic, that parodies of operatic conventions find such a ready response. I expect a great many of you remember the delightful scene in the second act of *The Pirates of Penzance*, where Major-General Stanley sends the policemen to battle with the pirates. 'We go, we go,' sing the policemen. 'Yes, but, damme, you don't go,' retorts the exasperated General. Now as satire this is delicious, but people who take it seriously—and very many do—betray ignorance of the very nature of operatic convention. It is, so to say, the policemen's music that is 'going,' not the policemen, and the music, if it really conveys to the audience the impression of 'going,' is good operatic music; if not, bad.

The particular convention here satirized is, of course, a convention of Italian rather than

(Continued overleaf.)

### OPERAS YOU WILL HEAR.

The following Operas are to be broadcast during the 1928-9 Season, two performances being given in each case:—

- 'Maritana' (W. Vincent Wallace) Sept. 24 and 26, 1928
- 'Pelléas and Melisande' (Debussy) Oct., 1928
- 'Samson and Delilah' (Saint-Saëns) Nov., 1928
- 'Blue Forest' (Aubert) ... Dec., 1928
- 'Lackmé' (Delibes) ... Jan., 1929
- 'Coq d'Or' (Rimsky-Korsakov) Feb., 1929
- 'Ivanhoe' (Sullivan) ... Mar., 1929
- 'Flying Dutchman' (Wagner) April, 1929
- 'Jongleur de Notre Dame' (Massenet) May, 1929
- 'The Swallows' (Puccini) ... June, 1929
- 'Werther' (Massenet) ... July, 1929
- 'Le Roi l'a Dit' (Delibes) ... Aug., 1929

Particulars of how to obtain copies of the libretti of these operas will be found on page 520.

German opera, but German, even Wagnerian opera, is, I repeat, every bit as conventional as Italian. Gurnemanz on his tree-stump is, in reality, no less or more artificial than Iago reciting his blasphemous 'Credo.' The conventions are different, that is all. Perhaps one of the most, if not the most, sincere operas ever written is Beethoven's *Fidelio*. Yet the form of it is artificial in the highest degree—spoken dialogue interspersed with set choruses, arias, scenas, and so on. What matters is the spirit of the music, which in this case is full of dramatic feeling and genuine poetry. *Fidelio*, in short, is, as a work of art, far truer in expression than, let us say, *Siberia* or *Louise* or any of the so-called 'naturalistic' operas. The mould matters very little; it is on what is poured into the mould that should be focused the attention of the intelligent listener, who would do well to remember this point, whether he is hearing German, French or Italian opera.

Speaking generally, the difference between German and Italian operatic conventions is that, whereas the former relies for expressiveness to a greater extent on the orchestra, the latter still pins its faith to the human voice. Theoretically this distinction cannot be maintained. All the great opera-composers without exception have acknowledged the supremacy of the voice, though they have had widely divergent views as to how it should be treated. I know that many people will be surprized in these days, when the orchestra has become the idol of the popular press, to read this last statement. It is, nevertheless, true, and, to substantiate it, I will quote a passage from Wagner's 'Opera and Drama' that is often

conveniently forgotten. 'It is this (the varied tint of Speech-tone) that makes the tone-organ of the human voice the richest and completest, to wit, the most organically-conditioned of them all. Compared with it, the most complex blend of orchestral tone-colours conceivable must needs seem poverty-stricken—an experience which certainly cannot be made by those people who hear the human voice employed by our modern singers in imitation of the orchestral instrument.'

A few pages farther on, too, in the same work Wagner gives us a striking simile of the orchestra being like 'a limpid mountain-lake lit by the sun-rays to its very bottom,' while the melody of the Dramatic Singer is as a specially constructed boat launched upon the lake, which seems to show us the purpose for which the lake exists.

There is no possible ambiguity here. Wagner, the master-magician of the orchestra, pays due tribute to the supreme importance of singing. Indeed, we know that in actual life he was delighted with certain Italian performances of his operas for this very reason. Unfortunately he did not always live up to his own theories in this respect (as in many others), and as for the Wagnerians, at one time they seem definitely to have preferred ugly singing, though the fashion is now happily past, notably in Germany.

In view of the inherent supremacy of the voice in opera, I think many people judge too severely works like *Ernani* and *Trovatore*, wherein the orchestral part is negligible and practically the whole of the expression is entrusted to the singers. Doubtless the convention according to which they and

other early works by Verdi were composed was far from ideal, besides sounding rather outmoded to us nowadays. Doubtless works like *Götterdämmerung* and *Meistersinger*, *Falstaff* and *Otello*, wherein the marriage of orchestra and voice is a union of more or less equal partners, represent the supreme operatic achievements of our time. Still, if I had to choose between an opera that is all voice and an opera that is all-orchestra, however 'symphonically' treated, I would choose the former, though I am not sure that this is not a heresy in the opinion of our musical mandarins!

As in everything else, however, the listener must be intelligent about singers, and remember that they are a means, not an end. People who talk as if Italian opera were only an excuse for the virtuosity of singers forget that Verdi himself was merciless with his singers, and that the great conductor Toscanini, at the Scala, still continues his tradition. It is the singing, not the singer, that matters. Our fathers and grandfathers used to regard Mozart's operas merely as excuses for the appearance of this or that singer. We know better, for we recognize now that the real interest of *Don Giovanni* or *Figaro* lies rather in the drama and the beauty expressed in the music. A similar attitude should be adopted in regard to all opera, except perhaps certain works by Rossini, and conceivably, Bellini—but, as we have no singers that can sing them, the exception becomes negligible in practice. The singer is the best possible servant of opera, as he is about its worst possible master—and in listening to opera the reader should never lose sight of either fact.

*Jack Payne, Director of the B.B.C. Dance Orchestra, demands*

## A Fair Hearing for Syncopated Music.

THERE is a well-known conductor whose name is frequently connected with the most famous symphony orchestras of the world, who frankly confesses that he has never listened to a modern dance orchestra. In his opinion no sane individual can derive any enjoyment from listening to modern dance music. He asserts that it is not only degrading, but an insult to any educated mind. One is tempted to ask, how if our great man has never heard a dance orchestra is he in a position to judge the value of its playing? And again, by what miracle of ingenuity he has in this year of grace succeeded in *not* hearing one?

But he is famous enough to be able to air his views on this or any other subject and, as is natural, there are many who, seeing such a statement over the signature of so learned and clever a musician, and perhaps having never, as in his case, heard a dance orchestra (or only one or two of the very inferior type) immediately agree with him, because they think he must know what he is talking about.

I remember some time ago listening to a concert at the Queen's Hall, and in the programme was included a well-known work by one of our modern composers. It was marvellously played and gave me a thrill. The next day I had an occasion to keep an

appointment in a provincial town, and having completed my business and finding I had an hour to spend before the departure of my train, I visited a picture theatre situated near the station. As luck would have it, as I entered, the orchestra (comprised, if I remember rightly, of only nine musicians) started playing the identical composition I had heard the previous evening at the Queen's Hall. The musicians were obviously not first-class men, but 'they did their best.' The result was anything but convincing, and, as compared with that of the previous evening, the performance was naturally very poor. Nevertheless, because of this, I could not have criticized the composition and, what is more to the point, because this particular work was badly played I did not leave the cinema with the idea that that type of music was bad or that all cinema orchestras were inferior.

The old saying 'Give a dog a bad name . . .' is, in this case, most appropriate. But there are many, nevertheless, who do appreciate dance music. They derive a lot of pleasure from dancing, or even listening to the melodies and rhythm played by a really good dance band. They do not expect from it such works as are played by a symphony orchestra, but are reasonable enough to look to each for its own music.

If one wants light reading one does not go to the shelf and take down a poem by Homer. There are times when even Chaucer or Dickens need too much thought; when we feel we want to read something which needs less concentration. Conan Doyle wrote his stories about Sherlock Holmes in all seriousness with a definite object in view, and in their particular sphere these novels are important and entertaining. They fulfil the purpose expected by the author and will live very many years.

And so dance music, in the world of music, is a kind of 'light reading.' It needs very little thought or concentration to understand, but it is none the less entertaining in its own way.

Let those who want serious music have it, but not decry others who want to hear that of a lighter vein. Everyone is entitled to his or her own opinion—if one does not want to listen to dance orchestras it is not necessary to do so, but there are millions who *do*.

Music for dancing has been in existence almost since the world began; its character has changed but it still exists and, I venture to say, always will, although it may be different from what we are accustomed to hear nowadays. Its popularity is sufficient proof of its worth. If there were 'nothing in it,' would it have lasted so long?

## Broadcasting and the Future IV

# BROADCASTING

## and the Peace of Nations

By

VERNON BARTLETT

*The Palace of the Nations, Geneva.*

I AM going to begin this article by wandering from my subject. This crime is looked upon by editors in much the same way as 'potting the white' without even an insincere apology is looked upon by billiard players, but in the present case I cannot resist the temptation. I am asked to write about what broadcasting should do for world peace. Let us first of all consider what it could do for world war.

In my opinion it could stop it. The reasons for this belief are simple and straightforward. You can understand a war breaking out in a moment of international bad temper, but it cannot continue without deliberate efforts to keep the war feeling alive by letting your own people know one set of facts and your enemy another. You depend upon ignorance because ignorance breeds fear of the unknown, and fear is the mainstay of war. Deliberately you exaggerate your own gentler characteristics and the inhumanity of your enemy.

### Eavesdropping on the Enemy.

But, as I see it, broadcasting would change all this. The suppression of the other man's point of view would surely become impossible. Those of us who, during the last war, had the opportunity of reading neutral or enemy newspapers will remember how frequently versions of the same incident varied, and how subtle the explanations of a setback could be when the blunt and unpalatable truth could be suppressed. This art of deception was carried to extraordinary lengths. In a certain hotel in Berne which housed British and German diplomatic missions it used to be quite the thing for the British or the Germans, as the case might be, at critical moments of the war to drink champagne and to put up a great show of rejoicing, in the hope of persuading their enemies at the other end of the restaurant that all was going well, and according to plan. But if every possessor of a valve set could listen day by day to the enemy's version of the progress of the war, censorship would become futile, and I do not believe that any war could last. Some little sentimental song broadcast from a music-hall in the enemy's capital would so easily undo efforts of weeks to prove that one's opponents must be brought to their knees because they and their wives and children had no decent human feelings, but were bloodthirsty brutes who were dangerous to mankind. And it would be more difficult to abolish all valve sets in another war than it would have been to suppress every newspaper in the last war.

And now, what can broadcasting do for world peace? I think this is a question that needs to be answered in two different ways, just as the work of the League of Nations is divided into two categories. There is the general development of international co-operation, which, by helping countries to understand each other, quite definitely makes war less probable; and there is the perfecting of the machinery which the League Council can use to prevent a sudden quarrel from developing into a war. The best example of this machinery at work is the Greco-Bulgarian dispute of October, 1925, when rumour so much exaggerated a chance quarrel between a Greek and a Bulgarian sentry on the mountain frontier between the two countries that the report which reached Athens asserted the Bulgarians were attacking in force, and the Greek army promptly marched its troops several miles into Bulgaria. The Bulgarian appeal for aid was received by the League of Nations on October 23, and a special meeting of the Council was summoned immediately. Such decisive action was taken that by October 29 all troops had been withdrawn behind their own frontiers and Greece paid a handsome indemnity to Bulgaria for the damage done by her soldiers.

### A Radio Station for the League?

Already broadcasting has so developed that, were a similar incident to arise tomorrow, people would be much less likely to believe alarmist rumours of invasion than they were in 1925, and an official summary of the situation sent out by the League of Nations and broadcast from different national stations would do a lot to allay general uneasiness such as the Greco-Bulgarian dispute caused in neighbouring countries. There is some talk of constructing for the League of Nations not only an ordinary wireless station to ensure rapid communications with all governments, but also a broadcasting station which would be used in cases such as this. But even should this scheme never be fulfilled, I am convinced that broadcasting will be one of the most valuable factors in preserving the peace if and when Europe is again faced by a crisis such as that which followed the murder of an Austrian Archduke at Sarajevo a little over fourteen years ago.

But, of course, the greatest value of broadcasting—and probably the greatest value of the League of Nations—lies in

steady work of international education. A year or two ago a surgeon had been having a dig at me and I went to stay in the Alps to recover. The place was very quiet, for it was at that period when all the hotels are shuttered up and the local shopkeeper has gone away on his holiday. But there was a good wireless set. And for hour after hour I switched myself round Europe until I knew the voice of the announcer in Vienna, or Barcelona, or Stuttgart as well as I knew that of my host. I still had my enemies, but it was their bad singing or, still worse, the great slabs of advertisements they inserted between each musical item—and *not* their nationality—which made me dislike them. We may not all be able to say exactly where Brinn, Huizen, and Lahti are—I should hate to have to draw a map of Finland, let alone to put Lahti on it—but our wireless programmes show us such places exist; we learn, with the help of the wavelength, to distinguish between one odd idiom and another, and we can polish up any languages we know, or like to think we know.

### Understanding Other Nations.

This, of course, applies only to the owners of the more expensive sets, but the international programme is still in its infancy. I look forward to the time when the B.B.C. and my simple crystal set will make it difficult for me to believe that I am sitting at home in London, and am not in some foreign country. There will be a few typical jokes, a representative comedian, folk music, the noises of the streets, the flute or song of the shepherd, and a short talk that will give me less an idea of the country's art and archaeology than of its 'atmosphere.'

This is an impossible subject to write about, because you cannot set limits to the influence of broadcasting. Clearly if we could all travel, and travel enough to get over that first feeling of strangeness we experience when we go abroad, there would be no more wars, because it would no longer be possible to look upon 'foreigners' as beings very unlike ourselves, and civil war is out of date. But we cannot all travel, and the next best thing is to *hear* the life of other countries. A foreign newspaper must always look a little strange and unusual, but a programme broadcast from Berlin is not necessarily very different from one broadcast from Paris or London. Nothing in our complex civilization can do so much as the microphone to abolish that ignorance which makes for international distrust.



## BOTH SIDES OF THE MICROPHONE



### A New Ballad Opera.

ON October 2 (5GB) and 5 (other stations) we are to hear a new ballad opera, entitled *Charming Chloe*, by Rodney Bennett, with music by Gerrard Williams, the young composer who is now on the staff at Savoy Hill. *Charming Chloe* is in the eighteenth-century tradition. You know the sort of thing—Sweet Alice or Black-eyed Susan or Chloe (take your choice!) and one of those fortunate young bo'suns, super-cargoes or powder-monkeys who, in the days when sailors wore pig-tails and black straw hats, had such enviable success with the ladies. The tradition lends itself to parody. I gather that *Charming Chloe* is not altogether serious. The period of the play is Napoleonic; the songs are resettings of old ballads and sea-shanties. For a change we shall not need to make the journey to Hammersmith in order to enjoy the sort of show which English writers and composers do better than anyone else in the world, October 2 and 5—and yo, ho, ho and a bottle of rum!

### The Question of Education.

A SHORT discussion, 'Should Girls and Boys have the same Education?' between Mr. R. F. Cholmeley and Miss L. M. Faithfull will be broadcast on September 25 at 7 p.m. Mr. Cholmeley is the headmaster of Owen's School, Islington; Miss Faithfull was for fifteen years in charge of Cheltenham Ladies' College.

### Next Week.

ON September 22 the National Radio Exhibition opens at Olympia. Our issue of next week (September 21) will contain articles on this great wireless show and the novelties which it contains, on the B.B.C.'s own exhibit, and a special long article on the rapid development of wireless by Dr. J. A. Fleming, F.R.S., who, as the inventor of the thermionic valve, has done almost more than anyone else to make that development possible.

### Jane Winkle.

I HAVE received the following letter from a listener who signs herself 'Jane Winkle' (of Chingford): 'If our "Announcer" found himself greatly intrigued as to Miss Emily Jimp,



'I fall into a tremble.'

I, in my turn, have been eaten up with satiable curiosity as to his appearance and calibre. Now, sir, am I to understand Mr. Watt's drawing is a correct one of him and his dog? Anyway, my discovery that he frequents Knightsbridge, that his bus is No. 15, leads me to believe some fine day I might actually see him in the street or even sit opposite to him in the bus, and if our artist has not played me false, I shall at last be able to recognize him. But dare I speak to him? Each time I travel in a bus and find a lady's insatiable eye fixed upon me, I fall into a tremble. Is it—can it be that Miss Winkle is about to address me, or is it merely that my celluloid dickey has come unfastened?

### From Langham Place.

ONE Promenade Concert will be heard from London and Daventry next week and two from 5GB. The London 'Prom' on Friday, September 28, includes Beethoven's Piano Concerto No. 3, in C Minor (played by Johanne Stockmarr) and the charming Sixth (Pastoral) Symphony. Elsie Suddaby and Francis Russell will sing arias by Mozart. On Wednesday, September 26, a Brahms concert comes from 5GB, including the Concerto in A for Violin, Cello and Orchestra (the soloists being Boris Pecker and Herbert Withers) and songs by Anne Thursfield; and on the following evening 5GB listeners will hear a more varied programme from the Queen's Hall, comprising works by Smetana, Bruch, Ravel, Dohnanyi, Stravinsky, and Holst.

### And He Found It!

YOU will probably have heard Lilian Harrison in *Nurse Henrietta*. She has played the part of the conscience-stricken nurse in Kessen's monologue play on three occasions, the last of which was from London on August 29. On August 30 Miss Harrison set out for Wiesbaden, the home of Hermann Kesser, to consult the author, whom she had never met, regarding the possibility of producing other of his plays. It happened that Kesser had been so struck by her performance of the previous night that he had already written and despatched to the *Frankfurter Zeitung* an article of appreciation entitled 'I am seeking the voice of Lilian Harrison!' And he found it, for Lilian Harrison arrived and was welcomed by a crowd of German and Russian listeners who had heard her from Daventry. She had a grand time, including an evening at the annual *Weinfest*, which is one of the sights of Europe, and talked a great deal about the possibilities of broadcasting as an international medium for Art. But she was back in London on September 4 to take part in *Kaleidoscope*.

### Opening of the Opera.

THE B.B.C.'s 1928-29 Season of 'libretto operas' (so called because the libretto of each is published in pamphlet form for the convenience of listeners) opens on September 24 (5GB) and 26 (other stations) with William Vincent Wallace's popular opera *Maritana*. Wallace (he must not be confused with the contemporary Scottish composer, William Wallace) was born in 1812 at Waterford, the son of a bandmaster. He was a musical prodigy, and while still a boy in a short jacket, led the orchestra at the Adelphi Theatre, Dublin. Later, after his marriage, he emigrated to Australia, where a friend, hearing him play the violin, induced him to give a concert, which was an enormous success. After musical adventures all over the world, he landed up in London, dressed, as a contemporary record has it, 'in a white hat with a very broad brim, a complete suit of planter's nankeen, and a thick stick in his hand.' His opera, *Maritana*, was staged at Drury Lane in 1845, and has since then been regularly played with great success. His eyesight failing, Wallace resumed his travels, giving concerts in various parts of North and South America. 1860 saw him back in London, where he produced four successful operas: *Lurline*, *The Amber Witch*, *Love's Triumph*, and *The Desert Flower*. None of these is remembered today. As is so often the case, Wallace is remembered by a work which he certainly did not consider his best. In addition to opera he wrote much piano music, but that, too, is forgotten. To the average music-lover of these days the name of William Vincent Wallace stands for *Maritana*.

### Singers in 'Maritana.'

THE artists taking part in *Maritana* will be Parry Jones, Ina Souez, Franklyn Kelsey, Frank Phillips, Gladys Palmer, Harold Williams and Samuel Dyson. In connection with this production *The Radio Times* is publishing in next week's issue an article introductory to the opera by Mr. H. A. Scott.



The buzz of a bee in Algiers.

### Poem.

A LONDON listener, Mr. W. J. Shaw, has sent me the following charming and wide-eyed verse:—

#### THE WIRELESS WAVE.

'When I think of the wireless wave,  
Of its flight through the great concave,  
I marvel how New Zealand hears  
The buzz of a bee in Algiers!'

### Vaudeville.

DESLYS and Clarke, the syncopated singers, return to the programmes in a vaudeville programme on October 3. A week back, when returning in the small hours to my hotel at Dinard, I heard from the open doorway of a popular café-bar two voices which I seemed to recognize. These, on further investigation, proved to be those of Deslys and Clarke, who are among the best-known cabaret artists on the Continent and are to be found during the season at one or other of the smart *plages*. With them on October 3 will be Will Hay in a further adventure at St. Michael's (which for scholastic rowdiness must run Dotheboys Hall pretty close), Cecily James and the Wireless Singers in old plantation songs. On October 5 Tommy Handley is presenting *The Disorderly Room*, the famous sketch which he has played on the music-hall stage.

### Two Plays.

PROBABLY the most celebrated short story in all literature is de Maupassant's tale of 'The Diamond Necklace.' It was certainly not his finest story, but the public fancy seldom seizes on an author's best work. However, its plot is neat and eminently dramatic. As dramatized into a one-act play by Mariel Levey, it comes into the programmes on October 1. The same programme includes another 'one-acter,' a comedy, entitled *Disgrace*, by Cyril Campion, one of the most successful of our younger playwrights, author of three plays recently seen in the West End, *Ask Beccles!*; *Dope*; and *The Lash*.

### B.N.O.C.

ON Friday, September 28, 5GB will relay from Lewisham Hippodrome Act I of Verdi's opera *Aida*, performed by the British National Opera Company, whose productions are well known to listeners.



# BOTH SIDES OF THE MICROPHONE



### 'Yom Kippur.'

THE most solemn festival of the Jewish Year is *Yom Kippur*, 'the Day of Atonement,' which falls this year on Monday, September 24. It is the tenth day of Tishri, the first month of the Jewish Calendar. The New Year, *Rosh Hashanah*, falls on September 15. Though the world in general is in the year of grace 1928 A.M., the Jews, according to their own calendar, are at present in the year 5688 A.M. (Annus Mundi—they believe the world to have been created at the time of the Autumn Equinox in 3760 B.C.). The Day of Atonement is devoted to contemplation of the past year, to acknowledgment of wrongdoing and to repentance. On Sunday evening, September 23, the Chief Rabbi, the Very Rev. J. H. Hertz, who is the spiritual head of orthodox Jewry throughout the Empire, is coming to Savoy Hill to broadcast a talk on the festival of the following day. The Chief Rabbi is one of the most fearless and active religionists alive. He was born in what is now Czecho-Slovakia and, before his election as British Chief Rabbi in 1913, had held important positions in America and South Africa.

### Pursuit of the Shuttle.

BECAUSE it is played with a shuttlecock, many people imagine Badminton to be a soft and childish game. But then there was a time when the knowing considered tennis a game fit only for vicarage garden parties—until young women with bare arms came along and clouted the ball at them in the most frightening fashion, without waiting for it to bounce. Rest assured that Badminton is one of the most strenuous and subtle of games and excellent exercise for the winter. At 7.25 on Saturday, September 29, Mr. B. L. Bisgood, the old Somerset cricketer, is coming to Savoy Hill to talk on Badminton. Listen to him and then think about joining a club; there is probably one in your neighbourhood.



An omelette without butter or eggs!

### Snowstorm!

THE invitation of the B.B.C. to listeners to contribute recipes and household hints to a monthly Listeners' Household Talk has, I hear, had disastrous results as far as the lady in charge of this particular feature is concerned. Since the first announcement of these 'Listeners' Talks' a few weeks since, she has received more than a thousand entries. What a task for any woman—to be compelled to choose between Mrs. X's recipe, 'An omelette without eggs or butter,' and Mrs. Y's hint as to 'How to polish your landing floor with toothpaste' or 'A way of removing egg stains from airman's goggles.' The first of these talks will be broadcast from all stations at 6 p.m. on September 24.

### Siamese Cats and Islands.

TO Compton Mackenzie we owe some of the most charming characters in contemporary fiction—Jenny Pearl of 'Carnival,' Sylvia Scarlett and Mrs. Gainsborough of 'Sylvia Scarlett,' Stella and Michael Fane of 'Sinister Street,' and a host of charming Dresden china figures which move against the elegant artificial background of 'The Passionate Elopement.' Our author talks as charmingly as he writes, as witness his recent talk on 'Islands.' Islands are a passion with Mr. Mackenzie. He owns the Channel Isle of Jethou. On Monday, September 24, he is giving a talk on 'Siamese Cats,' weirdest and most wonderful of their tribe; but I understand from him that by some magical process of reasoning the title of his talk is to include some account of his recent visits to various islands.

### A Madrigal Recital.

ON Tuesday evening, September 25, the Wireless Singers are to give a recital of madrigals from 5GB. The madrigal—a poem set for three or more voices—though it flourished at one time in Italy, was brought to supreme perfection in England in the sixteenth century by such composers as Weelkes, Morley, Dowland, Wilbye, Gibbons, and Ford. By the middle of the following century the vogue had died, but the madrigals of the golden age of Elizabeth remain as one of the proudest achievements of English music.

"The Announcer."

## Samuel Pepys, Listener.

By R. M. Freeman.

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



Aug. 15. This day I hired a carr to carry us to my wife's Aunt's cottage at Broadmoor by Leith Hill, being that Cook and Doris goe with us, and mine own carr not sizeable enough for it, all us 4 and our baggage.

So away by Merton and Morden (But Lord! how changed now from once quiet little Morden!), thence to Ewell, Epsum and Ashsted, where my wife will, for civility's sake, call, in passing, upon her she-cozen, Martha, the sour spinster-woman, but is gone abroad, to my great content. So past Letherhead to my dear sweet little Mickleham, with its rare old *Running Horse* and noble little church, facing one another, where lies buried father's  $\frac{1}{2}$  uncle Octavius, that did marry 5 wives, and, they say, hated each one worse than the last, God rest his soul. Hence by Dorking to West Cott, and here took up awhile at the Stores to lay in provender; which, as well as most other things, is also a Post Office, and a well-favoured wench with a roguish eye behind the grille, from whom I had the forethought to buy me a supply of stamps while my wife is busy at her shopping.

So forward, still keeping the Gilford road, to Wotton Hatch, where we turn into the lanes to Tillingbourne; which is a fair park-land in a valley, with the little Tillingbourne river to water it, but our insides nearly bumped out of us by the roughness of the carriage way.

So through a gate into Broadmoor valley, the track now bumpier than ever, whereby, by the time we come to Aunt's cottage, our driver swearing naughtily for his tyres and would chuse know whether I mistake his carr for a tank or a caterpillar, that I bring him to such a place, but sweetened him with 5<sup>s</sup> and 2<sup>s</sup> more to help Cook and Doris carry in the baggage.

Come into the cottage, it is in all respects most primitive, being 2 yokels' cottages run into 1; 2 p<sup>rs</sup> of stays, noe hand-rails thereto, and to the upper rooms no doors, onelie door-ways. Kitchen and parlour both giving direct upon the garden, and have doors, both of them, but you can never shut them for light's sake, by the smallness of the windows. Noe gass, noe water for washing, save skye-water from

a butt, and, for drinking, spring-water from a pipe that runs down the valley.

Leaving Cook and Doris to prepare house, I with my wife by The Warren Valley to Leith Hill and to the top of the tower, with the noblest possible prospects on every hand in this cleare ayr, yet with great sorrow of heart in missing mine old friend, M<sup>r</sup>. Roffey, that did aforetime keep the tee-stall here, but now alas! with God; which is very sadd.

So home, where meets us Doris with word of there being no oyl for the lamps, also Cook beaten by the kitchen-fire that smoulders and sulks but will not burn for her to cook dinner. Hereupon I, having a just pride of my neck with fires, into the kitchen and to show Cook how 'tis done; but, save from blacking myself all over almost, had noe satisfaction of the devilish thing. So supt, after all, of a tinned nete's-tongue, with 4 candels (2 of them stuck in old beer bottels) to do it by. Afterwards to turn on the wireless, the only civilized thing there is in this wild place, and to joy ourselves of hearing *Fingal's Cave* (Mendelssohn) by the Birmingham orchestra to my very good content.

Aug. 16. Upp very betimes, feeling like a lark by the clean fresh ayr and the smell of the pynes, and down to the butt and to draw skye-water in a can for my bath, which (But Lord! how cold!) I take in a small flatt bath, not much bigger than a frying pan: whereby did make a sort of puddle of the floor and some trouble through my wife's treading into it when she steps out of bed. Cook—God be prayed—have now coaxed the kitchen-fire out of its sulks and serves us fryed bacon with newlayd eggs that she hath got of the farmer from The Warren that brings the milk.

I find that few hereabouts burn cole-fires but, for the most part, wood-fires, having liberty to go a-wooding anywhere upon the manour, and may (by the custom of the manour) take any branch of dead wood up to the thickness of the Lord of the Manour's arm, who is, I believe, His Grace The Duke of Norfolk, and should, by what I see of some of the wood they bring in, have the thickest arm of any man in England!

## Reviving the Art of 'Tusitala.'

### Story Telling and Story Reading.

**A**LTHOUGH not yet beyond the dawn of its possibilities, broadcasting has performed many valuable services. Not the least of these has been its work in the revival of the dying art of story-telling.

The title of 'Tusitala, the Teller of Tales,' which was first given to Robert Louis Stevenson by the natives of the South Seas, has passed to those who, by way of the microphone, have delighted the ears of thousands.

'Tell me a story!' is more than a request of childhood. Human beings of all ages have a fundamental desire to listen to tales that are told. It is a primitive instinct which takes its place side by side with the need for social intercourse, and shows itself in many forms—from the gossiping over the garden fence to the weighty conversations in Clubland. In the far-off beginnings of civilization the story played its part as a fireside recapitulation of the day's hunting. With no one to doubt him in a world of unexplored wonders, the story-teller painted whatever verbal pictures he desired. Everything was reasonable enough to believe, and enchanted forests, fire-breathing dragons and gods who walked across the world were none of them regarded as 'fairy tales.'

Through the ages the story-teller's art has persisted and spread. It has been used in many places and for many purposes. The Vizier's daughter, doomed to die at dawn, kept her Caliph-executioner spellbound with her stories for 'A Thousand and One Arabian Nights,' gaining thereby her well-earned freedom. For a very different purpose Christ, the greatest master of story-telling, spoke His parables to the multitude.

Today, however, in the Western world at least, there are few tellers of tales outside the broadcasting studios. It is to these latter that we must look for a lead in altering this.

Story-telling to a gathering of people can be made fascinating in its accomplishment and rich in its rewards of appreciation and thanks. To be successful, however, it calls for the resources of mind and spirit as well as for a mastery of technique equal to that of many other arts. The plain tale is not easily well told. Consider the person who tells you of his, or her, visit to the theatre. His story—the story of the play—is ready-made for him to tell. A verbal sketching of the plot, a more elaborate picturing of the crises, climax, and final outcome, with, perhaps, one or two quotations, these are all he needs to enable him to pass on to his hearer a great measure of his enjoyment. But instead of this, one is too often compelled to listen to such confused irrelevancies as 'Let me

see. When did I go? Thursday? Friday?—yes—no, Thursday; anyway, she fired the revolver before he had time to warn her. Then she fell dead . . . and then she went out—no, that was the other girl, the man's sister who had warned her,' and so on. Very often the climax is reached in the telling before one knows the setting of the first act.

Whether it is for a wider audience or for the delight of those gathered round one's own fireside, story-telling requires diligent preparation. If the jumble of facts suggested above is to be avoided, there must be mental discipline and reliance on one's own personality and charm. This is the more important, as the task, when carried out before an audience, should be story-telling and not story-reading. The story must be memorized. This does not mean a mere remembering of the theme and the plot. The writer's actual words, which are presumably the best for the purpose of telling the story, should be learnt 'by heart.' This 'soaking' in the story will reveal itself in the telling by giving rise to correct, though restrained, gestures and inflexions of the voice.

Since story-telling is, in some respects, like acting in a play with a cast of one, it can be rehearsed somewhat on the lines of a dramatic performance. The rehearsals should be carried out in seclusion, unless it is possible to obtain the help of that rather rare creature, the candid friend. There should also be a mirror before which the speaker can stand, to see himself and hear himself as others see and hear him. This will prove of great assistance, for it is surprising how few people are able, at first, to listen to the sounds of their own voices.

The supply of short stories for re-telling is almost endless, and the search for them is not the least fascinating part of the business. Masters such as Maupassant, Mr. Kipling, and, of another type, O. Henry, have produced many very suitable ones. The Bible itself is a mine of short stories written with a dignity and simplicity never surpassed. In other directions there are myths, legends, folk-lore, the old sagas and the new magazines all awaiting exploration. Week by week the programmes of the various broadcasting stations teem with suggestions which can be followed up—to end in Storyland. There is scarcely a single topic of human interest, from medicine to antiques, which has not got its background of fiction.

It is from sources such as these, and from a careful listening to the 'Tusitala' of the microphone, that one may lay the foundations of many a happy hour in the world of make-believe.

ALFRED DUNNING.

## Do We Need the Audience?

'Astyanax' says 'Yes.'

**N**OT so very long ago a letter appeared in the columns of the Press which must have roused a good deal of interest in the hearts of such concert-lovers as came across it. Its author wrote passionately in defence of broadcasting music from concert halls and opera houses as opposed to studios. His main reason was on the original side. It was not that the musical results were clearer or more satisfactory. On the whole, he thought the reverse was the case. But the broadcast from a studio lacked reality in that it conveyed no impression of an audience: no whispers, no fidgetings, no fluttering of programmes, no applause. The very perfection of the studio broadcast was—to this concert enthusiast—its imperfection and its failure.

The idea may sound exaggerated. But there is more in it than any mere striving after effective paradox. It is, I think, true that most of us go to a concert for something besides and almost apart from our main motive—the hearing of fine music.

To begin with, there is the extraordinarily pleasant sensation that is inseparable from being 'one of a crowd' of people all engaged in sheer enjoyment: more particularly when that enjoyment is of an elemental pleasure like music. That feeling of corporate enjoyment of music—exemplified today, for example, in community singing—has changed history more than once. 'Lillibullero' and the 'Marseillaise' were more than songs. And, while I do not suggest that attending a concert can be compared with storming the Bastille, yet it is an emotional expression which it is worth while adding to the calmer intellectual appreciation of the musical programme.

Further, there is the visual side of it. It may sound strange to encourage people to go to a concert in order to see as well as to hear. Perhaps I am speaking too much from a purely personal point of view, but there is to me something quite incredibly exhilarating in the sight of a big orchestra at work. It is akin to the excitement of watching the smooth perfection of movement of some great machine: the glitter of the brass, the ebb and flow of the white bows across the strings, the furious dominance of the conductor. And behind, and on each side of the onlookers the rows and rows of human faces stamped with every range of expression: the cold aloofness of the experts; the sentimental languor of the very young, and the very emotional; the vacuity of the bored; the tense lips and shining eyes of the easily stirred. Finally, there is that amazing combined movement at the end of each item when the lifted faces fall to a level and the innumerable pairs of hands rise to the storm of clapping.

(Continued on page 493.)



RECENT PROGRAMMES RECALLED BY THE CAMERA.

(From left to right) Paul Wittgenstein, the one-armed pianist who played Strauss's Parergon to the Sinfonia Domestica (for the left hand only) at a Promenade Concert; the thronged scene before the Menin Gate on the occasion of the memorial service which was relayed from all stations on August 8; and Thornton Wilder, the American author of 'The Bridge of San Luis Rey,' photographed at the microphone just before his recent broadcast

# THE B.B.C. SYMPHONY CONCERTS

SEASON 1928-29

at

THE QUEEN'S HALL, LONDON.

## FIRST SERIES, 1928.

Opening Concert: October 12.

**SIR THOMAS BEECHAM**

with

The B.B.C. Symphony Orchestra.

Schumann... Symphony No. 3, in E Flat  
 Delius ..... Brigg Fair  
 Berners..... Fugue

Also the first Concert Performance of the  
 Handel Ballet, arranged by the Conductor:  
 'The Gods Go A-begging.'

Third Concert: November 9.

**SIR HAMILTON HARTY**

with

The Hallé Orchestra.

Three Symphonies:

Schubert... B Minor ('The Unfinished')  
 Beethoven ..... No. 7 (A Major)  
 Brahms..... No. 4 (E Minor)

Second Concert: October 26.

**SIR HENRY WOOD**

with

The B.B.C. Symphony Orchestra.

**SZIGETI,**

in the First Performance in England of  
 Casella ..... Violin Concerto  
 Borodin..... Symphony No. 2 in B minor

Fourth Concert: November 23.

Choral Concert.

**GRANVILLE BANTOCK**

The B.B.C. Symphony Orchestra

The National Chorus.

First Performance of a new Work  
 based on Bunyan's masterpiece,  
 'The Pilgrim's Progress.'

Items by Schubert.

Fifth Concert: December 14.

**FRANZ VON HOESSLIN**

of the Bayreuth Festival,

with

The B.B.C. Symphony Orchestra.

Wagner and

Beethoven... Symphony No. 5 (C Minor)

## SECOND SERIES, 1929.

Sixth Concert: January 18.

**ERNEST ANSERMET**

with

The B.B.C. Symphony Orchestra.

Debussy ..... Saint Sébastien  
 The Incidental Music to a play by  
 d'Annunzio.

Stravinsky ..... Le Sacre du Printemps  
 A revival of one of the most important works in  
 modern musical literature.

Seventh Concert: February 1.

Choral Concert.

**SIR HAMILTON HARTY**

with

The Hallé Orchestra.

The National Chorus.

Berlioz ..... The Damnation of Faust  
 London Revival.

Eighth Concert: February 15th.

**ALBERT COATES**

with

The B.B.C. Symphony Orchestra.

**WANDA LANDOWSKA**

in her first Queen's Hall Concerto appearance.  
 Handel..... Concerto for Harpsichord  
 Scriabin..... Le Poème de L'Extase  
 De Sabato..... Tone Poem, 'Juventus'  
 (First Performance in England.)

Ninth Concert: March 1.

Choral Concert.

**SIR LANDON RONALD**

with

The B.B.C. Symphony Orchestra.

The National Chorus.

Parry ..... Blest Pair of Sirens  
 Eric Fogg ..... The Hillside (Tagore)

Conducted by the Composer.  
 First Performance in London

Tenth Concert: March 15.

**ALBERT WOLFF**

Director, Concerts Lamoureux, Paris.

Director of Music, Opéra Comique, Paris,  
 with

The B.B.C. Symphony Orchestra.

**KATHERINE GOODSON.**

Delius ..... Pianoforte Concerto  
 Franck ..... Symphony in D Minor

## TWO EXTRA CHORAL CONCERTS.

March 29, 1929.  
 (Good Friday)

**VERDI'S 'REQUIEM'**

(London Revival)

The B.B.C. Symphony Orchestra.  
 The National Chorus.

Conductor:

**GINO MARINUZZI,**

of the Royal Opera, Rome, and Teatro  
 Colon, Buenos Aires.

April 12, 1929.

**MAHLER'S EIGHTH SYMPHONY**

(The 'Choral')

First Performance in England.

The B.B.C. Symphony Orchestra of 130.  
 The National Chorus.

Conductor:

**SIR HENRY WOOD.**

**THE NATIONAL CHORUS** of 250 Singers.

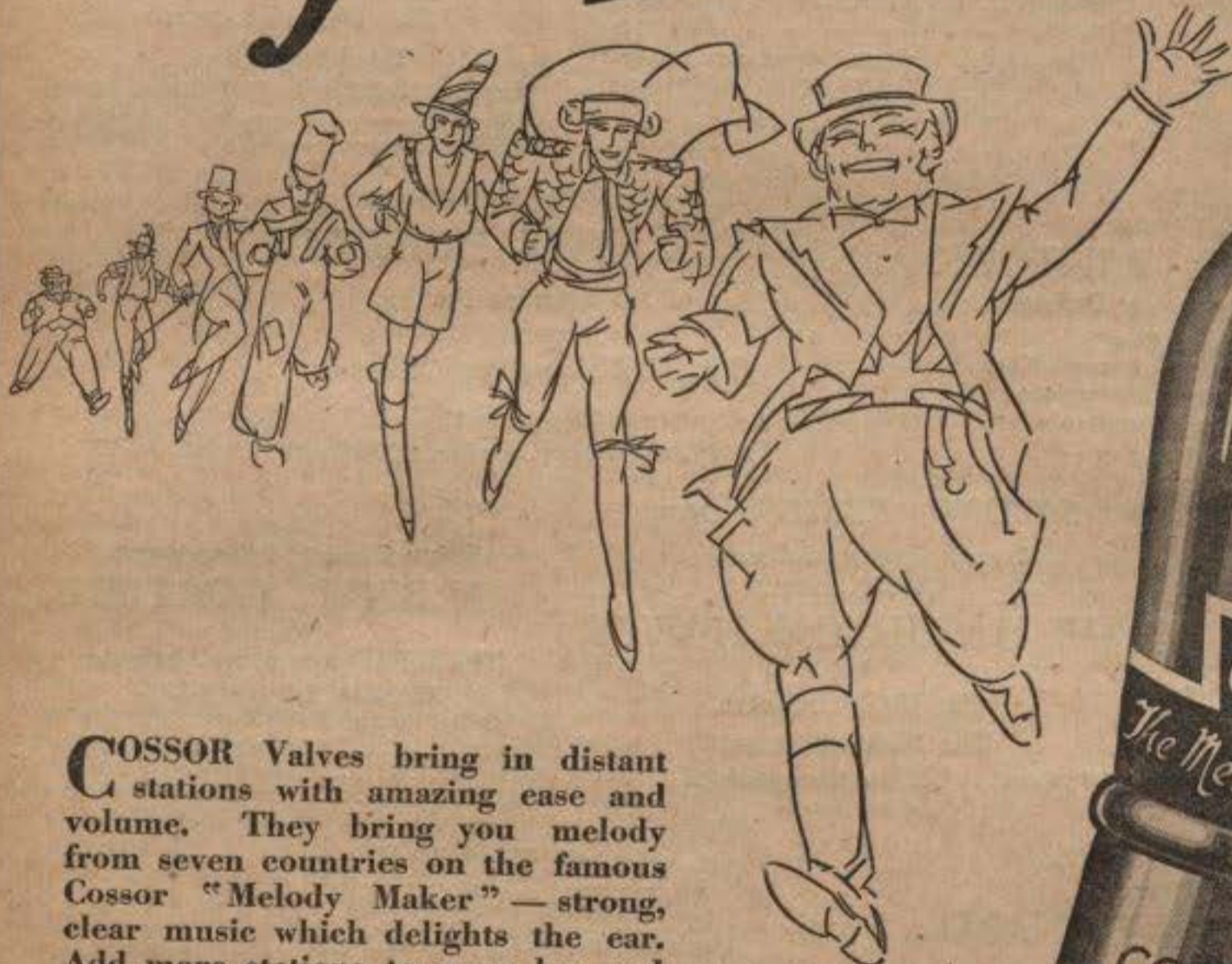
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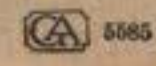
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A Society Radio Enthusiast on

# Radio in Mayfair

Lady Ossulston in this light and amusing article describes the benefits which 'the smartest parish in the world' derives from its wireless sets.

INTO a lofty room lit by exotic-shaded lights, in whose tall mirrors are reflected much quaintness of polished walnut, long stretches of gleaming parquet and a rich shimmer of silk curtains—how many times has one been ushered expectantly by the butler. He peers into the room, then murmurs something about 'Her ladyship not being down yet,' and we are bidden to wait in this blank room, feeling rather flat—the only hopeful indications of life being the tray of cocktails and the wireless, which is talking unconcernedly.

Ordinarily, what is one's reaction on being obliged to wait for ten minutes in the drawing-room for one's host or hostess? One's feelings are probably rather mixed, the slightly irritated ones distinctly predominating. A man's train of thought might be something like the following: 'Damn! I needn't have hurried myself into a stew, and could easily have stopped to look for those — emerald studs of mine—that maid is a fool, but I am afraid I cursed her rather too roundly—so flustered at being



'And so glean everything of importance in the news.'

late; wonder if the whole staff will give notice tomorrow? Might have had time to send that telephone message to Jones about lunch. Wish I had known the Mellingsams were so unpunctual—must say it's a bit thick keeping one waiting like this—after all I'm far busier than they are. Ah!

The last ejaculation indicates a rapid rise to the feet and composure of the features into a delighted smile, while with outstretched hand we advance to greet our delinquent hostess. Later, one is heard gushing about its not mattering at all, in answer to her apologies for being late. Of course if one is a *perfect lady* the foregoing

soliloquy would have to be greatly modified. But the fact remains that one is inclined to start the evening in a state of mind which is somewhat 'froissée.'

But not so if, instead of being shown into a blank room, one finds one's old friend the wireless pleasantly talking—talking. Before one's mind has time to become disgruntled it is pleasantly taken charge of, is led gently into the realm of political, international, or current events, or is given the anodyne of sweet music.

Hidden musicians, such as were indispensable at the 'Arabian Nights' banquets of old—the singing of all the Houris of Paradise, such as delighted the Sultan Haroun Al Raschid—may waft us away into the land of dreams before we have time to register impatience.

We soliloquize again: 'Why did they "hide" their musicians? Is it possible that theirs too distorted themselves with hair, bushy and unkempt, and clothes grotesque in shape and cut? Wish ours had kept to the "hiding" custom and were content to be "heard and not seen," instead of sticking themselves up on platforms! At least, that is all cut out on the wireless. But it cuts both ways, unfortunately—for, of course, it would be nice to see the Houris!' So one's thoughts are pleasantly led along these channels until the arrival of one's hostess, whose apologies one can wave aside in all sincerity, not having missed her at all!

Undoubtedly the radio is a boon to the lonely and the aged, and to people in remote country districts—but I maintain that it is one of the greatest social aids that were ever thought of! Far more so than bridge or dancing. After all, Society in its broadest sense means finding ways of pleasant intercourse between people of vastly different tastes and interests, who are obliged in the ordinary course of events to meet occasionally and spend a few hours of recreation in each other's company. The most successful hostess is the one who achieves this with the least effort on the part of her guests. They do not desire to probe deeply into each other's characters, nor to pass the bounds of ordinary acquaintanceship—things must remain on the surface—therefore, when the first 'small-talk' begins to flag, we must do something—call for card tables—'shall we dance?'—'turn on the wireless.'

Of course, excellently well as the programmes are arranged by the B.B.C., on these occasions one sometimes draws a blank—such as when Aunt Jemima comes to tea, and after much conversational spade-work, one hopefully suggests 'listening in.' Then we suddenly discover that the particular bit of the programme which we have struck is an agricultural report on the potato crops in Shropshire—which is naturally of vital importance to the Shropshire farmer,

bless his heart! but in which no town dweller could feign the remotest interest; and Aunt Jemima would, I fear, suspect our motives if we did not switch off again and plough manfully on with the conversation!

There is yet another important service which the radio renders in Mayfair. In the hectic process of burning the candle at both ends which constitutes the London season,



'Wireless laid on to the servants' hall also.'

the proper reading of the paper becomes a difficult task, and a number of people I know have had loud speakers arranged in their bedrooms, so that they can 'listen' to the news budget while they are bathing and dressing for dinner, and so glean everything of importance in the news without expenditure of time or effort. This enables Miss Mayfair to talk most glibly and intelligently to her neighbour at dinner. I know of one young man who entertains large house parties, and who attributes the invariable brilliance of his dinner parties entirely to the fact that he has had the radio put into every guest's bedroom, and has given orders that it is to be switched on by the maid or valet as he goes into the room to lay out the clothes and draw the bath!

And, of course, in Mayfair the benefit has long since extended to the staff—for few are the houses where the wireless has not been laid on to the servants' hall also. One householder tells me she is certain that if statistics were made it would show that the petty quarrels for which the servants' hall was famous are rapidly diminishing. The tweeny is far too enthralled by the talks to take her former spiteful pleasure in sitting in the ladies-maid's place at the right of the butler—and if she did, the ladies-maid would not brood long over her wrongs—once the Savoy Bands started playing!

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The Broadcast Talk is no longer, as of old, the Cinderella of the Programmes.

## If You Listen This Autumn,

you will hear many of the most brilliant talkers of the day on subjects on which they are acknowledged authorities. In the accompanying article the Talks Director reveals the scope of the Autumn Talks and touches upon some of the problems with which this Department of the B.B.C. is faced in its work.

**P**EOPLE who seldom or never listen to broadcast programmes still make jokes about the 'talks about white ants' which, they say, greet their ears whenever a wireless set is turned on. There is still an idea abroad in some quarters that when all else fails at Savoy Hill, or when funds run low, a few talks are stuffed into the programme as a last resort. But, as a matter of fact, it takes as much time and labour to produce a programme of talks and lectures as to produce any other part of the general programme, and nearly as much preparation and rehearsal.

In planning this part of the broadcast programmes the B.B.C. has to take into account listeners with a passion for facts or a preference for theories—people with open-air interests, lovers of sport, housewives who want practical advice, the large public which wants to keep in touch with new books, plays, films, music, and with current affairs at home and abroad. Even this does not exhaust the field. There are travellers and explorers, there are writers old and new whom the public wish to hear, there are men and women associated with new achievements and new ideas. The trouble always is that one cannot deal with all these things in any one session. Selection is fortunately made easier by the fact that some of the items on the list have to fall out because they fail to satisfy the requirements of broadcasting technique. The most interesting ideas may have to be dropped because the expert with the voice, manner, and personality which make them interesting on the wireless cannot be found; and some of the people we would all like to hear may be too nervous, or too difficult to follow, or have voices which are unpleasant or boring to listen to.

The B.B.C. also undertakes a certain number of services for sections of the public which can make a special claim on broadcasting—farmers, amateur gardeners, wireless organizations, boys' and girls' associations such as Scouts and Guides. If listeners who have no interest in these things feel inclined to scoff when they casually hear a voice urging the use of a new manure, or explaining the mysteries of Scout training, it may lessen their annoyance to know that

the total proportion of programme time given to these services is almost too small to show in an intelligible fraction.

In this short article I am not going to give any details of the autumn talks. They can all be found in the printed 'Programme

of Talks and Lectures,' which can be had free from any B.B.C. station, or for id., post free. Most of the regular features and some new ones will be found there. Mr. Ernest Newman joins the B.B.C.

experiment in this direction; different methods suit different speakers, possibly different subjects, and certainly different listeners. One set of short arguments on questions that are of special interest to women voters will be given on alternate Tuesdays at 7 p.m.

Someone is supposed to have said that the shortest way out of Manchester was to get drunk. That is really rather a slow and expensive method. An idea, or an effort of the imagination, can take us out of ourselves in the twinkling of an eye; and this is what broadcast talks can sometimes help us to do. Some people might find escape in an exciting description of a match which makes them see it

for themselves; some in a line of poetry which haunts them; others in a bit of speculation which some broadcast talk suggests; others by merely getting angry with a point of view with which they disagree.

The success of a talk depends, ultimately, on three things: the right choice of subject and speaker, the ability of the speaker to catch and hold the interest of his hearers, and the willingness of the listener to listen with both ears and not only one. With both of the first two factors the B.B.C. is intimately concerned. Its business is to use imagination, enterprise, and intelligence in securing talks and talkers; and as we learn more about broadcast technique we find how much can be done to help new broadcasters to prepare and deliver their material in a way that will make it natural and interesting—whether the talk is read or impromptu. But when it comes to the listener's share, the

B.B.C. can only suggest, implore, and hope for the best. The listener whose dinner-hour coincides with a talk on common pests would be wise to change his dinner-hour or cut off the talk. It is a little hard on a speaker to try to listen to his talk while one chats with a friend or listens with one ear to a general conversation.

The B.B.C. owes a great deal to its speakers, who have spent time and trouble in learning the secrets of

this new medium and in giving us the results of their experience. It owes much to the general listener, too, whose criticisms are quite as welcome as his appreciations, and whose suggestions are never put in the waste-paper basket.



G. D. H. COLE.



ERNEST NEWMAN.



Sir BARRY JACKSON.

the Stars by Sir James Jeans, F.R.S., who knows so much about the universe that he can explain it simply for ordinary people;

a set of talks by distinguished producers and managers, including Sir Barry Jackson, Sir Nigel Playfair, Miss Lilian Bayliss, and Mr. Basil Dean, on their aims in the theatre; six talks on modern



MARGARET COLE.



VICTORIA SACKVILLE-WEST.

English Poetry by Miss V. Sackville-West; and a serial detective novel by Mr. and Mrs. G. D. H. Cole. There will be from time to time debates and discussions, some short, some long, varying in form and in method. There is still much scope for

## What the Other Listener Thinks.

The 'Proms' and the Provinces — A Wireless Diary —  
Reading to Music — The Mind of the Countryman.

Nor only does the B.B.C. provide daily programmes to countless millions of listeners, but it goes further. I am thinking of such ventures as the controlling of the Promenade Concerts. Imagine the thousands of provincial listeners who had never heard of the 'Proms,' and who never would have, but for the B.B.C.; and now, at our own firesides, hundreds of miles away, we can sit and join in the enthusiasm of these joyous crowds, cheering, applauding, and shouting 'More, more!' One of the greatest advantages of the broadcasting of the 'Proms' is that the provincial music-lover is introduced to two more talented artists at every performance.—K. L. D., Newcastle-on-Tyne.

INSTEAD of being chained to a wall, two discs clamped tightly over one's ears to the exclusion of everything else, one nowadays is free to move about the room, stir the fire, draw the curtains, pull up a chair, and a million other disturbing gestures, all of which tend inevitably to lessen one's concentration. So many people have acquired the habit of talking, laughing, reading and card playing, with the wireless blaring forth a perpetual accompaniment, which instead of cultivating and improving their sense of hearing, merely it makes all the harder to listen attentively when they find there is something which really interests them. There is no doubt about it, listening is an art, and requires not only intellectual education, but also listening education. There is nothing in the world that can be fully appreciated unless we have some knowledge of how to approach it, and, as it is with other things, so it is with listening. Until we begin to train our ears to concentrate, our minds to visualize, and our brains to apply themselves, we cannot hope to appreciate or comprehend broadcasting as it should be done. Let those who grumble at the B.B.C. bear this fact in mind. It may be that their particular troubles have their roots, not at Savoy Hill, but nearer home.—M. V., Richmond Hill, Surrey.

I WONDER if any other listeners besides myself keep a 'wireless diary'? I don't mean a log-book, just to see how many stations they can tune in, but a real diary! I have kept one for two years now. I get a large diary on January 1 (about 13 ins. by 8 ins.), and into it I paste every day the items from the Radio Programmes that I have most enjoyed listening to. Whenever possible, if some notable event is broadcast, I cut the speeches of the occasion, and any pictures there may be from the newspaper next day, and paste them in also. For the Sunday Service from St. Martin-in-the-Fields I always cut the addresses from *St. Martin's Review*, and paste them in on their proper Sunday, and I always keep a record of the hymns and readings in the epilogue and the daily service. My book is full of the programmes of talks and their illustrations, concerts, operas and plays. How I love plays! I have listened to over one hundred during the past two years, from our different stations! I admit I prefer the 'highbrow' items, but I know you have so many people to cater for and please that 'it hardly becomes any of us to find fault with the rest of us' and our varying tastes. Even in such a busy life as I lead, a diary like this is very little trouble to keep, and always brings back so many happy recollections of wireless hours that anyone, in the words of 'Uncle André's' song, 'will find it well worth while' to keep such a book. I am sure we all owe the B.B.C. a debt of gratitude for all they are doing for us!—C. D., York.

MANY of my 'listening' friends express much surprise when I tell them that Daventry and a good novel make the happiest combination I know. And let not studio artists be shocked into honest indignation at this seeming indifference. The radio-reader hears the studio artist more than does the ordinary listener; and though his appreciation shows itself differently, it is none the less keen. Throughout the morning and afternoon programmes I have a loud-speaker all to myself. This is the time for real, selfish, radio-reading. From 11 a.m. to 2 p.m. is a perfect period. When a song comes along I find it an ideal interlude. Then with a fresh surge of music I am back to my story again. I am convinced that the novel, like the film, draws atmosphere and reality from a musical accompaniment. By music, the imagination is quickened, and rendered more potent to reconstruct the scenes of the book. It is when the music ceases at the cinema that one can best realize how very much of the total impression is due to the orchestra. And exactly what the orchestra adds to the film, I am sure my wireless music adds to my novel.—N. K., Templemore, Co. Tipperary.

I AM tempted to quote a peculiarly apt observation from Hooker's 'Defence of Ecclesiastical Polity.' Though written in the sixteenth century, with reference to his own work, nothing could be more pertinently applied to broadcasting. 'They, unto whom we shall seem tedious, are in no wise injured by us, because it is in their own hands to spare that labour, which they are not willing to endure.'—B. C. E., Ealing, W.13.

THE re-starting of the welcome Promenade Concerts has given me a surprise, viz., that there are still some lady singers in this country who can manage to get along without constant use of tremolo effects. It has been a delight as well as a surprise, and it has emboldened me to dispense with what had become an elementary precaution, switching-off as soon as any female voice seemed imminent. It may be that some of the tremulous ladies have such beautiful voices that they simply *must* sing duets with themselves, but if they realized the results as conveyed to many thousands of listeners who know something about singing, they might be persuaded to adopt a simpler style. The B.B.C. would do a really good deed by a little persuasion in this matter. It is an impersonal entity and could step in where no mere man (especially one who has just realized that he has relaxed his precautions too soon) could dare to venture. He can only subscribe himself, sadly and humbly, Katzenjammer, Somewhere in the Midlands.

THE growth of wireless is doing much to counteract the slowness of mind of lonely people, and I predict in future that the countryman will be placed on the same mental plane as the townsman.—W. J. G., Glasbury.

MAY I utter a protest against the B.B.C.'s encouragement of the growing fashion for 'jazz' versions of classical music? For some time past occasional items of this nature have featured in the dance music programmes. I have regarded these as unfortunate accidents, but feel that I cannot so excuse an item in Manchester's programme for August 20. I refer to the special performance of 'Classical Music in Dancing Attire,' by Herman Darewski's band. This item is announced with something of a flourish, leaving the unpleasant impression that the B.B.C. imagines itself to be giving its listeners a musical treat.—W. P., Barrow-in-Furness.

## The New National Chorus.

What it is and how to join it.

FOREIGNERS, and Sir Thomas Beecham, periodically accuse England of being an unmusical nation. In some branches of music there are, perhaps, grounds for this, but not in the department of choral singing. The amateur choral society has been the nursery of English music for hundreds of years, and is as characteristic a feature of English life (though a much older one) as League Football and horse-racing. It is almost the only form of musical activity in which everyone can take part, and it represents more than any other institution the Englishman's tastes and predilections in music. A chorus is not merely a collection of singers; it is a corporate entity like a rowing eight, and its success depends not on isolated individual efforts, but on everyone pulling their weight and pulling together. There is no room in a good chorus for passengers, and it follows obviously that a member with some standing in a good chorus must know his job as a choral singer.

This article, of course, is addressed to anyone who has the perseverance to read it; but it is primarily intended for choral singers, because the B.B.C. is looking for good ones. The purpose of its search is, of course, the New National Chorus, and here are a few facts about it.

The New National Chorus is to be a body of 250 trained choral singers formed on a permanent amateur basis which will take part each season in the B.B.C.'s big choral concerts. Admission is to be by audition, and members will be asked to undertake attendance at every rehearsal and performance of the chorus. This will mean a weekly attendance—not more—with a break at Christmas.

From every point of view it would be unfortunate if the formation of such a chorus were to interfere with the activities of existing choral societies, and after a meeting representative of a large number of these, it was decided that no member should be admitted who was not already an active member of a choral society, unless he undertook to join one in order to qualify. It was further decided that all members must give an assurance that they would not prejudice their existing choral work in any way by joining the New National Chorus. The rehearsal day has been provisionally fixed for Friday.

The audition is not of any great difficulty, but is simply designed as a test of musical and vocal ability. Applicants are asked to sing some very well-known aria, to read at sight their appropriate part of a very simple part-song with words, and to sing a few scales. The standard of a concert soloist is not expected, but clarity, good breathing, good diction—in fact, the bread-and-butter of musical technique is what is looked for. A chorus consisting entirely of soloists would conduce neither to efficiency of performance, nor equanimity on the part of the conductor. A chorus of trained choral singers is what is wanted, and if some of them happen to have exceptional vocal attainments, so much the better, but the first essential is sound musicianship. There ought not to be anything in the above test to frighten applicants away, and membership of the chorus should prove very interesting. During the coming season there will probably be four performances, all including interesting and not very well-known works, under some of the most distinguished conductors, both British and foreign, of the day. The chorus will to some extent specialize in the performance of works which normally fall outside the scope of the ordinary choral society, and there is no doubt that it will occupy a unique position in English music.

(Continued on page 499.)



# HOME, HEALTH AND GARDEN.

A weekly page of special interest to the housewife and the home gardener.



## The Housewife and the Herring.

**F**ISH answers the same purpose as butchers' meat and provides an agreeable change at less cost. The good old custom of eating fish in Lent and on Fridays was not altogether a matter of religion; it was based on the laws of health, just as there were sound reasons for the prohibition of pork by Moses. Very many fishes are palatable and wholesome, but the king of fish is undoubtedly the humble herring. It has been calculated that three fairly large fresh herrings, or four smaller ones, are equal in sustaining power to a pound of the roast beef of old England.

The herring has played a great part in English history, for Holland was at one time the leading sea power of Europe, owing to the wealth amassed from the trade in cured herrings, and Britain had to beat the Dutch before becoming Mistress of the Seas.

The herring can also claim to be a royal fish. The herring fishery at Yarmouth goes back for more than 1,400 years, and the town was given a charter by King Edward I in 1286. This required the corporation to send every year to the Sheriffs of Norwich 100 herrings baked in twenty-four pasties for the use of the king.

Herrings were also in favour with the nobility. We know, for example, what the Earl and Countess of Northumberland had for breakfast about 350 years ago, and this consisted of, among other things, a quart of beer, a quart of wine, two pieces of salt fish, six red herrings, and four fresh herrings



or a dish of sprats. They evidently believed in laying a solid foundation for the day's work.

And nothing can possibly be nicer than grilled fresh herring—but don't forget the mustard sauce!

### Rolled Herrings.

Cut each herring, cut off fins and tail, and carefully pull off head. Then scale, and wipe with damp cloth. Cut along the back with a very sharp knife, a little on one side, beginning at tail end and keeping close to backbone, until the fish is split in two. Gently pull out the backbone from its half, starting from the head-end, and remove as many other bones as possible from both halves. Sprinkle the half-herrings with salt and pepper, and neatly roll them up from their head-ends, keeping skin outside. Pack, end up, in a dish, and cover with equal parts of vinegar and water. Place a few peppercorns on rolls, cover dish, and cook in fairly hot oven for thirty minutes.

### Baked Stuffed Herrings.

Prepare as in last recipe, but open from below and do not split into two. Make stuffing of bread-crumbs, minced onion, and a little finely chopped suet, adding a pinch of savoury herbs with a little pepper and salt. Mix with milk or stock into a paste. Fill each herring with stuffing and close up. Lay the fish side by side in a well-greased baking tin, brush over with milk, sprinkle with bread-crumbs or fine oatmeal, and put a few bits of butter, margarine, or dripping here and there on the top. Bake in a moderately hot oven for thirty to thirty-five minutes. Beware of over-cooking.—From a talk by Professor J. E. Ainsworth Davis on September 3.

## Woman's Life in New Zealand.

**T**HE chief demand in New Zealand is for experienced and thoroughly efficient domestic workers, who must be able to cook and do laundry work as well as carry out the other domestic duties of a house.

The wages vary from 20s. to 35s. per week, and applicants for a free passage must be between the ages of 18 and 40. They must promise to do domestic work for one year and to remain in New Zealand for a period of five years.

There is also the Nomination Scheme. Those who have friends or relations in the Dominions may be nominated by them and so may get an assisted passage out, if they are not eligible for a free passage; for these the age limit is 50.

Boys and girls whose fathers, being British seamen, were killed or disabled during the war, are taken out to New Zealand free of all cost, and there they are given six months' free training at the Flock House. Girls are trained in domestic and dairy work, poultry and bee-keeping, after which they are placed on carefully selected farms.

The Special Nomination Scheme of the Society of the Overseas Settlement for British Women offers special opportunities for educated girls who wish to go out to the Dominions and are willing to take up domestic work for one year.

The S.O.S.B.W. will also give introductions to girls going out on their own who do not wish to do, or are not equipped for, domestic service, and who have sufficient money to pay their passages and to keep themselves while they are looking for a job. As a rule, girls who go out in this way, provided they are really efficient at their particular job, do not have to wait long before finding what they want.

As in Australia, there is also in New Zealand a great demand for educated girls from our public schools as domestic helpers, and, where there is only one employed, she, as a rule lives as one of the family. Going out under the special Nomination Scheme of the S.O.S.B.W. there is a whole year in which to look around, while at the same time you are being healthily and happily occupied and—by no means of least importance—you are earning a good salary and saving up a nice little nest-egg for any future enterprise. And should you eventually marry and settle down out there, what better preparation could you have? Those who have a little money of their own may find openings for starting a tea-shop, a dress-making and mending agency, a residential club for professional women, making home-made cakes and sweets, which are always greatly in demand, or they may take up a bit of land and start poultry-farming, or bee-keeping on their own, etc. There is no lack of openings for the enterprising, while some so love the life of home-helper on a farm or station that they ask for nothing better.

But I must impress upon you the fact—and it can't be repeated too often—that it is of no use going out to New Zealand, any more than to the other Dominions, unless one is prepared to work hard. There, too, you will need grit and determination to pull you through times of loneliness and home-sickness, or times when your luck is out; and there, too, you want that saving grace—a sense of humour.—From a talk by Miss Ross-Hume on July 10.

The first of the new series of 'Listeners' Talks' will be given at 6 p.m. on Monday, September 24.

## For the Store Cupboard.

### Blackberry Wine.

This is a very good drink, healthful and refreshing, and quite simple to make. Gather the fruit on a dry day, and put into a tub or pan with a gallon of boiling water to each gallon of fruit. Mash the berries and allow to stand covered till the pulp rises to the top and forms a crust. This will take three or four days. The crust must then be removed and the liquid strained into a clean container. Three pounds of loaf sugar should now be added to every gallon, and the whole poured into a cask and left to ferment for a week or ten days. If it wastes, add a little more liquid. When the fermenting has ceased, the cask should be bunged down. The wine will be ready for bottling after six months.

### Mushroom Ketchup.

Mushrooms, for this purpose, should be gathered on a dry day. They do not keep well otherwise. After cutting the stalks, wipe, but do not wash them; then break them up, and put them in an earthenware crock, and sprinkle them with salt. Half a pound of salt to seven pounds of mushrooms is a good proportion. Cover, and leave for three days, stirring the mixture three times a day. Then turn the mixture into a preserving pan, and cook gently till all juice is extracted. Strain through a cloth, and allow the mushrooms to drip, but do not squeeze them. Put the liquid in a jar, and add half an ounce of peppercorns, the same of bruised ginger, and a blade of mace, to each quart. Strain again and bottle, corking tightly.—Miss Florence S. Howard-Burleigh, in a talk on August 14.



## This Week in the Garden.

**R**AMBLER roses have finished flowering in most gardens and are, therefore, ready for pruning. As may be seen from an examination of the plants, the flower is produced on the long growths made during the previous season. If sufficient new growth has been made to furnish the supports, all the old wood which has flowered should be cut clean away at the base, and the young shoots should be tied in in its place. When a plant has not produced very many vigorous young growths it may be necessary to retain one or more of the shoots which have flowered.

Many hardy annuals do best when sown in the autumn, especially on light soils. Autumn-sown plants are more vigorous than those obtained from a spring sowing and they come into bloom earlier, filling the gap between spring and summer-flowering plants. The seed should be sown now, preferably in drills, and as soon as the seedlings appear they should be thinned so that they may become sturdy.

August is regarded by the specialist as the best time to plant daffodils, but September is the month when it is usually done. However, the sooner daffodils are planted the better, and those who have not ordered their bulbs should do so at once.

Strawberries may be planted up till about the middle of October, but it is very important to put the plants out as early as possible. Beds made after this date should not be allowed to fruit next season.

It is too early to plant fruit trees, but not too early to start preparing the ground for new plantations. If necessary, the land should be bastard-trenched, or if a large area is involved the soil should be deeply stirred by horse or mechanical implements.—From the Royal Horticultural Society's Bulletin.



**"NOBODY LOVES HER—"**  
*but all the world laughs*

You have a hearty laugh waiting for you if you can catch exactly the depressing tone of voice in which Wish Wynne tells her troubles to you, which she is going to do next on September 24th.

There are tens of thousands of users of the Lissen New Process Battery who are looking forward to her next performance. Has any one of them ever told you about the new purity of radio reproduction which you can get if you use the Lissen New Process Battery? If not, put one into your set yourself, and with the first few words of any single programme you will realise you have found a source of H.T. current which brings with it a clearer reproduction and far better tone than you have ever experienced before. This is due to the pure D.C. current which flows from the large cells of this battery. It flows steadily, smoothly, noiselessly, and the power lasts throughout months and months of the heaviest service you can give it. All the time there is perfect stillness in the background of your loud speaker utterance—no extraneous sound mingles with any transmitted item. Each word of speech and song and each note of music come through to you with a stereoscopic reality.

In the LISSEN Battery you not only get large cells, but a new process and new chemical combination which gives such clear reproduction and such lasting service that this battery has won for itself a sweeping public preference.

Put one into your set in time to hear Wish Wynne on September 24th. 10,000 radio dealers sell it. Ask for it in a way which shows quite clearly you want a Lissen and are determined to take no other.

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 (4/6 dozen)	



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Chapter Seventeen of 'Old Magic' by Bohun Lynch.\*

## The Dance of Death.

The detectives on the trail of John Torch solve the mystery of the disappearance of Bruntwith and Pembton. And Professor Julius Brake dances in the rain.



The half-wit lad and his fear-maddened victim continued to dance.

CARLEW'S right foot presently found the least little ledge, where mortar had fallen away, which just took the welt of his shoe. Then he bade Harvester follow.

The little man scrambled forward to the edge of the roof. There now was nothing that he could hold on to, and putting his hands under two of the outermost tiles he heaved them up and broke them, thus exposing a few inches of strong lath on to which he could get a grip. Guy Harvester turned about and wedging his fingers behind the laths, lowered himself until his feet were within a few inches of Carlew's face.

Then, very slowly, with infinite caution they began the descent of the slope. On their left was the cliff, the dark shadowed valley, the moonlit trees; on their right a black gulf across which the light from the lower window shone steadily, and from which just below him emerged the leafy tree-top. A few feet down, and Carlew was able to see obliquely into the lit room. He caught a glimpse of a chair and a table. The window was open at the top and he heard someone speaking—uttering strange words in a familiar voice. He braced himself for a moment, with Harvester's weight already pressing upon his shoulders. Strange words—why, it was Latin: someone was reading Latin, half-extended hands appeared near the edge of the window-frame holding a small book. Familiar voice—familiar book. Then it came to Tom Carlew with a rush. The book was the old note-book that he knew

so well. The voice was the voice of Melvil Rooke.

In excitement which he could hardly control, he craned forward, peering down through the top of the lit window. The hands holding the book had disappeared from his view and now came again; the voice went on monotonously. Rooke? Why, these were not the hands of a young man. And in another moment a figure came into the field of his vision, a figure in a long dressing-gown, still holding the book and reading, a very old man. His lips moved and there was no doubt but that it was his voice that Carlew heard, resonant, curiously emphatic—Rooke's voice. But it was not Rooke. And even as he looked his excitement suddenly changed. There was something terrible about the old man who, with thin blue-veined hands held before him, and sunken skull-like and almost hairless face, paced slowly to and fro across the room.

Up to this moment Carlew's attention had been wholly given to their hazardous undertaking, and though no doubt he had seen a dark window immediately above that into which he was now looking, he had not regarded it, or apprehended the fact that it was open. From the higher position where he sat Harvester would be unable to see the old man, and Tom Carlew was trying to draw his attention to him, at the same time feeling with his foot for the next ledge—even the little man's weight in that position being by now intolerable—when he was aware of clutching fingers that seemed for an instant to come from nowhere, stretching out towards his throat. He raised his eyes and

saw that someone was leaning from the open window. There was a cry from Harvester, who slipped suddenly and slid down upon his companion. Carlew felt his knees loosen upon either side of the wall; he swayed for a moment from side to side, slid down more rapidly, and plunged into the topmost branches of the tree. He fell sideways. Something struck him sharply across the face; for a moment it seemed as if he were rushing through outstretched ghostly hands that clutched at him but did not hold. Then his knee came into violent contact with something, leaves and twigs slipped through his fingers which at last caught in their grip a sturdier branch, for an instant his fall was stayed, and then he found himself hanging by one hand from a bough that sprang and bent but which held him while he sought for a foothold.

THE two detectives stood in the lane at the place where earlier in the evening Carlew and Harvester had stopped John Torch. They were examining the abandoned motor-bicycle.

'It's his,' said one. 'Look at the number.'

'That's it, you may be sure,' the other replied. 'He left it here and went off on foot to the quarry. I said we ought to keep an eye on that half-wit lad, when we saw him leave the village.'

'We couldn't do both. Come on, we'll go that way too. Do you think he spotted us and sent a warning to Torch somehow?'

'They have no radio at Hamadon's. Did you ever know such back numbers? And no telegram was sent from the village.'

'You say back numbers. Doesn't it occur to you that Hamadon deliberately holds back? He never has had any truck with the modern world. He won't use scientific contrivances. He and his people live the same sort of lives as they did two or three centuries ago. It's pig-headed, but it's rather fine. We, however, can't look at Hamadon without prejudice, because they're on the wrong side of the law. We know that.'

'Know it, but, except in Torch's case, can't prove it. Where does this bare-foot boy come in?'

'They were clever there; anything he does he is not responsible for. A few days ago he was studying at the house by the canal. They sent him up from here with messages to the Holland Town branch. Oh, yes, it's a branch of the same family—though they call it Hamden. It all centres around that old note-book. They saw it down here on the screen when Carlew gave his lecture. They haven't got a screen at the house itself, but no doubt someone has in the village—someone who knew what the note-book was—and they determined to pinch it. They're pretty near the end of their tether.'

(Continued on page 485.)

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

# Another Problem Solved

★ When you shut off for the night, just give, last thing, the necessary touch to a simple straight forward switch. That's all—but it will mean that all that night and all the next day—till you move that switch again—your batteries will be drawing from the house electricity main. They will be renewing themselves! All night—all the next morning—slowly and steadily—without haste but without rest—with perfect safety—at a rate specially adjusted to your set—costing you practically nothing after the first cost—your batteries will be absorbing electricity from the main. And when you listen-in again all the power you used last time will be renewed!

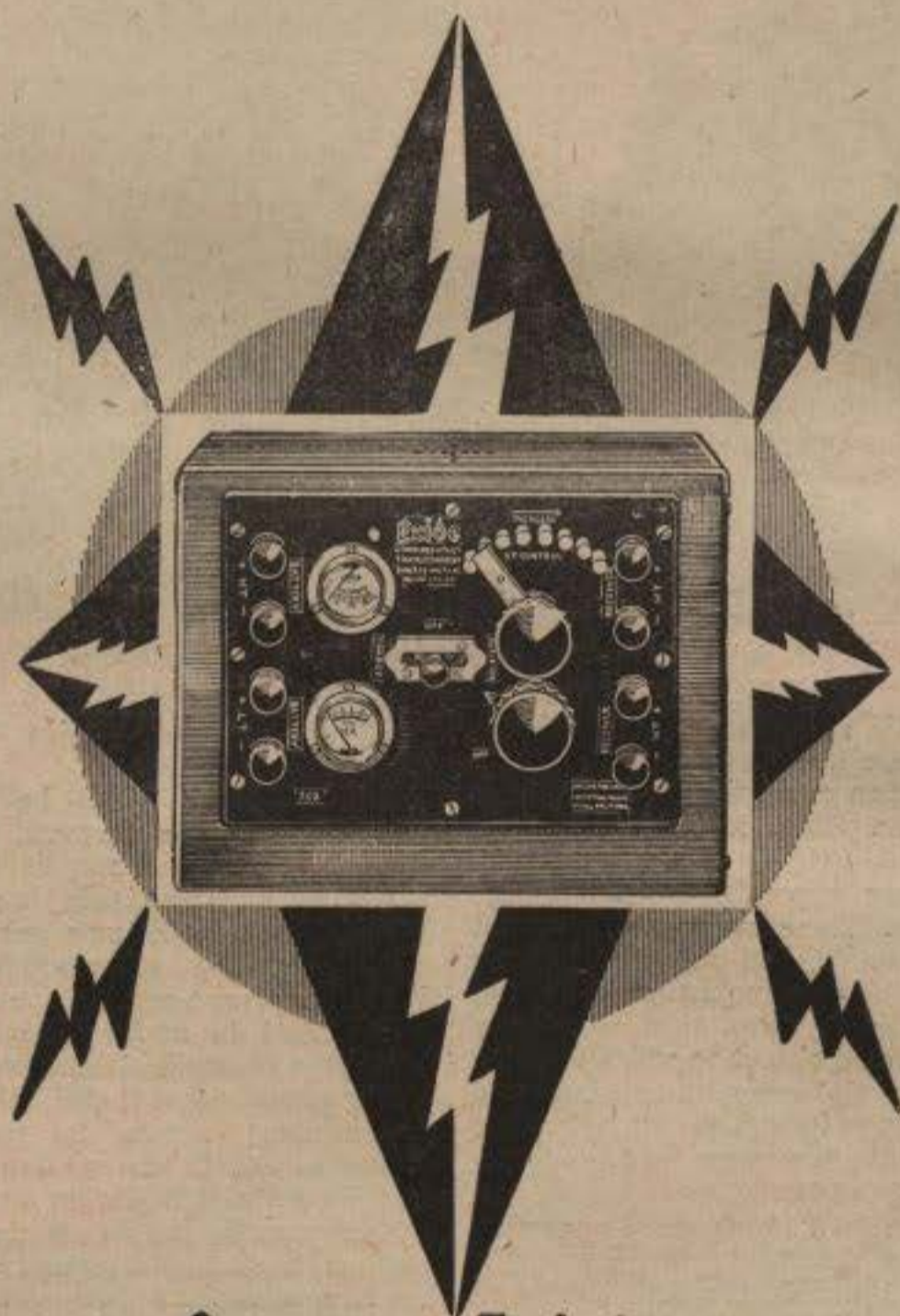
Install an Exide Trickle Charger and you will always have that pure, smooth wireless reception which only a battery can give, with none of the inconvenience of battery recharging.

And another point! Your batteries by this method not only feed but they actually nourish themselves. The slow gradual dosage does them good and used batteries feeding themselves so, enter on a fresh lease of life.

That's the Exide Trickle Charger. Perhaps you are one who likes to know in technical terms the why and wherefore. If so, literature is at your service.

*Your dealer or Exide Service Agent will fit the Exide Trickle Charger and adjust it to your set.*

*For A.C. Mains. For High Tension Batteries, for Low Tension and for both.*



## Exide TRICKLE CHARGER



(Continued from page 483.)

'What is the note-book?'  
 'Ah, if we knew that! Anyhow, they wanted it and got it.'  
 'And the lad?'  
 'He's the old man's son. He's the heir of Hamadon. That's why I say they're nearly finished. Hamadon has no money. He's just managed to hang on to his bit of land. His son's a simpleton. They're done.'

As they talked the two men had made their way from the high lane across the neighbouring moor, down into an open valley and across some fields towards the stone quarry. It was dark, but they had already made themselves fairly familiar with the lie of the land. They had covered half the distance when, with but little warning, the sudden downpour was upon them. They crouched on a bank under a hedge beside a field of oats, but for all the protection it gave them they might as well have stood in the open. In a couple of minutes the oats were beaten flat and across the whole width of the narrow field the water was rushing.

'The valley will soon be full at this rate. We must get on to higher ground. Come, it's better this way.'

So saying, they broke through the hedge, pushing backwards through the branches, and after splashing through the lower side of the next field, they presently stood on rising land from which the water poured in ever-increasing runnels and streamlets. The rain beat straight down upon them and the darkness was intense.

Thrashed by a very cataract, they forced their way, their feet dragging in deep mud, blinded and in utter misery, to where a small copse provided some slight shelter. Here under the thick-clad branches of a stunted oak they remained until, as suddenly as it had begun, the downpour ceased.

They passed through the little wood, squelching in thick moss and brushed by sopping boughs, and saw before them, sooner than they had expected, the sheer cliff formed by the old quarry, approached by a deeply-rutted track which wound amongst gorse bushes. The moon shone on the pool and cast the greater part of the quarry face into blackest shadow. Keeping to the short turf they were able to go silently and presently coming round a high wall of furze they were held by a strange scene.

At first they saw only the lad and the man whom, earlier, Carlew and Harvester had seen with him crossing the fields. Nearby, lying on the ground, was a medley of scientific apparatus, delicate instruments of glass and copper smashed and heaped one upon another. This man was standing silent, watching his companion, who with his bare feet danced, gliding to and fro on the flat ground at the bottom of the quarry, now bowing low, now leaping into the air, and then darting forward with clawing, outstretched hands. As their eyes grew accustomed to the darkness, the detectives saw that someone was standing just within the shadow, someone to whom the lunatic boy bowed and at whose face he clawed. And, as they watched, this other with staring

moment and then held his ground. At the bottom of the cliff one of the detectives, stooping, flashed his electric torch upon what lay there. Mr. Bruntwith and Sir Edgar Pembton had gone to join their partner.

The second policeman put his hand through the pocket slit of his raincoat to his hip-pocket and advanced upon the countryman. 'We've got you, my friend,' he said, though his voice shook. 'I arrest you for the murder of those two—aye—and of Kakoglou. Hold out your hands.'

He held his pistol open now while the other brought out a pair of handcuffs.

The man stood perfectly still. The mad dancers were nearer.

'You two don't seem to know your own minds,' he answered. 'It was John Torch

you were after first. He got past you and you must arrest the first man within a mile of a corpse. You don't know where you are, you two. Take care or the fear of Hamadon will get you as it's got others before now and you'll throw yourselves over the quarry sooner than face it, or you'll go like him,' and he nodded towards Julius Brake. As he did so, he held out his hands and then, as though tripping, fell forward. The man with the handcuffs bent down and the other sent a wavering glance behind him. The half-wit lad, capering ever closer and closer, suddenly turned. It was impossible to say then what happened, or exactly in what sequence. The countryman quickly recovered himself and swung out a fist in which he clutched a stone. The man

with the handcuffs fell, momentarily knocked out. The pistol went off. The half-wit's clammy fingers were at the detective's throat. His wild eyes, full of terror, seemed to grow larger, as kicking with his bare feet, he threw his flimsy weight upon the man. The detective was down on one knee and again the pistol was discharged, and the wild eyes stared more fixedly and the cold fingers relaxed their grip.

The detective rose, the idiot lad slipping down as he did so. His companion lay where he had fallen, and the countryman had disappeared. Only Professor Julius Brake, alone in the moonlight, bowing and mowing, danced his odious fandango.

(Chapter Eighteen of 'Old Magic' will be found in next week's issue.)

## MUSIC OF THE WEEK.

2LO and 5XX.	5GB.	Other Stations.
<b>Sunday, Sept. 16</b>		
3.30-5.0 Orchestral Concert. 9.5-10.30 Military Band. (5.45 Glasgow).	3.30-5.0 Military Band. 9.0-10.30 Chamber Music.	5.45 Glasgow. Bach Church Cantata No. 99. 3.30-5.0 Manchester. Orchestral Concert. 9.5-10.30 Cardiff. National Orchestra of Wales.
<b>Monday, Sept. 17.</b>		
8.0-10.30 Promenade Concert.	8.0-9.0 Ballad Concert.	
<b>Tuesday, Sept. 18.</b>		
8.0-9.15 Chamber Music	4.0-5.45 Band Concert. 8.30-10.0 Light Orchestral Concert.	
<b>Wednesday, Sept. 19</b>		
7.45-9.15 Military Band.	8.0-10.30 Promenade Concert	7.45-9.15 Belfast. Popular Orchestral Concert.
<b>Thursday, Sept. 20.</b>		
7.45-9.15 Light Orchestral Concert.	3.0-4.30 Bournemouth Symphony Concert.	8.0-10.30 Newcastle. Promenade Concert.
<b>Friday, Sept. 21.</b>		
12.30-1.0 Organ Recital (St. Mary-le-Bow).	8.0-10.30 Promenade Concert.	8.15-9.15 Newcastle. Band Concert.
<b>Saturday, Sept. 22.</b>		
9.50-10.30 Popular Operas. Sept. 16-22.	3.30-5.0 Orchestral Concert. 8.0-9.15 Military Band.	
7.15 Madrigals. (The Wireless Singers).		

eyes and trembling lips came out into the moonlight and danced grotesquely, too, copying his tormentor, moving with him in hideous rhythm. The detectives recognized this second man as Julius Brake. Just beyond him two vague shapes were lying in darkest shadow nearer to the cliff.

After a few moments of these antics, the onlooker strode forward and touched the lad on the arm.

'That's enough,' he said, gruffly. 'He can't do any more harm. Send him away—or let him join them,' and he pointed into the shadow.

The detectives darted forward, shouting in a sort of nervous horror. Utterly unconscious of their approach, the half-wit lad and his fear-maddened victim continued to dance. The countryman hesitated for a

**7.55**  
**Harvest Festival**  
**Service**  
**From Watford**

**SUNDAY, SEPTEMBER 16**

**2LO LONDON & 5XX DAVENTRY**

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

**9.5**  
**The Military Band**  
**Doris Vane**  
**and John Thorne**

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

**3.30 AN ORCHESTRAL CONCERT**

ELSIE BLACK (Contralto)  
EILEEN ANDJELKOVITCH (Violin)  
THE WIRELESS ORCHESTRA  
Conducted by STANFORD ROBINSON

Symphony in B Flat (No. 9 of Solomon Set)  
*Haydn*  
Largo, Allegro vivace; Adagio; Minuetto, Allegro; Presto

EILEEN ANDJELKOVITCH and Orchestra  
Romance in G, Op. 40 *Beethoven, arr. Joachim*

ELSIE BLACK with Orchestra  
Weep no more ('Hercules') *Handel, ed. Diack*  
Cara sposa (Dearest consort) ('Rinaldo') *Handel*

ORCHESTRA  
Symphony (from 'Solomon')  
*Handel*  
Passapied ..... *Delibes*

EILEEN ANDJELKOVITCH  
Poem for Violin (un-accompanied) ..... *Gregori*  
Mystic Dance (Violin and Piano) ..... *Tcherniak*

ELSIE BLACK  
How fair this spot *Rachmaninov*  
Over the moor ..... *Liddle*  
Morning Hymn ..... *Henschel*

ORCHESTRA  
Suite from the Incidental Music to 'A Midsummer Night's Dream' ..... *Mendelssohn*  
Scherzo; Intermezzo; Nocturne; Wedding March

**5.0 A Children's Service**

S.B. from Leeds

Conducted by the Rev. C. H. LUCKMAN, Superintendent Minister of the Keighley Wesleyan Circuit

Relayed from Horton Lane Congregational Church, Bradford  
Hymn, 'All things bright and beautiful' (Church Hymnary, No. 18)

Prayer  
Hymn, 'Looking upward every day' (C. H., No. 674)  
Lesson: Matthew xviii, verses 1-6, 10-14  
Hymn, 'Praise Him, Praise Him, all ye little children'  
Address by the Rev. S. J. PEARCE, President of the Bradford Sunday School Union  
Hymn, 'God make my life a little light' (Congregational Church Hymnal, No. 771)  
Benediction

**5.35 SONGS OF THE BIBLE—X**  
A Song of Times and Seasons  
Ecclesiastes iii, 1-13

**5.45-6.15 app. Bach Church Cantata (No. 99)**  
S.B. from Glasgow

'Was Gott thut, das ist wohlgethan'  
(What God doth, that is surely right)

JOAN ELWES (Soprano)  
CATHERINE STEWART (Contralto)  
LEONARD GOWINGS (Tenor)  
WALTER CAMPBELL (Bass)

THE STATION CHOIR and ORCHESTRA  
Conducted by HERBERT A. CARRUTHERS  
(For the words of the cantata see page 489.)

Next week's cantata is No. 8. 'Liebster Gott, wann werd' ich sterben?' ('When will God recall my spirit?')

**7.55 Watford Parish Church**

THE BELLS and a HARVEST FESTIVAL SERVICE

Bells  
Hymn, 'To Thee, O Lord' (A. and M., No. 384)  
General Thanksgiving and Lord's Prayer  
Anthem, 'The eyes of all wait on Thee'  
*Haydn Keston*

Praise and Thanksgiving  
Hymn, 'We plough the fields and scatter'  
(A. and M., No. 383)  
Address by the Vicar (Rev. HENRY EDWARDS)  
Hymn, 'For the beauty of the earth' (A. and M., No. 663)  
Benediction  
Doxology

**8.45 THE WEEK'S GOOD CAUSE:**  
An Appeal on behalf of Missions to Seamen by  
Mr. STUART C. KNOX, M.A.



A HARVEST FESTIVAL SERVICE TODAY.

The bells and the harvest service will be relayed from Watford Parish Church tonight at 7.55.

ALL the world over British seamen know the 'Flying Angel Mission,' as the Missions to Seamen are called, from their flag. For over seventy years it has carried out its purpose of providing the sailor with those things, both physical and spiritual, of which by reason of his calling he would otherwise be deprived. The Society has sixty-eight branches at home and forty-eight abroad, whilst 149 chaplains and laymen devote their time to the work. The 'Flying Angel' flag has recently been hoisted at a new institute in Port Sudan, in the Red Sea. Contributions should be sent to The Missions to Seamen, 11, Buckingham Street, W.C.2.

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

**9.5 A MILITARY BAND CONCERT**

DORIS VANE (Soprano)  
JOHN THORNE (Baritone)

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

Overture to 'Othello' ..... *Rossini*

ROSSINI'S *Othello* came out in 1816, the same year as *The Barber of Seville*, when he was twenty-four. It has not had a success like *The Barber's*; Rossini was not quite the man to partner Shakespeare, and of course, even this author's text was by no means regarded as

sacred, in those days. Byron, when he heard the work, described the libretto as ridiculous.

At the start, the actor who played Othello (Davide) helped to give the work a fine send-off, with his big bass voice of three octaves' compass. But note what he did—we have this on the authority of a French critic, writing in 1823: instead of the composer's final duet, Davide substituted one from *Armida*, quite different in mood. 'As it was impossible to kill Desdemona to such a tune,' says this narrator, 'the Moor, after giving way to the most violent jealousy, sheathes his dagger, and begins in the most tender and graceful manner his duet with Desdemona, at the conclusion of which, he takes her politely by the hand, and retires amidst the applause and bravos of the audience. . . .'

DORIS VANE

Wayfarer's Night Song  
*Easthope Martin*  
Pastoral *Carey, arr. Lane Wilson*

BAND  
Six Waltzes from Op. 39 (Second Group)  
*Brahms, arr. Gerrard Williams*

JOHN THORNE  
The Wakefeast ..... *Harty*  
What is all the wealth of earth?  
*Stanford Robinson*

BAND  
A Gaelic Fantasy, 'Amhrain na n-Ghaedheal' ('Songs of the Gael') . . . *B. Walton O'Donnell*

THIS piece was composed for performance by the massed Bands at Wembley on Empire Day a few years ago. It is built upon a number of somewhat unfamiliar tunes, the first of which, *Taly bui* (*Yellow Tim*) was taken down by the Composer from a singer of folk-songs in County Cork. An Antrim tune, and snatches of *The Green Ribbon*, lead to the appearance, as a Euphonium solo, of *Along the Ocean shore*. The Clarinets next start a 'chorus Jig,' and a Pipers' Dance is heard a little later. Two more tunes are used,

and then the last section is made out of two Reels.

DORIS VANE  
Sunday ..... *Carew*  
In the bud of the morning O ..... *Quilter*  
The Devon Maid ..... *Fogg*

BAND  
Suite from the Ballet, 'La Source' (The Fountain)  
*Delibes*  
Scarf Dance; Love Scene; Variation; Circassian Dance

JOHN THORNE  
In Dorset ..... *Francis Toye*  
Song of the Palanquin Bearers ..... *Martin Shaw*  
The Sergeant's Song (1803) ..... *Holst*

BAND  
Prelude to Act III, 'The Mastersingers' *Wagner*

THE MASTERSINGERS, Wagner's one Comedy, is for many people the best work he ever wrote.

The Prelude to Act III belongs to the tenderer moods of the work. It introduces the scene in which the poet-philosopher-cobbler, Hans Sachs, sits at his window, reading and meditating in the glow of the sun of midsummer morning, upon the life and the strife of men.

10.30

Epilogue

# SUNDAY, SEPTEMBER 16

5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

## 9.0 The Kutcher Trio and Egon Petri



# SPECIAL RECORDINGS

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## A COMPLETE RECORDING OF LA BOHÈME

(Puccini)

Sung in Italian and accompanied by members of the Orchestra and Chorus of La Scala, Milan, and conducted by Carlo Sabajno.

On thirteen 12-inch Double-sided Records, Nos. C1513 to C1525. Price 4/6 each. Issued complete in Album Series No. 65, or records can be purchased separately if desired.

## MOZART'S SYMPHONY

No. 39 in E Flat, played by  
BERLIN STATE OPERA ORCH.  
(Conducted by Erich Kleiber)

On three 12-inch Double-sided Records, Nos. D1448 to D1450. Price 6/6 each.

## BRAHMS' SYMPHONY

No. 1 in C Minor, Op. 68, played by  
LONDON SYMPHONY ORCH.  
(Conducted by Herman Abendroth)

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Oxford Street - London, W. 1



### 3.30 A MILITARY BAND PROGRAMME

(From Birmingham)

HUGHES MACKLIN (Tenor)

EDNA ILES (Pianoforte)

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Invocation to Battle ('Rienzi') ..... Wagner  
Overture to 'Phedra' ..... Massenet

MASSENET (1842-1912) was a brilliant pupil of the Paris Conservatoire, winning the Rome Prize when he was twenty-one, and (after a period during which his music did not make great headway) beginning to win success when he was about thirty. From that time he had continual prosperity. He received the decoration of the Legion of Honour at thirty-four, and two years later he became a member of the Academy of Fine Arts—the youngest member ever elected.

Though he wrote some orchestral works, these are scarcely remembered save as the means by which he became known in the world of French Opera. His songs have kept in favour. Of the twenty-one Operas, not many have survived in England, but *Manon* was long popular at Covent Garden.

We are to hear the prelude from his music for Racine's tragedy of *Phedra*, which was produced in 1900.

HUGHES MACKLIN  
Hark! Hark!  
the Lark... } Schubert  
Impatience... }  
Serenade... }

BAND  
Intermezzo, 'Heartsease' }  
Macbeth }  
Humoresque... } Dvorak

EDNA ILES  
Prelude and Fugue in F Minor... } (from the 'Forty-Eight')  
Prelude and Fugue in B Flat... } Bach

BAND  
Spanish Caprice ..... Rimsky-Korsakov  
Gavotte, 'The Bells of Malo' ..... Rimmer

THE *Spanish Caprice* is so well known that it is only necessary to recall that it consists of a number of contrasted sections, following one another without pause, thus: *Alborada*, *Variations*, *Alborada* (repeated), *Scene and Gipsy Song*, *Fandango*.

HUGHES MACKLIN  
Recit., 'Deeper and deeper still' ('Jephtha')  
Air, 'Waft her, angels' ..... Handel

JEPHTHA, Captain of the Israelites, has vowed that if God gives him victory over the Ammonites, he will sacrifice whoever, on his return, comes first from his house to greet him. He conquers, and comes home, and to his horror, his daughter greets him before all the rest. She gladly bids him fulfil his vow, deeming the price small enough for Israel's freedom.

In this Recitative and Air Jephtha utters his sorrow, and prepares to offer up his daughter.

EDNA ILES  
The Coquette and the Nightingale... Granados  
Jardins sous la pluie (Gardens in the rain) Debussy

BAND  
Finale Movement from Fourth Symphony  
Tchaikovsky

TCHAIKOVSKY himself explained that his Fourth Symphony has a 'programme.' He brings into it Fate, representing by a recurring motif 'that inevitable force which checks our aspirations towards happiness,' as he puts it. The FOURTH MOVEMENT is one of Tchaikovsky's loudest and rowdiest. Near the end of the Movement we hear the declamatory motif of Fate, menacingly thundered out.

5.0 A Children's Service  
S.B. from Leeds  
(See London)

5.35-5.45 SONGS OF THE BIBLE  
(See London)

8.0 A Religious Service

From the Studio  
(From Birmingham)

Hymn, 'The King of Love my Shepherd is' (Songs of Praise, No. 366)

Prayers  
Hymn, 'Fill Thou my life, O Lord my God' (Songs of Praise, No. 233)

Reading: Matthew vii, vv. 13-27

Anthem, 'See what love hath the Father bestowed' (St. Paul)

Mendelssohn  
Address by the Rev. W. HANDLEY JONES, of Asbury Memorial Wesleyan Church

Hymn, 'When I survey the wondrous cross' (Songs of Praise, No. 397); Benediction

8.45 THE WEEK'S GOOD CAUSE  
(See London)

8.50 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Chamber Music

EGON PETRI (Pianoforte)

SAMUEL KUTCHER (Violin)

RAYMOND JEREMY (Viola)

CEDRIC SHARPE (Violoncello)

SAMUEL KUTCHER, RAYMOND JEREMY, and CEDRIC SHARPE  
Trio in A Minor for Violin, Viola, and Violoncello, Op. 77b ..... Max Reger  
Sostenuto allegro agitato; Larghetto; Scherzo—vivace

9.20 EGON PETRI  
All Italia ..... }  
Indianisches Tagebuch (Red Indian Diary) ..... } Busoni

9.35 SAMUEL KUTCHER and RAYMOND JEREMY  
Passacaglia ..... Handel, arr. Halvorsen

9.45 EGON PETRI  
Pétouchka ..... Stravinsky  
Danse Russe; Chez Pétouchka; La semaine grasse

10.0 SAMUEL KUTCHER, RAYMOND JEREMY, and CEDRIC SHARPE

—Divertimento di sei pezzi, K. 563 ..... Mozart  
Allegro; Adagio; Menuetto, Allegro; Andante; Menuetto, Allegretto; Allegro

10.30 Epilogue  
(Sunday's Programmes continued on page 488.)



SAMUEL KUTCHER,

whose String Trio will broadcast in the Chamber Music Concert tonight.

# Sunday's Programmes continued (September 16)

## 5WA CARDIFF. 353 M. 850 KC.

**5.30 Evensong**  
Relayed from the Cathedral, Bristol  
Preacher, THE LORD BISHOP OF BRISTOL  
Psalms 82 to 85  
Magnificat and Nunc Dimittis *Walford Davies, in F*  
Anthem, 'The Wilderness' ..... *Wesley*  
Hymn, 546, A. and M.

5.0 S.B. from Leeds (See London)  
5.35 S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

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

**9.5 AN ORCHESTRAL CONCERT**  
NATIONAL ORCHESTRA OF WALES  
Conducted by WARWICK BRAITHWAITE  
Overture to 'A Midsummer Night's Dream'  
*Mendelssohn*

ESTHER COLEMAN (Contralto)  
Weep no more ('Hercules') *Handel, arr. Diack*  
Ave Maria ..... *Mascherino*  
(Violin Obligato, ALBERT VOORSANOER)

ORCHESTRA  
Suite from 'The Tempter' ..... *German*  
TREVOR GLYN (Tenor)  
O Vision Entrancing ..... *Goring-Thomas*  
Now sleeps the crimson petal ..... *Quilter*  
O Loss of Sight ..... *Handel*

ORCHESTRA  
A Phantasy of Life and Love ..... *Cowen*  
ESTHER COLEMAN  
Music, when soft voices die ..... *Besly*  
The Bouquet of Rosemary ..... *arr. Mullinar*  
Deirdre's Farewell to Scotland  
*arr. Kennedy Fraser*

TREVOR GLYN  
I pitch my lonely Caravan ..... *Eric Coates*  
Mistress mine ..... *Quilter*  
Drink to me only ..... *arr. Winlaw*  
ORCHESTRA  
Dream Pantomime from 'Hänsel and Gretel'  
*Humperdinck*

10.30 Epilogue

10.40-11.0 The Silent Fellowship

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

3.30 S.B. from Cardiff  
5.0 S.B. from Leeds (See London)

5.35 S.B. from London  
5.45-6.15 app. S.B. from Glasgow (See London)

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

9.5 S.B. from Cardiff

10.30 Epilogue

10.40-11.0 S.B. from Cardiff

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

3.30 S.B. from London  
5.0 S.B. from Leeds (See London)

5.35 S.B. from London  
5.45-6.15 app. S.B. from Glasgow (See London)

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

10.30 Epilogue

## 5PY PLYMOUTH. 400 M. 750 KC.

3.30 S.B. from London  
5.0 S.B. from Leeds (See London)

5.35 S.B. from London  
5.45-6.15 app. S.B. from Glasgow (See London)

8.0 A Religious Service

Relayed from St. Andrew's Parish Church  
Introit (*Moreton*)  
General Confession and Prayers  
Psalm 51 (Plain Song)  
Lesson  
Nunc Dimittis (*Moreton*)

Prayers  
Anthem, 'Saviour, Thy children keep' (*Sullivan*)  
Hymn, 'Praise to the Holiest' (A. and M., No. 172)  
Address by the Rev. M. TOBIAS, Senior Chaplain  
to the Forces, Plymouth

Hymn, 'The day Thou gavest, Lord, is ended'  
(A. and M., No. 477)  
Blessing

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

10.30 Epilogue

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

3.30 S.B. from London  
5.0 S.B. from Leeds (See London)

5.35 S.B. from London  
5.45-6.15 app. S.B. from Glasgow (See London)

8.0 A Religious Service

From the Studio  
Conducted by the Rev. J. ERIC DIXON  
with the CHOR of Halifax Place Wesleyan Church  
Hymn  
Scripture Reading, Acts iii, 1-11  
Hymn, 'Dear Lord and Father of Mankind'  
(M.H.B., 410)



ESTHER COLEMAN  
will sing in the Orchestral Concert from Cardiff to-night.

Anthem, 'God so Loved the World' (*Varley Roberts*)

Prayers  
Address by the Rev. ERIC DIXON, M.C. (of the Halifax Place Wesleyan Mission, Nottingham)  
Hymn, 'Come let us sing of a wonderful Love'  
(Crusader Hymnal)  
Benediction and Vesper

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

10.30 Epilogue

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

3.30 S.B. from London  
5.0 S.B. from Leeds (See London)

5.35 S.B. from London  
5.45-6.15 app. S.B. from Glasgow (See London)

8.0 A Religious Service

From the Studio  
Conducted by the Rev. T. CLEGG  
Assisted by the CHOR of Stoke United Methodist Church

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

10.30 Epilogue

## 2ZY MANCHESTER. 354.6 M. 780 KC.

3.30 Famous Classics

THE NORTHERN WIRELESS ORCHESTRA  
Overture to 'Benvenuto Cellini' ..... *Beethoven*  
ALICE LILLEY (Soprano) with Orchestra  
Alleluja ..... *Mozart*  
Oh, had I Jubal's lyre ..... *Handel*

ORCHESTRA  
Italian Caprice ..... *Tchaikovsky*

ERIC MARSHALL (Baritone) with Orchestra  
Gazing around ('Tannhäuser') ..... *Wagner*  
The Procession ..... *Frank*

ORCHESTRA  
Prelude to Act I ('Lohengrin') ..... *Wagner*

ALICE LILLEY with Orchestra  
Recit., 'O worse than death' ..... } *Handel*  
Air, 'Angela ever bright and fair' ..... }

ORCHESTRA  
Malaguena ('Boabdil') ..... *Moszkowski*

ERIC MARSHALL, with Orchestra  
Non piu andrai (No more you'll go, from 'The Marriage of Figaro') ..... *Mozart*

The Two Grenadiers ..... *Schumann*

ORCHESTRA  
Slavonic Dance in C ..... *Dvorak*

5.0 S.B. from Leeds (See London)

5.35 S.B. from London

5.45-6.15 app. S.B. from Glasgow (See London)

7.50 A Harvest-Time Service

Relayed from the Central Hall, Oldham Street  
ORGAN MUSIC  
The Heavens are telling ..... *Haydn*  
Organist, JOHN DUCKER

8.0 Service  
Hymn, 'Come ye thankful people, come' (M.B. 942)

Invocation and Lord's Prayer  
Anthem, 'I will sing of the mercies' .. *Darnton*  
(THE CENTRAL HALL CHOIR)

Lesson, Psalm 65  
Hymn, 'The King of Love' (M.B. 72)

Address by the Rev. H. J. WATTS (Oxford Road United Methodist Church)  
Hymn, 'We plough the fields and scatter' (M.B. 941)

Benediction  
ORGAN MUSIC  
'Gloria' (Twelfth Mass) ..... *Mozart*

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

10.30 Epilogue

## Other Stations.

5NO NEWCASTLE. 312.5 M. 980 KC.  
3.30:—London. 5.0:—S.B. from Leeds (see London).  
5.35:—London. 5.45:—Glasgow. 7.55:—London. 10.30:—Epilogue.

5SC GLASGOW. 405.4 M. 740 KC.  
3.0:—S.B. from Aberdeen. 5.0:—S.B. from Leeds (see London).  
5.35:—S.B. from London. 5.45:—Bach Church Cantata, No. 99. Relayed to London and Daventry. 8.0:—Religious Service from the Studio. To be conducted by the Rev. Father Batley, S.J., of St. Aloysius' College. Assisted by the St. Cecilia Choir. Prayer. Choir: Hymn, 'Praise to the Holiest.' Gospel Reading. Choir: Hymn, 'How lovely are thy tents.' Address: 'God our Father.' Choir: Hymn, 'Pater Noster.' Prayer. Choir: Hymn, 'Memento Jesu Christe.' 8.45:—S.B. from London. 10.30:—Epilogue.

2BD ABERDEEN. 500 M. 600 KC.  
3.0:—The Boys' Brigade, Aberdeen Battalion. Annual Church Parade. Relayed from the Music Hall. 4.0:—Light Orchestral Concert. The Augmented Station Orchestra, conducted by Paul Askew. Orchestra: Overture, 'Bienen' (Wagner). 4.10:—Muriel Brunskill (Contralto) with Orchestra: Ombra mai fu (Handel); Bohemian Song from Act II, 'Carmen' (Bizet). 4.20:—Orchestra: Suites, 'Scènes Pittoresques' (Massenet); Liebestraum (Von Bion). 4.37:—Muriel Brunskill; Negro Spirituals: Swing low, sweet chariot; I'm so glad trouble don't last away; Every time I feel de spirit; Sinner, please don't let dis Harves' pass; Go down Moses (arr. Barleigh). 4.45:—Orchestra: Selection, 'Cavalleria Rusticana' (Masagnì). 5.0:—S.B. from Leeds (see London). 5.35:—London. 5.45:—Glasgow. 8.0:—Glasgow. 8.45:—London. 10.30:—Epilogue.

2BE BELFAST. 306.1 M. 980 KC.  
3.30:—London. 5.0:—S.B. from Leeds (see London). 5.35:—London. 5.45:—S.B. from Glasgow (see London). 7.55:—London. 10.30:—Epilogue.

# This Week's Bach Cantata.

Church Cantata, No. 99.

'Was Gott thut, das ist wohlgethan.'  
( 'What God doth, that is right.' )

THE text of this Cantata appealed so strongly to Bach, that he composed it three times. All three settings belong to a splendid group of fifteen simple chorale cantatas which appeared between 1732 and 1735. The first, No. 98, is in a slighter form than the other two; they are big in every way, and their different treatment of the same text is impressive evidence of Bach's endless resource and invention. The same opening chorus is used in No. 99 and No. 100, but the remaining numbers are conceived on quite different lines.

In the first chorus, the melody of the chorale is given to the soprano voices, freely harmonized by the others. There is a splendid orchestral accompaniment—flute, oboe, strings and organ, all joining in melodious embellishment of the gladness which the text sets forth.

The first recitative, for bass voice, finishes with what is known as a 'melismatic' close, the voice and the bass part of the organ accompaniment sharing a fine melodic cadence. The expressive—and difficult—tenor aria which follows, has a beautiful obbligato part for flute, and again the next recitative is closed by a fine melodic line.

Flute and oboe, with the organ, furnish the accompaniment to the very effective duet for soprano and alto—"Wenn des Krenzes Bitterkeiten" ('When thy cross too heavy groweth'); the two instruments follow one another imitatively, with the same melody which the voices afterwards take up.

The simple four-part chorale is the one of which we heard the melody in the opening chorus.

English text by D. Millar Craig, copyright by the B.B.C., 1928.

I.—Chorus.

What God doth, that is right and wise, His Truth always remaineth;  
In Him alone my safety lies, my spirit He sustaineth.  
My God, to Thee, for help I flee, Thou wilt forsake me never;  
Thy will be done for ever.

II.—Recitative (Bass).

His Word for ever standeth fast, nor ever can it fail me;  
Ye who believe, ye shall not fail, nor be destroy'd at last.  
The way to everlasting life it showeth,  
My heart is unafraid, nor fear nor doubt it knoweth;  
To God the Father and His grace I turn my face, when grief and woe assail me.  
My shield is He that comfort sendeth, and me defendeth.

III.—Aria (Tenor).

Turn not away, have no fear, trembling spirit,  
Though thou must drink the cup of bitterness.  
God is thy Healer that maketh thee whole,  
No poison draught shall harm thy flesh; thy soul.

Let nought affright thee, let nought thee distress.

IV.—Recitative (Alto).

Lo, everlasting shall endure the Word; my hope is in the Lord.  
In life, in death, am I with Him united;  
God is my lamp, my way He still hath lighted.  
And though each coming morrow may bring me care and sorrow,  
When I have borne my meed of woe, no more there shall be weeping.  
The day shall break when I will go, and yield myself into His keeping.

V.—Duet (Soprano and Alto).

When thy cross too heavy groweth, and thy flesh its weakness knoweth, still what God ordains is right. Who His burden doth affright, who hath vainly, weakly striven, him no crown of life is given.

VI.—Chorale.

What God ordaineth, that is right. His Word for aye remaineth;  
He leadeth me through darkest night, yes, ev'n in death sustaineth.  
Oh teach me, Lord, to know thy Word, do Thou forsake me never;  
Thy will be done for ever.

## —why do rich people engage tutors for their children?

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"Do fishes sleep?" they ask—"What is electricity?"  
—"What does a bird sing about?"—"How does wireless music come through the wall?"—"Why can't we see the moon every night?".....

Now you know what happens to an arm kept in splints—how stiff and shrunken it grows from disuse. Children's minds are like that. If the mental energy, the eager, vivid interest that inspired those questions are always to be disappointed of an answer, the spring of curiosity dries up. Something precious is lost—interest, alertness, the will to learn—capacities of immense importance to your child's whole personality, his whole future.

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**8.0**  
**Wagner from**  
**the**  
**Queen's Hall**

**MONDAY, SEPTEMBER 17**  
**2LO LONDON & 5XX DAVENTRY**

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

**10.35**  
**Stella Benson**  
**describes**  
**Adventures Abroad**

10.15 a.m. **The Daily Service**10.30 (*Daventry only*) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**11.0 (*Daventry only*) **Gramophone Records**  
Quartet in D Minor ..... *Haydn*12.0 **A BALLAD CONCERT**  
MARJORIE INGHAM (Soprano)  
WILFRED GARTRELL (Tenor)12.30 **JACK PAYNE and**  
**THE B.B.C. DANCE ORCHESTRA**1.0-2.0 **AN ORGAN RECITAL**  
by HAROLD E. DARKE F.R.C.O.  
Relayed from St. Michael's, Cornhill4.0 **ALPHONSE DU CLOS and his ORCHESTRA**  
From the Hotel Cecil5.0 **Household Talk: Mrs. L. K. HEAL: 'More Home-Made Sweets'**5.15 **THE CHILDREN'S HOUR:**  
'Country Gardens' (*Grainger*), and other  
Piano Solos, played by **CECIL DIXON**  
'The Maid of Orleans' (from 'The Path of  
the King') (*John Buchan*)  
'Claire de Lune' (Moonlight), (*Fauré*) and other  
Violoncello Solos, played by **BEATRICE EVELINE**  
'A Few Hints on Association Football,' by  
**GEORGE ALLISON**, the well-known Director of the  
Arsenal Football Club6.0 **Musical Interlude**6.23 **The Wireless League Quarterly Bulletin**6.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN**6.45 **Musical Interlude**7.0 **Mr. JAMES AGATE: Dramatic Criticism**7.15 **THE FOUNDATIONS OF MUSIC**  
MADRIGALS from 'THE TRIUMPHS OF ORIANA'  
Sung by **THE WIRELESS SINGERS**Chorus-master, **STANFORD ROBINSON***Songs of five voices*Hence stars! too dim of  
light ..... *East*  
With ange-F's face *Norcome*  
Lightly she whipped o'er  
the dales ..... *Munday*  
Long live fair Oriana (Hark,  
did you ever hear?)*Ellis Gibbons*All creatures now... *Bennett*

**WE** always speak with patriotic pride of the days of 'Good Queen Bess,' and we have very good reason to do so. Everyone knows that Drake, Raleigh, and their fellow-adventurers did great deeds of valour, and that Shakespeare, one of the two or three greatest geniuses of the world, lived then, and lived in very good literary company in England.

But that is by no means all. In the sixteenth century there arose an amazing number of English musicians, composers who carried the young art of

music up to its first great pinnacle, a pinnacle which, at any rate for rarity of atmosphere, has never been overtopped since, in this country or any other.

The Church had been responsible for practically all music's real artistic development up to this time, and it was church music, hand in hand with secular unaccompanied vocal music, that scaled this height. One of the outstanding qualities of this music is its subtlety, and one notices the wonderful freedom of the voices, music woven of many strands of melody.

In 1601 the leading British composers of madrigals joined in a tribute to Queen Elizabeth—a book of twenty-five madrigals (twenty-nine, with some late contributions), which was entitled *The Triumphs of Oriana*—Oriana being the Queen. Every madrigal ended with this joyful refrain, or some slight variation of it: 'Then sang the shepherds and nymphs of Diana, "Long live fair Oriana!"' Thomas Morley collected and edited the set, which was for five and six voices. Among the contributors were Morley, East, Bennet, Wilbye, Weelkes, and John Milton (father of the poet), with a score of others—the best men we had.

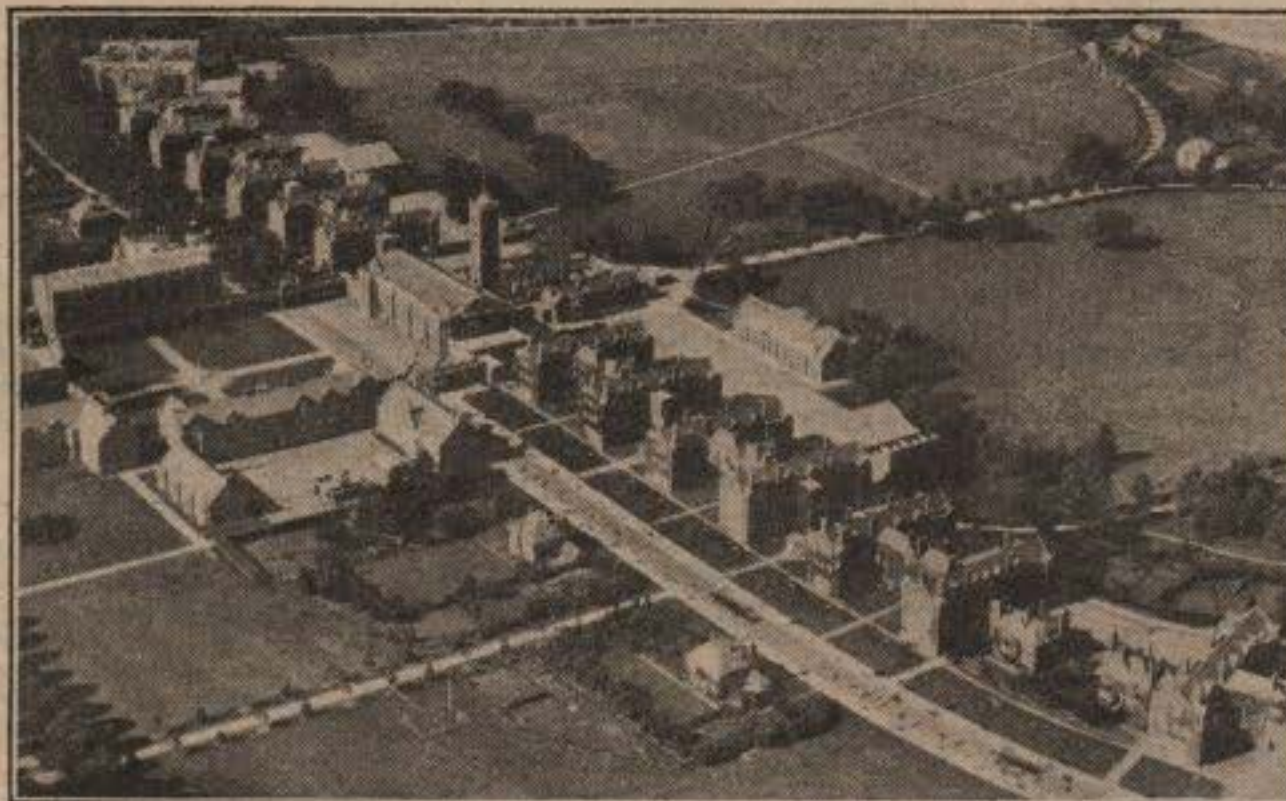
There is here some of the finest vocal music ever written, though we do not get a full idea of the emotional range of the madrigal, since the celebratory mood prevails throughout.

7.25 **Mr. W. HAMILTON FYFE: 'Education and Employment—II, The Public Schools'**

**I**N a talk broadcast some time ago Mr. W. Hamilton Fyfe discussed University education as a preparation for the serious business of life. This evening he will consider how far a Public School training fits a young man for a career—a subject on which, as Headmaster of Christ's Hospital, he is well qualified to talk.

7.45 **EDITH PENVILLE**

A Short Flute Recital of French Music  
The Egyptian Maid *Rameau* (1683-1764),  
*arr. Revell*  
Concertino ..... *Duvernoy*  
Ballet Air ..... *Saint-Saëns*  
Second Piece, In Spanish Style ..... *Pissard*



Surrey Flying Services

## IS THIS A GOOD TRAINING GROUND FOR A CAREER?

The public-school system will be dealt with from the point of view of education in its bearing on employment, by Mr. W. Hamilton Fyfe in his talk this evening at 7.25. Here is an air view of the great public school of which he himself is Headmaster—Christ's Hospital at Horsham, where a long range of buildings now houses the historic Bluecoat School.

8.0 **B.B.C. PROMENADE CONCERT**Relayed from the Queen's Hall  
**SIR HENRY WOOD**

and

his SYMPHONY ORCHESTRA  
**MIRIAM LICETTE** (Soprano)  
**WALTER WIDDOP** (Tenor)  
Part I

ORCHESTRA

Entrance of the Gods into Valhalla  
(*'The Rheingold'*) ..... } *Wagner*  
Klingsor's Magic Garden and Flower  
Maidens' Scene (*'Parsifal'*) ..... }**MIRIAM LICETTE**Elsa's Dream (*'Lohengrin'*) ..... *Wagner*

**G**OTTFRIED, the young Duke of Brabant, has disappeared. His sister, Elsa, is suspected of being the cause of his death. Elsa, called before her accusers, seems lost in a trance. To the accusations she answers by telling how she had appealed to heaven for help, and, in a dream, had seen 'a Knight of glorious mien' coming to defend her.

ORCHESTRA

Transformation Music and Closing Scene, Act I  
(*'Parsifal'*) ..... *Wagner***WALTER WIDDOP and Orchestra**Trial Songs (*'Mastersingers'*) ..... *Wagner*  
By Silent Hearth; Now Begin

ORCHESTRA

Good Friday Music (*'Parsifal'*) ..... } *Wagner*  
Death March from 'The Dusk of the  
Gods' ..... }9.30 **WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN**9.45 **B.B.C. PROMENADE CONCERT**  
Part II

ORCHESTRA

Hungarian Rhapsody, No. 1 in F ..... *Liszt***MIRIAM LICETTE**Wohin ..... } *Schubert*  
Die Forelle ..... }**WALTER WIDDOP**Morgen ..... } *Strauss*  
Zuegnung ..... }

ORCHESTRA

Tone Poem, 'Finlandia' ..... *Sibelius*10.30 **Local Announcements; (Daventry only) Shipping Forecast**10.35 **Miss STELLA BENSON: 'An Ignoramus on the Continent'**

**S**OMEtime ago Miss Stella Benson broadcast a delightfully humorous talk—subsequently printed in *The Radio Times*—on 'an ignoramus at Twickenham,' in which she described a Rugby International from the point of view of an intelligent spectator who knew absolutely nothing of the game. Tonight she will deal in a somewhat similar vein with travel abroad—she being, it may be observed, one of the most accomplished travel writers alive.

10.50 **A PIANOFORTE RECITAL by ERNEST LUSH**  
Sonata in E Minor, Op. 90  
*Beethoven*11.0-12.0 (*Daventry only*)  
**DANCE MUSIC: ALFREDO**  
and his BAND and **THE NEW PRINCE'S ORCHESTRA**  
from the New Prince's  
Restaurant

# MONDAY, SEPTEMBER 17

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED

**9.0**  
**Will Evans**  
**in**  
**Vaudeville**

**4.0 LOZELLS PICTURE HOUSE ORGAN**  
(From Birmingham)

FRANK NEWMAN  
Overture to 'The Yeomen of the Guard' *Sullivan*  
Cavatina ..... *Raff*  
THOMAS GUY (Bass)  
Devonshire Cream and Cider ..... } *Sanderson*  
Shipmates o' Mine ..... }  
FRANK NEWMAN  
Selection from 'Tosca' ..... *Puccini*  
Entr'acte, 'Moonlight Dance' ..... *Finck*  
Waltz of the Flowers from the 'Nutcracker'  
Suite ..... *Tchaikovsky*  
Minuet, 'In Old Versailles' ..... *Marie*  
Suite of 'Egyptian' Ballet ..... *Luigini*

**5.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**

**5.45 THE CHILDREN'S HOUR:**  
(From Birmingham)

'Jane Lane goes a-riding,' by Estelle Steel Harper. JACKO will Entertain. SYDNEY HULL (Banjo Solos). 'Dug from the Earth—Coal Mining,' by O. Bolton King

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

**6.45 Light Music**

NORA D'ARGEL (Soprano)  
THE BLACK WATCH BAND  
Conducted by H. E. AUSTING  
Overture to 'The Bandits' Tricks' ..... *Suppl*  
Scottish Patrol, 'The Gathering o' the Clans'  
..... *Williams*  
Spanish Rhapsody ..... *Richardy*  
NORA D'ARGEL  
Cradle Song ..... *Stange*  
'Twas April ..... *Newin*  
Fairy Roses ..... *Coleridge-Taylor*  
BAND  
Selection of W. H. Squire's Songs .... *arr. Hume*  
NORA D'ARGEL  
Tic e tic e toe ..... *Old Italian*  
Violets ..... *Popular Song*  
My mother bids me bind my hair  
..... *Meyer-Helmond*  
BAND  
Overture to 'The Merry Wives of Windsor'  
..... *Nicolai*  
Intermezzo Gavotte, 'Heart to Heart' *Latann*  
Characteristic Piece, 'The Butterfly' .. *Bendis*  
Prelude to 'Lohengrin'  
..... *Wagner, arr. Schmidt Koethen*

**8.0 A Ballad Concert**  
(From Birmingham)

ALFRED BUTLER (Baritone)  
The Pagan ..... } *Lohr*  
Messmates ..... }  
Nelson's gone a-sailing ..... }  
MARGARET WILKINSON (Soprano)  
Autumn Evening ..... *Quilter*  
The Dreams of London ..... *Eric Coates*  
Sun Flakes ..... *Phillips*  
MICHAEL MULLINAR (Pianoforte)  
Of Brer Rabbit ..... *MacDowell*  
Puck's Dance ..... *Debussy*  
'Five o'clock' (Fox-trot) ..... *Ravel*  
SYDNEY COLTHAM (Tenor)  
Mattinata ..... *Tosti*  
Now sleeps the crimson petal ..... *Quilter*  
Golden Moon ..... *Rolt*  
ALFRED BUTLER  
Leatin' ..... *T. C. Sterndale Bennett*  
Old Barty ..... *Grant*  
MARGARET WILKINSON  
As I lay a-thynkyng ..... *Bullock*  
A garden is a lovesome thing ..... *Mallinson*  
I know a bank ..... *Martin Shaw*  
MICHAEL MULLINAR  
The Knight and Shepherd's Daughter *Grainier*  
Rabbit Hill ..... *Boy Agnes*  
Gigue ..... *Turnball*  
SYDNEY COLTHAM  
Tenderness (Creole Cradle Song) ..... *Layton*  
If I had but two little wings ..... *Fogg*  
A Sprig of Rosemarie ..... *German*

**9.0 Vaudeville**  
(From Birmingham)

ALBERT DANIELS (Child Impressions)  
LAWRENCE BASKCOMB (Comedian)  
WILL EVANS and NORA EMERALD present a  
Sketch entitled 'The Lost Umbrella'  
DOBOTHY McBLAIN (The Girl who Whistles in  
her Throat)  
THE TWO M's (Entertainers at the Piano)  
PHILIP BROWN'S DOMINGOS DANCE BAND

**10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN**

**10.15 DANCE MUSIC: FRANK ASHWORTH and his BAND, from the Hotel Metropole**

**11.0-11.15 ALFREDO and his BAND and THE NEW PRINCE'S ORCHESTRA, from the New Prince's Restaurant**

(Monday's Programmes continued on page 492.)



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A FAMOUS MILITARY BAND.

The Black Watch Band will take part in the concert of Light Music that will be broadcast this evening from 5GB, starting at 6.45.

# Monday's Programmes continued (September 17)

## 5WA CARDIFF. 353 M. 850 KC.

**1.15-2.0 A Light Orchestral Concert**  
 Relayed from the National Museum of Wales  
**NATIONAL ORCHESTRA OF WALES.**  
 Third 'Leonora' Overture ..... *Beethoven*  
 Lyric Suite, Op. 54 ..... *Grieg*  
 Symphonic Poem, 'Omphale's Spinning Wheel'  
*Saint-Saëns*  
 Overture to 'Ruslan and Ludmilla' .. *Glinka*

**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.

**THE** web-spinning of a woman, and the weakness of the strong man when love ensnares him—these are the ideas behind Saint-Saëns' piece. It will be remembered that Hercules, as a penance for a crime, had to hire himself out for three years. He took service with Omphale, Queen of Lydia, and worked at her side amongst the women—in so uncouth a manner as to win him many a blow. You may hear in this music the whirl of the wheels, the derision of the Queen, and the sorrow of the enslaved hero.

**4.0** London Programme relayed from Daventry  
**4.45** Mr. F. O. MILES: 'The Film—III, The Film as an Art Form'  
**I**N this talk, early experiments will be considered and Mr. Miles will deal with the limitations of naturalism, discussing such well-known films as *Ben Hur* and *The Thief of Bagdad*.  
**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** S.B. from London

**7.45** WILKIE BARD (In the Beauty Parlour)  
**8.0-11.0** S.B. from London (10.30 Local Announcements)

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

**12.0-1.0** London Programme relayed from Daventry  
**4.0** London Programme relayed from Daventry  
**5.15** THE CHILDREN'S HOUR  
**6.0** London Programme relayed from Daventry  
**6.30-11.0** S.B. from London (10.30 Local Announcements)

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

**12.0-1.0** Gramophone Records  
**4.0** TEA-TIME MUSIC from Bobby's Restaurant, directed by J. P. COLE  
 Symphony Fox-Trot, 'Oriental Fantaisie' *arr. Lange*

Valse, 'Remember' ..... *Connelly*  
 Selection from 'The Show Boat' ..... *Kern*  
 Entr'actes:  
 Harlequinade ..... *Byng*  
 Spanish Dance ..... *Bohm*  
 Fantasia on Leoncavallo's 'I Pagliacci'  
 Fox-trot, 'Away down South in Heaven'  
*Warren*  
 Entr'acte, 'Love's Greeting,' 'Salut d'Amour'  
*Elgar*  
 Suite, 'Sylvan Scenes' ..... *Fletcher*  
 Valse, 'Diane' ..... *Rapce*

**5.0** London Programme relayed from Daventry  
**5.15** THE CHILDREN'S HOUR  
**6.0** London Programme relayed from Daventry  
**6.30-11.0** S.B. from London (10.30 Local Announcements)



By courtesy of Jury-Metro-Galvagn  
**A FINE SHOT FROM BEN-HUR**

In his talk from Cardiff this afternoon, Mr. F. O. Miles will discuss the film as an art form, with particular reference to such famous pictures as *Ben Hur* and *The Thief of Bagdad*. This shot of the galleys will be familiar to everyone who saw the former of these.

## 5PY PLYMOUTH. 400 M. 750 KC.

**12.0-1.0** A GRAMOPHONE RECITAL  
 Selections from Suites  
 Selection from 'Oh! Kay' ..... *Gershwin*  
 Lonely Life..... } (from 'Gipsy Suite') *German*  
 The Dance..... }  
 Selection, 'Students' Songs'  
*arr. Shipley Douglas*  
 Suite of Serenades ..... *Victor Herbert*  
 Selection from 'Tosca' ..... *Puccini*  
 Intermezzo from 'St. Paul's Suite' .... *Holst*  
 Selection from 'The Prodigal Child' .. *Wormser*  
 The Moonlit Glade (from the Suite, 'In a Fairy Realm') ..... *Ketelbey*  
 Selection from 'Lumber Love' .. *Berte and Adams*

**4.0** Plymouth Better Housing Exhibition.  
 BAND OF H.M. ROYAL MARINES (Plymouth Division)  
 (By kind permission of Brigadier G. L. RANKES C.B., D.S.C., and Officers, Royal Marines)  
 Relayed from Millbay Drill Hall, Plymouth

**5.0** London Programme relayed from Daventry

**5.15** THE CHILDREN'S HOUR:  
 Vive la France!  
 'The Maid of Orleans' (*John Buchan*) takes the Salute  
**6.0** London Programme relayed from Daventry  
**6.30-11.0** S.B. from London (10.30 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  
**6.30-11.0** 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  
**5.0** LEON FORRESTER: 'Tchaikovsky—with Musical Illustrations'  
**5.15** THE CHILDREN'S HOUR:  
 Story, 'In the Land of Nod' (*Major-General A. J. de Lotbiniere*)  
 Pianoforte Solos from 'In Slumber Town' (*England*)  
**6.0** London Programme relayed from Daventry  
**6.30-11.0** S.B. from London (10.30 Local Announcements)

## 2ZY MANCHESTER. 384.6 M. 780 KC.

**12.0-1.0** Gramophone Records  
**4.0** THE NORTHERN WIRELESS ORCHESTRA  
 Overture to 'The Wanderer's Goal' .. *Suppé*  
 Selection from 'Orpheus in the Underworld'  
*Offenbach, arr. Tavan*

LILY BLACKBURN (Contralto)  
 Hindu Song ('Sadko') ..... *Rimsky-Korsakov*  
 Sometimes, when night is nigh... *Lyall Phillips*  
 The Lilac Tree..... *Garlan*  
 ORCHESTRA  
 Three Dances..... *Cyril Scott*  
 Gavotte; Eastern Dance; English Dance  
 LILY BLACKBURN  
 O del mio dolce ardor (O, of my sweet ardor)  
*Gluck*  
 Black Roses ..... *Sibelius*  
 Big Lady Moon ..... *Coleridge-Taylor*  
 ORCHESTRA  
 Introduction to Act III, 'Lohengrin' .. *Wagner*

**5.0** Mr. LOUIS GOLDING: 'The Golden Sands of Tunis'

**5.15** THE CHILDREN'S HOUR:  
 Request Week  
 Songs from 'When we were very young'  
*Fraser-Simson*  
 Market Square, Buckingham Palace  
 Little China Dancer ..... *Rolt*  
 Sung by HARRY HOPEWELL  
 Farmyard Song ..... *Briggs*  
 Farmyard Song ..... *Grieg*  
 Cherry Ripe ..... } *Traditional*  
 Early one-morning ..... }  
 Sung by BETTY WHEATLEY



# Monday's Programmes cont'd (September 17)

Piano Solos played by Eric Fogg:

- Sea Songs ..... MacDowell
- Spring Song ..... Mendelssohn
- The Wedding Day ..... Grieg
- A Story: 'Tony's Ghost,' by Mabel Marlowe

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 Percy Fletcher

THE NORTHERN WIRELESS ORCHESTRA, conducted by T. H. MORRISON

March, 'The Spirit of Pageantry'

Overture, 'Vanity Fair'

Intermezzi:

'Little Flower of Love'

'Demoiselle Chic'

Waltz Intermezzo, 'Bal Masqué'

8.15 'On with the Show of 1928'

The Concert Party Entertainment produced by

ERNEST LONGSTAFFE

Relayed from the North Pier

NORMAN LONG (Entertainer)

FRED WALMSLEY (Comedian)

WALTER WILLIAMS (Light Comedian)

TREVOR WATKINS (Tenor)

ETHEL STEWART (Musical Comedy Star)

BETTY BLACKBURN (Soprano)

JAN RALVIN'S BAND

THE EIGHT FIREFLIES ..... } Singers and  
THE TWELVE LITTLE PANSIES .. } Dancers

9.0 Eric Coates

THE NORTHERN WIRELESS ORCHESTRA

A Fantasy, 'The Three Bears'

Entr'acte to the Gavotte

Moresque ('In Moorish Style') (Dance Interlude)

Wood Nymphs (Valse)

A Miniature Suite

9.30 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

9.45 THE STATION REPERTORY PLAYERS

present

'SIGNPOSTS'

A Mystery Play by W. HUNTLEY ADAMS and L. MOUNTFORD

Cast:

Justin Munro, M.D. (A Student of Criminology) W. A. DICKMAN

Harry Johnson (Manager of Messrs. Broadbent and Sons) ..... F. A. Nicholls

Raymond Broadbent (Head of Broadbent and Son) ..... G. BERNARD SMITH

Arthur Broadbent, (A Wanderer) HAROLD CLUFF

Porter ..... A. G. MITCHESON

10.15 SHERIDAN RUSSELL (Violoncello)

Elegy ..... Fauré

Suite ..... D'Hervelois

Gavotte; Plainte; Minuet; Neapolitan

10.30 Local Announcements

10.35 S.B. from London

10.50-11.0 SHERIDAN RUSSELL

Introduction ..... Debussy

Minuet ..... Rameau

Slow Movement from Violoncello Sonata Chopin

La Fileuse ('The Spinning-Maid') .... Dunkler

## Other Stations.

5NO NEWCASTLE. 812.5 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:—Song Recital by Ruby Longhurst (Mezzo-Soprano); Ombra mai fu (Handel); Praise ye the Lord (Bantock); Down in the Forest, and Love, I have won you (London Ronald); Cradle Song, and The Maiden's Plaint (Schubert). 5.20:—London Programme relayed from Daventry. 6.30-11.0:—S.B. from London.

5SC GLASGOW. 405.4 M. 740 kC.

11.0-12.0:—Gramophone Records. 4.0:—Song Recital by Margaret Tweedy (Soprano); Four American Indian Songs (Cadman); She walks in beauty, and The never never Land (Maire); Jewel Song (Faust) (Gounod); Musetta's Song (La Bohème) (Puccini). 4.30:—Dance Music relayed from the Plaza Palais de Danse. 5.0:—More Home-made Sweets, by Mrs. L. K. Heal. 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.30:—S.B. from London. 6.45:—S.B. from Dundee. 7.0:—S.B. from London. 7.45:—Scottish Humour Series, A Sketch by Amy MacLaren, read by Joe Barker. 8.0:—S.B. from London. 10.30:—Calendar of Great Scots; Tobias Smollett. 10.35-11.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 kC.

11.0-12.0:—Gramophone Records. 4.0:—Studio Concert. The Station Octet: Overture, 'Vanity Fair' (Fletcher); Dance, 'Neath the Stars' (Devereux). 4.15:—Guy Gibbons (Baritone): To-morrow will be Friday (Molloy); Who is Sylvia? (Schubert); Passing By (Parcell); Where'er you walk (Handel). 4.25:—Octet: Norwegian Rhapsody, No. 1 (Stensden). 4.35:—Guy Gibbons: Red Devon by the Sea (Coningsby Clarke); Four Eastern Love Songs (Douglas Grant). 4.45:—Octet: Selection 'Haddon Hall' (Sullivan); March, 'Wellington' (Zehle). 5.0:—Household Talk: 'More Home-made Sweets,' by Mrs. L. K. Heal. 5.15:—Children's Hour. 6.0:—A Tea-Time Concert by the Station Octet, in 'A Musical Tour of London.' A State Procession, Lambeth Walk, Elroy, 'Thoughts on Passing the Cenotaph,' and Hampstead Heath (Bank Holiday) (From 'Cockney Suite' Ketsbey); Rotten Row, and On the Serpentine (from the Suite, 'Hyde Park') (Jalowiez). 6.30:—S.B. from London. 6.45:—S.B. from Dundee. 7.0:—S.B. from London. 7.45:—S.B. from Glasgow. 8.0:—S.B. from London. 10.30:—S.B. from Glasgow. 10.35-11.0:—S.B. from London.

2BE BELFAST. 306.1 M. 980 kC.

12.0-1.0:—A Concert. The Radio Quartet: Overture, 'Pique Dame' (Suppé); Meditation (Glazounov); Two Light Syncopated Pieces (Contes), Decle McCormick (Soprano); Zuleika (Mendelssohn); To the Nightingale (Brahms); Throats, sing to me (Corbét); O Listen to the voice of love (Hook). Quartet: Selection, 'Our Miss Gibbs' (Caryl and Monckton); Intermezzo, 'In a Persian Market' (Ketsbey). 4.0:—Wolf-Ferrari. Orchestra: Overture, 'Suzanne's Secret' (arr. Hiscu-feld); Intermezzo, 'Doctor Cupid' and Selection, 'The Jewels of the Madonnas' (arr. Langley). 4.22:—A Vocal Interlude. William J. Mitchell (Baritone): When a maiden takes your fancy (Mozart); I am a Roamer (Mendelssohn); Had a Horse (Korbay); The Old Side Car (J. A. Dix). 4.34:—Coleridge-Taylor. Orchestra: Valse Bohémienne and Valse Rustique (from 'Four Characteristic Waltzes'); Rhapsodic Dance, 'The Bamboula,' Op. 75. 4.50:—Pianoforte Jazz by Fred Rogers. 5.0:—London Programme relayed from Daventry. 5.15:—Children's Hour. 6.0:—Organ Recital by Arthur Raymond, relayed from the Classic Cinema. 6.20:—London Programme relayed from Daventry. 6.30-11.0:—S.B. from London.

## Do We Need the Audience?

(Continued from page 474.)

It has been disproved often enough that the popularization of music, whether by gramophone, piano, or radio, is bad for concert-going. The atmosphere of the concert hall cannot be replaced. The new comfortable substitute for it, the easy-chair by the fireside, remains a substitute. The more one hears music, as it were, at second hand, the more one's appreciation and one's judgment of it grows and one's eagerness to hear it at first hand increases. The case is parallel to that of seeing the photograph of a favourite artist, and then being given the opportunity to see him in the flesh.

It is, I suppose, time to say that the Psychology of Listening, like the art of listening, is a new thing—one of the many new things brought to birth by the invention of radio. Before the days of microphones and loud-speakers, with the exception of that useful monstrosity the telephone, we never listened—to the point of using our ears apart from our other senses. Broadcasting is still labouring under a serious handicap because in modern civilization we use our eyes continually to the grave neglect of our other senses. But that opens another question. The concert hall provides satisfaction for a combination of ears and eyes—a satisfaction we can all understand. So while we are experimenting with a new art we shall be wise to make the most of the old art, which we have found good in the experience of years, and without which the new art could never have been imagined. 'ASTYANAX'

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- VII.—Trust Investments.
- VIII.—The Study of Reports, Balance Sheets and Prospectuses.
- IX.—The Stock Exchange.
- X.—Taking up and Delivery of Securities.
- XI.—Payment in Full under Discount.
- XII.—Conclusion.

APPENDIX—Trustee Acts, Investment Table.

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"I regret that I did not know of your book earlier. I consider the advice will save many from ruin."

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**9.15**  
**All About**  
**the New**  
**Season's Talks**

**TUESDAY, SEPTEMBER 18**

**2LO LONDON & 5XX DAVENTRY**

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

**9.50**  
**MELODRAMA**  
**MELODRAMA**

- 10.15 a.m. The Daily Service
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 11.0 (Daventry only) Gramophone Records  
Sixth Symphony ..... Beethoven
- 12.0 A CONCERT IN THE STUDIO  
ALFRED CAVE SEXTET  
OLIVE GOFF (Soprano)
- 1.0-2.0 ALPHONSE DU CLOS and his ORCHESTRA  
from the Hotel Cecil
- 4.0 LOUIS LEVY and his ORCHESTRA  
from the Shepherd's Bush Pavilion
- 5.0 The Hon. IRENE PARLEY, 'Women's Part in the Development of Western Canada'

PEOPLE in this country are getting increasingly interested in conditions of life in Canada, where so many of them have now got relations and friends. Mrs. Parley is a Member of the Legislative Assembly, and of the Government of Alberta. As one of the best-known women in the public life of the Dominions, she is well qualified to discuss the subject of this afternoon's talk.

- 5.15 THE CHILDREN'S HOUR:  
'Round the World in Forty Minutes'  
A convincing demonstration of the fact that  
'When it's night-time in Italy, It's Wednesday over here.'  
The striking phenomenon will be made clear by the kind co-operation of O. Poldiddle, Esq., who has consented to put at our disposal once more his Marvellous Universal Wireless Receiver.

- 6.0 A Recital of Gramophone Records, arranged by Mr. CHRISTOPHER STONE
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 A Recital of Gramophone Records
- 7.0 Miss LILIAN BRAITHWAITE: 'The British Red Cross Society'

ON Thursday this week the British Red Cross Society will hold its first flag day since 1918. The reason for this is that the great work done by the Society during the war is now being approached in scale by its efforts to cope with the new dangers of the road. Both the Red Cross Society and the Order of St. John of Jerusalem have organized special patrols and first-aid posts at various danger points on the great highways, and many besides motorists, will be interested to hear further details of their campaign against a peril that assumes greater dimensions as traffic grows.

- 7.15 THE FOUNDATIONS OF MUSIC  
MADRIGALS from 'THE TRIUMPHS OF ORIANA'  
Sung by THE WIRELESS SINGERS  
Chorus Master, STANFORD ROBINSON  
Fair Oriana, beauty's queen ..... Hilton  
The nymphs and shepherds danced ..... Mason  
Calm was the air ..... Carlton  
Thus Bonny-boots the birthday celebrated Holmes

7.25 Mr. D. A. Ross: 'What is a Good Money System?'

CURRENCY is as intricate a subject as any in the realm of modern finance, and as important as any if one really wants to understand international finances. Mr. Ross will explain the elements of the subject in this evening's talk.

7.45 Vaudeville  
ZAIDEE JACKSON in Negro Spirituals

8.0 Chamber Music  
LEONARD GOWINGS (Tenor)  
THE McCULLAGH STRING QUARTET  
Dr. JAMES E. WALLACE (Pianoforte)

LEONARD GOWINGS  
Du bist wie eine Blume (Thou art like a lovely flower) ..... Schumann  
Der Nussbaum (The almond tree) .....  
We wandered ..... Brahms  
When my radiant one is nigh .....

8.10 QUARTET  
Quartet in C, Op. 54, No. 2 ..... Haydn  
Vivace; Adagio, leading to Minuet and Trio;  
Adagio and Presto

8.30 LEONARD GOWINGS  
Lake Isle of Enniscree ..... Muriel Hesbert  
The Devon Maid ..... Frank Bridge  
Down by the Sally Gardens (Old Irish)  
arr. H. Hughes  
Diaphenia ..... Harold Samuel

8.40 QUARTET and Dr. WALLACE  
Quintet ..... Whittaker  
(Carnegie Collection of British Music)

9.15 Mr. J. C. STOBART: 'A Talk on Talks'

THE autumn season of talks starts next week, and the programme is more varied and promising than it has ever yet been. In this evening's broadcast Mr. Stobart, the B.B.C.'s Director of Education, will introduce the new programme, which includes amongst its talkers such distinguished names as those of Lord Melchett, Sir Herbert Samuel, Sir Nigel Playfair, Mr. S. K. Ratcliffe, Mr. Ernest Newman, Mr. Basil Dean, and Miss Victoria Sackville-West; whilst the subjects vary from talks on 'Tendencies in Industry Today' to the broadcasting of a serialized detective story by Mr. and Mrs. G. D. H. Cole.

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



**9.50 'THE GREATER POWER'**

A Drama for broadcasting  
by FRANCIS J. MOTT  
Produced by HENRY OSCAR

*The Characters:*

- Gall, a mad inventor
- Murder, his deformed henchman
- Annie Gall, the inventor's daughter
- Lord Bannerdale, a politician
- Vaire, his friend
- A Sailor
- Newspaper woman, City men, Naval Officers, Wireless Operators, etc., etc.

The Period: Might be any day

HERE, for a change, is a genuine radio thriller; a play that will stimulate and interest in the old-fashioned, straightforward way. And a thriller on the gigantic scale, with a wider range than Drury Lane can ever compass. A mad inventor of a death-ray such as science has only dreamed of, who, from the island where he lives surrounded with strange apparatus and tended by a hunchback henchman, threatens destruction to the civilized world—that is the central figure in a plot that might have come from the brain of a modern Jules Verne. Incident piles on incident until, when the uncanny science of Gall has reduced to impotence the guns of a great fleet, the play ends with a climax that is the greatest surprise of all.

**9.50 'THE GREATER POWER'**

A Drama for Broadcasting  
By FRANCIS J. MOTT  
(See Centre Column)

10.30-12.0 DANCE MUSIC: THE PICCADILLY PLAYERS, directed by AL STARITA and THE PICCADILLY HOTEL DANCE BAND from the Piccadilly Hotel

**NEW TIMING of PROGRAMMES.**

FROM Monday, September 24, onward, there will be certain alterations in the timing of familiar features in the early evening programme from all Stations except 5GB. The First General News Bulletin will be read a quarter of an hour earlier than at present, and an additional five minutes will be allotted to the popular 'Foundations of Music' recitals, which will be given at 6.45 instead of 7.15 p.m.

The timing will be:—

- 6.15 p.m. First General News Bulletin.
- 6.30 p.m. Musical Interlude and/or Bulletins.
- 6.45 p.m. Foundations of Music.
- 7.0 p.m. Talk.
- 7.15 p.m. Musical Interlude.
- 7.25 p.m. Talk.

A single alteration in 5GB's programme from the same date will be the moving forward of the Children's Hour to 5.30 p.m.; it will be followed by the First General News Bulletin at 6.15. This will, in effect, shorten the afternoon concert by 15 minutes and lengthen by the same amount the concert following 'the First News.'



The awkwardness of having to depend upon a phrase book on your visits abroad disappears when you have learnt to speak Foreign Languages by the new Pelman method. A book describing this method will be sent, gratis and post free, to every reader using the coupon printed below.

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Most people will reply "No. It would be impossible!"

Yet this is just what the new method of learning French, Spanish, Italian and German, taught by the famous Pelman Institute, now enables you to do.

### A Personal Experience.

The present writer can speak with knowledge on this subject.

Calling at the Institute to inquire into this new method he was asked whether he knew any Spanish. He replied that with the exception of a few words like "*primavera*," which he knew meant "Spring," he was entirely unacquainted with the language.

He was then handed a little book of 48 pages, printed entirely in Spanish, and asked to read it through.

There was not a single English word in this book, yet, to his utter amazement, he was able to read it from cover to cover without a mistake.

This is typical of the experiences of the thousands of people who are learning French, Spanish, Italian, or German by this new method. Here are a few examples of letters received from those who are following it:—

"I have learnt more French during the last three months from your Course than I learnt during some four or five years' teaching on old-fashioned lines at school." (S. 382.)

"I have spent some 100 hours on German studying by your methods; the results obtained in so short a time are amazing." (G.P. 136.)

"I can read and speak Spanish with ease, though it is less than six months since I began." (S.M. 181.)

"I have obtained a remunerative post in the City solely on the merits of my Italian. I was absolutely ignorant of the language before I began your Course eight months ago." (I.F. 121.)

### Matriculation Passed.

"I was able to pass London matriculation (in Spanish) last June with minimum labour and no drudgery, although I was always reckoned a 'dud' at languages." (S.B. 373.)

"My grateful thanks to you for making so attractive the learning of French. I am 40 next week and am delighted to be able to say I accomplished at 40 what I turned aside from at 20 as too difficult." (T. 636.)

"I have only been learning German for four months; now I can not only read it but also speak it well." (G.M. 148.)

"I am extremely pleased with the (Italian) Course. I found it of the greatest possible service to me during a recent visit to Italy." (I.T. 127.)

"Your method is the pleasantest method of learning a language imaginable. I always found languages a very difficult subject at school, but have had no difficulty whatever with the (French) Course." (P. 684.)

### "The Best in the World."

General Sir Aylmer Haldane, G.C.M.G., K.C.B., D.S.O., writes:

"The Pelman method is the best way of learning French without a teacher."

A Naval Commander writes:

"I may say that I learnt Spanish by your method and am convinced that it is the best in the world." (S.M. 188.)

"This is the perfectly delightful method (of learning Italian), and I shall not fail to recommend it to everyone I meet." (I.L. 108.)

"I am entirely satisfied with this (French) Course, and am especially pleased at the way in which all faults have been corrected and explained by your staff." (B. 1320.)

"How pleased I was when I heard that I had been successful in my examination. I attribute my success almost wholly to your methods, which are undoubtedly very good." (C. 885.)

"Having completed Part I. of your French Course, and thereby improving my knowledge of the language almost beyond belief, I should now like to take Parts II. and III." (S. 751.)

"I think your (French) Course is the best method I have ever seen." (C. 272.)

"Regarding the (Spanish) Course, I must say that I find the method perfection, and the learning of a language in this way is a pleasure. It is simple and thorough." (S.F. 109.)

"I think your German Course excellent—your method of language-teaching is quite the best I have come across." (G.F. 103.)

"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way. What astonishes me still more is that one can learn so well without using a single word of English." (I.M. 124.)

### No Translation.

This new method enables you to learn French in French, Spanish in Spanish, German in German, and Italian in Italian.

It enables you to learn a language as a Spaniard, Italian, Frenchman, or German learns it. There is no translation from one language into another.

It enables you to think in the particular language in question.

It thus enables you to speak without that hesitation which arises from the habit of mentally translating English phrases into their foreign equivalents.

There are no vocabularies to be memorised. You learn the words you need by using them and so that they stay in your mind without effort.

### No Grammatical Difficulties.

Grammatical complexities are eliminated. You pick up the grammar almost unconsciously as you go along.

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# TUESDAY, SEPTEMBER 18

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 K.C.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED

(Continued from page 494.)

### 4.0 A BAND CONCERT

(From Birmingham)

CALLENDER'S CABLE WORKS BAND, conducted  
by C. A. WATERS

OLIVE FRANKS (Soprano)  
THOMAS FREEMAN (Violoncello)

BAND  
Overture, 'Napoleon' ..... *Bilton*  
Selection of Sanderson's Songs arr. *Ord Hume*

OLIVE FRANKS  
The Loreley ..... *Liszt*  
Solveig's Song ..... *Grieg*

BAND  
Minuet ..... *Boccherini*  
Selection from 'I Pagliacci' ('The Play Actors')  
*Leoncavallo*

THOMAS FREEMAN  
Serenade ..... *Drigo*  
Tarantella .. *Lachner*

BAND  
Intermezzo, 'Warbler's  
Serenade'  
*Perry*

OLIVE FRANKS  
Fair House (from  
of Joy .. 'Seven  
The Faithless Shep-  
herdess .. Elizabethan  
Love's Philo- (Lyrics')  
sophy .... *Quilter*

BAND  
Second Suite in F  
*Holst*

THOMAS FREEMAN  
Rondino *Goltermann*

BAND  
Selection from 'Lilac  
Time'  
*Schubert, arr. Clutsam*

5.45 THE  
CHILDREN'S HOUR:  
(From Birmingham)  
Songs by  
MARJORIE HOVERD  
(Soprano)  
'A Topsy-Turvy Ten  
Minutes,' a Play by  
MARGARET DANGER-  
FIELD  
CYRIL DAVIS (Violin)

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

6.45 JACK PAYNE and  
THE B.B.C. DANCE ORCHESTRA  
DOROTHY McBLAIN (The Girl who whistles in  
her throat)  
TARRANT BAILEY, Junior (Banjo Solos)

8.0 MR. H. S. EDE reading from Boswell's 'Life  
of Johnson'

8.30 A LIGHT ORCHESTRAL  
CONCERT  
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED  
ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
GORDON BRYAN (Pianoforte)

Overture to 'The Marriage of Camacho'  
*Mendelssohn*  
Scherzo, 'The Prentice Sorcerer' ..... *Dukas*

AMONG the many different musical forms and  
types taken by Mendelssohn's composi-  
tions there is plenty of evidence that he had  
a gift for dramatic vocal writing, but he left us

no successful Opera. Now and then, however,  
he dabbled with the form. Late in his career,  
for instance, he began—and left unfinished—  
an Opera called *Loreley*. *The Marriage of Camacho*  
was an early effort; it was performed in Berlin  
when the composer was nineteen. But it was  
not the earliest, for it is known that the boy  
Mendelssohn had written five operettas.

DUKAS' piece is a humorous musical illustration  
of a ballad by Goethe, about a magician's  
'prentice-boy, who, while his master is away,  
copies his signs and spells, and raises spooks,  
but can't lay them. He makes them work for  
him—fetch buckets of water and swish them  
around, and sweep away vigorously.

Then he forgets the spell; the spirits can't be  
stopped, and the house is getting flooded. In the  
nick of time the sorcerer himself returns and  
removes the spell with  
a solemn incantation.

GORDON BRYAN and  
Orchestra

Polish Fantasia  
*Paderewski*

IN the brilliant and  
quick-changing  
moods of this Fantasia,  
written over thirty  
years ago, the com-  
poser-pianist-Pre-  
sident expresses some of  
the leading elements in  
Polish music and life.

He binds the four  
sections of his work  
together by bringing  
in certain themes in  
more than one part of  
the work. Actually,  
the Fantasia is in  
one Movement.

ORCHESTRA  
Theme and Variations  
from 'Mozartiana'  
Suite .. *Tchaikovsky*

GORDON BRYAN  
Rondo, 'Les Tour-  
billons' (The Whirl-  
winds) ..... *Rameau*  
Romance .. *Dalayrac,*  
*arr. Friedemann*  
Promenades (Jour-  
neys) ..... *Poulenc*  
In a Motor-car; On  
Horseback; On  
Foot; In a Train

ORCHESTRA  
Clog Dance, 'Handel in the Strand' .. *Grainger*  
Suite of Ballet Music from 'Sylvia' .... *Debussy*

10.0 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN

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

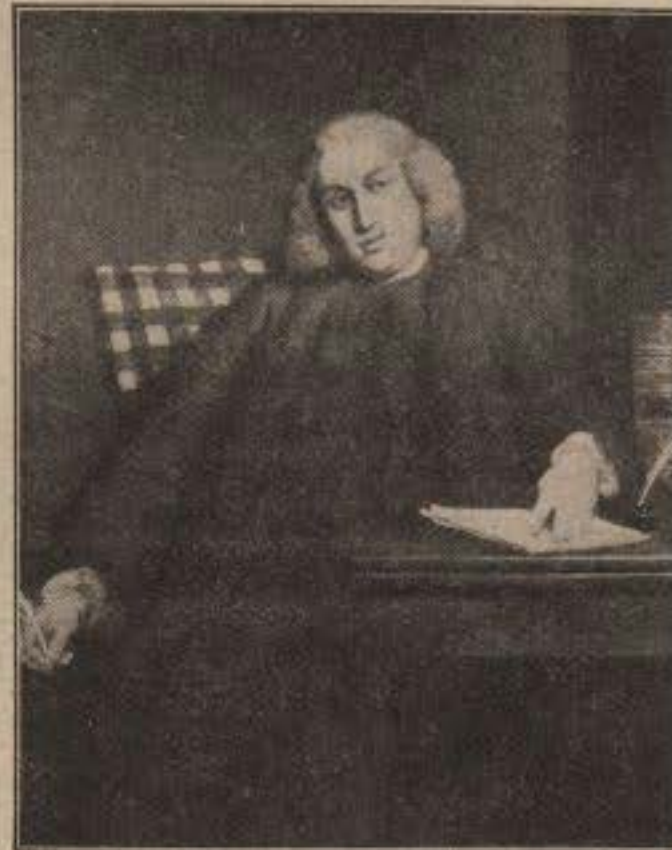
### The Organs broadcasting from

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National Portrait Gallery

### JOHNSON'S BIRTHDAY

On September 18, 1709, Samuel Johnson, who was  
to become the Great Cham of English literature, was  
born at Lichfield. This is how he was portrayed  
later in life by Sir Joshua Reynolds. Mr. H. S.  
Ede will broadcast a reading from Boswell's famous  
Life of Johnson from 5GB tonight

# Tuesday's Programmes continued (September 18)

**5WA CARDIFF.** 353 M. 850 KC.

**4.0 A Light Symphony Concert**  
Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES  
Overture to 'The Yellow Princess'... *Saint-Saëns*  
Suite, 'Russian Ballet'... *Luigini*  
Symphony in B Minor ('Unfinished')... *Schubert*

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

**SCHUBERT** lived six years after writing the first two Movements and sketching part of the Third, but he apparently never felt inclined to finish the work.

No one would wish anything added to the two lovely Movements, the First with its blend of tender optimism and wistfulness, and the Second outpouring its serene and comforting music so beneficently.

**5.0 RICHARD BARRON:** 'Readings from Victorian Poets—Wordsworth'

**5.15 THE CHILDREN'S HOUR**

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

**6.30 S.B. from London**

**8.0 A MUSICAL COMEDY PROGRAMME**

THE STATION ORCHESTRA  
Selection from 'The Belle of New York'  
*Kerker*

**HAROLD KIMBERLEY** (Light Baritone)  
My Dream of Love ('The Dollar Princess')... *Fall*  
She'll tell you what you've to do, dear ('Going Up')... *Hirsch*

ORCHESTRA  
Waltz, 'The Merry Widow'... *Lehar*  
**GWLADYS HAY DILLON** (Soprano)  
A Little Pink Petty from Peter ('Miss Hook of Holland')... *Rubens*  
A Broken Doll ('Tonight's the Night')... *Rubens*

ORCHESTRA  
March, 'Miss Hook of Holland'... *Rubens*  
**GWLADYS HAY DILLON** and

**HAROLD KIMBERLEY**  
If you were the only girl in the world ('The Bing Boys on Broadway')... *Ayer*  
'I've always got time to talk to you' ('The Boy')... *Talbot*

ORCHESTRA  
Waltz, 'The Girl Behind the Counter'  
*Lionel Monckton*

**GWLADYS HAY DILLON**  
Pipes of Pan ('The Arcadians')  
*Lionel Monckton*

Little Miss Melody ('The Boy')... *Monckton*

ORCHESTRA  
Dancing Honeymoon ('Battling Butler')  
*Brahms*

**HAROLD KIMBERLEY**  
You're a charming little maiden ('Veronique')  
*Messager*

A Sailor's Man's the sort of Man ('A Princess of Kensington')... *German*

ORCHESTRA  
Selection from 'Chu Chin Chow'... *Norton*

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

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

**4.0** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR:**  
Songs and a Story by **LILLIAN MORGAN**

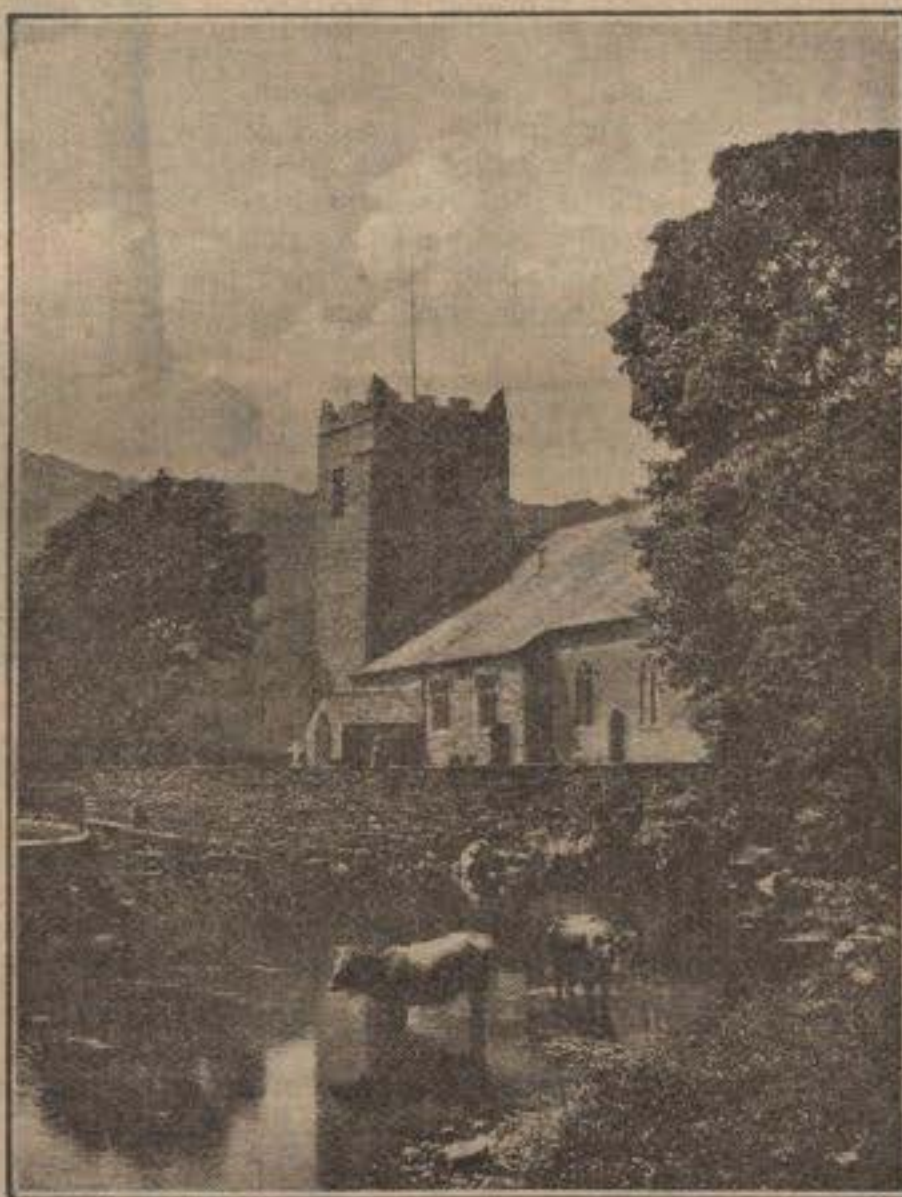
**6.0** For West Wales Girl Guides

**6.10** London Programme relayed from Daventry

**6.30 S.B. from London**

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

**7.15 S.B. from London**



WHERE WORDSWORTH LIES.

It is in the churchyard of Crasmere Church, the little grey building amongst the hills and lakes about which he wrote, that the poet of the Lake Country lies buried. Mr. Richard Barron will broadcast a reading from Wordsworth from Cardiff this afternoon.

**8.0 S.B. from Cardiff**

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

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

**4.0 THE ROYAL BATH HOTEL DANCE BAND,** directed by **REG. ELGAR**, relayed from the King's Hall Rooms

**5.0** London Programme relayed from Daventry

**6.30 S.B. from London**

**7.0 Mr. C. F. CARR:** 'Old Wessex Superstitions and Customs'

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

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

**11.0-12.0 S.B. from London**

**5PY PLYMOUTH.** 400 M. 750 KC.

**4.0** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR:**  
'Sixes and Sevens,' to include Readings, Songs and Rhymes

**6.0** London Programme relayed from Daventry

**6.30 S.B. from London**

**7.0 Mr. CHARLES HENDERSON:** 'Origin of the University of Oxford'

**7.15-12.0 S.B. from London (9.45 Local Announcements)**

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

**4.0** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR**

**6.0** London Programme relayed from Daventry

**6.30 S.B. from London**

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

**7.15-12.0 S.B. from London (9.45 Local Announcements)**

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

**4.0** London Programme relayed from Daventry

**5.15 THE CHILDREN'S HOUR:**  
Play, 'An Old Fairy Tale'  
*(Una Rodenhurst)*

**6.0** London Programme relayed from Daventry

**6.30 S.B. from London**

**7.0 Mr. ERIC A. MOUNTFORD:** 'Psychology—Instincts'

**7.15-12.0 S.B. from London (9.45 Local Announcements)**

**2ZY MANCHESTER.** 384.6 M. 780 KC.

**1.15-2.0 Tuesday Mid-Day Society's Concert**

Relayed from the Houldsworth Hall  
THE NORTHERN WIRELESS ORCHESTRA,  
conducted by **T. H. MORRISON**

Overture to 'Oberon'... *Weber*  
Berceuse (Cradle Song) and Prelude  
*Jarnefelt*

Symphony in G Minor... *Mozart*  
Allegro Molto; Andante; Minuet—  
Allegretto; Finale—Allegro assai

**4.0 THE NORTHERN WIRELESS ORCHESTRA**  
March, 'The King's Hussars'... *Leonard*  
Romantic Overture... *Snoek*

**EDITH COOKE** (Contralto)  
My Home... } *Schubert*  
The Setting Sun... }  
When the Swallows homeward fly *Maud V. White*

ORCHESTRA  
Selection from 'My Lady Molly'... *Jones*

**EDITH COOKE**  
Dream Valley... *Quilter*  
Orpheus with his lute... } *Eric Coates*  
It was a lover and his lass... }

ORCHESTRA  
Ballet Suite, 'The Spring' *Delibes, arr. Mouton*

**5.0** London Programme relayed from Daventry  
(Manchester Programme continued on page 499.)

# WANT WORK at Home?

## Do You Want a Pleasant Way of Making Money in Your Spare Time at Home?

The Association of Homecrafts Studios now makes it possible for you to earn money in your own home in fascinating Arts and Crafts. Read our offer to provide TOOLS and MATERIALS.

The demand for decorated art Novelties is enormous and is steadily increasing. There are BIG CASH PROFITS in Arts and Crafts for anyone who likes to try. This absorbing occupation is so fascinating that it could scarcely be called work at all. Imagine the pleasure in decorating quaint wooden novelties with brilliant harmonising colours, or in making up useful articles from Leather and modelling rich designs upon them. Think of making a Leather Bag, perhaps only a few hours' work, and realising a profit of 30/- or £2. YOU CAN DO IT—it is being done every day by others.

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The Association purchases the latest fashionable novelties and craft materials for its members in English and foreign markets.

We want more members, to enable us to buy supplies in still greater quantities, thereby reducing the cost at which novelties for decorating can be supplied to our associate workers. As a special inducement we are offering tools and materials FREE OF EXTRA CHARGE if you enrol at once.

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## LEARN AT HOME

You can learn in your own home to decorate Art Novelties. The Association teaches new members by means of a specially prepared correspondence Course of Lessons. You learn by practical methods. With the first lesson you begin doing work which you can readily sell. The instructions are so clear, and the working designs, which have only to be traced, make it all so easy, that you will find that you can produce beautifully decorated novelties almost immediately.

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LONDON, S.W.1.

# Tuesday's Programmes cont'd (September 18)

(Manchester Programmes continued from page 487.)

- 5.15 THE CHILDREN'S HOUR:**  
Request Week  
Stories told by Auntie Jean  
The Two Princesses  
A Story of Robin Hood  
Songs sung by BETTY WHEATLEY  
There are Fairies at the bottom of our garden  
*Lehmann*  
Dream-o'-day-Jill ..... *German*  
Golden Slumbers ..... *Barnell*  
Baby's Sweetheart ..... *Corri*  
Selection from 'The Gondoliers' ..... *Sullivan*  
Waltz, 'The Blue Danube' .. *Johann Strauss*  
Played by THE SUNSHINE TRIO
- 6.0 SPIRO'S ORCHESTRA,** relayed from the Palace Picture Theatre, Blackpool  
Overture to 'Zampa' ..... *Hérold*  
Waltz, 'All Paris' ..... *Waldteufel*  
Novellette, 'Dainty Miss' ..... *Barnes*  
Selection from 'The Mikado' ..... *Sullivan*
- 6.30 S.B. from London**
- 6.45 SPIRO'S ORCHESTRA (Continued)**  
Chanson Napolitaine, 'Marechiaro' ..... *Posti*  
Selection from 'The Maid of the Mountains'  
*Fraser-Simson*
- 7.0 Writers of the North—VII: LOUIS GOLDING**  
reading 'A Tale of Two Ladies,' and a poem from  
'Shepherd Singing Ragtime'
- 7.15 S.B. from London**
- 7.45 WILKIE BARD**  
(In the Beauty Parlour)
- 8.0 B.B.C. PROMENADE CONCERT**  
Relayed from the Queen's Hall, London.  
Sir HENRY WOOD  
and His SYMPHONY ORCHESTRA  
KATE WINTER (Soprano)  
FRANKLYN KELSEY (Baritone)  
ARTURO BONUCCI (Violoncello)
- Part I**  
ORCHESTRA  
Overtures to 'The Magic Flute' ..... *Mozart*  
Spanish Caprice ..... *Rimsky-Korsakov*  
KATE WINTER and Orchestra  
Air, 'The Shepherd on the Rock' ..... *Schubert*  
ARTURO BONUCCI and Orchestra  
Violoncello Concerto ..... *d'Albert*  
FRANKLYN KELSEY and Orchestra  
Recit. and Air, 'Ye twice ten hundred deities'  
(The Indian Queen) ..... *Purcell*
- ORCHESTRA  
Symphony No. 5, in E Minor ('From the New World') ..... *Dvorak*
- 8.30 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN**
- 9.45 PROMENADE CONCERT**  
**Part II**  
ORCHESTRA  
Nusch-Nuschi Dances ..... *Hindemith*  
KATE WINTER  
The Carol of the little King ..... *Fogg*  
Three Aspects ..... *Hubert Parry*  
The Maiden ..... *Hubert Parry*
- FRANKLYN KELSEY  
Heraclitus ..... *Oleghorn Thomson*  
The Little Birds that sit and Sing. *Hubert Parry*  
Edward ..... *Lowe*
- ORCHESTRA  
Wedding March ..... *Mendelssohn*
- 10.30 Local Announcements**
- 10.35-12.0 DANCE MUSIC: THE DANCE BANDS,** relayed from the Winter Gardens Ball-room, Blackpool

## Other Stations.

- 5NO NEWCASTLE.** 312.5 M. 960 KC.  
3.0-4.0:—Opening Ceremony of Heaton Secondary Schools by The Chancellor of the University of Oxford (Rt. Hon. The Viscount Grey of Fallodon, K.G.). Opening Hymn. Dedicatory Prayer: The Rev. R. L. Owen (Chairman, Scholarships Sub-Committee). Song by two Schools, 'Land of Hope and Glory'. Remarks by Alderman Sir George Lunn, D.C., Chairman of the Education Committee. The Girls' School: Water of Tyne (arr. Whitaker); All thro' the night (Traditional); Cargoes. Address by the Rt. Hon. The Viscount Grey of Fallodon. 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:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.0:—Mary Pettie and Laidman Browne: 'Some pages from an Eighteenth Century Prompt Book—III. The Beggar's Opera.' 7.15:—S.B. from London. 10.30:—Dance Music relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.
- 5SC GLASGOW.** 408.4 M. 740 KC.  
4.0:—A Concert of English Music. The Station Orchestra: Samuel Fleming (Tenor). 5.0:—Robert Grant will read some familiar poems. 5.15:—The Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital relayed from the New Savoy Picture House. Organist, Mr. S. W. Leitch. 6.30:—London. 7.0:—S.B. from Aberdeen. 7.15:—S.B. from London. 9.50:—Ladies' Variety. Ellen Andjelkovich (Violin); Romance sans Paroles, Op. 12 (Van Goens); Barce (18th Century Dance Tune) (Moffat); Prème for Viola (unaccompanied) and Danse Mystique (Tcherniak). Edith James (Entertainer at the Piano); Stay out of the South (Dixon); Daddy and Babsy (Lover); Holding Hubby (Vernon); Nora Elm (Contralto). In a Group of Irish songs: I wish I were on yonder hill and Teddy O'Neale (Robinson); The Next Market Day (Hughes); Padraig the Piddler (Larchet); Ochanee (Fox). 10.30-12.0:—London.
- 2BD ABERDEEN.** 500 M. 600 KC.  
4.0:—Dance Music relayed from the New Palais de Danse. 5.0:—Talk. 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.30:—S.B. from London. 7.0:—Mr. John M. McQuitty: 'Seeing Red.' 7.15:—S.B. from London. 9.0:—Variety. Dorothy Forrest (Synopsed Songs). Robert Jeffrey (Trumpet Solo). 'The Perfect Pair.' A Dialogue by Vera Beringer. Interludes by the Station Orchet. 9.15-12.0:—London.
- 2BE BELFAST.** 306.1 M. 980 KC.  
4.0:—Mozart. Orchestra. 4.35:—A Vocal Interlude. Lily Cairns (Contralto). 4.47:—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—II. A Land of Fear and Thirst.' 9.0:—A Shakespearean Programme. The Orchestra. Conducted by Harold Lowe. Overture, 'Richard III' (German); Ballet Music, Part I, 'Henry VIII' (Saint-Saëns). 9.24:—Eleanor Toye (Soprano). Ancient Settings of Shakespearean Lyrics: O Mistress Mine (arr. M. Hardy); It was a lover and his lass (1550) (T. Morley, arr. M. Hardy); How should I your true love know? (1600) (Traditional); Come unto these yellow sands (1658) (Purcell, arr. Cummings); When daisies pied (1710) (Arne, arr. M. Hardy). 9.36:—Orchestra: Fantasia, 'A Midsummer Night's Dream' (Mendelssohn, arr. Finck). 9.48:—Eleanor Toye. Modern Settings of Shakespearean Lyrics: O Mistress Mine (C. Tedesco); It was a lover (Pretty Ring Tune) (P. Warlock); I know a bank (Martin Shaw); Sigh no more, ladies (Alken); Tell me, where is fancy bred? (E. Toye); When daffodils begin to peer (Ireland). 9.0:—Orchestra: Puck's Minuet (Howells); Suite, 'As you like it' (Quilter). 9.15:—S.B. from London. 9.50:—French Variety. Yvette Darnac (Light French Songs). Alec Cheptrens (French Opera Bouffe). De-Busse (Classical Piano Accordion). The Variety Band will play excerpts from various French Operettes. Conducted by Harold Lowe. 10.30-12.0:—S.B. from London.

## THE NEW NATIONAL CHORUS.

(Continued from page 480.)

Of the 1,500 odd applicants already auditioned, a chorus has been selected which still leaves a few vacancies for first-class choristers. Weekly auditions are being continued until the vacancies are filled. In particular, applications are still desired from men, but the list is held open to singers of both sexes who would like to join, but to whose notice the project has hitherto not come.

For the benefit of those who have endured to the end, let me recapitulate that the only two things that members are asked to do are to attend every rehearsal and performance of the Chorus, and to remain active members of their own choral society. They are not asked to spend time or money in selling tickets or anything else; they are simply asked to sing. If there is anybody who would care for more information about the New National Chorus, would he or she please write to the Hon. Secretary, National Chorus, B.B.C., Savoy Hill, W.C.2.

V. H. H.

## The Broadcast Pulpit.

The Sense of God.

MOST people have the 'sense' of God, the sense of the Divine and Eternal; they feel something in their minds and lives about Him. It is a good thing to have this sense, but it does not carry far; it is too indefinite, too dim, to mean much or to help much. An indefinite God is not of much use to anybody. That kind of feeling about God is anæmic, it lacks nerve, it misses reality. Yet it is very common. To very many persons God is merely a name, sublime, high-sounding, but a name only, and so a shadow and nothing more. To some He is a dream, haunting and elusive; to others a glorious fiction or an intellectual creation, and so unreality and nothing more. What is of value is to know that God and we do not live in two separate worlds, that He does not leave us to ourselves, but comes to us and companions us. This is true religion, to know God at first hand. When we possess this fact, we are in possession of a truth that is vitally helpful in everyday life.—*The Rev. D. D. Joseph, Cardiff.*

Belittling God's Love.

WE open our newspaper and read of some horrible crime almost every day. But however shocking the facts may be, remember that God goes right through the act of sin, which He hates, to the very criminal whom He loves. What is true of the attitude of God where sins of violence made public are concerned is true also of all sins which are committed. Whatever you do, don't under-estimate the power of the love of God. One sometimes meets persons who have sinned so deeply that they despair of ever receiving God's forgiveness. To think that is to belittle the love of God, which is more powerful than any sins we commit. Although we must not for a moment presume upon that love and think lightly of sin, yet we must always take courage from the knowledge that the love of God is all-powerful and boundless.—*The Rev. H. E. Bennett, Plymouth.*

The Keeping of Friendships.

IT is not always easy for many of us to make friends, and it is very difficult for others to keep the friends that they have made. If we are to be real friends, we must exercise patience and forbearance. Would it not always be well for us to remember that it takes two to make a quarrel, and would it not be better still for us to remember that more often than not it is we who caused it? Of course, it is always the other who is at fault, and gradually there comes a drifting apart and the distance between us becomes greater until the bonds and ties are completely severed. Why should we keep the sunshine away from us through petty things and through envy, pride, jealousy? 'There is always a black spot in our sunshine,' wrote Carlyle, 'it is the shadow even of ourselves.'—*The Rev. M. S. Hopkins, Cardiff.*

A Definition of Christianity.

THERE is a growing feeling abroad today that the great achievements of the Christian Faith of long ago are still within the realm of possibility for the present age. Yet there is a suspicion that we are sadly lacking and out of touch with it. There is a manifest longing for a simple expression of Christianity in terms of life and action, a definite longing to know more of what Christianity is, not so much in theory as in a more definite experience. Theories may be exploded, but the fact remains. The voice of Christ comes to us across the ages, saying 'Follow Me.' Thus we are afforded by Christ Himself a clear and concise definition of Christianity in terms of following Him. We must not, however, close our eyes to the implications of such a course, which, if adopted, could not fail to revolutionize for us the whole of life. He calls us to a life of adventure in the interests of everything pure and noble. He calls us not to a life of ease, but to a stern conflict. It is not enough to sing 'Onward Christian soldiers.' We must go forward.—*The Rev. James Bennett, Plymouth.*

**10.15**  
**Mock Tragedy**  
**in a**  
**Dressing-Gown**

- 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  
WALTER FENNEL (Baritone)  
ALEC TEMPLETON (Pianoforte)
- 12.30** JACK PAYNE and THE B.B.C. DANCE  
ORCHESTRA
- 1.0-2.0** FRASCATI'S ORCHESTRA  
Directed by GEORGES HAECK  
From the Restaurant Frascati
- 4.0** A Light Classical Concert  
VIOLET JACKSON (Soprano)  
JOHN KEIGHLEY SNOWDEN (Violoncello)  
MARION KEIGHLEY SNOWDEN (Pianoforte)  
JOHN and MARION KEIGHLEY SNOWDEN  
Variations Concertantes for Pianoforte and  
Violoncello, Op. 17..... Mendelssohn
- 4.15** VIOLET JACKSON  
Cavatine de Leila (Pearl Fishers)..... Bizet  
The Hedge Rose ..... Schubert
- 4.22** JOHN SNOWDEN  
Pianoforte Solos
- 4.30** MARION KEIGHLEY SNOWDEN  
Sonata in D Minor.... Caporale (J. Salmon)
- 4.38** VIOLET JACKSON  
Il mio ben quando verra  
Ecstasy..... G. Paisiello (1741-1816)  
Ecstasy..... W. M. Rummel
- 4.45** JOHN and MARION KEIGHLEY SNOWDEN  
Sonata in C Minor for Pianoforte and Violon-  
cello, Op. 32 ..... Saint-Saëns
- 5.15** THE CHILDREN'S HOUR:  
'WHEN THE PIE WAS OPENED'  
The birds began to sing  
but  
In the case of *Our Pie*, THE GERSHOM PARK-  
INGTON QUINTET will play Selections from  
Gilbert and Sullivan  
Among the contents there will also be:  
'Pumpkins,' 'Cherries,' 'Pancakes,' 'Bread  
and Cheese' (*Elizabeth Fleming*)  
'The Queen's Nougat' (*Norman Hunter*)  
and 'Higgle and Piggle' (*Mabel Marlowe*)  
'Isn't that a dainty dish to set before—  
anybody?'
- 6.0** THE B.B.C. DANCE ORCHESTRA
- 6.20** The Week's Work in the Garden by the  
Royal Horticultural Society
- 6.30** TIME SIGNAL, GREENWICH; WEATHER  
FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45** JACK PAYNE and THE B.B.C. DANCE  
ORCHESTRA
- 7.0** The Rev. F. LL. EDWARDS: 'The English Art  
of Bell Ringing'
- 7.15** THE FOUNDATIONS OF MUSIC  
MADRIGALS from 'THE TRIUMPHS OF ORIANA'  
Sung by THE WIRELESS SINGERS  
Chorus-Master, STANFORD ROBINSON  
Sing, shepherds all ..... Nicolson  
The fauns and satyrs tripping..... Tomkins  
Come, gentle swains ..... Cavendish
- 7.25** Dr. ALEX WOOD: 'Mechanics in Daily  
Life'—I

**WEDNESDAY, SEPT. 19**  
**2LO LONDON & 5XX DAVENTRY**

(361.4 M. 830 KC.)

(1,604.3 M. 187 KC.)

**7.45 A MILITARY BAND CONCERT**

BETTY BANNERMAN (Contralto)  
EDWARD NICHOL (Tenor)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
Overture to 'Belisario' ..... Donizetti  
BETTY BANNERMAN  
What if I seek for love? ..... Jones, arr. Keel



**10.15** 'The Great  
Dressing-Gown Problem'  
A Waistcoat Pocket Musical Comedy

By LANCE SIEVEKING  
Music by SCOTT GODDARD

This is a study in inappropriateness,  
the songs and dialogue beginning to be  
inappropriate at 10.15 on September 19,  
getting more and more inappropriate  
as we approach 11.0

The Cast is as follows:

Mabel (Cockney in audience) DORICE FORDRED  
Alf (her husband) ..... GORDON HARKER  
Lord Bundletuppy ..... JOHN RORKE  
His son, Lord Eric Coldbath DAVID BRYNLEY  
Hotspur Prout, M.P. .... ROBERT CHIGNELL  
His daughter, Lucinda Prout  
HERMOINE GINGOLD  
Parker (Lord Bundletuppy's House-  
keeper) ..... ELSIE FRENCH

Woeful heart with grief oppressed  
Go to bed, sweet muse ..... Dowland, arr. Keel  
BAND  
'Serenade' ..... Schubert  
(Cornet Soloist, CHARLES LEGGETT)  
Seventh Slavonic Dance ..... Dvorak  
Spoon River ..... Percy Grainger, arr. Howgill  
EDWARD NICHOL  
Milkmaids ..... Peter Warlock  
Hard Trials (Negro Spiritual)..... H. T. Burleigh  
You'd better ask me..... Hermann Löhr  
BAND  
Spanish Caprice ..... Rimsky-Korsakov

**11.0**  
**About Telepathy**  
**by**  
**Julian Huxley**

BETTY BANNERMAN  
Lord Rendall ..... arr. Cecil Sharpe  
The Weaver's Daughter..... arr. Hughes  
Mary's Cradle Song ..... arr. Reger  
BAND  
Fragments from Hans Andersen .... York Bowen  
EDWARD NICHOL  
There is a lady sweet and kind  
Colin Macleod Campbell  
Oh, the pretty creature  
Storage, arr. Lane Wilson  
When love is kind ..... arr. Lane Wilson  
BAND  
Minuet in G ..... Paderewski  
March from 'The Queen of Sheba'.. Gounod

**9.15** Mrs. SYLVIA LYND: 'The Value of a  
Bad Memory'

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

**9.50** Rendering of the Test Pieces  
of the  
NATIONAL PIANO PLAYING CONTEST  
Under the auspices of the *Daily Express*  
by HAROLD SAMUEL  
Relayed from the McLellan Galleries, Glasgow  
(S.B. from Glasgow)

**10.15** 'The Great  
Dressing-Gown Problem'  
(See centre column)

**11.0** PROF. JULIAN HUXLEY  
'THE TELEPATHY EXPERIMENT'

IN February, 1927, great public interest  
was aroused by an experiment in Mass  
Telepathy carried out by the Society for  
Psychical Research in co-operation with the  
B.B.C. The object of this experiment was to  
discover whether an impression received by  
minds of five Agents, as they were called,  
seated in a locked room in a London house  
could be communicated to the minds of  
others in the world outside by Telepathy—  
i.e., independently of the ordinary channels  
of sense. The proceedings were conducted by  
Sir Oliver Lodge and Dr. V. J. Woolley,  
Honorary Research Officer of the Society.  
A microphone was placed in the room  
containing the five agents to whom were shown  
in turn for the first time five objects. The  
revelation of each object was followed by a  
pause during which the Agents concentrated  
upon what was before them. Listeners  
were informed of this concentration, and  
those who claimed to receive any impression  
were asked to communicate this to the  
Society. The results were remarkably inter-  
esting. In the case of object No. 3, for  
example, more than 150 listeners received  
an impression of scented flowers or white  
flowers. Actually, the object was a spray of  
white lilac (an exact impression of which was  
received by one listener). The Society for  
Psychical Research conducted further private  
experiments with those who seemed particu-  
larly 'receptive.' These experiments they  
now desire to extend further. Prof. Julian  
Huxley will in his talk explain the new  
scheme on behalf of the Society which  
desires any listeners who are interested in  
the subject of Telepathy to communicate  
with its headquarters at 31, Tavistock Square,  
London, W.C.1. The experiments in which  
the Society invites participants will be  
conducted during a weekly period of half an  
hour. If this is interesting to you, listen  
tonight to Professor Huxley!

**11.15-12.0** (*Daventry only*) DANCE MUSIC:  
AMBROSE'S BAND, from the May Fair Hotel



# WEDNESDAY, SEPT. 19

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

8.0  
A 'Prom'  
from the  
Queen's Hall



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JUNCTION ENGINEERING Co.  
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LONDON, N.19

- 4.0 PAUL MOULDER'S RIVOLI THEATRE ORCHESTRA  
From the Rivoli Theatre
- 5.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
- 5.45 THE CHILDREN'S HOUR:  
(From Birmingham)  
'Bessie's Blackberry Pie,' by E. M. Griffiths  
CUTHBERT FORD (Baritone) in a Selection of  
'Songs of the Fair' (Easthope Martin)  
'Then and Now—Johnny goes to the Fair' by  
Helen M. Enoch  
MARGARET ABLETHORPE (Pianoforte)
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 Light Music  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA, conducted  
by FRANK CANTELL  
Overture to 'Yelva' ..... Reissiger  
Florida Spiritual ..... Foulds  
Suite of Three Dances ..... Cyril Scott  
Gavotte; Eastern Dance; English Dance  
DOROTHY BISSELL (Soprano)  
The Coquette ..... Pergolesi  
Elfin Song ..... Wolf  
The Sandman ..... Brahms  
ORCHESTRA  
Two Light Syncopated Pieces ..... Eric Coates  
Moon Magic; Rose of Samarkand  
Waltz, 'Spain' ..... Waldteufel  
DOROTHY BISSELL  
Only a Violet ..... Montague Phillips  
The magic of thy presence ..... Quiller  
A Spring Fancy ..... John Dennessmore  
ORCHESTRA  
Norwegian Dance Suite ..... Bath  
Peasant Dance; Bridal Dance; Shepherd's  
Dance  
Dance of the Camorrista ..... Wolf-Ferrari

- 8.0 B.B.C. PROMENADE CONCERT  
Relayed from the Queen's Hall, London  
SIR HENRY J. WOOD  
and  
his SYMPHONY ORCHESTRA  
DOROTHY SILK (Soprano)  
HOWARD FRY (Baritone)  
MYRA HESS (Pianoforte)  
CHARLES WOODHOUSE (Violin)  
ROBERT MURCHIE (Flute)

ORCHESTRA  
First Suite, in C.....Bach  
THIS Suite is scored for Oboes, Bassoon, and Strings. First comes an *Overture*, in the two contrasted sections, slow and quick, that were customary then in such pieces. Then follows a *Courante*. This was a running dance, as its name implies. Afterwards in quick succession come a pair of *Gavottes* (the first repeated after the second has been played), a *Forlana*, a lively measure that sounds like an old English country-dance tune, a pair of *Minuets*, two *Bourrees* (like *Gavottes* in general characteristics), and two *Passepieds* (an old French, possibly Breton, round dance). In the last three pairs the first dance is repeated to round off the Movement, just as was the case in the *Gavotte*.  
MYRA HESS and Orchestra  
Fifth Concerto, in F Minor .....Bach  
THIS Concerto is straightforward music, full of spirited tunes and swinging rhythm. It is made up of three well-contrasted Movements.  
The First is a quick, cheerful piece that bustles along heartily.  
The Second is a slow, meditative piece.  
The Third is even livelier than the First—an impetuous, infectiously high-spirited romp.

DOROTHY SILK and Orchestra  
Airs:  
Come, sweetest death (Schemelli Song Book) ..... Bach  
Stone, beyond all jewels shining' (Church Cantata, No. 152) ..... Bach  
CHARLES WOODHOUSE, ROBERT MURCHIE, MYRA HESS, and Orchestra  
Eighth Concerto, in A Minor ..... Bach  
HOWARD FRY and Orchestra  
Air, 'My heart now is merry' ('Phoebus and Pan') ..... Bach  
MYRA HESS, ROBERT MURCHIE, CHARLES WOODHOUSE, and Orchestra  
Fifth Brandenburg Concerto, in D.....Bach  
BACH'S six Brandenburg Concertos were written for the Count Christian Ludwig of Brandenburg, who had heard Bach play, and immediately asked him to write something for his own private Orchestra.  
The Fifth Concerto employs Strings and three soloists—Piano, Flute, and Violin. It is a work of irresistible high spirits, in three Movements—a quick one, of immense vigour, followed by a slow one marked to be played 'with tender expression,' and finally a gay, light-hearted, song-like piece.  
ORCHESTRA  
Fugue in C Minor for full Orchestra .... Bach

- 9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

- 9.45 PROMENADE CONCERT  
(Continued)  
ORCHESTRA  
Seventh Concerto Grosso, in B Flat (with Hornpipe) .....Handel

WHEN we talk of music being turned out by the yard, we usually imply that it is poor stuff. But Handel was one (and Rossini was another) of the great Composers who could turn out music by the furlong, music of fine quality, which we still want to play and hear in 1928.

The twelve Great Concertos (*Concerti Grossi*), of which this is the seventh, are a case in point. Handel wrote them in a month.

These are not Concertos in the modern meaning, that is, works written for a Soloist and an Orchestra. Handel used an Orchestra of stringed instruments and Harpsichord and divided it into two groups of players. One group consisted of two Violins and a Violoncello, and the other comprised the remainder of the Orchestra.

These groups are played off one against another, all through the work, having alternate cuts at the music, so to speak, and sometimes they are combined.

His seventh *Concerto Grosso* has five Movements, the first and third short and slow, the others in varying degrees of liveliness. The last Movement, a Hornpipe, shows that syncopation is no new thing, and that Handel knew how to introduce it artistically—as a piquant flavouring, not vulgarly dredging his music with a whole pepper-boxful of it at once.

- DOROTHY SILK  
Touch not the nettle ..... } Nicholas Gatty  
A-Maying..... }

- HOWARD FRY  
Sea Fever ..... Ireland  
The Gentle Maiden .... Old Irish, arr. Somervell  
The Erl King..... Schubert

ORCHESTRA  
Overture to 'Samson' .....Handel

- 10.30 DANCE MUSIC: DEBROY SOMERS CIBO'S CLUB BAND, under the direction of RAMON NEWTON, from Cibo's Club

- 11.0-11.15 AMBROSE'S BAND, from the May Fair Hotel  
(Wednesday's Programmes continued on page 502.)

# Wednesday's Programmes continued (September 19)

## SWA CARDIFF. 353 M. 850 KC.

1.15-2.0 A Symphony Concert  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

Overture to 'Alceste' ..... Gluck  
Concerto Grosso, No. 6 in D, for Strings, Oboes,  
Bassoon and Piano ..... Handel  
Symphony in G Minor ..... Mozart

WE owe a great deal to Gluck for his bold attempts to reform the weakened, artificial style of eighteenth-century Opera.

He said in a preface to *Alceste* that in his Overtures he aimed at letting this preludial music 'indicate the subject and prepare the spectators for the character of the piece they are about to see.'

How Gluck carried out his ideals we shall hear in this Overture, in which the noble, tragic and pathetic qualities of the drama are finely suggested.

Handel's speed in writing Operas and Oratorios there is a parallel in Mozart's completing three of his greatest symphonies in less than two months. One of them, the great G Minor, took only ten days.

One thing noticeable all through this Symphony is that Mozart has used in it no Drums nor any of the heavier Brass instruments.

Of its four Movements, or separate pieces, the First is quick and bustling—full of restless energy and dramatic fire, with an under-current of anxiety and mystery running through it.

The Second Movement comes as a beautiful, restful relief after the agitation of the First.

The Third Movement is a cheerful, rather ceremonious Minuet.

The Fourth Movement is the sweeping, rushing Finale, whose speed never slackens, though there are moments of tranquillity.

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 TONI FARRELL (Pianist-Composer)

Syncopated Pianoforte Solos:  
Playful Puss ..... Farrell  
Marigold ..... Mayerl  
Jazz Mad ..... Farrell  
Songs at the Piano:  
The Call of the East ..... } Farrell  
Rangoon ..... }  
My Toreador ..... }

8.0 The Bristol Orchestra

Musical Director, RICHARD AUSTIN  
Relayed from the Glen Pavilion, Clifton, Bristol  
ORCHESTRA

Overture to 'Coriolanus' ..... Beethoven  
Spanish Caprice ..... Rimsky-Korsakov  
HERBERT HEYNER (Baritone) and Orchestra  
Sulla poppa del mio brik (On the poop of my  
ship) ..... Ricci

ORCHESTRA  
Nell Gwynn Dances  
German  
Liebestraum (Love  
Dream) ..... Liszt  
Dances from 'Prince  
Igor' ..... Borodin

9.0 A DRAMATIC RECITAL by TOM JONES  
(Winner, English Elocution, National Eisteddfod of Wales, 1928)

The Highwayman  
Alfred Noyes  
A Song of Wales  
A. G. Prys-Jones  
Roundabouts and Swings  
Patrick R. Chalmers



The Bristol Orchestra, directed by Richard Austin, will be relayed from the Glen Pavilion, Clifton, by Cardiff Station to-night.

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

9.50 S.B. from Glasgow (See London)

10.15-11.15 S.B. from London

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

12.0-1.0 London Programme relayed from Daventry

4.0 A Concert

J. CLAYTON THATCHER (Bass)  
THE STATION PIANOFORTE QUARTET:  
T. D. JONES (Pianoforte); MORGAN LLOYD  
(Violin); A. J. OSORN (Violin); GWILYM THOMAS  
(Violoncello)

5.15 THE CHILDREN'S HOUR:  
Music by THE STATION QUARTET

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Cardiff

8.0 A CONCERT

THE STATION OCTET  
Ballet Music from 'Faust' ..... Gounod  
EUROSWYDD RICHARDS (Tenor)  
Sigh no more, ladies ..... Aikin  
Amfa Don ..... R. S. Hughes  
A Farewell ..... Liddle  
NANCY HUGHES (Mezzo-Soprano)

Welsh Folk Songs:  
Aderyn Y-Tô (The Sparrow) ..... E. T. Davies  
Yr Hufen Melyn (The Yellow Cream)  
arr. J. Lloyd Williams  
Suo Gân (Lullaby) ..... arr. Robert Bryan

OCTET  
Selection from 'Sylvia' .... Delibes, arr. Tavan

EUROSWYDD RICHARDS  
The Willow ..... Goring Thomas  
Llwybr yr Wyddfa ..... Wm. Davies  
Arise, O Sun ..... Day

NANCY HUGHES  
The River ..... Elgar  
Anna ..... Newton

9.0 S.B. from Cardiff

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

9.50 S.B. from Glasgow (See London)

10.15-11.15 S.B. from London

## 6BM BOURNEMOUTH. 326.1 M. 920 KC.

12.0-1.0 Gramophone Records

4.0 BILL BROWNE'S DANCE BAND  
Relayed from the Westover

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.50 S.B. from Glasgow (See London)

10.15-11.15 S.B. from London

## 5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
Around the Camp Fire  
At which the Modern Grandfather tells his tale of  
'The Water Tap Lake' (Major-General A. J.  
de Lobiniere)

6.0 London Programme relayed from Daventry

6.30 S.B. from London (9.45 Local Announcements; Mid-Week Sports Bulletin)

9.50 S.B. from Glasgow (See London)

10.15-11.15 S.B. from London

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

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

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

9.50 S.B. from Glasgow (See London)

10.15-11.15 S.B. from London

## 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:  
Weather permitting, we hope to give a repeat performance of 'Broadcasting the Nightingale from Trentham Woods'—running commentary by Professor Mackintosh of Ulster

6.0 London Programme relayed from Daventry

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

9.50 S.B. from Glasgow (See London)

10.15-11.15 S.B. from London

## 2ZY MANCHESTER. 354.6 M. 780 KC.

12.0-1.0 Gramophone Records

4.0 Famous Northern Resorts  
Southport

A Municipal Band Concert relayed from the Bandstand

BAND OF H.M. 1ST BATTALION THE NORTHUMBERLAND FUSILIERS  
(By kind permission of Lieut.-Col. W. N. HERBERT, C.M.G., D.S.O.)  
Conducted by J. CAUSLEY  
WINDRAM  
Homage March from Sigurd Jorsalfar ... Grieg  
Minuet in A Flat

Beethoven  
Selection from 'Samson and Delilah'

Saint-Saens  
Potpourri, 'Ballad Memories' arr. Baynes  
Dance of the Tumblers (from 'The Snow Maiden') Rimsky-Korsakov

Programmes for Wednesday.

- 5.0 MARY DUNKERLEY (Pianoforte)  
Fugue (from Variations and Fugue on a Theme by Handel), Op. 24 ..... Brahms  
Study, No. 2, after the Caprices of Paganini ..... Schumann  
March in B Flat Minor, Op. 20, No. 1 .. Medtner  
El Puerto (The Port) ..... Albeniz
- 5.15 THE CHILDREN'S HOUR:  
Request Week  
A Scottish Afternoon
- 6.0 London Programme relayed from Daventry
- 6.20 Royal Horticultural Society's Bulletin
- 6.30 S.B. from London
- 7.45 S.B. from Liverpool
- 8.0 S.B. from Hull
- 9.15 S.B. from London (9.45 Local Announcements)
- 9.50 Rochdale Night  
A Programme arranged by the WORSHIPFUL THE MAYOR OF ROCHDALE (Councillor A. CLARKE, J.P.) Introduced and Announced by Alderman C. H. BRYNING, J.P.  
THE ROCHDALE MALE VOICE CHOIR, conducted by GEORGE WHITAKER  
When the cock begins to crow ..... Purcell  
Halling ..... Grieg  
Marching ..... Brahms  
JOSEPH SUTCLIFFE (Bass)  
Lovely Ladies..... (from 'The Farmer')  
Jimmy's Song..... } arr. G. Whitaker  
GEORGE WHITAKER (Pianoforte)  
A Lancashire Wassail } ('Lancashire Sketches')  
Song (New Year's Eve) ..... } George Whitaker  
Spring on the Hills.... }  
PHYLLIS COLLINS (Mezzo-Soprano)  
My love's an arbutus ..... Stanford  
What charming sounds are these?  
Neeness, arr. Greville and Mase  
Weep you no more, sad fountains  
Dowland, arr. Keel  
WILFRED FIRTH (Tenor)  
Impatience ..... } Schubert  
The Trout ..... }  
The Erl King ..... }  
CHOIR  
War Song of the Saracens ..... Bantock  
Hymn ..... Franck  
JOSEPH SUTCLIFFE  
Song of the Flea ..... Moussorgsky  
Onaway, awake, Beloved ..... Cowen  
GEORGE WHITAKER  
The Rush Cart (Morris) (from 'Lancashire Sketches') ..... George Whitaker  
PHYLLIS COLLINS  
Gavotte ..... Howells  
The fields are full ..... Gibbs  
As ever I saw ..... Warlock  
WILFRED FIRTH  
Love went a-riding..... FrankBridge  
O Mistress Mine ..... }  
I will not let thee go..... } George Whitaker  
The Piper..... }  
11.0-11.15 S.B. from London

Other Stations.

- 5NO NEWCASTLE. 512.5 M. 960 KC.  
12.0-1.0:—Gramophone Records. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—A Short Violin Recital by Angel Blanco: Legende (Wienl-awski); Andante from Concerto (Mendelssohn); Miramar-Zortzico (Sarate). 6.20:—Royal Horticultural Society's Bulletin. 6.30:—S.B. from London. 7.45:—My Programme, by the Countess of Tankerville. 9.15:—S.B. from London. 9.50:—S.B. from Glasgow. 10.15-11.15:—S.B. from London.
- 5SC GLASGOW. 405.4 M. 740 KC.  
11.0-12.0:—Gramophone Records. 4.0:—A Light Orchestra Concert. The Station Orchestra. 5.15:—The Children's Hour. 5.55:—Weather Forecast for Farmers. 6.0:—A Song Recital by T. W. Torrance (Tenor). 6.20:—Mr. Dudley V. Howells: Horticulture. 6.30:—S.B. from London. 7.25:—Dr. R. H. Thonless, 'Straight and Crooked Thinking.' 7.45:—Wilkie Bard (In the Beauty Parlour). 8.0:—The Fighting Songs of Scotland. Arranged and Introduced by George Eyre Todd, F.S.A. Sung by Crue Davidson (Contralto) and Robert Barnett (Baritone).  
(Continued at foot of column 2.)

Notes From Cardiff Station.

A 'Bristol Listeners' Programme.

BRISTOL is proud of the fact that the number of licences is fast approaching the 30,000 mark. Taking four listeners to each set as an average, this means that considerably more than a fourth of the population listens. Much of the credit for this enthusiasm is due to the Bristol Listeners' Club, the President of which is Mr. Hugh Wills, and Sir Frank Wills is a patron. Among its vice-presidents are the Dean of Bristol, the Postmaster-Surveyor of Bristol, and the Cardiff Station Director. There is a room in the club for experimental work which is open every evening and most of Bristol's radio artists belong to the club. This is fortunate, as a visit has been arranged to the Cardiff Station on Saturday, September 29, when the club will give 'Our Programme' and will give solos by Hilda Eager (soprano), Reginald Bussell (bass), and other items will be given by E. U. Ridgway (entertainer) and Frances Gayton (entertainer), and the Bristol Banjo Quartet. Accompanying the artists will be a deputation from the listeners' club, and the size of the deputation will be measured not by inclination, but by the cubic capacity of the studio.

Forthcoming Programmes.

A HARVEST Programme will be given from the station on Sunday, September 23, when Constance Willis will be the soloist. 'Giants of Yesterday' is the title of a programme on the Great Vance, George Leybourne, and Vesta Tilley, which will be given on Tuesday, September 25. John Rorke and Grace Daniels will be the artists. Another light programme will be given by the Super Six on Thursday, September 27.

Talks to be Noted.

A SPECIAL series of talks entitled Crafts by Craftsmen will be included in the Broadcasts to Schools, and the first of these will be given by Mr. Isaac J. Williams, Keeper of Art at the National Museum of Wales, on September 26. His subject will be the craft of woodwork and he will deal with the preparation and use of keen-edged tools and he will stress the importance of tools, whether for structural or decorative work. It was the fashion at one time to tell children that a bad workman always blames his tools, but little attention was given to preparation of tools. After this necessary introduction Mr. Williams will deal with the most typical decoration by means of contour curves, inlaying and carving. Of the general talks, Mr. C. M. Haines, who is giving a series under the general title of 'Theatrical Mysteries,' will deal with the hoary favourite, 'Maria Marten, or the Murder in the Red Barn.'

(Continued from foot of column 1.)

Bagpipe Solos by Pipe-Major William Gray and Interludes of Scottish Regimental Marches by the Band of the Royal Scots. 9.15:—S.B. from London. 9.50:—Rendering of the Test Pieces of the National Piano Playing Contest under the auspices of the Daily Express, by Harold Samuel, relayed from the McLellan Galleries, Glasgow. 10.15-11.15:—London.

- 2BD ABERDEEN. 500 M. 800 KC.  
11.0-12.0:—Gramophone Records. 4.0:—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 5.0:—A Short Recital by Margaret Ludwig (Violin) and Barbara Ludwig (Pianoforte). 5.15:—The Children's Hour. 6.0:—J. H. Shaw (Violoncello). 6.20:—Mr. George E. Greenhowe: Horticulture. 6.30:—S.B. from London. 6.50:—Juvenile Organizations' Bulletin. 7.0:—S.B. from London. 7.25:—S.B. from Glasgow. 7.45:—An Interlude of Pre-War Syncopated Favourites, sung by G. R. Harvey. 8.0:—Glasgow. 9.15:—London. 9.50:—Glasgow. 10.15-11.15:—London.
- 2BE BELFAST. 306.1 M. 980 KC.  
12.0-1.0:—Gramophone Records. 4.0:—Dance Music: Larry Brennan and his Band relayed from the Plaza. 5.0:—Miss Kitty Murphy, 'Irish Novelists of the Past.' 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. 7.45:—A Military Band Concert. The Station Military Band, conducted by Harold Lowe. 8.18:—Kenneth Ellis (Bass). 8.30:—Band. 8.45:—Kenneth Ellis. 8.57:—Band. 9.15:—London. 9.50:—Glasgow. 10.15-11.15:—London.

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**7.45**  
**Daventry Listeners**  
**visit**  
**Caernarvon**

- 10.15 a.m. **The Daily Service**
- 10.30 (Daventry only) **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
- 11.0 (Daventry only) **Gramophone Records**  
Pianoforte Concerto ..... *Schumann*
- 12.0 **A CONCERT IN THE STUDIO**  
**OLIVE STURGESS (Soprano)**  
**DESMOND ROBERTS (Baritone)**  
**EVELYN BARROW (Pianoforte)**
- 1.0-2.0 **The Week's Recital of Gramophone Records**
- 3.0 **Evensong**  
FROM WESTMINSTER ABBEY
- 3.45 **Miss E. M. HEWITT: "The India House of Old London"**
- 4.0 **ORGAN RECITAL by EDWARD O'HENRY, from Madam Tussaud's Cinema**
- 4.30 **JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
- 5.15 **THE CHILDREN'S HOUR:**  
**'NOTES AND QUERIES FROM THE FAIRYLAND'**  
(as reported by FRANKLYN KELSEY and others)  
**'The bulls won't bellow!'**  
**'My father has some very fine sheep!'**  
**'Have you seen the ducks go by?'**  
**'Three's Company!'**  
(A Warning to Young Eggs, set down by Stephen Southwold)  
**'My dear Eustace!'**  
(An incident that was nearly a tragedy)
- 6.0 **JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**
- 6.15 **Market Prices for Farmers**
- 6.20 **Musical Interlude**
- 6.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN**
- 6.45 **Girl Guide Programme: "Miss BEWLEY on Rangers, with Guide News by Miss KEITH"**
- 7.0 **Mrs. M. A. HAMILTON: "New Novels"**
- 7.15 **THE FOUNDATIONS OF MUSIC**  
**MADRIGALS FROM "THE TRIUMPHS OF ORIANA"**  
Sung by **THE WIRELESS SINGERS**  
**Chorus Master, STANFORD ROBINSON**  
With wreaths of rose and laurel  
*Cobbald*  
**Arise, awake, awake ..... Morley**  
**Songs of six voices: 2**  
**Fair nymph, I heard one telling**  
*Farmer*  
**The lady Oriana ..... Wilbye**  
**Hark! did ye ever hear? ..... Hunt**
- 7.25 **Professor W. E. S. TURNER: "Glass-making in Britain"**

- 7.45 **A LIGHT ORCHESTRAL CONCERT**  
**ROBERT EASTON (Bass)**  
**LEONIE ZIFADO (Soprano)**  
**THE WIRELESS ORCHESTRA**  
Conducted by **S. KNEALE KELLEY**  
**Overture to "The Barber of Bagdad" ..... Cornelius**

**THURSDAY, SEPT. 20**  
**2LO LONDON & 5XX DAVENTRY**  
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

- ROBERT EASTON**  
Myself when young ..... *Lehmann*  
The Happy Man ..... *Dunhill*  
Tomorrow ..... *Keel*
- ORCHESTRA**  
Waltz, 'Love and Life in Vienna' ..... *Komzak*  
Polka, 'La Caressante' ..... *Sokolov*  
Fox-trot, 'Westwards' (from 'Four Ways')  
*Eric Coates*
- LEONIE ZIFADO**  
Deh Vieni non tardar (from 'Figaro') ..... *Mozart*  
Non so piu.....

7.45



**'MASTERS' OF THE MICROPHONE; FAY COMPTON.**

In the very first rank of British actresses, Fay Compton has shown that even without the advantages of her beauty and her expressive facial acting, she can use the microphone as skillfully as she can dominate the stage. Her broadcast readings of poetry and of Bible passages have been amongst the very best of their kind.

- ORCHESTRA**  
Divertissement ..... *Lalo*
- ROBERT EASTON**  
False Phillis ..... *Anon., arr. Lane Wilson*  
When Childer Plays ..... *Walford Davies*  
Fairings ..... *Easthope Martin*
- ORCHESTRA**  
Waltz of Sadness (Valse Triste) ..... *Sibelius*  
Graceful Waltz ..... *German*
- LEONIE ZIFADO**  
Hindu Song ('Sadko') ..... *Rimsky-Korsakov*  
Mi Chiamano Mimi ..... *Puccini*
- ORCHESTRA**  
Ride of the Valkyries ..... *Wagner*

**10.30**  
**Dance Music**  
**by the**  
**Savoy Bands**

(Daventry only)

**An All-Welsh Concert**  
**by the**  
**Caernarvon Choral Society**  
Relayed from the Pavilion, Caernarvon  
*S.B. from Cardiff*  
An Address by the President, **D. ELLIOT ALVES, J.P.**  
(Mayor of Caernarvon)  
**THE CAERNARVON CHORAL SOCIETY**  
Conducted by **T. OSBORNE ROBERTS**  
Rhangan (Part Song), 'Hilda'  
*J. H. Roberts*

- OWEN BRYNGWYN (Bass)**  
**Alawon Cymreig**  
*trefniant, Hubert Davies*  
**Elo Deio i Dywyn; Ffarweli**  
**Langyfelach; Y Cobler Du Bach**
- NANSI RICHARDS (Harpist)**  
**Unawd ar y Delyn, 'Gwyr Harlech'**  
*John Thomas*
- LEILA MEGANE (Contralto)**  
**Alawon Cymreig**  
*trefniant, Osborne Roberts*  
**Bwthyn bach Tô Gwllt; Pistyll**  
**Y Llan**
- WALTER GLYNNE (Tenor)**  
**Y Bwthyn Yn nghanol Y wlad**  
*W. T. Bees*  
**Daew 'nghariad i lawt yn y berllan**  
*Hubert Davies*
- GWENTRON, ELUNED, ELFED, ac**  
**OWEN GOODWIN**  
**Cabu Pennillion, Pennillion Gwlad-**  
**garol..... Dewi Mai**
- CHORAL SOCIETY**  
**Rhanganau, 'Dyffryn Clwyd'**  
**'Llais Y Gwanwyn' J. H. Roberts**
- OWEN BRYNGWYN**  
**Cân, 'Gwlad Y Delyn' John Henry**
- LEILA MEGANE**  
**Alaw Gwerin, 'Mae Nghariad i'n**  
**'Fenws' trefniant, Osborne Roberts**  
**Cân, 'Cymru Annwyl'**  
*Osborne Roberts*

- WALTER GLYNNE**  
**Yn Nyffryn Clwyd ..... Hên Alaw**
- NANSI RICHARDS**  
**Unawd ar y Delyn, 'Gwenith**  
**Gwyn' ..... John Thomas**  
*Cyfeilydd, W. Roberts*

9.15 **THE WAY OF THE WORLD**  
(relayed from Geneva)

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

9.50 **A RECITAL by**  
**ARTURO BONUCCI (Violoncello)**  
**EDWARD ISAACS (Pianoforte)**

- EDWARD ISAACS**  
Sonata in C ..... *Mozart*  
Allegro; Andante; Allegretto
- ARTURO BONUCCI**  
Adagio and Allegro ..... *Boccherini*  
Largo ..... *Veracini*  
Menuetto variato ..... *Locatelli*
- EDWARD ISAACS**  
Eclogue ..... *Liszt*  
Bolero ..... *Chopin*

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

# THURSDAY, SEPT. 20

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 K.C.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED.

**3.0 A Summer Symphony Concert**  
**THE BOURNEMOUTH AUGMENTED ORCHESTRA**  
 Conducted by Sir DAN GODFREY  
 UNA CHEVERTON (Violin)  
 HOWARD FRY (Baritone)  
 Relayed from the Winter Gardens, Bournemouth ORCHESTRA  
 Overture to 'Phedra' ..... *Massenet*  
 Second Symphony ..... *Brahms*  
 Allegro non troppo; Adagio non troppo;  
 Allegretto grazioso quasi andantino; Allegro con spirito  
 HOWARD FRY  
 To the Forest ..... *Tchaikovsky*  
 And yet I love her till I die ..... *Hubert Parry*  
 UNA CHEVERTON and Orchestra  
 Concerto in A ..... *Mozart*  
 ORCHESTRA  
 Tone Poem, 'Daramona' ..... *Edith Sweepstone*

**4.30 LOZELLS PICTURE HOUSE ORCHESTRA**  
 (From Birmingham)  
 DORIS POWELL (Contralto)  
 FRANK NEWMAN (Organ)

ORCHESTRA  
 Scherzo, 'The Flight of the Bumble Bee'  
*Rimsky-Korsakov*  
 Fantasia on Mendelssohn's 'A Midsummer Night's Dream'

DORIS POWELL  
 Ships of my Dreams ..... *Stephenson*  
 Trees ..... *Rasbach*  
 FRANK NEWMAN  
 Duet ..... *Mendelssohn*  
 Softly awakes my heart ('Samson and Delilah')  
*Saint-Saëns*  
 Thistledown ..... *Bath*  
 Selection from 'The Gondoliers' ..... *Sullivan*  
 DORIS POWELL  
 Sink, red sun ..... *Del Riego*  
 Yonder ..... *Oliver*  
 ORCHESTRA  
 Waltz from 'The Rose Cavalier' *Richard Strauss*

**5.45 THE CHILDREN'S HOUR (From Birmingham):**  
 'Shipwrecked,' a Play of the Sea, by Captain Cuttle. Sea Songs by JAMES HOWELL (Bass)

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

**6.45 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA**  
 JEAN ALLISTONE (Soprano)  
 TOMMY HANDLEY (Comedian)

**8.0 'Southern Seas'**  
 (From Birmingham)  
 THE MIDLAND PIANOFORTE TRIO  
 Sea Sheen ..... *Fogg*

'SEA SILENCE'  
 A Play of Terror on the High Seas,  
 by EDWIN LEWIS

Alec ..... *HOWELL DAVIES*  
 Dan ..... *STUART VINDEN*  
 Lieut. Armstrong, of H.M.S. *Musk*  
 WILLIAM HUGHES  
 Bob Adams, Bo'sun of H.M.S. *Musk* JOHN MOSS  
 On the deck of the *Sea Lark* at night in the tropics—a night that is starless and black

**8.0-10.0**  
**Over the Sea and Back to the Land**

as pitch. Two men, clad in cotton shirts and loose trousers, are seated on boxes. All is quiet with that unearthly silence one finds when seas are like glass, and the air is heavy with impending tragedy.

TRIO  
 Third Movement from 'Moonlight' Sonata *Beethoven*  
 Outward Bound ..... *Arnold, arr. Dallaway*

**'NATURAL CAUSES'**

An Island Comedy, by IAN HAY, adapted for the microphone by C. H. BREWER

Leslie Gale ..... VINCENT CURRAN  
 Phyllis Etherington ..... GLADYS WARD

Phyllis Etherington and Leslie Gale have met as fellow guests of Lord Denholm while on a pleasure cruise in the Pacific. She has taken an intense dislike to him, which she decides is due to his failure to treat her with that respect—others might say servility—to which she has been accustomed. Although he has proposed to her, her refusal has met with an exasperating detachment of mind which she resents. On the night in question matters come to a head between them.

TRIO  
 Halcyon Days  
*Arnold, arr. Dallaway*

**9.0 'Back to the Land'**  
 'Here's a health to the Barley-Mow!  
 Here's a health to the man,  
 Who very well can  
 Both harrow and plough and sow!'  
 —*Suffolk Custom Rhyme*

THE BIRMINGHAM STUDIO ORCHESTRA  
 Conducted by JOSEPH LEWIS  
 Selection from 'The Spring Chicken'  
*Caryll and Monckton*

VIVIENNE LAMBELET (Soprano)  
 The Apple Tree ('Véronique') ..... *Messenger*  
 ORCHESTRA  
 Waltz, 'Weeping Willow Lane' ..... *Klickmann*  
 VIVIENNE LAMBELET, JOHN RORKE, and Orchestra  
 Our Farm ('Our Miss Gibbs') ..... *Monckton*  
 Two Chicks ('The Country Girl') ..... *Rubens*

ORCHESTRA  
 Waltz, 'Thistledown' ..... *Haydn Wood*  
 JOHN RORKE  
 The Piggy-wig Two-Step ('The Girl on the Film')  
*Braham*  
 ORCHESTRA  
 Fox-trot, 'The Countryside' ('Betty in Mayfair') ..... *Fraser-Simson*

VIVIENNE LAMBELET  
 Good-bye to the Farm ('Clover Town')  
*Haydn Wood*  
 ORCHESTRA  
 Selection from 'The Dairymaids'  
*Caryll and Monckton*

**10.0 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**

**10.15 Musical Interlude**

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

(Thursday's Programmes continued on page 506.)

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# Thursday's Programmes continued (September 20)

**5WA CARDIFF.** 353 M. 850 KC.

3.0 London Programme relayed from Daventry

4.0 **A Light Symphony Concert**  
NATIONAL ORCHESTRA OF WALES

Overture to 'Rosamunde' ..... Schubert  
Ballet Music from 'Boabdil' ..... Moszkowski  
Symphony in E Flat ('Drum Roll') ..... Haydn  
Mephisto Waltz ..... Liszt

WE call this the 'Drum-Roll' Symphony because it opens with a kettledrum rumble—a sort of call to attention.

The work is planned in the usual four Movements, and the chief point of distinction in it is that in every Movement at least one of the main Themes is a folk-song of Haydn's native Croatia; and very jolly tunes most of them are. Listen, for instance, to that dainty pair that dance into the First Movement one after another and substitute themselves leaders in its game—a game that sounds so simple that you would think anyone could keep it going, but that is really so finely and scientifically put together.

A serious Second Movement, consisting of a short series of Variations on a theme, follows; then there is a dainty, prim little MINUET (with a middle part that seems to have escaped from the governess's eye and sought a quiet corner, for a flirtation, perhaps?); and a lively LAST MOVEMENT, splendidly engineered, and sounding perfectly spontaneous and immensely contented.

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 Girl Guides Programme: 'Suggestions for an Individual Log Book,' by Miss A. M. WILLIAMS, District Commissioner, East Vale of Glamorgan

7.0 S.B. from London

7.45 **AN ALL WELSH CONCERT**

By the CAERNARVON CHORAL SOCIETY  
Relayed from the Pavilion, Caernarvon  
Relayed to Daventry 5XX  
(See centre column)

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

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 S.B. from Cardiff

9.15 Relayed from Geneva

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

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

3.0 London Programme relayed from Daventry

6.30 S.B. from London

6.45 Girl Guide Programme: 'The New Forest'

7.0-12.0 S.B. from London (9.45 Local Announcements)

## THE RADIO TIMES.

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**5PY PLYMOUTH.** 400 M. 750 KC.

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR:  
A New Revue, 'Tricks and Pranks'

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.45 Musical Interlude

(Cardiff and Daventry 5XX)

## 7.45 AN ALL WELSH CONCERT

By the CAERNARVON CHORAL SOCIETY  
Relayed from  
THE PAVILION, CAERNARVON  
(Relayed to Daventry 5XX)  
An Address by the President D. ELLIOT ALVES, J.P.  
(Mayor of Caernarvon)

THE CAERNARVON CHORAL SOCIETY  
Conducted by T. OSBORNE ROBERTS  
Rhangan (Part Song), 'Hilda'

J. H. Roberts  
OWEN BRYNGWYN (Bass)  
Alawon Cymreig... trefniant, Hubert Davies  
Elo Deio i Dywyn  
Flarweil i Langyfelach  
Y Cobler Du Bach

NANSI RICHARDS (Harpist)  
Unawd ar y Delyn, 'Gwyr Harlech'  
John Thomas

LEILA MEGANE (Contralto)  
Alawon Cymreig... trefniant, Osborne Roberts  
Bwthyn bach Tŷ Gwellt  
Pistyll Y Llan

WALTER GLYNNE (Tenor)  
Y Bwthyn Yn nghanol Y wlad... W.T. Rees  
Daew nghanriad i lawr yn y berllan  
Hubert Davies

GWENFRON, ELUNED, ELFED AC OGWEN  
GOODWIN  
Canu Pennillion; Pennillion Gwladgarol  
Dewi Mai

CHORAL SOCIETY  
Rhanganau  
{ Dyffryn Clwyd ..... } J. H. Roberts  
{ Llais Y Gwanwyn ..... }

OWEN BRYNGWYN  
Cân, 'Gwlad Y Delyn' .... John Henry

LEILA MEGANE  
Alaw Gwerin, 'Mae Nghariad i'n Fews'  
trefniant, Osborne Roberts

CÂN, 'Cymru Annwyl' .. Osborne Roberts  
WALTER GLYNNE  
Yn Nyffryn Clwyd ..... Hen Alaw

Blodwen F'Anwylt ..... Dr. Parry  
NANSI RICHARDS  
Unawd ar y Delyn, 'Gwenith Gwyn'  
John Thomas

Cyfeillydd... W. ROBERTS

8.0 **B.B.C. PROMENADE CONCERT**

Relayed from the Queen's Hall, London  
SIR HENRY WOOD

and  
HIS SYMPHONY ORCHESTRA  
EVELYN SCOTNEY (Soprano)  
PARRY JONES (Tenor)  
ALBERT SAMMONS (Violin)  
Part I

ORCHESTRA  
Chorale Preludes ..... Bach, arr. Schönberg  
Schmücke dich, O liebe Seele (Adorn thyself, oh my dear Soul); Komm, Gott, Schöpfer, heiliger Geist (Come, God, Creator, Holy Ghost)  
Symphony No. 3, in A Minor ('The Scottish')  
Mendelssohn

EVELYN SCOTNEY  
Air, 'Care nonne' (Dear name, from 'Rigoletto')  
Verdi

ALBERT SAMMONS and Orchestra

Violin Concerto No. 1, in G Minor ..... Bruch

PARRY JONES

'Prize Song' ('Mastersingers') ..... Wagner

ORCHESTRA

Egdon Heath ..... Holst

(Conducted by the Composer)

Malaguena ('Boabdil') ..... Moszkowski

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

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

3.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-12.0 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

A Search in the Attic brings to light—'The Spinning Wheel,' 'The Old Spinnet' and 'Old Furniture' (Songs by Arundale)

Lullaby, 'Upstairs to Fairyland' ..... Galpin

6.0 London Programme relayed from Daventry

6.30-12.0 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

Relayed from the Pavilion Gardens

Musical Director, HORACE FELLOWES

Overture to 'Mignon' ..... Ambroise Thomas

Waltz, 'To Thee' ..... Waldteufel

Second Hungarian Rhapsody ..... Liszt

Entr'acte from Quo Vadis, 'The Kiss of Eunice'

Nouges

A Musical Box ..... Liadew

Melodies from 'Aida' .. Verdi, arr. Zimmerman

5.0 Miss JANE HILDITCH: 'Fifteen Minutes with Edward Lear'

5.15 THE CHILDREN'S HOUR:

Request Week

Parade of the Tin Soldiers ..... Jessel

March of the Wooden Soldiers ..... Emmanuel

Colonel Bogey ..... Alford

The Drum-Major ..... James

Played by THE SUNSHINE TRIO

When the Sergeant-Major's on Parade Longstaffe

The Erl King ..... Schubert

Sung by HARRY HOPWELL

An Adventure Story of Soldiers, told by ROBERT ROBERTS

6.0 London Programme relayed from Daventry

6.20 Market Prices for Local Farmers

6.30 S.B. from London

7.45 **Vaudeville**

T. C. STERNDALE BENNETT (Composer-Pianist and Entertainer at the Piano)

TED SAWYER (Musical Saw Expert)

CHARLES LONGSTER (Baritone)

JAMES BAILEY (Some Piano Syncopations)

JOHN WHIFFEN and ARTHUR HEMSLEY (Baritone and Tenor Duettists)

WILL EVANS and NORA EMERALD (in a Comedy Sketch)

Supported by THE NORTHERN WIRELESS ORCHESTRA

(Manchester Programmes continued on page 509.)

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# Thursday's Programmes continued (September 20)

(Manchester programme continued from page 506.)

9.15 S.B. from London  
 9.45 B.B.C. PROMENADE CONCERT  
 Relayed from the Queen's Hall, London  
 Part II  
 SIR HENRY WOOD  
 and  
 HIS SYMPHONY ORCHESTRA  
 Little Suite ..... Debussy  
 EVELYN SCOTNEY (Soprano)  
 'Blue Danube' Waltz ..... Johann Strauss  
 PARRY JONES (Tenor)  
 Seagull of the land under waves }  
 Kishmuls' Galley ..... } Kennedy Fraser  
 Reiving Ships ..... }  
 ORCHESTRA  
 Dream Pantomime ('Hänsel and Gretel')  
 Humperdinck  
 10.30 Local Announcements  
 10.35-12.0 S.B. from London

## Other Stations.

5NO NEWCASTLE. 512.5 M. 960 KC.  
 3.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—For Farmers: Mr. H. C. Pawson, 'Autumn Manorial Dressings.' 6.15:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—Wilkie Bard (In the Beauty Parlour). 8.0:—Promenade Concert, relayed from the Queen's Hall, London. Sir Henry Wood and his Symphony Orchestra: Choralvorspiel (Bach-Schönberg); Symphony No. 3, in A Minor ('The Scottish') (Mendelssohn); Evelyn Scotney (Soprano) and Orchestra: Aria, 'Caro nome' (Rigoletto) (Verdi). Albert Sammons (Violin) and Orchestra: Violin Concerto No. 1, in G Minor (Bruch). Parry Jones (Tenor) and Orchestra: Aria, 'Prize Song' ('Mastersingers') (Wagner). Orchestra: Egdon Heath (Gustav Holst) (conducted by the Composer); Malaguena ('Boabdil') (Mozzkowski). 9.30:—Weather Forecast, Second General News Bulletin. 9.45:—Promenade Concert (continued). Orchestra: Petite Suite (Debussy). Evelyn Scotney. Parry Jones. Orchestra: Dream Pantomime (Humperdinck). 10.35-12.0:—London.

5SC GLASGOW. 405.4 M. 740 KC.  
 3.0:—Mid-Week Service, conducted by the Rev. William Jardine, M.C., M.A., of Balhaven U.F. Church, assisted by the Station Choir. 3.15:—Dance Music relayed from the Plaza Palais de Danse. 4.0:—Light Orchestral Concert. The Station Orchestra. Gordon Whyte (Baritone). 5.0:—Jenny Given, 'Some Heroines of Scottish Song.' 5.15:—Children's Hour. 5.58:—Weather Forecast for Farmers. 6.0:—Organ Recital, relayed from the New Savoy Picture House (Organist, Mr. S. W. Leitch). 6.30:—S.B. from London. 7.45:—Musical Comedy Selections. The Station Orchestra: This Year of Grace (Coward); The Show Boat (Kern). 8.15:—The Radioptimists in 'Muscovite Musings,' including a Radioptic Impression of a Russian Drama by 'Cepo.' 9.15:—S.B. from London. 9.45:—Calendar of Great Scots: Mungo Park. 9.50-12.0:—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.  
 4.0:—Light Orchestral Concert, relayed from the Sculpture Court, the Art Gallery, played by the Station Octet: Overture, 'The Marriage of Figaro' (Mozart); Selection, 'The Arcadians' (Monckton); Drink to me only (arr. Quilter); Minuet (Boccherini). 4.25:—An Interlude from the Studio by Alice E. Davidson (Mezzo-Soprano); The Old Spinnet (W. H. Squire); I heard you singing (Eric Coates); Bird of the valley (Noel Forrester); A Summer Night (Goring Thomas). 4.35:—Orchestral Concert (continued): March, 'On the Quarter Deck' (Alford); Suite 'L'Arlesienne,' No. 1 (Bizet); Overture, 'William Tell' (Rossini). 5.0:—Some Heroines of Scottish Song, by Jenny



WILKIE BARD.

the famous comedian, is on the air this week. He broadcast from Cardiff on Monday, and he will also take part in the big Vaudeville programme from London on Saturday night.

Given. 5.15:—Children's Hour. 6.0:—Steadman's Orchestra, directed by George Steadman, relayed from the Electric Theatre. 6.30:—S.B. from London. 7.45:—Begonia! It's Irish! A Special Irish Programme, arranged and announced by Mr. John M. McQuitty, including items by Denis O'Neill (Entertainer); Liam Walsh (Irish Piper); Gerard Crofts (Tenor) and The Station Octet. 9.15:—S.B. from London. 9.45:—S.B. from Glasgow. 9.50-12.0:—S.B. from London.

2BE BELFAST. 506.1 M. 990 KC.  
 3.0:—London Programme relayed from Daventry. 4.0:—Light Music. Orchestra. Maizie McComiskey (Mezzo-Soprano). 5.0:—T. O. Corrin: 'The Growth of Music—II, Choral Music.' 5.15:—Children's Hour. 6.0:—London Programme relayed from Daventry. 6.30:—S.B. from London. 7.45:—Popular Orchestral Concert. The Orchestra, conducted by Harold Lowe. Marche Slav, Op. 31 (Tchaikovsky). 7.56:—Catherine Stewart (Contralto), with Orchestra: Fair Spring is returning (Saint-Saëns); A Song of Autumn (Elgar); The Rain Fairy (C. Arundale); Eventide (A. Mallinson). 8.8:—Harry Dyson (Flute). Concertino for Flute and Orchestra, Op. 107 (Chaminade). 8.20:—Orchestra: Scènes Pittoresques (Massenet). 8.32:—Catherine Stewart: Weep you no more (Quilter); A Song of the Open (F. La Forge); A Birthday (Huntingdon Woodman); Dying Embers (Morikanto). 8.44:—Harry Dyson: Offertoire (Donjon); Fantasia de Concert (P. Raugnon); Valse, Op. 64 (Chopin); Tambourin (from 'Piramo and Tisbe') (A. Hase). 8.56:—Orchestra: Norwegian Rhapsody (Lalo); Two Hungarian Dances (Brahms-Parlow). 9.15:—S.B. from London. 9.50:—Ballet Music. Orchestra: Ballet Suite (Rameau-Mottl); Ballet Music, 'The Good-humoured Ladies' (Scazzatti-Tommasini). 10.14:—Orchestra: Ballet Suite, 'Boabdil' (Mozzkowski). 10.30-12.0:—London.

## Future Events from 5GB.

AT the Orchestral Concert on Sunday, September 23, at 3.30 p.m., the artists are Therese Ambrose (soprano), who will sing, in addition to a group of songs, an Aria from Massenet's *Herodias*, and Norris Stanley, solo violin, who is already well known to 5GB listeners. The orchestral items will include Schubert's No. 5 Symphony in B Flat and a Suite of Three Dances from *The Tempest* music by Sullivan.

At 8.30 p.m., on Tuesday, September 25, 5GB listeners will hear *Followers*, a play by Harold Brighouse. It is a delightful comedy, but that does not mean that the audience will rock themselves with laughter. There is, indeed, a streak of pathos running through the story, and one part at least will bring sorrow rather than amusement. The action takes place at Cranford in June, 1859, and the characters will be portrayed by F. A. Chamberlain, Molly Hall, Gladys Joiner, and

John Moss, while incidental music will be provided by the Midland Pianoforte Trio.

In the Variety Programme at 3.30 p.m. on Saturday, September 29, a comedy, *St. Alfred's Day*, will be broadcast, those taking part being John Moss, David Hamilton, Margaret Kennedy, and Gladys Joiner. Other artists in the programme are Dorothy Robson (soprano), Constance Wentworth and Frederic Lake in Duets, and Thornley Dodge (entertainer). At 4.30 p.m. an orchestral programme will include Herbert Heyner (baritone), and Frank Cantell (violin) and Leonard Dennis (Cello), who will play the Duo for Violin and Cello with Orchestral accompaniment, *Le Muse et le Poete*, Opus 132, by Saint-Saëns. Herbert Heyner will give a group of old English ballads in addition to others of a more modern nature, and the supporting orchestral items will be of a popular nature

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GRAHAM-FARISH OF BROMLEY, KENT. STAND 119 AT THE RADIO EXHIBITION.

**7.45**  
**Morris Harvey**  
**in a**  
**Variety Show**

**FRIDAY, SEPTEMBER 21**  
**2LO LONDON & 5XX DAVENTRY**  
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

**8.45**  
**Fifty Years**  
**of the**  
**Gramophone**

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

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

**11.0 (Daventry only) Gramophone Records**

**12.0 Trio** ..... *Tchaikovsky*  
A SONATA RECITAL  
HELEN LUARD (Violoncello)  
MAUD DIXON (Pianoforte)

**12.30 AN ORGAN RECITAL**  
by ARTHUR R. SAUNDERS, F.R.C.O.,  
Organist and Director of the Choir,  
St. Marks, Hamilton Terrace

Relayed from St. Mary-le-Bow Church  
Prelude and Fugue in D. .... *Bach*  
Rhapsody No. 3 ..... *Saint-Saëns*  
Concert Rondo ..... *Hollins*  
Carillon ..... *Vierne*

**1.0-2.0 LUNCH-TIME MUSIC**

THE HOTEL METROPOLE ORCHESTRA  
(Leader, A. MANTOVANI) from the  
Hotel Metropole

**2.30 B. A. KEEN: 'The Why and Wherefore of Farming'**

THIS afternoon Dr. Keen will start an interesting series of talks designed to introduce school children, particularly those in country schools, to the elements of Rural Economy. He will explain the general principles of modern agriculture and how the farmer applies them in his daily work, dealing with such topics as the growth of plants, their breeding, rotation of crops and manures.

**2.55 Musical Interlude**

**3.0 Major OWEN BUTTER: 'Round the World'—I, 'Borneo Jungles'**

**3.25 Schools' Talk: Miss BERRY, 'Looking at Pictures'**

**3.40 Musical Interlude**

**3.45 PLAYS TO SCHOOLS: JULIUS CÆSAR**  
(See also opposite page.)

**4.30 MOSCHETTO and his ORCHESTRA**  
From the May Fair Hotel

**5.0 Miss V. V. COX: 'Hints for the Hockey Novice'**

**5.15 THE CHILDREN'S HOUR:**

THE TABLES TURNED  
wherein, by an ingenious arrangement, we listen to the Smiths at Tisbury-in-the-Dell, after which they listen to us

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

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

**6.45 FRANK WESTFIELD'S ORCHESTRA (Continued)**

**7.0 Mr. G. A. ATKINSON: 'Seen on the Screen'**

**7.15 THE FOUNDATIONS OF MUSIC**  
MADRIGALS from 'THE TRIUMPHS OF ORIANA'  
Sung by THE WIRELESS SINGERS  
Chorus Master, STANFORD ROBINSON

As Vesta was from Latmos ..... *Weelkes*  
Fair Oriana, in the morn ..... *Milton*  
Round about her chariot ..... *Ellis Gibbons*  
With Angel's face (Bright Phœbus Greeted)  
*Kirbye*

**7.25 Historical Reading from Plutarch and Tacitus:**

By J. R. ACKERLEY

'Life of Lyeurgus—A description of Spartan Life' (*Plutarch*)

Annals, book 15, Chapters 33-34, 'The Behaviour of Nero and the fire of Rome' (*Tacitus*)

PLUTARCH'S forty-six Parallel Lives of the great figures of the ancient classical world are classics in themselves. Plutarch was born in the Greek town of Charonea, in 46 A.D., but spent a great part of his life in Rome. Lyeurgus, the great Spartan lawgiver, and Numa, the early king of Rome, made the first pair of parallel lives. Lyeurgus may be called the founder of the Spartan system which saw its apotheosis in Leonidas at



FROM CYLINDER TO DISC.

At 8.45 tonight a retrospect of talking machine history will be given by means of a broadcast recital of gramophone records going back to the earliest inventions. The picture shows an interesting contrast—Edison's first phonograph, made in 1877, on the left, and one of the latest model cabinet gramophones on the right.

Thermopylae: the complete subservience of the individual to the state, typified by the rigours of the sternest conceivable military discipline, and the ideal of death in battle for the state as the greatest and most honourable fate possible for every citizen.

Tacitus is, of course, the most vivid historian of Roman history. His admirably individual style more than compensates for his definite prejudices which to some extent detract from his value as an authority on the lives of the earlier Caesars. The Emperor Nero is probably remembered chiefly for his emerald eyeglass, his buffooneries as amateur poet and charioteer, and his persecution of the early Christians. But it is too often forgotten that in his earlier years he was not only remarkable for his personal beauty and charm, but also displayed quite unusual ability as a ruler under the advice and guidance of Seneca and Burrhus.

**7.45**

**VARIETY**

STUART ROBERTSON (Bass)

IVOR WALTERS and MARION BROWNE  
(Musical Comedy and Light Operatic Duets)  
MORRIS HARVEY in Some More Stories  
THE GERSHOM PARKINGTON QUINTET  
CYRIL LIDINGTON (Entertainer)

**8.45 From Cylinder to Disc**

A Programme of Records from the earliest days

IN January, 1877, Thomas Edison was granted the first patent for a machine capable of reproducing sounds. This was the original Edison phonograph; a piece of mechanism that looks—and sounds—absurdly crude to people accustomed to the elegance and fine quality of modern gramophones. His first improvement was the substitution of a waxed cylinder for the original tinfoil; then came the invention of the gramophone in which the cylinder, on which the sound records were cut, was replaced by a flat disc. After this, progress was rapid, and every year sees further quality of recording and reproduction. In tonight's broadcast, the course of 'talking-machine' history will be traced from the earliest phonograph cylinders up to gramophone records of the present day.

**9.10 Sir WILLIAM BULL: 'The National Wireless Exhibition'**

THIS year's National Radio Exhibition opens at Olympia tomorrow, and goes on until the end of next week. The Exhibition is one of those new and vigorous institutions that really do become bigger and better every year, and listeners who intend to visit Olympia should value tonight's talk as a guide amongst its embarrassment of riches, while those who cannot go will enjoy it as the next best thing.

Sir William Bull, who will talk on the exhibition, is a prominent figure in the wider world of business and politics, as well as in the wireless trade. He has been a member of Parliament since 1900, representing Hammersmith for eighteen years, and South Hammersmith since 1918; he is senior partner in a famous firm of solicitors, chairman of a firm of bronze founders, and a director of one of the biggest companies of electrical engineers. He has done much active work on the London County Council, and served on the Speaker's Conference on electoral reform in 1916. In addition, he was vice-chairman of the British Broadcasting Com-

pany, which was solely responsible for the conduct of broadcasting in this country during the early and critical days of pioneering and first steps, and only resigned its charge when the present Corporation took over at the beginning of last year. He is, therefore, in a position to speak with authority on the occasion of the exhibition that forms the chief event in the year for the technical side of British Wireless.

**9.15 Air Vice-Marshal Sir SEPTON BRANCKER, K.C.B., Director of Civil Aviation: 'The Development and Progress of Civil Aviation'**

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

**9.50 A Musical Comedy Programme**

ROSE HIGNELL (Soprano)  
GEORGE BAKER (Baritone)

THE WIRELESS ORCHESTRA, conducted by STANFORD ROBINSON

**10.45 SURPRISE ITEM**

**11.0-12.0 (Daventry only) DANCE MUSIC: JACK HYLTON'S AMBASSADOR CLUB BAND**, under the direction of RAY STARITA, from the Ambassador Club

# FRIDAY, SEPTEMBER 21

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED

8.0  
A 'Prom'  
again  
Tonight

- 4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA  
DOROTHY McBLAIN (the Girl who whistles in her throat)  
TARRANT BAILEY, JUNIOR (Banjo Solos)
- 5.45 THE CHILDREN'S HOUR (From Birmingham):  
Story told by Gladys Colbourne. Songs by ETHEL WILLIAMS (Contralto). TONY will entertain. 'Switzerland in the Autumn,' by MONA PEARCE
- 6.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.45 Light Music (From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA, conducted by FRANK CANTELL  
Overture to 'Shamus O'Brien'..... Stanford  
Selection of Sullivan's Works.....arr. Godfrey
- 7.10 WILLIAM FRITH (Baritone)  
The Lute Player..... Allitsen  
Pass, Everyman..... Sanderson  
Flow'r of the Desert..... Lohr
- 7.20 ORCHESTRA  
First and Second Arabesques  
Debussy, arr. Mouton
- 7.30 WILLIAM FRITH  
Friend..... Davies  
Come to the Fair..... Easthope Martin  
The Wheeltapper's Song..... Charles
- 7.40 ORCHESTRA  
Suite, 'From the Samoan Isles'..... Geehl
- 8.0 B.B.C. PROMENADE CONCERT  
Relayed from the Queen's Hall, London  
Sir HENRY WOOD  
and his SYMPHONY ORCHESTRA  
EVELYN HANSON (Soprano)  
HEDDLE NASH (Tenor)  
EDWARD ISAACS (Solo Pianoforte)

- ORCHESTRA  
Overture to 'Coriolanus'..... Beethoven
- HEDDLE NASH and Orchestra  
Air, 'Il mio tesoro' (My Treasure from 'Don Juan')..... Mozart
- EDWARD ISAACS and Orchestra  
First Pianoforte Concerto..... Beethoven
- EVELYN HANSON  
Air, 'L'Amor è un ladroncello' (Love is a thief) from 'Così fan tutti'..... Mozart
- ORCHESTRA  
Seventh Symphony..... Beethoven
- 9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Road Report
- 9.45 PROMENADE CONCERT (Continued)  
ORCHESTRA  
Suite from 'The Prodigal Child'.... Wormser
- EVELYN HANSON  
Wohin?..... } Schubert  
Am Grabe Ausetinos..... }  
My heart is like a singing bird.... Hubert Parry
- HEDDLE NASH  
Elegy..... Massenet  
(Violin Obligato, CHARLES WOODROUSE)
- Oh Love, as long as life shall last (Liebestraume)  
Liszt
- ORCHESTRA  
Royal Hunt and Storm ('The Trojans') Berlioz
- 10.30 DANCE MUSIC: MARIUS B. WINTER'S DANCE BAND, from the Hotel Cecil
- 11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND, under the direction of RAY STARITA, from the Ambassador Club
- (Friday's Programmes continued on page 512.)

## Plays for Schools.

Today sees the start of a new series of performances of notable plays designed in the first place for school-boy and school-girl listeners. The first play to be broadcast in this London series is *Julius Caesar*. The following notes give an indication of the scope of this new series.

THIS afternoon, September 21, the first of the new series of Plays for Schools is being broadcast. Today's play is Shakespeare's *Julius Caesar*, which is to be followed at fortnightly intervals by Sheridan's *The Rivals*, Shakespeare's *King Henry IV* (Part I), John Drinkwater's *Robert E. Lee*, Shakespeare's *As You Like It* and *The Importance of Being Earnest* by Oscar Wilde.

Each of these plays can be taken separately, as representative of a definite and important type of English drama. *Julius Caesar* stands for Shakespeare, the historical dramatist, redeeming the inaccuracy of his historical background by the splendour and picturesqueness of his language. This play contains also some admirable characterization in the drawing of *Cassius*, the lean, hungry, and envious conspirator; *Brutus*, the amiable, high-minded, well-meaning friend of the Dictator he helped to murder; and *Antony*, the subtle orator, and sophisticated man of the world.

*The Rivals* in admirable contrast is a period comedy of the most polished type; artificial, witty; a perfect mirror of the eighteenth century, that elegant period when wit and breeding and good manners formed the essential background of society.

In *King Henry IV* (Part I) we have a different type of Shakespeare's historical work, in that it deals with characters that to him must have been far more alive than were *Cæsar* and the *Triumvirs*. This play besides contains excellent scenes of his peculiarly English humour, with its

mixture of grossness and a certain pathos. *Falstaff*, the fat knight, with his disreputable tail of followers, is as immortal among Shakespeare's great orators as *Hamlet* or *Lear*. He breathes part of the essential spirit of England.

*Robert E. Lee* is a good example by contrast of the modern historical play. Less well known and successful than its sister play, *Abraham Lincoln*, it nevertheless contains much fine writing, and interweaves very skilfully the story of individuals into the great tapestry of the American Civil War.

Perhaps best known of Shakespearean comedies is *As You Like It*. Here, too, we have the spirit of England, but this time the spirit of English woodland and countryside. The Forest of Arden lies somewhere very close to Stratford. And in the gay audacity of *Rosalind* we find the most delightful of heroines, as in the mouth of the melancholy *Jacques* is put some of the best-phrased and best considered of the poet-dramatist's philosophy.

Finally, in Wilde's play we have something unique. *The Importance of Being Earnest* with its verbal gymnastics, its epigrams that sparkle like jewels, and click like the lids of snuff-boxes, its incredible and fantastically farcical situations, stands alone as a farce dependent solely upon its writing.

A close study of the whole series should succeed in giving our younger listeners a very definite notion of several of the more important types of plays and authors in the history of English drama.



Whatever your lot in life may be—however hard—it will be easier if you are well. Many people could be described as *only-just* well, and so they *only-just* manage to drag through. It is wonderful what a difference a good digestion, strong nerves and pure blood make to life.

### nerves affect digestion

Modern rush and devitalized foods soon bring ragged nerves and an impaired digestion and the one aggravates the other. So it is that more and more people are discovering the wonderful strength-building qualities of Dr. Cassell's Tablets.

The twelve ingredients of Dr. Cassell's—comprising Hypophosphites, Digestive Enzymes, Stomachics and Blood Nutrients—are a very unique form of nerve, blood and digestive nourishment, found to be remarkably successful in cases of Neurasthenia, Chronic Dyspepsia, Anæmia, Insomnia and Nervous Breakdown, when other treatments have failed. Start a course to-day.

**DR. Cassell's TABLETS**  
1/3 & 3/4 PER BOX.  
A VENO PRODUCT

## Friday's Programmes continued (September 21)

**5WA CARDIFF.** 353 M. 850 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.45 F. J. HARRIES: 'Early Travelling in South Wales'
- 5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA  
Relayed from the Carlton Restaurant
- 5.15 THE CHILDREN'S HOUR
- 6.0 ORGAN RECITAL by ARTHUR E. SIMS  
Relayed from the Central Hall, Newport, Mon.  
ARTHUR E. SIMS  
Procession to the Minster ('Lohengrin') Wagner  
Cantilène 'Nuptiale' ..... Dubois  
Moto Perpetuo ..... Ford  
HILDA SALT  
Trees ..... Rasbach  
Softly awakes my heart ..... Saint-Saëns  
ARTHUR E. SIMS  
Selection from 'Lilac Time'  
Schubert, arr. Clusam
- 6.30 S.B. from London
- 8.0 S.B. from Daventry Experimental
- 9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, Road Report
- 9.45 S.B. from Daventry Experimental
- 10.30 Local Announcements
- 10.35 S.B. from Daventry Experimental
- 10.45-11.0 S.B. from London

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

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 A PIANOFORTE RECITAL by T. D. JONES  
Viennese Caprice ..... Kreisler  
Sonata, No. 9 ..... Beethoven  
Consolations, Nos. 1, 2, 3, 4 ..... Liszt
- 6.30 S.B. from London
- 8.0 S.B. from Daventry Experimental
- 9.30-11.0 S.B. from London (9.45 Local Announcements)

**6BM BOURNEMOUTH.** 326.1 M. 920 KC.

- 12.0-1.0 Gramophone Records
- 2.30 London Programme relayed from Daventry
- 5.0 Mr. GEORGE DANCE, 'Bulbs for Outdoor Planting'
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.45 Local Announcements)

**5PY PLYMOUTH.** 400 M. 750 KC.

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.0 Rev. R. E. MANSFIELD: 'Where the sun shines—A Day in Bombay'

**5.15 THE CHILDREN'S HOUR:**  
Night equals Day—well, so astronomers say. . . .  
A little discussion on 'Equinoxes'

- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.45 Local Announcements Forthcoming Events)

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

- 12.0-1.0 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR
- 6.0 London Programme relayed from Daventry
- 6.30 S.B. from London
- 8.0 S.B. from Daventry Experimental



NERO IN HIS PRIME.

The Roman Emperor, who later developed into a bloodthirsty tyrant and an egocentric maniac was, earlier in life, a handsome, vigorous and capable monarch. This old bust of him (now in the Uffizi at Florence) shows him in his prime. The famous passage from Tacitus describing the behaviour of Nero will form part of the historical reading from London and Daventry this evening at 7.25.

- 9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, Road Report

- 9.45 S.B. from Daventry Experimental
- 10.30 Local Announcements
- 10.35 S.B. from Daventry Experimental
- 10.45-11.0 S.B. from London

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

- 12.0-1.0 London Programme relayed from Daventry
- 3.0 London Programme relayed from Daventry
- 5.15 THE CHILDREN'S HOUR:  
THE STATION TRIO  
Selection of Ballet Music from 'William Tell'  
Rossini  
Largo ..... Handel  
Lullaby, 'Mister Shadowman' ..... Scott
- 6.0 London Programme relayed from Daventry
- 6.30-11.0 S.B. from London (9.45 Local Announcements)

**2ZY MANCHESTER.** 354.6 M. 780 KC.

- 2.55 BROADCAST TO SCHOOLS: Reading.
- 3.0 Mr. W. H. BARKER: Studies in African Life
- 3.30 London Programme relayed from Daventry
- 5.0 Miss FAY KERSHAW: 'The Sports of Provence'
- 5.15 THE CHILDREN'S HOUR:  
Request Week  
Songs sung by HARRY HOPEWELL  
The Sea Hawk ..... Tunbridge  
The Toreador's Song ..... Bizet  
The Vagabond ..... Vaughan Williams  
Sleepy Hollow Tune ..... Kreutz  
Songs sung by BETTY WHEATLEY  
Keep on Hoping ..... Maxwell  
Doll's Cradle Song ..... Scott Gatty  
Duet, 'The Keys of Heaven' ..... Traditional  
Violin Solos by DON HYDEN  
The Canary ..... Poliakin  
Humoresque ..... Dvorak  
A Farmyard Story, 'Reginald Rat, the Robber'  
Bowen
- 6.0 ORCHESTRAL MUSIC, relayed from the Theatre Royal
- 6.30 S.B. from London
- 6.45 ORCHESTRAL MUSIC (continued), directed by MICHEL DORÉ
- 7.0 S.B. from London

## 7.45 'Our Programme'

Arranged by THE LORD MAYOR and LADY MAYORESS of Manchester  
(Councillor W. DAVY, J.P., and Mrs. F. MADDELL)

- THE NORTHERN WIRELESS ORCHESTRA  
Overture to 'William Tell' ..... Rossini  
ARTHUR CATTERALL (Violin)  
A Gipsy Song ..... Coleridge-Taylor  
Reel ..... Stanford  
ELSIE BOARDMAN (Contralto)  
O Flower of all the World ..... Woodforde-Finden  
The Dancing Lesson ..... Herbert Oliver

ORCHESTRA  
The Rustle of Spring ..... Sinding  
Prelude in C sharp Minor ..... Rachmaninov

## 'UNCLE JAMES'

A Comedy in one act  
by

FRANCIS W. TAYLOR

Presented by THE STATION REPERTORY PLAYERS  
Cast:

- David Whittaker ..... E. D. ORMEROD  
Ellen Whittaker ..... BERENICE MELFORD  
Clara ..... LUCIA ROGERS  
Olive ..... HYLDA METCALF  
James Whittaker ..... F. A. NICHOLLS

The Scene is laid in the living room of the double-fronted house occupied by the Whittakers, from the windows of which factory chimneys can be faintly discerned through the dull grey smoke clouds which hang over the intervening moorland. The room on the other side of the house is used as a shop. David is standing on a chair before the fireplace, hanging a small faded photograph over the mantelpiece.

- ARTHUR CATTERALL  
Chinese Tambourine ..... Kreisler  
Variations on a Theme of Corelli  
Tartini, arr. Kreisler

- ELSIE BOARDMAN  
Rest at Eventide ..... Baynton-Power  
The Second Minuet ..... Bealy  
ORCHESTRA  
Indian Love Lyrics ..... Woodforde-Finden

Programmes for Friday.

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

9.50 A Review of Revues  
THE NORTHERN WIRELESS ORCHESTRA  
Bric-a-brac ..... Monckton and Finch  
MAURICE RICARDO and BETTY DE VERE (The Cabaret Singers)  
If I had a Baby like you ('Joy Bells') Chappell ORCHESTRA  
The Whirligig ..... Chappello  
MAURICE RICARDO and BETTY DE VERE  
Kiss Trot ('Bing Boys') ..... Nat D. Ayer ORCHESTRA  
As you were ..... Darcuski  
MAURICE RICARDO and BETTY DE VERE  
January, February, March ('Fun of the Fayre') Barratt ORCHESTRA  
This Year of Grace ..... Coward  
10.45-11.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 312.5 M. 960 KC.  
12.0-1.0—Gramophone Records. 2.30—London Programme relayed from Daventry. 5.0—Lady Margaret Sackville: 'England and the Squires—II, The Squire in Fiction: Squire Weston.' 5.15—The 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—Vaudeville. Lawrence Baskcomb. Christine Silver. 8.15—Concert by the Municipal Orchestra, directed by Frank Gomez. Relayed from the Spa, Whitby. Medley, 'Tangled Tunes' (Ketelbey); Overture, 'Poot and Peasant' (Suppe); Fantasia, 'I Padiglioni' (Leoncavallo); Melodies from 'Rose Marie' (Friml); Trio for Violin, Violoncello, and Piano (Ganne); Reminiscences of Verdi (arr. Godfrey). 9.15-11.0—S.B. from London.

5SC GLASGOW. 405.4 M. 740 KC.  
4.0—A Light Orchestral Concert. The Station Orchestra: Overture, 'Euryanthe' (Weber). Gladys Hooper (Mezzo-Soprano): In Spring Time (Newton); April is a lady (Montague Phillips); When Love is kind (arr. A. L.). Orchestra: Three Eastern Sketches (Howgill). Gladys Hooper: The First Spring Day (Drummond); A May Morning (Denza); Damon (Strange); Now sleeps the crimson petal (Quilter). Orchestra: Selection, 'The Duchess of Danzig' (Caryl). 5.0—Mina Macdonald: 'A Summer in Merano.' 5.15—The Children's Hour. 5.58—Weather Forecast for Farmers. 6.0—Orchestral Interlude by the Station Orchestra: Selection, 'Tales of Hoffman' (Offenbach); Inferno, 'Laughing Eyes' (Finck); Waltz, 'Anticipation' (Godin); March, 'Light o' Foot' (Ancilffe). 6.30—S.B. from London. 6.45—S.B. from Edinburgh. 6.50—S.B. from London. 7.45—A Light Orchestral Concert. The Station Orchestra: Overture, 'Oberon' (Weber). Percy Thompson (Bass-Baritone): Away, away, you men of rules (Hubert Parry); Tommy Lad (Margerson); Oh, could I but express in song (Malsskin); The Sergeant's Song (Holst). Orchestra: The Casse-Noisette Suite (Nus-Cracker) (Tchaikovsky). Percy Thompson: La Nuit (Night) (Rimsky-Korsakov); The Top of the Hill (Samuel); When the King went forth to War (with Orchestra) (Koeneman); Orchestra: A Somerset Rhapsody (Holst); Malaguena (Boadill) (Moszkowski). 8.40—S.B. from London. 9.45—Calendar of Great Scots: Sir Walter Scott. 9.50—Music and Two Plays. 'The Torch of Time.' A Study in Revolution by Laurence Housman and 'Nine O'clock.' Incidental Music by the Station Orchestra. 10.45-11.0—S.B. from London.

2BD ABERDEEN. 500 M. 600 KC.  
11.0-12.0—Gramophone Records. 4.0—The Playhouse Orchestra, directed by R. E. Cahill, relayed from the Picture Playhouse. 5.0—'The Man in the Street in China,' by Egypt Newbery. 5.15—The Children's Hour. 6.0—Mr. Donald G. Munro: For Farmers. 6.10—Agricultural Notes. 6.15—Mr. Peter Craigmile; Football Topics. 6.30—S.B. from London. 6.45—S.B. from Edinburgh. 6.50—S.B. from London. 7.45—Wilkie Bard (In the Beauty Parlour). 8.0—Chamber Music. The Station String Quartet: Quartet No. 2, in G (Beethoven); Andante Con moto (from Quartet 'Death and the Maiden') (Schubert). 8.45—S.B. from London. 9.45—S.B. from Glasgow. 9.50-11.0—S.B. from London.

2BE BELFAST. 306.1 M. 980 KC.  
12.0-1.0—A Concert. The Radio Quartet: Overture, 'Martha' (Flotow); Serenata (Moszkowski); Suite, 'Coppelia' (Delibes, arr. Tavan). Mollie A. Duff (Soprano): The Little Red Lark and An Irish Lullaby (arr. Stanford); Divided (A. Hollins); The Ninepenny Fiddler (arr. H. Hughes). Quartet: Selection, 'The Maid of the Mountains' (Fraser-Simson, arr. Morgan); Three Frivolities (Fletcher). 2.30—London Programme relayed from Daventry. 4.30—Dance Music: Larry Brennan and his Band, relayed from the Plaza. 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. 9.50 app.—A Musical Comedy Programme. The Orchestra, conducted by Harold Lowe: Selection, 'The Student Prince' (Romberg). 10.0—Olive Groves (Soprano) and Orchestra: Villa (from 'The Merry Widow') (Lehar); Sail my Ships and A Dream of Love (from 'The Rebel Maid') (Phillips). 10.12—Orchestra: Selection, 'The Gipsy Princess' (Kaiman). Olive Groves: Philomel (from 'Monsieur Beaucaire') (Messager); Every bit of loving and Love's Cigarette (from 'A Southern Maid') (Fraser-Simson); Star of Fate (from 'Catherine') (Tchaikovsky). Orchestra: Fox-trot, 'Oh, Gee! O Gosh!' (from 'Stop Flirting') (Daly); Waltz, 'When you are in my arms' (from 'Poppy') (Kempner); Fox-trot, 'You can dance with any girl at all (from 'No, No, Nanette') (Youmans). 10.45-11.0—S.B. from London.

RECORD-BREAKING SEPTEMBER  
**HALF-PRICE SALE**  
of the *The* **NER-SAG** MATTRESS SUPPORTS

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4 ft. 6 in.	21/6 " 10/9
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**8.15**  
**Wilkie Bard**  
**in the**  
**Beauty Parlour**

**SATURDAY, SEPT. 22**  
**2LO LONDON & 5XX DAVENTRY**  
(361.4 M. 830 KC.) (1,604.3 M. 187 KC.)

**9.15**  
**What Will**  
**the**  
**Future Bring?**

10.15 a.m. The Daily Service

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

1.0-2.0 THE CARLTON HOTEL OCTET  
Directed by RENE TAPONNIER  
From the Carlton Hotel

3.30 A Ballad Concert  
LEONARD ASHDOWNE (Baritone)  
CHARLES CURNOCK (Violin)

CHARLES CURNOCK  
Romance ..... *Secndsen*

LEONARD ASHDOWNE  
Soft-footed snow ..... *Lie*  
The Philosophy of Love ..... *Larchet*

CHARLES CURNOCK  
In Mimiet Style ..... *Pugnani, arr. Kreisler*  
Meditation ..... *Glazounov*

LEONARD ASHDOWNE  
Ashes of Roses ..... *Woodman*  
Yarmouth Fair ..... *arr. Warlock*

4.0 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA, and MIRIAM FERRIS (in Vocal oddments with HARRY PEPPER at the PIANO)

5.15 THE CHILDREN'S HOUR:  
'The Secret of Cormorant Crag'  
—a Play, written for The Children's Hour by C. E. Hodges

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

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  
MADRIGALS from  
'THE TRIUMPHS OF ORIANA'  
Sung by THE WIRELESS SINGERS  
Chorus-master, STANFORD ROBINSON

Fair Oriana seeming to wink ..... *Jones*  
Fair Cythera presents her doves ..... *Lisley*  
Hard by a crystal fountain ..... *Morley*  
Come, blessed bird ..... *Johnson*

7.25 Sports Talk: Major L. R. TOSWILL:  
'The Coming Rugby Season'

SOME three weeks after Association football has come in with a roar, 'Rugger' less obtrusively takes the field. There is no 'grand kick-off' when hundreds of whistles release thousands of players on the ball; but here and there the deserted stands of Rugby grounds fill up; the new-marked touchline is peopled with little groups of spectators; the teams come out, all looking a little plumper as to the person, a little cleaner as to the clothing, than one remembers them last year; and then, in five minutes, a mighty kick has taken the ball over the stand, the forwards have jumped at a line-out, and there they are again in the scrum, pushing and heeling in the well-remem-



RUBY MILLER

will play in a new sketch, *Experts*, in the big Vaudeville programme from London tonight.

bered way. At this appropriate moment Major Tosswill will talk on this year's prospects for the leading clubs.

7.45 THE WIRELESS MALE CHORUS  
Conducted by STANFORD ROBINSON  
E. B. LUSH (Pianoforte)  
GEORGE PIZZEY (Baritone)

John Brown's Body  
Ten Thousand Miles Away ..... *Geoghegan*  
The Tarpsulin Jacket ..... *Coote*  
Green grow the rushes, O! ..... }  
Aye, Waukin', O! ..... } *arr. Barratt*  
The Poacher ..... }  
The Drummer and the Cook .. *arr. R. R. Terry*  
The Loreley ..... *Silcher*  
Funiculi, Funicula ..... *Denza*



1 episode

WHAT WILL THE NEXT TWENTY YEARS BRING?  
Mr. and Mrs. Clough Williams Ellis, who will discuss this question in a 'domestic debate' tonight, are here seen in a charmingly domestic pose. Mr. Williams Ellis is well known as an architect, and both he and his wife have more than once broadcast before.

8.15 Vaudeville  
WILKIE BARD  
(in the Beauty Parlour)  
BETTY FIELDS (Comedienne)  
RUBY MILLER and ELIOT MAKEHAM in 'Experts,'  
by Edgar Middleton  
JACK STRACHEY (Pianoforte Solos)  
(Part Composer of 'So This is Love' and 'Lady Luck')  
and  
BILLIE HILL and HORACE PERCIVAL (Light  
Comedy Duo)

9.15 'TWENTY YEARS ON'—  
A DISCUSSION  
between Mr. and Mrs. CLOUGH WILLIAMS ELLIS  
WHAT of the future? is a question that titillates our imagination as few others can, because we have all the data on which to build and only the sketchiest ideas of probability to hold us in check. In this evening's discussion, however, the talkers will not build castles in the rarified air of the far future of Mr. H. G. Wells or Mr. Bernard Shaw; they will tackle the more practical question of whether our present tendencies will have led us in another twenty years. In particular, they will deal with the prospects of developing order out of that chaos into which our growing towns and mushroom suburbs are now being ever more deeply plunged.

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

9.50 A Popular Operatic Programme  
PARRY JONES (Tenor)  
THE WIRELESS SYMPHONY ORCHESTRA  
Conducted by JOHN BARBIROLLI  
ORCHESTRA

Overture to 'La Forza del Destino' (The force of Destiny) ..... *Verdi*  
PARRY JONES  
Lenaki's Aria ('Eugene Onegin')  
*Tchaikovsky*

ORCHESTRA  
Wedding Procession ('The Golden Cockerel') ..... *Rimsky-Korsakov*

PARRY JONES  
Des Grieux Dream ..... }  
Ah, Fuyez, Douce Image (Oh } *Massenet*  
flee fair vision) ..... }

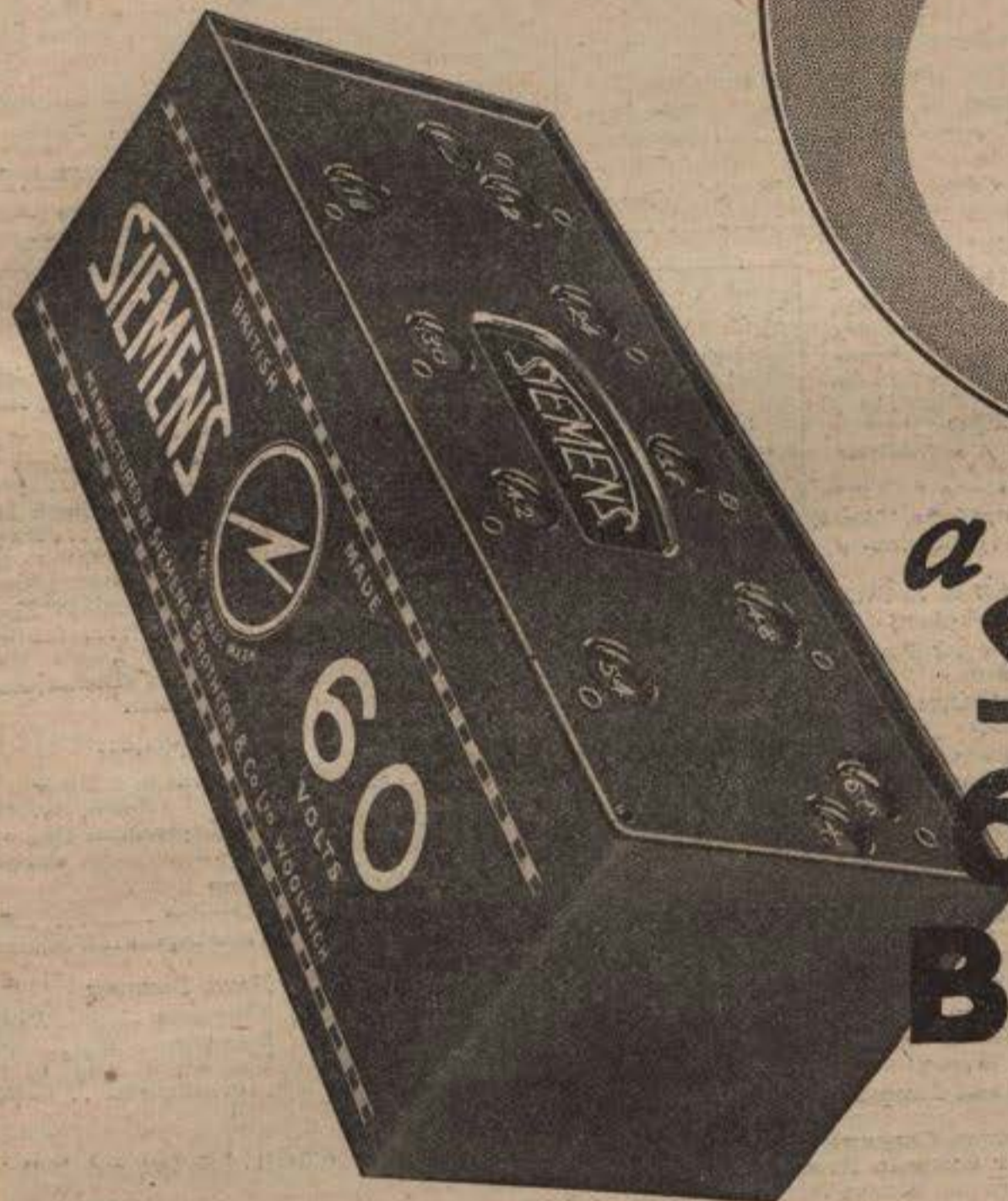
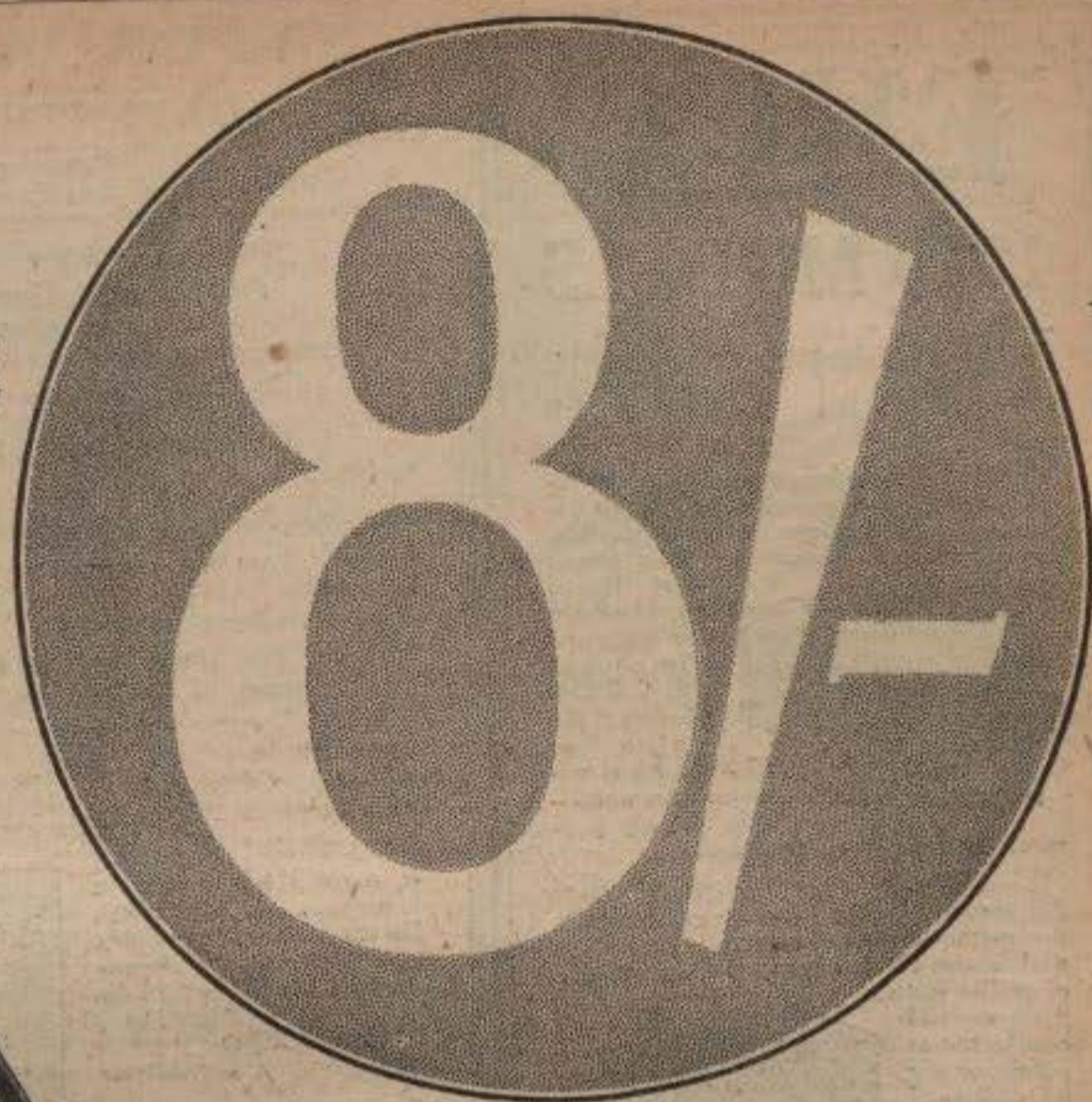
ORCHESTRA  
Prelude Act, III ..... { ('The  
Dance of Apprentices .. } *Mastersingers*)  
Homage to Sachs ..... { *Wagner*

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

(Saturday's Programmes continue on page 516.)

The musical annotations in the programme pages of 'The Radio Times' are prepared under the direction of the Music Editor, Mr. Percy A. Scholes.  
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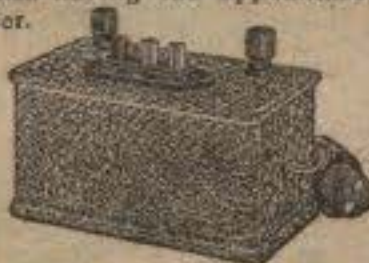
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## SATURDAY, SEPT. 22

### 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 kc.)

TRANSMISSIONS FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED

(Continued from page 514.)

3.30

#### An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Leader, FRANK CANTELL

Conducted by JOSEPH LEWIS

Overture to 'Egmont' ..... Beethoven

MARJORIE HAYWARD (Violin) and Orchestra

Concerto ..... Mendelssohn

ORCHESTRA

Waltz from Symphony No. 4 ..... Dvorak

HOWARD FRY (Baritone) and Orchestra

The Prologue to 'I Pagliacci' ('The Play-Actors') ..... Leoncavallo

ORCHESTRA

Prelude ..... Järnefelt

First Slavonic Dance ..... Dvorak

HOWARD FRY

O, could I but express in

song ..... Malashkin

He that loves a rosy cheek

..... Benson

And yet I love her till I die

..... Hubert Parry

Byzantine Night

arr. Morton

ORCHESTRA

Selection from Suite, 'Vasantasena' ..... Halvorsen

5.0 A Branch of Arbutus

(From Birmingham)

A Song Cycle for Four

Voices

Composed by ALICIA NEEDHAM

Soloists:

EMILIE WALDRON

(Soprano)

ALICE VAUGHAN

(Contralto)

GEOFFREY DAMS (Tenor)

JAMES HOWELL (Baritone)

5.45 THE CHILDREN'S HOUR:

(From Birmingham)

Songs by ROSIE GROVES

(Soprano), and GEOFFREY

DAMS (Tenor)

'Beasles and Bumps,' by Barbara Sleigh

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

6.55 Light Music

KATHLEEN PAYNE (Contralto)

HARDY WILLIAMSON (Tenor)

THE CHELSEA OCTET

Selection of Sea Shanties .. arr. A. Saint Amory

KATHLEEN PAYNE

The Early Morning ..... Peel

Ships that pass in the night ..... Stephenson

You along o' me ..... Sanderson

OCTET

Two Pieces for Oboe and Strings

Handel, arr. Adlington

Rigaudon; Gigue

HARDY WILLIAMSON

Here in the quiet hills ..... Carns

Charming Chloe ..... German

OCTET

Two Intermezzi ..... Gray

Sunset; Daisy Dew

## 8.0 A Military Band Concert

KATHLEEN PAYNE

Big Lady Moon ..... Coleridge-Taylor

Coms, friend ..... Peel

OCTET

Dancing Doll .... Poldini, arr. Tony Galloway

Prelude ..... Järnefelt, arr. A. Saint Amory

Pierette ..... Chaminade

HARDY WILLIAMSON

Little Lady of the Moon ..... Eric Coates

Heart's Delight ..... Emilio Clarke

OCTET

Serenade ..... Elgar, arr. Pointer

Spanish Dances ..... Ayckbourn

## 8.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

MAVIS BENNETT (Soprano)

LOUIS PECSKAI (Violin)

BAND

Overture to 'Masaniello'

Auber

MAVIS BENNETT

Air and Variations

Prock

Somber Song (with Military Band).... Järnefelt

BAND

Incidental Music to 'Sigurd

Jorsalfar' ..... Grieg

In the King's Hall;

Borghild's Dream; Hom-

age March

LOUIS PECSKAI

Nocturne in E Minor

Chopin, arr. Auer

The Leprechaun Dance

Stanford

BAND

Rigaudon ..... Raff

Valse Caprice... Wieniawski

MAVIS BENNETT

Silkworms ..... Rowley

Someone ..... Besty

The Lover sang to the

evening star .. Bedford

LOUIS PECSKAI

Am Meer (By the Sea)... Schubert, arr. Wilhelmj

Perpetual Motion ..... Novacek

BAND

Military Polonaise ..... Chopin

9.15 VARIETY

(From Birmingham)

VIVIENNE CHATTERTON (Soprano)

IVAN FIETH and PHYLLIS SCOTT in some Old

Favourites

10.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (From Birmingham)

10.20 Musical Interlude

10.30-11.15 DANCE MUSIC; THE SAVOY

ORPHEANS and THE SAVOY BAND, from the

Savoy Hotel.



MAVIS BENNETT.

the well-known broadcast soprano, sings in the Military Band Concert from 5GB tonight.



# Saturday's Programmes continued (Sept. 22)

**SWA CARDIFF.** 353 M. 850 KC.

## 12.0-12.45 A Light Orchestral Programme

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES

- Overture to 'Rienzi' ..... Wagner
- Ballet Music from 'The Merry Wives of Windsor' ..... Nicolai
- Suite, 'Language of Flowers' ..... Cocea

**RIENZI**, one of Wagner's earlier operas, is founded upon Bulwer Lytton's novel of the same name. The Overture is a rather rowdy piece of work, but stirring.

After a few bars of Introduction, we hear, very softly, a well-shaped, rather slow tune in the Violins (*Rienzi's Prayer*). This proceeds and is soon taken up, loudly, by the full Orchestra.

After a time the music comes to a period, and makes a fresh start in a quick and energetic style. The Wind instruments have loud repeated chords, the Cellos and Double-basses do rapid down-hill scales.

Soon after comes a very striking passage, in which the Brass alone thunders out the *Call to Arms* from the opera.

Then comes the *Rienzi's Prayer* tune again (but quicker this time than before), and after that the *Call to Arms* again, and then a stirring march-like tune, at first in Strings and Woodwind softly, but soon afterwards by all the instruments of the Orchestra, as loudly as they can do it.

Out of these tunes the Overture is constructed.

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. EDDIE WILLIAMS, 'How Horse-Racing fared in Mexico'

7.15 S.B. from London

7.25 ERNEST BAUER: 'South Wales Cricket Club'; LEIGH WOODS: 'West of England Sport'

7.45 S.B. from London (9.45 Local Announcements; Sports Bulletin)

9.50 'At Fiveways'  
A Sketch with Songs and Orchestra

Cast:

- Jane Deremy } Sisters { ..... KATE SAWLE
- Mary Deremy } ..... IRIS WILLS
- Jim Forbar } Friends { ..... RICHARD BARRON
- Dick Welton } paying guests { RAYMOND GLENDINNING
- Hazlitt, confidential Servant
- Hon. Evelyn } Family Portraits { GWEN JAMES
- Hon. Lettice } Great-great Aunts { DOROTHY COMBES

THE STATION REPERTORY CHOIR  
THE STATION ORCHESTRA

Jane and Mary are two sisters who live at Fiveways, a large house in an old-fashioned garden. It is the sort of Dream house that is never on the market, but one sometimes hears of one such which Brown (or Robinson) has just bought for a song. Its drawback, of course, is that it is miles from anywhere—the train does not pass, the butcher does not call, and the event of the day is the postman's visit on a bicycle. Jane is over thirty—it doesn't matter how much—she is strong-willed and very shy; whereas Mary, who is twenty-four, is slippant and imaginative and fond of society. At half-past four one Saturday afternoon in early summer, Jane and Mary are sitting in the pretty drawing-room and obviously rather flustered. Jane from time to time glances at the ancestors: two great-great-aunts—the Hon. Evelyn and the Hon. Lettice. The male ancestors are in the dining-room and Jane, who is a stickler for behaviour, gains strength by looking at the watchful faces of the family. On this occasion she feels that the family will be offended, and rightly so. Jane has just rung for Hazlitt, the family trial and treasure.

10.50-12.0 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. J. W. THORPE: 'Association Football Topics'

7.15 S.B. from London (9.45 Local Announcements; Sports Bulletin)

9.50 S.B. from Cardiff

10.50-12.0 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:

Reading, 'Three's Company' (Stephen Southwold)  
(Plymouth Programme continued on page 520.)



## LET ME BE YOUR FATHER.

I have acted as father and adviser to thousands of others. I give advice free, and when I do so I feel the responsibility of a father, either in advising a career or in guiding our students to success. Having been the self-constituted father and adviser to thousands of others, it is possible I may be able to help

you and guide your footsteps so that you may make a success of your life.

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and I state most emphatically that there are thousands of men earning less than half of what they could earn simply because they do not know where the demand exceeds the supply. Thousands of people think they are in a rut simply because they cannot see the way to progress. This applies particularly to Clerks, Book-keepers, Engineers, Electricians, Builders, Joiners, etc. They do not realise that in these particular departments the demand for the well trained exceeds the supply. In Technical trades and in the professions employers are frequently asking us if we can put them in touch with well trained men. Of course, we never act as an employment agency, but it shows us where the shortage is. In nearly every trade or profession there is some qualifying examination, some hall-mark of efficiency. If you have any desire to make progress, to make a success of your career, my advice is free; simply tell me your age, your employment, and what you are interested in, and I will advise you free of charge. If you do not wish to take that advice, you are under no obligation whatever. We teach all the professions and trades by post in all parts of the world, and specialise in preparation for the examinations. Our fees are payable monthly. Write to me privately at this address, The Bennett College, Dept. 7, Sheffield.

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The Wireless Singers, conducted by Stanford Robinson (right), will sing 'The Triumphs of Oriana' in the Foundations of Music series this week

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# ACCUMULATORS

# Saturday's Programmes continued (September 22)

(Plymouth Programme continued from page 517.)

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:  
THE AUNTS and UNCLÉS take part in the last Concert of the Season at Puddlecombe-Bench. Songs by ADA RICHARDSON and WILFRED RATCLIF

6.0 London Programme relayed from Daventry  
6.30-12.0 S.B. from London (9.45 Local Announcements; Sports Bulletin)

## 6ST STOKE. 204.1 M. 1,020 KC.

3.30 London Programme relayed from Daventry  
5.15 S.B. from Manchester  
5.50 Birthday Greetings  
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 A Studio Concert  
THE NORTHERN WIRELESS ORCHESTRA  
QUEENIE TAYLOR (Soprano)  
CLARE LLOYD DAVIES (Entertainer)  
5.15 THE CHILDREN'S HOUR:  
'In the Days of Charles I' (C. E. Hoyle)  
Played by THE REPERTORY PLAYERS  
with Music by THE NORTHERN WIRELESS ORCHESTRA

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Regional Topics

7.15 S.B. from London

7.45 THREE POPULAR OVERTURES  
THE NORTHERN WIRELESS ORCHESTRA  
Zampa ..... Herold  
The Bronze Horse ..... Auber  
Semiramis ..... Rossini

## 8.15 'Both Sides of the Microphone'

An unpardonable intrusion into the Listeners' Home by L. DE GARDE PEACH

- Mr. Heaton Mersey
- Mr. Cheadle Heath
- Mr. Cheetham Hill
- Miss G. Cross
- Sir Paul Green
- Mrs. Anne Coates
- Mr. Miles Platting

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

## Other Stations.

## 5NO NEWCASTLE. 512.5 M. 980 KC.

3.30—London Programme relayed from Daventry. 4.0—Music relayed from Tildy's Blackett Street Restaurant. 5.15—Children's Hour. 6.0—London Programme relayed from Daventry. 6.30—S.B. from London. 8.15—Band Programme. The Blackhall Original Prize Band, conducted by W. Dawson. Band: March, 'Pinner' (Douglas); Waltz, 'Thoughts' (Alford). 8.27—Francis Russell: A Summer Idyll (Michael Head); Now sleeps the crimson petal (Roger Quilter); Linden Lea (Vaughan Williams); Love's Secret (Bantock). 8.37—Band: Selection, 'L'Ehro' (Apollon). 9.50—Francis Russell: The Late Player (Graham); The Blind Ploughman (Clarke); Passing By (E. Purcell); A Feast of Lanterns (Bantock). 9.9—Band: Naval Fantasia, 'A Sailor's Life' (Cope). 9.15-12.0—S.B. from London.

## 5SC GLASGOW. 405.4 M. 740 KC.

11.0-12.0.—Gramophone Records. 4.0.—Dance Music relayed from the Plaza Pabis de Danse. 5.15.—Children's Hour. 5.58.—Weather Forecast for Farmers. 6.0.—Musical Interlude. 6.30.—S.B. from London. 6.55.—Scottish Sports Bulletin. 7.0.—S.B. from Edinburgh. 7.15.—S.B. from London. 7.25.—Mr. J. Gordon Baker: 'Dirt Track Racing.' 7.45.—S.B. from Dundee. 9.15.—S.B. from London. 9.50.—Vaudeville. Harold Clemence (Comedian): I Need Love, and I do like to sing in my bath (Sterndale Bennett). Santa and Barbara in a programme of Spanish Songs and Duets. Mr. and Mrs. Frank Merton (Hawaiian Guitars): Hawaiian Dance (arr. Merton). Lilba Waltz (Cramer); Aloa Oe, and Pua Carnation (arr. Merton); Hawaiian Serenade, and Moonlight in Dixie (Hennessy); Sniffles and Kisses (Ancliffe). The Station Orchestra. 10.30-12.0.—S.B. from London.

## 2BD ABERDEEN. 600 KC. 500 M.

3.30.—Dance Music relayed from the New Palais de Danse. 4.10.—Studio Interlude. Alex Leitch (Tenor): Fair House of Joy (Quilter); While love's lamp glows (Valentine Essex); Eleonore (Coleridge-Taylor). 4.18.—Barrie Watt and Marie Hill: Venetian Song (Tosti); O lovely night (Landon Ronald); I love the moon (Paul Rubens); Calm, silent night (Carl Goetze); Sing, joyous bird (Montague Phillips). 4.33.—Alex Leitch: The English Rose ('Merrie England') (German); When other lips ('Bohemian Girl') (Balle); The Daisies (Quilter). 4.40.—Dance Music (continued). 5.15.—Children's Hour. 6.0.—The Playhouse Orchestra, directed by H. E. Cahill, relayed from the Picture Playhouse. 6.30.—S.B. from London. 6.55.—S.B. from Glasgow. 7.0.—S.B. from Edinburgh. 7.15.—S.B. from London. 7.25.—Mr. Charles Forbes: 'Association Football.' 7.45.—S.B. from Dundee. 9.15-12.0.—S.B. from London.

## 2BE BELFAST. 506.1 M. 980 KC.

3.45.—Dance Music: Larry Brennan and his Band relayed from the Plaza. 4.30.—Mendelssohn, Orchestra: Overture, 'Ruy Blas'; Canzonetta from Quartet for Strings, Op. 12, and Intermzzo from Quartet in A Minor, for Strings, Op. 13 (arr. Jockisch); Movements from Symphony, No. 3 in A Minor, Op. 56 (The Scotch). 5.15.—Children's Hour. 6.0.—Organ Recital by Herbert Wysterby, Mus. Bac. (Lond.), relayed from the Grosvenor Hall. Grave and Allegro from Fantasia Sonata (Rheinberger); Improvvisu (Arensky); Scherzo (S. Riff); Reflection (Friml); Symphonic Poem (C. E. Ford). 6.30.—S.B. from London. 6.55.—S.B. from Glasgow. 7.0.—S.B. from London. 9.50 app.—'The Marchioness.' An Operetta in One Act. Adapted from Charles Dickens by B. W. Findon. Music by Edward Jones, arranged by Robert Chignell. The Orchestra conducted by Harold Lowe. 10.30-12.0.—S.B. from London.

# Publications Subscription Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the series mentioned below, and listeners may subscribe for any of the series, or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

BROADCAST OPERA SEASON, 1928-1929.	THE GREAT PLAYS SERIES, 1928-1929.	AIDS TO STUDY PAMPHLETS, Autumn, 1928.	SCHOOL BROADCASTS, Autumn, 1928.
<p>The New Season opens on September 26 with 'Maritana'. 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><b>OPERAS TO BE BROADCAST.</b></p> <p>'Maritana' (W. Vincent Wallace) Wed. Sept. 26, 1928</p> <p>'Pelléas and Mélisande' (Debussy) Oct. 31</p> <p>'Sémion and Delilah' (Saint-Saëns) Nov. 28</p> <p>'Blue Forest' (Aubert) Dec. 19</p> <p>'Lakmé' (Delibes) Jan. 30, 1929</p> <p>'Coe d'Or' (Rimsky-Korsakov) Feb. 27</p> <p>'Ivanhoe' (Sullivan) Mar. 27</p> <p>'Flying Dutchman' (Wagner) April 24</p> <p>'Jouffeur de Notre Dame' (Massenet) May 29</p> <p>'The Swallows' (Puccini) June 26</p> <p>'Werther' (Massenet) July 31</p> <p>'Le Roi l'a Dit' (Delibes) Aug. 23</p>	<p>'King Lear,' to be broadcast on September 12, is the first of a series of twelve great plays which are to be given monthly. A booklet will be published in connection with each play and will contain a long article by a well-known critic or actor, illustrations, a list of characters and a full synopsis.</p> <p>The series can be obtained for an inclusive charge of 2/- for the twelve.</p> <p><b>GREAT PLAYS TO BE BROADCAST.</b></p> <p>'King Lear' ..... Shakespeare</p> <p>'The Betrothed' ..... Maeterlinck</p> <p>'The Pretenders' ..... Ibsen</p> <p>'Life's a Dream' ..... Calderon</p> <p>'The Fantastic' ..... Rostand</p> <p>'Shakuntala' ..... Khalidasa</p> <p>'The Cherry Orchard' ..... Tchekov</p> <p>'There are Crimes and Crimes' ..... Strindberg</p> <p>'Minna von Barnhelm' ..... Lessing</p> <p>'Electra' ..... Euripides</p> <p>(Two not yet settled.)</p>	<p>In connection with the new Session of Talks and Lectures the under-mentioned pamphlets are being published, and can be obtained either separately at 2d. each post free, or can be subscribed for at the rate of 4/- to cover 3 sessions supply of about 24 pamphlets.</p> <p><b>FIRST HALF OF SESSION (Ready Shortly)</b></p> <p><b>TALKS AND LECTURES SYLLABUS.</b></p> <p>Mechanics in Daily Life ..... Dr. Alex. Wood</p> <p>Life in Roman Britain ..... Major Gordon Home</p> <p>Some Ideas and Ideals of World Religion ..... Dr. E. S. Waterhouse</p> <p>America Today ..... Mr. S. K. Ratcliffe</p> <p><b>SECOND HALF OF SESSION (Ready in October)</b></p> <p>Science in the Modern World ..... Prof. E. N. da C. Andrade</p> <p>Modern Britain in the Making ..... Mr. G. D. H. Cole</p> <p>Tendencies in Industry Today ..... Lord Melchett,</p> <p>Mr. H. D. Henderson, Maj. Walter Elliot, M.P.,</p> <p>Miss Lynda Grier, Sir Herbert Samuel, M.P.</p> <p>Wayfaring in Olden Times ..... Miss Grace Hadow</p> <p>How to Begin Biology ..... Mr. Norman Walker</p>	<p>The undermentioned pamphlets, which are being published in connection with the afternoon broadcasts to schools, will be found of great assistance to listeners generally, and can be obtained either separately at 2d. each post free or can be subscribed for at the rate of 4/- to cover 3 sessions supply of about 24 pamphlets.</p> <p><b>SCHOOL PAMPHLETS (Ready September 3)</b></p> <p><b>SCHOOL SYLLABUS (Ready Now).</b></p> <p><b>SYLLABUS FOR SECONDARY SCHOOLS.</b></p> <p>Scholar's Music Manual ..... Sir Walford Davies</p> <p>Elementary French Manual ..... Mon. E. M. Stephen</p> <p>Speech and Language ..... Mr. A. Lloyd James (For Teachers only)</p> <p>Looking at Pictures ..... Ana Berry</p> <p>Foundations of Poetry ..... J. C. Stobart and Mary Somerville</p> <p>What the Geometer Saw ..... Rhoda Power</p> <p>Nature Studies ..... Miss Von Wynn</p> <p>The Why and Wherefore of Farming ..... A. B. Keen</p> <p>Round the World ..... Clifford Collinson, Ernest Young and other Travellers</p> <p>Special Terms to schools on application.</p>
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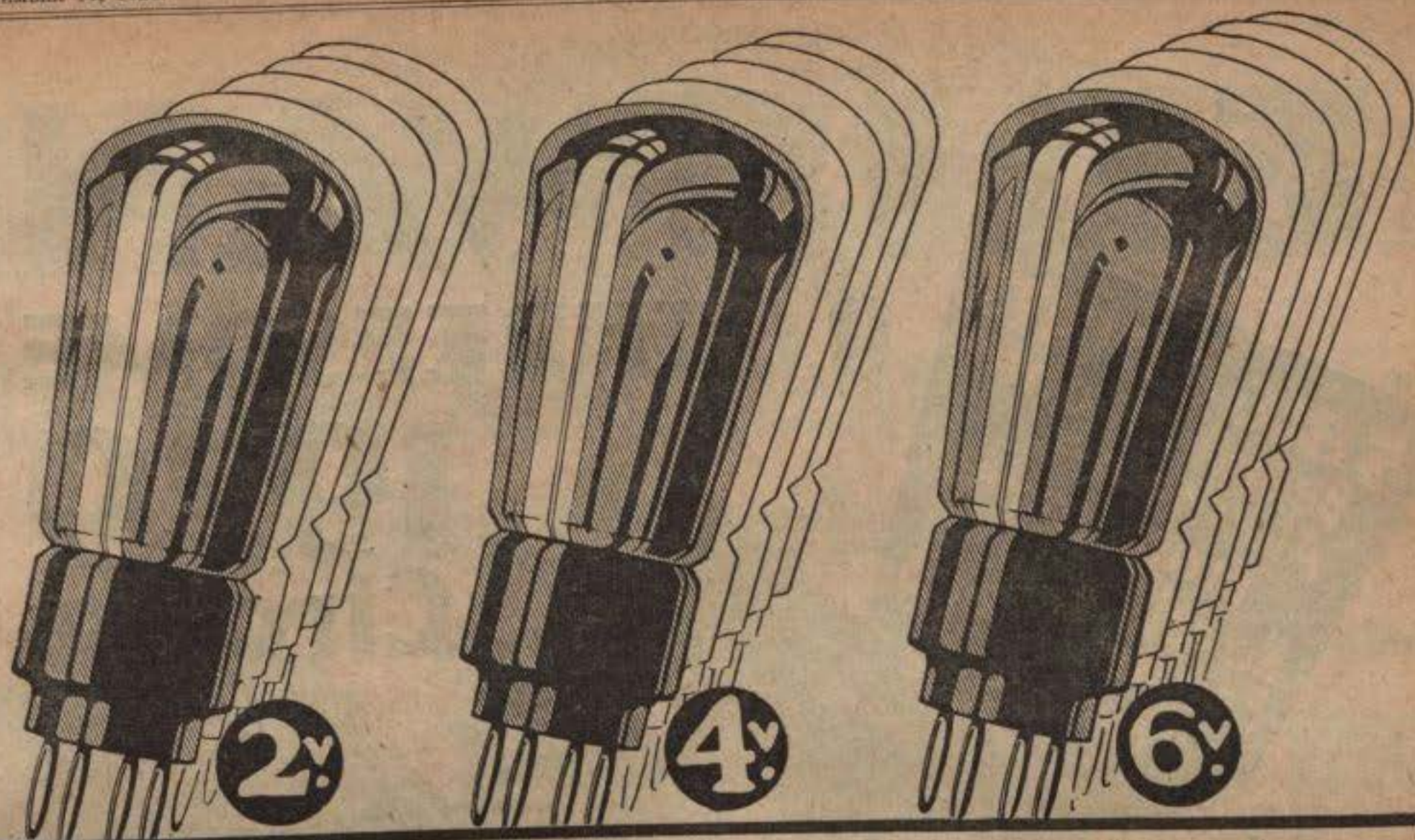
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Type	Max. H.T. Volts	Ampl. Factor	Imp.	Slope
G.P. 210	120	13	ohms 14,000	0.90
H.F. 210	150	20	28,000	0.70
R.C. 210	150	40	86,000	0.47
L.F. 215	120	7	7,000	1.00
P. 227	120	4	2,900	1.40

**FOUR VOLTS**

Type	Max H.T. Volts	Ampl. Factor	Imp.	Slope
G.P. 407	120	14	ohms 14,000	1.00
H.F. 407	150	18	21,000	0.85
R.C. 407	150	40	100,000	0.40
L.F. 407	120	8	5,700	1.40
P. 415	120	5.5	2,900	1.90

**SIX VOLTS.**

Type	Max. H.T. Volts	Ampl. Factor	Imp.	Slope
G.P. 607	120	14	ohms 12,500	1.10
H.F. 607	150	20	20,000	1.00
R.C. 607	150	40	90,000	0.45
L.F. 607	120	9	5,300	1.70
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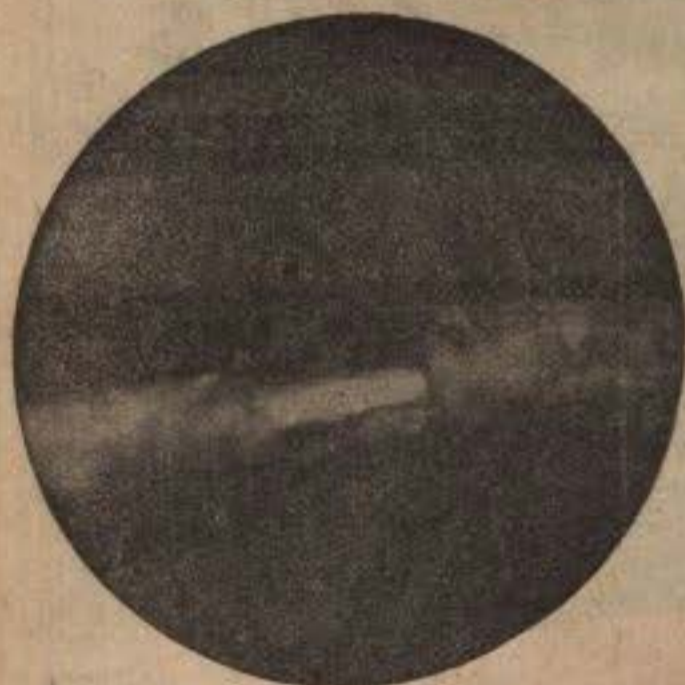
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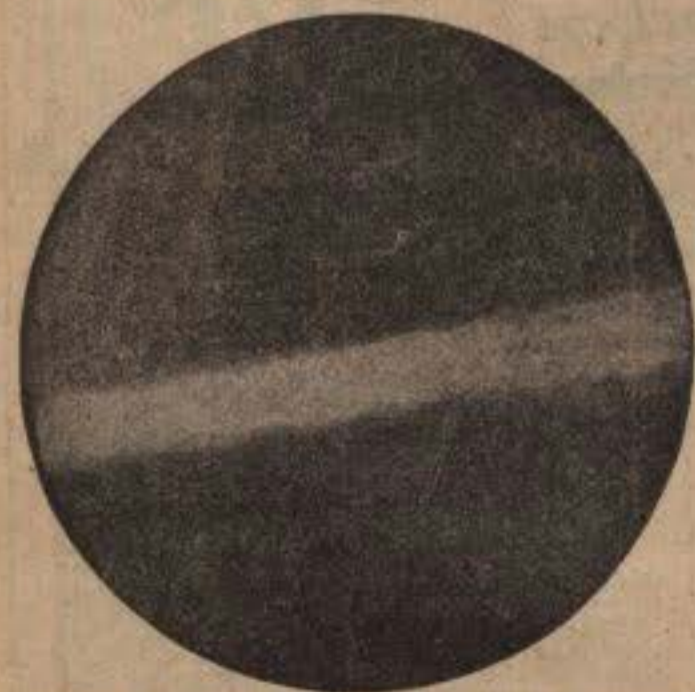
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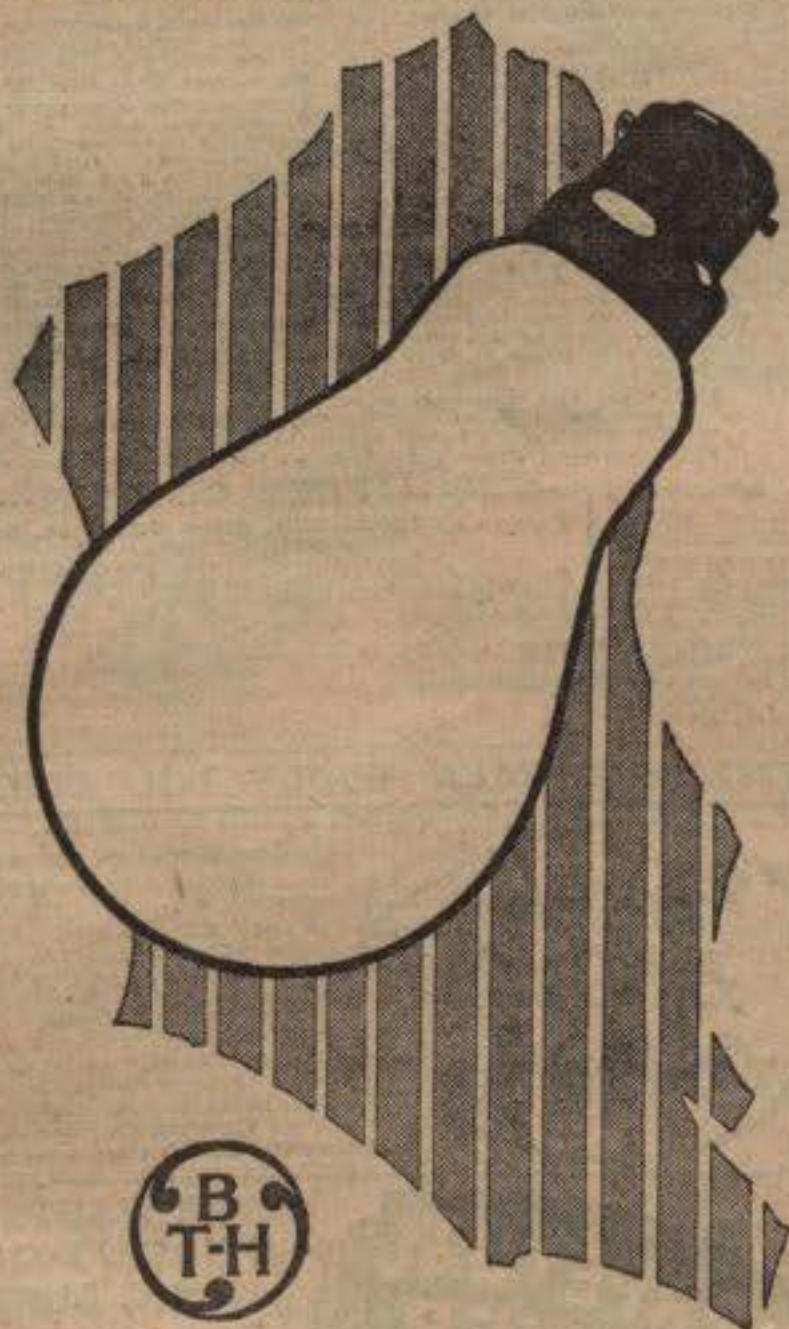
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60	2/8	2/3	2/8	2/3
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100	4/9	4/3	4/9	4/3
Pearl.				
15	2/2	2/0	2/9	2/2
25	2/2	2/0	2/6	2/2
40	2/3	2/1	2/8	2/3
60	2/8	2/3	2/8	2/3
75	4/0	3/6	4/0	3/6
100	4/9	4/3	4/9	4/3
Vacuum.				
15	2/2	2/0	2/9	2/2
25	2/2	2/0	2/6	2/2
40	2/2	2/0	2/6	2/2
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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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FELLOWS MANUFACTURING CO., LTD., DEPT. R.T., PARK ROYAL, N.W. 10.

See page 526 for full list of branches.

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M.C. 212



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Full List of our branches on page 526.

Radio Exhibition, Olympia, Stands 36, 37, 64, 65.

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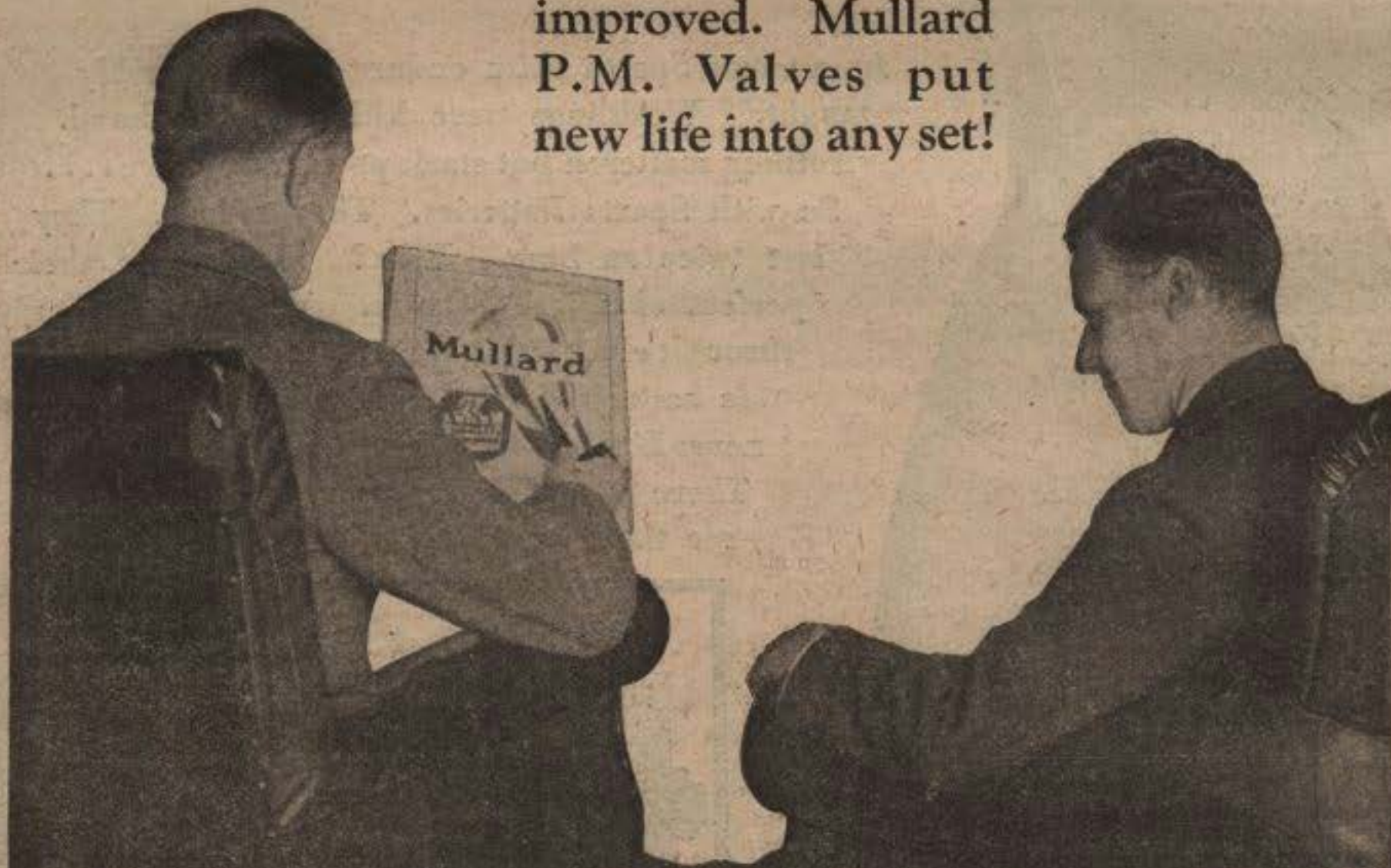
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