

THE BROADCAST PROGRAMMES FOR SEPTEMBER 1-7

# THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 24. No. 309.

[Registered at the G.P.O. as a Newspaper.]

AUGUST 30, 1929.

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# THE RADIO TIMES

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AUGUST 30, 1929.

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## IF STEVENSON COULD HAVE LISTENED.

TO taste delight of music with one's peers is perhaps the distinctive pleasure of the Proms. Other concerts I may prefer to listen to at home, but as soon as I hear the words, 'We are taking you over to the Queen's Hall,' a certain nostalgia seizes me. A second or two's pause, and the roar of the Hall is round one like a sea. What a difference there is between crowd-noises over the radio! Some are sullen, menacing almost, like a revolution. But you can tell this is a Prom crowd. There is such laughter and expectancy. It is the happiest of crowds. Through the mounting hubbub you hear—most exciting of sounds—the tuning of instruments. Then a terrific salvo of applause. ('That's Sir Henry,' you say.) Then the sudden silence. . . .

It is at this moment, at any ordinary concert, that I congratulate myself upon being where I am; alone and in my arm-chair. But now I long to be there, rubbing shoulders with my kind. I miss that amazing sense of fellowship which only the Proms set up. Moreover, the Queen's Hall is by now become a very hallowed place. It is the place where one heard so many of the great things in music for the first time; and such places are as shrines. And it was in just such a crowd—for the crowd at the Proms never changes.

The Proms are, in fact, the Annual Festival of the Ordinary Listener, and we are—we congratulate ourselves—the most wonderful audience in the world. We may not break into factions over a new composer or a new work, and tear up the benches and fight the matter out afterwards in Langham Place—one reads of this sort of thing happening in certain European capitals—and I suppose it is a sign of only nascent musical culture to enjoy everything as much as we do. Because, we do enjoy music—tremendously, perhaps indiscriminately—and we are quite unashamed about it. We applaud everything uproariously. In fact, we are the amateurs—in the old and great sense of the word: the lovers of music.

Time was when I and my kind never went to concerts at all. Youth in the 'eighties—and I suppose right up to the birthday of the Proms—appears to have been divided into two well-defined classes. I refer you to a well-known song by Sir W. S. Gilbert. Either you were 'greenery-gallery, Grosvenor gallery, foot-in-the-grave' and the rest; or you were 'steady and stolid, jolly Bank holiday.'

In the latter case, you 'thought suburban hops more fun than Monday pops' (which were apparently a kind of early or primitive Prom), your symbol was 'a stick and a pipe and a half-bred black-and-tan,' and you had a



predilection for bottled beer. Social historians will probably consult this song for a perfect summary of the period. The horrid conclusion is that unless you had one foot permanently in the grave, you might never have both feet at any time in the Queen's Hall. It was unthinkable that you should smoke a pipe, keep a dog, drink beer, occasionally dance—and in fact, be a quite ordinary person—and at the same time be in the smallest degree interested in music. But Gilbert's notion of a really savage punishment for most of his fellow-countrymen was to send them to a concert: 'Bach interwoven with Spöhr and Beethoven.'

And this was only forty years ago. It was just about this time that a certain great amateur of music was busy with what he humorously described as 'pickling.'

Pickling was nothing else than trying to arrange the more difficult classics for a pair of very bungling hands; or as he himself put it, 'for two melodious forefingers.' Robert Louis Stevenson has been honoured from many angles—as the poet of youth and adventure, the impeccable stylist, the apostle of cheerfulness—but never yet as the musician. I doubt if he would have claimed the title.

Yet he was the type *par excellence* of Ordinary Listener. In that corner of one's regrets that one keeps for people who die before the days of Proms and radio he must surely hold the chief place. He adored music: and the amount of it he was actually able to hear could be noted on an envelope. One remembers a letter about the 'Eroica' Symphony, written after one of his very rare concerts: 'I am wrapped out of earth by it. Beethoven is certainly the greatest man the world has yet produced. I wonder if there is anything so superb—I can find no word more specific than superb. All I know is that all my knowledge is transcended.'

And so, hearing hardly any music, he was reduced to pickling. 'I write all morning,' he says, 'come down, and never leave the piano till about five: write letters, dine, get

down again about eight, and never leave the piano till I go to bed. It is a fine life.' Yes; but a thought pathetic. For this is all it came to: 'I now pickle with some freedom (1) the refrain of Martini's *Moutons*; (2) *Sul margine d'un rio*, arranged for the infant school by the Aged Statesman; (3) the first phrase of Bach's *musette* . . . the rest of the *musette* being one prolonged cropper, which I take daily for the benefit of my health. All my other works (of which there are many) are either arranged (by R. L. Stevenson) for the manly and melodious forefinger, or else prolonged and melancholy croppers. I have been pickling deeply in the *Magic Flute*, and have arranged *La dove prende* almost to the end for two melodious forefingers. I am next going to score the really nobler *Colomba o tortorella* for the same instrument.'

He even tried his hand at composition. His attempts were apparently somewhat elementary: 'The musical terms,' he writes, 'seem to be as good as in Beethoven, and that, after all, is the great affair. Bar the dam' bareness of the bass, it looks like a piece of real music from the distance. I am proud to say it was not made one hand at a time; the bass was of synchronous birth with the treble; they are of the same age, sir, and may God have mercy on their souls!—Yours, The Maestro.' He was promptly told his composition contained consecutive fifths. 'If they are,' he replies, 'it shows how dam' spontaneous the thing was!'

Pickling the classics, flirting with counterpoint, made a meagre diet for one whose soul starved for orchestras. In Samoa, one supposes, the silence fell completely. Æolian harps made a wretched substitute for arials, and the tall trees awaited their fuller destiny. One thinks of the crate of records that would have been sent out every month. One thinks, too, how packed the letters would have been with jolly things about music. That passage on the 'Eroica' would not be standing in pathetic isolation. He would have wallowed in gramphonage. His radio would have raked the capitals. . . .

Well, pickling, after all, is only a name for all those dreary makeshifts which thousands of us used to drag a little music out of life before we could step across the room and turn on, at one time or another, most of the music that has ever been written. Life's a more melodious business than it was in the 'eighties. 'I' the air or th' earth,' as Ferdinand says in the play, there is music everywhere, nowadays. But I would cheerfully barter a year's radio to have Stevenson in London again and to hear him say, 'Let me see, what's on at the Proms tonight!'

W. ROOKE-LEY.





'The Broadcasters' Notes on Coming Events.

## BOTH SIDES OF THE MICROPHONE



### A Classic of the Air.

UNLESS we are mistaken, there seems of late weeks to have been an intense revival of public interest in aviation. We noticed that the Second News Bulletin a few nights since included no less than nine items referring to air-transport, etc. The Schneider Trophy Race, which is to be flown on Saturday afternoon next, September 7, promises to be one of the most popular sporting events of the year. In a few years we may find one horse-power playing second fiddle to a thousand, and the bookies transferring their business to the shores of Spithead. A record crowd is expected for the Schneider Trophy. Enormous car-parks have been laid out at Gosport and elsewhere. In Ryde the street lamps are being kept alight through Saturday night, and all early closing and food-selling restrictions cancelled in order that spectators may be catered for. Shiploads of spectators will be anchored in Spithead. One shipping company is even combining a view of the race from a liner with a week-end cruise. Nevertheless, a thrilling impression of the speed and closeness of the race should be given by the B.B.C. commentary which begins at 1.50 p.m. on Saturday. Listeners will find a plan of the course and scoring chart on page 450. Spectators of the race would be well advised to take portable sets with them and 'pick up' the B.B.C. commentary on the state of the race.

### Do Not Miss This.

NEXT week's *Radio Times* will include an important official article on the forthcoming inauguration of the new London transmitter at Brookman's Park, Hertfordshire, outlining how the transference from Oxford Street to Brookman's Park will be carried out and the effect which the change will have upon reception for London listeners. The article should be of general interest to all listeners, as the change will be the first step in the institution of the Regional Scheme.

### The Suburbs Satirized.

LISTENERS who did not hear Tyrone Guthrie's *Squirrel's Cage* when it was first broadcast on March 6 should make a point of listening on Wednesday, September 11 (5GB), or the following evening, when this play is revived. *Squirrel's Cage* is a satire on the unchanging cycle of suburban life—the restraints of childhood, the jerry-built villa, the morning train, the mechanized routine of the office—the wheel



'Suburban life—the morning train.'

coming round to another child launched on the same circular track. In satire we must pardon exaggeration. We ourselves know from experience the immense difference between life in the suburbs of 1899 and 1929. But there is much that is painfully true in Mr. Guthrie's play—and much that will draw a laugh from the suburbs he satirizes. And some very amusing 'expressionism.' Mr. Guthrie uses the medium of radio in a novel and original manner. We hope that other authors of ideas may take their cue from him.

### The National Lectures.

WE are now able to announce the names of the eminent lecturers who have accepted invitations from the B.B.C. to deliver the three National Lectures of 1929-30. The first lecture will be broadcast on November 18 by Professor G. M. Trevelyan, C.B.E., Litt.D., LL.D., D.C.L., who has chosen as his subject 'The Historical Aspect of the Union of England and Scotland, 1707.' Professor Trevelyan is Regius Professor of Modern History at Cambridge University. To the ordinary reader his best-known books are probably the fairly recent 'History of England' and the fine trilogy on Garibaldi and the making of modern Italy. It is eternally to the credit of our own headmaster that, on the occasion of our winning a prize, he presented us with the Garibaldi histories—instead of the luxurious calf-bound Motleys which were the usual reward of merit in our schooldays. Ours must be one of the few school prizes which was ever read until its covers fell away. The second National Lecture, on January 27, 1930, is to be delivered by the Master of Trinity, Sir J. J. Thomson, O.M., D.Sc., LL.D., F.R.S., whose subject, appropriately, will be 'Tendencies of Recent Investigations in the Field of Physics.' Sir J. J. Thomson, who was until 1918 Cavendish Professor of Experimental Physics at Cambridge, is among the greatest physicists of our time.

### Lord Hewart on Law.

AS originally announced, the scope of the National Lectures scheme includes Physical or Natural Science, Philosophy, Literature, Exploration, Music, Art, Medicine, and Law. The lectures, which are delivered three times yearly, are lectures in the accepted sense of the term—that is formal and fairly comprehensive treatments of a subject, as opposed to the brief broadcast 'talk' which is at its most successful when given in an informal, colloquial style. The third National Lecture has been arranged for March 24 of next year, when Lord Hewart, D.C.L., LL.D., will lecture on 'Law, Ethics, and Legislation.' Lord Hewart has been Lord Chief Justice of England since 1922. In their selection of both subjects and lectures the B.B.C. has the assistance of an Advisory Panel, consisting of the following: Lord Balfour, Lord Crawford, Mr. H. A. L. Fisher, Sir William Hardy, Sir Frederick Kenyon, Sir Donald MacAlister, the Marquess of Zetland, Sir J. J. Thomson, Sir William Bragg, Lord Crewe, Sir Israel Gollancz, Sir James Jeans, Sir Oliver Lodge, Sir Henry Newbolt, Sir Ernest Rutherford, and Dr. T. F. Tout. Two of this year's lectures have already been delivered—by the Poet Laureate, on February 8, and Dr. A. S. Eddington, on April 15. They attracted a large listening public and established the National Lectures on a footing of national importance.

### Life and Letters.

WE must congratulate Desmond MacCarthy, the B.B.C. Literary Critic and Editor of *Life and Letters*, on the original step which he has taken in the current issue of his successful monthly. The whole issue is devoted to the printing of a new novel by Richard Hughes. 'A High Wind in Jamaica,' one of the most beautiful and original stories we have read for a long time, appears in *Life and Letters* in a slightly abridged form; the complete version will be published later. Richard Hughes has several times broadcast from London. He contributed to the recent Summer Number of *The Radio Times*.

### When Heaven Rained Frogs.

WRITING in our Summer Number of bygone summers, Compton Mackenzie recalled seeing, in the infamous wet summer of 1888, a rain of frogs in Kent, when every bush and hedge was covered with them. Those who doubted Mr. Mackenzie's memory will be interested to learn



'Those were the days!'

that this fact has been confirmed by listeners who were living at the time not only in Kent, but in Wiltshire and other counties. There was snow in the West Country on Midsummer's Day, and, from June until September, it rained almost solidly. Queen Victoria, who had most institutions well in hand, had, it seems, no considerable control over the weather of her reign. Compton Mackenzie has a remarkable memory. One day he will write the story of his life—and that will be very well worth reading. His latest book, 'Gallipoli Memories,' will appear shortly.

### Shakespeare for the Microphone.

IN our issue of August 16 appeared a letter from a Kent listener suggesting that the Great Plays series should be followed by a series of Shakespearean broadcasts. We entirely agree with this suggestion. Two of the most moving and effective broadcast productions we ever heard were those of *Hamlet* and *Henry V*. In these days when the theatre is able to do so little for Shakespeare, it is manifestly the duty of the B.B.C., which is unshackled by commercial considerations, to make the beauty of the plays known to the English. Our correspondent pleaded specially for *King John*. We would like to add as our own choice, *Troilus and Cressida*, a play crammed with superb poetry and one irksome to present on the stage because of its confused battle scenes (which would present no difficulty to the microphone). We have consulted the Productions Director as to his plans for Shakespeare and learn that during the coming year several of the plays will be included in the programme. The first will probably be *Antony and Cleopatra*. The Productions Director is opposed to the idea of a definite series at regular intervals which might tend to make the dramatic side of the programmes inelastic. We had the same sort of feeling about the Great Plays.

### The 'Leger' Commentary.

AT 3 p.m. on Thursday, September 12, a commentary on the St. Leger will be given from Doncaster by Mr. R. C. Lyle, Racing Correspondent of *The Times*. The St. Leger (or 'St. Leger Stakes for three-year-olds,' to give it its formal title) is, of course, one of the five 'classics' of the Turf. The race was first run in 1776, but did not receive its present title until 1778, when, at a dinner given at 'The Red Lion,' Doncaster, my Lord Rockingham proposed the stakes be so named in honour of that prominent sportsman, Lieut. General Anthony St. Leger. The general, whom we see in Gainsborough's portrait leaning nonchalantly against a horse, is not known to the sporting millions who each year unconsciously honour his memory.





With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



### A German Commentary from Chelsea.

A NOVEL event in the history of British broadcasting took place on Saturday last, August 24, when, with the assistance of the B.B.C., a running commentary on the England v. Germany athletic contest was relayed by landline and submarine cable from Stamford Bridge to Frankfurt, Hamburg, and Breslau. This commentary, which was given in German by Dr. Laven, Sporting Commentator of the Sudwestdeutsch Company, was not broadcast in this country. Britain's only share of the relay was the assistance which the B.B.C. engineers gave to the German radio people in the matter of microphones, amplifiers, and so on. Dr. Laven used the portable sound-proof hut from which Messrs. Allison and Wakelam have described so many football matches. On Saturday, September 28, British listeners are to hear a commentary on the Water-Polo International, England v. Germany, relayed from the Pitfield Street Baths, Shoreditch.

### Busoni Was His Master.

THREE recitals that call for particular mention occur in the programmes for the week beginning September 8. On the Sunday afternoon (London) Egon Petri gives a pianoforte recital of Bach-Busoni arrangements. The programme is of more than common interest since Mr. Petri was a pupil of Busoni. Many listeners will already know, and be fond of, Busoni's arrangements of some of Bach's Chorales—arrangements which, while they keep all the dignity of the tunes themselves, add something else that is fine and sincere, and in the spirit of Bach—but not so many listeners will know the Busoni arrangements to be played on the 8th. Busoni was one of the giants of the piano; and to have had him for master is surely as good a heritage as any pianist today could ask. Later in the week, on Tuesday evening, the 10th (London), Norah Drewett and Géza de Kresz give a violin and pianoforte Sonata recital, their choice including Handel, Arne, Scarlatti, and Rameau; and on Thursday evening (5GB), Johanne Stockmarr will give a pianoforte recital.

### History of The Serenade.

SEVERAL listeners ask us why the light orchestral concerts held in the cloisters of Canterbury Cathedral during last week's festival were styled 'serenades.' The term applies not only to music sung or played by lovers



'A short programme beneath the balcony.'

beneath their ladies' windows, but, in its older connotation, means music, generally with a pastoral theme, intended for open-air performance. The lover's serenade was not always a simple affair of a voice and a guitar. Often, he engaged a band of musicians to play a short programme beneath the blissful balcony. The pieces in this programme were arranged in a certain order—first a march, next a minuet and so on. From this the term 'serenade' was used by Beethoven, Mozart, and others to describe suites of short pieces.

### Coloured and Colonial.

WILLIAM J. WILLSON'S hour of Nigger Minstrel Vaudeville seems to have been very generally popular—though the Moore and Burgess tradition of humour was a trifle too laboured for some of the younger members of the audience. Personally, we were delighted to hear a good rowdy banjo again after prolonged doses of the neurotic saxophone. Next week's programmes include two special vaudeville programmes devised at Savoy Hill. The vaudeville on Tuesday, September 10, will be 'all black'; the artists will probably include Williams and Taylor, Jackson and Blake, and Zaides Jackson. On Saturday evening, September 14, the tone of the programme will be Colonial—Albert Whelan (Australia), Keith Wilbur (the animal mimic from New Zealand), Kerslova (the South African violinist), and Noel Eadie, the popular soprano, who also hails from South Africa. On Wednesday, September 11, there will be a brief syncopated recital by Clarke and Myddleton, two of the trio of pianists in the musical play *So This Is Love!* They will also be heard from 5GB the previous evening.

### Gramophone Records.

THERE were half a dozen dance records in the gramophone programme broadcast by Mr. Christopher Stone on Friday, August 23, during the luncheon hour, and listeners were able to compare the orchestras of such leaders as Paul Whiteman (Col. 5484), 'Red' Nichols (Brunswick 5014), and Bert Ambrose (Decca M49). Melville Gideon (Duophone D546), Wish Wynne (H.M.V. B3039), Belle Dyson (Winner 4927), and Norman Blair (Zono. 5352) sang; Jack Leon's Band played the *Rosenkavalier* waltz (Piccadilly 305); the Dago's Bela Orchestra, a Selection from *Carmen* (Parlo. E10875); and the Berlin State Opera Orchestra contributed Weber's *Abu Hassan* Overture (Parlo. E10873) and Mozart's *German Dances* (arr. Steinbach, H.M.V. D1624); Isobel Baillie and Nellie Walker sang the *Barcarolle* from *Tales of Hoffmann* in English (Col. 9654); and at the end the Zurich Tonhalle Orchestra, under Dr. Volkmar Andreae played the *Gavotte* from Mozart's *Idomeno* (Col. 9653).

### Garden Interlude.

MOST of us have at least a nodding acquaintance with the essays of Bacon; and the one with which we can usually claim most familiarity (if only by knowing its opening sentence) is the essay 'Of Gardens.' Bacon was no sentimentalist; and he mathematizes his subject until you would think all the romance of it must wither away; but it is only necessary to quote a string of flower-names or give the dimensions and uses of an ornamental pond for most minds to savour something of the delights of a garden. Or so it is with Englishmen. Though poems have been written about Persian gardens, and though in Europe there is no country from Portugal to Esthonia where one man will not boast to another of the peculiar pleasures of his garden, it is surely in England that this cult of little Edens is most beautifully understood. Where, for instance, in all the world, will you find plots equal to those cottage-gardens that surprise you in Cheshire lanes, shaggy with autumn's flaring brood of flowers? . . . On Tuesday night, September 10, a programme of songs and prose readings about gardens will be given from London, under the title of 'An Interlude about Gardens.'

### Rhapsody Required.

IN last week's 'Proms' we heard Ford cars and the factory-sirens of Detroit. This week Honogger expresses in music the tense emotions of a Rugger match. The cuckoo has often appeared in music, from Daquin to Delius. Rimsky-Korsakov gave us bees, Gounod an anvil,



'The lay of the ice-cream vendor.'

Wagner and Saint-Saëns spinning wheels, Debussy rain, Glazounov a splash, Mendelssohn a donkey, Saint-Saëns a whole Zoo (including a pianist), Beethoven a nightingale and a quail, Strauss the whistling of wind (scored for a real 'wind-machine' as used in the old 'I have come back, mother,' melodramas) and so on. Our young moderns should be getting to work on a London Rhapsody, including the stammering of electric drills, the raucous laughter of postmen on first catching sight of the new Epstein figures, and the mournful lay of the ice-cream vendor.

### Elgar's Violin Concerto.

BERNARD SHAW has recently been giving his friend, Sir Edward Elgar, a public pat on the back; his music, Shaw says, is among the greatest of our time. It is not Shaw's way, as everyone knows, to be redundant; and he knows a thing or two about music. Elgar has never been accorded the wide reception that his admirers claim to be his due. The War (when 'English music for Englishmen' became the ludicrously patriotic slogan of the concert-hall) brought Elgar's music much more prominently before the general public, and a name that will always be associated with the revival of his work at that time is Albert Sammons, whose fine playing of the violin concerto won so much praise that (though it was first played, in 1910, by Kreisler) it has become closely associated with his name. He will be playing it at the Prom on Thursday, September 12 (5GB). Included in the same programme is a *Suite for Orchestra* by Lennox Berkeley; the suite was broadcast during the course of a studio concert in June last of the work of the younger British composers. Moran's *Second Rhapsody*, also included in this Prom, was another work played at the same memorable concert.

### A Handful of Conceits.

FIVE 'Fancies' from the Fitzwilliam collection are included in the light programme of old English music (violin d'amore, Viola da Gamba, harpsichord) to be played by the Chaplin Trio from 2LO on Friday evening, September 13. The 'Fancies' are by Giles Farnaby, one of the most quietly appealing of all the great choir of Elizabethans: His Dreame, His Humour, His Conceit, and His Rest. As a matter of fact, these pieces were originally written for the harpsichord; but Nellie Chaplin and her sisters have arranged them for the particular combination outlined above. The recital, a short one, immediately precedes the Beethoven Prom; a graceful prelude indeed.

'The Broadcasters.'

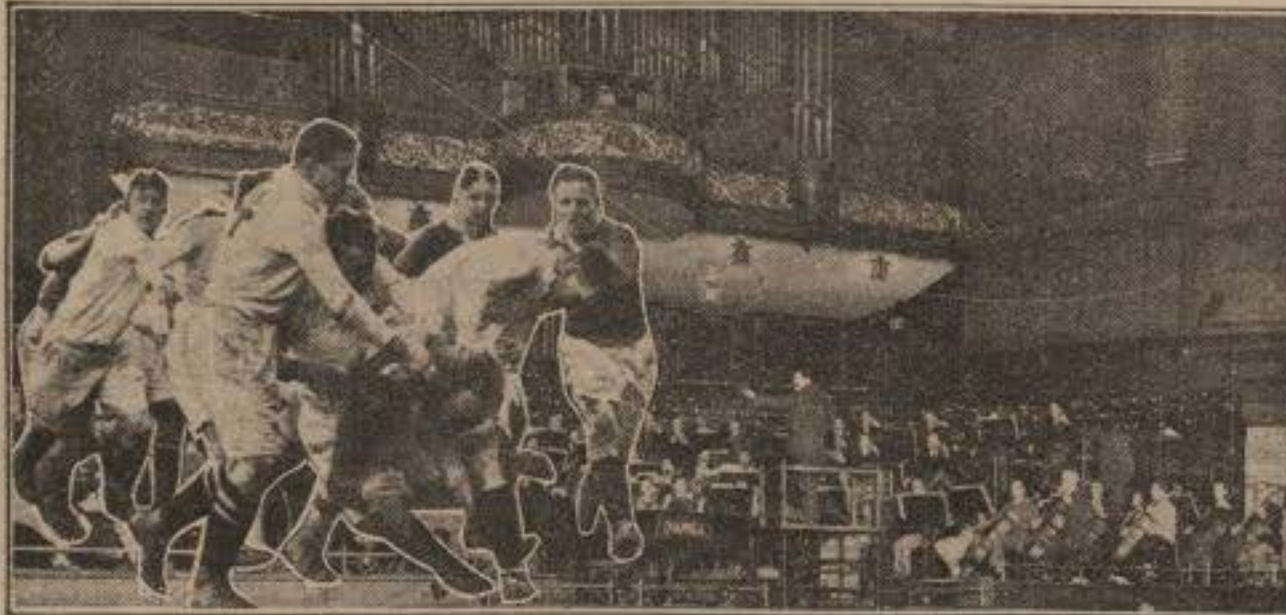


## In the 'Proms' Programmes.

## LAST WEEK FORD CARS—THIS WEEK A 'RUGGER' MATCH.

## 'Rugger' in Music—

ON Saturday, the Prom Programme, broadcast from London and Daventry, etc., includes two new pieces, in one of which the French composer, Honegger, sets forth his view of Rugby. His music does not depict an actual game, but rather its idea as a whole—its struggle, its joy, its strength. Held by the French critics as marking a stage in the composer's progress towards real simplicity and the older classic forms, the work is already well and favourably known on the other side of the Channel, although in this country it is practically new.



## —and a New British Work.

A PIANOFORTE Concerto by Stanley Wilson, one of the youngest native composers, is to be played by James Ching, and the performance has this special interest, that the composer, who will conduct himself, and the pianist to whom the piece is dedicated, are lifelong friends. Stanley Wilson's *Skye Symphony* has already been broadcast several times, so that listeners have some idea of the melodious and yet picturesque music which is to be expected from him.

## A Waltz of Tchaikovsky's.

ON Tuesday, London and Daventry are to broadcast the first Tchaikovsky programme of the Prom season. It begins with the waltz from his opera *Eugene Onegin*, as melodious and smooth-flowing a waltz as any which Tchaikovsky gave us. The opera, based on a sad story of Pushkin's which everybody in Russia knows, has never been so popular anywhere else as in its own country, although Tchaikovsky put much of his best work into it. So deeply was he engrossed in the story, that he confessed, in a letter written at that time, that he had fallen completely in love with the heroine, Tatiana, forgetting that she was a mere figment of the author's imagination, and thinking of her as a real creature of flesh and blood.

## Zeus Hurling Thunderbolts.

TCHAIKOVSKY composed his first Concerto as a tribute to his friend Nikolas Rubinstein, the pianist, dedicating it to him. As soon as it was finished Tchaikovsky played it to him, and when, after each of the first two movements, nothing more encouraging than a grim silence rewarded his efforts, he went on to play the third with real misgiving. When at the end Rubinstein did pronounce judgment, it was, in Tchaikovsky's words, 'like Zeus hurling thunderbolts.' After the Concerto had been given instead to Hans von Bulow and had won a warm reception from music-lovers on both sides of the Atlantic, Rubinstein changed his mind, and often played it in his own concerts.

The work is too well known to need much by way of a reminder of its tunes; it will suffice to say that the big main tune of the first movement is one which Tchaikovsky says he first heard sung by a blind beggar, adding that in Little Russia all blind

beggars sing the same tune to the same refrain. It is astonishingly unlike the sort of tune one might hear from a blind beggar in this country.

In the second movement the middle section, in more lively time than the first, is based on an old French song which Tchaikovsky records that he and his brother used continually to troll and hum and whistle in memory of a bewitching singer.

Solomon, who plays it with all the strength and bigness, and yet with all the tenderness for which it calls, is one of the world's great pianists whom London is proud to claim as a citizen of her own.

## Why not Ballet Music?

IN the biography of Tchaikovsky by his brother, Modeste, there are several letters which make the composer's aims and intentions in his Fourth Symphony as clear as it is possible for the written word to do with a piece of music. In one, addressed to Tancieff, Tchaikovsky replies to a criticism that many passages sounded like ballet music, asking 'Why not?' He says that if it be good music it is of no consequence whether 'our prima ballerina' dance to it or not. At the end of the same letter Tchaikovsky adds that at bottom his symphony is an imitation of Beethoven's Fifth—in its fundamental idea, not in its musical content.

To his good friend Madame von Meck, to whom the work is dedicated, Tchaikovsky expresses himself more fully about the symphony. He explains that the introduction is the germ, and indeed the principal idea, of the whole work. The theme, which begins with a reiterated note in an insistent rhythm, Tchaikovsky tells us is Fate, the inevitable force which checks our aspirations towards happiness, watching jealously lest our peace should be unclouded, a force which hangs like the sword of Damocles above us. The main body of the first movement, too, expresses this overpowering force and man's submission and his grief. The sense of despair grows in strength and poignancy until the writer turns from reality to lose himself in dreams. Two themes are used in building up this section which depicts dreaming, and forgetfulness of all that was dark and dismal. But the theme of Fate from the beginning is heard again, and the music means that life is, after all, but a continual struggle between the bitterness of truth and the fugitive dreams of happiness. As Tchaikovsky puts it,

calling up pictures as divergent as those of street singers and passing military bands. But the images have no relation to real things, and are only wild, strange fancies.

But Tchaikovsky concludes his analysis of his own symphony by saying 'My description is not very clear or satisfactory,' and he quotes from Heine, saying, 'Where words leave off music begins.'

## Wagner's Shoemaker Poet.

MANY of the characters in the Wagner operas were borrowed from real history, and the first piece in the Prom on Monday which 5GB will broadcast tells of one of the greatest of them. Hans Sachs, the shoemaker poet of Nuremberg, adored both by his colleagues in the Guild of the Mastersingers and the ordinary listener in those far-off days, is one of the most lovable figures, as Wagner draws him, in the whole range of opera. A good deal of his own poetry has come down to us, and it fully bears out the position which Wagner gives him among the singers of his day; simple and dignified, though a little stilted, as the strict rules of the Guild involved, it embodies many touches of real imagination and some very lofty thought. Although we know but little of it in this country, there was a phrase constantly quoted in the war, which was borrowed from him. *Der Tag* came from a line of one of his hymns. 'Awake, it draweth towards the day,' a hymn of which Wagner makes use in the last act of *The Mastersingers*.

The hymn forms part of the prelude to Act Three, and little snatches of the Cobbler's Song from the Second Act are heard too, as well as a hint of the song which Walter sang in the First Act. The prelude sets forth the meditations of Sachs on his old city of Nuremberg and of the events which make up the story of the opera. It is the eve of the Festival of St. John, Midsummer Day, when the great song contest is to be held.

## An Untranslatable Term.

PARSIFAL, as everybody knows, was the culmination of all Wagner's ideals for music-drama. It was completed only in 1882, the year before he died. It embodies not only what he regarded as the ideal union of music

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## BRITISH COMPOSERS WHO WILL BE REPRESENTED IN THURSDAY'S ALL-BRITISH PROMENADE CONCERT.

Granville  
BantockFrederick  
DeliusArthur  
BlissFrank  
BridgeJohn  
IrelandHamilton  
Harty



# MODERN EXPLORERS *By Dr. Thomas Gann.*

The Incurable Wanderer—The Adventurer de Luxe—The Publicity Hound.

Dr. Gann is to talk on Monday evening about the forthcoming British Museum Expedition to Central America.

**E**XPLORERS may perhaps be divided into three classes. First we have those who are afflicted by nature with an incurable wanderlust and love of adventure for itself. Of the doings and discoveries of these one seldom hears, for they are for the most part silent and solitary men, with little love for their fellows; but mahogany cruisers, or chicle bleeders occasionally come across a heap of rag-covered bones lying beneath a tree in the bush, which marks the end of the trail for one of them.

Next come the commercial explorers, of whom there is an infinite variety.

The large, well-equipped expedition out in search of gold, oil, or other minerals, with a big mule train, plenty of native servants, elaborate camping outfit, a doctor, a cook, a surveyor, and unlimited supplies of canned foods, and even a phonograph and small movie outfit for the benefit of natives, represents exploration de luxe.

The orchid hunter, the bug hunter, and the searcher for new mammals, new reptiles, and new birds belong to this category, though their equipment is usually far more modest.

Then we have the mahogany cruiser, who traverses the unexplored bush in search of hitherto unexploited tracts of mahogany trees, and the chicle bleeder in search of sapodillo trees yielding the valuable latex which forms the base of chewing-gum.

The scientific explorer, archaeologist, or ethnologist, is usually sent out by some great institution in search of new peoples and new customs, or the imperishable remains of ancient civilizations.

These are all to be encountered in increasing numbers throughout the waste places of the earth, as the unexplored territory becomes, year by year, less and less; and they are motivated less, I think, by a desire for any material reward, of which there is usually but a slender modicum, than by a genuine love of adventure. The same spirit which drove Columbus on to the discovery of the New World, which made Cortez burn his boats on the shores of the Gulf of Mexico, and supported Ponce de Leon through a thousand hardships in his search for the fountain of eternal youth,

burns as brightly in our young men of today as ever it did since the first paleolithic man felt an impulsion to see what lay beyond the hills surrounding his valley settlement.

The last type of explorer seems to be an entirely modern product. Adventure for itself has no charm or attraction for him. He is in search solely of publicity and notoriety, all his geese are swans, every little mishap of the trail is to him a hair-breadth adventure, every little inconvenience of bush-life an intolerable hardship. Of him the less said the better. Fortunately he is a rare bird, though not perhaps so rare as one might desire.

My own experience of exploration is confined to the Central American forests, which offer perhaps one of the most interesting fields for the discoverer still remaining on the face of the earth.

Millions of acres in southern Mexico, British Honduras, Spanish Honduras, and Guatemala have never been trodden by the foot of man since the last aboriginal Maya Indian left them, more than twelve centuries ago.

This vast territory forms a happy hunting ground for every kind of explorer. Gold, silver, copper, tin, iron, oil and coal have already been found within it. Every scientific expedition that has gone in has come out with hitherto unknown varieties of birds, reptiles, insects and plants. It was here that the great American explorer John L. Stephens believed that there existed, hidden in the depths of the forest, a city still inhabited by the descendants of the ancient Maya race, with its white stucco-covered temple and palaces intact.

Here are certainly to be found a few degenerate descendants of these same Maya, still practising the rites and ceremonies of their ancient religion, and within the last few years there have been found, buried in its bush, vast stone cities with magnificent temples and palaces, splendid sculptured stone monoliths and painted stucco walls. These have been found by wandering Indians, in search of the precious chewing-gum tree, and reported casually to archaeologists on the outside as objects of no great interest or importance.

The field for archaeological and ethnological research throughout Central America is immense, for this region was once the site of the highest civilization ever developed upon the American continent, and was covered by a network of great stone cities and towns, not one quarter of which has as yet been discovered, for so dense is the tropical forest that one might pass within one hundred yards of a building as large as Westminster Abbey without becoming aware of its existence.

Central America has, it must be admitted, many drawbacks from the explorer's point of view. One travels, when possible, along the rivers in native dug-out canoes with native paddlers. On leaving these one takes to the bush, when, if there are trails, one can often procure mules to carry the heavy baggage; but not infrequently there are no trails, and then one has to hack one's way through the virgin bush, and to cross rivers and swamps as best one may.

In the dry season great tracts of the country dry up completely, the water holes become masses of damp mud, and the water supply of the expedition has to be carried in from the nearest river or lagoon, which may be many miles away. In the wet season, on the contrary, the rain falls incessantly from the low-lying leaden sky. One's clothes are never dry, the dismal downpour never ceases night or day, the tent is saturated, one's boots and everything made of leather grow green with mildew, the firewood is so damp it is almost impossible to kindle it, mules and carriers, miserable, wet and dispirited plod stolidly along the swampy trail, often converted into shallow lagoon.

Clouds of mosquitoes, bred in the swamps, annoy one, and make night hideous with their monotonous song, and one hears the miserable Indian carriers who are not protected by mosquito curtains mechanically slapping them off in their sleep, throughout the night.

Everyone's temper gets short, and not infrequently, as a climax, a go of fever comes along, due to an infected mosquito finding its way in beneath the net, and one wonders why one had been fool enough to leave th-

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and drama; it is meant also to be a union of the two great influences which, more than any other, have moulded mankind in its present-day tradition, the two influences which Wagner called *Heldentum* (the word is difficult of translation, meaning literally 'hero-hood') and *Christentum* (Christianity). Wagner was at work, when he died, on a book which should explain just what he meant by the union of these two.

The story, as remodelled by Wagner from the old legends, is briefly as follows: The Grail has been given into the keeping of Titurel and his Knights. They have, too, the holy spear with which the soldier pierced our Lord's side upon the Cross. Titurel has built a great castle, Montsalvat, to guard these sacred relics against a pagan world, and especially against the magician Klingsor, who with the help of his Flower Maidens and the arch-enchantress, Kundry, endeavours to seduce the Knights. Amfortas, son of the old Titurel, has been overcome by the magician's arts, and has been forced to leave in his hands the sacred spear, with which he himself was sorely wounded when Klingsor seized it. Nothing can heal the wound save a touch of the spear, and it has been prophesied to the Knights that only a guileless fool can avail to win it back for them. Parsifal, our English Sir Percivale, is the guileless Knight who in the end overcomes Klingsor's magic, and not only restores the spear to Amfortas' keeping, but wins Kundry to abandon her sorceries and join the service of the Grail. She finds her death and forgiveness in the last mystic scene when Amfortas is healed and the radiance of the Grail is shed again over its Knights.

#### Parsifal's Son.

IT has often been pointed out how many of the Wagner operas are linked with one another, and especially how the early Lohengrin foreshadowed Parsifal. Miss May Blyth and Mr. Walter Widdop, who have often sung the same roles on the stage, are to sing the beautiful duet for Elsa and Lohengrin from the third act of the opera. Lohengrin, listeners will remember, was the mysterious knight who came at Elsa's prayer to defend her against her arch-enemy, Telramund. He wins her as his bride, but has to lay down the stern condition that she may not ask his name. The beginning of the duet in the bridal chamber is wholly peaceful and joyous, as Lohengrin begins, 'We are alone, the first and only time since we have met.' Gradually Elsa's doubts and misgivings, springing from the bitter seed planted in her thought by her enemies, gather strength until she begs to know who her deliverer is and whence he came. That means, as he tells her, solemnly and very sadly, that he must leave her, and at his request the Court is summoned once more on the banks of the river, in the place where he did battle for her. Then he tells them

that he is a Knight of the Grail, the son of Parsifal, and that he was sent by heaven to deliver her. Now he must return to his task amid the guardians of the Sacred Vessel.

The Bridal Procession from the same opera, which is the last piece to be broadcast on Monday, is no doubt one of the two best-known pieces of wedding music in existence. Mendelssohn's *Wedding March* must be the only one which could claim to be more popular than it.

#### Brahms in Contrasted Moods.

THERE is a striking contrast in Wednesday's programme, which 5GB is to broadcast, between the opening overture and two of the songs, and the joyous concerto and symphony which come after that. The *Tragic Overture* was composed in the same year (1880) as the *Academic Festival Overture*, and the two works made their first appearance in the same programme at a concert which was given in Breslau, with Brahms himself conducting; the occasion was his graduation as honorary Doctor of Philosophy at the University there. The work has no special programme, and its title is the only clue which Brahms gave to the mood of its music.

The second pianoforte concerto also appeared in that year, Brahms playing it for the first time in Vienna in the Christmas week. Nearly twenty-two years have elapsed since the first pianoforte concerto came out, and by contrast with the stress and conflict which sounds almost all through it, this second seemed to Brahms' admirers too light-hearted. Happiness certainly inspired it, and its message is one of sanity and wholehearted rejoicing. There are four movements, and Brahms himself explained that he added the second because the first and third were both so simple that something bigger was needed between them.

Johanne Stockmarr, who is to play it, was known to us first in this country as the one pianist above all others who was authorized to play the Grieg Concerto. She has, however, long ago made it clear that she is no less at home in the breadth and bigness of Brahms' music.

#### Symphonies in Pairs.

BRAMHS had reached the age of forty-three, and his published works had already attained to the imposing total represented by Op. 67, before he gave the world a Symphony. The first was very soon followed by the second, a fact of which much has been made, as forming an interesting parallel with Beethoven's Fifth and Sixth, and again with the Seventh and Eighth, which also appeared practically as pairs. And the coincidence is even more than that; apart from the contrast in character between the two Symphonies in each pair, we know that Brahms' first and Beethoven's Seventh scored immediate successes; while the

second, like Beethoven's eighth, was at first looked on with disappointment. To this day there are some who speak of it with an air of apology, as though its brightness and good spirits called for excuses; but the great world of music has very little patience with such an attitude and has always recognized the breadth and bigness of this Symphony as giving it every right to an equal place of honour with the other three. In actual length the second is the longest of Brahms' Symphonies, and the first movement is one of the rare examples of a very long movement which is throughout perfectly orthodox in design.

#### Brahms' Songs.

AS everybody knows by now, Brahms' songs range over a very wide field, and here are three, to be sung by Mr. Dale Smith, of very different orders. The first, *Gracious and fair art thou, my Queen*, is a finely reverent love song, in which the poem and the music tell of the beauty and the gladness which follow the adored one wherever she goes.

The second tells of one who wandered on a day of wind and rain through a neglected churchyard and seemed to see on all the forgotten tombstones the sad word *Gewesen* (which means simply 'seen') but at the end he knows, with a blessed hope, that the word should be *Genesen* (which means 'recovered from sickness,' and is here used in the sense of 'arisen').

The third is a rhapsody of blue skies mirrored in the waters of a lake, and at the end the poet calls to all the beauty about him to reflect itself in his song.

#### British Composers.

IN a programme of British music to be broadcast from London and Daventry from Thursday's Prom, there are three works which have already secured for themselves warm places in the hearts of music-lovers. There is one quite new, by Frank Bridge. It consists of two poems for orchestra, after Richard Jeffries, the first based on the sentence from 'The Open Air': 'Those thoughts and feelings which are not sharply defined, but have a haze of distance and beauty about them, are always the dearest'; and the other on a passage from 'The Story of My Heart': 'How beautiful a delight to make the world joyous! The song should never be silent, the dance never still, the laugh should sound like water which runs for ever.'

A Concerto for two pianofortes and orchestra, also new to most listeners, is to be played by Ethel Bartlett and Rae Robertson, who have for some time made a speciality of music for two pianofortes. The composer, Arthur Bliss, himself says of this work that its music is characterized by a kind of steely force and dynamic energy. Although it was played in Boston, U.S.A., as long ago as 1924, this is its first performance in England.

## SAMUEL PEPYS, LISTENER

By R. M. Freeman,  
Part-Author of the New Pepys'  
*Diary of the Great Warr*, etc.

Aug. 1. This day 128 y<sup>r</sup> was born g<sup>d</sup> Aunt Jacyntha Pepys, that was crost in love and into a sisterhood (Anglican) and rose to be Reverend Mother; the onelie Reverend Mother we have ever had in our family (equal to a Bishop, for a man, almost), and did make us in a measure proud of her. Yet the vexing thing was her having 6,000<sup>l</sup> when she went into the sisterhood and they incontinently (God forgive them) to scroff the lot of it.

Aug. 3. Coming the Fripp woman to drink tee with us, very observable it was how she lengthens her skirt and heightens her jumper; doing it, I suppose, to please Blick the same as my wife once drest to please me till she had me safely married. Their wedding, says widow, fixt for September 25; which be quick work, yet wise in her, methinks, to give him no time to repent of it, and some of his priestly brethren, I hear, already at him, his going back on his celibacy. A strange thing was widow's openly telling us she will not discard Fripp's wedding-ring, but to wear Blick's above it, so as she shall sport 2 wedding-rings to her marriage-finger; in token, says she, alike of her past and her present fidelity. But I believe she really does it out of swank, like the Red Indians' scalps.

Aug. 4 (Lord's Day). My wife to church.

I at home of the plum-sickness, by eating a dish of raw gages last night and sorry for it ever since. So to listen-in to the Jamboree service from Birkenhead, with as much attentiou as a man can have that is gript every 2 or 3 minutes almost with twekes of the plum-sickness.

Aug. 6. The first all-rainy day we have had this great while, Doris sets our aspidistras and other pott-plants on the door-step to catch it, with so streight a passage betwixt them that I cannot help wetting my trousers against the damned things every time I goe in or out. Whereby being vext, I bade my wife speak to Doris hereof, but very meanly (though vainly) tries to make it my business, saying, if Doris is to be rated, I may do it myself. Which was, methought, like her woman's cowardice; yet, if she will not pluck up courage to rate her own she-servants, I cannot make her. So to the Club, where some games of snooker with Mullings at 1<sup>l</sup> a point, and had 3<sup>l</sup> 11<sup>s</sup> of me, to my great discontent. Presently to the smoaking room, here among others was silly Snigsby, loving his own voice as much as ever, but still limping a little from the sciatique and goes with his wife for a mō to Harrogate tomorrow; which is the one thing I have found to praise God for all this devilish day.

Aug. 7. To Selsdon golf-clubb to M<sup>r</sup> Lacey, the professional, of whom 1 hr's instruction how to streighten my drive, wherein of late I have erred and strayed like all the lost sheep in Christendom almost. This he lays to the way I gripp my clubb in swinging it, with the hands fighting instead of supporting each other, and shews me how to mend it. A thing that surprised me was his disabling the old maxim of 'Slow back,' also of tautening the left leg, but needs, says he, a slight easement of both leggs to make a nice ballance and the weight of the body passing naturally thereby from right leg to left, without jerking or forcing it. Trying my shots this way, I find he is right and I mean to continue it. Anon, being driven home by rain, and my wife still abroad, did clear away her work-table with other matters and to practise 1/2 mashies, after M<sup>r</sup> Lacey's manner, on the drawing-room hearth-rugg, watching myself in the glass to see I do it right, but mine ears prikt the while against the sound of my wife's incoming. Which by-and-by hearing, back in a trice with her work-table and the other matters, and to thrust my mashie under the Chesterfield, and snatcht up the evening paper. Whereby she entering do find me most respectably buried in The Dean of S<sup>t</sup> Paul's.





THE FAMOUS DAN, a comedian of almost legendary greatness.

## MUSIC-HALLS— AND DAN LENO.

Continuing his History of Vaudeville, Mr. Willson Disher comes to Early Victorian times, to the first music-halls, the scene of the triumphs of Sam Collins and the Great Vance. He tells of Jenny Hill ('The Vital Spark') and Dan Leno, and the final decline of 'the halls' when the highbrows took them up.

**O**RDERS, gents.' The chairman cannot make himself heard. 'Orders, gents.' The tone of his voice is a reminder that as the cost of the entertainment comes out of the sale of liquor, there can be no songs if there are not enough suppers. 'ORDERS, GENTS.' This is clearly a threat that unless tankards are more hastily emptied and replenished, he will hold up the programme indefinitely. A real gent at his table mollifies him by asking him (yet again) what he will have; he answers, raps on the table with his hammer, and announces the next song-and-dance. Most of the audience are tradesmen and mechanics; they smoke pipes, drink porter, and keep their money for their wives. But these Saturday nights at the Canterbury Arms in the Westminster Bridge Road are so popular that the inn is crowded out.

Charles Morton, who has borrowed the idea from Evan's supper-rooms, now starts Thursday nights as well, and they, too, are crowded out. In less than a year he builds a hall over his skittle alley big enough for 700 persons. It is opened in 1849.

Argumentative old stagers deny that this was the first music-hall. They offer, as proof, old programmes of concerts given at various theatres and halls before 1849. They miss the point. Morton was the first to make a regular entertainment out of a tap-room sing-song. This is his sole claim to be called 'the father of the music-hall.' At first his ideas had little to do with vaudeville. Concerts, not variety entertainments, were given during his early seasons. It was at the Canterbury Hall that Gounod's *Faust* (selections) was first sung, and Offenbach popularized.

The comic singers were, like Sam Cowell, actors of some standing in the theatre. What we think of as the halls were not evolved until tap-room singers trod their boards; and when Morton was building his hall, those who were to make this type famous were amusing pot-house loafers for very small rewards. George Leybourne was a mechanic from the Midlands who came to London on a holiday, gained a hearing, and decided to stay. Sam Collins, the first Paddy of the halls, was a chimney-sweep, the great Vance a solicitor's clerk, and Harry Liston (who sang 'When Johnny Comes Marching Home') a commercial traveller. There was so great a demand for singers at the beginning of the 'sixties that every man with a voice, no matter what his trade, could down his tools one day and turn 'pro' before the next.

Music-halls were being born in litter. Some were old buildings transformed, and

others new ones quickly erected at heavy cost. The Holborn National Schoolrooms were taken over by Weston, the publican next door, and became the Royal Music-Hall. The South London was built on the site of a Roman Catholic chapel. The Boar and Castle Inn was enlarged into the Oxford. An old stableyard which had been a wax-works show and a skating-rink became the Pavilion. The Oxford was burned down in 1868 and the South London in 1869. Both were rebuilt at once. In seven or eight years huge profits had been made.

Those were the years of the *lion comique*, the swaggering dandy who sang of a roystering life and the joys of champagne. Yet the most characteristic career of this period is that of Jenny Hill, the 'Vital Spark.' Her father, according to H. G. Hibbert, was a cab-minder, hanging about a rank in Marylebone. She worked in an artificial flower factory until given the part, in a pantomime at the Westminster Aquarium, of the legs of a goose. She was apprenticed to a North Country publican for seven years to learn the trade of a serio-comic singer while making herself useful as a household drudge. In 'Fifty Years of a Londoner's Life,' Hibbert says: 'On market days, the farmers would sit over their cups till one and two o'clock in the morning. While ere they lingered, the poor little serio-comic singer and dancer must be ready to take the stage of the "free and easy." And at five o'clock in the morning, she must be alert

to scrub floors, polish pewter, or bottle beer, at which she became quite an adept. At noon, the performances began again.' She married an acrobat, who taught her his trade, not too kindly. While barely out of her teens she was waiting, with a baby in her arms, in the offices of music-hall agents. One, to get rid of her, sent her with a note to the manager of the Pavilion. It ran: 'Don't trouble to see bearer. I have merely sent her up to get rid of her. She's troublesome.' It had the effect of moving the manager to give her a chance. That night she was so great a success that Leybourne was kept waiting in the wings. 'The audience wanted more of its new favourite, and was not appeased till Leybourne, who was a pleasant fellow, took the slender creature in his arms and held her up to view.' Though she became a brilliant principal boy, she was at her best as 'Arry describing the joys of Southend,' as the 'Coffee Shop Gal,' imitating her customers, and as the dancer of the 'Cellar Flap.' But her early hardships and the 'lessons' her husband had given her in acrobatics, brought about a premature old age. At forty she had to leave the stage, and she died six years later (1896) with nothing left of the large sums she had earned.

Compare Jenny Hill's childhood with that of Dan Leno, born Galvin. His parents, under the names of Mr. and Mrs. Johnny Wilde, did a song-and-dance at any place of amusement that would engage them. I have already told the story in *The Radio Times* (February 8, 1929) of his early struggles, when his uncle, Johnny Danvers, danced with him for hours at a time in a public-house for a handful of coppers. Such close contact with alcoholic squalor provided the raw material for his wonderful gift of grotesque comedy. People tell me that what Dan Leno said was not funny in itself; everything, they declare, was in the way he said it. I wish I could set down his description of his family ties. After getting thoroughly confused over his uncles, cousins, father and grandfathers, he remarked:

(Continued in cols. 2 and 3 overleaf.)



WHEN LEOTARD'S DARING THRILLED THE ROYSALTERERS OF THE ALHAMBRA. A rare old print showing the interior of the old Alhambra and the type of audience which thronged the 'halls' of seventy years ago. Léotard was the first trapezist to appear in England.



## Home, Health, and Garden.

## THE NEW HOUSEHOLD TALKS.

THE autumn programme of Household Talks begins this week, and while many of the series which have proved most popular in the past are to be continued, several new and interesting features have been arranged for the last three months of the year.



Mrs. Strachey.

The morning talks on Mondays will be in two series, the first on Common Sense in Household Work, when advice will be given on choosing a home, how to work a small house with and without a maid, and how we can best lighten, or eliminate household fatigue.

The speakers on these subjects will be Miss Sydney Bushell, who has specialized in Housing schemes, and Mrs. R. O. Raphael (Miss Winifred Spielman), of the Institute of Industrial Psychology. The last talk, on November 4, will take the form of answers to questions which may have been put by listeners during the series.

On November 11 a series of talks on 'How to Make the Best of Oneself' will begin. Miss Barbara Cartland, the young novelist whose sympathetic talks on similar subjects have been much enjoyed by listeners in the past, will be the speaker, and in the talks will discuss how much a smiling face and pleasant appearance can help us to overcome many of the difficulties encountered during our daily round, and how this desirable end may be achieved even in drab and unpromising surroundings.

Tuesdays and Fridays will, as in past months, be devoted to recipes, menus, and household hints, many of an extremely economical nature, while on Wednesdays Mrs. Oliver Strachey will continue the weekly commentary on current affairs which has been so much appreciated by intelligent women whose circumstances tend to cut them off from the wider world outside their homes.

Thursdays will again be given up to talks on various problems of childhood. These will be in sets of four, and here again the last talk on each subject will be answers to listeners' questions. The talks will deal with problems of the frightened child, whether excitements such as parties, etc., do harm, how to prevent winter ailments, and the like. The speakers will include the Hon. Mrs. St. Aubyn and Miss Muriel Payne, of the Institute of Medical Psychology. Miss E. C. MacLeod, of King's College Hospital, whose helpful talk on stammering will be remembered, is also contributing four talks on speech defects and how they can be, if not wholly cured, at least considerably improved.

On Saturday mornings there will be talks on very varied subjects. Miss Ethel R. Hambridge is to give four talks on dressmaking, which have been specially designed to give help to teachers and students who have to prepare work for classes of pupils; Mr. Arthur J. Bendy will give some further advice on 'Odd Jobs About the House,' while talks on Fashions will be given by Miss Janet Hunter, Mrs. Towers Settle, and Miss Julia Cairns. Home Decoration will be dealt with by Mr. Leslie Menzies, Miss Violet King, Mrs. J. Webb, and others.

The Household series on alternate Friday evenings at 6 p.m. will include talks on housekeeping for business people, planning a small party, and one or two on specialized cookery.

Another series likely to be of special interest to parents is that on New Careers for Boys and Girls, which will be given on alternate Mondays at 6 p.m. beginning on September 30.



Miss Cartland.

## THIS WEEK'S WORK IN THE GARDEN

—and a list of Bulbs recommended to listeners for growing in fibre.

THE renewal and replanting of plants in the Rock Garden may be carried out now. It is of great importance for the future of the plants that the old exhausted soil should be removed and replaced with suitable compost for the plants it is intended to grow. If the weather is dry, water well until the plants become established.

Malmaison carnations already layered in frames will now be sufficiently rooted to be severed from the parent plants and placed in pots of suitable sizes, according to the roots they have made. It is a good plan to cut the layer from the parent plant about ten days before potting. The compost should consist of a medium well-decayed loam with sufficient old mortar rubble and sharp sand to keep the whole porous. After potting the plants may be placed in a cold frame or cool greenhouse and shaded from bright sunshine for a time. When they are established give them all the light and air possible.

Richardias that have been at rest in their pots may now be potted on if early flowers are required. The size of pots will vary according to the size of the specimens required. If large plants are needed, 10- and 12-in. pots can be used. Single plants in 6-in. pots are useful for house decoration. Remember that Richardias are gross feeders and enjoy a rich compost. After potting they should be stood in a cold frame and carefully watered until new roots are formed. If the old plants were planted out in the garden, they will now be making nice growth and should be lifted and potted as advised for those that have stood in their pots all summer.

Amongst herbaceous plants that require attention, if division is contemplated, is the stately Eremurus. These plants have thick, fleshy, brittle roots which radiate from the crowns. The crowns will be found to divide quite easily without the use of a knife, but any that are accidentally broken should be cut clean off. Eremuri are sun-loving plants, and as the early spring frosts are liable to destroy their flower spikes, a sunny, well-sheltered position should be chosen for them. They love a well-drained, moderately rich soil. Where soil is heavy or wet,

a bed may be made by draining with brickbats and broken pots and raising it slightly above the level of the surrounding ground.

Celery requires attention. Remove the side growths and prepare for earthing up. Give the rows a good soaking with water, using liquid manure on alternate waterings. Dust the rows at least once a week with soot, which acts as a fine stimulant for celery.

Sow a few rows of winter spinach within this next week or two in an open, well-cultivated site. See that the soil is not sour. Do not sow too thickly. Thin out to 9ins. or a foot as the seedlings become large enough.—*Royal Horticultural Society's Bulletin.*

## Bulbs for Growing in Fibre.

ROMAN HYACINTHS.—If planted in September can be had in bloom middle of December.

MULTIFLORA HYACINTHS.—Each bulb produces six to twelve light and elegant spikes of bloom.

CYNTHELLA OR MINIATURE HYACINTHS.—These are very easily grown, most effective four to twelve bulbs of one variety planted in a bowl.

ORDINARY HYACINTHS. Named varieties best for forcing.—White: L'Innocence, December; Queen of England, December; Corregio, January; Queen of Whites, February. Red and Rose: La Victoire, Christmas; Lady Derby, Christmas; The First, January; Jacques, end of January; Chestnut Flower, February. Blue: Bismarck, Christmas; Schotel, Christmas; President Faure, January; Grand Maître, end of January; King of Blues, February. Purple and Violet: Marie (deep purple), Christmas; Distinction, January; Laura, January; Mauve Queen, February. Yellow: Yellow Hammer, Christmas; Salmonetta, end of January; City of Haarlem, February; Prince Henry, February.

SINGLE TULIPS.—Crimson Brilliant, Vermilion Brilliant, Prince of Austria (rich orange), Pelican (white), Portebakker, (White), President Cleveland (pink), Yellow Prince, Rose Griselin (delicate rose), Lady Boreel (white), Mon Trésor (yellow), Rose Luisante (late Brilliant Rose).

DOUBLE TULIPS.—Murillo (rose flushed white), Imperator (scarlet), Couronne d'Or (deep yellow), Tea Rose, Salvator Rose, Peach Blossom, Scarlet and Yellow Tournesol.

DAFFODILS AND NARCISSES for very early forcing.—Golden Spur, Cervantes, Spring Glory. To be followed by: Emperor, Empress, Victoria, Madame de Graaff, Sir Watkin.

BARRI NARCISSES.—Conspicuous and Inconspicua.

LEDSHI NARCISSES.—Amazon, Fairy Queen.

PORTICUS NARCISSES.—Almira, Cassandra, Horace, and the old favourite Ornatus.

POLYANTHUS NARCISSES.—Paper White for Christmas. Grand Soleil d'Or, Christmas; Double Roman, earliest of all before Christmas.

PORTAZ NARCISSES.—Laurens Koster, Orange Cap.

SINGLE AND DOUBLE JONQUILLS.—Crocus: Julia Culp, (purple blue), Maximillion (pale azure), Parpareus (deep purple), Largo Yellow.

## THE MUSIC-HALLS—AND DAN LENO.

(Continued from previous page.)

'There's a postman mixed up in all this.' That remark, to me, is still funny in cold print. How much funnier it was when uttered by Leno as a casual parenthesis in another matter. (All the same, I would like to hear Leno's records again. Perhaps the B.B.C. will accept my suggestion of a music-hall programme sung, through the gramophone's aid, by comedians of the past.)

Most of the idols of the halls jested at things which were squalid. The more rigid polite society's standards of propriety became, the more licence was claimed by vaudeville. Since its nature is saturnalian—the topsyturvydom of holidays—the music-hall was the safety-valve for people whose high spirits could not be for ever repressed by mid-Victorian respectability. Marie Lloyd and Bessie Bellwood were priestesses of saturnalia. Many worthy citizens, inexpressibly shocked at their goings-on, yet found relief in the secret and guilty joy of listening to their songs.

Then the halls became the cult of the intellectuals, and that was the beginning of the end. When George Moore declared that living art was to be found in the music-hall and not in the theatre, William Archer replied that the art of the music-hall was

the art of 'elaborate ugliness, blatant vulgarity, alcoholic humour, and rancid sentiment.' It exhibited, he said, the life of the rich as one long, rowdy swagger, the life of the poor as a larky, beery, maudlin Bank Holiday. To him it was a significant, not to say a terrible fact, that not one verse, not one line of any music-hall song had passed into the common stock of the language. He asked whether there was ever in the world such a gigantic mass of effort in the direction of literature and art, so hopelessly ephemeral and negligible in its results. With all veneration and affection for William Archer, I cannot restrain a chuckle over this astonishingly wrong-headed pronouncement. However, I must admit that when he wrote this, the days of alcoholic humour were ending. Despite the loyalty of the British public to old favourites, the red-nosed comedian was finding himself a thing of the past. The real old music-hall died at the beginning of the twentieth century. The 'variety theatre' took its place.

M. WILLSON DISHER.

(In next week's issue Mr. Willson Disher will conclude his series of articles, bringing the history of Vaudeville up to the present day.)



# HOW THE ANNOUNCERS WILL PRONOUNCE IT

Mr. A. Lloyd James, Lecturer in Phonetics at London University and Secretary of the B.B.C. Committee on Spoken English, here discusses a number of the Committee's recent findings.

**T**HERE are two words of outstanding interest in the list recently submitted to the Advisory Committee on Spoken English, whose decisions are printed herewith. The words that usually give difficulty to announcers and others are generally words of three or more syllables; the difficulty is to know where the accent lies, and what value to give to accented and unaccented vowels. But in the accompanying list we find two words of one syllable, and the announcer who decided to ask the Committee for a ruling upon these two words—'ass' and 'off'—is to be complimented upon his courage. The first word, of course, is used mainly nowadays as a term of mild abuse, the 'silly ass' being a well-known member of modern civilized communities. Those who speak South-Eastern English are quite uncertain as to whether the word should rhyme with such words as 'pass,' 'grass,' 'brass,' which they pronounce long, or with such words as 'lass,' which they pronounce short. The rest of the English-speaking world has no doubts about these words: 'lass' and 'pass' are good rhymes everywhere except in the mouths of those who speak what some people call Standard English. The word 'ass' has failed to make up its mind which way it will go, so the Committee has decided that it shall rhyme with 'lass.' It would really be a very good thing if all these words went the same way, and

it would not be surprising if they did. People who pick up this South-Eastern distinction late in life get very bothered at times; I have even heard such people pronounce 'gas' as though it were written 'garse'!

The other word—'off'—is much more commonly used. It is, of course, the same word originally as 'of,' which is pronounced throughout the English-speaking world with a short vowel. 'Off,' however, is pronounced in two ways, either with the short vowel used in 'of,' or with a long vowel, as though it were written 'awff.' Here again the South-East is mainly responsible for the long vowel, which we hear, not only in 'off,' but in words like 'cough,' 'often,' 'cross,' 'gone,' 'cloth,' etc., which are generally pronounced in the South-East, by speakers of anything over twenty years of age, as 'cawff,' 'awffen,' 'crawss,' 'gawn' and 'clawth.' I have spent some time in investigating the present state of these words, and I find that young students, in places like the University of London and the Royal Academy of Dramatic Art, which recruit

## READING THE NEWS BULLETIN

The daily news bulletins sometimes constitute a severe test of the announcer's knowledge of pronunciation—particularly when there is trouble in China.



their students from many classes of society, definitely reject 'cawff,' 'crawss,' etc. They call it Cockney! Their fathers and mothers use this 'Cockney' pronunciation, but the children despise it. They never talk about 'Charing Crawss,' or about going 'acrawss' the road. But they are uncertain with regard to 'off.' Some say 'awff' and some 'off.' The Committee has decided to give 'off' the benefit of its blessing, and it is to be hoped that 'awff' has 'gawn' for ever.

Of the foreign words sent in for discussion, possibly the most interesting is 'Mahomet.' What is wanted in this case seems to be a definite ruling as to spelling rather than pronunciation, and most people will agree with Fowler's common sense, which they will find in his article on 'Mahomet' in 'Modern English Usage.' My two distinguished Orientalist colleagues, Sir Dennison Ross and Sir Thomas Arnold, use the spelling Muhammad, mercifully sparing us the dot under the 'h' which the rigid pedant would inflict on us. Nothing that we can do to the appearance of the prophet's name will make the non-Arabic-speaking world, whether they be Moslems or Christians, pronounce the name as it is pronounced by the Arab, for this distinctive dotted 'h' of Arabic is never heard outside the Semitic language family. In academic treatises on Arabic literature and religion, it may be advisable to keep these conventional approximations to the Arabic spellings, as Gibb does in his 'Arabic Literature,' but for general purposes, the simpler Arabic words are made to look in Roman letters, the easier they are to read, and the less repulsive they look in the general body of Roman type.

The pronunciation of Classical Languages that have acquired importance—religious or political—outside the geographical area that gave them birth, is always a source of anxiety. Arabic is pronounced in various ways by non-Arabic-speaking Moslem peoples, in India and Persia, for example. The pronunciation of Arabic by Indian Moslems is an interesting study, as is the pronunciation of Sanskrit in the various linguistic areas of India.

## SOME RECENT DECISIONS OF THE COMMITTEE.

Acumen	akéwmen	Promulgate	prómмуigayt
Appreciation	appreeshiáyshon	Recognisance	reeóg nizance
Ass	áss, to rhyme with 'lass'	Reconnaissance	reeónnissance
Associate	assóshiyt	Reservist	rezérvist
Cerebral	sérebrel	Resolution	rezolútion
Chimerical	kimmérical	Solder	sólder
Chiropody	kyróppody	Stabilize	stáybilize
Conversant	cónversant	Supremacy	sooprémacy
Counterfeit	coúnterfit	Synod	sinnód
Coxswain	cox'n	Tornado	tornáydo
Decadence	decáydenche	Totalisator	tótalyisaytor
Deprecatory	déppreaytory	Tripartite	trypartyte (equal stress on first and second syllables)
Desiccate	déssicate	Vagary	vagáiry
Desultory	déssultory	Zebra	zéebra
Dirigible	dírjible		<i>Foreign Words.</i>
Disciplinary	dissiplinny	Cavalleria	cavalleréa
Economics	eekonómiks	Esquimaux	éskimmo
Equitable	ékwitable	Kursaal	as in German
Forecastle	fóksle	Messrs.	measers
Holocaust	hólocaust	Nuance	as in French
Illustrative	illústrative, but illustrated	Quinquireme	kwinkwireem
Incomparable	incómparable		<i>Proper Names.</i>
Indissoluble	indissóllewble	Himalaya,	himmaláya,
Irrefutable	irréffewtable	Himalayan	himmaláyan
Jejune	jejóon	Ismailia	ismáhlia
Necessarily	accent on first syllable	Milan	millán
Obeisance	obéysance	Mohammed, Moham-	mahómmet, mahómme-
Off	óff	medan	dan
Precincts	preésinets	Nineveh	nínúvvl
Preside, president	prezyéde, prézident	Ophir	ófler
Profile	prófylo	Port Said	port sayd
Projectile	próyéctyle		

(Continued on page 443.)





## WHAT THE OTHER LISTENER THINKS.

Selections from the Editor's Post Bag.  
Enlivened by GEORGE MORROW.

### A PERFECT COMPANION.

I WAS a lonely woman and was urged by friends and relatives daily to find 'A nice congenial companion.' I have found 'the perfect companion'—my portable wireless! It is silent when I wish to be silent, it is merry with sweet music when I wish to be cheered. That little box contains a whole world of entertainment—sacred, secular, intellectual, topical, frivolous, and pathetic; a veritable 'feast of reason' and flow of soul. It has transformed my lonely life, and each evening as the silence is broken by a delightful voice announcing 'London Calling,' metaphorically (sometimes literally) I stretch out my hand to greet my friend 'The Announcer.'—*Listener, Alverstoke, Hants.*

### SACRED CONCERTS.

I WAS pleased to see the letters in *The Radio Times* suggesting a definitely Sacred Concert after the service on Sunday nights as an alternate programme. It seems to me a most reasonable request and I am quite certain there are thousands of your listeners who would welcome this change instead of the mixture which we usually get from all stations, however good the music may be. I, and several of my friends, hope that the B.B.C. will adopt the suggestion.—*J. W. Whitfield, 15, Kilm Bank, Market Drayton, Shropshire.*

### GRATEFUL FARMERS.

I WANT, on behalf of a large farming community, to thank the B.B.C. for the very helpful farming information broadcast at regular intervals. The daily farm prices are of untold value to all farmers who have stock for sale, and very often by listening to the prices, a man may get several pounds per head more by looking over his cattle for another market. Broadcasting has



opened up a new life for farmers, many of whom have not been able to receive an adequate education. We have formed study groups, and follow your talks and debates with interest.—*M. A., County Armagh, Ireland.*

### THE FOUNDATIONS OF MUSIC.

I FEEL I must send a word of thanks for the great treats I have enjoyed through the 'Foundations of Music' series these last months—the Haydn and Mozart String Quartets, the Beethoven violin and piano duets, and this week's Chopin piano works, to mention a few. These performances, and the splendid recital for two violins from the London Studio some weeks ago, have given me the greatest pleasure.—*R. C. McB., Cotan.*

### LUNCH-TIME CONCERTS.

I HAVE just read P. M. Maker's letter in *The Radio Times* of August 9, and entirely disagree with him respecting the lunch-time restaurant music. We also love all real music, and most thoroughly enjoy Alphonse Duclos and his Orchestra and Moschetto, etc., and sincerely hope you will continue to let us hear them as usual.—*F. Sanders, White Lodge, Swanmore, Ryde, I.W.*

### FOREIGN CAPITALS.

THERE is no 'insularity' in using the English names of foreign capitals when speaking English. 'Rome' is not a mispronunciation of 'Roma.' It is a translation into English of the Italian name. In speaking French, 'London' becomes 'Londres,' in Italian, 'Londra,' and there are other forms, all correct when speaking the language in which they occur and at no other time. Moreover, it is surely a compliment to any town that it should be so well-known abroad as to have familiar forms of its name in other tongues.—*L. Cole, 36, Ickburgh Road, Clapton.*

### A SERVICE OF SONG.

MAY I add my plea to that of 'Derby' to beg for more sacred music on Sundays. A short 'Service of Song' would be such a joy to thousands, I am sure. The dear old hymns to the dear old tunes—we never tire of them. They bring memories and sweet peace. May we have this pleasure, please?—*E. A. Grahame, 13, Broad Walk, Buxton.*

### 'WARP' AND 'SHARP.'

IN the First Folio, which contains the earliest known printed version of *As You Like It*, the words are given as 'warpe' and 'sharpe' respectively. From this, and other references, it would seem that in the time of Shakespeare the word 'warp' was pronounced to rhyme with my initials, 'A.R.F.'

### THE PLAYS OF SHAKESPEARE.

MAY I support the recent suggestion of a correspondent that there should be a series of broadcasts of Shakespeare's Plays? Would it not be possible to give one play every month, beginning the series again when all had been given? I may be mistaken, but I cannot remember more than four Shakespeare plays from London during the last three years. Surely our greatest dramatist deserves a little more consideration.—*A Lover of Shakespeare, Blackburn.*

### 'KING HENRY VIII.'

I GREATLY appreciated the broadcasting of *Henry VIII*. I hope Shakespearean plays will be found in the programmes more frequently in future. I am always on the look out for one, and so often disappointed at finding none.—*F. W. Robertson, 23, Inverleith Place, Edinburgh.*

### IN DEFENCE OF 'INGREDIENT X.'

AFTER reading certain of your correspondence in *The Radio Times* concerning the play 'Ingredient X,' I am filled with deep sympathy for the B.B.C. This correspondent asks, not for plays of Africa, but for plays of men and women and life, and cannot see that it was true life that was portrayed in the play, accurate in every detail. Probably this person's ideal story of men and women is the cinema story. I congratulate you on an excellent reproduction of an excellent play.—*A. K. S., St. Helier, Jersey.*

### HIGH-BROW—AND PROUD OF IT.

I WAS pleased to find, on reading the article by Mr. Raymond Mortimer in the Summer issue of *The Radio Times*, that there is at least one other person who does not mind admitting that he is a high-brow. In music, at least, I have high-brow ideals. I appreciate among other composers of good music, Bach, and I also have great admiration for the 'moderns'—Cyril Scott in particular. I regard, as do all of my musical acquaintances, 'In a Monastery Garden' and similar compositions as maudlin and affected.—*Musician.*

### A CHOIRMASTER'S COMPLIMENT.

I AM pleased to see the letter, signed 'Descant,' replying to E. M. Downey, respecting the punctuation marks being recognized in Hymn singing. I have been a choirmaster for 25 years, and always tried to impress on my vocalists the importance of phrasing, and that all commas, etc., have their significance in singing as in reading. May I say also, that if any persons or members of any choir will listen to the Epilogue, Sunday by Sunday, they will, I feel sure, derive one of the finest lessons in Hymn singing that it is possible to get, both in phrasing and tempo, which, in my opinion, are 100 per cent. in both cases? I often ask if the members of my choir have heard the previous Sunday's Epilogue. It is simply great—please do not alter it.—*Amateur, Castleford.*

### THE FOREIGN TONGUE.

I AM pleased Mr. Hooker agrees with me regarding Sunday not being a suitable day for artists to ventilate their knowledge of foreign languages, but, if you will permit me, I should like to reply to the concluding portion of his letter. I still maintain that the vast majority of listeners (who come under the heading of my ordinary working classes) comprise miners, bricklayers, navvies, cotton workers, porters, factory hands, farm labourers, etc.—not forgetting their hard-working wives. Surely these are less likely to have a knowledge of the foreign tongue than the leisured classes. Bring a business man myself, I am quite aware that, in numerous directions, a knowledge of foreign languages is essential, but those that have this knowledge comprise the minority. The ordinary working classes (such as mentioned above) pay the same sum for their licence as those with a knowledge of languages other than English, and if you take away the total amount received from the former, in the way of licence fees, there would be very little revenue left for broadcasting to the latter!—*E. W. Mosedale, 55, Grantham Road, Sparkbrook, Birmingham.*

### HOLDING THE FORT!

I AM so glad that the Announcer who says 'Good Night, Good Rest' has not gone over to the 'talkies.' We cannot spare him, for I think he has a golden voice.—*A Worthing Listener.*



### 'WEST-END JOHNNIES.'

I PAY my 10s. to hear some good things, but hardly hear them. The reason is this, no doubt the committee are 'West-end Johnnies,' and only know what to select for their fellow-'Johnnies,' hence all this highbrow music, and the working man does not want it. After his day's work he wants to hear lively music.—*D. P. S., Stoke Newington.*

### BAGPIPES VERSUS MOUTH ORGAN.

MAY I venture to support 'Modernist, Aged 40'? Your correspondent, 'Pro-Scots,' sets forth his arguments convincingly but without a foundation of fact. Wagner's misfortune in not being born in Scotland need not have precluded his hearing the bagpipes, which are not, as 'Pro-Scots' unfortunately assumes, exclusive to his country. They had their origin in the East, and were known in Assyria, India and China, some considerable time before the dawn of civilization in Britain; and they are common in Italy and elsewhere on the Continent today, or, at any rate, up to a few years ago. While not wishing to belittle the achievements of the Scots at Lucknow, and elsewhere, I really fail to see how their success was assisted by this weird instrument. An obvious, though somewhat childish, suggestion is that a man who can endure the drones and chanters with equanimity can face anything. To the inevitable retort that the pipes cheered and inspired the highlanders, I would reply that the English have used the mouth organ with equal effect but do not clamour for its inclusion in the present splendidly-balanced programmes.—*Anti-Scots.*

### THE KILTED SCOTTISH SOLDIER.

I READ with mingled interest and disgust the letter of 'Modernist, Aged Forty,' in *The Radio Times*. Why discourage or encourage Bagpipes, and why discourage or encourage Saxophones? Either instrument is all right; the fault does not lie in the instrument, but in the player and the tune he plays. Every man to his own job; in the same way, every instrument to its own tune. One never hears bagpipes playing in a dance band, and one never hears saxophones being played to a regiment on the march. What did the bagpipes do for the Scots during the War? I would like to know if the heart of 'Modernist, Aged Forty,' never 'fluttered' during the War with patriotism



and pride as he watched a regiment of kilted Scottish soldiers march past to the strains of the bagpipes. Let me inform 'Modernist, Aged Forty' that I do not consider the music of the pipes, music in the sense of the word; it really is most fascinating.—*Young 'Un.'*

### JACK PAYNE—ARCH-FANATIC.

I FAIL to see how P. M. Baker, who alleges that he likes good music, can place Jack Payne in the same class as that genius of geniuses, Beethoven. Can it be possible that anyone, who has one iota of music in him, can honestly say that the vulgar noises conceived by that arch-fanatic—Jack Payne, and broadcast by him—are on a par with the music of the great immortals? On a more interesting topic, may I offer to the B.B.C. my heartiest congratulations on the wonderful opportunities offered to the broad music-loving public through the medium of that venerable institution, the Promenade Concerts? The B.B.C. deserves nothing but praise for broadcasting these unique concerts.—*Young Music-Lover.*

### SWEET MUSIC.

If there is a person who, as 'J. F. S.' says, does not appreciate Jack Payne's lovely voice, I am most sincerely sorry for him—he misses so much great pleasure. To me, it is indeed what I call 'sweet music.' Jack Payne's Orchestra, too, seems to grow more beautiful and interesting from day to day.—*Elena Walker, Bynside, Handsworth Road.*

### IN CLUB ROW ON SUNDAYS.

I LISTENED to the talk recently broadcast by Mr. Firman on the subject of Sunday Fairs held in London. I have lived for ten years in Church Street, Bethnal Green, and never have I known animals and birds to be sold in Club Row. Formerly, bicycles and accessories were sold there—but a market has not been permitted for the last two years. At the present time Club Row is used on Sundays as a car park. Dogs are sold in Bethnal Green Road, and birds, etc., in Sclater Street. I would suggest that Mr. Firman pays a visit to Club Row one Sunday morning.—*T. Critchley, 60, Church Street, E.2.*

### SHIP THEM TO THE TROPICS!

IN a fortnight's time I return to West Africa, having had four months holiday, during which time I have spent many happy hours daily, listening to all and everything the B.B.C. has broadcast. I suggest you charter a ship and get all your grouching correspondents aboard and ship them to the wilds for a couple of years, where all they will hear will be native tom-toms and 'pidgin' English. On their return, I venture to suggest, they will be more appreciative and less critical of the B.B.C.'s efforts to please the mass of the people. I shall miss your programmes terribly when (the 'H' is silent, or not, as it suits you) I'm away.—*All Drows, Brighton.*



*Doubting listeners have questioned the truth of the adventures recounted by 'Greenhorn.'*

## 'BUT THEY ARE TRUE,' SAYS 'GREENHORN.'

And in the accompanying article sketches the story of his venturesome trip round the world for a wager.

THESE stories are told from a five years' trip around the world, and though I know from the letters I've received, and from the remarks I've heard, they have been enjoyed, at the same time very few people really believe they are true.

That is just exactly what they are.

They've been lived through, every minute of them, and when I've broadcast I haven't needed any notes. I've needed no diaries to help me—they're so imprinted on my mind as never to be forgotten.

It would be utterly impossible, in the space I have, to go into details of any of the various adventures which befell me, but I can give you a short summary of the trip and the reason.

It was the outcome of a wager to go completely around the world in five years—and I started with £15 in my pocket. It is just as well I had this amount, because I had to start off by paying my passage in a French emigrant ship outward bound for America, and this was the only time I paid for a journey the whole of the five years away, and it was very nearly the worst trip I had!

I was laughed at, ridiculed, and abused for my good clothes and accent—and if it hadn't been for a friendly Yankee, who lent me a suit of dreadful reach-me-downs till we arrived in New York, I shudder to think what might have befallen me that voyage!

In New York, much more by good luck than anything else, I got a job unpacking spools of thread in a large warehouse on Broadway, and a few weeks later pushed off North into the woods, on the border of Canada and America in Maine, to work as a lumberjack.

And if ever an Englishman went through the hoops—I did—for that six months in a lumber camp!

In the spring I started South for Louisiana, and got a job working on a Derrick floor in the oilfields drilling for oil; but, because of the hideous monotony of it and the putrid food, I cleared out and went up to Missouri, where I got a job learning to break in horses on a large ranch.

Here they made me toe the mark, too; for it's an unbelievable joy for them to find a real live Englishman to bait, and I used

to swallow at first everything—hook, line, and sinker!

From here I travelled South to Texas and started to work the harvest—for, as the sun gets warmer and summer comes on, so the harvest moves North, and as one State finishes so another starts, and it's possible to spend three to four months doing nothing else but cutting, stooking and threshing wheat, oats and barley, right up to the border line of Canada.

Most of the time I travelled on goods trains, sometimes on the top of box-cars, sometimes hidden under machinery or bundles, and once, a never-to-be-forgotten occasion, on the front of a huge locomotive!

I stayed some time on a cattle ranch in Montana, before going into Canada, where

*On Wednesday evening next 'Greenhorn' will tell the story of his adventures in a Canadian Lumber Camp—an experience to which he refers in this article.*

I realized a life-long ambition by joining the Royal North-West Mounted Police. Then started adventures I can't go into here; but they are easily the finest and straightest body of men I've ever known or been with, and sometimes I very much regret ever having left them.

But on I had to go—and I shipped to sea from Vancouver in a small three-masted schooner, 'before the mast'—and such a seventy days as never was I served in her!

I can almost write a small book on that trip alone: of sore hands and heavy blows—of a mate who hated me from the beginning and showed it each hour—of starvation and danger—and storms and sunsets.

And then we reached the South Seas.

Romance started then in earnest. I travelled through the South Seas trading,

prospecting for gold, pearling and beach-combing—it was the most fascinating life, not a care in the world and everything one wanted to eat.

But on I had to push, and a few months later found me outward bound, working my passage for Sydney, Australia.

I had in Sydney the roughest spin I ever experienced, I think. I couldn't get work anywhere, and I got up against it as never before—in fact, I very, very nearly went to prison! By good chance I got a small job as a roustabout on a sheep station, and I stuck to this until the spring came and I could get away up to the Islands again.

This time I made for New Guinea—Papua—and in many ways did I earn my living there—travelling about, by land and off the coast, trading, collecting natives for the plantations, exploring, living in the native villages, wrecked off the dangerous coast and taken far inland amongst strange tribes, working later on plantations of hemp and coconuts—it was a life I shall never forget!

A year later I picked up a small trading schooner bound for Sydney, and then pushed off, homeward bound, in a third-class tourist ship, washing plates! This voyage was pure fun. There was a crowd of young fellows working their passage home, and we cost that steamship company something in plates.

But my time wasn't up yet, and at Durban I left the ship and worked my passage back to Australia in an emigrant ship—a 'hell' ship—where more outrages and indecencies were committed than I'd ever seen before: where the emigrants were starved for days on end down in the bowels of the ship, where they'd commit any crime for a hunk of cheese and a ship's biscuit. Hard North of Scotland women, who'd never been away from their villages before—they could fight like hell and did so.

And in Australia again I did a final job of work on a huge sheep station before picking up another ship, this time homeward bound—my time up, the wager won. It was all good fun. I learnt the ways of the world—from the under-dog's point of view. I loved it all; and I love talking about it so long as people can be bothered to listen.



THE THREE DISTINGUISHED MEN WHO WILL DELIVER THE NATIONAL LECTURES.  
Sir J. J. Thomson (left), Master of Trinity, Prof. G. M. Trevelyan, and Lord Hewart, the Lord Chief Justice. (See announcement on page 412.)



## 5GB Calling!

## GHOSTS IN COVENTRY CATHEDRAL?

The Verger's Eerie Story—Movements from Favourite Symphonies—The Fun in Everyday Happenings—Memories of a Strange Royal Performance.

## A Story of the Supernatural.

**D**R. HAROLD RHODES gives another recital from Coventry Cathedral on Thursday, September 12. That reminds me—there is an interesting ghost story connected with this church, the truth of which I can vouch for. So far as I know, it has never appeared in print, but many of my older Coventry readers may have heard of the incident. One winter's night, somewhere about 1892, my father, who was on a visit to Coventry, was practising on the organ of St. Michael's, as it was known in those days, after the church was closed. The whole building was in darkness with the exception of the lights over the organ. Presently there was the rattle of keys, a door clanged, and the verger, a very matter-of-fact man—he had been a London bus-conductor in his young days—entered and made his way to the organ. 'Excuse me, sir,' he said, 'but aren't you afraid to be in here alone?' 'No,' said my father. 'Why should I be? I have often been in here alone before to practise.' 'Then you haven't heard what happened last Friday night?' said the verger; and told the following story.

## A Grey Figure.

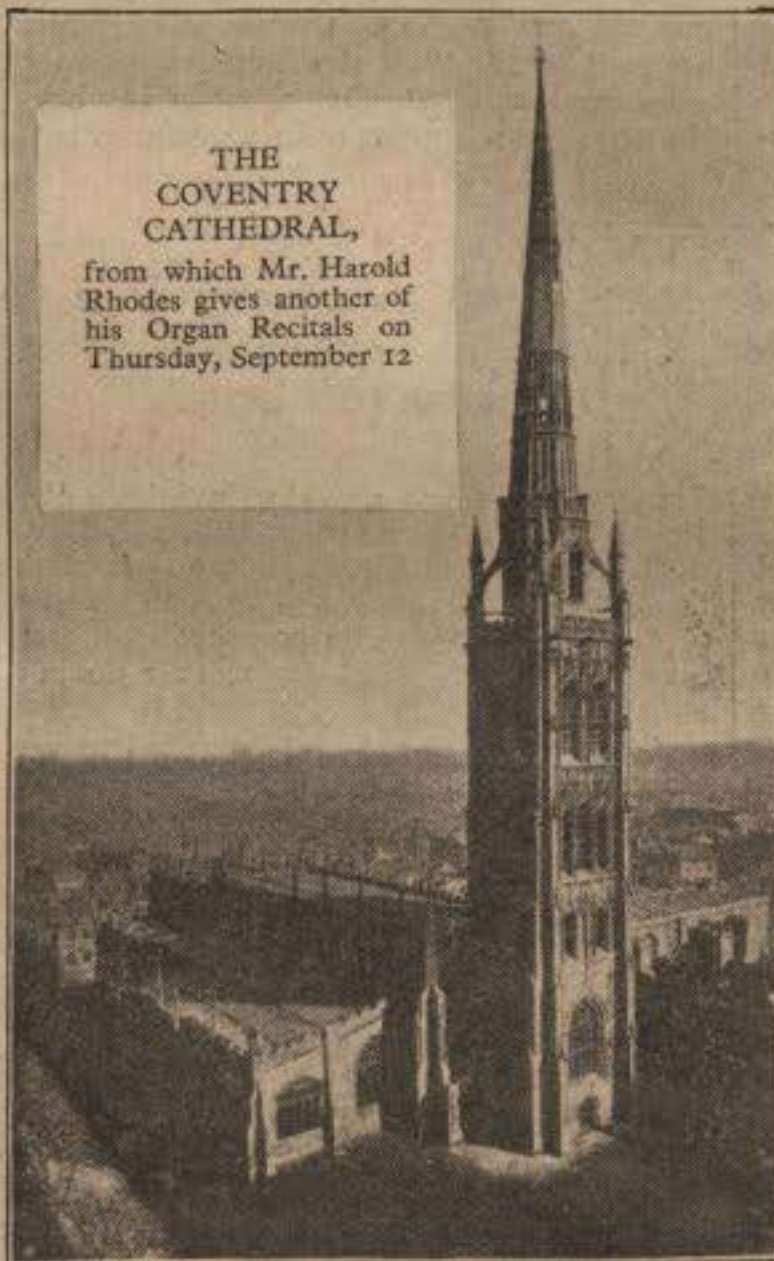
**A** CHURCHWARDEN had died the previous week, and on the night before the funeral the choir were rehearsing the music for the funeral service. On that occasion, also, the building was in darkness, the only lights being those in the choir stalls. Suddenly the verger's son, who was one of the choir-boys, cried out: 'Look, father! What's this thing coming up the church?' The singing stopped, and they all saw a grey figure, carrying a light, pass slowly up the centre aisle and into the pew usually occupied by the deceased churchwarden. The boys were terrified, and ran out of the church, but the men, thinking it might be a practical joker, rushed down the aisle to catch him. As they approached the pew they saw the light again pass across the west end of the church, and disappear behind a wooden hoarding concealing the bells, which at that time were on the floor of the church for restoration. The verger took a flying leap over the barricade, and searched amongst the debris at the back, but without success. The ghost had vanished. No explanation was ever found of this mystery, although experiments were made with lights both inside and outside the church.

## 'Romance Unlimited.'

**T**HIS is described by its author and arranger, Dorothy Eaves, as a 'Match-making Medley,' and finds itself in the Birmingham programme on Friday, September 13. 'Romance Unlimited' is not one of those companies which finds its shares quoted in the Stock Exchange lists. Its shareholders receive excellent dividends, for in its Head Office there is always plenty to be done. Every day scores of new romances are turned out into the world—no haphazard mass-production methods are employed, but personal attention is given to each. It has been a flourishing concern since the year one, and in spite of the scepticism of the cynics, the activities of the firm are still crowned with success. The Managing Director, Mr. Cupid, is ever up to date, and we find him in his office arrayed not in the type of attire popularly associated with this gentleman, but in silk hat, morning coat, and immaculate striped trousers.

## Middlemore Emigration Homes.

**T**HE Middlemore Emigration Homes were founded in 1872, by John Throgmorton Middlemore, to rescue boys and girls from pauperizing and unhealthy surroundings. The method adopted is to remove the children permanently from the environment amid which they were born and bred, and transfer them, by means of emigration, to entirely different and hopeful associations overseas. On Sunday, September 8, the Lord Mayor of Birmingham (Alderman Byng Kenrick) will make an appeal for funds to help cancel the debt of £8,000 on the new Home at Selly Oak.



THE  
COVENTRY  
CATHEDRAL,

from which Mr. Harold Rhodes gives another of his Organ Recitals on Thursday, September 12

## Snatches of Conversation.

**A** VAUDEVILLE bill on Monday, September 9, includes Jock Morrison (Scots comedian), George Gregory, whom provincial theatre-goers will remember in musical comedy, Pauline and Diana in an instrumental act, and Philip Middlemiss and Winifred Wynton in 'Snatches of Conversation.' Mr. Middlemiss and his wife write their own material, the result always being an act of refreshing originality. There is so much fun and interest in ordinary snatches of conversation, particularly in far-fetched and unusual situations, that people are always only too willing to listen to humorous sketches of everyday happenings, provided that the characterization is apt. For this reason it will nearly always be found that listeners can recognize in Mr. Middlemiss's impersonations at least one person they know quite well. During the war he was in the 48th (South Midland) Division, so that old Warwickshire Regiment men may remember him as a member of the 'Curios Divisional Concert Party.'

## A Singer and Composer.

**A**PART from entertainers, it is not often that one comes across a singer who writes his or her own songs; but—with the composer, Napoleon Lambelet, as father—it is not surprising that Vivien Lambelet, who appears with the Midland String Orchestra on Sunday afternoon, September 8, has inherited his gift of song-writing. She will sing two of her own compositions at this broadcast—*Love Song* with the orchestra, and *September* with pianoforte accompaniment. Miss Lambelet, like many other vocalists, started her career as a pianist. After two years at the Royal Academy she went to Brussels, and studied composition with a well-known professor, but left him because he shouted too much. Afterwards she learnt that he only did this with his best pupils! Pianist's cramp prevented her from continuing her piano work, and she took up singing, obtaining several engagements in London theatrical productions. In addition to her musical accomplishments she has written a considerable amount of poetry.

## A Royal First Performance.

**A**LL these accomplishments, I said to Vivien Lambelet, 'must surely have provided you with at least one thrill in life?' 'Well,' she said, 'I think the most eventful evening was when my father produced his musical play, *Valentine*, in Athens. Not only was it a first performance, but the King and his suite were present. The house was full, everybody keyed up to concert pitch—and no leading lady! She was ill. The English stage-manager who travelled with us said: "Can't you do it, baby?" (I was seventeen.) I did it—in English, and the rest of the cast in Greek. At the end I had a wonderful reception and ovation. The King of Greece sent me congratulatory messages, everybody seemed very thrilled, and the manager whom I had saved thousands of drachmae never even said "Thank you!" Next night another understudy played the part. In those days it was not the thing for a nice girl to be on the stage in Athens!'

## The Children's Hour.

**O**N September 9, Angus Wilson, a newcomer to broadcasting, will talk about 'Scotland and the Scots'; Janet MacFarlane will sing Scotch songs—Cuthbert Ford (baritone) will also sing; and Margaret Madeley will start 'The Hungry Child's Alphabet'.

On September 10, there will be a play by L. B. Powell, entitled *Masquerade*; Harold Mills will play violin solos, and Edith James will give songs at the piano.

On September 12, a new series of plays will start, written by Winifred A. Ratcliff, and called *Adventures with the Treasure Lady: No. 1, The Treasure Lady Receives her Gift*. During each episode a mysterious trunk appears, in which are discovered most interesting curios from all the world. The children listeners will be introduced to Goldie and Bunny, who, with the Uncles and Aunts, will embark upon the first of many wonderful adventures.

On September 13, Barbara Sleight will tell the story of 'Desmond Dumps, Esq.:' and Major Robert Aseroff, M.B.E., will tell 'Sea Tales of Daring and Heroism,' to be continued during the following three weeks. Gertrude Davies (soprano) will sing, as also will Jacko.

MERCIAN.



# Have you got your copy?

**DO** you want to improve your reception of the programmes?

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3.30  
A CONCERT  
FROM  
BIRMINGHAM

SUNDAY, SEPTEMBER 1  
2LO LONDON & 5XX DAVENTRY

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

9.5  
THE WIRELESS  
MILITARY  
BAND

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

3.30 A Light Orchestral Programme

THE BIRMINGHAM ORCHESTRA  
Conducted by JOSEPH LEWIS  
WYNNE AJELLO (Soprano)  
WALTER HEARD (Flute)

ORCHESTRA

Overture, 'Anacreon' ..... Cherubini  
Suite, 'The Firework Music' Handel, arr. Harty

WYNNE AJELLO

Sing, Sing, Blackbird ..... Phillips  
Solveig's Song ..... Grieg

WELL KNOWN as a song, whose wistful melody is admirably wedded to the plaintive words, this forms also the last piece in the second Suite made from the music to Ibsen's *Peer Gynt*. At the end of his wanderings Peer Gynt comes home, to find the sweetheart of his youth still faithful to him, and in her lap the weary head of the traveller at last finds rest. Then she sings to him of her constancy and her belief that he would return.

4.5 ORCHESTRA

Minuet in G ..... Beethoven  
Graceful Valse ..... German

WALTER HEARD

Concertino ..... Chaminade

ORCHESTRA

Three Dances—'The Tempest' Music  
Sullivan

MUSIC for Shakespeare plays has been given us in recent years in such profusion, and in an order which suits the plays so aptly, that we are apt to take it for granted. Sullivan's incidental music for *The Tempest* was among his earliest work, composed in his student days, but it was never actually given along with the play until 1903, when it was heard at the Court Theatre. That was after Sullivan's death. The dances are typical of his music in its brightest and most wholesome vein, as wholeheartedly English as Shakespeare himself.

WYNNE AJELLO

The Thristle ..... Fletcher  
Spring had Come ('Hiawatha') Coleridge-Taylor

4.45 ORCHESTRA

Second Piedmontese Dance ..... Sinigaglia

IN these days when youth is at the helm in music as in so many other directions, Sinigaglia is no doubt well content to count himself as among the older Italian composers, although he is still active. He has long been enthusiastic in the collection and propagation of the folk music of his native Piedmont; it may well have been Dvorak, whose pupil he was, who infected him with an enthusiasm like his own. There is a brightness and energy about these folk-tunes, embodied as they are in Sinigaglia's orchestral arrangements, which makes them as inevitably popular as all national songs and dances are when fittingly presented.

WALTER HEARD

Serenade ..... Woodall  
Waltz from Suite ..... Godard

ORCHESTRA

Second 'Maid of Arles' Suite ..... Bizet

BIZET, known and loved the wide world over as the composer of *Carmen*, had, among his many great gifts, a particularly happy knack of lending his music what is called 'local colour.' The warm, sensuous Southern atmosphere which pervades *Carmen* unmistakably can be felt no less surely in the music which he wrote for Daudet's play

*L'Arlesienne*, music which, in the form of two Suites, is now so much better known than the play itself.

The Second begins with a Pastorale, the Oboe having the tune to begin with, a real shepherd's pipe tune. Other instruments take it up, and there is a vigorous middle section throughout which the tambourine plays one rhythmic figure.

A short Intermezzo comes next, beginning with a sturdy tune in unison on strings and winds, and as third movement there is a very interesting Menuett. It begins, and finishes, as a duet for flute and harp, the rest of the orchestra joining forces to furnish a more boisterous middle section.

The last movement is a Farandole, in a vigorous march rhythm, built up on the same tune which was used in the prelude of the first Suite; listeners who knew *Carmen* will here recognize another tune which appears in the opera.

(For 5.15-8.45 Programme see opposite page)

8.45 The Week's Good Cause

Appeal on behalf of the Educational Settlements Association, by Mr. HORACE FLEMING, M.A.



HEDDLE NASH and MARGARET BALFOUR sing in the Military Band Concert that will be broadcast from London and Daventry tonight.

THE Educational Settlements Association now promotes adult education through thirteen Educational Settlements and six Residential Colleges. The Settlements touch annually thousands of students from every walk of life—manual and agricultural workers, shop assistants, clerks, teachers, artisans, miners, railway workers, housewives, unskilled workers, professional men and women, civil servants, factory hands. These are of all ages, from eighteen to seventy. Last year forty-two classes in the Settlements were recognized by the Board of Education and earned grants. Settlements and Colleges affiliated to the Association, whilst endeavouring to maintain standards such as those contemplated in the Board of Education Regulations, keep constantly before them the importance of pioneer and experimental work. It is for the purpose of obtaining means to encourage individual teachers and students by travel bursaries, to supplement personal sacrifices to achieve educational advantages, and to increase the opportunities for social and educational community life, that tonight's appeal is made.

Contributions should be addressed to Horace Fleming, Executive Chairman, Educational Settlements Association, 36, Tavistock Place, W.C.1.

8.50 'The News'

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

9.5 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
MARGARET BALFOUR (Contralto)  
HEDDLE NASH (Tenor)

BAND

Overture, 'Der Freischütz' ('The Markman')  
Weber

HEDDLE NASH

To the Queen of my Heart .....  
Love's Philosophy ..... } Delius

BAND

Three Spanish Dances  
Granados, arr. Gerrard Williams

WITH the same order of enthusiasm with which Brahms and Dvorak collected and gave to the concert world the Hungarian and Slavonic Dances which are now so universally popular, Granados edited four volumes of national Spanish dances, arranging them in the first instance for pianoforte. The three to be played this evening, arranged by Sir Henry Wood for orchestra, are called Oriental, Andaluza, and Rondalla. In all of them rhythm, that typically Spanish feature, seems to matter almost more than the tunes themselves.

There are places where the tunes even disappear, leaving the rhythm alone to carry on. In that way, as indeed in many ways, Granados' music is truly Spanish, strongly national in character. He was, like his older compatriot Albeniz, a native of Catalonia, a part of Spain where national feeling is inherent in the very bone and fibre of its people.

MARGARET BALFOUR.

Verdi Prati (Verdant)  
Meadows .....  
Cangio d'aspetto (I turn from  
the sight) ..... } Handel

HEDDLE NASH

Mary of Allendale  
Hook, arr. Lane Wilson  
Come, let's be merry  
Dr. Arne, arr. Lane Wilson

THOMAS AUGUSTINE ARNE was the son of an upholsterer and coffin-maker of Covent Garden, London; in his own day he was recognized as the foremost English musician; and, indeed, from the production of his music to Milton's *Comus* in 1738, until about the middle of last century, there was none to challenge that position with him. Since then his music has been somewhat unaccountably neglected, and we owe it largely to the enthusiasm of some of our young musicians to-day that the best of it is being revived and presented in accordance with the modern canons of taste. Best known to the world at large by an inaccurate version of 'Rule, Britannia!' and by several Shakespeare songs which he set to music, he composed much in larger forms, and his masques contain some of the most beautiful music ever produced in this country.

BAND

Selection, 'Madame Butterfly' ..... Puccini

MARGARET BALFOUR

BAND

Polonaise Militaire ..... Chopin  
Adagio, Sursum Corda ..... Elgar

10.30

Epilogue

MAN'S STRENGTH



5.15  
A MISSIONARY  
IN  
MADAGASCAR

(For 3.30-5.15 Programme see opposite page.)

5.15 MISSIONARY TALK  
(From Birmingham)  
'Pioneering in Madagascar,' by  
EDWARD H. LEU

THERE is a special atmosphere of real international service about the talk to be given by Mr. Leu, for he is a Swiss schoolmaster, now a naturalized British subject, working as a Quaker missionary among the primitive Sakalava tribe on the French island of Madagascar. Usually for thirty weeks out of the fifty-two Edward Leu leads a roaming life, on foot, by cycle, in outrigger and dugout canoe, among the Sakalava villages, 'always alone, and yet not alone,' serving his Malagasy fellows and teaching them.

5.30 BIBLE READING  
'Paul of Tarsus'—III  
'Jupiter and Mercury,' Acts xiii,  
44, to xiv, 23

5.45-6.15 CHURCH CANTATA  
(No. 78) BACH  
From St. Ann's Church, Manchester  
S.B. from Manchester

'JESU, DER DU MEINE SEELE'  
(Jesu, Thou hast wrought salvation)  
GLADYS SWEENEY (Soprano)  
CONSTANCE FELPIS (Contralto)  
ARTHUR WILKES (Tenor)  
REGINALD WHITEHEAD (Bass)  
THE ST. ANN'S CHURCH CHOIR  
THE NORTHERN WIRELESS  
ORCHESTRA  
Conducted by T. H. MORRISON  
GEORGE PRITCHARD at the Organ

THIS was one of the cantatas which Mendelssohn specially admired. He refers to it in a letter to Hauser which is not yet published, and all Bach enthusiasts are agreed that it is one of the most expressive and one in which detail is most richly worked out. The first chorus is a Chorale, with a chromatic ground bass, forming an impressive chaconne. It has something in common with the Crucifixus of the B Minor Mass. Bach sets forth, in a very effective contrast, the thought of our Lord's sorrows, and of mankind's rejoicing in salvation; the motives expressing these two are opposed in a very beautiful way.

Of the other numbers it must suffice to point specially to the fine recitative for the bass and the expressive arioso into which it leads; the aria given to the bass voice is also a very splendid example of Bach's art.

English text by D. Millar Craig.  
Copyright B.B.C., 1929.

I.—Chorus:

Jesu, Thou hast wrought salvation,  
On that Cross where Thou didst bleed,  
Thou from Satan and damnation,  
And from woe, mankind hast freed,  
Mightily Thou hast prevailed,  
Other help had nought availed,  
Save the pow'r that Thou canst wield:  
Be Thou now, O God, my Shield!

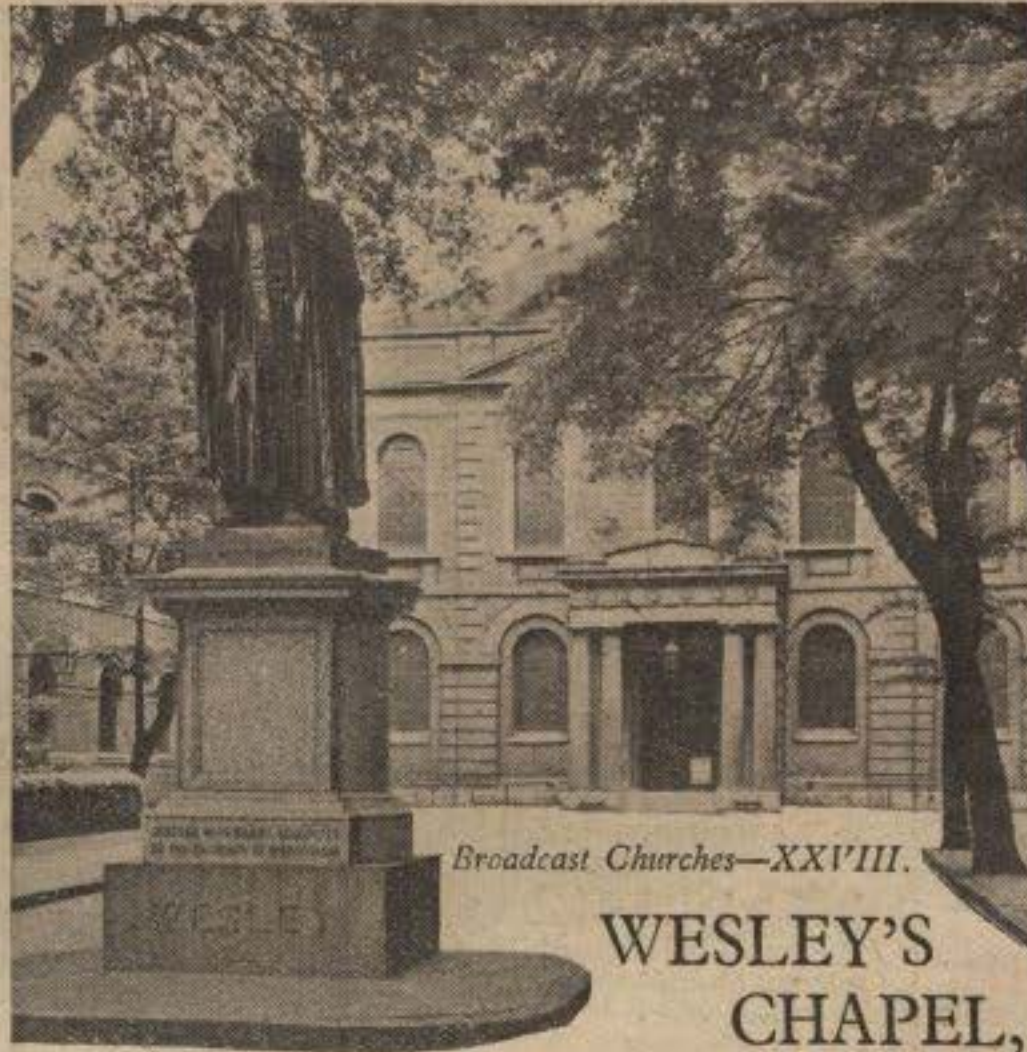
II.—Chorus (Soprano, Alto):

With eager, tho' faltering steps we are faring,  
O Jesus, O Master, for succour to Thee,  
Thou seekest Thy lost ones, the wand'ring  
Thou leadest,  
Oh, hear us, we cry to Thee, of all helpers but  
Thee, Lord, despairing;  
Thou healest the sick, and the hungry Thou  
feedest!

III.—Recitative (Tenor):

Lo, in evil ways I wander'd,  
Yea! from Thy way far I stray'd.  
Not Thy Commandments, nor Thy Word I  
ponder'd,  
My way I chose unsham'd and unafraid.  
My heart inclin'd to worldly pleasure.  
The Spirit cries: 'Man! seek thy heav'nly  
treasure!  
Always flesh and blood o'ercame me  
When my evil ways did shame me,  
Nor all my strength might e'er prevail,  
Yea, tho' my cry to Heav'n hath mounted  
Unceasingly, yet were my sins uncounted.  
Therefore I come, in all humility,  
On Thy dear word believing.

THE DAY OF REST  
Sunday's Special Programmes.  
From 2LO London and 5XX Daventry.



Broadcast Churches—XXVIII.

WESLEY'S  
CHAPEL,

City Road, from which a service will be relayed tonight.

By the Rev. George H. McNeal, M.A.

WESLEY'S CHAPEL, City Road, London, from which the new President of the Wesleyan Conference, the Rev. Principal William F. Lofthouse, M.A., D.D., will broadcast tonight, is the old Mother Church of world Methodism. It was opened by John Wesley himself on All Saints' Day, November 1, 1778. The 150th anniversary of the opening was celebrated last November, when Archbishop Lord Davidson, Mr. Stanley Baldwin, the Lord Mayor of London, and many others took part. Wesley's Chapel took the place of John Wesley's old Foundry in Moorfields, which had been from 1739 to 1778 the headquarters of the early Methodist work, so that the Church that now has its headquarters in City Road dates back not merely 150, but 190 years.

Methodism began by open-air services in Moorfields conducted by the brothers Wesley. When they needed a place to gather their converts, they thought of this old Foundry that had been left a ruin in 1716, when the work was removed to Woolwich and the Arsenal there started. Wesley bought the Foundry for £150 and, being poor, was only able to spend some £800 upon it, but for nearly forty years that was his home, church, publishing house, benevolent centre, etc. There was instituted the first free dispensary in London.

Since Wesley's Chapel was opened in 1778, on the average two new Methodist preaching houses have been opened every day somewhere in the world, so that the Chapel is the mother of over 108,000 Methodist Churches throughout the world. It has been called the Cathedral of Methodism, for it contains the graves and the monuments of the great Methodists of the past, including John Wesley himself, Dr. Adam Clarke, Richard Watson, Joseph Fowler (the father of Lord Wolverhampton), Dr. Jabez Bunting, John Bakewell (author of the hymn, 'Hail! Thou once despised Jesus'), Thomas Oliver, who wrote 'The God of Abraham praise,' and many others.

The Chapel remains pretty much as it was in Wesley's time, the pulpit, Communion rail, gallery, etc., being the same. It has, however, been beautified and renovated in recent years. Since the present minister, the Rev. George H. McNeal, M.A., was appointed five years ago, no less than £15,000 has been raised and spent on the buildings and the historic house next door, where John Wesley lived and died. This house has an interesting Wesley Museum. The study, prayer room, and bedroom (where Wesley died) are shown to visitors, and they contain many wonderfully interesting relics of the past. Anyone going down City Road and facing the Chapel—which is opposite Bunhill Fields burial ground—recognizes the Chapel and its surroundings as a beautiful green oasis in the heart of one of the busiest centres of London.

But the Chapel is not merely an interesting survival of the past. It is still the centre of busy spiritual and social work. Not only are there well-conducted Sunday services, a vigorous Sunday school, Scouts and Guides organizations, and mission bands, but there are various clubs and institutes. The whole of the premises are open every day of the week and are visited by thousands of Methodist pilgrims who come to the Mecca of Methodism from the ends of the earth.

8.0  
A SERVICE  
FROM  
WESLEY'S CHAPEL

And all my load of sin and grieving  
Thou takest it in mercy, Lord, to Thee,  
Tho' my sin offendeth Thee,  
My Saviour, O pardon me!

IV.—Aria (Tenor):

Thy blood hath wash'd my sin away,  
Hath led my spirit to the day,  
And set me free.  
Yea, tho' the prince of hell assail me,  
Thy right hand, Jesu, shall not fall me;  
I know no fear, and bid him flee.

V.—Recitative (Bass):

The sorrows, torment, crown, the grave,  
reviling, these the Saviour bore for man;  
lo, crown'd, victorious now  
He liveth, to all mankind victorious strength—  
He giveth.  
Before the Throne how may we stand,  
When God shall raise His awful Hand,  
But if Thou grant Thy blessing?  
Then all my sin, mine unbelief confessing,  
My Lord, I cry to Thee.  
Thy life, Thy heart's blood Thou didst give  
for me,  
I lay mine own before Thee.  
For mercy, Lord, implore Thee,  
So my heart with grief oppress'd,  
By Thy precious Blood be blessed;  
Thou, O Lord, my Saviour art,  
Take and bless a contrite heart.

VI.—Aria (Bass):

Lo, Thou shalt calm my spirit's grieving  
For all my sins, my contrite heart,  
On Thee and on Thy word believing;  
My Saviour Thou, my Hope Thou art,  
Whose faith hath falter'd never  
Not Satan's guile from Thee shall part;  
He is Thine own for ever.

VII.—Chorus:

Lord, in Thee I trust, oh, take me  
As I am, on Thee I call!  
Thou canst shield me, ne'er forsake me  
When my foes upon me fall.  
Saviour shed Thy mercy o'er me;  
Still Thy Cross shall go before me,  
Till, my Lord, I come to Thee  
In Thy best Eternity.

Cantatas for the next four Sundays are:—

September 8. No. 100—  
'Was Gott tut, das ist wohlgetan.'  
(What God doth, that is wise and right.)  
September 15. No. 95—  
'Christus der ist mein Leben.'  
(O Christ, my all.)  
September 22. No. 114—  
'Ach lieben Christen, seid getrost.'  
(Ye Christian people, weep no more.)  
September 29. No. 19—  
'Es erhub sich ein Streit.'  
(A tumult arose.)

8.0 A RELIGIOUS SERVICE

From Wesley's Chapel, City Road  
(Minister—The Rev. GEORGE H.  
MCNEAL, M.A.)

Organ Recital by Mr. CHARLES  
WARNER

Solemn Melody . . . . . Walford Davies  
Nocturne in E Flat . . . . . Chopin

Order of Service:

Hymn: 'Jesu, Lover of my Soul'  
A. & M. 103, M.H.B. 106 (Tune—  
Aberystwith)

Lesson and Prayer  
Anthem: 'Jerusalem the Golden'  
R. G. Thompson

(Solo, Miss MARGERY WILLIAMS)  
Address by the Rev. W. F. LOFT-  
HOUSE, M.A., D.D.

(President of the Wesleyan Con-  
ference)

Hymn: 'The day Thou gavest,  
Lord, is ended.' A. & M. 477,  
M.H.B. 545 (Tune—St. Clement)

Concluding Prayer and Benediction  
Organ Voluntary: Serbie in E  
Minor . . . . . W. Faulkes

(For 8.15-10.30 Programmes see  
opposite page)

10.30 Epilogue

'MAN'S STRENGTH'

(For details of this week's Epilogue see  
page 429)



# AND NOW TOULOUSE!

★  
*Kolster - Brandes*  
Latest Broadcast  
Enterprise

★  
Again Kolster-Brandes have provided a special programme attraction for radio listeners. From September 1st K-B concerts will be broadcast every other Sunday from Toulouse to alternate with the well-known Sunday programmes from Hilversum. The orchestra will be one of the finest in France, the reception—for Kolster-Brandes listeners—the finest in England. Here is the first programme. From 6-8 p.m.

## PROGRAMME OF CONCERT 1st SEPTEMBER 1929

1. OVERTURE, Le Freischutz  
*Ch. M. Weber-L. Bajus*
2. Deuxieme Vaise . . . . B. Godard-H. Mouton
3. L'Heure du Mystere C. Chaminade-Salabert
4. SELECTION, Les Saltimbanques  
*L. Gamme-E. Tavan*
- ENTR'ACTE—GRAMOPHONE MUSIC
- (a) "Air du Miroir" (From "Thais")  
*Massenet*
- (b) "Priere de Tosca" (La Tosca) . . Puccini
5. Chant de Concours (Meistersingers)  
*R. Wagner-Salabert*
6. SUITE, La Damnation de Faust  
*H. Berlioz-G. Auvray*
7. La Voix des Cloches . . . . . A. Luigini
- ENTR'ACTE—GRAMOPHONE MUSIC
- (a) "I Can't Give You Anything but Love"  
*Field, McHugh*
- (b) "Sometimes I'm Happy"  
*Cesar-Youmans*
- (c) "Why do I Love You?"  
*From "The Show Boat"*
8. SELECTION, Tales of Hoffman  
*J. Offenbach-Ch. Delsaux*
9. Aubade à Ninon . . . . . P. Lacombe
10. SUITE, Espana . . . . . J. Albeniz-S. Chapelier
11. Marche Tzégane . . . . . E. Reyer-G. Auvray

Notes of special K-B programmes will appear each week in the advt. columns of RADIO TIMES and will be announced in the windows of K-B Dealers.



## SUNDAY, SEPTEMBER 1 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 3.30 A MILITARY BAND CONCERT

(From Birmingham)

THE BAND OF H.M. 1st Bn. THE ROYAL  
WARWICKSHIRE REGIMENT  
(By kind permission of the Commanding and  
other Officers)  
Conducted by C. A. HARTMANN  
Relayed from the Jephson Gardens Pavilion,  
Leamington Spa

Suite, 'The Two Pigeons' *Message, arr. Godfrey*  
Selection, 'La Gran Via' (The Great Road)  
*Valeerde, arr. Winterbottom*

Suite, 'Egyptian Ballet Music' . . . . . Luigini  
Excerpts from 'Merrie England'  
*German, arr. Godfrey*

Suite, 'Three Irish Pictures' . . . . . Ansell

ANDRÉ MESSAGER, known to us in this country as the composer of *The Little Michus* and of *Veronique*, is the last of the long line of French comic opera composers whose music really preserves qualities worthy to be dignified by the name 'Opera.' He was a pupil of Saint-Saëns, and in every way a worthy pupil. All his music has not merely charm and sparkling grace, but a dignity and style which tempt one to call him the aristocrat of the comic opera stage.

The suite *The Two Pigeons* is a ballet in six movements. The first is a march, energetic and with a hint of Hungarian rhythm; the second is the dance of the two pigeons (we should call them in English 'the two dear young things'), dignified and capricious by turns; the third is a theme with three variations. The fourth is a sort of interlude, a *divertissement*, as the composer calls it, sprightly and full of interest; the fifth is a Hungarian dance with the real energy for which we look in such a piece, and the last, called simply Final, is again in a very quick march rhythm, finishing on a note of boisterous energy.

### 4.30-5.15 A Recital

FRANK PHILLIPS (Baritone)  
STEFAN ASKENASE (Pianoforte)

FRANK PHILLIPS  
Arise, ye subterranean winds! . . . . . Purcell  
What though I trace each herb . . . . . Handel  
When a maiden takes your fancy ('Seraglio')  
*Mozart*

4.40 STEFAN ASKENASE  
Sonata in D, Op. 28 . . . . . Beethoven  
Four Studies . . . . . Chopin  
E Minor, Op. 25; F Minor, Op. 25; A Minor,  
Op. 10; C Sharp Minor, Op. 10

5.5 FRANK PHILLIPS  
Quand je fus pris au pavillon . . . . . Reynaldo Hahn  
In the Garden of the Seraglio . . . . . Delius  
The Soldier . . . . . Ireland

### 8.0 A RELIGIOUS SERVICE

From the Birmingham Studio  
Conducted by The Rev. R. L. HODSON, of St.  
Peter's Church, Wolverhampton  
*Order of Service*  
Hymn, 'Praise to the Holiest in the height'  
(A. and M., No. 172)  
Prayers



The Rev. R. L. HODSON,  
of St. Peter's Church, Wolverhampton,  
conducts the service from the Birming-  
ham Studio tonight.

Lesson  
Anthem, 'How lovely is thy dwelling place'  
*Brahms*  
Prayers  
Hymn, 'Praise, my soul, the King of Heaven'  
(A. and M., No. 298)  
Address  
Hymn, 'O, worship the King all glorious above'  
(A. and M., No. 167)  
Benediction

8.45 The Week's Good Cause  
(See London)

8.50 'The News'  
WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 Chamber Music

HERBERT HEYNER  
(Baritone)

THE INTERNATIONAL  
STRING QUARTET  
ANDRÉ MANGEOT (Violin);  
ALBERT VOORSANGER  
(Violin); E. BRAY  
(Viola); J. SHINEROURNE  
(Violoncello)

QUARTET  
Quartet for Strings in C,  
Op. 54, No. 2 . . . . . Haydn  
(1) Vivace; (2) Adagio;  
(3) Menuetto Al-  
legretto; (4) Finale;  
Adagio—Presto

9.20 HERBERT HEYNER  
Déesse des beaux jours  
(Céphale et Procris)  
(Goddess of fair days)  
*Gretry*  
Plaisir d'Amour (Love's  
Happiness) . . . . . Martini  
Along the Fields ('The  
Seasons') . . . . . Haydn  
Légende ('Sadko')  
*Rimsky-Korsakov*  
The Song of the Flea  
*Moussorgsky*

9.35 QUARTET  
Two Sketches for String Quartet *Eugene Goossens*  
By the Tarn; Jack o' Lantern

9.45 HERBERT HEYNER  
The Fairy Lough . . . . . Stanford  
Immanence . . . . . Bulland Boughton  
Two Songs from the Greek Anthology  
*D. Millar Craig*  
The First Kiss; To the World's End  
Dream Pedlary . . . . . Bernard van Dieren  
When as the Rye . . . . . Peter Warlock

10.0 QUARTET  
Quartet for Strings . . . . . Debussy  
(1) Animé et tres décidé (quickly and with  
great decision); (2) Assez vif et bien rythmé  
(very lively and rhythmic); (3) Andantino  
doucement expressif (tenderly expressive); (4)  
Tres modéré (very moderate)—Tres mouve-  
menté et avec passion (impassioned in  
movement)

10.30 Epilogue

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# Sunday's Programmes continued (September 1)

## 5WA CARDIFF. 968 kc/s. (309.9 m.)

3.30 S.B. from Swansea  
 5.15 S.B. from London  
 5.45-6.15 app. S.B. from Manchester  
 8.10 A RELIGIOUS SERVICE  
 From the Studio  
 CHORUS of Longcross Street Baptist Church  
 Address by the Rev. A. T. MADDOCKS  
 8.45 S.B. from London  
 9.0 West Regional News

9.5 A Popular Concert  
 Relayed from the Pavilion, Llandaff Fields  
 NATIONAL ORCHESTRA OF WALES  
 (Cerdorfa Genedlaethol Cymru)  
 Leader, LOUIS LEVITUS  
 Conducted by WARWICK BRAITHWAITE  
 Symphonic Poem, 'Phaëton' ..... Saint-Saëns  
 SAINT-SAËNS' TONE POEM is based on the classical tale of how Phaëton persuaded his father, the Sun, to let him drive the Fiery Chariot across the sky. Listeners will remember that in the old tale the horses got out of hand, and the chariot was on the point of crashing into the earth to wreck it, when Jupiter hurled a thunderbolt which destroyed the youth and his car.

There is a short and impressive introduction, and then we hear the galloping steeds, and, a little later, a pompous tune on the brasses no doubt stands for the young Phaëton himself. Four horns afterwards play a fine broad melody, which is thought to be the dirge of the Sun over the boy's death. The music works up to a great pitch of excitement, and against a strenuous version of the Phaëton theme, we can quite clearly hear the falling of the thunderbolt and, at last, the lament.

ENID CRUICKSHANK (Contralto)  
 Sea Wrack ..... Harty  
 ORCHESTRA  
 Scherzo ..... Mendelssohn  
 Wedding March ..... Mendelssohn  
 RONALD HARDING (Violoncello)  
 Irish Melody ..... Harrocks  
 Arlequin ..... Popper  
 ENID CRUICKSHANK and Orchestra  
 Softly Awakes my Heart (Samson and Delilah) ..... Saint-Saëns  
 ORCHESTRA  
 Danse Polovtsienne ('Prince Igor') ..... Borodin  
 10.0 S.B. from London.  
 10.30 Epilogue  
 10.40-11.0 The Silent Fellowship

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

3.30 A SILVER BAND CONCERT  
 THE YSTALYFERA PUBLIC PRIZE SILVER BAND  
 Directed by T. J. REES  
 MAIR JONES (Soprano)  
 BAND  
 Grand March ..... Hume  
 Overture, 'Egmont' ..... Beethoven  
 MAIR JONES  
 Yr Eros ..... Joseph Parry  
 Ynys Afallon ..... David Richards  
 Paradiwys fy nghalon ..... D. Tawe Jones  
 BAND  
 Cornet Duet, 'Ida and Dot' ..... Moss

(ISLWYN KENDRICK and LEWIS WILLIAMS)  
 Selection, 'William Tell' ..... Rossini  
 Hymn, 'Saron' ..... Hughes  
 MAIR JONES  
 Rose, softly blooming ..... Spohr  
 Recit., 'Ah! Long I taried' ..... Donizetti  
 Aria, 'Oh! Light and joy of all my heart' ..... Donizetti  
 BAND  
 Overture, 'The Water Carrier' ..... Cherubini  
 Trombone Solo, 'The Winning Spurt' ..... Leycock  
 (Soloist, CHARLES WILLIAMS)  
 Selection, 'Souvenir of the Opera' ..... Round

4.45 A RECITAL  
 by J. MORGAN NICHOLAS (Pianoforte)  
 Theme and Variations from Sonata in A Flat ..... Beethoven  
 Capriccio in B Minor ..... Brahms  
 Aufschwung (Soaring) ..... Schumann  
 Warum (Why) ..... Schumann  
 Prelude, Aria and Finale ..... Franck  
 Aria and Finale ..... Franck  
 Rhapsody, No. 13 ..... Liszt  
 5.15 S.B. from London  
 5.45-6.15 app. S.B. from Manchester  
 8.10 S.B. from Cardiff

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

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

3.30 A BAND CONCERT  
 HERBERT JOHNSON (Pianoforte)  
 (From Leeds)  
 THE SHEFFIELD ORPHEUS MALE VOICE QUARTET  
 (From Sheffield)  
 THE SALFORD POLICE BAND  
 Conducted by THOMAS WILSON  
 (From Manchester)  
 5.15 S.B. from London  
 5.45-6.15 CHURCH CANTATA (No. 78)  
 BACH  
 From St. Ann's Church  
 Relayed to London and Daventry  
 (See page 425.)  
 8.0 S.B. from London  
 9.0 North Regional News

## 9.5 A Light Orchestral Concert

THE NORTHERN WIRELESS ORCHESTRA  
 Conducted by T. H. MORRISON  
 Suite, 'Casse-Noisette' (The 'Nutcracker') ..... Tchaikovsky  
 DOROTHY VERNEY (Contralto) with Orchestra  
 In Haven ..... (See Pictures)  
 Sabbath Morning at Sea ..... Elgar  
 Where corals lie ..... Elgar  
 ORCHESTRA  
 Incidental Music to 'A Midsummer Night's Dream' ..... Mendelssohn  
 Overture; Scherzo; Nocturne; Wedding March



J. T. REES (left) directs the Ystalyfera Silver Band, which will broadcast a concert from Swansea this afternoon. ENID CRUICKSHANK and RONALD HARDING (right) are the Soloists in the Popular Concert that will be relayed tonight from the Pavilion, Llandaff Fields.

8.45 S.B. from London  
 9.0 S.B. from Cardiff  
 9.5 S.B. from London  
 10.30 Epilogue  
 10.40-11.0 S.B. from Cardiff

## 6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

3.30 S.B. from London  
 5.45-6.15 app. S.B. from Manchester  
 8.0 S.B. from London (9.0 Local Announcements)  
 10.30 Epilogue

## 5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

3.30 S.B. from London  
 5.45-6.15 app. S.B. from Manchester  
 8.0 A RELIGIOUS SERVICE  
 From the Studio  
 Hymn, 'Praise to the Lord, the Almighty' (Ancient and Modern, No. 657)  
 Prayers  
 Anthem, 'Incline thine ear' (Hummel)  
 Lesson  
 Hymn, 'Awake, our souls, away, our fears' (Ancient and Modern, No. 682)  
 Address by the Rev. Preb. C. W. H. SEWELL, Vicar of St. Gabriel's Church  
 Hymn, 'When I survey the wondrous Cross' (Ancient and Modern, No. 108)  
 Blessing

Overture; Scherzo; Nocturne; Wedding March  
 DOROTHY VERNEY  
 Sea Moods ..... Winifred Catford  
 In Autumn ..... Franz  
 The Star ..... James H. Rogers  
 O could I but express in song ..... Malashkin  
 ORCHESTRA  
 Overture, 'Ruy Blas' ..... Mendelssohn  
 Andante Cantabile (for Strings) ..... Tchaikovsky

10.30 Epilogue

## Other Stations.

5NO NEWCASTLE. 1,140 kc/s. (261.5 m.)  
 3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (See London). 8.0:—Religious Service from Brunswick Wesleyan Chapel. 8.45:—S.B. from London. 10.30:—Epilogue.  
 5SC GLASGOW. 752 kc/s. (398.9 m.)  
 3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (See London). 6.30-7.45:—Evening Service, relayed from St. Cuthbert's Parish Church, Edinburgh. S.B. from Edinburgh. 8.45:—S.B. from London. 9.0:—Scottish News Bulletin. 9.5:—S.B. from London. 10.30:—Epilogue.  
 2BD ABERDEEN. 995 kc/s. (301.5 m.)  
 3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (See London). 6.30-7.45:—S.B. from Edinburgh (See Glasgow). 8.45:—S.B. from London. 9.0:—S.B. from Glasgow. 9.5:—S.B. from London. 10.30:—Epilogue.  
 2BE BELFAST. 1,238 kc/s. (242.3 m.)  
 3.30:—S.B. from London. 5.45-6.15 app.:—S.B. from Manchester (See London). 6.30-7.45:—S.B. from Edinburgh (See Glasgow). 8.45:—S.B. from London (9.0:—Regional News). 10.30:—Epilogue.



8.15  
VAUDEVILLE  
WITH  
A SKETCH

MONDAY, SEPTEMBER 2  
2LO LONDON & 5XX DAVENTRY  
842 kc/s. (356.3 m.)      193 kc/s. (1,554.4 m.)

10.0  
ANOTHER TALK  
BY  
DR. GANN

- 10.15 a.m. THE DAILY SERVICE  
10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST  
10.45 THE OPENING OF THE LEAGUE OF NATIONS ASSEMBLY  
A Description by Mr. VERNON BARTLETT, Relayed from Geneva  
THE annual meeting of the Assembly of the League of Nations, which has this year more than ordinary importance on account of the new developments in international finance at the Hague Convention, opens at Geneva this morning. Mr. Vernon Bartlett will broadcast a description of the scene from the Conference Hall itself. Mr. Arthur Henderson, Foreign Secretary and leader of the British Delegation, will broadcast a talk from Geneva on Thursday night.  
11.0 (Daventry only) Gramophone Records  
12.0 A Ballad Concert  
JOAN VINCENT (Soprano)  
DAVID EVANS (Baritone)  
1.0-2.0 LIGHT MUSIC  
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA  
From the Piccadilly Hotel  
4.0 Jack Padbury's Cosmo Club Six  
4.15 LIGHT MUSIC  
ALPHONSE DU CLOS and his ORCHESTRA  
From the Hotel Cecil  
5.15 THE CHILDREN'S HOUR  
'The Boot-Boy's Joke' (Rens M. Worley)  
'Humoreske' (Grieg) and other Piano Solos, played by CECIL DIXON  
The Story of the 'Wonderful Cloak' (Eleanor Farjeon)  
Songs by EVELINE STEVENSON  
6.0 Miss ANN SPICE: 'Books for Holiday Makers'—III  
6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN  
6.30 Musical Interlude  
6.45 THE FOUNDATIONS OF MUSIC  
MOZART QUARTETS  
Played by  
THE INTERNATIONAL STRING QUARTET

**VAUDEVILLE**  
TONIGHT FROM 8.15 TO 9.40

**YVETTE DARNAC**  
IN A SELECTION OF FRENCH SONGS

**CHARLES HAYES**  
THE NEW VAUDEVILLE STAR

**FRANK BRAIDWOOD**  
SONGS WITH UKULELE ACCOMPANIMENT

**DAVID WISE**  
VIOLINIST

'VISION'  
A SKETCH BY ERICA THORNE

**THE MASKS**  
VOCAL TRIO

**PETER BERNARD**  
COMEDY SONGS AND STORIES

- ANDRE MANGEOT  
ALBERT VOORSANGER  
E. BRAY  
J. SHINEBOURNE  
Quartet in G (Dedicated to Haydn)  
First Three Movements  
7.0 Mr. JAMES AGATE: Dramatic Criticism  
7.15 Musical Interlude  
7.25 Major N. G. BRETT-JAMES: 'The London of Two Hundred Years Ago'  
7.45 THE GERSHWIN PARKINGTON QUINTET  
Dance of the Hours ..... Ponchielli  
Liebestraum (Love's Dream), No. 2 ..... Liszt

- Selection, 'L'Enfant Prodigue' ('The Prodigal Son') ..... Debussy  
Il moto continuo ..... Weber  
Vocalise ..... Rachmaninov  
8.15 Vaudeville  
including  
'VISION'  
a Sketch by ERICA THORNE  
Characters:  
Sir Bruce Holman.....MICHAEL HOGAN  
John Francis.....FRANK DENTON  
Matilda (his wife).....ESME HUBBARD  
Eileen.....MARY O'FARRELL  
and JACK PADBURY'S COSMO CLUB SIX  
(See top of centre column)  
9.40 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices  
10.0 Dr. THOMAS GANN: 'A New Voyage of Discovery to Central America'  
10.15 A RECITAL  
by THE ENGLISH SINGERS  
MADRIGALS and BALLETS:  
Welcome sweet pleasure.....Thomas Weelkes  
Weep, O Mine Eyes.....John Denst  
Stay, Corydon  
John Wilbye, arr. Vaughan Williams  
FOLK-SONGS:  
An Acre of Land  
Ca' the Yowes  
The Lawyor  
MADRIGALS and BALLETS:  
Say, Dear, When will Your Frowning cease  
Thomas Weelkes  
The Silver Swan.....Orlando Gibbons  
Now is the Month of Maying.....Thomas Morley  
10.45 DANCE MUSIC  
JACK HYLTON'S AMBASSADOR CLUB BAND  
Directed by RAY STARITA from the AMBASSADOR CLUB  
11.0-12.0 BERTINI and his ORCHESTRA  
From the TOWER BALLROOM, BLACKPOOL  
12.0-12.15  
Experimental Transmission of Still Pictures  
by the Fultograph Process.



LONDON  
TWO HUNDRED  
YEARS AGO

Some glimpses of the old London about which Major Brett-James will talk this evening at 7.25. On the left at the top is the old Navy Office in Crutched Friars, as it was in the time of Pepys, and below are the old houses of Staple Inn, which are standing to this day. On the right are a 'South East Prospect of London from the Tower to (old) London Bridge,' engraved in 1746, and a water-colour drawing of Beaufort Buildings, Strand, in 1725. In the centre is a view of Red Lion Square, Holborn, in 1730, showing the open fields beyond with the hills of Hampstead, Highgate and Islington on the horizon.



# MONDAY, SEPTEMBER 2

## 5GB DAVENTRY EXPERIMENTAL

626 kcfs. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.0 LOZELLS PICTURE HOUSE ORCHESTRA  
(From Birmingham)  
Conducted by E. A. PARSONS  
Overture, 'Mirella' ..... Gounod  
Scherzo from Three Famous Pieces Moussorgsky  
Selection, 'Rose Marie' ..... Friml

4.30 Dance Music  
(From Birmingham)  
BILLY FRANCIS and his BAND  
Relayed from the West End Dance Hall  
ANN BRADLEY (in Light Songs)

5.30 The Children's Hour  
(From Birmingham)  
'The Princess and the Mirror,' by Helen White  
Songs by MARY POLLOCK (Soprano)  
TONY will Entertain  
'More Famous Air Flights,' by Charles Brewer

6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL  
Overture, 'Son and Stranger'  
Mendelssohn

THIS is the Overture to a little one-act cantata or song-play of which the original German name really means 'The Return from Abroad.' The Overture is now the only part of it which is at all well known, but it bids fair to remain a perennial favourite. It is laid out for quite a small orchestra, wood-winds, horns, trumpets, and strings, there being neither trombones nor drums employed.

ALICE COUCHMAN (Pianoforte)  
Concert Study in E ..... } Dohnanyi  
Concert Study in B Flat Minor ..... }

ORCHESTRA  
Intermezzo ..... West  
Malaguena (Spanish Dance) ..... Moszkowski  
GLADYS LACK (Contralto)  
The Silent Night ..... } Rachmaninov  
Spring Waters ..... }  
The Dewdrops Glitter ..... Rubinstein

7.10 ORCHESTRA  
Selection, 'Chu-Chin-Chow' ..... Norton  
ALICE COUCHMAN  
Rhapsody Study No. 4 ..... Holbrooke  
Waltz Prelude in E Flat Minor ..... Poldini  
Scherzo Waltz, Op. 40 ..... Moszkowski  
ORCHESTRA  
Three Woodland Dances ..... Haines

7.45 GLADYS LACK  
A Birthday ..... Cowen  
Lullaby ..... Cyril Scott  
Blackbird's Song ..... Quilter  
ORCHESTRA  
Overture, 'The Marriage of Figaro' .... Mozart

MOZART'S 'Figaro' is the same charming rascal as Rossini's 'Barber of Seville,' and in Germany they have a little jest on the subject, telling that Figaro must have been a most ungrateful fellow because, although Rossini wrote a delightful opera in his honour, he must needs order the music for his wedding from the rival firm of

### 8.0

## WAGNER FROM THE QUEEN'S HALL

Mozart. The real name of the Opera is *Figaro's Wedding*; in this country alone it is referred to as *The Marriage of Figaro*, not quite the same thing, as Figaro no doubt discovered for himself in the fullness of time.

Mozart's opera was one of the most immediately successful of all his works, both on its original appearance in Vienna and afterwards in Prague. Mozart wrote after this latter production to a friend, 'The one subject of conversation here is *Figaro*; nothing is played, sung or whistled but *Figaro*.'

The Overture begins with a bustling theme played very softly in unison by the strings and bassoon. It is followed quickly by a dainty tune in which the oboe and flute alternate, reinforced immediately afterwards by the whole orchestra. Abrupt contrasts of loud and soft tone lend the Overture much of its sense of lighthearted, almost irresponsible, gaiety. But the whole piece is throughout so full of irresistible melody that one can easily believe Mozart's delighted report from Prague.

### 8.0 Promenade Concert

Relayed from the Queen's Hall, London

(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
35th Season

MAY BLYTH (Soprano)  
WALTER WIDDOP (Tenor)

A Wagner Concert  
SIR HENRY WOOD

and his SYMPHONY ORCHESTRA  
(Leader, CHARLES WOODHOUSE)

Prelude, Act III 'The Mastersingers'  
Prelude, 'Parsifal'

WALTER WIDDOP and Orchestra  
Lohengrin's Narration ('Lohengrin')

ORCHESTRA  
Wotan's Spear and the Sleeping Brünnhilde ('Siegfried')

MAY BLYTH and WALTER WIDDOP with Orchestra  
Love Duet, Act III ('Lohengrin'), 'We are alone the first and only time'

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

MAY BLYTH and Orchestra  
Senta's Ballad ('The Flying Dutchman')

ORCHESTRA  
Bridal Procession ('Lohengrin')

(See notes on this concert on pages 414 and 416)

9.40 'The Second News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 OLGA THOMAS (Pianoforte)  
Capricho de genero Espanol (Spanish Capriccio)  
Antonio Nogués

The Hobby Horse ..... Leo Lixens  
The Sussex Mummers' Christmas Carol

(Traditional, arr. Grainger)  
Serenade from 'Don Juan' Mozart, arr. Bachhaus  
Finale from the B Minor Sonata ..... Chopin

### 10.15 DANCE MUSIC

JACK HYLTON'S AMBASSADOR CLUB BAND,  
Directed by RAY STARITA, from the AMBASSADOR CLUB

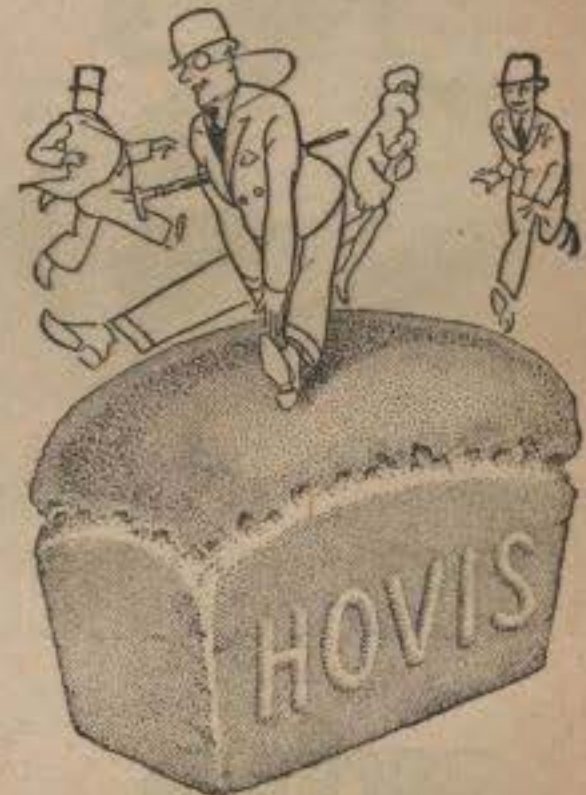
11.0-11.15 BERTINI and his ORCHESTRA,  
from THE TOWER BALLROOM, BLACKPOOL

(Monday's Programmes continued on page 430.)



GLADYS LACK (right), sings in the concert of Light Music from Birmingham this evening at 6.30, and OLGA THOMAS (left) gives a pianoforte programme at 9.55.

## The Everyday Energiser



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Monday's Programmes continued (September 2)



The man  
who  
smokes  
Player's  
gets  
Quality



NCC 634

**5WA CARDIFF.** 988 kc/s. (309.9 m.)

**1.15-2.0** **Orchestral Concert**  
Relayed from  
The National Museum of Wales  
**NATIONAL ORCHESTRA OF WALES**  
(Cerdorfa Genedlaethol Cymru)  
Overture, 'Euryanthe' ..... Weber  
Divertimento No. 17, in D ..... Mozart  
Overture, 'La Baruffe Chiozzote' (The Hubb b  
at Chioggia) ..... Sinigaglia

ALMOST all the smaller orchestral pieces of Mozart's, called by many various names, are what the Germans know as 'Unterhaltungsmusik'—'Entertainment Music.' Many of them were intended for performance in the open air, which no doubt accounts for the prominent parts given to the winds. Sometimes, depending on the players who were available, a little miniature concerto would make its appearance between the more usual movements, to give the performer in

6.0 London Programme relayed from Daventry  
6.15 *S.B. from London*  
7.45 **The Band of H.M. Welsh Guards**  
(By permission of Colonel R. E. K. LEATHAM, D.S.O.)  
Director of Music, Capt. ANDREW HARRIS  
Relayed from  
Bristol's Annual Exhibition, Colston Hall, Bristol  
March, 'Austria' ..... Nowotny  
Potpourri on Sullivan's Operas ..... Dan Godfrey  
Two Parisian Sketches ..... Fletcher  
Demoiselle Chic; Bal Masque  
By the Blue Hawaiian Waters ..... Kotelbey  
8.15 *S.B. from London*  
9.55 West Regional News  
10.0-10.45 *S.B. from London*



THE COLSTON HALL, BRISTOL, at which the Annual Exhibition is now being held. Cardiff will relay a concert by the Band of the Welsh Guards from the Exhibition this evening, at 7.45.

question a specially good innings of his own. But, as a rule, the Divertimento consists of six movements of which a Minuet and Trio is almost invariably one.

SINIGAGLIA, although he is already past his sixtieth year, is holding his own in contemporary Italian music alongside of a young and very enthusiastic school of moderns and even ultra-moderns. A pupil of Dvorak's, he no doubt acquired from the Bohemian master something of his enthusiasm for folk-music, and has long been active in the collection and use of the folk-tunes of his native Piedmont. His Piedmontese dances appear frequently in concert programmes all over the world.

The name of this piece means 'the squabbles,' or even 'the shindy' at Chioggia; it is merrily descriptive of boisterous country scenes.

4.0 London Programme relayed from Daventry  
4.50 **SYDNEY CHARLES (Tenor)**  
The Star ..... Rogers  
I heard you singing ..... Eric Coates  
Sigh no more ..... Aiken  
The Crying of Water ..... Campbell Tipton

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

5.15 **The Children's Hour**

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

1.15-2.0 *S.B. from Cardiff*  
4.0 London Programme relayed from Daventry  
4.50 *S.B. from Cardiff*  
6.0 London Programme relayed from Daventry  
6.15 *S.B. from London*  
7.45 *S.B. from Cardiff*  
8.15 *S.B. from London*  
9.55 *S.B. from Cardiff*  
10.0-10.45 *S.B. from London*

**6BM BOURNEMOUTH.** 1,040 kc/s. (288.5 m.)

4.0 London Programme relayed from Daventry  
6.15 *S.B. from London*  
6.30 Boy Scout Talk  
6.45-10.45 *S.B. from London* (9.55 Local Announcements)

(Monday's Programmes continued on page 433.)



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
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# Monday's Programmes continued (September 2)

(Continued from page 430.)

## 5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

- 4.0 London Programme relayed from Daventry
- 5.15 The Children's Hour  
Gazeka—Gazun, the Wizard from Nowhere, who tells of 'The Magic of Delphos' (*Southwold*)
- 6.0 London Programme relayed from Daventry
- 6.15-10.45 S.B. from London (9.55 Local Announcements)

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

- 4.15 Afternoon Concert  
THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'Rosamundo' ..... *Schubert*  
Pastoral Sketches ..... *Billy Mayerl*  
MARGARET PICKLES (*Pianoforte*)  
Scherzo from Sonata in F minor, Op. 5 .. *Brahms*  
L'Alouette (The Lark) *Glinka, trans. by Balokirew*  
Prelude and Fugue in D (No. 5 of the Forty-eight) ..... *Bach*  
ORCHESTRA  
Suite, 'The Crown of India' ..... *Elgar*  
MARGARET PICKLES  
Etude, Op. 10, No. 3 ..... *Chopin*  
Prelude and Fugue in E minor, Op. 35 ..... *Mendelssohn*  
ORCHESTRA  
Selection, 'Betty in Mayfair' .. *Fraser-Simson*  
Marche Russe (Russian March) ..... *Ganne*

- 5.15 The Children's Hour  
S.B. from Leeds  
A Ys PROGRAMME  
2 Ys you R  
2 Ys you B  
1 C U R  
2 Ys for Me  
Songs by DOROTHY KITCHEN and J. ANDERSON  
A COMPETITION

- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.45 The 'Jupiter' Symphony  
(*Mozart*)  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MORRISON  
Allegro Vivace; Andante cantabile; Menuetto, allegretto; Molto allegro
- 8.15 S.B. from London
- 9.55 North Regional News
- 10.0-10.45 S.B. from London

### Other Stations.

## 5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)

- 4.0—London Programme relayed from Daventry. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 7.45—Rona Valdez (Soprano): The Unforeseen, and Don't come in Sir, please (Cyril Scott); I saw from the beach (Herbert Hughes). 7.52—Bernard Ross (Bass): Song Cycle, 'The Lover's Confession' (Henry Purcell). 8.0—Rona Valdez: Sleep, My Eyes, Your Gift, and Two little bare feet (Kenneth Walton). 8.8—Bernard Ross: Eleanor (Coleridge-Taylor); Hunting Song of the Secones Pack (Eric Fogg); There's a hill by the sea (Hermann Lohr). 8.15-10.45—S.B. from London.

## 5SC GLASGOW. 752 kc/s. (398.9 m.)

- 4.0—A Concert of Popular Music. The Station Orchestra: Overture, 'Robespierre' (Litolff). Peter S. MacMillan (Bartone): Come into the garden, Mand (Arthur Somervell); The Gentle Maiden (Arthur Somervell); The Yeoman's Wedding Song (Poniatowski); The Road to the Isles (Kennedy-Fraser). Orchestra: Suite, 'Surrey' (Evelyn Sharpe). Peter S. MacMillan: The Grenadier (Eric Coates); Rose of my Heart (H. Lohr); Toreador's Song ('Carmen') (Bizet); Songs my Mother Taught Me (Dvorak). Orchestra: Suite, 'Haliaus' (Thurban). March, 'The Champlain' (Graham). 5.15—The Children's

- Hour. 5.57—Weather Forecast for Farmers. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Jeanette Lamb (Pianoforte): Ballade, Op. 118, No. 3 (Brahms); Etude in A Flat and Etude, Op. 25, No. 6 (Chopin); Rhapsodie, Op. 11, No. 3 (Dohnanyi). 6.45—S.B. from London. 7.45—Charles Hayes. The New Vaudeville Star. 8.0—Violoncello Solos by Andrew Templeton: Orientale (César Cui); The Gentle Maiden (arr. Cedric Sharpe); Katie Torrel (arr. Thomas MacCunn); Believe me if all those endearing young charms (arr. Cedric Sharpe); The Song of the Villager (Popper). 8.15—S.B. from London. 9.55—Scottish News Bulletin. 10.0-10.45—S.B. from London.

## 2BD ABERDEEN. 895 kc/s. (331.5 m.)

- 4.0—Afternoon Concert. The Station Octet: Overture, 'Marco Spada' (Auber); Intermezzo (Coleridge-Taylor). 4.15—R. D. Henderson (Bartone): Two Old Tramps (Holloway); When a maiden takes your fancy ('Il Seraglio') (Mozart); The Border Ballad (Cowen). 4.25—Octet: 'Peer Gynt' Suite, No. 2 (Grieg); Russian Ballet (Luigini). 4.45—R. D. Henderson: Son of Mine (Wallace); Beware of the Maidens (Craske Day); Pass, Everyman (Sanderson). 4.55—Octet: Symphony No. XI, 'The Military' (Haydn). 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Girl Guides' Bulletin. 6.40 app.—Musical Interlude. 6.45—S.B. from London. 7.45—Chamber Music. The Station Trio: Trio in D Minor, Op. 1 (Mendelssohn). 8.15—S.B. from London. 9.55—S.B. from Glasgow. 10.0-10.45—S.B. from London.

## 2BE BELFAST. 1,239 kc/s. (242.3 m.)

- 12.0-1.0—Light Music. The Radio Quartet: Selection, 'Cavalleria Rusticana' (Mascagni, arr. Alder); Chanson (In Lov) (Friml); Four Characteristic Waltzes (Coleridge-Taylor). Kathleen Daunt (Soprano): Faithful Love, and Like a blossoming lilac (Brahms); Dream Valley (R. Quilter); Sewing Song (W. Sanderson). Quartet: Suite, 'The Two Pigeons' (Messager); Selection, 'Hit the Deck' (Youmans). 4.0—A Concert. The Orchestra: Overture, 'Zampa' (Hérold); Invitation to the Waltz, Op. 65 (Weber, arr. Welgarter). 4.20—Solemn Melody (Walford Davies). 4.25—Nina Smith (Soprano): A [Spirit Flower (Tipton); A Soft Day (C. V. Stanford); Sea Wrack (H. Harty); June (R. Quilter). 4.37—Marjorie Brown (Violoncello): Arioso (Bach); Rigaudon (Rameau); Aria (Pergolesi); Allegro Spiritoso (J. B. Senallé). 4.50—Orchestra: Scene Dansante, Op. 81 (Glazounov); Selection, 'The Pirates of Penzance' (Sullivan). 5.15—The Children's Hour. 6.0—Books for Holiday Makers—III, by Miss Ann Spice. 6.15—S.B. from London. 7.45—A String Orchestra Programme. The String Orchestra, Conducted by E. Godfrey Brown: A Little Serenade (Mozart); Novelletten, Op. 53 (Nells Gade). 8.15—S.B. from London. 10.15-10.45—Dance Music: E. W. Sibbald Tracy's Dance Band, relayed from the Northern Counties Hotel, Portrush.

## MODERN EXPLORERS.

(Continued from page 415.)

comforts and conveniences of civilization for such a dog's life.

Then the sun comes out, and everything is lovely in the garden again, past miseries are soon forgotten, sodden clothes, boots, beans, and corn cake are put out to dry, the mules perk up, and even the Indian carriers smile.

I have often been asked what I consider the worst drawback to travel in the Central American bush—drought, rain, malaria, dysentery, granos, or skin ulcers, which afflict almost everyone, poor food, prowling pumas and jaguars, or snakes—and I always say that none of them, nor all of them, combined, can equal the ever-present pest of insect life.

Mosquitoes are always with us, wet or dry, sometimes one or two at a time, sometimes in battalions. The bush swarms with ticks, varying in size from a mustard seed to a split pea, which insert their probosces beneath the skin, and are only to be detached by the application of gasoline or strong tobacco juice, and then leave intolerably itching little sores. Tiny red bugs climb up one's trousers and fix themselves to the skin around one's waist, in a fiery, itching, red ring. Ants are everywhere—in the food, in one's bed, in one's hair, and nesting and egg-laying in one's boxes. They vary in size from the tiny, sneaking sugar ant to the hefty tzhohorin, which can draw blood with one nip of its needle-like pincers. Then there are doctor flies with their poison bites, whose favourite point of attack is the nose, which they make swell to double its natural size, batless flies which leave a black mark wherever they bite, immense black hornets whose sting is almost as bad as that of a snake, tarantulas, bush scorpions, and centipedes. In addition to these there are rarer bugs; the beef-worm flies, whose larvæ burrow beneath the skin and, if undisturbed, grow to horrid, white, hairy worms an inch in length, which leave great sores when they are at last pulled out. Screw-worm flies, which lay their eggs in one's nose, where the larvæ burrow in hundreds, often causing the death of the unfortunate host from sloughing of the mucous membrane of the nose and throat, and a host of others.

Yet there is a subtle attraction about the bush which is as impossible to define as it is to resist. Perhaps it lies in the fact that one never knows what is going to turn up next, for there are always new rivers to navigate, new country to travel, new beasts to find, new ruins to explore, and new sights to see. They say in British Honduras that anyone who has ever drunk Black Creek water—and everyone has to drink it sooner or later—must return, but I don't think it is Black Creek water that draws them back, I think it is the lure of the immemorial bush.

THOMAS GANN.

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8.0

**TCHAIKOVSKY**  
CONDUCTED BY  
**SIR HENRY WOOD**

10.15 a.m. THE DAILY SERVICE

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

10.45 Recipes

11.0 (Daventry only) Gramophone Records

12.0 ORGAN MUSIC

Played by EDGAR T. COOK  
Relayed from Southwark Cathedral

Sonata No. 5 in C Minor ..... *Guilmant*  
Allegro Appassionato; Adagio; Scherzo;  
Choral and Fugue

MASTER W. R. FOGG:

Angels Ever Bright and Fair ..... *Handel*

EDGAR T. COOK:

Three Short Pieces ..... *S. S. Wesley*

Prelude; Air; Gavotte

Andante from String Quartette

*Debussy, arr. Guilmant*

MASTER W. R. FOGG:

'How beautiful are the feet' (Messiah) *Handel*

EDGAR T. COOK:

Pantomime ..... *de Falla*Variations on an Original Theme ..... *Bossi*

1.0 LIGHT MUSIC

ALPHONSE DU CLOS and his ORCHESTRA  
From the Hotel Cecil

2.0-2.25 (Daventry only)  
Experimental Transmission of Still  
Pictures  
By the Pultograph Process

4.0 LIGHT MUSIC

FRED KITCHEN and his ORCHESTRA  
Relayed from the Brixton Astoria

5.15 THE CHILDREN'S HOUR

'RED PEPPER,' a Play by CONSTANCE  
SMEDLEY

6.0 Musical Interlude

6.15 'The First News'

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

6.30 Musical Interlude

5.45 THE FOUNDATIONS OF MUSIC

MOZART QUARTETS

Played by

THE INTERNATIONAL STRING QUARTET

ANDRE MANGEOT

ALBERT VOORSANGHE

E. BRAY

J. SHINEBOURNE

Quartet in G (Last movement)

Quartet in B flat (dedicated to Haydn)

First two movements

7.0 Topical Talk

7.15 Musical Interlude

7.25 Major CYRIL BAVIN: 'From Shadow to Sunshine'

**TUESDAY, SEPTEMBER 3**  
**2LO LONDON & 5XX DAVENTRY**

842 kc/s. (356.3 m.)

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



SOLOMON (left), ELSIE SUDDABY and DENNIS NOBLE (right) are the soloists in the Promenade Concert from the Queen's Hall tonight.

7.45

RUSSIAN FOLK SONGS

Sung by MARIE RABENECK

Korovoushka .....  
Noch Temna .....  
Sharaban ..... (Traditional Russian  
Ty napomnila ..... Folk Songs)  
Odnosvoucho gremit ..  
Dve gitary .....  
(Accompanied by two Guitars)

'Korovoushka' is an old peasant song, of which the refrain is 'All because of a little brown cow.'

'Noch Temna' furnishes a striking contrast to the good humour of the first. Beginning 'The night is dark and endless,' it is the pathetic plaint of a young woman who has been unhappily married against her will.

'Sha'aban.' The name of the third song looks as though Russia had borrowed it from a more familiar tongue. It means 'the jaunting car,' and the song is a merry one describing the starting off for a trip.

'Ty napomnila.' Again, this has a pathetic note. It may be translated: 'You have awakened old memories.'

real traditional spirit. They are all to be sung in Russian.

## 8.0 Promenade Concert

Relayed from the Queen's Hall

(Sole Lessees, Messrs. Chappell and Co., Ltd.)

35th Season

ELSIE SUDDABY (Soprano)

DENNIS NOBLE (Baritone)

SOLOMON (Pianoforte)

SIR HENRY WOOD

and his SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)

A Tchaikovsky Concert

ORCHESTRA

Waltz ('Eugene Onegin')

DENNIS NOBLE and Orchestra

None but a weary heart

Only for Thee

SOLOMON and Orchestra

Pianoforte Concerto, No. 1, in B Flat Minor

ELSIE SUDDABY and Orchestra

Recit. and Aria, 'Air des Adieux' (Joan of Arc)

ORCHESTRA

Symphony, No. 4, in F Minor

(See notes on this concert on page 414)

9.40 'The Second News'

WEATHER FORECAST, SECOND  
GENERAL NEWS BULLETIN, Local  
Announcements; (Daventry only)  
Shipping Forecast and Fat Stock  
Prices

10.0 Professor J. ARTHUR THOMSON:  
'Bird Migrations.' S.B. from  
Aberdeen

10.15 A. J. ALAN

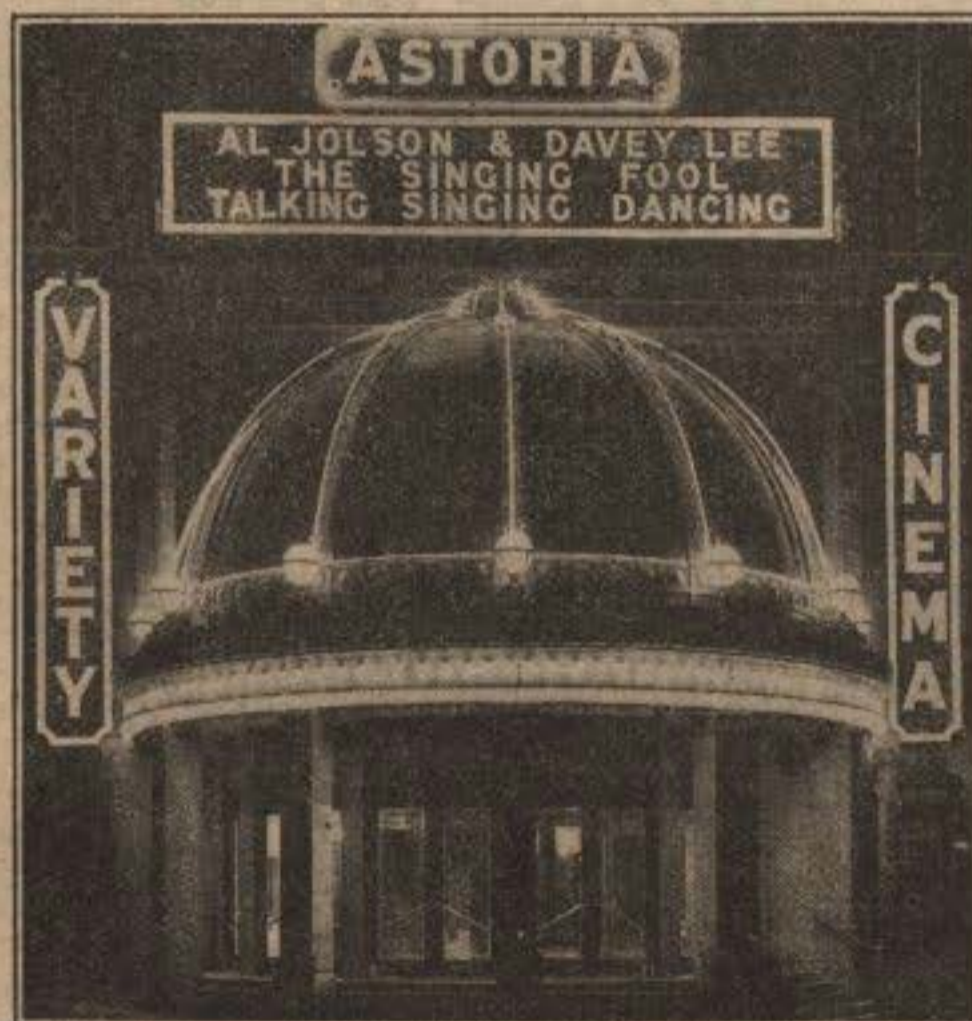
'THE "19" CLUB'

10.35 DANCE MUSIC

THE PICCADILLY PLAYERS

Directed by AL STARITA, and the  
PICCADILLY GRILL BANDDirected by JERRY HOEY from  
THE PICCADILLY HOTEL

11.15-12.0 THE CAFE DE PARIS  
BLUE LYRES BAND from THE CAFE  
DE PARIS



## LONDON'S NEWEST SUPER CINEMA.

The Brixton Astoria, with its 'atmospheric' decoration and its seating capacity of 4,000, is the latest of the vast buildings with which London is honouring the art of the motion picture. Although the Brixton Astoria is a talkie house, it does not dispense with an orchestra, and Fred Kitchen's music, which is a regular feature of the programmes, will be relayed at 4.0 this afternoon.



8.0  
AN HOUR OF  
HERMAN  
FINCK'S MUSIC

TUESDAY, SEPTEMBER 3  
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.15  
THE WIRELESS  
MILITARY  
BAND

4.0 A Light Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by FRANK CANTELL

Overture, 'Robespierre' ..... Litloff  
PERCY THOMPSON (Baritone)  
When song is sweet ..... Sauci  
Oh! could I but express in song ..... Malashkin  
The top of the hill ..... Samuel

ORCHESTRA  
Three English Dances ..... Quiller

4.30 DAISY SHORROCKS (Violin)  
Meditation ..... Wolstenholme  
Romance ..... Palangren

ORCHESTRA  
Danse Macabre (Dance of Death)  
*Saint-Saëns, arr. Mouton*

PERCY THOMPSON  
The Lowland Sea ..... Branscombe  
There's only one England ..... Smith

ORCHESTRA  
Fantastic Suite ..... Foulds

5.10 DAISY SHORROCKS  
Rêve d'Enfant (A Child's Dream) ..... Ysaÿe  
Perpetuum Mobile ..... Noevael  
Tempo di Minuetto ..... Pugnani, arr. Kreisler

ORCHESTRA  
Bourrée and Gigue ..... German

Among the many plays of Shakespeare, for which Sir Edward German wrote incidental music, was *Much Ado about Nothing*, produced by the late Sir George Alexander in 1898 at the St. James' Theatre. No more need be said of it than this, that it is admirably suited to the merry play, and that the dances, of which two are to be played this evening, are instinct with all the grace and charm which have made German's music so popular.

5.30 The Children's Hour  
(From Birmingham)  
'A MOTOR MIX-UP,' a Short Play by Florence M. Austin

DAISY SHORROCKS (Violin)  
Songs by HILDA ABBOTT (Soprano)

6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST,  
FIRST GENERAL NEWS BULLETIN

6.30 Light Music  
(From Birmingham)

PATTISON'S SALON ORCHESTRA  
Directed by NORRIS STANLEY

Relayed from the Café Restaurant, Corporation Street

Overture, 'Poet and Peasant' ..... Suppé  
Waltz Caprice, 'Bal Masque' ..... Fletcher

NORRIS STANLEY (Violin)  
Vionnèse Caprice ..... Kreisler

ORCHESTRA  
Fantasia, 'Faust' ..... Gounod, arr. Tavan

CHARLES BADHAM (Pianoforte)  
Fantasy Impromptu ..... Chopin

ORCHESTRA  
Suite, 'From the Countryside' .. Eric Coates

BEFORE beginning to devote himself wholly to composition Mr. Eric Coates had a long experience as an orchestral player under the best auspices, an experience which he knows well how to turn to account in his own music. Gifted with a happy sense of melody, and a very deft and light touch, he is particularly successful in music of the more lighthearted order, and his Suite *From the Countryside* lives up to its title in the happiest way.

7.30 Organ Music  
Played by EDWIN J. GADBALD

Relayed from Lozell's Picture House, Birmingham  
Serenade ..... Toselli  
Gipsy Rondo ..... Haydn  
Eyes of Dreams ..... Fletcher



HERMAN FINCK,  
a concert of whose music will be broadcast  
to-night at 8.0.

8.0 The Music of Herman Finck

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS

Selection, 'By Jingo'

Pot-Pourri, 'Melodious Memories'  
Small Ballet Suite, 'Viva la Danse'  
Bacchanalia  
March of the Janissaries

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

9.15 A MILITARY BAND CONCERT

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

Petite Suite (Little Suite) ..... Debussy  
En Bateau (In a Boat); Cortège (Procession);  
Menuet; Ballet

EVELINE STEVENSON (Soprano)  
Nymphs and Shepherds ..... Purcell  
Now I needs must part ..... Dowland  
La Pastorella ..... Veracini, arr. A. L.  
BAND

A Gaelic Fantasy, 'Songs of the Gael'  
Walton O'Donnell

EVELINE STEVENSON  
Orphous with his lute ..... Vaughan Williams  
Come away, Death ..... Augustus Barratt  
I know a bank ..... Martin Shaw  
BAND

Intermezzo, Op. 13 ..... Arnsky  
Three Dances ..... Gerrard Williams  
English; Spanish; Burmese

10.15 DANCE MUSIC

THE PICCADILLY PLAYERS

Directed by AL STARITA, and THE PICCADILLY  
GRILL BAND  
Directed by JERRY HOEY from the PICCADILLY  
HOTEL

11.0-11.15 THE CAFE DE PARIS BLUE-LYRES BAND  
from the CAFE DE PARIS

You will  
enjoy

BETTER NIGHTS  
BETTER MORNINGS  
BETTER HEALTH

WITH

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Tuesday's Programmes continued (September 3)

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**5WA CARDIFF. 958 kc/s. (309.9 m.)**

4.0 An Orchestral Concert  
NATIONAL ORCHESTRA OF WALES  
(Cerdidofa Genedlaethol Cymru)  
Conducted by WARWICK BRAITHWAITE  
Overture, 'Macbeth' .....Sullivan  
ETHEL DAKIN (Contralto)  
The Silver Ring .....Chaminade  
The Leaves and the Wind.....Leoni  
The Sandman .....Brahms  
ORCHESTRA  
Suite, 'Herod' .....Coleridge-Taylor  
ETHEL DAKIN  
What a wonderful world .....Lohr  
I know my love .....Hughes  
Hedge Roses .....Schubert

LISTENERS are most familiar with the name of Hughes as the arranger of Irish folk songs, and it is in that direction that he has done very valuable work for his native country. At the early age of fourteen he was organist of St. Peter's Church, Belfast, but a few years later came to London for a thorough course of study at the Royal College of Music. He was one of the enthusiastic spirits who founded the Irish Folk Song Society, and for some time was part editor of its productions. His own actual researches have contributed very largely to our knowledge of Irish folk song, and his volumes of 'Irish Country Songs' and 'Historical Songs and Ballads of Ireland' are fine examples of the way in which such things should be arranged for modern concert use. Besides these and other books of Folk Song, he has given us original music, much of it humorous and even satirical, and he is, of course, well known as a kindly and enlightened critic and writer on musical subjects. He has visited the United States and borne his share in musical criticism there too.

ORCHESTRA  
Symphonic Poem, 'Psycho' .....Franck

5.15 The Children's Hour  
6.0 Capt. A. S. BURGE: 'The Rules of Rugby—II, Points presenting difficulties'  
6.15 S.B. from London  
7.0 S.B. from Swansea  
7.25 S.B. from London  
9.55 West Regional News  
10.0 Professor J. ARTHUR THOMSON: 'Bird Migrations.' S.B. from Aberdeen  
10.15-12.0 S.B. from London

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

4.0 S.B. from Cardiff  
6.15 S.B. from London

7.0 Egwl Gymraeg  
A WELSH INTERLUDE  
A RECITAL OF WELSH MUSIC  
Played on the Harp  
by  
RHIANNON JAMES  
7.25 S.B. from London  
9.55 S.B. from Cardiff  
10.0 S.B. from Aberdeen (See Cardiff)  
10.15-12.0 S.B. from London

**6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)**

12.0-1.0 London Programme relayed from Daventry  
4.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.0 The Rev. E. P. GOUGH: 'The Buried Church of Chilton Condover—Further Discoveries'  
7.15 S.B. from London (9.55 Local Announcements)  
10.0 S.B. from Aberdeen (See Cardiff)  
10.15-12.0 S.B. from London

**5PY 1,040 kc/s. (288.5 m.) PLYMOUTH.**

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

5.15 The Children's Hour  
'GNOMES AND FAIRIES'  
Form the subject of today's programme  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.0 The Rev. ARTHUR HAWTHORN, 'Animals of Long Ago'  
7.15 S.B. from London (9.55 Local Announcements)  
10.0 S.B. from Aberdeen (See London)  
10.15-12.0 S.B. from London

**2ZY MANCHESTER. 797 kc/s. (378.4 m.)**

12.0 Gramophone Records  
1.0-2.0 THE NORTHERN WIRELESS ORCHESTRA  
Overture, 'Crown Diamonds' .....Auber  
Billsticker's Dance .....Rubens  
GLADYS HULME (Contralto)  
The Silver Ring .....Chaminade  
Down here the lilacs fade .....Constance Maud  
The Reason .....del Riego  
ORCHESTRA  
Tone Poem, 'Finlandia' .....Sibelius  
THE music of Sibelius, the representative composer of Finland, is strongly national in spirit, and of none of his work is this more true than of the Tone Poem which bears his native country's name. Composed in 1894, before he was quite thirty, it is a tone picture of an exile's impressions of home on his return after a long absence.



A CASE IN POINT!

In the second of his talks from Cardiff on the rules of Rugby, Captain A. S. Burge this evening discusses some 'points presenting difficulties.'



Tuesday's Programmes (continued September 3)

It has long ago ceased to be merely national music, although it will always be the deep sincerity of its national feeling by which it will make its strongest appeal.

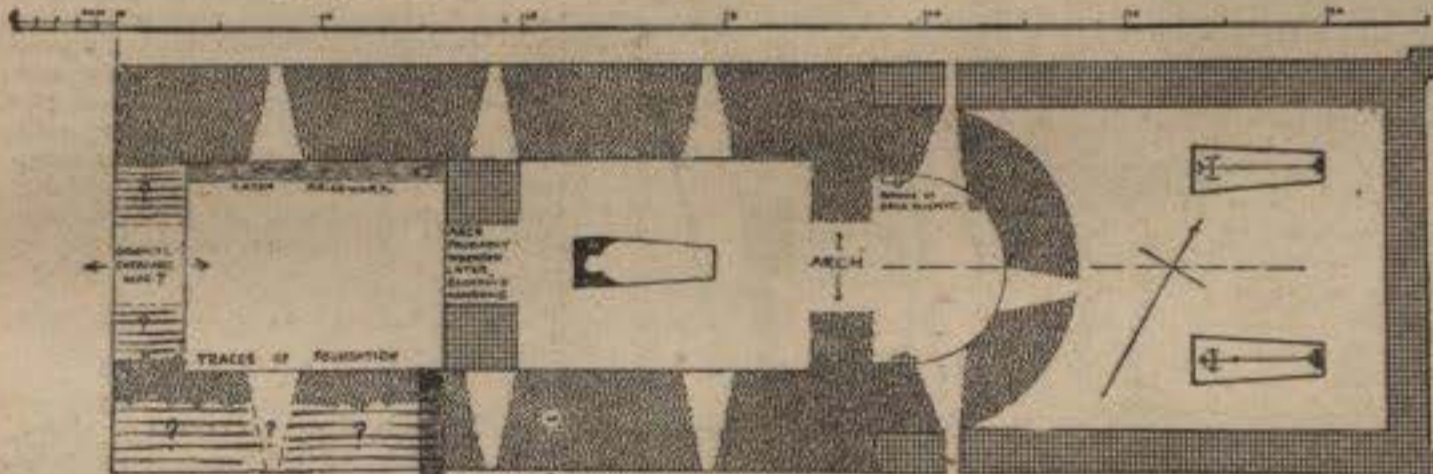
- GLADYS HULME**  
 A Request ..... *Woodforje-Finden*  
 Husheen ..... *Needham*  
 Love the Jester ..... *Phillips*
- ORCHESTRA**  
 Heart's Ease ..... *Macbeth*  
 Hungarian Rhapsody, No. 1, in F..... *List*

- 4.0 An Afternoon Concert**  
**THE NORTHERN WIRELESS ORCHESTRA**  
 March, 'The Bhoys of Tipperary' ..... *Amers*  
 Waltz, 'Amourouse' ..... *Berger*  
 Festival Overture ..... *Leutner*
- JACK HINDLE (Baritone)**  
 The Bandolero ..... *Leslie Stuart*  
 Maire, my girl ..... *Aitken*  
 The Floral Dance ..... *Moss*

Other Stations.

- 5NO NEWCASTLE.** 1,148 kc/s. (261.5 m.)  
 12.0-1.0:—Gramophone Records. 4.0:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 7.0:—W. Percy Hall: Country Talks—'On meeting the grouse netter.' 7.25:—S.B. from London. 10.0:—Professor J. Arthur Thomson: 'Bird Migrations.' S.B. from Aberdeen. 10.15:—S.B. from London. 10.35:—Music relayed from the Oxford Galleries. 11.30-12.0:—S.B. from London.
- 5SC GLASGOW.** 752 kc/s. (398.9 m.)  
 10.45 a.m.:—Mrs. Stuart Sanderson: 'Food for Very Young Children'—I. 11.0-12.0:—A Recital of Gramophone Records. 3.0-3.45 p.m. app.:—The Ceremony of the Unveiling of the Statue (by Sir Joseph Edward Roehm) of Thomas Carlyle, relayed from Ecclefechan. Mr. Cavan Irving, in the Chair—Introductory Remarks. Miss Betty Carlyle unveils the Statue. Sir James Crichton Browne, M.D., D.Sc., LL.D., F.R.S.: Address—Carlyle and his Work. His Grace the Duke of Buccleuch, J.P., D.L., K.T., moves a vote of thanks to Mr. Alexander Carlyle, the donor of the Statue. Mr. Alexander Carlyle acknowledges the vote of thanks. Votes of Thanks. 3.45 app.:—Musical Interlude. 4.0:—Irish Music. The Station Orchestra: Overture to an Irish Comedy (John Amsell). Hugh Davy (Tenor): The Lark in the Clear Sky. A Dandlin' Song, The Parting, and The Road to Sligo (arr. Carl Hardebeck). Orchestra: Selection, 'The

THE BURIED CHURCH OF CHILTON CONDOVER.



This plan shows the curious church of Chilton Condover, about which the Rev. E. P. Gough will talk from Bournemouth this evening at 7.0 p.m. The upper church on the right was pulled down in 1878.

- ORCHESTRA**  
 Suite, 'Riviera Scenes' ..... *Brooke*  
 On the Quay; By the Moonlit Sea; At the Casino
- JACK HINDLE**  
 Lighterman Tom ..... *W. H. Squire*  
 In Old Madrid ..... *Trotter*  
 Will o' the Wisp ..... *J. W. Cherry*
- ORCHESTRA**  
 Drink to me only ..... *arr. Quilter*  
 Gipsy Idyll ..... *Piercy*  
 Overture, 'Hungarian Comedy' ..... *Kiler-Bela*

- 5.15 The Children's Hour**  
**THE PERFECT MEWS, IN 10 CLAWS**  
 Songs by BEATRICE COLEMAN  
 Stories by JEAN NIX  
 Music by THE NORTHERN WIRELESS ORCHESTRA
- 6.0 Colonel E. W. GREG: 'Palmyra'**
- 6.15 S.B. from London**
- 7.0 Professor ROBERT NEWSTEAD: 'Recent Roman Discoveries at Chester'**
- 7.15 S.B. from London**
- 9.55 North Regional News**
- 10.0 Professor J. ARTHUR THOMSON, 'Bird Migrations.'** S.B. from Aberdeen.
- 10.15 S.B. from London**

- 10.35-12.0 DANCE MUSIC**  
 BERTINI'S DANCE BAND, relayed from the TOWER BALLROOM, BLACKPOOL.

- Lily of Killarney' (Benedict). Hugh Davy: The Song of the Fairy King, and The Only One for Me (Stanford): The Rose of Tralee (C. W. Glover); Kitty O'Toole (Daniel Protheroe). Orchestra: Overture, 'Shamus O'Brien' (Stanford). 5.0:—Dance Music by Charles Watson's Orchestra, from the Playhouse Ballroom. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. Leonard T. Scott: 'Down the Niger in a Canoe.' 6.15:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0:—S.B. from Aberdeen. 10.15-12.0:—S.B. from London.

- 2BD ABERDEEN.** 895 kc/s. (301.5 m.)  
 11.0-12.0:—Programme relayed from Daventry. 4.0:—Fishing News Bulletin. 4.5:—Dance Music relayed from the New Palais de Danse. 5.0:—Elizabeth Hazel (Soprano): Beloved, It is morn (Aylward); Melsaude in the Wood (Alma Goetz); Sunflakes (Montague Phillips); Border Cradle Song (David H. Kemp); Love is meant to make us glad (Merric England) (German). 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0:—Professor J. Arthur Thomson: 'Bird Migrations.' 10.15-12.0:—S.B. from London.

- 2BE BELFAST.** 1,258 kc/s. (242.5 m.)  
 4.0:—Light Music. Orchestra: Overture, 'Maritana' (Wallace); Ballet, 'Ascanio' (Saint-Saens). 4.30:—A. V. C. Froggatt (Baritone): Heart o' Fire-Love, and Dance to your Shadow (Kennedy-Fraser); I know a bank (Shaw); Youth and Love, and The Infinite Shining Heavens (R. Vaughan Williams). 4.42:—String Orchestra: Dance Suite (Dunhill); Two Bagatelles (P. Fletcher). 5.5:—Londonderry Air for Strings and Harp (arr. Hamilton Harty); Rigodon from 'Holberg' Suite (Grieg). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 7.0:—Mr. R. Condeil (Chairman of the Ulster Grand Prix Committee): 'The Ulster Grand Prix Motor Cycle Race.' 7.15:—S.B. from London. 7.45:—A Military Band Concert. The Station Military Band. Conducted by E. Godfrey Brown. Overture, 'Oberon' (Weber); First and Second Movements from Symphony No. 5 in C Minor, Op. 67 (Beethoven). 8.15:—Roy Henderson (Baritone): Hear me, ye winds and waves (Handel, arr. A. L.); The Vagabond, Bright is the ring of words, and The Roadside Fire (R. Vaughan Williams). 8.27:—Band: Gipsy Suite (German). 8.43:—Roy Henderson: Sea Fever (John Ireland); Tomorrow (Frederick Keel); The Little Admiral (Chas. V. Stanford); Young Dietrich (Henschel). 8.55:—Band: Selection, 'The Gondoliers' (Sullivan). 9.7:—Mrs. Rooney of Belfast. 9.20:—Band: Selection, 'Lido Lady' (Rodgers); Selection of W. H. Squire's Popular Songs. 9.40:—S.B. from London. (9.55:—Regional News). 10.0:—Professor J. Arthur Thomson: 'Bird Migrations.' S.B. from Aberdeen. 10.15-12.0:—S.B. from London.



GEMS FROM THIS WEEK'S PROGRAMME ON "HIS MASTER'S VOICE" RECORDS

- BEES' WEDDING (Mendelssohn)**—Rachmaninoff—DA290, 6/-, London & Daventry, Saturday, 8.15.  
**OH, COULD I BUT EXPRESS IN SONG**—Peter Dawson—B1423, 3/-, Daventry Ex., Tuesday, 4.15.  
**POET AND PEABOY OVERTURE**—Coldstream Guards Band—C1315, 4/6, Daventry Ex., Tuesday, 8.30.  
**CAPRICE VIENNOIS**—Kreisler—DB181, 8/6, Daventry Ex., Tuesday, 6.40.  
**EUGEN ONEGIN WALTZ**—Royal Opera Orchestra, Covent Garden (conducted by Eugene Goossens)—C1281, 4/6, London & Daventry, Tuesday, 8.0.  
**NONE BUT THE WEARY HEART**—De Groot and His Orchestra—B2857, 3/-, London & Daventry, 8.15.  
**PIANOFORTE CONCERTO NO. 1 IN B FLAT (TCHAIKOVSKY)**—Hamburg & Royal Albert Hall Orchestra (conducted by Sir Landon Ronald)—Album Series, No. 22.—D1100-3 (6/- each), London & Daventry, Tuesday, 8.25.  
**SYMPHONY NO. 4 IN F MINOR (TCHAIKOVSKY)**—Royal Albert Hall Orchestra (conducted by Sir Landon Ronald)—Album Series, No. 16.—D1017-41, 6/6 each, London and Daventry, Tuesday, 8.30.  
**SANCTUARY OF THE HEART**—Reginald Foort—C1300, 4/6, London & Daventry, Wednesday, 7.0.  
**GIOCONDA—DANCE OF THE HOURS**—New Light Symphony Orchestra—C1403, 4/6, London & Daventry, Monday, 7.45.  
**EGYPTIAN BALLET MUSIC**—New Light Symphony Orchestra—C1254-5, 4/6 each, London & Daventry, Sunday, 3.45.  
**VOICES OF SPRING (Strauss)**—Evelyn Scotney—D1403, 6/6, London & Daventry, Friday, 10.25.  
**SYMPHONY NO. 6 (THE "PATHETIQUE") (TCHAIKOVSKY)**—Symphony Orchestra (conducted by Albert Coates). Album Series, No. 32.—D1104-4, 6/6 each, London & Daventry, Saturday, 8.45.  
**FLIGHT OF THE BUMBLE BEE**—Chicago Symphony Orchestra (conducted by Frederick Stock)—D1284, 6/6, London & Daventry, Saturday, 8.45.  
**FUNERAL MARCH OF A MARIONETTE**—San Francisco Symphony Orchestra—D1286, 6/6, London and Daventry, Saturday, 7.45.  
**BOUTIQUE FANTASQUE**—Royal Albert Hall Orchestra (conducted by Eugene Goossens)—D1018, 6/6, London and Daventry, Saturday, 7.45.  
**NIKVANA**—John Turner—C1343, 4/6, London & Daventry, Saturday, 8.30.  
**SLAVONIC DANCE**—Chicago Symphony Orchestra (conducted by Frederick Stock)—D1402, 6/6, London and Daventry, Saturday, 9.45.  
**HUNGARIAN DANCE NO. 5**—Royal Opera, Covent Garden (conducted by Malcolm Sargent)—C1415, 4/6, London and Daventry, Saturday, 10.0.  
**BLOW THE MAN DOWN**—John Goss and Quartet—B398, 3/-, London and Daventry, Saturday, 7.30.  
**DEEP RIVER**—Paul Robeson—B219, 3/-, London and Daventry, Saturday, 7.45.  
**MERRY WIVES OF WINDSOR OVERTURE**—New Light Symphony Orchestra—C1250, 4/6, London and Daventry, Saturday, 8.0.  
**SPRING SONG (Mendelssohn)**—Hamburg—B2431, 3/-, London and Daventry, Saturday, 8.15.  
**LUTE PLAYER**—Peter Dawson—C1313, 4/6, London and Daventry, Friday, 6.45.  
**SIGH NO MORE, LADIES**—Decca Oldham—B292, 3/-, London and Daventry, Friday, 6.50.  
**ELEGIE**—John Brownlee—E09, 4/6, London and Daventry, Friday, 6.55.  
**AM! MOON OF MY DELIGHT**—Tudor Davies—D1283, 6/6, London & Daventry, Friday, 7.15.  
**LINDEN LEA**—George Baker—B296, 3/-, London and Daventry, Friday, 7.30.  
**CANZONETTA (D'Ambrosio)**—Marjorie Hayward—B284, 3/-, London & Daventry, Friday, 7.35.  
**POUPEE VALSANTE**—Marjorie Hayward—B289, 3/-, London & Daventry, Friday, 7.45.  
**LEONORA OVERTURE (Beethoven)**—Vienna Philharmonic Orchestra (conducted by Franz Schalk)—D1814-5, 6/6 each, London & Daventry, Friday, 8.0.  
**VIOLIN CONCERTO IN D (Beethoven)**—Kreisler and State Opera Orchestra, Berlin, (conducted by Dr. Leo Blech)—Album Series No. 33.—D1999-5, 6/6 each, London and Daventry, Friday, 8.30.  
**WATER BOY**—Paul Robeson—B2187, 3/-, London and Daventry, Friday, 4.0.  
**BLUE DANUBE**—Evelyn Scotney—D1433, 6/6, London and Daventry, Friday, 10.20.  
**DER FRIESCHUTE OVERTURE**—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1249, 6/6, London & Daventry, Sunday, 9.5.  
**MARRIAGE OF FIGARO OVERTURE**—State Opera Orchestra, Berlin (conducted by Dr. Leo Blech)—D1254, 6/6, London & Daventry, Monday, 7.45.  
**MASTERSINGERS OF NUREMBERG—PRELUDE TO ACT 3**—London Symphony Orchestra (conducted by Albert Coates)—D1219, 8/6, London & Daventry, Monday, 8.0.  
**PARSIFAL—PRELUDE**—State Opera Orchestra, Berlin—D1430, 6/6, London & Daventry, Monday 8.15.  
**LOHENGRIN—LOVE DUET**—Percille, Telford, Fanelli with La Scala Orchestra, Milan—DH1218, 8/6, London and Daventry, Monday 8.20.  
**SENTO'S BALLAD FROM "FLYING DUTCHMAN"**—Austral—D1517, 6/6, London & Daventry, Monday 8.0.  
**DON JUAN SERENADE**—Buckhaus—DA 944, 6/6, London and Daventry, Monday 8.0.

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9.10  
 'THE THING  
 THAT  
 IS PLAIN'

WEDNESDAY, SEPTEMBER 4  
 2LO LONDON & 5XX DAVENTRY

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

10.5  
 THE SCOTTISH  
 COMMAND  
 TATTOO

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 Mrs. OLIVER STRACHEY: 'A Woman's Commentary'
- 11.0 (Daventry only) Gramophone Records
- 12.0 A Ballad Concert  
 AUDREY MILDMAY (Soprano)  
 LIAM WALSH (Irish Pipes)
- 12.30 A Recital of Gramophone Records
- 1.0-2.0 LIGHT MUSIC  
 FRASCATI'S ORCHESTRA  
 Directed by GEORGES HAECCK  
 From the Restaurant Frascati
- 4.0 DANCE MUSIC  
 JACK PADBURY'S COSMO CLUB SIX
- 4.45 Organ Music  
 Played by ALEX TAYLOR  
 Relayed from Davis' Theatre, Croydon
- 5.15 The Children's Hour  
 At the invitation of THE WICKED UNCLE  
 we go for a picnic in Woolly Woods  
 (NEAR FOLLY MANOR)
- 6.0 Musical Interlude
- 6.15 'The First News'  
 TIME SIGNAL, GREENWICH; WEATHER  
 FORECAST, FIRST GENERAL NEWS [BUL-  
 LETIN
- 6.30 The Week's Work in the Garden, by the  
 Royal Horticultural Society
- 6.40 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC  
 MOZART QUARTETS  
 Played by  
 THE INTERNATIONAL STRING QUARTET  
 ANDRE MANGEOT, ALBERT VOORSANGER, E. BRAY,  
 J. SHINEBOURNE  
 Quartet in B flat  
 Third and Fourth movements
- 7.0 Dr. ERNEST VANSTONE: 'Science and Agri-  
 culture—II, The Liming Problem.' S.B. from  
 Plymouth
- 7.15 Musical Interlude
- 7.25 Dr. H. A. HARRIS: 'The Growth of a Child'
- 7.45 A Concert  
 DOROTHY SMITHARD (Contralto)  
 HARRY BRINDLE (Tenor)  
 REGINALD KING and his ORCHESTRA  
 Selection, 'Manon Lescaut' .....Puccini  
 DOROTHY SMITHARD  
 Connais tu le pays (Know'st thou the land?)  
 Ambroise Thomas  
 A Vucchella (by request) .....Tosti  
 ORCHESTRA  
 Selection, 'Little Pal' ..Henderson, arr. R. King  
 HARRY BRINDLE  
 Shipmates o' Mine .....Sanderson  
 Requiem .....Sidney Homer  
 Jeunesse .....K. Barry  
 ORCHESTRA  
 Valse, 'Musette' .....Leo Peter, arr. R. King  
 Praying for Rain...Eckersley, transcribed R. King  
 Grasshopper's Dance .....Bucalossi



- DOROTHY SMITHARD  
 The Fairies' Dance .....Michael Head  
 Two Little Stars.....Stanford  
 Love's a Merchant.....Carew
- ORCHESTRA  
 Lyric Suite.....Grieg
- THERE can be but few pianists, however modest their attainments, who have not played some at least of Grieg's many lyric pieces for the pianoforte. They must be at least as well known as Mendelssohn's *Songs without Words* were to our grandparents, and they have certainly had a very large share in making Grieg's name the household word which it is.
- Towards the end of last century it occurred to the great conductor, Anton Seidl, that some of them were admirably adapted for orchestral arrangement, as indeed they are; he accordingly arranged four, scoring them effectively for a big orchestra. Grieg himself approved of the idea, though the actual orchestration struck him as a little too heavy for the light nature of the pieces, and he accordingly re-arranged the second, third, and fourth numbers himself in a simpler way, and substituted the 'Shepherd Boy' for the first which Seidl had chosen. He scored it for strings and harp only.
- HARRY BRINDLE  
 Time to Go ..... Sanderson  
 Tavern Song ..... Howard Fisher
- ORCHESTRA  
 Carmine .....King  
 Yishma El .....Jalovics
- 9.10 'The Thing That is Plain'  
 A PLAY IN ONE ACT  
 by  
 NAOMI MITCHISON  
 Scene: A Banquet Hall, Norway, Ninth Century, A.D.  
 How Thorikld, son of Olof, forswore his vengeance on Gref the Biter, who had slain his father, and how his sister, Maid Gunvor, helped him to find the Thing that is Plain
- 9.40 'The First News'  
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices
- 10.0 Musical Interlude
- 10.5 The Scottish Command Tattoo  
 (See centre of page)
- 10.15 'GREENHORN'—A Tenderfoot in a Lumber Camp  
 A LUMBER camp in the forests of New England is a place where a varied collection of tough types from all the nations of Europe put in protracted spells of intensely hard work varied by fights in which the loser runs the risk of having his face kicked in with longspiked boots. Polacks, Hunkies, a sprinkling of Dagoes, and an occasional Wop, work immensely hard for six months at a time, then put their pay in their pocket, make for the nearest town, and blue it on lad hootch inside a couple of weeks. It was into a lumber camp of this kind that 'Greenhorn' landed on the occasion that he will describe in his talk tonight
- 10.35 The Scottish Command Tattoo  
 (Continued)
- 10.45 DANCE MUSIC  
 From CIRO'S CLUB
- 11.0-12.0 JACK HYLTON'S AMBASSADOR CLUB BAND,  
 directed by RAY STARITA from THE AMBASSADOR CLUB

10.5 The Scottish Command Tattoo  
 Relayed from Dreghorn Castle  
 S.B. from Edinburgh  
 Selection of Highland Tunes  
 by  
 MASSES PIPE BANDS  
 of  
 THE 51ST (HIGHLAND) DIVISION  
 THE BLACK WATCH  
 THE SEAFORTH HIGHLANDERS  
 THE GORDON HIGHLANDERS  
 THE QUEEN'S OWN CAMERON HIGHLANDERS  
 THE ARGYLL AND SUTHERLAND HIGHLANDERS  
 THE SCOTTISH HORSE  
 THE LOVAT SCOUTS

10.15 From the London Studio

10.35 The Scottish Command Tattoo  
 (Continued)  
 Relayed from Dreghorn Castle  
 S.B. from Edinburgh  
 TORCHLIGHT EVOLUTIONS and MASSES BANDS  
 THE BANDS OF  
 THE ROYAL SCOTS GREYS  
 1ST BATT. THE ROYAL SCOTS  
 2ND BATT. THE BLACK WATCH  
 2ND BATT. THE QUEEN'S OWN CAMERON HIGHLANDERS  
 Torchbearers from  
 THE QUEEN'S OWN CAMERON HIGHLANDERS



**WEDNESDAY, SEPTEMBER 4**  
**5GB DAVENTRY EXPERIMENTAL**

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

**3.30 Kneller Hall Band**

Conducted by Lieut. R. E. ADKINS, Mus. Bac.  
(By kind permission of Col. L. M. GREGSON, O.B.E.)

Relayed from the Kneller Hall, Twickenham.  
Overture, 'Cockaigne' ..... Elgar  
Suite of Three English Dances ..... Quilter  
Cornet Solo, 'L'Adieu' ..... Schubert  
Brandenburg Concerto No. 1 ..... Bach  
Dance of the Hours ('La Gioconda') Ponchielli

MALE VOICE CHOIR:  
Franklyn's Dogge..... Mackenzie  
Goodbye, Fare ye well ..... arr. Terry

BAND:  
Selection, 'The Rose of Persia' Sullivan  
Chanson Triste ..... Tchaikovsky  
Intermezzo from 'The Jewels of the Madonna' Ferrari  
Suite from the Ballet 'The Seasons' Glazounov  
Overture, 'Cosi fan Tutti' ... Mozart  
Rule Britannia  
GOD SAVE THE KING

**5.0 Dance Music**  
JACK PADBURY'S COSMO CLUB SIX

**5.30 The Children's Hour**  
(From Birmingham)  
'Golden Treasure,' by Helen M. Enoch  
VICTOR SHEATH (Banjo)  
Songs by JAMES HOWELL (Bass)  
'A Peep at Fiji,' by Florence Marc

**6.15 'The First News'**

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

**6.30 Dance Music**  
JACK PADBURY'S COSMO CLUB SIX

**7.0 Light Music**

(From Birmingham)

LOZELLS PICTURE HOUSE ORCHESTRA  
Conducted by E. A. PARSONS

Overture, 'Chal Romano' (Gipsy Lad) .. Ketelbey  
Meditation, 'Sanctuary of the Heart' .. Ketelbey  
Selection, 'The Pearl Fishers' ..... Bizet  
Violoncello Solo, 'Serenade' ('Harlequin's Millions') ..... Drigo  
(Soloist, ALBERT BASTICK)

Suite, 'Alsation Scenes' ..... Massenet

ON its first production, Bizet's opera, *The Pearl Fishers*, had no success. That was in 1863, in Paris, and not until 1888 was it revived. Then it did win something of the success it deserves; in London in the following year, under the name *Leila*, it was also popular. Two years later it was again given in London, in Italian.

Its music is melodious and pleasing, with many of the fine qualities which have made *Carmen* so universally popular. Had the opera been founded on a better story, it might have been, a real rival to *Carmen* in popularity. The tale however, is not one which can be followed as it unfolds itself on the stage; it depends on a whole set of involved circumstances which the audience must know apart from the action which

takes place on the stage. In a word, it is dramatically impossible, so that the fine music of which it is full would be almost lost to the world were it not for selections and fantasies for concert performance. Its music has attracted such great artists as Caruso and Tetrassini, who delighted in its opportunities for fine singing.

**8.0 Promenade Concert**

Relayed from the Queen's Hall, London  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
35th Season

DALE SMITH (Baritone)  
JOHANNE STOCKMARR (Pianoforte)

SIR HENRY WOOD  
and his  
SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)  
A Brahms Concert

ORCHESTRA  
Tragic Overture  
DALE SMITH and Orchestra

Wie bist du meine Königin (Gracious and fair art thou, my Queen)

Auf dem Kirchhofe (In the Churchyard)

Auf dem See (On the Lake)

JOHANNE STOCKMARR and Orchestra  
Pianoforte Concerto, No. 2, in B Flat

ORCHESTRA  
Symphony, No. 2, in D

(See notes on this concert on page 416)

**9.40 'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

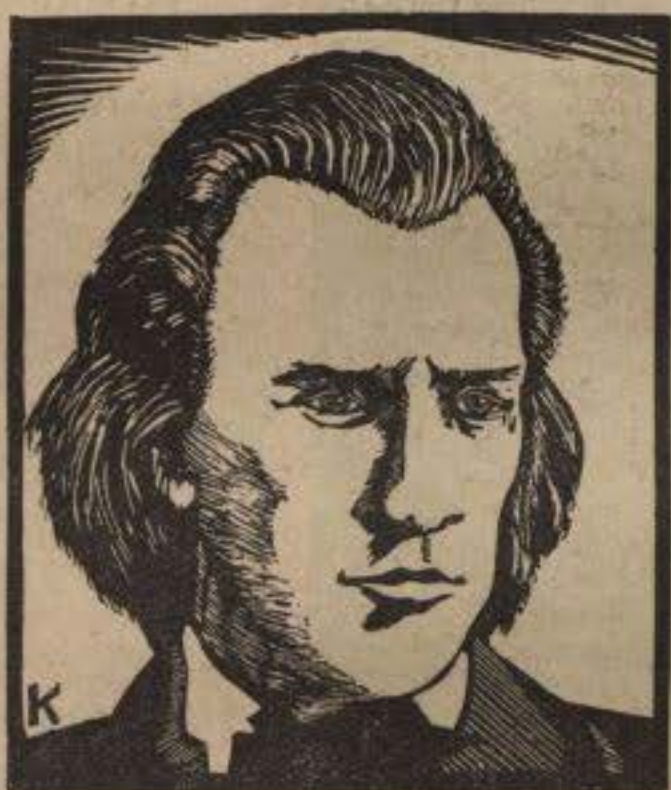
**9.55 A. J. ALAN 'THE "19" CLUB'**

**10.15 DANCE MUSIC**  
CIRO'S CLUB BAND

**11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND**  
Directed by RAY STARITA from the AMBASSADOR CLUB

**11.15-11.45**  
Experimental Transmission of Still Pictures by the Fultograph Process

*This week's Epilogue:*  
**'MAN'S STRENGTH.'**  
Hymn, 'Glorious things of Thee are spoken' Ecclasiasticus xlv, 1-14  
Hymn, 'Lift up your hearts'  
Hamlet's Soliloquy, 'What a piece of work is man ...'



**BRAHMS NIGHT AT THE PROMS.**  
From the Queen's Hall tonight at 8.0

**It does not now cost you a penny to Insure your Life!**

It need not now cost you a penny to insure your life. Under a Yearly Investment Plan devised by the Sun Life of Canada all, and more than all, your deposits are returned with bonuses which on present basis are equivalent to compound interest at 5½% on your yearly investments.

You arrange deposits according to your means and from the first deposit your life is insured for £1,000, £2,000, £5,000—the amount depending on the size of your deposit. Deposits are made yearly or half yearly for a fixed number of years. At the end of the period you receive a cheque for the amount of the Policy (itself greater than the total deposits) plus the handsome and unprecedented bonuses made possible by the extraordinary prosperity of this great Company.

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You don't want to keep in harness until the end of your days. You want to retire while you have health and strength to enjoy your freedom from business cares. This Plan brings retirement years nearer than would otherwise be possible. Think of it—£3,400 at, say, age 55! The result of systematic deposits of a sum you can well afford. Each deposit a gift-edged investment. Each deposit saving you Income Tax. Each deposit earning you good dividends. Each deposit bringing you nearer the day when you can say goodbye to business, happy in the knowledge of your financial independence.

ones protected. If anything happens to you, there's £2,000 plus bonuses for them; £4,000 plus bonuses if death be the result of an accident. Also if illness or accident permanently incapacitates you from earning a living, £20 a month will be paid to you until the £3,400 becomes due. Your own deposits, meanwhile, cease. The Sun Life of Canada which makes this offer, has assets of over £100,000,000 which are under Government supervision. In addition to the foregoing Plan this great Annuity Company is responsible for protecting thousands of men and women under its Group Assurance and Pension Policies, and it also specialises in provision for Children's Education.

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Assuming I can save and deposit £..... per..... please send me—without obligation on my part—full particulars of your endowment plan showing what income or cash sum will be available for me.

NAME.....  
(Mr., Mrs., or Miss)

ADDRESS.....

OCCUPATION.....

EXACT DATE OF BIRTH..... R.T. 30/8/29.



# Wednesday's Programmes continued (September 4)

## 5WA CARDIFF. 988 kc/s. (309.9 m.)

1.15-2.0 **Symphony Concert**  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
Overture, 'Leonore' No 3 ..... Beethoven  
Symphony, No. 4 in D Minor ..... Schumann

4.0 **THE STATION TRIO**  
FRANK THOMAS (Violin); RONALD HARDING  
(Violoncello); HUBERT PENGELLY (Pianoforte)  
Phantasia Trio in A Minor ..... John Ireland  
T. REDVERS LLEWELLYN (Baritone)  
Prologue ('Pagliacci') ..... Leoncavallo  
Marie, my Girl ..... Aitken  
**TRIO**  
Canzonetta ..... } Alec Rowley  
Rigadoon ..... }  
T. REDVERS LLEWELLYN  
I am Fate ..... Hamblen  
To-morrow ..... Keel  
Because I were shy ..... Lyell Johnston  
**TRIO**  
Vesperale (Evensong) ..... Cyril Scott  
Carissima ..... Elgar

4.45 **THE CONEY BEACH FIVE**  
Relayed from the Coney Beach Restaurant,  
Porthcawl

5.15 **The Children's Hour**  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.0 S.B. from Plymouth  
7.15 S.B. from London

### 7.45 A West Country Programme

DIALECT can be extremely tiresome on the printed page unless it be tempered with discretion, and it can be annoying when adopted by an actor who puts it off with his grease-paint. But the brothers Gass have not painfully acquired the speech of the Somerset folk. They slip back to it, as the language of the home, and they challenge the four corners of the Kingdom to produce a more sympathetic speech.

NATIONAL ORCHESTRA OF WALES  
(Cerddorfa Genedlaethol Cymru)  
Leader, LOUIS LEVITUS  
Conducted by WARWICK BRAITHWAITE

Lyric Overture, 'West Country' ..... Miles  
W. IRVING GASS  
West Country Folk Songs  
Gathering Peascods ..... Obi Country Air  
Linden Lea ..... Vaughan Williams

CLARICE NOBLE (Soprano) and W. IRVING GASS  
Duet, 'High Germany' ..... arr. Cecil Sharp

ORCHESTRA  
Three English Folk Songs Vaughan Williams  
DAN'L GRAINGER in Somerset Dialect Recitals.  
Selections from 'Down-A-Long-Talks'  
Dan'l Grainger

ORCHESTRA  
Overture, 'Plymouth Hoe' ..... Ansell

CLARICE NOBLE  
A Wedding in June ..... Sanderson  
As I walked thro' the meadows (English Folk  
Song) ..... Cecil Sharp

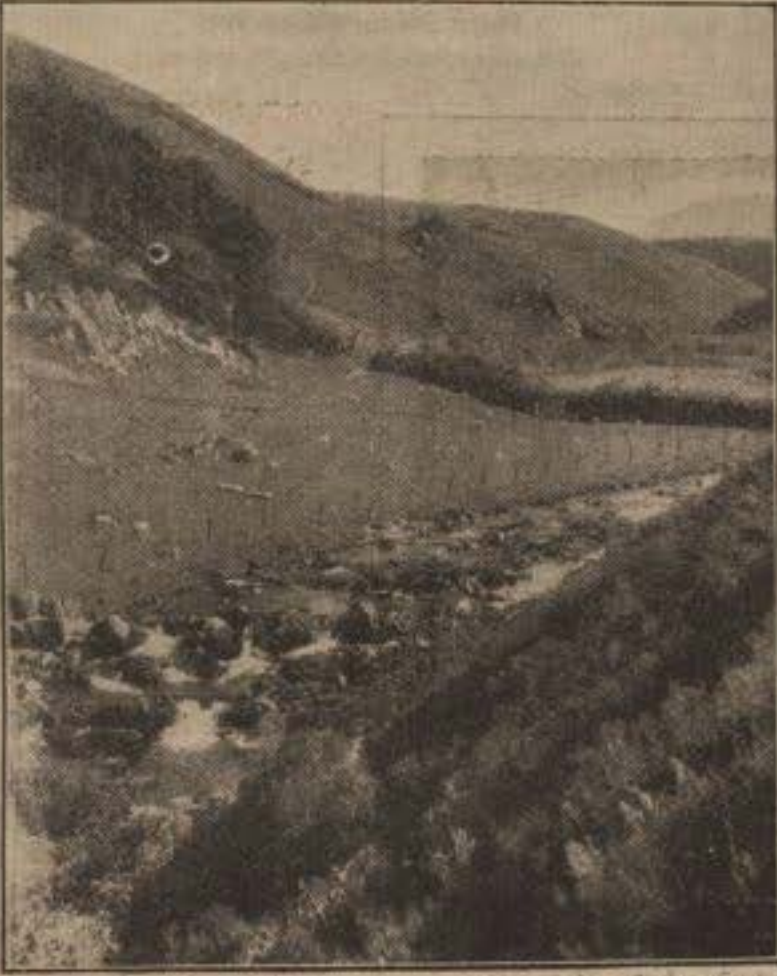
CLARICE NOBLE and W. IRVING GASS  
Duet, 'Keys of Canterbury' ..... arr. Cecil Sharp

ORCHESTRA  
A Seaman's Overture ..... Thomas Wood  
9.10 S.B. from London  
9.55 West Regional News  
10.0 S.B. from London

10.5 S.B. from Edinburgh (See London)  
10.15 S.B. from London  
10.35-10.45 S.B. from Edinburgh (See London)

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

1.15-2.0 S.B. from Cardiff  
4.0 S.B. from Cardiff  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.0 S.B. from Plymouth  
7.15 S.B. from London  
7.45 S.B. from Cardiff



W. F. Taylor

**IN THE WEST COUNTRY.**  
A West Country programme will be broadcast from  
Cardiff this evening at 7.45.

9.10 S.B. from London  
9.55 S.B. from Cardiff  
10.0 S.B. from London  
10.5 S.B. from Edinburgh (See London)  
10.15 S.B. from London  
10.35-10.45 S.B. from Edinburgh (See London)

## 6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

4.0 London Programme relayed from Daventry  
6.15 S.B. from London  
7.0 S.B. from Plymouth  
7.15 S.B. from London (9.55 Local Announcements)  
10.5 S.B. from Edinburgh (See London)  
10.15 S.B. from London  
10.35-10.45 S.B. from Edinburgh (See London)

## 5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

4.0 London Programme relayed from Daventry  
5.15 **The Children's Hour**  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London

7.0 Dr. ERNEST VANSTONE: 'Science and Agriculture—II. The Liming Problem'  
7.15 S.B. from London (9.55 Mid-Week Sports Bulletin and Local Announcements)  
10.5 S.B. from Edinburgh (See London)  
10.15 S.B. from London  
10.35-10.45 S.B. from Edinburgh (See London)

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

4.0 **Southport**  
A Municipal Band Concert  
Relayed from the Bandstand  
THE BLACK DYKE MILLS BAND  
Conducted by ARTHUR O. PEARCE  
5.0 FRED SHORHOUSE (Pianoforte)  
5.15 **The Children's Hour**  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
6.30 The Royal Horticultural Society's Bulletin for North of England Listeners  
6.40 S.B. from London  
7.0 S.B. from Plymouth  
7.15 S.B. from London  
7.45 CHARLES HAYES (The New Vaudeville Star)  
8.0 **FAMOUS NORTHERN RESORTS**  
HARROGATE  
S.B. from Leeds  
9.10 S.B. from London  
9.55 North Regional News  
10.0 S.B. from London  
10.5 S.B. from Edinburgh (See London)  
10.15 S.B. from London  
10.35-10.45 S.B. from Edinburgh (See London)

## Other Stations.

### 5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)

4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—Poetry Reading by Philip Desborough. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45:—S.B. from London. 7.0:—S.B. from Plymouth. 7.15:—S.B. from London. 7.45:—Gwladys Garside (Contralto). 8.0:—The Eastbourne Municipal Orchestra. 9.10:—S.B. from London. 10.5:—S.B. from Edinburgh (See London). 10.15:—S.B. from London. 10.35-10.45:—S.B. from Edinburgh (See London).

### 5SC GLASGOW. 752 kc/s. (398.9 m.)

4.0:—The Station Orchestra. Jenny Findlay (Contralto). Jean Downs (Reciter). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—Mr. Dudley V. Howells: 'Rambler Roses' and Topical Gardening Notes. 6.45:—S.B. from London. 7.0:—S.B. from Plymouth. 7.15:—S.B. from London. 7.45:—Musical Comedy Selections by The Station Orchestra. 8.25:—The Scottish Command Tattoo, relayed from Dregghora Castle. S.B. from Edinburgh. 9.10:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0:—S.B. from London. 10.5:—The Scottish Command Tattoo (Continued). 10.15:—S.B. from London. 10.35-10.45 app.:—The Scottish Command Tattoo (Continued).

### 2BD ABERDEEN. 595 kc/s. (501.5 m.)

4.0:—Fishing News Bulletin. 4.5:—George Steadman's Orchestra. 5.0:—Harold George (Baritone). 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—London. 6.15:—S.B. from London. 6.30:—Mr. George K. Greenhow: Horticulture. 6.45:—S.B. from London. 7.0:—S.B. from Plymouth. 8.25:—S.B. from Edinburgh (See Glasgow). 9.10:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0:—S.B. from London. 10.5:—S.B. from Edinburgh (See Glasgow). 10.15:—S.B. from London. 10.35-10.45:—S.B. from Edinburgh (See Glasgow).

### 2BE BELFAST. 1,238 kc/s. (242.3 m.)

12.0-1.0:—Gramophone Records. 4.0:—The Radio Quartet. Evelyn Gibb (Soprano). 4.0:—Mr. Harry Davis. 5.15:—The Children's Hour. 6.0:—Fred Rogers (in Piano Syncopations). 6.15:—S.B. from London. 6.30:—The Royal Horticultural Society's Weekly Bulletin. 6.40:—Musical Interlude. 6.45:—S.B. from London. 7.0:—S.B. from Plymouth. 7.15:—S.B. from London. 7.45:—Orchestra, conducted by E. Godfrey Brown. Isabel Ballie (Soprano). 9.10:—S.B. from London (9.55 Regional News). 10.5:—S.B. from Edinburgh. 10.15:—S.B. from London. 10.35-10.45:—S.B. from Edinburgh.



*Both Sides of the Bristol Channel.*

## WHEN 'REBECCA'S DAUGHTERS' BURNED THE TOLLS.

One-Act Play of the 'Hungry Forties'—N.O.W. at Coney Beach Pavilion—'The Copper Age' of Swansea—Minister and Lover of Birds.

*A Welsh Programme of General Interest.*

A WELSH Programme of more than usual interest has been arranged for Wednesday, September 11, at 8.0 p.m. The National Orchestra of Wales will play German's *Welsh Rhapsody* as the first item, and this will be followed by Tom Pickering, the Welsh tenor, in a Recitative and Aria from Handel. After Welsh Melodies by the Orchestra, there will be a performance of *The Penillion Singer*, a one-act play by Ernest Rhys.

*A Distinguished Son of Wales.*

ERNEST RHYNS might describe himself as did the Irishman who declared that he had the misfortune to be born out of his native land. He was born in London, but his father was from Carmarthenshire. He has been described as a man who writes poetry in prose, and his book on the South Wales Coast dismays those who, buying it for its practical title, find it not so much a guide as a book of word-pictures. His late wife, the well-known poet, Grace Rhys, was editor of the 'Celtic Anthology,' and visitors to their home found in the blending of the Irish and Welsh characteristics a rare combination. Although Ernest Rhys is a writer of discernment and charm, his name is known throughout the land as editor of the 'Everyman Series.'

*'The Penillion Singer.'*

THIS play deals with an exciting time in the 'Hungry Forties,' when the small farmers and yeomen of South Wales were up against adverse fate in many ways, and specially against the tyranny of the toll-gate. The tolls a farmer had to pay in taking his cart or his beasts to fair or market were cruelly exacting; so cruel, indeed, that the countryfolk were driven to desperate action. To carry out their revolt the better, the farmers disguised themselves as 'Rebecca's Daughters,' so called from a text in the Bible, which is quoted by Dai Cantwr in the play. They wore women's bedgowns and kerchiefs, and the so-called tall 'Welsh-hats' with white frills, that were then commonly worn; and they blackened their faces to deepen the disguise. So masked, the Rioters rode about at dead of night in troops of a score or more, attacking the toll-gates, burning or hewing them down, and threatening the toll-keepers with pikes, guns, or pistols. In the end, some of these Welsh Rioters were caught and sent to gaol, or transported over sea. Others escaped in the dark of that wild mountain country.

*The Hero of the Play.*

EVAN CWM, the hero of the play, is one of 'Rebecca's Daughters,' and in escaping the Dragoons sent to arrest him he makes his way by night to a lonely inn, the 'Red Lion,' at Llangwm, where his sweetheart, Mari, known as 'Mari, the Lion,' lives. She is famed as a Welsh penillion singer—that is, a singer of improvised stanzas to the accompaniment of a harp which plays familiar tunes. How, to save her lover, she sings to beguile the Captain of Dragoons, hoping to keep him by her, while her lover saws through the footbridge to prevent the soldiers following him across the river, the play itself must tell, holding the listener in sharp suspense.

*Concert at Porthcawl.*

DANCE music has been relayed every week for some time from the Coney Beach Pavilion, and on Sunday, September 8, a Concert by the National Orchestra of Wales will be relayed from there between 9.5 and 10.0 p.m. The Concert begins at 8.15 p.m. The artists will be Tudor Davies (tenor) and Lionel Falkman (violin). Mr. Falkman is the popular Musical Director of the Capitol Cinema, Cardiff, and although he is a native of Glamorgan, having been born in Port Talbot, he spent many years in the great musical centres before returning to his native country. He was a pupil of Professor Leopold Auer.



National Museum of Wales.

## AT THE SPINNING WHEEL.

A Welsh woman in typical old-time costume, completed by the tall hat seen on the chair to the left. This dress was used as a disguise by the rioters referred to in *The Penillion Singer* (see col. 1).

*A Cure for Nerves.*

MANY artists declare that they become more nervous instead of less so as the years pass, the reason being that they have a reputation to live up to and know that criticism is more severe than in their unknown days. But sometimes a great ordeal at the right moment seems to act as a sedative for all future occasions. Nothing worse can happen than that landmark! Mr. Falkman tells me that he has such a landmark. 'I have had no nerves,' he said, 'since a certain lesson with Auer, when Zimbalist played the accompaniment to the Paganini Concerto whilst Kathleen Parlow and Elman listened.' At the age of fifteen, Mr. Falkman was in the New Symphony Orchestra with Landon Ronald, and the Royal Opera, Covent Garden, with Richter and Campanini. He has also played in the Beecham and Royal Philharmonic Orchestras. At the age of eighteen he was principal violinist to Madame Pavlova.

*Copper at Neath and Swansea.*

MR. W. H. JONES continues his interesting series of talks on 'The Romance of Industry in South Wales,' on Friday, September 13, at 6.0 p.m. The subject for this talk is 'Copper at Neath and Swansea.' Neath first, and Swansea afterwards, may be said to have been the cradle and the coffin of the copper-smelting industry in South Wales. In the nineteenth century Swansea was its home, and then smelting was conducted upon so important a scale that it became the metropolis of the world in respect of this manufacture. The story of the introduction of copper works to Neath is another exemplification of how wide is the difference between the relationship of all the component parts of such establishments in the Elizabethan days, and the frequent difficulties which crop up amongst those parts, in our time. For instance, in these days of arbitration between masters and men in many branches of industry, how refreshing it is to see the close confidence with which employer and employee then co-operated—in the trust that the workes may prospere, that good greement may exist to set the work forward whereby they may all have profit, and the commonwealth be maintained to God's honer.'

*Preservation of the Countryside.*

IN Swansea in the early 1700's the Corporation sanctioned the lease of a site upon the riverside for the erection of a copper works—the first to be built in the town, and the only one—when there arose a great outcry from the burgesses against the innovation, on the score that the copper-smoke would ruin the verdure and vegetation of the whole neighbourhood; but the promoters were influential and stubborn men and carried their point, and so the works were started. But the prediction of the despoiling of the rural features proved too true, and when the lease of the works expired, the site was re-let on condition that no copper or lead or other metals should be smelted there, and much later the Swansea Pottery was built upon the site. The rise and decline of the copper industry in Swansea and Neath form material for the romantic story of a distinct epoch in the history of the important manufacturing county of Glamorgan.

*God's Jocund Little Fowles.*

THE REV. GORDON HAMLIN, the busy minister of a large central church in Cardiff, who finds a captivating hobby in a growing acquaintance with birds, will give a talk entitled 'A Bird Lover in Cardiff and Bristol,' on Monday, September 9, at 4.45 p.m. Mr. Hamlin holds that tea in the garden is made doubly pleasant when a robin redbreast comes to share it; he considers that one of life's best thrills is when a little tom-tit, unafraid, clings to his hand and takes a proffered morsel of nut. City folk, as well as others who live in the country or on the fringe of the town, can enjoy the delightful friendship of the birds. For it is surprising how many different specimens can be seen and heard in many a town garden. This talk tells how to begin acquaintance with them—an acquaintances that, once made, leaves us the richer by an interest in life on a remoter, airier plane.

'STEEP HOLM.'



8.0  
THE MUSIC OF  
BRITISH  
COMPOSERS

THURSDAY, SEPTEMBER 5  
2LO LONDON & 5XX DAVENTRY

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

10.0  
MR. HENDERSON  
SPEAKS  
FROM GENEVA

- 10.15 a.m. THE DAILY SERVICE  
10.30 (Daventry only) TIME SIGNAL, GREENWICH;  
WEATHER FORECAST  
10.45 'Parents and Children'—I, Introductory  
Talk by the Hon. Mrs. St. AUBYN: 'Parenthood,  
a Skilled Trade'  
11.0 (Daventry only) Gramophone Records  
12.0 A CONCERT  
MARY OGDEN (Contralto)  
HARRY COSTIGAN (Baritone)  
RICHARD ALDRIDGE (Pianoforte)  
1.0 ORGAN MUSIC  
by REGINALD FOORT  
Relayed from the Regent Cinema, Bournemouth  
S.B. from Bournemouth

WHILE many of the songs which were popular in the end of last century have completely vanished from concert platform and from drawing-room, there are several by Maud Valerie White which seem destined to keep their hold on the affections of listeners and singers. And their popularity is in every way worthily earned. They not only choose poetry which is usually far above the standard of the ordinary verse which composers set to music, but they treat it with a poet's regard not only for its beauty of sound, but for its meaning. Her settings of lyrics by Herrick and Shelley, for instance, are admirably adapted, in one case to the old-fashioned turns of thought and phrase, and in the other to the passionate sentiment of the words. 'My soul is an enchanted boat,' to name only one instance, is a really poetic piece of music.

A former holder of the Mendelssohn's scholar-

British Composers' Concert

ORCHESTRA

A Comedy Overture ..... *Hamilton Harty*  
English Rhapsody, 'A Shropshire Lad'  
*George Butterworth*

SIR HAMILTON HARTY'S Overture is among the most important contributions which Britain has made to contemporary European music. Light-hearted in character, it never loses sight of the dignity which may well go hand in hand with laughter, and with that dainty grace and freshness of which all really English music is eloquent. Remembering Sir Hamilton Harty's brilliant achievements as conductor, it hardly needs mention that the work is characterized by a confident mastery of his medium, and that its effects are made with that certainty which betrays a skilled hand.

FRANK MULLINGS and  
Orchestra

Epilogue from Ferishtah's  
Fancies..... *Bantock*

ORCHESTRA

Two Poems for Orchestra  
after Richard Jeffries  
*Frank Bridge*

KATE WINTER

Three Songs from Poems  
by Paul Verlaine... *Delius*

RAE ROBERTSON and ETHEL  
BARTLETT and Orchestra  
Concerto..... *Bliss*  
(First Performance in  
England)

ORCHESTRA

Symphonic Rhapsody, 'Msi  
Dun'..... *John Ireland*

(See further notes on this  
concert on page 414)

9.40 'The Second News'

WEATHER FORECAST,  
SECOND GENERAL NEWS  
BULLETIN; Local An-  
nouncements; (Daventry  
only) Shipping Forecast

10.0 The League of  
Nations Assembly

The Rt. Hon. ARTHUR  
HENDERSON, M.P.,

Secretary of State for  
Foreign Affairs

'The Beginning of the Assembly'

(Relayed from Geneva)

DURING the course of the League of Nations Assembly (the opening of which, was described on Monday, by Mr. Vernon Bartlett) four Thursday talks will be given, surveying the Assembly's work week by week. The Rt. Hon. Arthur Henderson, H.M. Secretary of State for Foreign Affairs, opens the series tonight with a talk relayed, by permission, from the studio of Radio Genève. Viscount Cecil, Mrs. M. A. Hamilton, M.P., and Professor P. J. Baker, M.P., who are also members of the British Delegation at the Assembly, will be giving the remaining talks in this series.

10.15 SURPRISE ITEM

10.30-12.0 DANCE MUSIC

EERTINI and his ORCHESTRA from THE TOWER  
BALLROOM, BLACKPOOL  
S.B. from Manchester

THE GATHERING OF THE NATIONS AT GENEVA.



The Assembly of the League of Nations in session at Geneva, with (inset) four of the personalities of this year's meeting—(top) Mr. Arthur Henderson, Foreign Secretary, and Lord Cecil of Chelwood, doyen of the League movement in Great Britain; (below) M. Briand, the veteran French statesman, and his opposite member, Herr Stresemann, of Germany. Mr. Henderson will describe the work of the Assembly in a talk from Geneva tonight.

2.0-2.25  
(Daventry only)  
Experimental Transmis-  
sion of Still Pictures by  
the Fultograph Process

- 3.0 EVENSONG  
From Westminster Abbey  
3.45 RONALD WATKINS, read-  
ing from 'Gulliver's Travels,'  
by Jonathan Swift  
4.0 A Concert  
by THE BAND OF THE ROYAL  
AIR FORCE  
Conducted by Flight-Lieut.  
J. H. AMEES, M.B.E.  
Relayed from the Central  
Bandstand, the North-East  
Coast Exhibition  
S.B. from Newcastle  
5.15 THE CHILDREN'S HOUR  
Songs at the Pianoforte by  
OLIVE GROVES  
'The Tale of Tim-who-  
could-hang-on' (*Arthur  
Davenport*)  
'Rabbits'—more about the  
Gnome Family (*Mabel Mar-  
lowe*)  
6.0 Musical Interlude  
6.15 'The First News'  
TIME SIGNAL, GREENWICH;  
WEATHER FORECAST, FIRST  
GENERAL NEWS BULLETIN  
6.30 Market Prices for  
Farmers  
6.35 Musical Interlude  
6.45 THE FOUNDATIONS OF MUSIC  
MOZART QUARTETS  
Played by  
THE INTERNATIONAL STRING QUARTET  
ANDRÉE MANGEOT  
ALBERT VOORSANGER  
E. BRAY  
J. SHINEBOURNE  
7.0 Miss SACKVILLE WEST: New Novels  
7.15 Musical Interlude  
7.25 Reading from English Letter Writers  
7.45 Frederic Randalow (Baritone)  
Long ago in Alcalá ..... *Messenger*  
When I awake ..... *Ellen Wright*  
The Sands o' Deo ..... *Clay*  
Absent yet Present ..... *Maud Valerie White*  
At the mid-hour of night ..... *Cowen*  
A Jug o' Punch ..... *Charles Wood*

ship of the Royal Academy of Music, Miss White is equally at home in French and in German poetry, as many of her settings of Heine, Victor Hugo, and Schiller amply testify. And she has composed in larger forms, too, although it is mainly by her songs that she has won so secure a place in the music of our time.

8.0 Promenade Concert

Relayed from the Queen's Hall

(Sole Lessees: Messrs Chappell and Co., Ltd.)  
35th Season

KATE WINTER (Soprano)

FRANK MULLINGS (Tenor)

ETHEL BARTLETT and RAE ROBERTS on  
(Pianofortes)

SIR HENRY WOOD

and his

SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)



# THURSDAY, SEPTEMBER 5

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

### 3.0 A Symphony Concert

(No. XV of the Summer Season)

Relayed from the New Pavilion, Bournemouth

THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA

Conducted by Sir DAN GODFREY

Overture, 'The Flying Dutchman'.... Wagner

Scotch Symphony (No. 3) Mendelssohn

Andante con moto; Allegro poco agitato; Vivace non troppo; Adagio; Allegro vivacissimo

Violin Concerto in E Minor Mendelssohn

Allegro molto appassionato; Presto; Andante; Allegretto non troppo; Finale, Allegro molto vivace

(Soloist, MELSA)

Spanish Capriccio Rimsky-Korsakov



FLORENCE McHUGH

sings in the programme 'From the Musical Comedies' which will be broadcast tonight at 9.15.

### 4.30 Organ Music

by EDWIN J. GADRAID

Relayed from Lozells Picture House, Birmingham

BURTON HARPER (Baritone)

### 5.30 The Children's Hour

(From Birmingham)

PHILIP BROWN'S DOMINOES DANCE BAND

MABEL ADEANE

### 6.15 'The First News'

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

### 6.30 Organ Recital

by Dr. HAROLD RHODES

Relayed from Coventry Cathedral

(From Birmingham)

Sonata No. 5, in D..... Mendelssohn

Choral; Andante con moto; Allegro maestoso

Cantilene Pastorale..... Guilmant

Fugue in E Flat ('St. Ann')..... Bach

Legend, Op. 59, No. 4..... Dvorak, arr. Lemare

Choral Song and Fugue..... Wesley

### 9.15 'FROM THE MUSICAL COMEDIES'

7.0 DANCE MUSIC  
JACK PADBURY'S COSMO CLUB SIX

### 8.0 Vaudeville

(From Birmingham)

SANDY ROWAN (in Caledonian Haverings)

LEA RUSSELL and ALLAN GLEN (Original and Old Favourite Songs)

LIAM WALSH and his Irish Pipes

JACK NORMAN (The Yorkshire Farmyard Mimic)

MABEL ADEANE (Comedienne)

PHILIP BROWN'S DOMINOES DANCE BAND

### 9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 9.15 'From the Musical Comedies'

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

FLORENCE McHUGH (Soprano)

Overture, 'The Arcadians'..... Monckton

Selection, 'The Desert Song'..... Romberg

FLORENCE McHUGH and Orchestra

Love's Cigarette ('A Southern Maid') Fraser-Simson

Villia ('The Merry Widow')..... Lehar

Farwell ('The Maid of the Mountains') Fraser-Simson

ORCHESTRA

Waltz, 'The Last Waltz'..... Straus

FLORENCE McHUGH and Orchestra

Alice Blue Gown ('Irene')..... Tierney

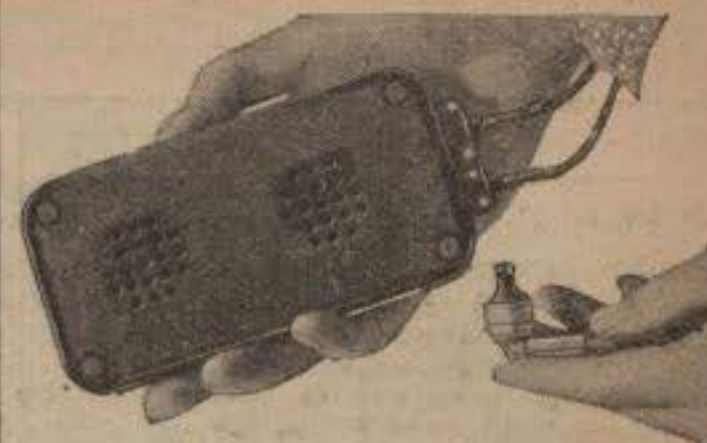
Widows are Wonderful ('Yes, Uncle') Nat. Ayer

ORCHESTRA

Selection, 'The Chinese Honeymoon'.... Talbot

### 10.15-11.15 DANCE MUSIC

(Thursday's Programmes continued on page 444.)



## New 1929 "Universal" Fortiphone enables even the very DEAF

to hear everything, everywhere!

New discoveries in "the science of sound" which have given us wireless telephony, talking pictures, television, have revolutionised the production of hearing aids for the deaf. The very latest invention is the new 1929 "Universal" Fortiphone, "four hearing aids in one," enabling even the VERY DEAF to hear everything, everywhere.

The new "Universal" is like a pocket wireless set for the deaf. It is instantly adaptable to every occasion, giving moderate power for private conversation and any degree of power up to a maximum equivalent to a powerful 4-valve set for listening in public places or out-of-doors. It enables even the VERY DEAF to hear private and general conversation, Church services, music, public addresses, the theatre, wireless, street noises, birds singing, etc., with far greater accuracy and enjoyment than ever before.

LIKE RETURNING FROM THE DEAD! Those whose lives have been made miserable by deafness say that hearing with the new "Universal" Fortiphone is "like returning from the dead." No longer are they dwelling in a world apart from those they love. With the "Universal" all the enjoyments of hearing are regained and life once more becomes truly worth living.

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### HOW THE ANNOUNCERS WILL PRONOUNCE IT. (Continued from page 419.)

The main Western European classical language of linguistic, etymological, and religious importance is Latin, and the pronunciation of Latin has been a vexed problem in the West of Europe since the Renaissance. The Roman Church has one standard, based upon the Italian pronunciation of Latin; in France, Latin is pronounced as though it were French; in England, as though it were English. An attempt has been made in recent years by the Classical Association to encourage a pronunciation having some approximation to its original pronunciation. This will succeed only if those who advocate it take the trouble to make the actual sounds they recommend, in place of the nearest equivalent English sounds. The Advisory Committee recommends that the pronunciation advocated by the Classical Association shall be used for reading Latin quotations. It is too late in the day to upset the Latin tags and phrases that have long since become part and parcel of our English tongue. 'Sine die' will be 'syn-ee dy-ee,' and 'nisi prius'

will be 'nice-eye pry-us' as far as we can tell, until the crack of doom.

Lastly there is the question of the cypher 0; what is it to be called?

The telephone custom of calling it 'owe' is sound, because not one of the English numerals up to ten requires the vowel used in 'owe'; confusion of vowel sounds is the bugbear of the telephone. But what is it to be called in reading out election results, cricket scores, tennis scores, and so on? The Committee recommends that where strings of figures have to be read out, 'owe' shall be used; but where the cypher means 'nothing,' as, for example, in '8 wickets for 0,' the Announcer will read 'naught.' In lawn tennis scores, he will read '0' as 'love.'

The Committee is continuing its work upon the pronunciation of place names, and hopes to publish late in the year a list of the principal English place names that cause uncertainty.

A. LLOYD JAMES.



# Thursday's Programmes continued (September 5)

## 5WA CARDIFF. 968 kc/s. (309.9 m.)

3.0 London Programme relayed from Daventry  
 3.45 Mr. LYNDON HARRIES: 'Husbands and Wives in English Literature—VI, Some Moderns'  
 IN this talk Mr. Lyndon Harries will conclude his diverting series on Husbands and Wives. He discovers a tendency in modern literature to make wives somewhat shrewish and, incidentally, the curse of their husbands' lives—but, so far as literature is concerned, that's as old as Noah.  
 4.0 Newcastle Programme relayed from Daventry  
 4.45 **BOBBY'S STRING ORCHESTRA**  
 Relayed from Bobby's Café, Clifton, Bristol  
 5.15 **The Children's Hour**  
 6.0 London Programme relayed from Daventry  
 6.15 *S.B. from London*  
 6.30 Market Prices for Farmers  
 6.35 *S.B. from London*

### 7.45 An Orchetral Concert With Welsh Artists

**NATIONAL ORCHESTRA OF WALES**  
 (Cerdorfa Genedlaethol Cymru)  
 Conducted by **WARWICK BRAITHWAITE**  
 Fantasia on Welsh Folk Tunes ... *Braithwaite*  
**TREFOR JONES (Tenor) and Orchestra**  
 O Paradiso, 'L'Africana' ..... *Meyerboer*  
**ORCHESTRA**  
 Keltic Suite ..... *Foulds*  
**MEGAN THOMAS (Soprano) and Orchestra**  
 Una Voce Poco Fa ('The Barber of Seville')  
*Rossini*

**ORCHESTRA**  
 To a Water Lily ..... } Woodland Sketches'  
 Told at Sunset ..... } *Macdowell*  
**MEGAN THOMAS, TREFOR JONES and Orchestra**  
 Duet Act I, 'Cairnon' ..... *Bizet*  
**ORCHESTRA**  
 Dance of the Tumblers .... *Rimsky Korsakov*

8.45 **HUBERT PENGELLY (Pianoforte)**  
 Preludes Nos. 13, 14, 15 and 17 ..... *Chopin*

### 5.55 Romance Unlimited More Adventures of the Firm of **CUPID AND CO.** by **DOROTHY EAVES**

Mr. Cupid, the Managing Director  
**RICHARD BARRON**  
 His Secretary, Miss Chaceo **BETTY TREGARNE**  
 The Office Boy, Puck ..... **SIDNEY EVANS**  
*The Victims include*  
**ELSIE EAVES**  
**WILLIAM WORSLEY**  
**DOROTHY EAVES**  
**JOHN RORKE**

**THE STATION ORCHESTRA**  
 Conducted by **WARWICK BRAITHWAITE**  
 The famous firm of Romance Unlimited, which was incorporated in the year 1, manufactures romances, and turns them out at the rate of thousands per week. In the Head Office all Love Affairs are mapped out and started on their way, and the Staff is kept hard at work sorting out suitable couples. Mr. Cupid is not dressed in the light attire popularly associated with him, but is nowadays faultlessly attired in a morning suit, complete with silk hat and expensive button-hole.

9.40 *S.B. from London*  
 9.55 West Regional News  
 10.0 *S.B. from London*  
 10.30-12.0 *S.B. from Manchester*

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

3.0 London Programme relayed from Daventry  
 3.45 *S.B. from Cardiff*  
 4.0 Newcastle Programme relayed from Daventry  
 4.45 *S.B. from Cardiff*  
 6.0 London Programme relayed from Daventry  
 6.15 *S.B. from London*  
 6.30 *S.B. from Cardiff*  
 6.35 *S.B. from London*  
 7.45 *S.B. from Cardiff*  
 9.40 *S.B. from London*  
 9.55 *S.B. from Cardiff*  
 10.0 *S.B. from London*  
 10.30-12.0 *S.B. from Manchester*

## 6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

1.0-2.0 **ORGAN MUSIC**  
 by **REGINALD FOORT**  
 From the Regent Cinema  
 Relayed to London and Daventry

3.0 London Programme relayed from Daventry  
 3.45 **Lieut.-Colonel J. H. COOKE:** 'The Romance of Mai Dun Camp (Maiden Castle)'  
 4.0 Newcastle Programme relayed from Daventry  
 5.15 London Programme relayed from Daventry  
 6.15 *S.B. from London*  
 6.30 Market Prices for South of England Farmers  
 6.35 *S.B. from London*  
 9.55 Local Announcements  
 10.30-12.0 *S.B. from Manchester*

## 5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

12.0-1.0 London Programme relayed from Daventry  
 3.0 London Programme relayed from Daventry  
 4.0 Newcastle Programme relayed from Daventry  
 5.15 **The Children's Hour**  
 A New Play: 'WHILE THE SHOEMAKER Hammers' (*Marjorie J. Redman*)  
 6.0 London Programme relayed from Daventry  
 6.15 *S.B. from London*  
 9.55 Local Announcements  
 10.30-12.0 *S.B. from Manchester*

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

12.0-1.0 **A Ballad Concert**  
**DORA HUMPHREYS (Contralto)**  
 Silent Noon ..... *Vaughan Williams*  
 A Morning Greeting ..... *H. B. Jones*  
 A Day Divine ..... *Oliver*  
**MAY GARLICK (Pianoforte)**  
 Studies in G, Op. 10; E, Op. 10: A Minor, Op. 25  
*Chopin*  
**ALLAN FOURACRE (Tenor)**  
 An Autumn Thought ..... *Massenet*  
 Listening ..... *Besly*  
 The Star ..... *James Roger*  
**DORA HUMPHREYS**  
 Lie there, my lute ..... *MacCunn*  
 Everywhere I go ..... *Easthope Martin*  
**MAY GARLICK**  
 Seguidillas ..... *Albeniz*  
 Waltz, 'Naila' ..... *Delibes, arr. Dohnanyi*  
**ALLAN FOURACRE**  
 Au caprice du vent ..... *Maurice Pesse*  
 Ninetta ..... *Breuer*  
 Fair House of Joy ..... *Quilter*  
 3.45 Mr. **MANNIN CRANE:** 'Breaking Ocean Records.' *S.B. from Liverpool*

## 4.0 Famous Northern Resorts Buxton

**THE BUNTON PAVILION GARDENS ORCHESTRA**  
 Relayed from the Pavilion Gardens  
 Musical Director, **HORACE FELLOWES**  
 Overture, 'Le Roi d'Ys' (The King of Ys)  
*Lalo*  
 Morceau, 'The Kiss of Eunice' ('Quo Vadis')  
*Nougués*  
 Second Selection, 'Merrie England' ... *German*  
 Waltz, 'The Blue Danube' ..... *Strauss*  
 Prelude in A flat ..... *Chopin, arr. Dimsa*  
 Three Pieces ..... *Handel, arr. Harly*  
 Polonaise; Aurette; Passacaglia  
 Selection, 'Mister Cinders' .... *Ellis and Myers*

5.15 **The Children's Hour**  
 'Down the Rabbit Hole,' or 'The Hare that took the wrong turning.' Wherein we meet the White Rabbit. Songs by **B. COLEMAN** and **HARRY HOPEWELL**  
 6.0 London Programme relayed from Daventry  
 6.15 *S.B. from London*  
 6.30 Market Prices for North of England Farmers  
 6.45 *S.B. from London*  
 9.55 North Regional News  
 10.0 *S.B. from London*

## 10.30-12.0 DANCE MUSIC BERTINI and his ORCHESTRA from THE TOWER BALLROOM, Blackpool

## Other Stations.

**5NO NEWCASTLE.** 1,148 kc/s. (261.2 m.)  
 12.0-1.0:—Gramophone Records. 3.0:—London Programme relayed from Daventry. 4.0:—Concert by the Band of H.M. Royal Air Force, conducted by Flight-Lieut. J. H. Aners, M.B.E. Relayed from the Central Bandstand, the North-East Coast Exhibition. Relayed to London and Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Market Prices for Farmers. 6.35:—S.B. from London. 7.45:—Charles Hayes (The New Vaudeville Star). 8.0:—S.B. from London. 10.30-12.0:—S.B. from Manchester.

**5SC GLASGOW.** 752 kc/s. (398.9 m.)  
 10.45 a.m.:—Mrs. Lockie: 'The Home Training of Young Children—1, Laying a Healthy Foundation.' S.B. from Edinburgh. 11.0-12.0:—A Recital of Gramophone Records. 3.0:—S.B. from Aberdeen. 3.40:—Mid-week Service, conducted by the Rev. P. C. Millar, of Balshagray Parish Church. 4.0:—A Light Concert. The Station Orchestra: Overture, 'The Arcadians' (Monckton and Talbot). Jean Boyd (Soprano): Knowest Thou the Land? (Mignon) (Ambrose Thomas); Love's a Merchant (Molly Carew); On the Road to Ballyvaughan (Leslie Elliott). Orchestra: Selection, 'The Desert Song' (Romberg). Jean Boyd: She wandered down the Mountainside (Frederic Clay); The Cuckoo (Liza Lehmann); The Waltz Song ('Tom Jones') (Edward German); Fairy Cradles (Molly Carew). Orchestra: Selection, 'The Yellow Mask' (Duke). 5.0:—Organ Music by E. M. Buckley, from the New Savoy Picture House. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Musical Interlude. 6.15:—S.B. from London. 6.30:—John B. Dickson (Violoncello): O Cara Memoria (Fantasia and Variations) (Servais); Vespérale (Cyril Scott); Gavotte (George Henschel). 6.45:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0:—S.B. from London. 10.30-12.30:—S.B. from Manchester.

**2BD ABERDEEN.** 995 kc/s. (301.5 m.)  
 11.0-12.0:—Programme relayed from Daventry. 3.0:—A Running Commentary on the Gathering of the Braemar Royal Highland Society, relayed from the Princess Royal Park, Braemar. 3.40:—Dance Music, relayed from the New Palais de Danse. 4.0:—Fishing News Bulletin. 4.5:—From the Countryside. The Station Octet: Suite, 'From the Countryside' (Coates). 4.15:—Alice Fettes (Soprano): Early in the Morning (Phillips); A Blackbird's Song (Sanderson); Sun-Flakes (Phillips); A Thrush's Love Song (Travers). 4.25:—Octet: In Downland (Hewitt); Moorland and Torland (Markham Lee). 4.45:—Alice Fettes: Sunshine and Rain (Blumenthal); Over the Meadow (Carow); The Thrushie (Fletcher); The Dance on the Lawn (Phillips). 4.55:—Octet: Pastoral Suite (Ansell); Rustic Revels (Fletcher). 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0:—S.B. from London. 10.30-12.0:—S.B. from Manchester.

**2BE BELFAST.** 1,238 kc/s. (242.5 m.)  
 3.30:—A Religious Service. 3.45:—A Reading from 'Gulliver's Travels' (Jonathan Swift). 4.0:—A Concert. The Orchestra, conducted by E. Godfrey Brown: Overture to the Song of 'Hiawatha', Op. 30, No. 3 (Coleridge-Taylor); 'Intermezzo' and 'Virginia Reel' from Fantastic Suite for Piano-forte and Orchestra (Ernest Schelling) (Soloist, May Johnson). 4.30:—David Wilson (Baritone); Molly Brannigan and When she answered me (G. V. Stanford); The Foggy Dax (M. Fox); Hath sorrow thy young days shaded? (Traditional). 4.42:—Orchestra: Irish Rhapsody No. 1, in D Minor (Stanford); Two Irish Tone Sketches (W. O'Donnell); Idyll, 'The Lark in the Clear Air' (arr. C. Hardebeck). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 9.55:—Regional News. 10.30-12.0:—S.B. from Manchester.



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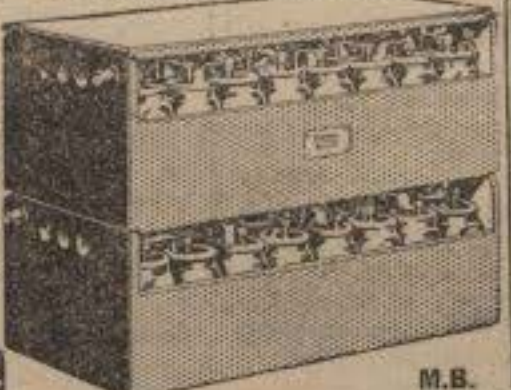
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Closing Date: Entries must reach us not later than Wednesday, September 11, 1929.

Result: A complete list of winners will be forwarded by post to every competitor.



1st. PRIZE £50

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4th. PRIZE £10

100 PRIZES OF 10F  
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OF DIPLOMA PURE FOODS  
200 BOXES OF CHEESE  
EACH CONTAINING SIX 2F PORTIONS  
200 TINS OF CORONET MILK

Cheddar or Cheshire  
BOX OF  
6, 8 or 12 portions  
1/4 1/2

£50 WINNER.  
A chauffeur who hailed from Mayfair  
Was blessed with extremely red hair;  
He'd drive every night  
Without any light  
What struck me was his bonnet, not hair.



£50 WINNER.  
A budding young poet of Keat,  
Wrote, "My inspiration is you  
Oh, Crustless Diploma!  
Your taste, your aroma,  
Even Editors can't refuse you!"

## DIPLOMA The ENGLISH CRUSTLESS CHEESE

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Made only by WILTS UNITED DAIRIES LTD., TROWBRIDGE, WILTS.



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 '... HEAR DEM  
 DARKIES  
 SINGIN'

FRIDAY, SEPTEMBER 6  
 2LO LONDON & 5XX DAVENTRY

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

8.30  
 VAUDEVILLE  
 FOR  
 AN HOUR



This evening at 7.45

DOWN  
 in the  
 CANEBRAKE



A Plantation Programme by  
 DEREK McCULLOCH

Banjos thrumming on warm Southern nights, the moon shining on the Levee, a strain of melody from the cotton fields, the spirit of the plantation.

After the day's work is over the darkies gather round to sing their songs of liberty.

'In de evenin' by de moonlight  
 You can hear dem darkies singin'.'

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 Recipes
- 11.0 (Daventry only) Gramophone Records
- 12.0 A Sonata  
 JULIUS ROSTALL (Violin)  
 HENRY BRONKHURST (Pianoforte)  
 Sonata No. 1 in D Minor..... John Ireland  
 I. Allegro leggiadro  
 II. Romance  
 III. Rondo
- 12.30 Organ Music  
 Played by  
 J. EDGAR HUMPHREYS  
 Organist and Director of the Choir  
 Relayed from St. Mary-le-Bow Church  
 Toccata and Fugue in D Minor ..... Bach  
 Canzone ..... Karg Elert  
 Preamble ..... Vierne  
 First Movement Sonata in C Minor ..... Guilmant  
 Fanfare ..... Lemmens
- 1.0-2.0 A Recital of Gramophone Records  
 By CHRISTOPHER STONE
- 4.0 NORA DONALD (Soprano)  
 JOYCE HERMAN (Pianoforte)  
 Cries of Old London .... Vincent Thomas Herman  
 Primroses; Mackerel; Matches; Chairs to Mend  
 Negro Folk Songs:  
 Water Boy ..... Avery Robinson  
 Peter, go ring dem bells ..... H. T. Burleigh  
 There's a little wheel ..... Fisher  
 Folk Songs:  
 All thro' the Night ..... Geoffrey Shaw  
 Cuckoo ..... } Cecil Sharp  
 The Carrion Crow ..... }  
 Early one Morning ..... Geoffrey Shaw  
 The Old Woman and the Pedlar ..... Cecil Sharp
- 4.15 LIGHT MUSIC  
 LEONARDO KEMP and his PICCADILLY HOTEL  
 ORCHESTRA from the PICCADILLY HOTEL

- 5.15 THE CHILDREN'S HOUR  
 'Bridget the Banshee,' from 'Mum-budget' (Helen Simpson), arranged as a dialogue story, with Incidental Music by THE GERSHOM PARKINGTON QUIN-TET
- 6.0 Mr. A. B. B. VALENTINE: 'Thirty Miles from Charing Cross—II, Little Rivers'
- 6.15 'The First News'  
 TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC  
 MOZART QUARTETS  
 Played by  
 THE INTERNATIONAL STRING QUARTET  
 ANDRE MANGEOT, ALBERT VOOR-SANGER, E. BRAY, J. SHINEBOURNE  
 Quartet in B flat (dedicated to the King of Prussia). First two move-ments

- 7.0 Mr. F. L. MAITLAND DAVIDSON: 'Film Criticism'
- 7.15 Musical Interlude
- 7.25 G. L. DE VERR: 'New Impressions of America'
- 7.45 'Down in the Canebrake'  
 (See top of page)
- 8.30 Vaudeville  
 (See foot of page)
- 9.40 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements (Daventry only) Shipping Forecast and Fat Stock Prices
- 10.0 Topical Talk
- 10.15 A CONCERT  
 GERTRUDE JOHNSON (Soprano)  
 THE GERSHOM PARKINGTON QUINTET

QUINTET  
 Ballet of the Flowers..... Hadley

THE son of a musician, Henry Hadley had his first lessons in pianoforte and violin from his father. After a successful career as a student of the New England Conservatoire in Boston, he toured the United States as an operatic conductor. In 1894, at the age of twenty-three, he had an overture, *Hector and Andromache*, performed by Walter Damrosch in New York, and in the same year went to Vienna to carry on his studies of composition. Since then he has spent a strenuous and active life in conducting, playing, and composing, producing his own works in many parts of the world. He has won many of the prizes offered by American societies for native work, and is one of the most industrious and successful of present-day American composers. He makes no violent departures from tradition, and his music is all freshly melodious and vigorous in a robust and wholesome way. A good deal of it has been heard in this country, and he has at least once conducted the London Choral Society at the Queen's Hall in a performance of one of his own pieces.

GERTRUDE JOHNSON  
 Blue Danube ..... } Strauss  
 The Voice of Spring ..... }

BEST known as the composer of what is by common consent the best dance music in existence, Johann Strauss left also many operettas which were, in his own day, no less universally successful than the inimitable waltzes. His vocal music is brilliant and melodious, as one would expect from the composer of so much that is gay and light-hearted; only singers with a real command of coloratura may hope to be successful with such pieces as the joyous song in honour of Spring which Miss Gertrude Johnson is to sing, as well as with the vocal version of the famous Blue Danube.

QUINTET  
 Legende ..... Wieniawski  
 Romance and Two Dances ('The Conqueror')  
 German

THE violinist inclines to divide music for his instrument into two great classes—music, and violin music, meaning by the first, works composed by the great masters, and by the second pieces written by violinists. Many of these last are almost worthy to stand in the former class, some of Wieniawski's among them.

The son of a doctor in Poland, he showed his musical bent so early that at the age of eight he was allowed to enter the Conservatoire in Paris, winning the first prize for violin playing when he was only eleven. Most of his busy life was spent in concert tours, and even after his health was failing he continued to make brilliantly successful appearances. In one of his last concerts, he was seized by sudden illness, and had to break off. Joachim, who was in the audience, stepped on to the platform and, taking Wieniawski's fiddle, finished the piece, to the delight of the audience.

His music, although laid out chiefly to display the fine qualities of his own instrument, is graceful and melodious, and this Legende has always enjoyed a well-earned popularity.

GERTRUDE JOHNSON  
 The Bells of Youth ..... Fletcher  
 Pierrot ..... Rülmer  
 The Smile of Spring ..... Fletcher  
 QUINTET  
 Romance ..... Scendson  
 Waltz, 'Beautiful Spring' ..... Linke

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

12.0-12.15  
 Experimental Transmission of Still Pictures by the Fultograph Process

8.30-VAUDEVILLE-9.40

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THE ROOSTERS'  
 CONCERT PARTY

---

CLAUDE HULBERT *Some More Nonsense*  
 and ENID TREVOR

---

TEDDY BROWN (Xylophonist)

---

JACK PADBURY'S  
 COSMO CLUB SIX



# FRIDAY, SEPTEMBER 6

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

- 4.0 DANCE MUSIC  
JACK PADBURY'S COSMO CLUB SIX
- 5.30 The Children's Hour  
(From Birmingham)  
'Paul the Parrot,' by Mary Haras  
MURIEL TOOKEY (Violin)  
'Snapshots—those holiday mistakes,' by Hugo Van Wadenoyen  
JOHN RORKE (Baritone) in Light Ballads
- 6.15 'The First News'  
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Light Music  
(From Birmingham)  
THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS  
Overture, 'Vanity Fair'  
Fletcher  
Selection, 'H.M.S. Pinafore' ..... Sullivan

*Pinafore* was produced in 1878, and had a run of 700 consecutive nights in London. Besides that, it was produced in a pirated version at another theatre in London and had a tremendous vogue throughout the country. In the United States its unauthorised performances broke all records of that kind, and a contemporary report tells us that 'the spectacle was presented at every theatre and every concert of importance in the big cities, producing the same piece without the author and composer receiving a farthing for their work.' The matter became so serious that Gilbert and Sullivan together went to New York in 1879 to produce their own authentic version at the Fifth Avenue Theatre.

It is one of the few Gilbert and Sullivan Operas which the Germans attempted to adapt to their own stage, giving it the title *Amor am Bord* (*Amor on Board*). Its whimsical humour, poking fun at the old Admiralty methods, is not suited to the stolid German temperament; in those far-off days, at any rate, to poke fun at a Government department was simply 'not done' in Germany, and *Pinafore's* delightful humour missed fire altogether.

- FREDERIC LAKE (Tenor)  
The Lute Player ..... Graham Peel  
Sigh no more ladies ..... Aiken  
Elegy ..... Massenet

- 7.0 ORCHESTRA  
Suite, 'Egypta' ..... Haydn Wood  
MURIEL TOOKEY (Violin)  
Rondo ..... Mozart, arr. Kreisler  
Minuet ..... Max Mossel
- FREDERIC LAKE  
Ah, Moon of my delight ('In a Persian Garden')  
Liza Lehmann  
Linden Lea ..... Vaughan Williams  
Dolorosa ..... Phillips

- 7.30 ORCHESTRA  
Waltz, 'Artist's Life' ..... Strauss

- MURIEL TOOKEY  
Canzonetta ..... D'Ambrosio  
Minuet in D ..... Mozart, arr. Burnmaster  
Poupée Valsante (Dancing Doll)  
Pohlini, arr. Kreisler
- ORCHESTRA  
Suite, 'Enfantine' ..... Lardelli

- 8.0 Promenade Concert  
Relayed from the Queen's Hall, London  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
35th Season  
PARRY JONES (Tenor)  
GUNNA BREUNING (Violin)  
BERKELEY MASON (Organ)

- SIR HENRY WOOD  
and his  
SYMPHONY ORCHESTRA  
(Leader, CHARLES WOODHOUSE)

- Beethoven and Mozart  
Concert  
ORCHESTRA  
Overture, 'Leonora,'  
No. 3 .... Beethoven  
PARRY JONES and  
Orchestra  
Aria, 'Misero! O,  
Sogno, o son desto'  
(Unhappy I, do I  
dream, am I awake?)  
(K. 431) .... Mozart

- GUNNA BREUNING and  
Orchestra  
Violin Concerto in D  
Beethoven  
ORCHESTRA  
Symphony, No. 4, in  
B Flat .... Beethoven

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

- 9.55 'TWENTY-U.P.'  
(From Birmingham)

COLLEEN CLIFFORD, JOHN RORKE, HAROLD SCOTT,  
ALFRED BUTLER, and EDGAR LANE  
Supported by  
THE BIRMINGHAM STUDIO CHORUS and ORCHESTRA  
Conducted by JOSEPH LEWIS  
(See centre of page)

- 10.25 DANCE MUSIC  
THE CAFE DE PARIS BLUE LYRES BAND from the  
CAFE DE PARIS

- 11.0-11.15 THE PICCADILLY PLAYERS, directed by  
AL STARITA, and the PICCADILLY GRILL BAND,  
directed by JERRY HOEY, from the PICCADILLY  
HOTEL  
(Friday's Programmes continued on page 448)

**THE RADIO TIMES.**  
The Journal of the British Broadcasting Corporation.  
Published every Friday—Price Two pence.  
Editorial address: Savoy Hill, London, W.C.2.  
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### 8.0 BEETHOVEN AND MOZART



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Write for Catalogue 1J, which describes many handsome Bed-Tables from 57/6 to suit any furnishing scheme, and FORTY different styles of Reading Stands as well.

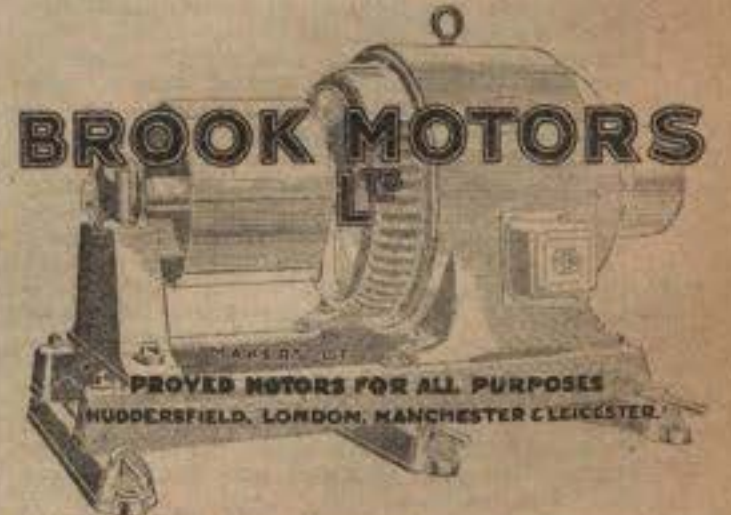


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You should write at once for the Autumn Catalogue of "B.P." Woven Underwear, offered direct-by-post, straight from the Makers, at well below what you pay in the shops.

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Would you like some crisp £1 notes to spend just as you please? Then, if you are enterprising, you can have the thing you so much want this very Christmas by selling Private Christmas Cards to your friends and acquaintances. This is the way. Address a postcard to us asking for one of the beautiful Sample Books. This book and full particulars will be sent you by return of post, quite free of charge. Perhaps you have had experience as an agent in previous years. If so, you will realise that a back number in Sample Books is useless to an enterprising agent. Our productions are miles ahead of all competitors. Get a real, live, money-making book, filled from cover to cover with irresistible designs—hand-painted, celluloid, jewelled, calendars, and novelties in unsurpassed variety.

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## Friday's Programmes continued (September 6)

### 5WA CARDIFF. 968 kc/s. (309.9 m.)

12.0-1.0 London Programme relayed from Daventry  
4.0 London Programme relayed from Daventry  
5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA  
Relayed from the Carlton Restaurant

5.15 The Children's Hour  
6.0 Mr. W. H. JONES: 'The Romance of Industry in South Wales—III, Pottery and Porcelain at Swansea and Nantgarw'

Listeners to this talk should pay a visit to the collection of ceramics at the National Museum of Wales. A wide range of the distinctive products emanating from Nantgarw and Swansea potteries is exhibited in the public galleries.

6.15 S.B. from London

8.30 THE BAND OF H.M. WELSH GUARDS

(By permission of Colonel R. E. K. LEATHAM, D.S.O.)

Director of Music: Capt. ANDREW HARRIS  
Relayed from Bristol's Annual Exhibition, Colston Hall, Bristol  
March, 'The Jolly Airman' Beechfield Carver Selection, 'The Passing Show'....Finck  
Three Dances, ('Nell Gwyn')....German Country Dance; Pastoral Dance; Merry-maker's Dance  
Entr'acte, 'La Zingara' (The Gipsy) .. Ganne

9.0 'The Compleat Angler'

A Duologue by ARTHUR SCOTT CRAVEN and J. D. BERESFORD

The Hon. Wylie Walton (of the Diplomatic Service)  
Patience

On the bank of a quiet English stream, a pretty girl of twenty-three waits for her first fishing lesson on a broiling afternoon.

9.40 S.B. from London

9.55 West Regional News

10.0-11.0 S.B. from London

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

4.0 London Programme relayed from Daventry  
5.0 S.B. from Cardiff  
6.15 S.B. from London  
8.30 S.B. from Cardiff  
9.40 S.B. from London  
9.55 S.B. from Cardiff  
10.0-11.0 S.B. from London

### 6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

4.0 London Programme relayed from Daventry  
6.15-11.0 S.B. from London (9.55 Local Announcements)

### 5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

4.0 London Programme relayed from Daventry

5.15 The Children's Hour  
A Dialogue Story, 'BRIDGET THE BAN-SHREE,' by HELEN SIMPSON

6.0 London Programme relayed from Daventry

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

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

4.0 Afternoon Concert  
THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Les Sabots de la Marquise' (The Marchioness' Sabots)  
Boulanger  
Souvenir de Vienne  
Granados

SYDNEY WRIGHT (Violoncello)  
Old Swedish Air  
arr. Squires  
Bourree ..... Handel  
Allegro Risoluto  
Rubenstein

ORCHESTRA  
Suite, 'Where the Nile Waters flow'..André  
SYDNEY WRIGHT  
Romance ..... Matys  
Allegro Appassionato  
Saint-Saens

ORCHESTRA  
La Voix des Cloches ('The Voice of the Bells').....Luigini  
An Irish Suite ('Innisfail').....Ansell  
March, 'Jollity'  
Ganglberger

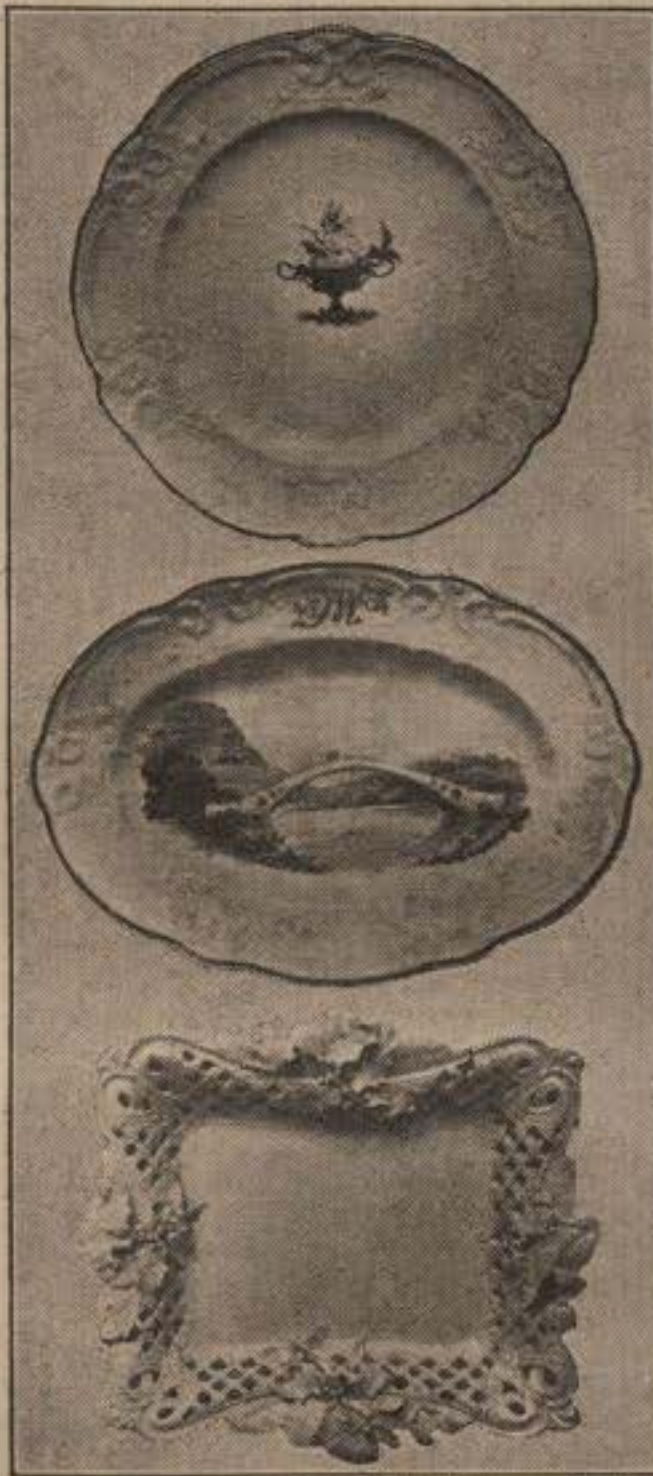
5.15 The Children's Hour  
S.B. from Leeds  
KEEPING HOUSE  
Songs by WIN RANSOM and GEORGE LISTEN

6.0 Local Short Story Reading: ISABELLE MURRAY GILCHRIST, 'Mistaken Vows,' by R. MURRAY Gilchrist. S.B. from Sheffield

6.15 S.B. from London

8.30 'John Dalton'  
(Born this day 1766)

A Radio Chronicle Play  
Specially written for this performance by EDWIN LEWIS  
John Gough (A Blind Philosopher)  
John Dalton (A Scientist)  
Rev. W. Johns (A Minister)  
Sam Oram (An Early Cotton Master)  
Hannah (A Widow)



National Museum of Wales

### NANTGARW POTTERY.

Three excellent examples from the collection of ceramics in the National Museum of Wales. Mr. W. H. Jones describes the the pottery industry of Swansea and Nantgarw in his talk from Cardiff this evening.



# Friday's Programmes continued (September 6)

(Manchester Programme continued.)

Nancy Wilson  
M. Pelletier (A French Scientist)  
Jonathan Otley (President of the British Association)

1st Narrator  
2nd Narrator

The Play produced by D. E. ORMEROD  
Incidental Music by

THE NORTHERN WIRELESS ORCHESTRA  
Songs sung by MABEL SKELLEY (Soprano)

The scene opens in the vestibule of the Manchester Town Hall in 1929, before the statue of John Dalton, and then changes to Kendal in 1793.

9.40 S.B. from London

9.55 North Regional News

10.0 S.B. from London

10.15-11.0 A Light Orchestral Concert

THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Zampa' ..... *Herold*  
Selection, 'L'Enfant Prodigue' ('The Prodigal Son') ..... *Wormser*  
Little Modern Suite ..... *Rosse*  
March, 'Guns to the Front' ..... *Finck*

This lighthearted and melodious Suite is in three movements. The first, a graceful dance, is called *In a Country Garden*; violins and woodwinds have the dainty tune at first, against accompaniment from plucked strings. The first violin and the oboe together have an alternative tune, and then the first returns.

The second movement is a Nocturne. Beginning in a very quiet mood, it has a rather more impetuous middle section, and closes strongly with a broad melody played by the whole orchestra.

The third movement, *Humoresque*, is a merry Hornpipe. It has a little introduction, and then violins and woodwinds begin the lighthearted tune which maintains its energy to the end.

## Other Stations.

5NO NEWCASTLE. 1,125 kc/s. (281.5 m.)

4.15:—Music relayed from Tilley's Blackett Street Restaurant. Suite, 'Enfantine' (Lardelli); Entr'acte *Mariposa* (Diaz); Selection, 'Count of Luxembourg' (Lehar); Song, 'I know of two bright eyes' (Clusam); Suite, 'Wand of Harlequin' (Ewing); Waltz, 'Blue Danube' (Strauss). 5.15:—The Children's Hour. 6.0:—Talks on the Sheep Dog Trials at the North East Coast Exhibition. 6.15:—S.B. from London. 8.30:—W. R. Allen (Baritone): Drake's Drum (Stanford); My boy Willie (arr. C. Sharpe); Wrth tyn'd efo Nelo I Dywyn (arr. H. W. Davies); Love went a-riding (Frank Bridge); A Sea Breeze (T. Haigh); Henalltus (C. V. Sanford); Menta Gwen (Lloyd Williams) Song of the Sea (Moussorgsky). 8.45:—The Little Stone House. A Play in One Act, by George Calderon. 9.40-11.0:—S.B. from London.

5SC GLASGOW. 752 kc/s. (398.9 m.)

4.0:—An Afternoon Concert. The Station Orchestra: Overture, 'The Merry-makers' and Phantasy, 'The Selfish Giant' (Eric Coates). Christine Shepherd (Contralto): Shepherd's Dance (Edward Elgar); I hid my Love (Guy d'Hardelot); Skye Boat Song (Malcolm Lawson); An Briskay Love Lilt (Kennedy-Fraser). Orchestra: Three Exotic Dances (Norman O'Neill). Christine Shepherd: Song Cycle, 'A Day at the Fair' (Easthope Martin). Orchestra: Variations on a Once Popular Humorous Song (Haydn Wood). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. W. Kersley Holmes: 'Some Horses Books.' 6.15:—S.B. from London. 6.30:—Scottish Market Prices for Farmers. 6.40:—Musical Interlude. 6.45:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0:—S.B. from London. 10.15-11.0:—A Light Orchestral Concert. The Station Orchestra: Overture, 'Mirella' (Gounod). Rona Valdez (Soprano): Your Gifts and Desolation (Kenneth Walton); Yung Yang (Granville Bantock); A Birthday (Huntingdon Woodman); To the Children and How Fair this Spot (Rachmaninov). Orchestra: Selection, 'Carmen' (Bizet).

2BD ABERDEEN. 995 kc/s. (301.5 m.)

4.0:—Fishing News Bulletin. 4.5:—A Light Programme by The Station Octet. March, 'Lorraine' (Ganne); Overture, 'Vanity Fair' (Fletcher); Selection, 'The Dollar Princess'

(Fall); Suite, 'L'Arlesienne,' No. 2 (Bizet); Humoresque (Dvorak); Intermezzo, 'The Jewels of the Madonna' (Wolf Ferrari). 5.0:—Miss Mary A. Yule: 'Old Style and the New.' 5.15:—The Children's Hour. 5.55:—Fishing News Bulletin. 6.0:—Recital of Gramophone Records. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.45:—S.B. from London. 8.30:—Song and Story of the Gael: Mary Orr. (Soprano). Neil Orr (Reciter). 9.0:—Scottish Programme. The Station Octet: The Wee Macgregor (Amers). 9.5:—Alex. D. Carmichael (Baritone): Kirkcounell Lea (arr. Moffat); The Deil's Awa' and The Piper o' Dundee (Traditional). 9.12:—Octet: Kiltie's Kourtship (Mackenzie); The Swing of the Kilt (Ewing). 9.22:—Alex. D. Carmichael: Touch not the Nettle (arr. Somervell); Oor aia Glen (Robert McLeod); The Cameron Men (M. M. Campbell). 9.30:—Octet: Keltic Suite (Foulds). 9.40:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0:—S.B. from London. 10.15:—Charlie Hayes, The New Comedian. 10.30-11.0:—A Novelty Programme by 'Styx' and the Red Thistles Dance Band.

2BE BELFAST. 1,258 kc/s. (242.5 m.)

12.0:—Light Music. The Radio Quartet: Selection, 'The Show Boat' (Kern); Selection, 'The Desert Song' (Bombardier). 12.30-1.0:—Gramophone Records. 4.0:—An Orchestral Concert. The Orchestra, conducted by E. Godfrey Brown. Symphony No. 35 in D. ('The Haffner') (Mozart). 4.18:—Doris Bates (Violin): Concerto in E, No. 2, for Violin and String Orchestra (Bach, arr. Siefert). 4.33:—Mary Spencer-Smith (Soprano): She wandered down the mountain side (F. Clay); The Rivulet (Martin Shaw); 'O, yes, 'tis so' (Bach); Nymphs and Shepherds (Purcell). 4.45:—Orchestra: Prelude, 'L'après midi d'un Faune' (Debussy). 4.55:—Clifton Helliwell (Pianoforte): Wanderer Fantasia for Pianoforte and Orchestra (Schubert, arr. Liszt). 5.10:—Orchestra: Hungarian Dances in D and G (Brahms, arr. Parlow). 5.15:—The Children's Hour. 6.0:—Thirty Miles from Charing Cross—II, Little Rivers, by Mr. A. B. Valentine. 6.15:—S.B. from London. 7.45:—Light Music by the Trocadero Sextet. Directed by E. W. Sibbald Treacy. Relayed from the Trocadero Restaurant, Portrush. Overture, 'Comique' (Keler Bela, arr. Weninger); Waltz Suite, 'I think of you on the beautiful Rhine' (Keler Bela); Absent (Glen and Metcalfe, arr. Baynes). Frank Adair (Violin): L'Extase (F. Thomé); Kujawiak (Wieniawski). Quartet: Selection, 'The Belle of New York' (Kerker); Edyth Duffy (Violoncello): Meditation, from 'Thais' (Massenet). Sextet: Caro mio ben (Giordani, arr. Weninger); March, 'At the Battle of Heroes' (Blankenburg). 8.30:—S.B. from London (9.55:—Regional News). 10.15-11.0:—Dance Music. E. W. Sibbald Treacy's Dance Band, relayed from the Northern Counties Hotel, Portrush.

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1.50 THE SCHNEIDER TROPHY

SATURDAY, SEPTEMBER 7 2LO LONDON & 5XX DAVENTRY

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

7.30 SOME MORE STUDENTS' SONGS

10.15 a.m. THE DAILY SERVICE

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

10.45-11.0 Handicrafts at Home—I, Mrs. J. WEBB: How to make cushions

This is the first of a series of talks, to be given once a month, in which listeners will be told of some handicrafts that can be carried on, without needing any very elaborate equipment or technical skill, at home.

1.0 LIGHT MUSIC

MAX JAFFA and the PICCADILLY HOTEL ORCHESTRA From the Piccadilly Hotel

1:50 The Race for the Schneider Trophy

A Running Commentary relayed from the roof of the Pier Pavilion, Ryde

Commentators

Squadron-Leader W. HELMORE and Flight-Lieut. R. L. RAGG

The Pier Pavilion is on the starting and finishing line, and the commentators will be in close touch with the official judge, Colonel LINDSAY LLOYD. The official timings, results, and summaries will be given out at intervals.

A plan of the course and further details will be found on the opposite page.

If the race for the Schneider Trophy has to be postponed to Sunday, September 8, broadcasting arrangements will be the same as for September 7. It is thought that this possible dislocation of the published programme is desirable in view of the international importance of the event and the widespread interest taken in it.

5.10 Interlude

5.15 THE CHILDREN'S HOUR

Selections by The National Children's Home Boy's Brass Band The Story of 'Patch, a Husky' (George Surrey) 'The Steadfast Tin Soldier' ('The Yellow Fairy Book')

6.0 Musical Interlude

6.15 'The First News'

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

6.40 Musical Interlude

6 THE FOUNDATIONS OF MUSIC

MOZART QUARTETS

Played by

THE INTERNATIONAL STRING QUARTET

ANDRE MANGEOT

ALBERT VOORSANGER

E. BRAY

J. SHINEBOURNE

Quartet in B flat: Last two movements

7.0 Mr. HARVEY GRACE, 'Next Week's Broadcast Music'

7.15 Mr. J. BERNARD: 'Autumn Salmon Fishing'

The salmon fishing season is drawing to a close, and keen anglers have already gathered a new season's stock of memories of long days by Scottish and Irish rivers, of thrilling captures and even more thrilling escapes. Mr. Bernard is one of London's acknowledged experts on all that pertains to the art.

7.30 Students' Songs

STUART ROBERTSON (Bass)

THE WIRELESS MALE VOICE CHORUS

Conducted by STANFORD ROBINSON

Blow the man down.....arr. D. K. Kemp

The West End Park (Serenata)

Old Negro Tune, arr. P. J. Mansfield

When we were boys together.....Edward Land

A few days ago.....arr. P. J. Mansfield

I am a Friar of Orders Grey.....arr. Moffat

Deep River.....arr. P. J. Mansfield

O Rogerum.....arr. P. J. Mansfield

The Darkies' Sunday School

(All from The British Students' Song Book)

8.0 Promenade Concert

Relayed from the Queen's Hall

(Sole Lessees—Messrs. Chappell and Co., Ltd.)

35th Season

MAY HUXLEY (Soprano)

BERNARD ROSS (Baritone)

JAMES CHING (Pianoforte)

SIR HENRY WOOD

and his

SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)

ORCHESTRA

Overture, 'The Merry Wives of Windsor' Nicolai

Spring Song.....Mendelssohn

Bees' Wedding.....Mendelssohn

MAY HUXLEY and Orchestra

Aria, 'Charmant Oiseau' (Charming Bird) ('La Perle du Brésil') ('The Pearl of Brazil') David

Flute Obligato, GORDON WALKER

ORCHESTRA

Rugby (Symphonic Movement).....Honegger

JAMES CHING and orchestra

Concerto.....Stanley Wilson

(Conducted by THE COMPOSER)

BERNARD ROSS and Orchestra

Recit. and Aria, 'Valentine's Song' ('Faust') Gounod

ORCHESTRA

Prelude, Fanfare and Fugue Vincenzo Tommasini

Ballet Music in G ('Rosamunde').....Schubert

Military March in D.....Schubert

(For further notes on this concert see page 414.)

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping Forecast and Fat Stock Prices

10.0 Mr. GERALD BARRY: 'The Week in London'

To-night Mr. Gerald Barry, who is just back from his holiday, resumes his weekly talks on the events of the moment at home—a well-informed and piquant resumé that forms an appropriate supplement to Mr. Vernon Bartlett's weekly commentary on foreign affairs.

10.15 Vaudeville

A Relay from

THE LONDON PALLADIUM

and

JACK PADBURY'S COSMO CLUB SIX

10.45-12.0 DANCE MUSIC

AMBROSE'S BAND from the MAY FAIR HOTEL



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# SATURDAY, SEPTEMBER 7, 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0  
**THE ROOSTERS' CONCERT PARTY**

### 3.30 An Orchestral Programme

(From Birmingham)  
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA  
(Leader, FRANK CANTELL)  
Conducted by JOSEPH LEWIS  
Overture, 'Coriolanus' ..... *Beethoven*  
GWLADYS NAISH (Soprano) and Orchestra  
The Bell Song ('Lakmé') ..... *Dalibes*  
ORCHESTRA  
Second and Third Movements, Symphony No. 6 (The 'Pathetic') ..... *Tchaikovsky*

### 4.8 GWLADYS NAISH

Gipsy Kin ..... *Roland Farley*  
Awake, my Love ..... *Henderson*  
Waltz Song, 'Romeo and Juliet' ..... *Gounod*  
ORCHESTRA  
Suite, 'Picturesque Scenes' ..... *Massenet*  
March of the Giants ('Fairyland' Suite) *Cowen*

### BAND

Descriptive Pieces:  
Funeral March of a Marionette ..... *Gounod*  
La Boutique Fantasque (The Fantastic Toyshop) *Rossini arr. Respighi*  
March, 'The Crusaders' ..... *O'Donnell*

### 8.0 The Roosters' Concert Party

(From Birmingham)  
Present An Hour of Music and Humour, including their original Army Sketch, 'THE LEAD SWINGERS'

### 9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN. (9.15 Sports Bulletin. From Birmingham)

### 9.20 A MILITARY BAND CONCERT

RUSSELL OWEN (Tenor)  
NANCY PHILLIPS (Violin)



Claude Harris

### 'THE ROOSTERS' SWINGING THE LEAD.

The famous Concert Party will broadcast an hour's programme, including their sketch 'The Lead Swingers,' from Birmingham tonight.

### 4.5

#### Thé Dansant

(From Birmingham)  
BILLY FRANCIS and his BAND  
Relayed from the West End Dance Hall

### 5.30

#### The Children's Hour

(From Birmingham)

### 6.15

#### 'The First News'

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

### 6.40

Sports Bulletin (From Birmingham)

### 6.45

#### Light Music

(From Birmingham)  
THE CITY OF BIRMINGHAM POLICE BAND  
Conducted by RICHARD WASSELL  
Relayed from the Bandstand, Cannon Hill Park  
March, 'The Entry of the Boyards' *Halvorsen, arr. Winterbottom*  
Overture, 'In the Highlands' ..... *Gade*  
The Flight of the Bumble Bee *Rimsky-Korsakov,*  
The Dance of the Tumblers... *arr. O'Donnell*  
EMILIE WALDRON (Soprano)  
Sing, Joyous Bird ..... *Phillips*  
BAND  
Fantasia, 'Cock Robin and Co.' ..... *Stutely*  
Cornet Solo, 'Good-bye' ..... *Toots, arr. Godfrey*  
(Soloist, P.C. COOK)

EMILIE WALDRON  
Spring's Awakening ..... *Sanderson*

#### THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL  
Overture, 'Nell Gwyn' ..... *German*  
RUSSELL OWEN  
Songs my Father Sang:  
Nirvana ..... *Adams*  
I'll sing thee songs of Araby ..... *Clay*  
BAND  
Balle (Music from 'William Tell') ..... *Rossini*  
NANCY PHILLIPS  
Slav Dance ..... *Deorak, arr. Kreisler*  
Bourrée ..... *Handel*  
Cradle Song ..... *Tor Aulis*  
Minuet ..... *Pugnani, arr. Kreisler*  
BAND  
Suite ..... *William Lovelock*  
March; Pastoral Intermezzo; March  
RUSSELL OWEN  
Oh! it's fine at the Fair ..... *Robert Coverley*  
A little prayer for me ..... *Kennedy Russell*  
The Scavenger ..... *J*  
BAND  
Hungarian Dances, Nos. 5 and 6 ..... *Brahms*

### 10.30-11.15 DANCE MUSIC

AMBROSE'S BAND from the May Fair Hotel

### 11.15-11.45

Experimental Transmission of Still Pictures by the Fultograph Process



Saturday's Programmes continued (September 7)

**SWA CARDIFF.** 968 kc/s. (309.9 m.)

12.0-12.45 **A Popular Concert**  
Relayed from the National Museum of Wales  
**NATIONAL ORCHESTRA OF WALES**  
(Cerdorfa Genedlaethol Cymru)  
Overture, 'Barnaby Rudge' ..... *Braithwaite*  
White Peacocks, Op. 58, No. 1 ..... *Dunhill*  
Valse Triste ..... *Sibelius*  
Drink to me only ..... *arr. Quilter*  
Suite, 'Jeux d'Enfants' (Children's Games) *Bizet*

**DUNHILL**, a distinguished former pupil of the Royal College of Music in London, where he held a Composition Scholarship, earned the gratitude of many of his fellow countrymen by a series of chamber music concerts which he ran for several years. Their special object was to bring forward music of young native composers which, although already performed, was in danger of being forgotten. His own most important works, apart from some distinguished chamber music and many beautiful songs, are a set of variations on an original theme, dedicated to the memory of Sir Hubert Parry, and a Symphony. The former was played in 1922 at the Gloucester Festival, and the latter a year later at Bournemouth. It has also been heard abroad. Dunhill gained a Carnegie Award in 1925 for his one-act Opera *The Enchanted Garden*, although the opera has not so far been adequately presented.



'THE NEW VAUDEVILLE STAR,' CHARLES HAYES, who broadcast during the Vaudeville Programme from LONDON and DAVENTRY on Monday, is figuring in CARDIFF'S programme tonight, at 7.30 p.m.

He has done notable work in teaching at Eton and elsewhere; he has been examiner at the Royal College of Music, and is enthusiastic in the Music Competition Festival movement. Many of his cantatas, operettas, and smaller pieces for young people are valuable from the educational point of view, and he is the author of an important book on chamber music.

1.50 London Programme relayed from Daventry  
5.15 **The Children's Hour**  
6.0 London Programme relayed from Daventry  
6.15 *S.B. from London*  
6.40 Local Sports Bulletin  
6.45 *S.B. from London*  
7.0 A Short History of THE SOMERSET LIGHT INFANTRY by AN OFFICER of the Regiment  
7.15 Mr. ERNEST BABER: 'League Cricket in Monmouthshire and South Wales'  
7.30 **CHARLES HAYES**  
**The New Vaudeville Star**  
7.45 *S.B. from London*  
9.55 West Regional News: Sports Bulletin  
10.0-12.0 *S.B. from London*

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

12.0-12.45 *S.B. from Cardiff*  
1.50 London Programme relayed from Daventry  
5.15 *S.B. from Cardiff*  
6.0 London Programme relayed from Daventry  
6.15 *S.B. from London*  
6.40 *S.B. from Cardiff*  
6.45 *S.B. from London*  
7.0 *S.B. from Cardiff*  
7.45 *S.B. from London*

9.55 *S.B. from Cardiff*  
10.0-12.0 *S.B. from London*

**6BM BOURNEMOUTH.** 1,040 kc/s. (288.5 m.)

12.0-1.0 Gramophone Recital  
1.50 London Programme relayed from Daventry  
6.15 *S.B. from London*  
6.40 Sports Bulletin  
6.45-12.0 *S.B. from London* (9.55 Local Announcements; Sports Bulletin)

**5PY PLYMOUTH.** 1,040 kc/s. (288.5 m.)

12.0-1.0 A Gramophone Recital of Songs, Suites and Selections  
Selection, 'Ivanhoe' ..... *Sullivan*  
Song, 'I know of Two Bright Eyes' *Clutsam*  
Tarantella from 'Gipsy Suite' ..... *German*  
Song, 'Till the sands of the desert grow cold' *Ball*  
Selection, 'Mister Cinders' .. *Ellis and Myers*  
Come, sing to me ..... *Thompson*  
Selection, 'Strauss Waltz Medley'  
Song, 'If I were' ..... *Henry*  
Arabian Dance, 'Peer Gynt Suite' (No. 2) *Grieg*  
Vulcan's Song ..... *Gounod*  
Organ Fantasia on Old Songs .. *arr. W. C. Webber*  
1.50 London Programme relayed from Daventry  
5.15 **The Children's Hour**  
We again visit the 'Land of Nod' with more Winks and many Blinks  
6.0 London Programme relayed from Daventry  
6.15 *S.B. from London*  
6.40 Sports Bulletin  
6.45-12.0 *S.B. from London* (9.55 Items of Naval Information and Local Announcements; Sports Bulletin)



THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

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- DEE FREISCHUTZ-Overture.**  
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Percy Pitt and New Queen's Hall Light Orchestra (No. 9506-4s. 6d.).
- TWO PIGEONS (Messenger).**  
Garde Republicaine Band (Nos. 9647 to 9648-4s. 6d. each).
- MERRIE ENGLAND-Selection.**  
H.M. Grenadier Guards Band (No. 9607-4s. 6d.).
- MARRIAGE OF FIGARO-Overture.**  
Gaubert and Societe des Concerts du Conservatoire (No. 11975-6s. 6d.).
- POET AND PEASANT-Overture.**  
H.M. Grenadier Guards Band (No. 9087-4s. 6d.).
- MELODIOUS MEMORIES-Pot Pourri (arr. Herman Finck).**  
Regal Cinema Orchestra (Nos. 9722 to 9723-4s. 6d. each).
- PETITE SUITE (Debussy).**  
Sir Dan Godfrey and London Symphony Orchestra (Nos. 11785 to 11787-6s. 6d. each).
- CHAL ROMANO-Gipsy Overture.**  
Kitchley's Concert Orchestra (No. 9403-4s. 6d.).
- SANCTUARY OF THE HEART.**  
Kitchley's Concert Orchestra (No. 9405-4s. 6d.).
- MILLIONS D'ARLEQUIN-Serenade.**  
Percy Pitt and B.B.O. Orchestra (No. 9092-4s. 6d.).
- SYMPHONY No. 2 (Brahms).**  
Walter Damrosch and New York Symphony Orchestra (Nos. 12151 to 12155-6s. 6d. each).
- BAL MASQUE-Valse Caprice.**  
Piana Theatre Orchestra (No. 5403-5s.).
- SHOW BOAT-Selection.**  
Drury Lane Theatre Orchestra (No. 9450-4s. 6d.).
- DESERT SONG-Selection.**  
Deboy's Souers Band (No. 9200-4s. 6d.).
- BLUE DANUBE-Waltz.**  
Johann Strauss and Symphony Orchestra (No. 9218-4s. 6d.).
- VOICES OF SPRING-Waltz.**  
Johann Strauss and Symphony Orchestra (No. 9289-4s. 6d.).
- H.M.S. PINAFORE-Selection.**  
Court Symphony Orchestra (No. 965-4s. 6d.).
- ARTISTS' LIFE-Waltz.**  
Johann Strauss and Symphony Orchestra (No. 9280-4s. 6d.).
- LEONORE-Overture No. 3 (Beethoven).**  
Sir Henry J. Wood and New Queen's Hall Orchestra (Nos. 11978 to 11979-6s. 6d. each).
- SYMPHONY No. 4 (Beethoven).**  
Sir Hamilton Harty and Halle Orchestra (Nos. 11875 to 11879-6s. 6d. each).
- MERRY WIVES OF WINDSOR-Overture.**  
Sir Henry J. Wood and New Queen's Hall Orchestra (No. 11723-6s. 6d.).
- HUNGARIAN DANCES-Nos. 5 and 6.**  
Sir Hamilton Harty and Halle Orchestra (No. 5466-5s.).

Instrumental.

- TEMPO DI MINUETTO.**  
Arthur Catterall-Violin (No. 4832-5s.).
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- LEGENDE (Wieniawski).**  
Arthur Catterall-Violin (No. 9359-4s. 6d.).
- ROMANCE IN G (Svendsen).**  
Albert Sammons-Violin (No. 4954-5s.).
- ELEGIE (Massenet).**  
Albert Sammons-Violin (No. 9415-4s. 6d.).
- POUPPEE VALSANT (DANCING DOLL).**  
Sophie Jacobsen-Violin (No. 4771-3s.).
- SPRING SONG (Mendelssohn).**  
William Murdoch-Piano (No. 9274-4s. 6d.).
- BEE'S WEDDING.**  
Fulkard and Warner-Piano Duet (No. 5944-5s.).
- FLIGHT OF THE BUMBLE BEE.**  
London Flute Quartet (No. 4215-3s.).
- FUNERAL MARCH OF A MARIONETTE.**  
Q.M. Maclean-Cinema Organ (No. 4481-3s.).

Vocal.

- LOHENGRIN-Lohengrin's Narration.**  
William Healdine, Tenor (No. 8127-4s. 6d.).
- AT THE MID HOUR OF NIGHT.**  
Roy Henderson, Baritone (No. 4632-3s.).
- TO-MORROW.**  
Harold Williams, Baritone (No. 4925-3s.).
- HOMeward TO YOU.**  
Hubert Kestell, Tenor (No. 5353-3s.).
- WATER BOY-Negro Convict Song.**  
Turner Layton, Baritone (No. 4734-5s.).
- IN A PERSIAN GARDEN-Ab, Moon of My Delight.**  
Robert Biddell, Tenor (No. 9381-4s. 6d.).
- LINDEN LEA.**  
Edear Coyle, Baritone (No. 3211-3s.).
- LAKME-Bell Song.**  
Eva Isani, Soprano (No. 11988-6s. 6d.).
- ROMEO AND JULIET-Waltz Song.**  
Gertrude Johnson, Soprano (No. 9195-4s. 6d.).
- GOOD-BYE (Tosti).**  
Eva Turner, Soprano (No. 11827-6s. 6d.).
- NIRVANA.**  
William Healdine, Tenor (No. 5424-5s.).

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**A MESSAGE TO THE DEAF**

from Major F. E. VERNEY, M.C.,  
Author of the world-known and intimate character study of  
**H.R.H. THE PRINCE OF WALES.**

Dear Mr. Dent,

This is not so much a letter of gratitude to you as it is a message to every deaf person in the Kingdom, who like myself, suffers from the curse of deafness, and I commence it by saying that if there is anything for which I would beg, borrow, or steal, it is your absolutely invaluable "ARDENTE."

When I returned from the Prince of Wales' last Tour my hearing got bad enough to force me to abandon all official duties, enormously curtail my social life, bar me to business, games, ordinary conversation, and all the things that make life. To be thus cut off from normal intercourse with friends, people, and affairs, to be unable to hear a play, listen to music; to be debarred from the exchange of ideas, to be minus most of the stimulation of existence, was no less than paralyzing.

Your "ARDENTE" arrived just in time to prevent me developing a permanent inferiority complex and becoming a confirmed recluse. It has given me back effective touch with everything, and enabled me to resume my former activities in every respect.

As my opening sentence indicates, I not only give you permission to publish this letter, but I ASK YOU TO PUBLISH IT BROADCAST. In fact, I beg of you to do so. Only a deaf person can realize the terrible handicap of deafness, and having experienced its desolating possibilities for three years, I want everyone with defective hearing to know what an extraordinary boon your "ARDENTE" is. It makes all the difference between being a normal and effective human individual, able to participate in business and social life on a level with one's fellows, and being a depressed and depressing nuisance to oneself and everybody else.

Yours faithfully,

F. E. VERNEY, Major.

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**Saturday's Programmes continued (September 7)**

**2ZY MANCHESTER. 797 kc/s. (378.4 m.)**

12.0-1.0 The Northern Wireless Orchestra

Overture, 'Light Cavalry' ..... *Suppe*  
Waltz, 'La Débutante' ..... *Renaud*

MARGARET GREEN (*Contralto*)

Sapphic Ode ..... *Brahms*  
Love is meant to make us glad ..... *German*  
My Ships ..... *Barratt*

ORCHESTRA

Selection of Plantation Songs ..... *Clutsam*

MARGARET GREEN

A Soft Day ..... *Stanford*  
Sing merrily today ..... *Phillips*  
Do not go, my love ..... *Hagemann*  
Bedlam ..... *Cecil Sharp*

ORCHESTRA

Mozartiana ..... *Kling*

1.50 London Programme relayed from Daventry

5.15 The Children's Hour

'The Friar and the Boy.' Adapted by M. H. ALLEN from a story in Edmund Dulac's Fairy Book

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Regional Sports Bulletin

6.45 S.B. from London

7.0 'Chivalry and Legend of the North—IV.' Mr. HALLIWELL SUTCLIFFE: 'Flodden—the Last Stand of Chivalry.' S.B. from Leeds

7.15 S.B. from London

7.30 A Popular Concert

THE NORTHERN WIRELESS ORCHESTRA

Overture, '1812' ..... *Tchaikovsky*

DAVID MILNER (*Banjo*)

Wave Crest ..... *Milner*  
Dance Bizarre ..... *Cammerer*  
En passant (In Passing) ..... *Cammerer*

ARTHUR DIXON (*Entertainer*)

ORCHESTRA

Suite, 'The Two Pigeons' ..... *Massenet*

HARRY HOPEWELL (*Baritone*)

The Windmill ..... *Nelson*  
The Four Cross Roads ..... *Phillips*  
Friend o' Mine ..... *Sanderson*

ORCHESTRA

The Funeral March of a Marionette  
Dance of Bacchantes ('Philemon and Baucis')  
*Gounod*

DAVID MILNER

March, 'L'Infanta' ..... *Gregory*  
Londonderry Air  
*arr. G. O'Connor Morris and Milner*

The Banshee ..... *Grimshaw*

ARTHUR DIXON

STRING ORCHESTRA

Loiu du Bal (Far from the Ball) ..... *Gillet*

HARRY HOPEWELL

When the Sergeant-Major's on Parade *Longstaffe*  
The Sweetest Flower that blows ..... *Hawley*  
The Merry Monk ..... *Bevan*  
Goodnight ..... *Kunneke*

ORCHESTRA

Overture, 'Ruslan and Ludmilla' ..... *Glinka*

9.40 S.B. from London

9.55 North Regional News

10.0-12.0 S.B. from London

**Other Stations.**

**5NO NEWCASTLE. 1,148 kc/s. (261.3 m.)**

12.0-1.0:—Music relayed from Fenwick's Terrace Tea Rooms. 1.50:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—Local Sports Bulletin. 6.45-12.0:—S.B. from London.

**5SC GLASGOW. 752 kc/s. (398.9 m.)**

11.0-12.0:—A Recital of Gramophone Records. 1.50:—London Programme relayed from Daventry. 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Chrys Baretay (Soprano): 'In Brittany' (Alison Crompton); Autumn (Alison Crompton); The Trout (Die Focello) (Schubert); Jockie's ta'en the Partin' Kiss (arr. Purcell J. Mansfield); He's aye kissin' me (arr. Hook). 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. John McAndrew: 'Scottish Golf and Golfers—Faults of the Mighty.' 7.15:—Musical Interlude. 7.30:—S.B. from London. 8.0:—A Scottish Concert. The Station Orchestra: Impromptu on Scottish Melodies (David Stephen). Alexander MacGregor (Baritone): Maiden of Morven (Malcum Lawson); Scots wha ha'e (arr. David Stephen); Come, let me take thee to my breast (Alexander MacGregor, arr. Diack). Alec Sim (Violin): Strathspey, 'Because he was a bonny lad'; Reel, 'The High Road to Linton' (Traditional); Slow Strathspey, 'Fairbairns' (Fairbairns); Strathspey, 'Mrs Ayle' (Logan); Reel, 'Lady Montgomery' (Edlinton); Slow Air, 'The Land o' the Leal' (Traditional). Harold L. Wightman (Reciter): Flittin'; The Martyr's Grave, Dunsyre Moss; The First Sawin'; In a Scottish Glen; An Auld Pairfu' (Gilbert Rae). Marion MacGregor (Soprano): 'Turn ye to me (arr. Alfred Moffat); I lo'se me a Laddie but ane (arr. J. Michael Diack); Deirdre's Farewell to Scotland (arr. Kennedy-Fraser). The Orchestra: Suite, 'Gaelic Melodies' (Foulds); Patrol 'Wee Macgregor' (Anera). Alexander MacGregor: Willie's game iae Melville Castle (arr. David Stephen); Jenny Nettie (Alec C. Banton); 'Smile again, my Bonnie Lassie (arr. Alex. MacGregor). Alec Sim: Old Highland Air, 'Lovely Dark Flora' (Traditional); Slow Strathspey, 'Lady Caroline Montague' (Gow); Scottish Measure, 'Miss Johnston' (Johnston); Slow Strathspey, 'Rothiemurchus Rant' (Traditional); Strathspey and Reel, 'Lady Charlotte Campbell's Medley' (McIntosh); Pastoral, 'The Wind on the Heath' (arr. Alec Sim). Harold L. Wightman: At the Bathing Pong (H. L. Wightman). Marion MacGregor and Alexander MacGregor: The Crookit Bawbee (Margaret Anderson); O wert thou in the Cauld Blast (Mendelssohn); Humfintower (Traditional). Orchestra: Overture, 'Prince Charlie' (Voigt). 9.40:—S.B. from London. 9.55:—Scottish News and Sports Bulletin. 10.0-12.0:—S.B. from London.

**2BD ABERDEEN. 895 kc/s. (331.5 m.)**

11.0-12.0 Recital of Gramophone Records. 1.50:—London Programme relayed from Daventry. 5.10:—Dance Music relayed from the New Palais de Danse. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.40:—S.B. from Glasgow. 6.45:—S.B. from London. 7.0:—S.B. from Glasgow. 7.30:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0-12.0:—S.B. from London.

**2BE BELFAST. 1,238 kc/s. (242.3 m.)**

11.45 a.m.:—The Ulster Grand Prix Motor-Cycle Race. A Running Commentary on the Race to be run on the Ulster Grand Prix Course, County Antrim, under the auspices of the Ulster Motor-Cycle Club. 1.50 p.m.—5.10 p.m.:—Running Commentary on the Schneider Cup Seaplane Race. London Programme relayed from Daventry. (Note: The Commentaries on the above races will be broadcast concurrently.) 5.10:—Mr. David Boyd: Eye-witness Account of the Final Laps of the Ulster Grand Prix Motor-Cycle Race, relayed from the Grand Prix Course. 5.25:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 6.40:—Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. E. Godfrey Brown: 'Next Week's Music.' 7.15:—S.B. from London. 7.30:—Vanderville. The Cuties (In Original Music and Comedy). Jack Lamb (Saxophone Solo). 8.0:—An Orchestral Concert. Norman Allin (Bass). The Symphony Orchestra. Conducted by E. Godfrey Brown. Orchestra: Overture, 'The Flying Dutchman' (Wagner). 8.11:—Norman Allin and Orchestra: 'Hagen's Watch, 'Here sit I on Guard' (from Act I of 'Götterdämmerung') (Wagner); Hans Sachs's Monologue, 'Wahn, Wahn' ('The Mastersingers') (Wagner). 8.25:—Orchestra: Song of the Rhine Daughters (Götterdämmerung). Entrance of the Gods into Valhalla (Das Rheingold). Introduction to Act III (Lohengrin) (Wagner). 9.0:—Norman Allin: Irish Famine Song, 'Over here' (Stanford); A Prayer to Our Lady (Ford); Sombre Grove (Lully); Captain Stratton's Fancy (P. Warlock). 9.12:—Orchestra: Menuet des Follets, Danse des Sylphes, Marche Hongroise (Faust) (Berlioz). 9.25:—Rumanian Rhapsody, No. 1 in A Major Op. 11 (G. Enesco); Torch Dance (from Three Dances—Henry VIII (German). 9.40-12.0:—S.B. from London.

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Notes from Southern Stations.

TALKS FROM BOURNEMOUTH, PLYMOUTH, AND CARDIFF.

Germany of Today—Life in Borneo—Place Names of Wales—Regiments of the West.

IT is likely that, when the post-war times in which we still live come to be studied in their true perspective, there will emerge the picture of a people which, triumphing over defeat and consecrating itself individually to the common weal, resumed its place within the space of a decade among the great nations of the world. On Tuesday, September 10, at 7.0 p.m., Professor E. W. Patchett (Professor of Romance Languages at University College, Southampton), will broadcast from Bournemouth his impressions of the New Germany, (recorded during a summer holiday among a people with whom he first made close acquaintance in pre-war days.

CAPTAIN H. LA CHARD, who is well known to West Country listeners for his interesting travel talks, is to visit the Plymouth Studio on Tuesday evening, September 10, to give a further description of the various aspects of life in Borneo.

A NEW series of talks on place names will be started by Mr. J. Kyrle Fletcher from Cardiff on Friday, September 13, at 6.30 p.m. Mr. Kyrle Fletcher tells me that he was born at Ross-on-Wye in Mid-Victorian times. 'I was named,' he says, 'after John Kyrle, "the man of Ross," and as so many people call me by various names, it is as well to know that the name Kyrle sounds like "curl." Mr. Kyrle Fletcher came to Cardiff thirty-six years ago, and has written on various aspects of Welsh life, art and letters in the daily Press as well as in art journals.

SONGS by Mr. Frederick Slade (baritone) will be heard during a Cardiff afternoon concert on Wednesday, September 11, at 4.0 p.m. Mr. Slade, who studied at the Royal Academy, has been associated with the Cardiff Grand Opera Society since its inception, and he was its first hon. secretary. He has taken important parts in all the Operas produced by the Society. This is one of the many occasions on which a broadcast from Cardiff has interest for both sides of the Bristol Channel, for although Mr. Slade has been resident in Cardiff for many years he is a native of Bristol, and his many friends in that city look forward to his broadcasts. Bristolians are frequently divided in their county allegiance, some having a bias towards Gloucester and others towards Somerset. Mr. Slade claims Somerset as his county and for many years tramped over Exmoor for his summer holiday.

THE new series of Cardiff talks on West Country Regiments will be continued on Saturday, September 14, at 7.0 p.m., when Lieut.-Col. Beasley, Officer Commanding the 2nd Battalion Gloucestershire Regiment, will give a short history of the Gloucesters. The Gloucestershire Regiment is one of the oldest Regiments in the British Army, the first Battalion having been formed as early as 1694, when King William III. realized that success against the French depended on more than just English gold. It is pleasing to know that quite seventy-five per cent. of the men came from Gloucestershire.

SIR THOMAS HUGHES gives a talk from Cardiff on Tuesday, September 16, on 'My First National Eisteddfod, Wrexham, 1888.' Residents in Wales know that 'The National' is referred to as the great event of the year in hundreds of Welsh homes, and this story of more than forty years ago will stir many memories.

Glyn Eastman (baritone) will give Vaughan Williams' *Five Mystical Songs* with the National Orchestra of Wales on Thursday, September 12, at 7.45 p.m. Following this, Enid Payne will play Mozart's *Pianoforte Concerto in A Major* with the Orchestra.

NEXT week's 5GB programmes include the following:—The Studio Service on Sunday, September 8, will be conducted by the Rev. W. Watkin-Davies of Edgbaston Congregational Church.

Marjorie Tilson (mezzo-soprano) and Olga Thomas a young Cornish pianist who is frequently heard in London, and has also broadcast on the Continent, are the artists in the Light Music, on Monday, September 9.

Linda Seymour (contralto) and James Dawes (pianoforte) will be heard in a Light Orchestral Programme on Tuesday afternoon, September 10. Herbert Flint (tenor) sings in the relay from Lozells Picture House on Thursday, September 12.

George Dawkins (baritone), well known in Birmingham Light Operatic circles, and Henry Bentley (violin/cello) appear in the Light Music on Friday, September 13.

BROADCAST OPERA SEASON, 1929-1930.

THE forthcoming Broadcast Opera Season, starting in September and extending into August of 1930, will comprise twelve operas, broadcast at the rate of one a month. As in previous seasons, librettos will be available, and will be issued to subscribers during, approximately, the first week of each month.

The B.B.C. Opera libretto, which is now generally recognized as indispensable for the complete enjoyment and appreciation of the broadcast opera, provides listeners with the words of the opera, a synopsis of the story, together with a brief notice of the composer, and, as a general rule, one or more illustrations of scenes in the opera.

The subscription for the complete series is Two Shillings, while individual librettos can be purchased, as published, at the price of Twopence each, post free.

Twelve of the following Operas will comprise the 1929-1930 series, of which:—

- |  |                        |   |                    |
|--|------------------------|---|--------------------|
| 'THAIS' .....  | Massenet (September)   | 'AIDA' .....                            | Verdi (October)    |
| 'LOUISE' .....   | Charpentier (November) | 'KONIGSKINDER' (Royal Children) ..      | Humperdinck (Dec.) |
| will be followed by eight, to be selected from among:— |                        |   |                    |
| 'CAVALLERIA RUSTICANA' .....                           | Mascagni               | 'L'ENFANT PRODIGE' (Prodigal Son) ..... | Debussy            |
| 'LA BOHEME' .....                                      | Puccini                | 'MIGNON' .....                          | Thomas             |
| 'GIANNI SCHICCHI' .....                                | Puccini                | 'LA BASOCHE' .....                      | Massenet           |
| 'FRANCESCA DA RIMINI' .....                            | Zandonai               | 'SHAMUS O'BRIEN' .....                  | Stanford           |
| 'SISTER ANGELICA' .....                                | Puccini                | 'THE BARTERED BRIDE' .....              | Smetana            |
| 'PELLEAS AND MELISANDE' .....                          | Debussy                | 'LE ROI D'YS' (The King of Ys) .....    | Lalo               |
| 'MADAM BUTTERFLY' .....                                | Puccini                | 'THERESE' .....                         | Massenet           |
| 'PENELOPE' .....                                       | Fauré                  |   |                    |

'Thais' (Massenet), the first of the series, will be broadcast on September 23 and 25, and an order form in respect of this opera is appended. Time, trouble and disappointment, however, are avoided by placing an advance order for the complete series, and listeners are invited to complete Part 2 of the form below in order to ensure supplies of the librettos in good time for the respective broadcasts.

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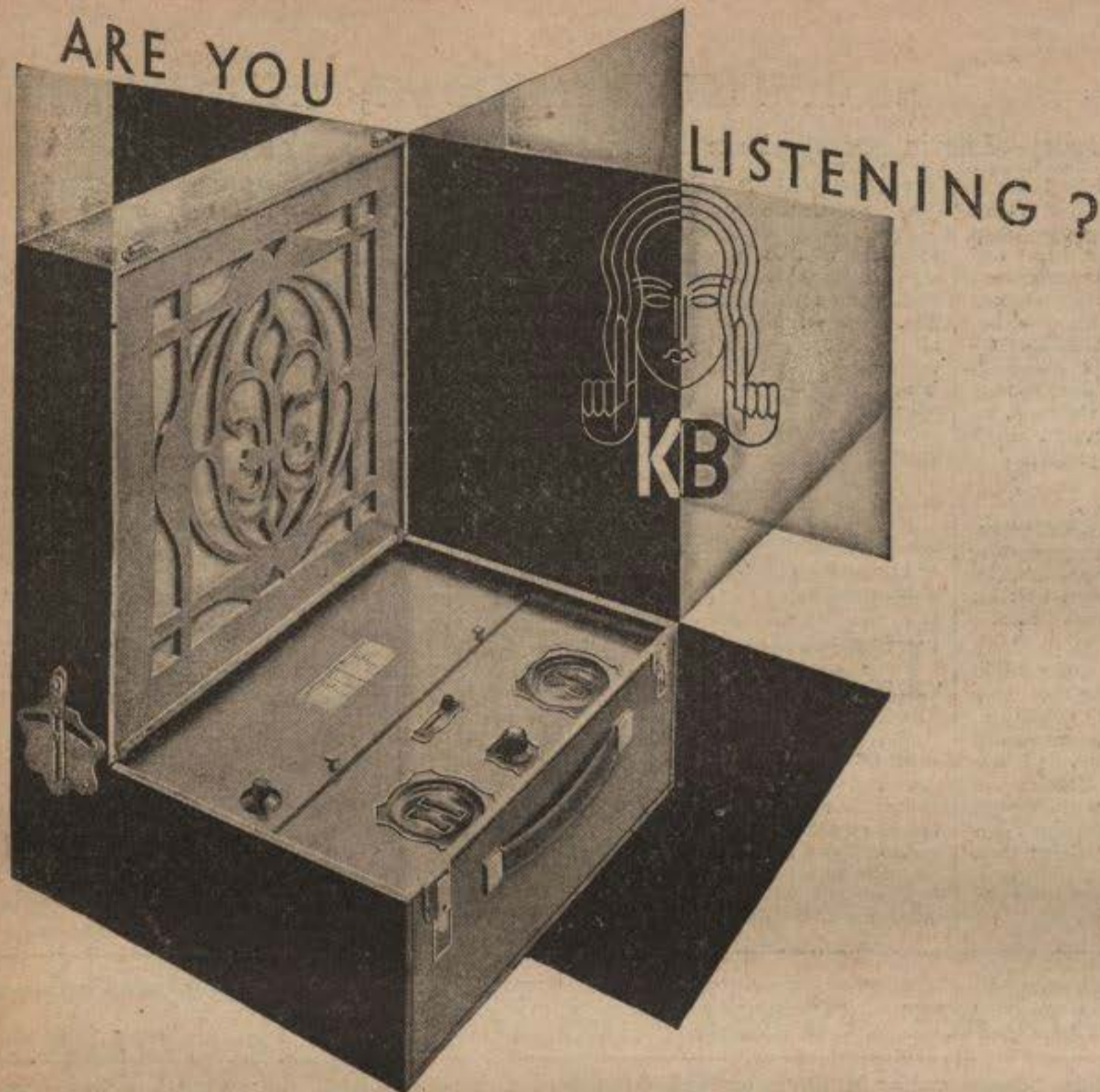
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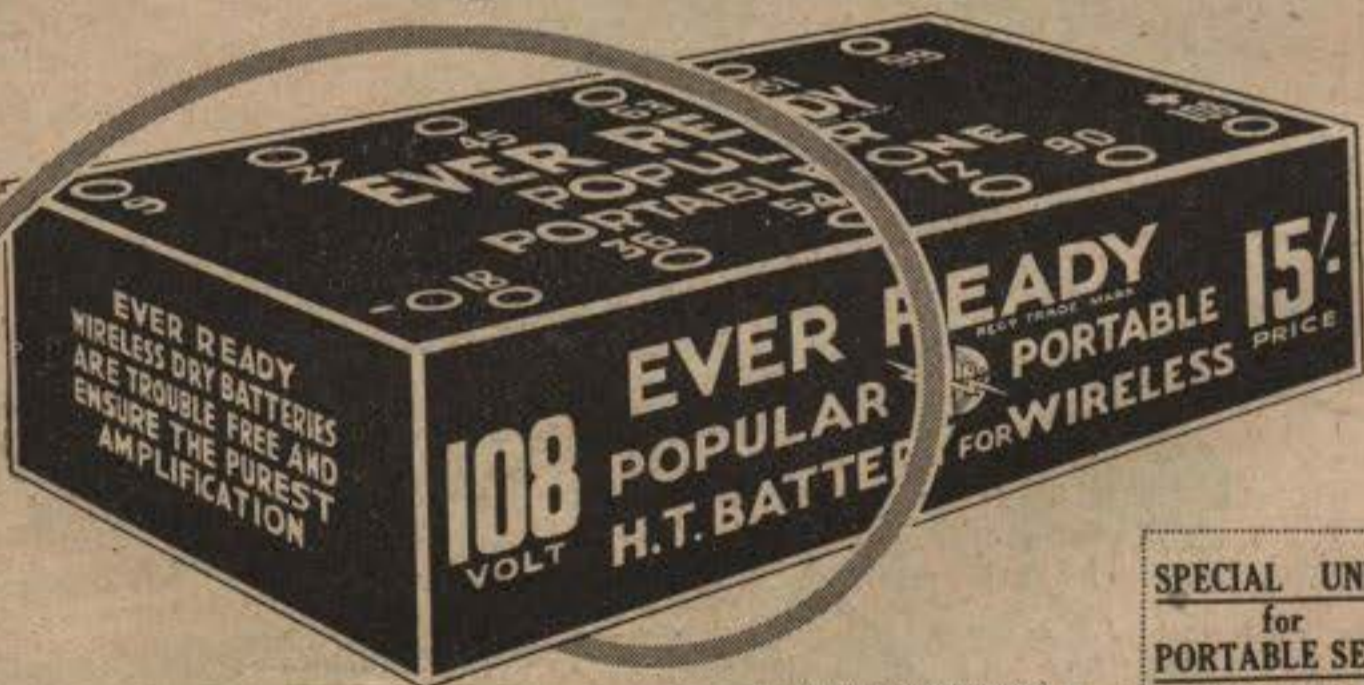
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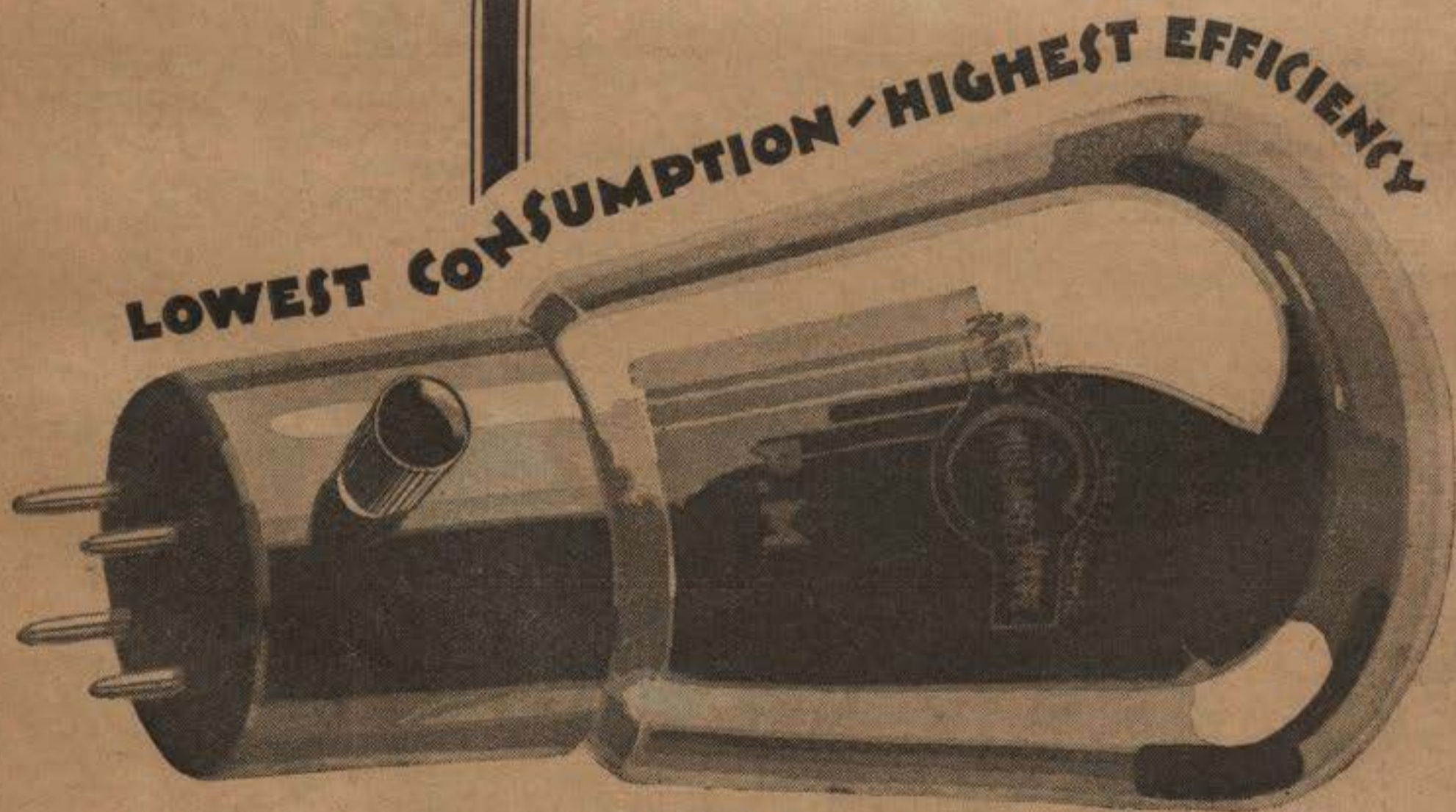
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