

THE RADIO TIMES

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DEVELOPING THE REGIONAL SCHEME

THE new London transmitter, situated at Brookman's Park, in Hertfordshire, is now ready for preliminary transmissions.

Apart from the alternative service within a strictly limited area, which is provided by the Daventry station (5GB), the B.B.C. has been supplying what is virtually a single programme service from a large number of transmitters, all of which, except Daventry 5XX, are situated within large cities and work on low power. This system has served well in the past, particularly in the early days when the service was rapidly expanding, but its disadvantages tended to outweigh its merits.

In short, the system is obsolete and extravagant. Obsolete because of improvements in the technique, both of transmission and reception; extravagant particularly on account of operating costs and, what is even more important, in the use of the few precious ether channels. Under the old system of many low-power transmitters, a single programme at an overwhelming strength was given in some of the large cities and towns, while in many important areas the strength was barely adequate for good reception. The system of the future will provide to the vast majority at least two programmes, both with a sufficiency of signal strength for high quality reception.

The fact has often been stressed in these columns that every broadcasting organization is embarrassed and hampered by the shortage of ether channels. The Prague Plan cannot, of course, remove this fundamental difficulty, but at least it gives a sense of security to broadcasting organizations in that their share of frequencies has been allotted by an agreement between Governments and is, therefore, likely to be permanent. Great Britain's share is ten exclusive frequencies, nine in the normal broadcast band of 1,500-550 kilocycles, and one in the band of lower frequencies.

In addition to the shortage of ether channels, another difficulty confronts those entrusted with the provision of a national broadcasting service, and that is the scientific fact that no station working in the medium

band of frequencies can give an entirely reliable service beyond, say, eighty to a hundred miles. This is on account of fading or continual variation of strength which is unavoidable after nightfall, and for which there is no known practical remedy. The cause of this fading need not be discussed here beyond pointing out the most important fact that it occurs at a certain distance from the transmitter, irrespective of the power of the transmitter. Thus the radius which can be served by any station working in the normal broadcast band cannot exceed a dis-

transmitting stations when both are received at approximately the same strength than when one preponderates over the other. Therefore, it is most desirable that both programmes be radiated from the same place so that they will be of approximately equal strength over the largest possible area.

So much for the alternative programme service in general. The new London station is now ready. It is situated at Brookman's Park, in Hertfordshire, and consists of two transmitters, each capable of delivering a power of 30 kilowatts to the aerials. In a few

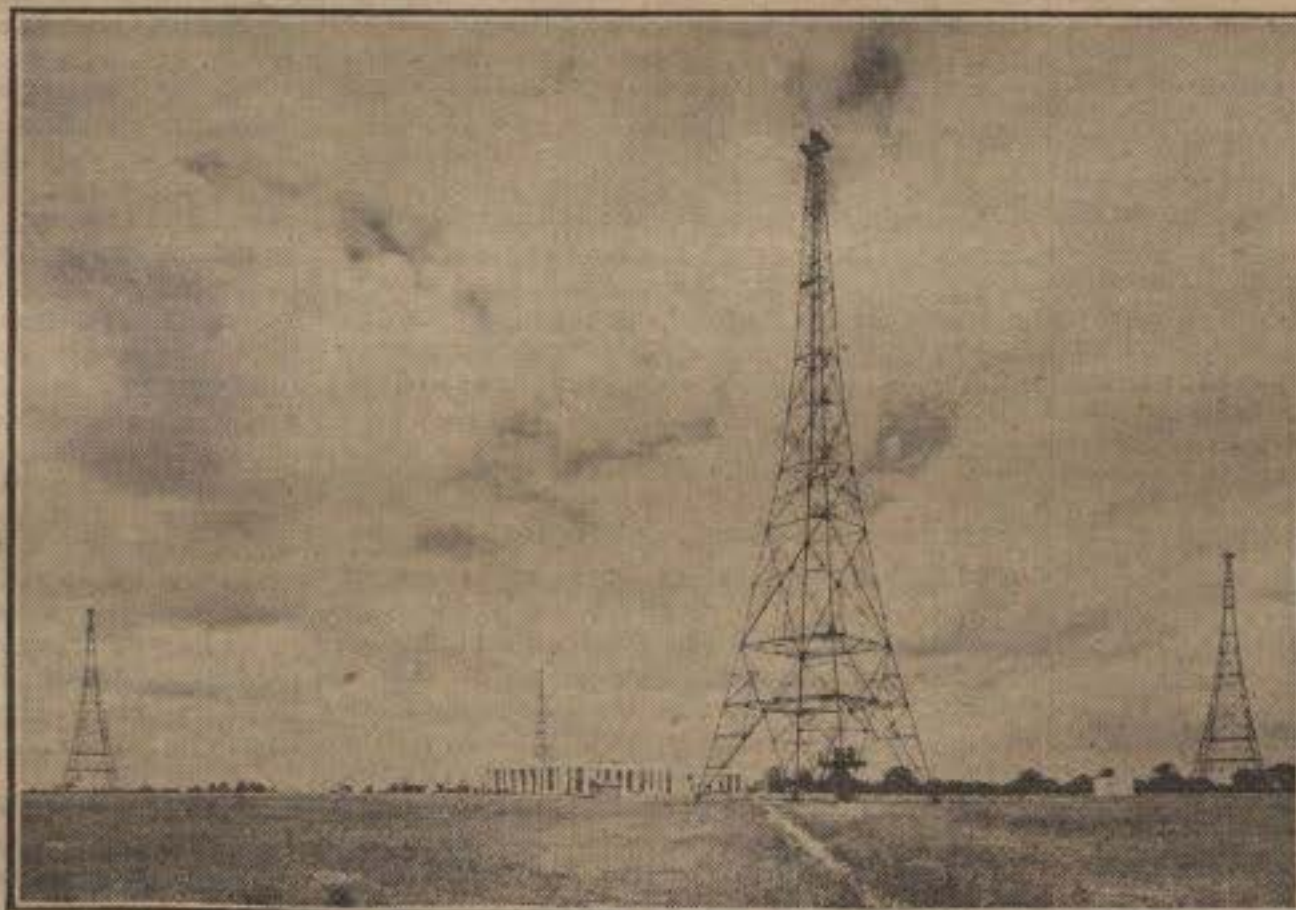
months' time a different programme will be radiated from each transmitter, one on a frequency of 842 kilocycles per second (356.3 metres), and the alternative on 1,148 kilocycles per second (261.3 metres). At present, however, the station will start working on a single programme basis, using the same frequency as that used by the Oxford Street transmitter, namely, 842 kilocycles (356.3 metres).

We need hardly stress the obvious advantage to be derived from the new station by actual or potential listeners living in London or the Home Counties. At present the Oxford Street transmitter gives a single programme within an area having a radius of from thirty to thirty-five miles, while ultimately, the new station will provide

alternative programmes available to a considerably greater population in a wider area.

Considering the effect of the change-over from Oxford Street to Brookman's Park on a single programme basis, it will be found that in most localities reception on a crystal set, in conjunction with a normal outdoor aerial, will be good at distances up to fifty miles on an average instead of fifteen to twenty miles, the present average. This will bring the possibility of broadcast reception within the means of many who have been unable to take advantage of the present service. However, a word of warning must be given to some listeners, particularly crystal set users, who live within three to six miles of the Marble Arch. In this area the signal strength from the new transmitter will be appreciably weaker than that now obtained from the Oxford Street transmitter,

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THE BROOKMAN'S PARK TRANSMITTER.

The New London Station in Hertfordshire, whose advantages to listeners are outlined in the accompanying important article.

tance of roughly a hundred miles if high quality reception is to be obtained on all occasions.

It is thought that the system of stations known as the Regional Scheme will provide the best service possible in the circumstances. In the place of many lower-power transmitters situated for the most part within the great cities, this scheme provides for fewer stations of much higher power on sites chosen at a suitable distance from the great urban centres, but in the heart of the densely populated districts. These stations will contain two high-power transmitters, each radiating a different programme with a sufficient separation between the two frequencies to allow either programme to be received at will on reasonably selective apparatus.

Anyone who has tried will know that it is far easier to separate the programmes of two



The Human Note.

'YOU are too perfect,' writes a Hampstead listener; we do not blush, for he is referring to the B.B.C. and not to ourselves. The theme of a very interesting letter is briefly this: that, admirable though the punctuality and precision of our programme-service may



'When things went awry.'

be, these qualities in so high a degree tend to depress the sensitive listener with a sense of inhuman perfection. 'Where,' asks our correspondent, 'is the entertaining informality of the earlier days when things frequently went awry and were not put back on the track without anxious whisperings and requests to "stand by a moment, please"?' In these clockwork times I have a feeling of quite profound relief when the transmitter breaks down for a moment or the announcer apologises for sneezing and scattering his papers all over the studio. These contretemps give us a friendly insight into the human side of Savoy Hill.'

Caruso in the Rockies.

UNDER certain circumstances music can have a value quite outside its own intrinsic worth. We were once, for instance, exiled for a number of weeks in the silent Rockies. Our only companions were our horses—and ourselves. We might perhaps have foregone some of our iron rations if one of the packs could have carried a portable wireless set; but that was before the days of portables. We had no link with the outside world—nor wanted any. All the same, we shall not easily forget the moment when, soon after we had arrived at the hotel by Lake Louise, someone wound up the gramophone and put on 'Caro Nome,' sung by Caruso. We have no great admiration, as it happens, for this bit of melodious melodrama; but Caruso's voice, anywhere, could command a magic that would transform the most idle trifle; you can guess, therefore, the thrill of his voice to us, newly come from a tough time in that mountainous forest, where almost our only music was the falling avalanche, a roaring water—or the indomitable Whiskey Jack. His voice, heard under those circumstances, was for us an experience every bit as moving as anything we had come upon in the Rockies.

Recital of Dead Voices.

CARUSO, it happened, had just died; but the gramophone takes no count of mortality. It is idle to regret that gramophones were not invented earlier; all the same, what a pleasure it would give if we might hear today, Taglioni or Tietjens, or Albani—or, in another field, Mrs. Siddons! At any rate, future generations will not be able to voice such a regret. On Thursday, September 19, listeners will be able to relish over again some of the voices that pleased them long ago: many of them will be voices the majority of us never even heard.

'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



Of magpies, wines, apes—and Spain.

WE have never been to Spain; and our picture of that country is largely conditioned by travellers' tales (which we distrust), by an inordinate partiality we have for Spanish music (which, doubtless, gives far too romantic a view), by Don Quixote, by an extraordinary bull-fight article we once read by E. V. Lucas, called 'Whenever I see a White Horse,' and by an odd assortment of facts picked up at school. We remember, for instance, that in Spain the magpies are blue, that there are flamingos, and that the country boasts a 'Spanish sparrow.' We remember, too, that the only wild monkey left in Europe, the Barbary ape, hails from Spain—though we believe the poor creature ekes out a miserable existence, today, only on the rock of Gibraltar. We remember that 'sherry' is only a perversion of 'Jerez,' the town from which it comes; and that at the end of last century over eight hundred million gallons of wine were vintaged yearly. . . . But these are only the flotsam and jetsam of facts that all schoolboys love to collect. The spirit of Spain still evades us—though sometimes we catch a glimpse of it in, let us say, a Valasquez, or a piece of music by Granados. On September 18, the next National Programme will be given, Spain being the choice. Dare we say, despite the meagreness of our knowledge on the subject (as outlined above) that Spain seems to us to offer as splendid an opportunity as any of the national programmes to date—and some have been astonishingly good?

'In Choirs and places . . .'

SINCE an anthem is (or so our dictionary tells us) 'a piece of concerted vocal music sung in the offices of the Anglican and kindred churches to words which do not belong to the prescribed Liturgy,' it is difficult to see why the song chosen by each particular nation as its peculiar musical emblem of patriotism should be also called an 'anthem.' Perhaps because it is sometimes rendered in 'Choirs and places where they sing.' Anyway, national examples apart, the anthem covers some of the finest concerted vocal music that has ever been written—and some of the worst. Elizabethan composers almost uniformly gave of their best to the anthem, their contrapuntal methods finding there plenty of scope; but the anthem as a serious contribution to music (for no one would take the average nineteenth-century anthem seriously as music) lapsed in England until the modern composers turned their attention to it. A recital of Sacred Music by the Wireless Choir (conducted by Leslie Woodgate) will be broadcast on Sunday evening, September 15, the anthems represented including work by Palestrina, Byrd, Bach, Elgar, Parry and Holst.

Erratum.

IN a recent issue we wrote of a 'Collection of Simple Prayers' which had just been published by *The St. Martin's Review* and which comprised (so we said) the prayers used at the Daily Broadcast Service. This was incorrectly stated; the book in question includes some, but not by any means all, of the prayers used at that service. We further stated that the collection had been made by the Rev. Dick Shepard, C.H., D.D.; we should have said, instead, that he had written a short introduction to the book.

Foundations of Music!

IN the 'Foundations of Music' series, during the week beginning September 15, Edgar Bainton will play the six Partitas of Bach. These works, which contain some of Bach's finest writings for the Clavier, are like the Suites in design only on a rather larger scale, both in actual length and in the emotional field which is covered; and some of the lighter movements, such as the rondeau from the C Minor Partita, are as charming as anything that Bach ever wrote, while the magnificent surge of the D Major Partita is one of the finest things in the entire pianoforte repertoire. Although, of course, they were not originally written for the pianoforte, these works are perhaps even more suited to it than most of Bach's other work.

Maurice Cole in Vaudeville.

QUITE a number of young pianists owe their success, in no small measure, to the advent and progress of broadcasting. One of them most familiar to the average listener is Maurice Cole, who is giving a recital from London on Saturday evening, September 21. His programme, by the way, includes two pieces by Boyce, an old English composer who is enjoying an interesting revival at the moment. (The late Serge Diaghileff, we believe, was somewhat responsible for this revival.) Maurice Cole is unusually versatile on the piano. Not many pianists, worth our really serious consideration, would be able to fill an item in vaudeville: he does, however, and fills it well. It happens that, in the same week (London, September 16), as his Boyce-Chopin-Liszt recital, he will play in a light vaudeville programme, in which the other artists are Mischa Motte, The Masks, and George Bellamy. The principal variety programme that week, however, is on Thursday evening, the 19th. Ann Penn, Peter Bernard, Lon Abelardo and his guitar, Julian Rose—and Tommy Handley are the artists.

Our Frivolous Contemporaries.

WE were surprised and delighted to read on the left-hand centre page of a recent issue of *The Times* newspaper the following item of news:—

Tangerine Chickens.

(From our Morocco Correspondent.)

Some anxiety has been caused in Tangier by a rumour, happily inexact, that chickens, inocula-



'Chickens had been stolen.'

ted for hydrophobia, had been stolen from the Pasteur Institute and sold as good in the market. It appears that if any chickens have been stolen at all they were birds undergoing experiments for changes in the colouration of plumage by inoculation with certain mineral products. The evidence which traces these fowls to the restaurant of a local casino is almost convincing. During the last week a distinct change is noticeable in the colour of the hair of the dancers, of whom no fewer than five have become blondes. No other explanation of this curious coincidence seems possible.

With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



All About Noises.

RECENTLY we complimented the 'sound effects' department on the excellence of the shots in *Ingredient X*. Result—a note from another member of the B.B.C. saying, 'I showed them how to do it. Don't ask them how it is done, because it's a trade secret, and no one



'Fifteen yards of underfelt.'

could ever guess by what means the sounds are made.' We had no idea that there was such a thing as copyright in noises. We, ourselves, have discovered an ingenious method of imitating the footfall of one-legged men crawling downstairs in bedroom slippers. Among the ingredients are an ice-pack, a birdcage, and fifteen yards of underfelt. Having performed the trick at several birthday-parties with huge success, we had thought of presenting the idea to the B.B.C. Now we shall proceed no further in the matter without consulting our patents lawyer.

From Geneva.

MANY listeners will have a special interest in the third of the relays from Geneva on Thursday, September 19, in which accounts are being given of the week's proceedings of the Assembly of the League of Nations; it is to be given by Mrs. M. A. Hamilton, M.P. Until recently Mrs. Hamilton was B.B.C. book critic.

Gramophone Records.

THE programme of new gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Friday, August 30, included part of Tchaikovsky's *Casse-Noisette Suite*, played by the Royal Philharmonic Orchestra, Col. L2318-20; The Flower Duet from *Madame Butterfly*, sung by the late Meta Seinemeyer and Helen Jung, Parlo. E10883; Flotow's *Stradella Overture*, Zono. 5371; Tosti's *Parted*, sung by Essie Ackland, H.M.V. C1702; Intermezzo from Bizet's *L'Arlesienne Suite*, the J. H. Squire Chamber Orchestra, Col. 9835; Peter Dawson in Kipling's *Boots*, H.M.V. B3072; the Roosters in a *Canteen Concert*, Regal G9369; Master Griffith in *Drink to me only*, Col. 5489; the Victor Olof Sextet in *The Dorset Daisy*, Parlo. R407; and a Selection from *Bitter Sweet*, played by Jack Hylton and his Orchestra, H.M.V. C1727.

New Novels.

THE following books were reviewed by Miss V. Sackville-West on Thursday, August 22: 'Indian Village Crimes,' by Sir Cecil Walsh (Benn); 'The Boundary Post,' by Liesbet Dill, translated from the German by Eleanor Stahl (Benn); 'A High Wind in Jamaica,' by Richard Hughes, published in the August number of *Life and Letters*, to be published in book form this autumn by Chatto and Windus; 'The Mystery of the Roman Hat,' by Ellery Queen (Gollancz).

A Pianist of Bach.

FOR many of us amateurs, the awakening of our highest appreciation of Bach's music dates from the time of Harold Samuel's first series of Bach recitals. Somehow, our memory of those recitals always recalls hot afternoons in June—a London concert hall, a drowsy hum of traffic outside, and a ghost of a breeze blowing the window curtains. It was uncomfortable enough, in all conscience, to be sitting there in such a heat; but Bach's music—his Suites, his Partitas, his Preludes and Fugues—opened, to Harold Samuel's key, on such pleasant vistas of the mind that we forgot the sultry air of a London hall. It is probably no exaggeration to say that, among our own generation at least, Harold Samuel has done more than anyone else to send us exploring that multitudinous music of the grand old man of Leipzig. On Wednesday night, September 18, he is going to broadcast from London the Goldberg Variations. These Variations, thirty in number, constitute not only the greatest pianoforte (or, rather, clavier) work Bach ever wrote, but one of the greatest pianoforte works of all time. They were composed for a favourite pupil, at the request of Count Keyserling, who was at that time Russian Ambassador in Berlin. The story goes that, for his work, Bach received in return a hundred florins and a golden goblet. The demands made on the performer, by these Variations are colossal—in technique alone, whilst emotionally, they cover the whole range of intensity, from the lightest to the most serious. But Harold Samuel is a pianist equal to these extreme demands. The Variations are, for obvious reasons, seldom performed and listeners should on no account miss this broadcast.

Where Chaucer's Pilgrims Rode.

WE can think of no happier exploration in the South-East of England than to trace the Pilgrims' Way from Southwark to Canterbury, or, better still, from Otford or Kemsing, where the path becomes really interesting. It winds along the sheltered slope of the Downs, a narrow chalky path most of the way, hedged on one side by the hill, and on the other by a hedgey copse between which peeps all 'the dim blue goodness of the Weald.' Walking that path, particularly from Wrotham on to Rochester, it is easy to throw oneself back into the mood of Chaucer's poem for it was along this very path that odd assortment of humanity wended its way, at the time of year when 'logen folk to gon on pilgrimages.' Here, under this rowan tree, for instance, surely the good Cook rested 'to boille the chiknés with the mary bones'; here, where an opening in the hedge reveals a quiet Kentish church tucked among the trees, the Clerk, that 'hadde geten hym no benefice,' paused for an envious glimpse; and here, perhaps, the Good wif of 'bisidé Bathé' told her rude and ribald tale. Anyway, it is a walk well calculated to feed the traveller with the stuff of dreams. Only now and then, as the path is intersected by some hill-climbing road, will he be brought back again, for the moment, to the century of petrol and charabancs: the rest of the way his only company will be the crows scrabbling among the chalk-stones above, an occasional voice calling in the fields below—and his ghostly dreams. It is such a walk, too, as the more literally minded student will enjoy; and of this aspect of it, no doubt, Mr. A. L. Simpson (otherwise and more familiarly known to ramblers as 'Pathfinder') will have a good deal to say when he broadcasts his talk, on Friday, September 20, on 'The Pilgrims' Way and other Old Roads.'



A Double Surprise.

HERE is an interesting tit-bit in connection with the recent *Mauretania Surprise Item*, of which, you will remember, the most dramatic moment was the great ship's own 'good-night.' A listener writes: 'About fifteen seconds after hearing the three blasts from the *Mauretania* on the wireless, we heard the original blasts. We live about ten miles from Southampton.'

Music for the Million.

A CENSUS of opinion as to what comprised the half-dozen most genuinely popular pieces of light music today would almost certainly contain Ketelbey's *In a Monastery Garden*. We will not attempt to find out what exactly constitutes the remarkable appeal of such a composition; the composer says what he has to say with wonderful fluency, and it is to be supposed that what he has to say is what (in the matter of music) the majority of people wish to hear. Anyway, there can be few homes in England where the strains of either *In a Monastery Garden* or *In a Persian Market* have never been heard. All this popularity has in no way interfered with Mr. Ketelbey's sense of the fun of things, and it is hoped that, in the next issue of *The Radio Times* he will recount for us something of the inner (and extremely amusing) history of his most popular piece. On September 16, a concert of his orchestral and other works is to be broadcast from London. Among the compositions to be played are a descriptive piece, *By the Blue Hawaiian Waters*; two movements from the suite, *In a Fairy Realm*; and a reverie, *The Sacred Hour* (with Chorus). The composer himself will conduct. The concert offers an unusual opportunity of hearing typical examples of his work.

The Beastliness of Parents.

AT 10.45 a.m. on Thursday, September 19, Mrs. Susan Isaacs is to give a third talk in the 'Parents and Children' series. The title will be 'The Trials of the Child.' The trials of children are manifold. We recall a horrid day when our father arrived at the school sports in a tweed deerstalker cap; we were so ashamed that we fell in the three-legged race, an event for which we were regarded by our fellows as a 'cert.' We are acquainted with the daughter of a *surréaliste* painter, whose contact with her father's portraits



'Portraits of herself.'

of herself has quite destroyed her faith in her own quite considerable good looks. A novelist friend of ours told us when, as a boy, he used to pretend that the mulberry tree in his parents' garden was the rigging of a pirate ship, his mother said tartly, 'Don't be silly. It's only a tree!' We will spare listeners any further revolting instances.

'The Broadcasters.'

In the 'Proms' Programmes.

A MUSICAL GUIDE TO THE FOUNTAINS OF ROME.

A Musical Baedeker.

RESPIGHI'S three best-known orchestral works all deal with his native city of Rome, with its fountains, its pines, and its church windows, so that flippant people talk of him as a 'Musical Baedeker' to the city. The 'Fountains' was the first of the three to appear, and is, not unnaturally, still the best known. It is in four movements, each of which describes for us in music one of the famous fountains, and the Suite takes us also through the whole of a Roman day. It will be played on Saturday (5GB).

The first movement is the 'Fountain of Valle Giulia at Dawn.' The music is pastoral in character, and with his mind's eye the bearer can see droves of cattle passing and fading into the cool mists of morning. The second part is still morning, and presents the Triton Fountain. It opens with resounding horn calls, over trilling figures on the rest of the orchestra, and it is easy to imagine the figures of the fountain coming to life and joining in a laughing dance among the sparkling streams of water.

In more solemn mood, the third movement is the 'Fountain of Trevi at Noon.' Over an undulating figure in the main body of the orchestra there is a solemn theme which is passed from the woodwinds to the brasses. Something of a triumphal note can be heard in it, and while trumpets sound, we are to fancy the sea-horses of Neptune drawing his chariot, with a train of sirens following it over the shining water. The chariot and its train pass by, and the piece ends with soft trumpet notes as if from a great distance. The fourth movement is evening—the 'Fountain of the Villa Medici at Sunset.' There is something of sadness in its theme, and while a pealing of bells fills the evening air, we can hear, too, the rustling leaves and the twittering of birds as they fly homeward. And, as evening passes into the silence of night, the music dies away very softly.

Another New British Work.

SATURDAY evening's Prom also includes an interesting piece by a young British composer which is almost new to listeners. It has been broadcast once, but from a studio, not from a concert hall.

Born in Lancashire in 1902, William Walton studied for a time, after leaving Christ Church, Oxford, with Sir Hugh Allen, but except for that he has been largely self-taught. In 1923 he enjoyed the distinction of having a string quartet selected by the International Festival Society for performance at Salzburg, and in the same year made a great impression with 'Façade,' a setting of poems by Edith Sitwell, presented in a very novel way. An orchestral suite of his is in the repertoire of the Diaghileff Ballet, and one of his chamber music works has won a Carnegie award. In 1925 he again



William Walton.

had a work selected for performance at the International Festival—the Overture 'Portsmouth Point.'

This Sinfonia is not to be regarded as a pianoforte concerto, although the pianoforte has many important solo passages; it is used rather as one of the orchestral instruments. There are three movements, the first and last bold and vigorous and the second in slower measure.



THE FOUNTAIN OF TREVI, IN ROME.

One of the beautiful fountains that were the inspiration of Respighi's 'Fountains of Rome.'

Mozart's 'Jupiter.'

WHY this great Symphony is called 'Jupiter' nobody knows, but nobody has ever doubted that it is a fitting name for so splendid a piece of music. It is to be included in Tuesday's programme (5GB).

One of the most amazing feats of Mozart's wonderful career of less than thirty-six years was the production within six weeks of three great symphonies, each of them a masterpiece. And things about him were anything but encouraging for the conception of fine music. He had succeeded Gluck as Master of the Imperial Music (Kapellmeister) but the salary had been cut down by more than half, and Mozart was really hard put to it to find the wherewithal for his household's daily needs. The Emperor (that Joseph II whom schoolboys remember for his exceptionally fine teeth and his partiality for boiled bacon) kept Mozart chiefly employed in furnishing dance music for the Court balls.

A Sprightly Pianoforte Concerto.

MOZART'S first Concerto (included in the same programme) was written while he was still the merest child, and yet the work was so difficult that no one in the family's circle of acquaintance could be found to play it. The youthful composer insisted that that was why it was called a Concerto and that it simply had to be practised until it could be played.

Without counting that precocious effort, there are some forty-five Concertos from his hand, most of them for pianoforte. While not all of equal importance, they are regarded, on the whole, as being his most valuable contribution to the development of orchestral writing. And, important or no, they are all instinct with his own inimitable freshness.

Don Giovanni's Avenger.

ONE of the airs which Don Ottavio sings in Mozart's sparkling opera *Don Giovanni*, has already been sung in this season's Prom series. On Tuesday, Heddlie Nash, well and happily known to all wireless listeners, is to sing the other and better-known one, 'Il mio tesoro' ('To her I love, now hasten'). It is a charmingly melodious air, and one of those which sounds better on the concert platform than in the course of the opera. It has its absurd side; instead of really hastening to his beloved's aid, to help her carry out her vengeance on Don Giovanni, he sings this aria, telling the audience of a haste which is not very obvious.

Sir Edward Elgar.

THE piece with which the Thursday Prom begins (5GB), so the composer tells us, owed its inception to a tune which he once heard sung in the distance, when he was on holiday in Wales—a tune which impressed him particularly by its cadence of a falling third. From it he evolved the main theme, sufficiently like a Welsh tune to be taken for real folk-music. Later, another song, heard in the Wye Valley, confirmed the first impression, and the work was carried to completion.

The piece is laid out for a string quartet—that is, two violins, a viola and a cello—along with the main body of the strings of the orchestra.

Music and Violin Music.

VIOLINISTS, like players of other instruments, are wont to divide their literature in to two great classes, music and violin music. The former means, of course, music by the great masters in which the violin is chosen as the best medium for presenting the particular musical picture which its composer would give us. The latter, composed by violinists, is more often laid out with a view to displaying the fine qualities of the instrument itself.

It need hardly be said that Elgar's great Concerto belongs to the former class, and that it is in every way as noble and distinguished as his Symphonies. It was first played by Kreisler, the occasion being a Royal Philharmonic Society's Concert in 1910. This evening (Thursday) it is to be played, as is very right and proper, by a distinguished English master of the violin—Albert Sammons.

Scored for very full orchestra, it begins with a lengthy introduction in which we hear quite near the beginning the first main tune. As is often true of Elgar's works, this great tune seems to be made up of a little group of shorter tunes. The second main tune is not given in full in this introduction, although it is clearly foreshadowed. When the soloist enters he introduces himself with a few passages which sound like preparation for his task, before he sails into the full exposition of the first main tune. The second, when he plays it, will be heard to be of simpler character, and though both are presented in many elaborate guises in the course of the big movement, the attentive listener will always be able to discern their re-appearances.

The second movement is of a dreamy character, at times suggesting almost a mystic atmosphere, and it is throughout what musicians call 'poetic' music. For most of its course it is very quiet, though none the less impressive on that account.

The third movement can best be described by the word 'brilliant.' The soloist begins with some vigorous passages and then the bold main tune is given out with the full strength of the orchestra, the soloist taking it up a few bars later, to rush off immediately into strenuous variants of it.

But the feature which stamps this movement as specially original is its Cadenza, not, as of old, left to the player to improvise without accompaniment, but an important part of the composer's intention, and with a very interesting accompaniment from the orchestra, in the course of which the string players will be heard plucking their strings after the 'thrumming' manner of the old stringed instruments played without bows.

(Continued on page 466.)



Albert Sammons.

BEING SHOCKED *is a form* OF PLEASURE

says Francis Birrell, in this amusingly serious article. The B.B.C., in compiling programmes, is always vigilant against anything that may offensively shock listeners; but, Mr. Birrell suggests, the very fact of being shocked is a pleasure to certain people.

THE ordinary man spends a great proportion of his time being shocked. From the cradle to the grave his attention is being continually directed to phenomena of the most harassing order. Religion and Morality—the pursuit of truth and virtue—are the most elevating occupations of man and provide paradoxes calculated to torture anybody. But the ordinary man can find plenty of other subjects to shock him. The correspondence columns of every newspaper are filled with the letters of citizens complaining how deeply they have been pained by the activities of their neighbours. Any picture which does not portray nature exactly as the good citizen sees it causes him genuine anguish. Any statue, which is not exactly like any other, is an offence against the moral order. A poem in which the first letter of each line is not printed in capitals or is written in an unaccustomed metre rouses in quite gentle souls passions which in other days caused forty thousand persons to be burned outside Seville Cathedral. The invention of a new drink causes particular exasperation. Persons with digestions ruined by port inveigh against cocktails though they have no notion what the ingredients of a cocktail are. Girls excite peculiar animosity. At all times in the history of the world their morals have been already bad and getting worse. Had women not been considerably braver than men, their hair would still be as long as their skirts.

The shocked excite considerable dislike in the hearts of the shockers. The moment a man writes a letter to the papers saying how shocked he is, a dozen bright young people compose an abusive answer in which they puff themselves and insult him, pointing out that if only he and all his friends were dead, the world would be a better and happier place. The shingled cocktail-shaker, when aroused, can grow as virtuously indignant as her tormentor. The supporter of an Epstein monument enjoys a moral glow every bit as warm as that which radiates from the hierophants of Academic Art. Ultimately being shocked is a form of pleasure, like any other.

As a humble friend to all forms of pleasure, I am no out-and-out enemy of the pleasure of being shocked. I remember how tremendously I used to enjoy it myself, and I see how happy it makes people all round me. 'Push-pin is as good as poetry,' wrote the great philosopher Jeremy Bentham, who argued logically for his hypothesis that happiness should be the only pursuit of man. John Stuart Mill, who accepted his hypothesis but was repelled by his conclusions, tried to complicate the issue, and got into a muddle about 'sorts of pleasure.' Thus he destroyed his hypothesis by introducing something else—value—into an utilitarian problem, and was demolished by Leslie Stephen, who observed



that a hog did well to pursue hog-wash and to neglect the Socratic dialogue.

Supporters of being shocked should argue that their sensations are pleasurable. So far they will be on sure ground. Their opponents, while admitting that the sensation is pleasurable and hence good, will have to argue that the pleasures of not being shocked, though harder to attain, are, when attained, even more pleasurable and hence even better. The whole problem of work enters into it, and unfortunately work is generally disagreeable. The pleasures of being shocked are idle pleasures, like lying on the sand smoking. The pleasures of not being shocked, or we might call them of scepticism, are violent pleasures akin to training for the Schneider Cup. To adopt all forms of novelty is as easy as to oppose them all. Harder and in the long run more pleasurable is the attitude of open-minded doubt. When my friend comes along and says he has found a poet better than Milton, who prints the words upside down and zigzags across the page, I shall probably do well to doubt him, but I shall do even better to look into the matter. I shall remember that famous critics, editing magazines of vast authority, said that Wordsworth and Tennyson were unintelligible, that Keats was a vulgar charlatan, and that everyone ought to go on imitating Crabbe. I had better try and find out for myself why my friend, who after all is not a complete fool, is in such a state of excitement. I had better also rub up my Milton, who I am more given to praising than to reading. I may then enjoy the exquisite satisfaction of having an opinion of my own, one based on the intellect, not on laziness and emotion. But this entails a lot of hard work.

Mr. Bertrand Russell tells of how he once met an American and rashly observed to him that perhaps in some particulars the constitution of Great Britain was better than that of the United States. The American, who had never heard such a view expressed and knew nothing whatever about the British Constitution, flew into such a violent temper that Mr. Russell was lucky to escape with his life. No doubt the citizen of the great Republic derived considerable satisfaction for his outraged virtue. But I believe he would have enjoyed himself even more had he been able to ask Mr. Russell to give his reasons for such a curious point of view. He would then have collected new information by which he would have checked his existing opinions. The process would probably have been painful, like taking lessons in lawn tennis, but worth it in the long run.

The whole problem of present and deferred pleasure is among the most harassing in philosophy. If we lived in eternity, deferred pleasure would probably win each time. But life is short and we cannot go on deferring all our pleasures till we are dead and can no longer enjoy them. The practical philosopher must therefore fall back on the compromises of common sense. We must defer our pleasure along certain lines. We must try and find out what subjects interest us most and concentrate on having original opinions on those subjects. We shall probably soon be surprised to observe how very remote are our informed opinions from the general conceptions with which we started. We shall have stopped being shocked about our own subject. And, in the process, we shall probably have stopped being pained by unexpected opinions on subjects in which we are not expert. Many points of view will become, if not correct, temporarily defensible or even stimulating. We shall then be in a position to appreciate the most delicious of all pleasures—Conversation, in which any point of view can be put forward and defended by any argument which is not grossly illogical. The shocked man, on the other hand, will soon be brought up against a prejudice, retire in dudgeon, and write a letter to the newspapers. In a short time he will be interviewing his Member of Parliament, suggesting the passage of a Bill through the House. Meanwhile he has missed the laughter tinkling among the teacups, the society in which everything can be discussed and nothing is taboo, the world in which people can get along without 'respectability' and 'position,' where nothing counts except good temper and a well-informed mind, from which nobody, except bores, is excluded, and where happiness is free. The shocked man may talk all day long. But he will never know the pleasures of conversation.

FRANCIS BIRRELL.

(Continued from page 464.)

Two Composer-Conductors.

ERNEST JOHN MOERAN began to compose already during his school days at Uppingham, where music has always been enthusiastically cultivated. Like many others of the younger generation of English composers, his original work goes hand in hand with an enthusiasm for native folk-music; that of Norfolk, where a good part of his life has been spent, has always attracted him specially, making its appearance in more than one place in his own music.

His second Rhapsody (Thursday—5GB) has a fine, wholesome English flavour and is throughout fresh, breezy music. There is an introduction beginning with a march-like tune, giving way to a broader section, and the main body of the piece is founded on two tunes of folk-song character, one merry and mischievous and the other bigger and more smoothly-flowing. Reminders of the introduction are blended with these, and the piece works up to a vigorous finish.

The other composer-conductor, Lennox Berkeley, is one of the very young men of present-day English music who owes allegiance to no definite school. His musical bent showed itself already during his undergraduate days at Oxford, and more than one of his pieces was performed then. The present work shows more than traces of modern French influence; Mr. Berkeley has made his home for some time in Paris and is closely in touch with the present-day tendencies there.

His Suite is in four movements, all of them belonging to the old classical forms, but all infused with the most modern spirit. The first, a Sinfonia, begins with a sturdy theme, and passes through a robust climax to a calmer mood, finishing with a reminder of the opening. The second is a Bourrée, with the woodwinds beginning the vivacious theme; the third is a short Aria, whose tune is given first to clarinets, and the last is a lively Gigue with a thought of merriment in its bustling energy. Bassoons begin it alone.

Fairy Music.

TREFOR JONES is another singer whose fine voice has many times been heard by listeners. He is to sing, in the same programme, two songs from Rutland Boughton's *Inmortal Hour*. The wonderful success which it enjoyed at more than one London theatre must be fresh in the memory of many listeners. It is not too much to call it one of the most popular works of its kind which has ever been produced in our country.

The tale is a very simple one, drawn from old folklore; Etain, a princess of the fairy people, has wandered from her own land among human kind, and Midir, a prince of her kindred, tries, and at last succeeds, to lure her back to her own people. The beautiful *Fairy Song* is the strain which he sings to her, and which prevails on her to come back.

'Bare and Blank the Sea.'

MONDAY evening's Prom., devoted as usual to Wagner, is made up for the most part of pieces which everybody knows well, and which figure more than once in every season's programmes. London and Daventry are to broadcast it.

But the Prelude to the third Act of *Tristan*, with which it opens, is not quite so familiar as some of the other numbers. The scene is the neglected courtyard of Tristan's castle of Kareol in Brittany; he has been brought there by the faithful Kurwenal and lies on a couch near the sea wall, dying of the wound which Melot's sword inflicted. Longing to see Isolda once more before he dies, he asks again



W. P. Taylor

Norfolk is the county of E. J. Moeran's inspiration. His Second Rhapsody is included in the Proms on September 12.

and again of Kurwenal if no ship is yet in sight, but always the answer is the same. All that weariness, with the foreboding of death, and all his longing, are set forth in the profoundly melancholy Prelude. And no less mournful is the strain which a shepherd plays on his pipe, sitting on a rock that looks out over the sea.

The Old Gods Perish.

MADAME TATIANA MAKUSHINA, whom listeners have heard before in this same rôle, is one of the few singers whose voice and commanding personality can successfully cope with Brunnhilde's great song which comes at the very end of the cycle, *The Nibelungs' Ring*.

The ardent Wagnerite is prone to object that parts of the great music-dramas should not be torn from their context and presented as concert music. It might well be replied that some of the scenes are so hopelessly beyond the power of even modern stage-

craft to present at all adequately, that it is better to let the music tell its own story. And of no part of *The Ring* is this more true than of the great closing scene which shows an open space before the wide Hall of the Gibichungs, on the banks of the Rhine. The body of the murdered Siegfried has been brought there, carried by his vassals upon his own shield, and set down amid a great gathering of all the men and women of the clan. Brunnhilde, proud and commanding, in all the radiance of her former godhead, strides through them, and gazes for a long time in silence on the face of Siegfried. Then, still solemnly, she addresses them. She bids their mourning be silent, and tells them to raise a huge funeral pyre by the river and to bring her Siegfried's horse, Grane, the steed which once bore her through thunder and lightning in her Valkyr days. At her bidding, the young men build a mighty pyre on the banks of the Rhine, before the Hall, and the women adorn it with flowers.

The Close of the Cycle.

Brunnhilde sings a long eulogy of her hero, showing how well she understands the tragedy of his betrayal, how well she knows that others brought it about. As she reaches the words 'Rest thee, rest thee, O god,' she makes a sign to the men to place Siegfried's body on the top of the pyre; then, taking the fateful Ring from his finger, she contemplates it for a long time, at last placing it on her own hand again. Telling the Ring that the Rhine-daughters will come again to win it through the ashes of the fire when it has burned Siegfried's body and her own, she turns towards the pile and takes a lighted torch from one of the men. Bidding the ravens, the birds of ill-omen that foretold Siegfried's death, 'Fly to Valhalla and warn the gods that their doom also is drawing near,' she thrusts the torch into the pyre, which kindles rapidly. Two ravens fly away into the distance. Two of the young men bring her horse, and Brunnhilde greets her old friend. She leaps on the horse's back, and with one bound is in the midst of the burning pyre. The flames rise higher on the instant, seeming to menace the great Hall itself; they as suddenly fall and only a great cloud of smoke is left on the horizon. The Rhine overflows its banks and sweeps right over the embers of the fire, and the three Rhine-daughters appear swimming in the waters. Hagen, whose eyes have followed every movement of Brunnhilde's, plunges into the flood and snatches the Ring, but two of the maidens seize him and drag him down to death in the waters. The other captures the Ring and swims above them, holding it up joyously. The cloudbank on the horizon grows red like sunset, and the Rhine flows once more within its banks. In the sky can be seen Valhalla, with the gods and heroes seated together. Flames seize on it, and the curtain falls on its destruction.

SAMUEL PEPYS, LISTENER

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

Aug. 12.—At me my wife this day about a wedding-gift to old Blick and the Fripp woman. Whereto told her it shall be time enough for this when the invitaciouns goe out; since none knows what slips may yet be 'twixt cup and lip, and meanwhile noe sense in risquing the waste of good money.

Foans me Sir T. Bloxon to eat lunch with him at his City club, in terms so civill that I cannot say him nay, and is moreover a good man to be seen with. A choice lunch with roast grouse thereto, having, says he, been sent express by air from Derbyshire this morning; whereto old William, the waiter, to look as winkly as ever I saw a man look, short of oopen winking.

By and by, we coazy with meat and drink (a botel of Clicquot between us), so come to segars and Napoleon brandy, Bloxon chatting all the while most affably: acquaints me, among other matters, of his she-secretary (that we met at Walton, on the yacht) gone yesterday to her holidays, and his wife expected home from Homburg tomorrow, but knows nothing of

business having compelled him willy-nilly to take Mis aboard, and, though in all respects most innocent, hoaps it shall not be brought to my lady's ears, she having already a too suspicious nose for evil where none is: looks at me, moreover, most streightly in saying it. Whereto 'You may trust me, Sir Thomas,' said I. 'Why the "Sir Thomas?"' quoth he. 'What's the matter with "Bloxon?"' So carries me into the smoaking-room, full of City bigg-wigs, where he used me most handsomely, and I called him plain 'Bloxon' before them all. But God forgive the pride I had in their all hearing me call him plain 'Bloxon.'

All the talk is of M' Snowden, the stout fight he makes at the Hague; as to which Sir H. Boger, the Alderman, wishes Savoy Hill could broadcast the meetings; and, if telephotos might be added thereto, then what a joy, says he, to see the foreigners' faces, in particular Mounser Cheroot's (as he pronounces it), and our stiff-necked Philip jutting out his chin at them. So home, mightily pleased with myself, these new marks of my daily encreasing consequence,

and to pray for a humble heart that I be not uplifted thereby.

Aug. 15.—Meeting mine old friend, M' Hann, he hears of one of his acquaintance, a churchwarden, a most sober solemn man, that did afore-time allways cut 'Samuel Pepys, Listener' out of *The Radio Times*, before he let the paper into his family's hands, being, says he, noe fitt reading for a godly household. But goes one day to the Vicarage and here finds the Vicar's lady smiling over it, and wonders she can smile (using his own words) 'over this impudent wretch's bare-faced discoveries.' Whereto all she says is, 'My good M' X—, have you read the original Pepys?' Which he denying, then 'Do!' says she. And he does, in the full editioun, and, while doing it, gets such shoques from Sam^l I. that it cures him of ever again being shoqued by Sam^l II., but now admitted to the family's reading: which I was glad to hear. But Lord! What a delicate task is his who w^d now re-enact our g^d Samuell whole, in all his departures, and yet, in doing it, never tread on the toes of churchwardens or other solemn persons.

PAST MASTERS IN THE ART OF 'VARIETY.'

Mr. Willson Disher concludes his miniature History of Vaudeville with an entertaining account of some of the geniuses of the Variety Stage.

BY far the easiest way to distinguish music-halls from variety theatres would be architecturally. 'Fig. 1' is the Coliseum, shedding a benevolent beam upon the clock of St. Martin-in-the-Fields. 'Fig. 2' is Gatti's-in-the-Road, rubbing shoulders with 'pubs' and fish shops on the unfashionable side of Westminster Bridge. 'There,' you say, 'is the difference.' But buildings are unimportant. What distinguishes the one phase of vaudeville from the other is a new fashion in songs and singers. 'Variety' began when audiences first tired of alcoholic humour, with its stress on the mirth to be found in the misfortunes of wretched old women. That occurred in the 'nineties. Though mothers-in-law, lodgers, chuckers-out, and booze were themes which still knocked at the heart and stirred the inmost fibres of our being when Marie Lloyd and Dan Leno sang of them, newcomers had to find fresh topics. Victorian propriety had passed. People no longer wanted to wallow as a relief from the strain of living up to it. There were saner, sweeter notes in the new songs.

On the night of February 2, 1891, a young actor became a 'turn' at the London Pavilion. The songs he sang were *Knocked 'em in the Old Kent Road* and *My Old Dutch*. He showed a delighted audience what that pure-blooded aborigine of London, the coster, was really like. There were resemblances to Jenny Hill's 'Arry' and Vance's 'Chickaleary Bloke,' but Albert Chevalier had not studied his subject on the halls. He had lived in Camberwell and watched 'Awkins walking out with 'Liza, wearing pearlies and dancing that Cockney's holiday dance which is far more exhilarating than all the Morris dances, country dances, and nigger dances in the world. W. R. Titterton described it more vividly than I can:—

'Oh, that grotesque, jubilant patter, patter of the cellar-flap! that hopping of tiny feet as light as those of a prima ballerina! that rocking of the jiggling body forward and back; that quick electric, comical gesture of hand and head; that impudent, grave smile; that confidential flirting of a thumb over a shrugging shoulder.'

Very little of this performance could not have been matched at Camberwell street corners. Chevalier's verses are a rough sort of poetry, for they create a little glamour around emotional experiences common to all men.

SUCH has been the aim of the finest 'variety artists.' The next to arrive was a Scottish coal-miner with an Irish song called *Calligan, call again*. He sang it at Gatti's-in-the-Road in the December of 1900, and as the Irish comic songs of today are exactly what they were seventy years ago or longer, the new spirit of vaudeville hardly shone in that. But as soon as he sang of Scotland, Harry Lauder revealed himself as a son of Burns. Though *Mary, my Scotch Bluebell* cannot be set by the side of *Highland Mary*, the composer of each is a minstrel with the power to make people sing love songs again. Lauder's Highland lovers bring the scent of the heather across the footlights. Though he has quite a stock of them, every one is distinct; the one who courts Mary is the best. What eagerness there is in his pose as he waits for her, one foot in the air, head running away from his body with eagerness, and the stick not daring to touch the ground lest this should delay him from running to meet her directly she shall appear. The lover whose lass is in Ohio has no such immediate hopes. His tenderness is expressed in a dance that acts as safety-valve for his soul's impatience. Each of these lovers has his own particular dance, though all the dances are ecstatic, just as each has his own stick though all the sticks are curly. Now, to get a full under-

standing of Lauder's contrasts, think of the loafer in trousers—nobody could loaf in kilts, at least not on a cold day—who sings, *It's nice to get up in the morning, but it's nicer to lie in bed*. It is another picture drawn from the life. All the same, it is not the quintessential Lauder. Why the wide world has taken him to its heart is because he conjures up all those multitudinous memories of sacred little things that are let loose by a vision of home.

Because there is nothing of the poet in him, Will Fyffe is less than Lauder. As a creator of characters, however, he is greater. All his people are so real that they make us forget our surroundings. Walls and roof, proscenium arch and footlights, orchestra and audience, all vanish. Even the painted back-cloth becomes a real place somewhere in Scotland. Perhaps we are standing with him outside a house of call, watching Glasgae gae roond and roond, or perhaps at a cottage door in Perthshire, or at the foot of a mighty ben in the Highlands. Even if he stood before a plain curtain these scenes would still be there. They are conjured up by the atmosphere of the characters he represents. How that bridegroom of ninety-four smells of corn and the countryside! What a real old age is his! Other actors of ancient gaffers endeavour to walk as stiffly as possible. Will Fyffe tries to step as lively as possible—the stiffness is so natural it seems to be in his joints. He is at his best when acting old men. Whether tragic, like his shepherd, or comic, like his centenarian, they win nothing less than our love.

HERE, in three rough sketches, I have tried to show what the variety theatre of this country achieved. Its standard is so high that few performers can live up to it. And yet one who died in despair of keeping abreast of the times seemed to me to have caught the knack of it. Read the smirking seaside songs of the old halls, and then recall how Mark Sheridan changed their time to the

sparkling, natural lilt of *I do like to be beside the seaside*. Surely the new spirit of variety is there. Eugene Stratton also captured it—with the aid of Leslie Stuart's inborn gift of melody. As another prize product of the variety theatre, I will instance Harry Tate, no matter how many poor souls may fail to appreciate his very subtle humour. He makes bad mistakes, I must admit, but when he acts a piece of nonsense as perfect as Wal Pink's 'Fishing,' I feel inclined to ask, 'Where's your Lewis Carroll now?' That remark of the village idiot, 'I shake pepper on the water and hit 'em over the head when they come up to sneeze,' deserves to become 'classic.'

A CLOWN for 'variety' was invented by Grock. He came from the circus, but only after a severe tussle could his *entrée* (a performance seen in the round) be transformed into an act presented in the picture-frame of a proscenium arch. Then Yvette Guilbert contributed the delicate art of the *chansonneuse* to the Coliseum's programmes, and Ruth Draper that of the *discuse*. The Russian Ballet proved to be a cuckoo in the wren's nest, but it was following a tradition passed on from the old halls where the ballet has ever been cherished. Actor-managers came, and Sarah Bernhardt also. An 'Indoor Radio' became a variety act—but that was a fluke.

The new spirit has affected jugglers and acrobats also. Though film critics have borrowed the term, 'the poetry of motion' was long ago inspired by Rastall's feats with plates, bâtons, and balls. The Doves present a strangely lovely spectacle when, caught in a spotlight which throws their shadows on the backcloth, one slides down a rope wound about his waist and gripped only by his knees, while the other, spinning round, is suspended by a strap they both hold in their teeth. If modern audiences understood acrobatics as well as their grandfathers did, such performances as these would be at the top of the bill.

Today the strangest phase of vaudeville history is observable. Until this year of grace, performers have acted on the advice of Horace (no, not Noni's partner, but the Latin poet), when he wrote:—

'— ever things that run

In at the ear, do stir the mind more slow

Than those the faithful eyes take in by show.'

For centuries dumb show, in all its manifold branches, has been the greater part of vaudeville. Now, practically for the first time in the history of popular amusement, singers and jesters are studying how to appeal to hearing alone. Broadcasting has demanded this fascinating change. Inflections of voice must now express all the meanings implied by gesture and grimace. Red noses must be translated into hiccups, R.S.V.P. winks into the accents of honeyed-tongues, and falls by 'glass crashes.' It is rather curious that Gracie Fields, who amuses our ears far more than our eyes, should have anticipated the needs of wireless. Further evidence concerning how this revolution in entertainment may be brought about is provided by Clapham, for however funny he may be to look at—more monocle than face, more collar than neck, more hat than head—he expresses the psychology of the compleat silly ass in his voice alone. Dwyer, his faithful foil, similarly conjures up visions of solid common sense merely by speaking. Of course, there is always a possibility that this newly-born art will be suddenly destroyed by the mechanical marvel of transmitting pictures from studio to homes. So enjoy this aural slapstick while you may.

Here I temporarily halt. I cannot finish the history of vaudeville for the simple reason that I shall be finished first.



Albert Chevalier, whose songs—and pearlies—were the joy of the variety stage of the 'nineties.

TOMMY HANDLEY tells the truth, 'and nothing but the truth,' about the recent

SENSATIONAL CHANGES AT THE B.B.C.

DURING my recent provincial tour, in every London newspaper I read the same old story—all was not well with the B.B.C.; the public everywhere had ceased to listen; the ether had become attenuated; the staff had been superannuated; and gone for ever were all the men who had made broadcasting what it was yesterday, what it might have been today, and what it never would be tomorrow. The papers all wept oceans of printers' ink, and editors threw down their ear-phones and muffled their loudspeakers. It was all very sad.

As I had known the old firm since its inception, I naturally shed a silent tear as well, for if all this were true, I would never be able to broadcast again. On my return to London, therefore, I determined to visit the scene of my former triumphs, to try and gain admittance to the deserted studios, where I had on sundry occasions irritated the ether and offended the ozone.

I strolled down the Strand with steps solemn, mournful, and slow, and, reinforced with a glass of neat tonic-water, set out for Savoy Hill with the intention of viewing the body of the dear departed B.B.C. I knew I'd feel a pang to see the shuttered windows, the ivy creeping o'er the walls, and spiders spinning their coils where so many coils had once been spun. So, buttoning my funereal coat across my heaving bosom, I turned the corner and commenced to descend the hill.

Alas, all I had read must be true, for a crowd of several hundred had collected in Savoy Street, and a score of policemen carefully kept them moving to allow a few cars to pass through. Here, I thought, were angry listeners trying to win back their licence fees, or a covey of artists demanding compensation for broken contracts; but as I forced my way, with difficulty and two elbows, through the throng, I found it

was only a wedding at the Savoy Chapel!

As I neared the portals of the B.B.C. a more significant portent of the decline of broadcasting met my saddened gaze. A large van was drawn up near the main entrance and men were busily engaged placing therein large baskets and bundles. Evidently the men had called to collect the furniture on which the B.B.C. had not paid the last instalment. Then an ice wagon drew up outside. 'Ah!' I cried, 'they are going to embalm some of the announcers.' Again I was wrong, for both the ice cart and the baggage van were the property of a near-by hotel.

Certainly, there seemed to be some sign of life within, for a commissionaire whom I knew well guarded the portals. Yet it appeared to me that this man, who in other days had been placed inside to keep people out, was now put outside to keep people in! Fortunately he recognized me, and regaled me with some of the ancient wheezes I had cracked years before, and I had no difficulty in gaining admittance. It seemed too much to hope that everything within would be the same as when I had left. I imagined, if all I had heard had been true, that only one faithful servant remained, and that he, equipped with roller skates, or a scooter, would give the whole programme himself. Rushing from studio to studio, he would in turn be an announcer, a lecturer, an organist, and a one-man band. Toiling, rejoicing, sorrowing, he would give the weather forecast, then a variety programme, some chamber music, and a Children's Hour, never failing to weigh in with a Surprise Item on appropriate occasions.

But all this did not appear to have happened. I shook hands with a lot of old faces I knew well, and found the same studios on the same floors, and the same lift working (?) in the same way. Of course, there were changes. No one entering the service of the B.B.C. takes a vow of perpetual fidelity, nor does he promise to remain there until his whiskers strangle the microphone. It is only natural that a man who for years has monopolized the ether should occasionally sample the outside air.

It was in the general waiting-room, however, that I found the greatest and most revolutionary change of all. There was a new paper on the table, resting between *The Radio Times* of January, 1925, and *Home Chat* of April, 1899.



Marmaduke the Mouse, who was the terror of the studio.

Here was the first new thing I had found. I sank into a springless couch and mopped my brow with a *Listener*!

There had been, it was true, two changes on the staff. Gone for ever was that bane of the broadcaster, Slippery Sam, the page-boy, who always took hours to find anybody. If he were asked to look for anyone he would go round by Hampton Court and the Crystal Palace, and return ten hours later to say he couldn't find anyone in.

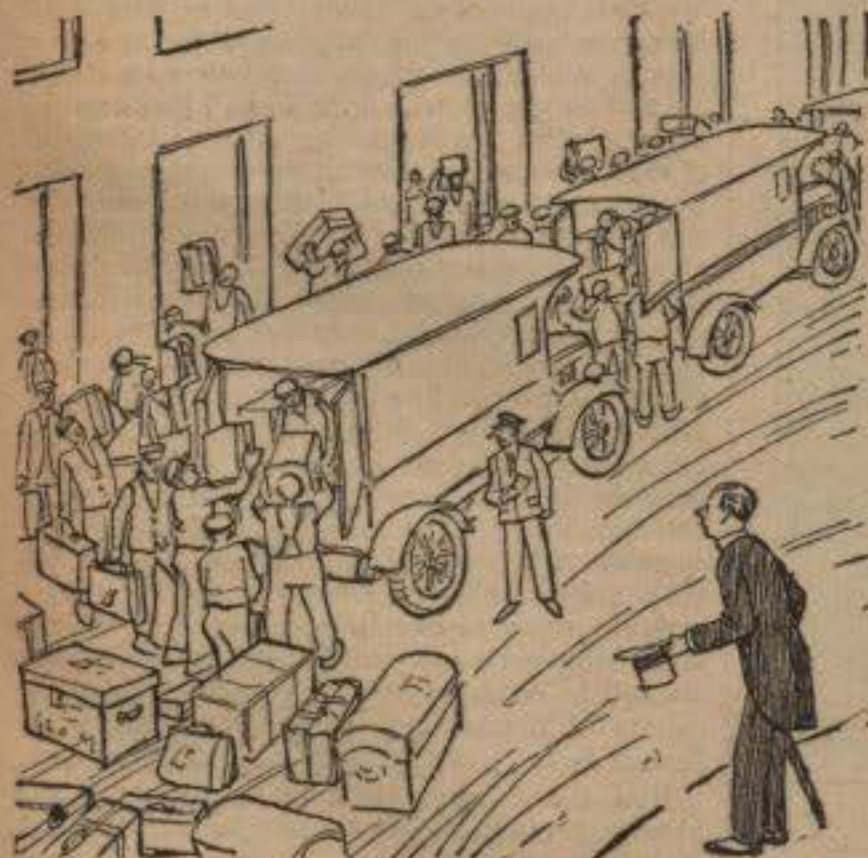
Another departed friend whom I missed was Marmaduke the Mouse, who was the terror of the studio for some months. He would stroll around just as a lady vocalist was tuning-up, and ruin her broadcast for the entire evening. He it was who caused the celebrated Slavonic soprano, Madame Toni Kzoffa, to sing the highest C she had ever reached in her career. And now he had disappeared, a victim to his predilection for the cat's whisker!

In very truth these were the only apparent changes I found, and in future, when I am temporarily separated from Savoy Hill and out of touch with London, I will treat everything I read about the B.B.C. with more than my customary caution, or, in the vernacular, *cum grano magnesio*.

Contributors to next week's issue of 'The Radio Times' include:

Dr. W. H. D. ROUSE;
W. ROOKE LEY;
VICTOR MACCLURE;
ALBERT KETELBEY;
R. M. FREEMAN.

And all the Programme Features.



A large van was drawn up near the main entrance.

An anticipatory review, by Scott Goddard, of some of this winter's operas.

THE COMING SEASON OF BROADCAST OPERA

Of the operas which will be performed during the forthcoming season, four alone have as yet been definitely decided—'Thais' (September), 'Aida' (October), 'Louise' (November) and 'Konigskinder' (December). The remaining eight will be chosen from the list of operas contained in the special announcement on page 509. In this article Scott Goddard reviews the season which will introduce many little-known operas to listeners.

AN opera season beginning! It seems almost incredible. Something unusual must have come to pass in England, which has only lately shaken off the reproach of being the world's most unmusical country, that such an event could be even rumoured. And then, again, although we are no longer smiled at by our neighbours for our insensitiveness to music, there yet remains one great gird which the enlightened foreigner can, and does, utter: London is the only European capital that does not support its own opera. That reproach we still suffer under, and the time is not yet come when we are to rid ourselves of it. At enormous expense each year we gather together a number of prime singers to whom we listen, for a couple of months in the summer, and, be it said, not wholly indiscriminatingly. For we know a good thing when we hear it, and generally can make a rough-and-ready estimate of quality. But for all that we have never been able to take the plunge and provide ourselves with a stable operatic concern. We lag behind and are an object of scorn to the rest of Europe. How comes it, then, that an opera season really is starting at this moment? The answer is in the word 'broadcast.' The B.B.C. is again ready with a series of operas which is to run a regular course for the next twelve months. Of course, this cannot be quite as good, it will be urged, as real staged opera. Well, apart from the fact that many will say that not to see opera (as it is done too often at present all over the world), but just to hear it, is one of the best ways of dealing with it at all, it is certainly better to have invisible, unstaged opera than none whatever. Also, there is no need to insist on the great value there is for listeners being able to acquaint

is *The Bartered Bride* by the Czech composer, Smetana. It is a novelty here, but more than that it is a work of great importance historically. Czecho-Slovakia has produced two signal composers, Anton Dvorak and Bedrich Smetana. Dvorak we all know about, and his music has long had a worldwide reputation and popularity. But those

series. Whether Zandonai's music can add anything to the beauty of that work remains to be heard. The story of Paolo and Francesca is divine spoil for the musician seeking a libretto, though one might well think that he must needs have courage who would attack so immense a theme. Dante's 'wearied souls,' whom he found in hell' so



STANFORD PUCCHINI AMBROISE THOMAS MASCAGNI CHARPENTIER

A selection from well-known composers of opera—

who have lived with the music of both composers are liable to discriminate very definitely between them. Smetana's operatic music has only just started to penetrate to other countries than his own. At home he is remembered with something passing veneration, and such a phrase as 'Dvorak was a great master, Smetana a national hero,' shows how this feeling runs. So far his operas have not, I think, been heard in England, and the B.B.C. will be doing us a great service. *The Bartered Bride* is a comic opera, with a delightful story and music full of vitality. The gramophone has already taught us to enjoy the overture.

If Smetana is typical Czech, then Humperdinck is as truly German. It is only necessary to recall a half-dozen of the lovely tunes from *Hansel und Gretel* to realize that. *Hansel und Gretel* is musically a miniature *Meistersinger*, and *Konigskinder* is Humperdinck's

light upon the wind,' suffered on earth trials and torments that have rendered their names immortal. 'There is no greater pain,' says Francesca, 'than to recall a happy time in wretchedness,' which, Dante hearing, he fainted for pity as if he had been dying. Add the moving powers of music to the tragic significance of this tale, and the result will surely be almost unbearable.

Tragic, too, is a tale of a very different complexion which forms the libretto in Puccini's *Sister Angelica*, where the nun, once a princess of the outside world, poisons herself on hearing of the death of her child. This one-act opera will be remembered from some years back at Covent Garden, when it was performed with two more of similar length by Puccini, namely *Il Tabarro* and *Gianni Schicchi*. This last is also down for broadcasting, and I hope it will be done, for it is the gayest fun, its story should easily be got over the ether, and its music is some of the most excellent ever written by Puccini. While we are naming this composer it is the right moment to mention that two more of his operas, old staggers burdened with a great familiarity but evidently no contempt, are to be given: *La Bohème* and *Madame Butterfly*.

The list under discussion shows, for that matter, a very fair balance between the old and the new, those that the listener is sure to be glad to hear never mind how many times, and those he may be asked to take some trouble to understand on first acquaintance. Besides the two well-known operas just named, others are to be included, and there can be no need to doubt into which category they will be placed. There is, for instance, Massenet's *Thais*, which always seems, in some curious manner, to shade down the hectic atmosphere of Anatole France's tale, probably because there never was a singer built—or at least she has not so far appeared, to my knowledge—who combined an adequate voice with the physical attributes of



HUMPERDINCK SMETANA FAURÉ MASSENET VERDI

—whose work will be broadcast during the coming season.

themselves with music which otherwise they would never have had a chance of hearing. For the musical enthusiast this is an immensely valuable opportunity to prepare for the day (may it not be far distant) when the last remaining reproach is cancelled, and a permanent opera is founded in London. Finally, the list of operas either definitely chosen, or likely to be, is extremely interesting, containing many unusual and charming works. It is the purpose of this short notice to display and discuss some of the excellent things which the listener is soon to hear.

Possibly the most striking title on the list

next most masterly work. It also is a fairy tale, and the music is of that clear quality and beautifully constructed style that should come through perfectly in broadcasting.

Real tragedy is contained in the next opera on the list, Zandonai's *Francesca da Rimini*, and if this work is put into rehearsal it will provide something quite new for English audiences. It is by a living composer thought much of by his countrymen, and is considered Zandonai's masterpiece. The libretto is based on Gabriele D'Annunzio's tragedy, which listeners will remember has lately been broadcast in the 'Great Plays'

*Home, Health and Garden.***A CHOICE OF FRUIT PRESERVES.****Pear Conserve.**

PEEL and core the pears. Cut in two and place in earthenware pan for 24 hours in alternate layers with sugar to the proportion of $\frac{1}{2}$ lb. sugar to 1 lb. fruit. Stir carefully when cooking so as not to break the fruit. When half cooked, add grated lemon rind to taste. Ripe fruit should be used.

Boil until the fruit is tender and of a rich dark colour.—Mrs. Appleby, Thackwood Nook, Dalston, Carlisle.

Preserve Plums or Damsons Whole.

Take $\frac{1}{2}$ gallon damsons (3 lbs.) put in a clean, dry crock, tie down with two thicknesses of brown paper.

After cooking or baking (when oven is hot) place in the oven, turning round several times till oven is cool. Then put on top of damsons 2 lbs. lump sugar (do not stir). Tie down and repeat the process till the sugar has soaked right in.

These damsons are delicious on suet pudding.—Mrs. M. Bourne, Townland, Woodchurch.

Green Tomato Jam.

- 4 lbs. green tomatoes (cut into slices).
- 1 lb. apples (peeled and cored).
- 2 ozs. bitter almonds (shredded).
- 3 lbs. preserving sugar.

Boil the apples and tomatoes to pulp, then add the sugar and almonds. Boil as usual for jam.

The bitter almonds give the flavour of green-gage jam as nearly as an imitation can.—Mrs. L. M. Williams, 10, Manley Road, Newport, Mon.

Matrimony Jam.

- Pare and core 2 lb. of apples.
- Stone 2 lbs. of plums.

Put the stones and parings into a preserving pan with a pint of water. Simmer for half an hour and strain.



Peel and core 2 lbs. of pears.

Put the strained juice in pan with 5 lbs. of sugar.

When it boils put in apples and pears cut into quarters, and plums. Boil half an hour, or till transparent.

Choose pears that cook quickly, and nice-coloured plums.—Mrs. E. Lindley, 16 Clifton Road, Winchester, Hants.

Banana Jam.

- 1½ lbs. bananas.
- 2 lbs. ripe pears.
- $\frac{1}{2}$ lb. apples.
- 2 lbs. sugar.
- 1 lemon.
- $\frac{1}{2}$ pint water.

Weigh fruit after peeling and cut into small pieces. Put into preserving pan water, pears, apples, half quantity of sugar, juice, and rind (thinly pared) of lemon. Bring to boiling point, add gradually bananas and remaining sugar. Boil for one hour, skim, remove lemon rind and then pour into jars.—Mrs. T. E. Clarke, 17, Devonshire Road, West Bridgford, Notts.

Blackberry Jelly.

Choose the large, crisp, red, unripe berries, so plentiful in October. Wash the fruit and place in a preserving pan. Cover with water and boil gently until all the juice is extracted. Then put into a jelly bag, and let it run all night, or put it through a fine sieve; and to each pint of liquid add a pound of best lump sugar. Boil in preserving pan for nearly an hour (or until it jellies, when a little is put on a cold plate), stirring occasionally with a wooden spoon. Take the scum off as it rises. Instead of the usual black jelly made from ripe blackberries, this is a bright red jelly, and the flavour is delicious.—Mrs. F. Langley, 34, Grove Road, Fishponds, Bristol.

THIS WEEK IN THE GARDEN.

THE month of September is a busy time for the propagator. Next to seeds, cuttings afford the best means of propagating the numerous plants needed every year to replenish the garden. Shrubs, as a rule, can be quite easily rooted from cuttings, and the plants so raised are in most cases as healthy and long-lived as those raised from seeds. In selecting wood for cuttings, avoid strong, vigorous growths. Choose rather the short side-growth, which can be taken off with a slight 'heel' of the previous year's wood attached to the base. The 'heel' of the older wood is often an important factor, and cuttings possessing it will root more readily than those cut under a joint. The average cutting should be from 4 ins. to 6 ins. long. About one-third of this should be inserted in the soil. The medium for striking cuttings of shrubs should consist of two parts of sharp silver sand and one part of sifted loam. If the plants are peat lovers, then the mixture should be three of sand and one of peat. There are various methods adopted for rooting cuttings. Probably the best is by bell-glasses or cloches.

September is also a busy time with the propagation of alpine plants. These can be rooted under bell-glasses where small numbers are required, or in ordinary frames in a bed of pure sand. If pure sand is used it is important that the cuttings should be lifted and potted on as soon as they are rooted.

From the beginning to the third week in September is the best time to sow grass seeds for lawns. This applies more to light soils than to heavy.

Much better results are obtained by sowing on light soils during early autumn than by spring sowing. The area should be well prepared by deep digging or bastard trenching if necessary. If the soil is poor it should be given a dressing of bone meal at the rate of 4ozs. to the square yard. After digging, the ground should be levelled and raked, and thoroughly consolidated by rolling in different directions. When a fine seed bed has been obtained, sow the seeds at the rate of 2ozs. to the square yard, then rake in and finish by passing a light roller over the surface. When forming new lawns, remember they are expected to last for a long time, and therefore careful preparation of the ground in the first instance is essential, as no amount of work later on will correct bad preparation at the beginning.—Royal Horticultural Society's Bulletin.

TWO talks of special interest to parents will be given on Sept. 12 and 19 by Mrs. Susan Isaacs, M.A., late Principal of the Malting House School, Cambridge, and Author of 'The Nursery Years.' The first will discuss the trials of the parent, while in the second the child's point of view will be considered. In the third talk on Sept. 26, Mrs. Isaacs will deal with questions which listeners may wish to ask on difficulties which they have experienced in dealing with their own children.

THE REGIONAL SCHEME.

(Continued from page 461.)

varying in degree with the actual distance from Marble Arch. In spite of its comparatively low power, 2LO gives an unavoidably overwhelming signal strength at close quarters as, of course, does every other transmitter. Thanks to this strong signal, reception has been abnormally easy in these districts, and crystal reception has been possible with the most makeshift of indoor aeriols. Nevertheless, there will be ample signal strength in all districts of London, more than sufficient for reception on crystal apparatus, but it is essential that the latter be in good order and used in conjunction with an efficient aerial and earth system.

At present, in some cases, faulty apparatus is giving audible results due to abnormal strength in the immediate vicinity of the Oxford Street transmitter. It is inevitable that these faults will be shown up by the changed conditions. A pamphlet, 'Crystal Sets and the Brookman's Park Transmitter,' has been prepared by the B.B.C. to assist listeners living in this area of weaker signal strength. It is obtainable on request from the B.B.C., Savoy Hill, and all crystal set users living in the 'affected area,' i.e., within the boundaries of, say, a three-mile wide, radius round the Oxford Street transmitter, who find they are unable to receive the new station are advised to write for a copy or, if they prefer it, to call in a wireless expert.

Those living in the vicinity of Brookman's Park will experience much greater strength than at present. This, of course, is the reverse of the conditions mentioned above, and it is probable that the quality of their reception may be affected by over-loading. In these cases a reduction in the size of the aerial is advised. Quite close to Brookman's Park it may be necessary to use hardly any aerial at all, in fact four or five feet of wire will probably be sufficient.

In order to inconvenience listeners as little as possible by the change-over to the new conditions, the Oxford Street transmitter will not shut down immediately, and for a period of two weeks, starting on September 16 at midnight, Brookman's Park will transmit for one hour every night after the normal programme is ended. For a further period of two weeks it will transmit the normal programmes from about 10.30 p.m. onwards, the exact time depending on the occurrence of a suitable gap between programme items. After this period of four weeks, the new station will take over the whole service, and the Oxford Street transmitter will close down entirely.

Listeners in the north of London may experience difficulty in separating 5GB from the new London transmitter at Brookman's Park. This difficulty, of course, will last only until the alternative programme is provided from Brookman's Park instead of from Daventry. Then both programmes from Brookman's Park will be received at roughly the same strength. It should be noted, however, that the introduction of the second programme at Brookman's Park will be effected in a gradual, experimental manner, so that listeners may have ample opportunity of adapting their apparatus in order to take advantage of the extended service.

Christopher Stone, the B.B.C. gramophone recitalist, writes about
THE FRIENDLY RIVALS: RADIO AND GRAMOPHONE.

THE day is long past since two young men discussed with an older man, who had spent many years in the gramophone record business, whether they should help to finance him in the face of the competition from broadcasting. Things looked very black; funds were needed if business was to continue, and the menace of radio fell like a shadow over the prospect. But one of the young men said: 'Why shouldn't it turn out just the other way? Why shouldn't the broadcasting help the gramophone instead of killing it? It's a gamble, but the odds aren't impossible.' So the two young men gambled and, like the older man, they must today be very nearly millionaires. For today one wonders why there was ever any doubt that broadcasting would help the gramophone. It seems perfectly obvious. People hear music that they like on the radio and want it on a record to play whenever they feel in the mood. They hear Mabel Constanduros or Leslie Sarony, or Clapham and Dwyer broadcasting, and at once want to know whether they can get records of the Bugginses and *Tweet Tweet*, and Cissie the Cow. Dozens of names come to mind of artists now equally popular with the radio and the gramophone publics.

The difficulty is rather to remember that the two publics are not identical. When a gramophone enthusiast discovers Florence Oldham, or Olive Groves, or Tommy Handley, or the Gershom Parkington Quintet, or comes running with the news that George Graves has made a wonderful record of a thing called 'The 'ole in the road,' it is hard for a moment to grasp that he has never heard them on the wireless; and conversely, when I get letters, as I do every week, asking me to repeat next Friday that lovely record of the *Lost Chord*, or Handel's *Largo*, or whatever it is that has been so much enjoyed when I broadcast it last Friday, I have to check my natural impulse to reply: 'Dear Madam, if you really enjoyed that record, why on earth don't you buy it for your gramophone and play it silly?' I have to remember that she hasn't got a gramophone—probably only a crystal set.

There's the rub—not so much on the ears as on the purse. Gramophones are not cheap. In fact, they are comparatively very expensive; and records are worse. It would be foolish to start being a gramophone-owner unless you could face an outlay of seven or eight pounds. That would cover a portable and a score of discs. But the expense would not end there. You would soon want to get more new records; you would want to change your portable for a better gramophone. It would not be too much to assert that no one who has learned through the radio to appreciate good music would really be satisfied till he had acquired a gramophone costing somewhere about £15, and a library of not less than five dozen records.

If anything that I have written seems to throw even one drop of cold water on any

listener's impulse to get a gramophone, consider it unsaid. You *must* have a gramophone if you are going to get the best out of the B.B.C. programmes. When you *have* got it, the whole atmosphere of radio seems to lift and to reveal new vistas of enjoyment. Putting aside the advantage of having the B.B.C. Wireless Symphony Orchestra, Choir, Military Band and Dance Orchestra, Sir Henry Wood and the Queen's Hall Orchestra, Sir Hamilton Harty and the Hallé Orchestra, the J. H. Squire Celeste Octet, Frank Westfield's Orchestra, the Victor Olof Sextet, the New Gallery Cinema organ, Gracie Fields, John Henry and Blossom, and dozens of other individuals and ensembles constantly at hand to play and sing and talk to you—and always in their best form—think of the music itself. Sir Walford Davies often refers to records that will help the listener to follow up his talks; and every week the leading gramophone companies offer you records of the works that are in the programmes, in the advertisement columns of *The Radio Times*. But these are only snatched from the vast treasure-houses of the general catalogues. In them you will very likely find not merely an exact replica of a performance that you have just heard broadcast, and by the same artists, but you will find, what is more interesting, a record of the same work played by another orchestra under another conductor in Philadelphia, Berlin, Vienna, Barcelona, or Paris, the song that you liked when sung by a good singer recorded by the most famous voice in the world, the little piece that you rather enjoyed during the luncheon hour broadcast from a London restaurant recorded by Kreisler, or Heifetz. The chamber music that last night seemed rather less interesting than Mr. Harvey Grace had led you to expect

- Capriccio Espagnole* (Rimsky-Korsakov). Hallé Orchestra, Col. 9716-7.
- Three Sea Songs* (Stanford). Peter Dawson, H.M.V. B2743, B2747, C1479.
- Violin Concerto in E Minor* (Mendelssohn). Kreisler and Berlin State Opera Orchestra, H.M.V. DB997-1000.
- Till Eulenspiegel's Merry Pranks* (Strauss). London Symphony Orchestra under Coates, H.M.V. D1418-9.
- Depuis le jour* from *Louise* (Charpentier). Ninon Vallin, Parlo. R20059.
- William Tell Overture* (Rossini). New Queen's Hall Orchestra under Wood, Col. 5058-9.
- Capriccio Italien* (Tchaikovsky). Berlin State Opera Orchestra under Bloch, H.M.V. D1593.
- Slavonic Dance in G Minor* (Dvorak). New Queen's Hall Orchestra under Wood, Col. L2313.

To have this fine programme permanently at your disposal will cost you nearly five pounds, but they would be well spent.

There is much in broadcast programmes that cannot be recorded for the gramophone, and much that is not worth recording. But in certain directions which must be tolerably clear the gramophone and its discs are an almost necessary adjunct of the radio set; and since the Gramophone Company has lately celebrated the twenty-first anniversary of the pressing of the first H.M.V. record at Hayes it is not to be doubted that the experience of all those years has produced an extraordinarily high standard of efficiency. It would be unbecoming of me to hint in *The Radio Times* that from the riches of the record catalogues far more brilliant programmes, orchestral, operatic, instrumental, variety and dance, could be broadcast than are possible even on gala nights in the studio; but, if I did, it would be graceful to add that to hear the announcer turning over a record in order to play the other side in the middle of an orchestral overture is one of the minor irritations of the listener's life.

CHRISTOPHER STONE.



will assume a totally different aspect when you have got it at home recorded by the Lener, or Virtuoso, or Flonzaley Quartet and can savour it at your leisure.

To take a concrete instance at random, here is the programme of the first night of the Promenade Concerts at Queen's Hall on August 10 transferred to records:—



WHAT THE OTHER LISTENER THINKS.

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

THE 'MAURETANIA'S' MESSAGE.

ALLOW me to thank you most heartily for the splendid surprise item you gave us last night. I am a native of Liverpool and feel that somehow the *Mauretania* belongs to us. Captain McNeill's talk and the ship's 'good night' (also the Announcer's) were well worth the cost of the licence. After that, all the good things we have had and hope to get are just net profit.—*North Wales.*

Among others who have written in praise of the above 'Surprise Item' are: Sydney Fisher, 88, Urmsou Rd., New Brighton, Wallasey; 'Denmead,' Hants; Another Anti-Grouser; K. R. S., Highbury.

SAY 'GOOD NIGHT' LIKE A GOOD GIRL.

(Capt. McNeill.)

LISTENING to your 'Surprise Item' tonight we (my wife and I) were treated to what you might call a double surprise. As the three 'good night' blasts from the *Mauretania* came through the wireless my wife casually remarked 'We might have heard that outside,' and even as she spoke I interrupted. 'Listen!' and we heard the first blast of the siren dimly in the closed room. Rushing into the garden, we heard the second and third blasts at about the same strength that we had previously heard over the wireless. As you will see by the address, our home is about six to seven miles from Southampton.—*H. H. Rowe, Church Road, Warsash, nr. Southampton.*

MOST SURPRISING!

WHEN can we expect the fall of the curtain on the greatest absurdity of our programmes—the surprise item? They are indeed a surprise, but not pleasant. It would not be so painful if they were put on earlier in the evening when one could switch off for a few minutes and hope for something better to smooth jaded nerves before retiring; but to have to wait until somewhere about 11 p.m. for the rubbish we are then treated to does not make for sound repose.—*A. B. E., Harringay.*

THE SINGING OF HYMNS.

I HAVE been interested in the correspondence which has appeared in *The Radio Times* with regard to the observance of commas in the singing of hymns. The problem, as I see it, is this—on the one hand you have a poem consisting of several verses, more often than not of varying rhythm, on the other hand you have a hymn tune of absolutely square-cut rhythm, which has to be sung to each of those verses. The poem is punctuated by commas and other stops; the hymn by its cadences, which nearly always correspond with the double bars. Now, which punctuation is to have the preference? 'Descant' and others say, 'The words, of course.' Very well, what is the result? The rhythm of the tune is completely destroyed, and you have left a caricature. 'Descant' will say, 'But surely the old-fashioned method makes nonsense of the words?' To this I answer 'No! not in one verse in a hundred.' In the odd case, take your breath at the comma by all means, but do not, in any circumstances, interfere with the steady flow of the tune. 'Descant' says 'No hymn-tune is a first-rate one unless its melody and rhythm permit the observance of punctuation marks.' To this remark, I should like to say: (1) Has he ever gone through a collection of the finest hymn tunes, weeding them out on this principal? If not, I think the result would surprise him. (2) I have yet to hear of a tune in, say, long, common, or short metre, which would pass his test. (3) Has he ever tried his hand at setting a hymn to a tune which shall fit every verse equally well? I advise him to try.—*W. M. Clayton, 230, Loughborough Road, Belgrave, Leicester.*

ARTIFICIAL DICTION.

A FREQUENT cause of comment amongst us on Sunday evenings is the contrast between the tone of the speakers in the broadcast services and the gentlemen who give the weather forecasts and the news. Too often the address is given in tones that are artificial and in language that is stilted. Do the speakers realize that what they are trying to say should be quite as real to their hearers as that we are asked to broadcast the following 'S O S.'? Dr. Walford Davies has made Handel a real live musician to those of us who only knew him as an old-fashioned writer of forgotten things, and incidentally he has made himself a personal friend to hundreds of listeners, simply through knowing how to use his voice and how to make his message sound really alive.—*G. C. P., Birmingham.*



— AND THE PARROT SAID:

A GRACIE FIELDS' gramophone record, 'Scented Soap,' played the other Friday, concluded with 'I think I'll go and have a bath now.' Our parrot, an attentive and apparently appreciative B.B.C. listener, added: 'Ta-ta, love!'—*Lad.*

'GOOD NIGHT—GOOD REST.'

I MOST heartily agree with 'A. E. L.' in appreciation of our favourite announcer's 'Good Night, Good Rest.' I am only sorry we do not hear him more often. We all love him—no one else says 'Good Night' in the same hearty way. When he does not announce, the disappointment is very real. Long may he be with us—it would be something of a national calamity if we lost him.—*Satisfied Listener.*

SLEEP WELL!

DOES the 2LO announcer think that it is quite fair and square to say at the end of the evening's programme 'Sleep well,' when many of the listeners (for the safety and welfare of others) must not sleep?—*Doris Hull Painter, Ealing.*

SIX LOUD SPEAKERS.

LAST Friday night, on going over to my wireless set to switch it off, after a two hours programme, I found on the floor in front of the cabinet, a newly born kitten; how it came there I did



not know at the time. On going to the set to switch it on again after an interval of one hour, I heard a slight noise and, on looking into the back of the set, found the mother cat who was lying against the hanging wires (as if in a hammock) with five more lovely black kittens, the other had evidently fallen to the floor through the wires. I had to disconnect fourteen leads before I could get the happy family to new quarters. The mother is now listening in to the best and newest cat's whisker set she has ever heard.—*F. W. P., The Promenade Cafe, St. Ives, Cornwall.*

CONTRASTS.

THE writer of the letter published in a recent issue under the heading 'From the Sublime,' in which he (or she) complains about dance music following immediately after the masterly organ playing of Dr. Rhodes, has my heartiest support. I note that a similar 'crime' is being perpetrated this week, the wonderful orchestral programme realyed from Canterbury Cathedral, the concluding item of which is Beethoven's Overture 'Leonore' No. 3, being followed immediately by Jack Payne's Dance Orchestra. Surely such 'extraneous modulation' could be avoided.—*Trumpet Major, Aldershot.*

FROM THE SUBLIME.

I NOTICED in this week's issue a protest from a correspondent concerning a transmission of dance music immediately following an organ recital of beautiful execution. Although I cannot work up any sympathy in the actual case he mentions, I heartily endorse the principle in general. Only the other evening I noticed Jack Payne was faded out and a Queen's Hall Concert announced. To us disciples of modern dance music, these abrupt transmissions are acutely painful, and I would suggest in such cases a pause of, say, an hour or two (I would not object to three) before we descend to highbrow.—*E. A. Deayton, 12, Robertson Street, Clapham, S.W.3.*

CHANGED PROGRAMME TIMINGS.

I WONDER how many listeners, like myself, find the present (Prom. season) arrangements of the evening programme infinitely preferable to the normal one? I will not detail reasons, as you may find room for this brief query if I leave it—brief.—*Kay Summers, Bridge Street, Fareham, Norfolk.*

'MINE HOST' IN IRAQ AND PERSIA.

I WAS very interested in Sir Edward Dennison Ross's recent talk on 'The Near East Today.' With one part of it I did not agree. I have for the last four years travelled in Syria, Iraq, and Persia, and I can safely say that there is excellent hotel accommodation everywhere. Certainly the hotels cannot be compared with London or Continental hotels, but at Beyrouth, Damascus, Baghdad, Mosul, Kermanshah, Hamadan and Teheran there are good hotels. Half-way across the desert route between Damascus and Baghdad there is a post, at Ritba right in the middle of the desert, where good food and sleeping accommodation can be had. The running of this post under very difficult conditions is a great tribute to British enterprise. The statement made by Sir Dennison Ross about there not being hotel accommodation in Iraq and Persia would certainly deter people from visiting those countries.—*M. Myers, 17, Lusham Road, Upper Norwood.*

TUT! TUT!

I DON'T suppose you care two tinks for what the Other Listener thinks.—*Morceau.*

MUSICAL MISFITS.

THE programmes recently have shown many examples of musical misfits, the blame for which presumably rests more on the performers than the B.B.C. Why is it that certain vocalists choose songs which, by their context, are obviously intended for singers of the opposite sex? Though the men are not always faultless, women are the worst and most frequent offenders. With an almost endless wealth of suitable songs in reach of every singer, such often unpleasant incongruity should not be necessary. Another form of musical misfit in evidence of late has been the number of purely orchestral and other works, entirely unsuited for the metamorphosis, transcribed for military bands. In many cases, especially where the original score includes wood, wind and brass, the change of medium and tone colour completely submerges the composer's intentions. The repertoire of military or brass bands is, one realizes, strictly limited, and transcriptions are unfortunately necessary if their present quota in broadcast programmes is to be maintained. Arrangers might, however, display considerably more taste in selecting their material. Moreover, why should the works specially written by modern composers for this popular combination of instruments be so consistently ignored?—*Descant.*

[In reply to our correspondent's last paragraph—All the music in existence composed originally for military band has been played more than once, and will continue to be played. But as the Wireless Military Band gives 150 programmes each year, it must obviously draw largely on transcriptions. The readiness with which many of the great masters have transcribed their own orchestral music for pianoforte, and vice versa, suggests that to them a completely altered 'tone-colour' did their music no harm.—*Music Editor, The Radio Times.*]

THE DISTANT BAGPIPES.

IN reply to Phyllis Strafford re 'Bagpipe Music.' To listen to it coming from a hill across a loch is quite different to 'listening-in.' Distance lends enchantment! Once, among the hills of Darjeeling, India, where some Ghurka pipers were stationed, I heard some people talking about bagpipes. One man said he loved to hear the pipes playing in Darjeeling, especially when he (the listener) was on Tiger Hill (about six miles distant!).—*Bujawallah.*

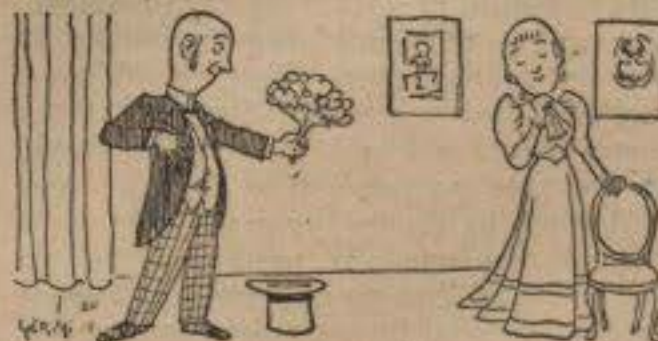
WILL 'Pro-Scots' kindly let me know what 'Bagpipes and men of Scotland' had to do with bringing succour to Lady-smith? Was it not Buller's Army, with Dundonald's Cavalry leading (Imperial Light Horse, Natal Mounted Rifles and Border Mounted Rifles)?—*Indombi.*

THE SAXOPHONE AND MILITARY BANDS.

I WONDER would your correspondent 'Pro-Scots' be surprised to know that the saxophone has been (and is still) used in almost all British (including Scotch) military bands for about forty years: long before jazz was ever dreamt of. He seems to be under the impression (like a good many of your anti-saxophone correspondents) that it is a jazz instrument. It is not, any more than are violins and harps, as both these instruments are used in jazz bands. When properly played by a competent musician, as it is in military bands, it is quite pleasant to listen to. The reason why it sounds so horrid in many dance bands is on account of the way it is misused; but this applies to practically every other instrument, the worst offender in this respect being the clarinet. If 'Pro-Scots' will turn up the back numbers of the illustrated newspapers and look at the picture of the Guards' Band playing in front of Buckingham Palace during the King's illness, he will see that the saxophone is very much in evidence. It was mentioned some weeks ago in *The Radio Times* that the London Wireless Military Band had a saxophone in it; the saxophone taking a solo part in a composition by Saint-Saens.—*Saxo.*

THE BROADCAST FROM BLACKPOOL.

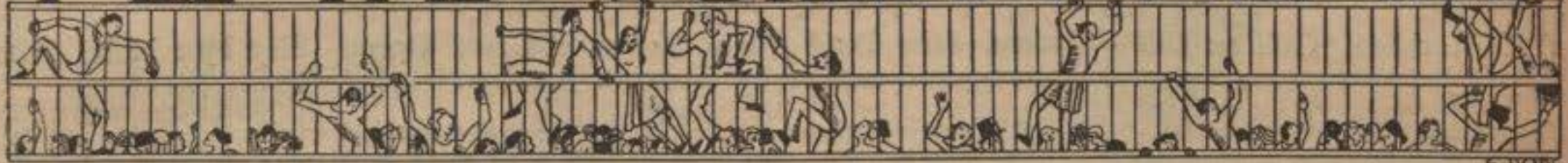
ALLOW me to say how delighted I was with the programme from Blackpool to which listeners were treated last Tuesday evening, the 20th instant. I hope it is the forerunner of similar ones, for it was the brightest and merriest we have heard for many a long day, and so say all of us.—*A. H. H., Southfields.*



'BLIGHTED.'

ALL fortunate lovers who have married and lived happily ever after must revel in the almost daily broadcast of 'Love's Old Sweet Song.' But how about those who have loved and lost? (Heigh-ho! and Alas! and all other mournful ejaculations!) Surely for their sakes the B.B.C. should make a point of including at least once a day in some programme that appropriate madrigal 'I'll always be in love with you!' Thanking you on their behalf.—*Mary.*

ALL THE WORLD'S A CAGE



A Discussion on Monotony (with special reference to *The Squirrel's Cage*), by Michael Murray and Robert Herring.

MICHAEL MURRAY: So sorry I'm late, but you know what it is with these regular jobs. You can never get away at the regular time.

ROBERT HERRING: Not at all. I've been so restless, waiting for phones that didn't ring and posts that didn't come, that I've been listening to the play on the wireless. It made me think that all the world's a cage—

M. M.: For squirrels only! And I'm one of them. That's my one excuse, and even that is so monotonous. You at least have the fun of thinking out new excuses.

R. H.: And you don't know how exhausting that is. Far more exhausting than all the most monotonous jobs in the world. And that's where I disagree with the moral of that play. I was quite envious of all those easy, monotonous people with their trains, their jobs and their four hundred a year. Besides, to get back to your excuse for your excuse. It's almost worth having a job like yours to have an excuse like yours, for you're sure of being believed.

M. M.: Oh, everyone believes in a martyr, and I'm a martyr, though I haven't the consolation of being more than half-dead . . . or tamed, it's the same thing. Do you remember in that play you were talking about (I heard it, too, in the wash-and-brush-up place) how someone said (I think it was Mary) that 'you can never set a squirrel free after it's been tamed . . . they get so used to captivity that freedom makes them afraid.'

R. H.: That's *you*, perhaps, but listen to *me*. I'm so used to freedom that I'm absolutely captivated by it. I wish I had a wire cage to determine my steps.

M. M.: And then you'd be in the treadmill like all the rest of us, who just go on and on. Catching the same train each day—I catch a bus, that's my one bit of freedom, and I'm so proud of it, for all the people in 'The Squirrel's Cage' caught trains. We haven't the courage to break away nor the cowardice to surrender. Out of bed at eight, no time to shave—it's all right, I'm a blonde, it'll wait till lunch—down to the office, lunch a failure, shave as well, work, work all day per schedule, with our mind making its own plans of what it'll do in those few precious hours when it escapes from the office; and then, when the time comes, being too tired for anything but sleep.

R. H.: What Noel Cowardice!

M. M.: Yes.—No. All my energy's sucked out of me, you see, without my being aware of it. The less energy one devotes to one's work, the more tired it makes one. That's the result of having to be in an office—in body, at any rate, and *you're* free from it. I tell you, one isn't concentrated on a routine job, one just dilutes it, dissipates it. One's energy is

used on something not amusing enough to enjoy nor absorbing enough to employ one.

R. H.: You seem to be putting quite a lot of it into talk, all the same. I suppose *that* is a matter of routine with you? You say you've no time or energy for any life outside your work, but at least your work ends when you leave the office. Mine never seems to end, and as for beginning, it only makes several false starts. Not being tied results in my life being frittered away on a series of hobbies I haven't the energy—you don't mind if I use that word, too, do you?—to make me serious. And instead of an office, I have bars I have to hang around, in the hope of meeting someone I ought to know—I never get a good invitation till after I've accepted a worse one.

M. M.: What are the good of invitations to me? I *always* have the worse one—to the office. How I envy you your freedom to

'THE SQUIRREL'S CAGE,'
Tyrone Guthrie's successful
radio expressionist play,
is to be repeated on Sept. 12
(2LO) and Sept. 11 (5GB).

pick and choose who you'll see, what you'll do and where you'll go. I stick here all day, seeing the same people *failing* to do the same thing. Squirrels in a cage, turning, turning, turning. And when one's gone round often enough, it makes one giddy. It's a kind of fascination. My office hypnotizes me, too, like a cat does a mouse.

R. H.: Well, the cat's away now, so strut your stuff, mouse.

M. M.: Can't. Too tired. And I don't know what to do. There aren't any rules how mice should play when the cat's away. That's *my* tragedy.

R. H.: But think what a comfortable, solid background you've got. Your little time-table job holds you like river-banks, and you flow between a nice Swinburnian stream, safe to sea, without any effort. I have no banks, I flounder about like a dam that's burst. If I ever did reach a sea of any sort, it'd be too big for me. I shouldn't know what to do, or how to lose myself in it. I drift on alone, you know, when everyone else is pulling together. I ought to be getting on with something, with a whole crowd of people like me, people I agree with, and I'm so used to being on my own, I don't agree with anyone. I've nothing to hold me. I'm here and there—and I daren't be here in case I miss something there. You escape this. . . . There's the telephone again.

M. M.: No, it isn't. And if it had been, it would probably have been to dine at the Ritz, or one of those larger Soho restaurants, and dance at the Mayfair afterwards. Whereas, have you ever seen the kind of evenings I and my sort have? Have you ever seen us at our palais-de-danse?

R. H.: No, I can't say I have. It's no fault of my own. But I listened to something that sounded rather like it tonight. I mean, the dance scene in *The Squirrel's Cage*.

M. M.: Yes. We're all so equally well-dressed, or badly dressed, whichever you like, but dressed—that's the main thing. Our detestable double-breasted jackets, our trousers that widened too late, our lighters that don't work—

R. H.: Have a cigarette?

M. M.: No, thanks. Our men's eyes that are too dull to be tired, our women's mouths that are too uniform to smile!

R. H.: I've never been to these places, but I'm sure they are very pleasant. At any rate for Ivy in the play. She got her husband there.

M. M.: And look at the kind of child she and her husband had!

R. H.: Exactly the kind of child you and I would have—if we ever found anyone rash enough to marry us, or were foolish enough to let them make us marry them. For you would make your child exactly like you are. It would be your great revenge against the routine system—to repeat it. And mine, I am convinced, would react violently against the type of man his rather embarrassed father was. So both our children would be like the one in *The Squirrel's Cage*. Look here, *you* wouldn't go to the palais-de-danse you talk about if you didn't like it. You get something from being there, even if you'd rather be somewhere else. In fact, you get it both ways. But I don't really get much kick out of being anywhere, because I always feel that I *might* be somewhere else. There's no *need* for me to be anywhere or do anything, so there's no reason why I should do anything. I *am* no one. Just one like a lot of others, a herd if you like, all trying to develop our 'personalities,' heaven help us. But when I ring you up in the morning, to discuss this discussion, someone says that she will see if you are 'disengaged.' And so because you're one of an organized herd, you are, you can be 'engaged.' I'm not, and nothing would be upset if I ever were 'engaged,' except myself—and what's that? A creature relying on others' whims. After all, I relied on your whim of coming to talk to me tonight to break up the monotony of my evening. I got nothing from it, except having my lack of anything to do broken up. But you, I'm sure, received encouragement, relaxation, and I think—yes, I'm certain—refreshment.

5GB Calling!**PLAYS OF LIFE 'BELOW STAIRS.'**

A Trifle called 'Café au Lait'—Hasland Prize Band—From Favourite Grand Operas—Play by a Nobel Prize Winner—And another by Gertrude Jennings.

Café au Lait.

MOST of us remember those brown and cream-coloured tins which during the War were an indispensable part of every well-run company's mess equipment in the front line. With the euphemistic title of 'café au lait,' they contained a condensed, glutinous mixture which, if mixed with hot water, produced something that was welcome, if only for the fact that it was 'hot and wet.' *Café au Lait* figures in 5GB's programme for Monday, September 16. It is also described by its writer as 'condensed'—a condensed musical comedy. The author is Charles Brewer, who has been responsible in the past for several successful light productions from 5GB, such as *Moonshine*, *Cabaradio*, *The House the B.B.C. Built*, etc. The scene is a coffee-stall 'somewhere up West,' and Alf Huggins, the proprietor, at home a somewhat henpecked husband, will be played by that joyously 'miserable' comedian Harold Clemence. His friend, a policeman, will be Alfred Butler; while the hero is played by Cyril Lidington. Sylvia Thorburn, the heroine, who is described as possessing a voice which makes this a land fit for hearers to tune-in to, is in the hands of Wynne Ajello.

Don't Shoot . . . !

THE artists in the Light Music programme on Monday, September 16, are Bernard Sims (baritone), a young singer from Stamford, who possesses in a marked degree that great asset of a broadcasting artist—the ability to make his words heard, and Rita Sharpe (violin). Miss Sharpe, like many another artist, has been the recipient of congratulatory remarks which might, perhaps, have been expressed otherwise. After a recent broadcast the following strange but appreciative letter arrived: 'I listened to you on Sunday. I think your playing is so beautiful that it is almost human.' I remember once attending one of those artistic atrocities a 'musical evening,' where the hostess, a dear old lady, had a habit of never failing to 'put her foot in it' and say the wrong thing, if humanly possible. We had all performed our 'party pieces,' including a friend of mine, whom we will call Mr. Smith. He had sung a Victorian ballad in the throatiest of throaty tenors, in fact the applause at the end was one more of relief than anything else. Then came a pause while the hostess tried to persuade her daughter to play. 'Come along, my dear,' she said. 'Mr. So-and-so has sung, Miss Blank has played, and Mr. Smith has done his best!'

Fostering Village Musical Life.

THE Hasland Prize Band which hails from the little village of Hasland, near Chesterfield, makes another appearance in 5GB's programmes on Sunday evening, September 15. First formed about 1878, it has had a long series of successes. Harold Fairhurst (violin) is one of the soloists in the same programme.

An Operatic Programme.

FRENCH, German, and Italian opera will be represented in an operatic programme from Birmingham on Thursday, September 19, when excerpts from Wagner's *Die Meistersingers*, *Lohengrin*, *The Flying Dutchman*, Gounod's *Faust*, and Mascagni's *Cavalleria Rusticana* will be presented by the Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis, and Parry Jones (tenor).

Vaudeville.

ASTRONG vaudeville bill is due from the Birmingham Studios on Tuesday, September 17. James Donovan, the leader of Philip Brown's Dominoes Dance Band, will play saxophone solos. At the age of sixteen he conducted a military band, and has specialized on the clarinet and saxophone since quite an early age. Vera Ash and Partner present a life-like absurdity, *Dining Out*, written by Austin Melford, who will be remembered as a member of the Co-Optimists and a writer of many of their amusing sketches. Jack Rickards and his Partner appear as Scandal-mongers, while there will be a sure welcome for an old friend, Tommy Handley.

Violins and Violoncellos.

THE Birmingham Studio Symphony Orchestra provides a concert on the evening of Tuesday, September 17, when Mary Pollock (soprano) will sing an aria from *Madame Butterfly*, and a group of Hebridean songs arranged by Mrs. Kennedy-Fraser. Eda Kersey (violin) will play Mozart's *Violin Concerto No. 6 in E Flat*. Miss Kersey tells me of a rather pathetic little incident which occurred at Euston Station not long ago. A bent and quite ancient porter approached and seemed most anxious to help her with her luggage. She gave him her suit-case, but not her fiddle, as she feels (in common with most other violinists, I think) that it is safest with the owner. He suggested he should take the violin as well, to which Miss Kersey replied that it was so precious that she preferred carrying it herself. He then turned a most pleading face to her and said: "Aw, missie, lemme take it—I plays it!" Which rather reminds me of the porter who had been given charge of a highly valuable 'cello. Presently he re-appeared from among the throng on the platform and inquired of the owner: 'Excuse me, sir, but is that fiddle o' yours an old one?' 'Yes,' he replied, 'very old, indeed.' 'Ah,' the porter sighed with relief, 'that's all right, then, it won't matter so much. There's a cabin trunk just fallen through it!'

Two 'Kitchen' Plays.

TWO short plays are being broadcast from Birmingham on Friday, September 20. As it happens, although very different in character, they both have their scenes laid in kitchens. The first is *The Pot of Broth*, by W. B. Yeats, a Senator of the Irish Free State, a Doctor of Literature and of Law, and in 1923 the recipient of the Nobel Prize for literature. *The Pot of Broth* was this poet and playwright's first comedy in dialect, and the author remarks concerning its earlier history: 'In some country village an audience of farmers once received it in stony silence, and at the fall of the curtain a farmer stood up and said that nobody had

ever seen a play. Then Mr. William Fay explained what a play was, and the farmer asked that it might be performed again, and at the second performance there was much laughter and cheers.'

For Amateurs.

THE second play is the popular and much-performed *Between the Soup and the Savoury*, by Gertrude Jennings. Although it might be termed an 'old-timer' it has been included in the programme with a definite purpose. The simplicity of the author's craftsmanship commends her, especially, to amateurs and it is for the benefit of these that it is being performed before the microphone. The winter season, when amateur societies emerge into activity, is drawing on and there may be societies, rural or urban, which do not know the play. For others it may serve as a refresher, and for the individual listener it will provide a half-hour of good, humorous entertainment.

'MERCIAN.'



THE HASLAND PRIZE BAND,

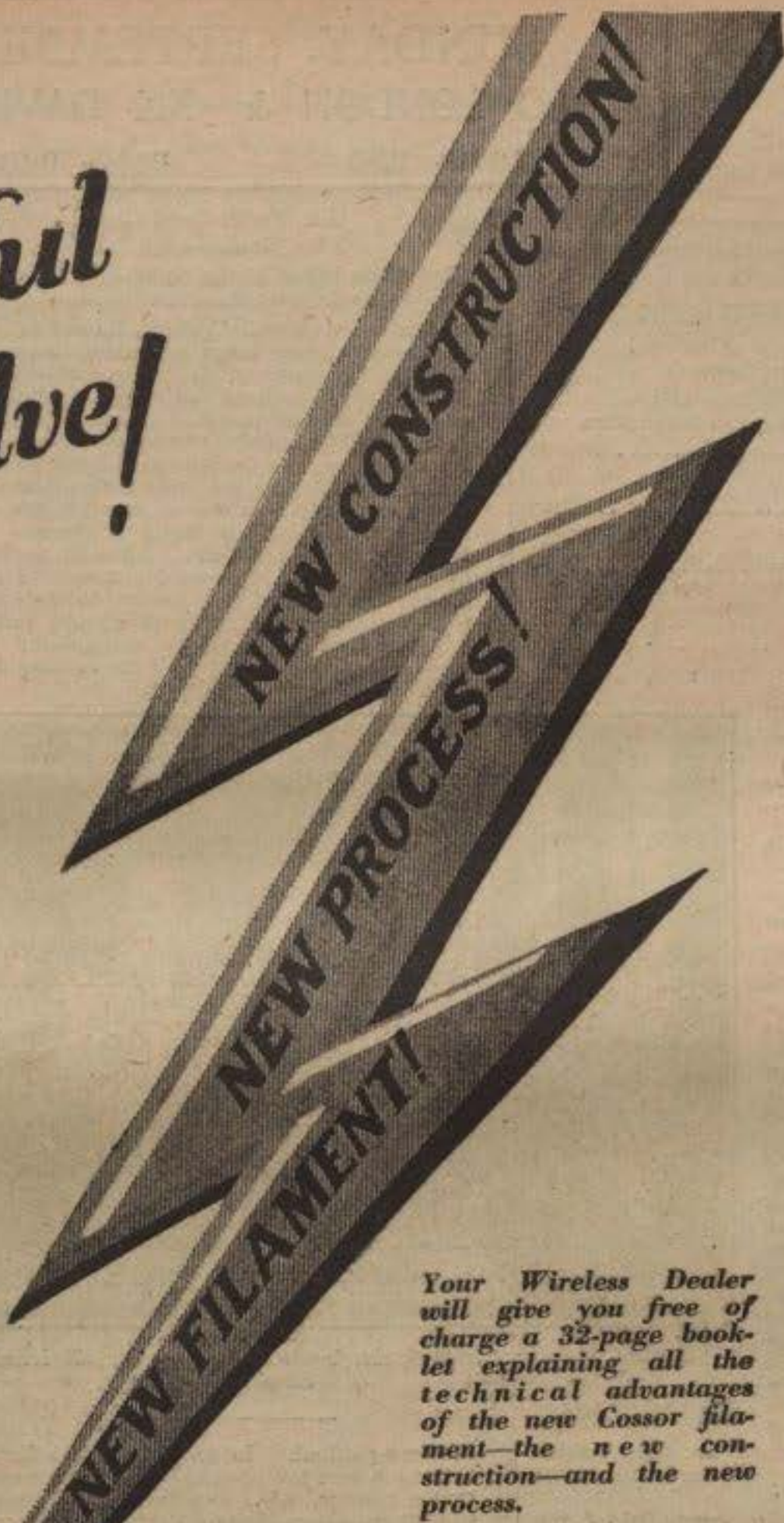
which has fifty years' history in the little village of Hasland, near Chesterfield, is to broadcast from 5GB on Sunday, September 15.

Tommy Handley Up.

BY the way, the last time I saw Tommy he told me a good story of his adventures at a provincial fête which was to be broadcast—immediately before the Children's Hour. A press camera-man dashed up and asked for the senior B.B.C. official. Tommy directed him, and soon after the Aunts and Uncles present emerged from the tent and were drawn up in a line to be photographed. 'What's your name?' he asked. 'Well,' said Tommy, as a matter of fact my name's Peabody, but I usually ride under the name of Handley.' 'Oh!' said the photographer, disappointedly, 'a jockey!' Next morning, Tommy happened to pick up a local paper. There, staring him in the face, was the photograph, and underneath the following caption: 'Reading from left to right, Uncle So-and-so, Auntie Somebody-else, Cousin What's-her-name . . . and T. Peabody, jockey, from London!'

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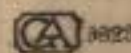


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5.0
A RECITAL
BY
EGON PETRI

SUNDAY, SEPTEMBER 8

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

8.45
APPEAL BY
CAPT. MALCOLM
CAMPELL



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

3.30 A MILITARY BAND CONCERT

RISPAH GOODACRE (*Contralto*)DALE SMITH (*Baritone*)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'Carnival' *Dvorak*

RISPAH GOODACRE

Agnus Dei *Bizet*

BAND

Two Symphonic Dances *Grieg*

DALE SMITH

Death and the Maiden } *Schubert*

My Secret }

Serenade }

BAND

Benediction of the Daggers

('The Huguenots')

Meyerbeer

RISPAH GOODACRE

Trees *Rasbach*

Thoughts have wings

*Liza Lehmann*Sing, Joyous Bird *Phillips*

BAND

The Prince and the Princess

('Scheherazade')

Rimsky-Korsakov

SEVERAL of the modern Russian composers have been happily at home in subjects of an Eastern character—none more so than Rimsky-Korsakov. He knew the East himself at first hand, and his first work was actually written during a tour of duty with the navy in Eastern waters. Listeners will remember that he was still a naval officer when he began to make his name as a composer. This piece is the third movement of *Scheherazade*—a Suite based on the Arabian Nights, to which the composer has furnished the following preface:—

'The Sultan Schahriar, convinced of the infidelity of the whole race of women, has sworn to send each of his wives to death after only one bridal night. But Scheherazade saves her life by interesting him in tales which she recounts one after another for one thousand and one nights. Impelled by curiosity, the Sultan puts off from day to day the fate of the lady, and ends, as all the world knows, by renouncing his bloodthirsty intention.'

DALE SMITH

Home to Gower *Bantock*Money O *Michael Head*Piggiesnié *Warlock*

BAND

Two Slavonic Dances *Dvorak*

5.0 A PIANOFORTE RECITAL

by

EGON PETRI

Fantasia, Adagio e Fuga C Minor } *Bach*,

Praeludium, Fuga and Allegro }

Capriccio on the departure of a } *arr. Busoni*

favourite brother }

(For 5.30-8.45 Programmes see opposite page)

8.45 The Week's Good Cause

(*London only*)

Appeal on behalf of the Connaught Hospital
by Captain MALCOLM CAMPBELL

THE Connaught Hospital, which started in 1878 as a small cottage home for sick children, has steadily increased until, today, it contains 100 beds for in-patients and serves a population of at least 330,000 people. The latest addition to the Hospital includes two large wards, a new Nurses' Home, new Casualty and X-ray Departments, and quarters for three resident doctors. These were built at a cost of over £50,000, and were opened by Their Royal Highnesses the Duke and Duchess of York. Although the local inhabitants responded nobly, nearly £7,000 remains to be found. Moreover, to keep pace with the progress of medical science, further improvements are constantly demanded; but these cannot be supplied until the existing debt

which its slight and rather sentimental poem demands. 'Would'st thou cull the fairest flower,' so it goes in English, 'thou thine own sweet self must gather.' The first strain is repeated at the end with a slightly altered close.

'AN EINE AEOLSHARFE.' (To an Eolian Harp).—This is one of the many poems by Edward Mörike which Wolf set to music. It is an address to an old Eolian Harp, in which the poet bids it play once more and recall all the memories of sorrow and of gladness which once it sang. In Wolf's setting the ideal of the harp is beautifully carried out in the accompaniment, and although the same idea persists throughout, he contrives to lend a wonderful variety to his music. It is one of his most expressive songs.

'GANYMED' is a setting of a poem by Goethe, a song in praise of Spring. Beginning simply and delicately, the music grows, again and again, to a climax, sinking always to a mood of quiet tenderness, and fading away at the end very softly.

9.35 Quintet for Flute, Clarinet, Horn, Bassoon and Pianoforte

Anton Rubinstein

- (1) Allegro non troppo;
- (2) Scherzo: Allegro assai;
- (3) Andante con moto;
- (4) Allegro appassionato

9.45 PARRY JONES

Litanei } *Schubert*

Sei mir gegrüsst }

Morgen } *Strauss*

Ständchen }

SCHUBERT'S 'Litanei' is a simple, reverent song for the Feast of All Souls' Day. The several verses are sung to the same tune, and one after another they set forth the souls for whom peace is asked—maidens, youths, martyrs, sad and happy ones, those who knew no peace on earth, and those who won through striving here on earth.

'SEI MIR GEGRÜSST.'—To a poem by Ermin, this joyous song of Schubert's is a finely lyrical greeting to Spring and the flowery month of May. In only one stanza, it is meant to be sung twice, the composer having marked it with a repeat.

'MORGEN.'—'Tomorrow the sun will shine again,' so runs this song, which looks forward to a meeting of two who have been parted. The poem and the music dwell quietly, rather than exultantly, on the happiness which tomorrow has in store, and at the end the silence of bliss which is to fall upon the two when they are reunited is beautifully illustrated.

'STÄNDCHEN.'—As its name implies, this happy song of Strauss is a Serenade in which a lover bids his mistress steal out softly to meet him in the dusk. In this country listeners hear it much more often sung by a woman than by a man, although 'Serenade' indicates, obviously, that it is a man's song. But the composer asks a good deal of flexibility and neatness of technique from the singer who is to perform it, and it is by no means every man, in this age of superficiality, who knows his job well enough to be able to surmount the difficulties of the song.

10.0 QUINTET

Pastorale *Pierré*Presto from Quintet in C *Haydn*

10.30

Epilogue

'PROSPERITY'



Captain Malcolm Campbell, the famous racing motorist, will broadcast an appeal for the Hospital tonight.

has been paid off. In spite of the fact that all the wards were not open last year for the whole twelve months, 1,151 in-patients were treated, and out-patients made over 41,700 attendances.

Donations, etc., should be sent to the Connaught Hospital, Oxford Road, E.17.

8.50 'The News'

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

9.5 Chamber Music

PARRY JONES (*Tenor*)

THE LONDON WIND QUINTET: ROBERT MURCHIE (*Flute*); LEON GOOSSENS (*Oboe*); HAYDN DRAPER (*Clarinet*); EDMUND CHAPMAN (*Horn*); FRED WOOD (*Bassoon*); REGINALD PAUL (*Pianoforte*)

Quintet for Flute, Oboe, Clarinet, Horn and Bassoon *Erwin Lendvai*

- (1) Theme with variations;
- (2) Intermezzo;
- (3) Finale: Allegro rustico.

9.20 PARRY JONES

Wenn du zu den Blumen gehst } *Hugo Wolf*

An eine Aeolsharfe }

Ganymed }

'WENN DU ZU DEN BLUMEN GEHST' is from Wolf's 'Spanisches Liederbuch' (Spanish Song Book). With a dainty running accompaniment all the way through, it reminds one of some of Schubert's happiest songs, and has all the grace and charm

5.30
THE WEEKLY
BIBLE
READING

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

10.40
Daventry only
THE
SILENT
FELLOWSHIP
S.B. from Cardiff

(For 3.30-5.30 Programmes see opposite page)

30 BIBLE READING
'Paul of Tarsus,' IV
'The Parting of Paul and Barnabus,' Acts xv.
1-41

45-6.15 app. CHURCH CANTATA (No. 100)
BACH
Relayed from the Guildhall School of Music
'WAS GOTT THUT, DAS IST WOHLGETHAN'
(WHAT GOD DOETH, THAT IS RIGHT AND WISE)

The Singers
ISOBEL BAILLIE (Soprano)
ETHEL BARKER (Contralto)
TOM PURVIS (Tenor)
KEITH FALKNER (Bass)

The Players
A GLEHORN (Flute)
J. McDONACH (Oboe d'Amore)

Continuo: (F. J. ROBINSON (Violoncello)
VICTOR WATSON (Bass)
LESLIE WOODGATE (Organ)

ORCHESTRA
(Horns, Tympani, Flute, Oboe d'Amore, and
Strings)

Conducted by STANFORD ROBINSON

THE text of this Cantata appealed to Bach so strongly that he set it three times. The opening choruses in the second and third settings are the same, but otherwise the Cantatas are quite different. All three belong to that group of fifteen Chorale Cantatas to which reference has often been made in these notes; the first two probably belong to somewhere near the beginning of the period 1728-1734, while the third is a good deal later. It may very likely have been composed as a Cantata for some important wedding. It is one of the most joyous of the Cantatas, and in the accompaniment, particularly in the brilliant solo flute part, more than one of

Bach's favourite motives for expressing gladness can be heard.

In the first chorus, the Chorale is given to the soprano voice with fine accompaniment from the others and the orchestra. The duet for alto and tenor, which follows, is in canon form, a very effective example of it. The texts of the elaborate soprano aria, and of the splendid bass number, which come next, are not fitted to the music, it must be confessed, in Bach's happiest way; both are difficult for the voices. On the other hand, the alto aria is a splendid example of the wedding of words and music, and the accompaniment to the final Chorale is one of the most effective in all the Cantatas. It is an expansion of the Chorale from Cantata No. 75, which has already been broadcast this year.

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

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

II. Duet (Alto, Tenor):
What God doth, that is wise and right,
In Him have I confided;
He leadeth me by day and night,
And hath for me provided;
With him I go, therefore I know,
'Tis He that comfort sendeth,
And from all ill defendeth.

III. Aria (Soprano):
What God doth, that is right and wise,
He hath me in His keeping;
He healeth me, my tears He dries,
Before His face all weeping
To joy shall yield: God is my shield,
In Him have I confided
Who hath my footsteps guided.

IV. Aria (Bass):
What God doth, that is wise and right,
His shel'ring hand is o'er me;
All evil flies before that light
Of God that shines before me
Thro' weal and woe! And I shall know
When He at last appeareth,
That Love no evil feareth.

V. Aria (Alto):
What God doth, that is wise and right!
The cup of woe Thou sendest
With better draught, shall not affright
The soul that Thou defendest,
For at the last, when life is past,
With Thee all pain shall vanish,
All sorrow shalt Thou banish.

VI. Choral:
What God doth, that is right and wise,
His Truth shall never fail me;
Tho' rough the way before me lies,
Tho' death and woe assail me,
The Father's care shall guard me e'er,
His arm shall alway shield me;
To God then shall I yield me.

The Cantata for next Sunday is No. 95
'Christus der ist mein Leben.'
'O Christ my all.'

8.0 St. Martin-in-the-Fields
Hymn, 'How sweet the name of Jesus sounds'
Confession and Thanksgiving
Psalm 15
Lesson
Nunc Dimittis
Prayers
Hymn, 'He who would valiant be'
Address by the Reverend Canon W. H. ELLIOTT
(of St. Paul's)
Hymn, 'Saviour, again to Thy dear name we raise'
Blessing

(For 8.45-10.30 Programmes see opposite page)

10.30 Epilogue
'PROSPERITY'
(For details of this week's Epilogue see page 485)

10.40-11.0 The Silent Fellowship
(Daventry only)
S.B. from Cardiff



THE CHURCH OF THE EVER OPEN DOOR.
St. Martin-in-the-Fields, from which a service will be relayed tonight.

KB-103



FOR THE KOLSTER-BRANDES FORTNIGHTLY SUNDAY CONCERTS

Use the K.B. 103 (*Portable Receiver Price 18 gns. including valves and royalties*) for best reception of the fortnightly Sunday Concerts broadcast from the Hilversum V.A.R.A. station by the Kolster-Brandes Radio orchestra under the direction of Hugo de Groot.

KOLSTER-BRANDES CONCERT ON SEPT. 8 (1875 metres) 5.40 p.m.

1. BRANDES Radio March *Hugo de Groot*
2. As you like it (OVERTURE on English Airs) *T.M. Tobani*
3. Wedding of the Winds *John T. Hall*
4. Banzo's Steldichein (Intermezzo) *Herman Krome*
5. Dancing Doll *E. Poldini*
6. Bagpipe Musics (Scottish March and Dance) *Murgatroyd Farrad*
7. Chiquita (Waltz Song) *Mabel Wayne*
(Organ Solo on the Vara-Standaard Organ)
(Organist Johan Jong)
8. OVERTURE Orpheus in the Underworld *Offenbach*
9. Waltz from "The Rose Bearer" *Richard Strauss*
10. "Poem" *Fibic*
11. BALLET "Sylvia" *Delibes*

Kolster Brandes

RADIO MANUFACTURERS
GRAY WORKS · SIDCUP · KENT



SUNDAY, SEPTEMBER 8 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0 A MILITARY BAND CONCERT

3.30 **ORGAN RECITAL**
by LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
Prelude, Fugue, Variation *Frank*
Two Choral Preludes *Bach*
(a) 'Valet will ich der geben' (B Flat)
(b) 'Wachet auf'
'Prelude to Lohengrin' *Wagner, arr. Fricker*
Allegro Appassionata (Sonata in C Sharp Minor)
Harwood

4.0 **A String Orchestral Concert**
(From Birmingham)
THE MIDLAND STRING ORCHESTRA
Conducted by JOSEPH LEWIS
TOM BROMLEY (*Pianoforte*)
VIVIEN LAMBELET (*Soprano*)

ORCHESTRA
Serenade, 'In the Far West' *Bantock*

PROFESSOR BANTOCK'S career has taken him all over the world, and more than one distant land has given him inspiration for his music. In this Suite, produced at the Three Choirs Festival in 1912 (it was at Hereford that year), he makes use of several well-known American and Negro tunes, such as 'Way down upon the Swanee River,' 'Yankee-doodle,' and 'Johnny, got your gun.' There are four movements, all bright and melodious.

TOM BROMLEY and Orchestra
Concerto in D Minor for Pianoforte and Strings
Bach

4.40 VIVIEN LAMBELET and Orchestra
Love Song
Vivien Lambelet

ORCHESTRA
Andante in E Flat, Op. 25 *Beliczay*
Aria in E *Bach, arr. Wehrle*

TOM BROMLEY
Pavane *Chausson*
Tragic Poem *Scriabin*

ORCHESTRA
Elegy in D Minor *Carl Busch*

5.10-5.30 VIVIEN LAMBELET
Pluie d'Eté (Summer Rain) *Desly*
L'Âne blanc (The White Donkey) *Hué*
A Maiden's Song *Vincent Oliver*
September *Vivien Lambelet*
Love and Life *Mary Andrews*

ORCHESTRA
The 'Holberg' Suite *Grieg*

8.0 **A RELIGIOUS SERVICE**
From the Birmingham Studio
Conducted by the Rev. W. WATKIN-DAVIES, M.A., of Edgbaston Congregational Church

Order of Service
Hymn, 'Guide me, O Thou Great Jehovah' (S.P., 245)
Prayers
Reading
Hymn, 'When I survey the wondrous Cross' (S.P., 397)
Address
Hymn, 'Lead, kindly light' (S.P., 286)
Benediction

8.45 **The Week's Good Cause**
(From Birmingham)
An Appeal on behalf of the Middlemore Homes by Alderman BYNG KENDRICK (Lord Mayor of Birmingham)
Contributions should be forwarded to the Secretary, the Middlemore Homes, Selly Oak, Birmingham

8.50 **'The News'**
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 **A MILITARY BAND PROGRAMME**
(From Birmingham)
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSALL

HORACE RALPH (*Violin*)
WATCYN WATCYN (*Baritone*)

BAND
March, 'Algerian Suite' *Saint-Saëns, arr. Godfrey*
Overture, 'Poet and Peasant' *Suppé*

HORACE RALPH
Prelude and Allegro *Pugnani, arr. Kreisler*
Air on the G String *Bach, arr. von Heim*

BAND
Tone Poem, 'Finlandia' *Sibelius*

WATCYN WATCYN
The Wanderer } *Schubert*
My Resting Place }

BAND
Cornet Solo, 'The Promise of Life' ... *Cowan*

HORACE RALPH
Introduction and Rondo Capriccioso *Saint-Saëns*

BAND
Selection, 'Reminiscences of Grieg' *arr. Godfrey*

WATCYN WATCYN
Ever so Far Away *Charles Braun*
If wishes were Horses *Alec Rowley*
Gifts *Dunhill*

BAND
Norwegian Rhapsody *Lalo, arr. Godfrey*

EDOUARD LALO, best known to us in this country by his sparkling 'Symphonie Espagnole,' is recognized abroad as having blazed the trail for the modern French school of which Debussy, Dukas, and d'Indy were the illustrious founders. All three acknowledged his great influence, and all of them paid him the sincere tribute of studying his work deeply; it is recorded that each of them knew by heart his masterpiece, the opera *Namouna*, produced in Paris in 1882.

Falling on the ear always with a happy sense of freshness, Lalo's music has those qualities of vivid colour which are proof against the staleness which repetition may involve, and does indeed involve with music of less intrinsic charm.

The Norwegian Rhapsody appeared first as a Fantasia for Violin and Orchestra. Later, Lalo arranged it for orchestra alone, and added a second, much livelier, section. The tunes are not actual folk melodies, but are modelled on popular Norwegian airs.

10.30 **Epilogue**
(From Birmingham)



F. P. Lujan.
Alderman BYNG KENDRICK, Lord Mayor of Birmingham, will broadcast an appeal on behalf of the Middlemore Homes tonight at 8.45.

Sunday's Programmes continued (September 8)

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

3.30-5.0 p.m. **A BAND CONCERT**

THE SWINDON G.W.R. SOCIAL AND EDUCATIONAL UNION PRIZE BAND
Conductor, J. LENNON

March, 'Knight of the Road' Rimmer
Overture, 'The Bohemian Girl' Balfe

MARGARET FRANCIS (Soprano)

Hymn to the Almighty Schubert
On Wings of Song Mendelssohn
Go not, happy day Frank Bridge

BAND
Selection, W. H. Squire's Songs arr. J. Ord Hume
Euphonium Solo, Friend O' Mine

Soloist, D. BAKER

W. SALUSBURY BAKER (Baritone)
Kashmiri Song .. } (' Four Indian .. } Woodforde
Till I Wake } Love Lyrics ')... } Finden

MARGARET FRANCIS

Autumn Allison-Crompton
A Song of Thanksgiving Allitsen
The Little Road Home..... Brewer

BAND
Selection, 'H.M.S. Pinafore' Sullivan
Cornet Solo, 'Serenade' Schubert (Soloist, R. MUNDY)

W. SALUSBURY BAKER
'Maire, my Girl' Aitken
'Drink to me only' arr. Quilter
'Blow, Blow thou Winter Wind' Quilter

BAND
Selection, 'Faust' Gounod
Hymn, 'Deep Harmony' Parker

5.0-6.15 app. S.B. from London

8.0-8.45 S.B. from London

8.50 S.B. from London

9.0 West Regional News

9.5 **A CONCERT**

Relayed from the Coney Beach Pavilion, Porthcawl

NATIONAL ORCHESTRA OF WALES

(Cerdorfa Genedlaethol Cymru)

Leader, LOUIS LEVITUS

Conducted by WARWICK BRAITHEWAITE

'Liebestraume' (Love's Dreams) Liszt
'Two Hungarian Dances' Brahms

TUDOR DAVIES (Tenor)
'Verborgenheit'.. Wolf
'Song of the Open' La Forge

LIONEL FALKMAN (Violin) and Orchestra
Faust Fantasia Gounod, arr. Wieniawski



ON THE BEACH AT PORTHCAWL.

A peaceful scene at the Welsh seaside resort, from which another concert is to be broadcast from Cardiff Station to-night at 9.5.

ORCHESTRA
Fantasia, Easter Chimes in Little Russia Volicheni

10.0 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship
Relayed to Daventry (5XX)

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

3.30 S.B. from Cardiff

5.0-6.15 app. S.B. from London

8.0-8.45 S.B. from London

8.50 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.)

3.30-6.15 app. S.B. from London

8.0 S.B. from London

8.45 The Week's Good Cause

Appeal on behalf of the Poole Division of the St. John Ambulance Brigade by Capt. J. W. WHITE, J.P., County Commissioner, County of Dorset

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

10.30 Epilogue

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

3.30-6.15 app. S.B. from London

8.0-8.45 S.B. from London

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

10.30 Epilogue

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

3.30 **A Symphony Concert**

A PROGRAMME OF DVORAK'S MUSIC (Dvorak born this day, 1841)

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

PERCY BILSBURY (Tenor)

5.0-6.15 app. S.B. from London

8.0 S.B. from London

8.45 The Week's Good Cause

An Appeal on behalf of the Yorkshire Federation for Maternity and Child Welfare, by Mrs. KITSON CLARK. S.B. from Leeds

8.50 S.B. from London

9.0 North Regional News

9.5 S.B. from London

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.5 m.)

3.30-6.15 app.:-S.B. from London. 8.0:-S.B. from London. 8.45:-The Week's Good Cause. Appeal on behalf of the Wallsend and Willington Quay Infirmary and Maternity Hospital by the Mayor of Wallsend, Councillor J. Mason. 8.50:-S.B. from London. 10.30:-Epilogue.

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

GLASGOW.

3.30-6.15 app.:-S.B. from London. 8.0-8.45:-S.B. from London. 8.50:-S.B. from London. 9.0:-Scottish News Bulletin. 9.5:-S.B. from London. 10.30:-Epilogue.

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

ABERDEEN.

3.30-6.15 app.:-S.B. from London. 8.0-8.45:-S.B. from London. 8.50:-S.B. from London. 9.0:-S.B. from Glasgow. 9.5:-S.B. from London. 10.30:-Epilogue.

2BE 1,238 kc/s. (242.5 m.)

BELFAST.

3.25:-44th Annual Meeting of the Brigade Council of The Boys' Brigade. Church Parade Service of the Belfast Battalion Relayed from the Assembly Hall. 4.30 app.-6.15 app.-S.B. from London. 8.0-8.45:-S.B. from London. 8.50:-S.B. from London (9.0 Regional News). 10.30:-Epilogue.



THE SWINDON G.W.R. BAND,

a concert by whom will be broadcast from Cardiff this afternoon.

L. Meylan

7.45
THE SONGS OF
LAWRENCE
KELLIE

MONDAY, SEPTEMBER 9
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

8.0
SIR HENRY WOOD
and
HIS ORCHESTRA

10.15 a.m. THE DAILY SERVICE

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

10.45 Miss SYDNEY M. BUSHELL: 'Common Sense
in Household Work—I, Choosing a Home'

This begins a series of, in all, nine talks—four
of which will be given by Miss Bushell, and five
by Mrs. R. O. Raphael (Miss W. Spielman),
Director of the Household Section of the Institute
of Industrial Psychology. Miss Bushell is a
graduate of the London School of Economics,
and has had a considerable experience in con-
nection with many types of housing-schemes,
house and estate management.

11.0 (Daventry only) Gramophone Records

12.0 A Ballad Concert
MILDRED WATSON (Mezzo-Soprano)
KENNETH LOWE (Baritone)

12.30 Organ Music
Played by EDWARD O'HENRY
Relayed from Tussaud's Cinema

1.0-2.0 Light Music
LEONARDO KEMP and his PICCADILLY HOTEL
ORCHESTRA
From the Piccadilly Hotel

4.0 Jack Payne
and the
B.B.C. Dance Orchestra

4.15 LIGHT MUSIC
ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR
'Water Wagtail' (Cyril Scott) and other Piano
Solos Played by CECIL DIXON
The Story of 'Jonathan and the Wild Mouse,'
written and told by J. C. STOBART
Various Songs, including 'The Longshoreman,'
sung by ARTHUR WYNN
'Getting Ready for the Rugby Football Season,'
by Captain H. B. T. WAKELAM

6.0 Mr. A. J. PRIOR: 'Organizing a Juvenile
Hobbies and Handicrafts Exhibition'

A TALK that should be specially useful
and acceptable to scouts, guides,
boys' brigades, boys' and girls' clubs,
etc. Mr. Prior is Secretary of the
Brighton and Hove Juvenile Wel-
fare Council—a Council which, on
several occasions, has successfully
run Juvenile Hobbies and Handi-
crafts Exhibitions.

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

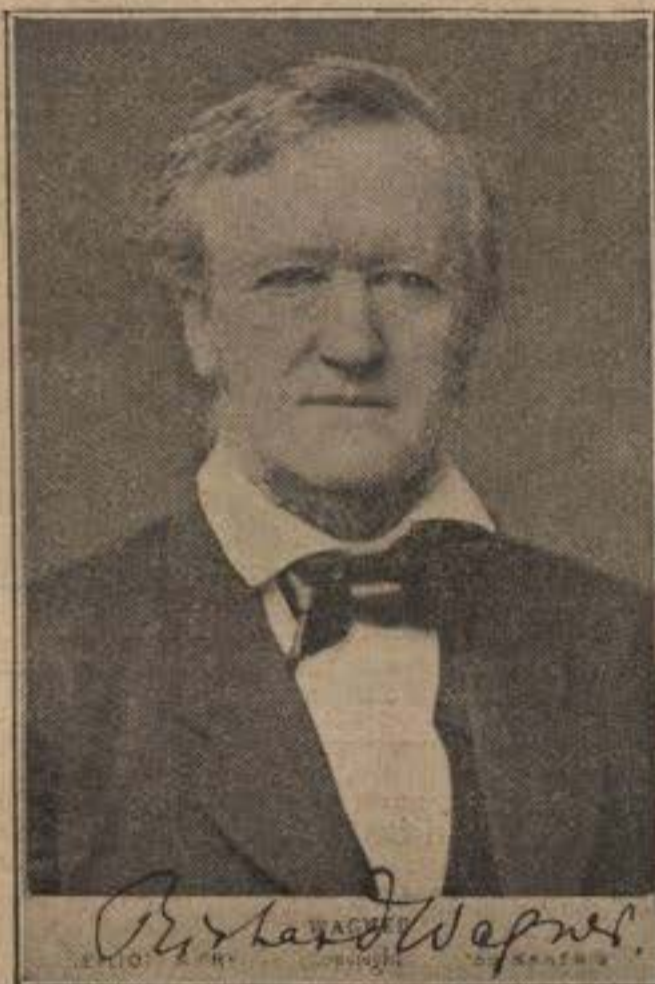
6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

7.0 Mr. DESMOND MACCARTHY:
Literary Criticism

7.15 Musical Interlude

7.25 Major N. G. BRETT-JAMES:
'How Seventeenth-century London
faced disaster'



IN HIS OWN HAND.

This portrait of Richard Wagner is repro-
duced from a photograph in the possession
of Mr. Alfred Cammeyer, signed across the
foot by the composer himself. A Wagner
Prom. will be relayed from the Queen's
Hall tonight.

7.45 Lawrence Kellie's Songs

Sung by
MURIEL LAWRENCE KELLIE (Soprano)

She dwelt among the untrodden ways
The day has a thousand joys
A Leavetaking
The Boy and the Brook
Now will I sing to God



THE VILLA WAHNFRIED AT BAYREUTH,
where Wagner lived from 1872 to 1882, the period during which Bayreuth
became the centre of a world-wide musical influence.

8.0 Promenade Concert

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

TATIANA MAKUSHINA (Soprano)
FRANK TITTERTON (Tenor)

SIR HENRY WOOD
and his

SYMPHONY ORCHESTRA
(Leader, CHARLES WOODROUSE)

Wagner Concert

ORCHESTRA

Prelude, Act III ('Tristan and Isolde')
(Cor Anglais, J. McDONAGH)
Overture, 'Rienzi'

FRANK TITTERTON

Aria, 'Rienzi's Prayer' ('Rienzi')

ORCHESTRA

Prelude, Act III }
Dance of the Apprentices } 'The Mastersingers'
Procession of the Masters }
Homage to Sachs, }
Overture and Venusberg Music ('Tannhäuser')

TATIANA MAKUSHINA and Orchestra

Closing Scene ('The Dusk of the Gods')

9.40 'The Second News'

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

10.0 Topical Talk

10.15 A CONCERT

ROBERT BURNETT (Baritone)
THE GERSHOM PARKINGTON QUINTET
Rhapsody Brahms
ROBERT BURNETT
Mally O! Herbert Howells
Go not, happy day Frank Bridge
Ethiopia saluting the colours Charles Wood

QUINTET

Nocturne in E Minor }
Waltz No. 7 } Chopin
Prelude }

ROBERT BURNETT

Eleanore Mallinson
The Heart Worships Holst
Love is a Bubble Allitsen

QUINTET

Three English Dances Quilter

11.0 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 Fulto-
graph Process

MONDAY, SEPTEMBER 9

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

8.0
AN HOUR
OF
VAUDEVILLE

4.0 **LOZELLS PICTURE HOUSE ORCHESTRA**
(From Birmingham)
Conducted by E. A. PARSONS
Overture, 'The Italians in Algiers' *Rossini*
Incidental Music, 'Faust' .. *Coleridge-Taylor*
Dance of the Witches; The Four Visions;
In the Devil's Kitchen
Intermezzo Romance, 'Gallantry' *Ketelbey*

4.30 **Dance Music**
(From Birmingham)
BILLY FRANCIS and his BAND
Relayed from the West End Dance Hall
WORTLEY ALLEN presents 'Characters from Dickens'

5.30 **The Children's Hour**

(From Birmingham)
'About Scotland and the Scots,' by Angus Wilson
Scots Songs by **JANET MACFARLANE** (Soprano)
'The Hungry Child's Alphabet—Breakfast,' by Margaret Madeley
Songs by **CUTHBERT FORD** (Baritone)

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**
MARJORIE TILSON (Mezzo-Soprano)
OLGA THOMAS (Pianoforte)

ORCHESTRA
Overture, 'The Mandarin's Son' *Ovi*
Selection, 'The Geisha' *Jones*

MARJORIE TILSON
My Love's an Arbutus *arr. Stanford*
Irish Folk Song *Arthur Foote*
A Soft Day *Stanford*
I Know Where I'm Goin' *arr. Hughes*

7.5 **ORCHESTRA**
A Little Suite *Patrick Barrow*
Canzonetta; Minuet; Jig

OLGA THOMAS
Study in F Sharp *Arensky*
Military March *Schubert, arr. Tausig*
MARJORIE TILSON
Now sleeps the crimson petal..... } *Quiller*
Fair House of Joy }
Among the Willows..... } *Phillips*

7.35 **ORCHESTRA**
Waltz, ('Catherino')..... *Tchaikovsky*

OLGA THOMAS
Prelude in E Minor *Mendelssohn*
Study in A Flat *Chopin*
Rhapsody in C, No. 3 *Dohnanyi*

ORCHESTRA
First Children's Suite *Ansell*

8.0 **Vaudeville**
(From Birmingham)
WALTER JONES and PARTNER (Light Songs and Harmony)

JOCK MARRISON (Scots Songs and Stories)
PAULINE and DIANA (Instrumentalists)
GEORGE GREGORY (Comedian)
PHILIP MIDDLEMISS and WINTFRED WYNTON in 'Snatches of Conversation'
PHILIP BROWN's DOMINOES DANCE BAND

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

9.15 **A Popular Orchestral Programme**



Clouse Harris

HELEN ALSTON sings in the Popular Orchestral programme from Birmingham tonight.

(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by **JOSEPH LEWIS**
HELEN ALSTON (Soprano)

ORCHESTRA
Overture, 'Raymond' *Ambrose Thomas*
Selection, 'The Belle of New York' ... *Kerker*

THOMAS, although known almost wholly now by *Mignon*, was the composer of at least twenty operas and full-sized ballets which enjoyed great popularity in the second half of last century. In his own day, indeed, he was easily the most popular of composers for the Paris stage. The latter part of his life was spent, however, in teaching, as head of the famous Paris Conservatoire—a post which he held for twenty-five years. It was the success of his Opera *Hamlet*, following on *Mignon*, which won him that distinction, and to *Mignon* he owed the award of the Grand Cross of the Legion of Honour, which was given him on the occasion of its thousandth performance.

The Opera *Raymond*, of which only the Overture is now played, although that is well known and popular, appeared in 1851.

HELEN ALSTON
The Lover's Tasks } *Traditional, arr. Cecil Sharp*
Dashing away with the smoothing iron }
The Wayfarer's Night Song } *Easthope Martin*
The Brightest Day }

ORCHESTRA
Entr'acte, 'Jeannotte'..... *Ancliffe*
Rose Minuet *Messenger*

HELEN ALSTON
Buy my Strawberries *Herbert Oliver*
The Elf Man *J. B. Wells*
Day's End *Helen Alston*

ORCHESTRA
March of the Crusaders *Finck*

10.15-11.15 **DANCE MUSIC**

THE PICCADILLY PLAYERS, directed by **AL STARITA**, and **THE PICCADILLY GRILL BAND**, directed by **JERRY HOEY**, from **THE PICCADILLY HOTEL**

(Monday's Programmes continued on page 482.)



THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Orchestral and Band.

- CARNEVAL-Overture.** Sir Hamilton Harty and Hallé Orchestra (No. L2036-6a, 6d.).
- BENEDICTION DES POIGNARDS (Meyerbeer).** H.M. Grenadier Guards Band (No. 9622-4a, 6d.).
- POET AND PEASANT-Overture.** H.M. Grenadier Guards Band (No. 9087-4a, 6d.).
- FINLANDIA, TONE POEM (Sibelius).** Sir Henry J. Wood and New Queen's Hall Orchestra (No. 9655-4a, 6d.).
- NORWEGIAN RHAPSODY (Lalo).** Orchestre Symphonique (of Paris), Conducted by Pierre Chappon (No. 9707-4a, 6d.).
- TRISTAN AND ISOLDE—Prelude to Act 3.** Bayreuth Festival Orchestra, Conducted by Karl Elmendorff (No. L2205-6a, 6d.).
- RIENZI-Overture.** Bruno Walter and Royal Philharmonic Orchestra (Nos. L1820 to L1821-6a, 6d. each).
- TANNHAUSER-Overture.** Willem Mengelberg and Concertgebouw Orchestra (Nos. L1770 to L1771-6a, 6d. each).
- TANNHAUSER—Venusberg Music.** Bruno Walter and Royal Philharmonic Orchestra (Nos. L1982 to L1983-6a, 6d. each).
- RAYMOND-Overture.** H.M. Grenadier Guards Band (No. 2491-3a).
- BELLE OF NEW YORK-Selection.** H.M. Grenadier Guards Band (No. 9192-4a, 6d.).
- GONDOLIERS-Selection.** Court Symphony Orchestra (No. 979-4a, 6d.).
- SYMPHONY No. 41 (Mozart).** Sir Dan Godfrey and Symphony Orchestra (Nos. L1938 to L1941-6a, 6d. each).
- MORNING, NOON AND NIGHT-Overture.** National Military Band (No. 9013-4a, 6d.).
- TOM JONES-Selection.** H.M. Grenadier Guards Band (No. 9297-4a, 6d.).
- LA PALOMA (Yradier).** Paul Whiteman and His Orchestra (No. 9459-4a, 6d.).
- SEMIRAMIDE-Overture.** Percy Pitt and H.M.C. Orchestra (No. 9076-4a, 6d.).
- EGMONT-Overture.** Willem Mengelberg and Concertgebouw Orchestra (No. L1799-6a, 6d.).
- SYMPHONY No. 5 (Beethoven).** Felix Weingartner and Royal Philharmonic Orchestra (Nos. L1880 to L1883-6a, 6d. each).
- MADAME BUTTERFLY-Selection.** Percy Pitt and New Queen's Hall Light Orchestra (No. 9306-4a, 6d.).
- SUMMER DAYS-Salts.** Eric Coates and New Queen's Hall Light Orchestra (Nos. 9369 to 9370-4a, 6d. each).
- VALE TRISTE (Sibelius).** H.M. Grenadier Guards Band (No. 506-4a, 6d.).
- KELTIC SUITE (Foulds).** H.M. Grenadier Guards Band (No. 9249-9250-4a, 6d. each).

Instrumental.

- AIR ON THE G STRING (Bach).** G. Orepax—Dello (No. 5168-3a).
- SCOTTISH FANTASIA (arr. Mulder).** J. H. Squire Celeste Octet (No. 9096-4a, 6d.).
- INVITATION TO THE VALE (Weber).** J. H. Squire Celeste Octet (No. 9508-4a, 6d.).
- LIEBSTRAUM (Liszt).** Howard-Jones—Piano (No. 9651-4a, 6d.).
- ROMANCE (Rubinstein).** J. H. Squire Celeste Octet (No. 5218-3a).
- MEMORIES OF MENDELSSOHN.** J. H. Squire Celeste Octet (No. 9649-4a, 6d.).
- EVENING LULLABY.** J. H. Squire Celeste Octet (No. 4885-3a).
- SERENADE (Mozart).** J. H. Squire Celeste Octet (No. 4194-3a).

Vocal.

- SERENADE (Schubert).** Charles Hackitt, Tenor (No. 7367-6a, 6d.).
- TREES.** Dame Clara Butt, Contralto (No. X337-6a).
- AMONG THE WILLOWS.** Isabel Hallie, Soprano (No. 4486-3a).
- I KNOW OF TWO BRIGHT EYES.** Rex Palmer, Baritone (No. 3947-3a).
- MAIRE, MY GIRL.** Arthur Jordan, Tenor (No. 3506-3a).
- O MISTRESS MINE.** Frank Mellings, Tenor (No. 4617-3a).
- NIRVANA (Adams).** William Haseltine, Tenor (No. 3424-3a).
- LOVE'S OLD SWEET SONG.** Layton and Johnstone (No. 4429-3a).
- LINDEN LEA.** Edgar Coyle, Baritone (No. 5211-3a).
- IMMORTAL HOUR—Faery Song.** William Haseltine, Tenor (No. 5546-3a).
- IMMORTAL HOUR—Song of Creation.** William Haseltine, Tenor (No. 5976-3a).
- SHE IS FAR FROM THE LAND.** Edgar Coyle, Baritone (No. 9248-3a).
- PHILEMON AND BAUCIS—Vulcan's Song.** Robert Easton, Bass (No. 9210-4a, 6d.).

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Monday's Programmes continued (September 9)

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WIRELESS MAGAZINE

September 1/-

is now on sale at all Newsagents, etc.
GET A COPY TO-DAY.

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

1.15-2.0 An Orchestral Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Norfolk Rhapsody Vaughan Williams
Suite, 'Roumanian Folk-songs' Bartok
Italian Capriccio Tchaikovsky

FROM a very early age Tchaikovsky was strongly attracted by Italian opera, and its melodious influence probably has a good deal to do with the fact that his music is in some ways less obviously Russian than that of his compatriots. He made more than one visit to Italy, and this piece, among the gayest and most care-free of all his music, was composed during a trip in 1880, most of which he spent in Rome. Writing from there to Madame von Meck, the good friend who enjoyed so much of his confidence, he says: 'I am working at an Italian Fantasia based on folk-songs. Thanks to the charming themes, some of which I have taken from collections, and others which I have heard in the streets, this work will be effective.'

4.0 London Programme relayed from Daventry

4.45 The Rev. GORDON HAMLIN, 'A Bird Lover in Bristol City'

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

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.55 West Regional News

10.0 S.B. from London

10.15-11.0 A Light Orchestral Concert

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Overture, 'The Magic Flute' Mozart
Suite, 'Sylvan Scenes' Fletcher
Scherzo Waltz ('Boabdil') Moszkowski
Bacchanale, 'The Tempter' German

THE story of Mozart's opera, *The Magic Flute*, is one of which nobody tries to make sense. It is a strange, almost grotesque blend of religious and masonic ritual with two human love stories, one of them of even childish order. The music, however, is so rich in all the qualities which Mozart lovers admire that no one bothers very much about the story.

The Overture begins with an impressive slow section, illustrating the priestcraft of the tale, and there follows a merry theme which the second violins begin, to be imitated in turn by the other instruments. The solemn tones of the beginning are heard again, and thereafter the sprightly tune appears with a tinge of melancholy in its strain, and again proceeds on its hurrying way.

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

1.15-2.0 S.B. from Cardiff

4.0 London Programme relayed from Daventry

4.45 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 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 S.B. from London

6.30 Boys' Brigade Bulletin

6.45-11.0 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
'Il n'y a pas de quoi' (Pray, don't mention it!), but we must, for Frenchy Norris did much towards the Community Chest ('FRENCHY,' by EDGAR MATHESON)

Songs by ROSE MORSE (Mezzo-soprano)

6.0 London Programme relayed from Daventry

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

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

4.0 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA

Overture, 'Romeo and Juliet' Bellini
Serenade Heykens
The Brave Little Soldier Micheli

PERCIVAL SIMPSON (Baritone)

Sweet Ophelia Rodger Deitch
Trade Winds Keel
The King's Minstrel Pinski

ORCHESTRA

Selection, 'Lilac Time' Schubert, arr. Clutsam
The Dream Girl Finck

PERCIVAL SIMPSON

The Rebel } William Wallace
Son of Mine }
At Santa Barbara Russell

ORCHESTRA

Holiday Sketches Foulds

5.15 The Children's Hour
PASSING THE TIME
Songs by DORIS GAMBELL and HARRY HOPEWELL

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 ALBERT WHELAN
(The Australian Entertainer)

8.0 S.B. from London



A LOVER OF BIRDS.

The Rev. GORDON HAMLIN, whose portrait appears above, will talk about 'Bird Life in Bristol City,' from Cardiff this afternoon.

Monday's Programmes continued (September 9)

9.55 North Regional News

10.0 S.B. from London

10.15-11.0 Songs that Made History

'THE MARSEILLAISE (1792)

Rouget de Lisle (Captain of the Engineers)
'Papa' Bonnemain
Madame Bonnemain
Latouche

Scene: A room in a house at Strasbourg, April, 1792 (midnight)

'THE HUNDRED pipers' (1821)

Angus
Donald
Margaret
Charlie (a boy)

Scene: A farmhouse near Culledon Moor; evening, April, 1821

'JOHN BROWN'S BODY' (1859)

Colonel Robert E. Lee (U.S. Army)
Wesley Corbin (a lawyer)
Marion Corbin (his wife)
Sam (a Negro servant)

Scene: The drawing-room of a house in Main Street, Charlestown, Virginia, October, 1859 (evening)

'DOLLY GREY' (1899)

Dot
Jack
Bill
The Soldier

Scene: The Quayside at Southampton, December, 1899

Supported by
STANLEY R. MAHER and his CHORUS
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Conducted by T. H. MORRISON
Scenes produced by D. E. ORMEROD

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:—Kato Evers (Soprano): Willow, Willow, Willow (Parry); Silent Noon, and Linden Lea (Vaughan Williams); Autumn Evening, and Song of the Blackbird (Roger Quilter); The Novice (Schubert); The Cloths of Heaven (Thos. Dunhill). 6.15:—S.B. from London. 8.0:—Captain H. G. Amers and the Eastbourne Municipal Orchestra, relayed from the Festival Hall, North-East Coast Exhibition; Overture, 'Rienzi' (Wagner); Five Silhouettes (Arensky); Waltz, 'The Blue Danube' (Strauss); Selection from the Ballet 'La Boutique Fantasque' (Rossini-Rospigli); Hungarian Rhapsody, No. 1 (Liszt). 8.30:—Archibald Armstrong (Baritone) (From Studio); Gifts (Dunhill); If wishes were horses (Rowley); Oh, could I but express in song (Malashkin); Prince Gallitzin's Aria ('Prince Igor') (Borodin). 8.40:—Orchestra (From Exhibition); Potpourri, 'Russian Folk Songs' (arr. Krein); Serenata, No. 2 (Toselli); Ballet Music from Eugene Onegin (Tchaikovsky). 9.40-11.0:—S.B. from London.

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

4.0:—A Scottish Concert. The Station Orchestra: Ballad, 'Helen of Kirkconnel' (Somervell). Agnes Duncan (Contralto): My Dear Highland Laddie (arr. J. Michael Black); The Broom o' the Cowdenknives (arr. Alfred Moffat); The Yellow Haired Laddie (arr. J. Michael Black). Orchestra: Suite, 'Humoristique' (O'Brien). Elsie Brodie (Reciter): The Lost Light (Violet Jacob); The Two Courtiers (David Kennedy). Orchestra: Coronach (David Stephen). Agnes Duncan: The Silver Moon my Mistress Is (arr. Alfred Moffat); The Bonnie Brier Bush (arr. Alfred Moffat); The Land o' the Leal (Traditional). Orchestra: Suite, 'Perthshire Echoes' (W. B. Moonie). 5.15:—The Children's Hour. 5.57:—Weather Forecast for Farmers. 6.0:—Mr. G. M. Campbell: 'A Bohemian Holiday,' S.B. from Edinburgh. 6.15:—S.B. from London. 6.30:—Mrs. J. A. C. Murray: A Talk to Members of the Girls' Guildry: 'How I can pull my weight.' 6.40:—Bulletin of Juvenile Organizations. 6.45:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0:—S.B. from London. 10.15-11.0:—A Light Concert. The Station Orchestra: Selection, 'Wake up and Dream'

(Cole Porter). Nina Taylor (Soprano): My Southern Home: When Summer is Gone. Orchestra: Selection, 'This Year of Grace' (Noel Coward). Nina Taylor: Under the Moon: Someday, Somewhere, We'll Meet Again; Dear, On a Night like this. Orchestra: Selection, 'Show Boat' (Kern).

2BD ABERDEEN. 695 kc/s. (431.5 m.)

4.0:—Afternoon Concert. The Station Octet: March, 'On the Quarter Deck' (Alford); A Day in Paris (Christine). 4.15:—Hannah T. Ruddach (Soprano): Good-bye (F. Paolo Tosti); The Valley of Laughter (Wilfred Sanderson); The Road of Looking Forward (Hermann Lohr); A Brown Bird Singing (Haydn Wood). 4.25:—Octet: Ballet Music from 'Hiawatha' (Cobridge-Taylor). 4.45:—Hannah T. Ruddach: Love's Coronation (Florence Aylward); The Songs my Mother Sang (Arthur Grimshaw); Honing (Del Riego). 4.55:—Octet: Suite, 'In a Fairy Realm' (Ketelbey). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—S.B. from Glasgow. 6.40:—Girl Guides Bulletin. 6.45:—S.B. from London. 8.35:—S.B. from Glasgow. 10.0:—S.B. from London. 10.15:—Scottish Programme. The Station Octet: Keltic Ballad (Wagh Wright). 10.20:—R. E. Anderson (Baritone): The Battle of Stirling (Chisholm); MacGregor's Gathering (Lee); The Piper o' Dundee (arr. Diack). 10.30:—Octet: Overture, 'Killiecrankie' (Volti). 10.38:—R. E. Anderson: Sound the Pibroch, and Johnnie Cope (arr. Moffat); Willie brewed a peck o' maist (arr. Miller). 10.48-11.0:—Suite, 'Highland Memories' (McGunn).

2BE BELFAST. 1.238 kc/s. (242.5 m.)

12.0-1.0:—A Concert. The Radio Quartet: Selection, 'Tosca' (Puccini); 'The Singing Stream' (Howard Carr); Suite, 'Three Irish Pictures' (Ansell). Maude Hunter (Mezzo-Soprano): Nay, tho' my heart should break (Tchaikovsky); Bless my brooms (Craxton); An Ardglass Boat (Larchet); The New Umbrella (Baly). Quartet: Selection, 'Hold Everything' (Henderson); March, 'The Spirit of Pageantry' (Fletcher). 4.0:—Light Music by The Trocadero Sextet, directed by E. W. Sibbald Treacy, relayed from the Trocadero Restaurant, Portrush. Sextet: March, 'Ulsterland' (W. K. Gibson); Selection of Irish Airs (arr. Myddleton); Air de Ballet, 'Musette,' and Russian Song, 'Moskwa' (Offenbach). Frank Adair (Violin): Nocturne, Op. 9, No. 2 (Chopin). Sextet: Selection of W. H. Squire's Songs. Rhyth Duffy (Violoncello): Andante and Finale from Fifth Concerto (Goltermann). Sextet: Selection, 'A Masked Ball' (Verdi, arr. Alder); Danny Boy (Londonderry Air) (arr. O'Connor-Morris); Entr'acte, 'Serenata' (Toselli); Entr'acte, 'La Paloma' (Yradier). 5.15:—The Children's Hour. 6.0:—Talk. 6.15:—S.B. from London. 6.30:—For the Boys' Brigade. 6.45:—S.B. from London. 7.45:—The Sea. The Chorus and Orchestra, conducted by E. Godfrey Brown. Orchestra: Overture, 'Britannia' (Mackenzie). 7.55:—Songs of the Fleet (C. V. Stanford) (for Baritone Solo, Chorus, and Orchestra) (Soloist, Stuart Robertson). 8.15:—Orchestra: On the Cliffs of Cornwall (Prelude to Act II from 'The Wreckers') (Ethel Smyth). 8.25:—Master Mariners (Thos. Wood) (For Baritone Solo, Chorus and Orchestra) (Soloist, Stuart Robertson). 8.45:—News from Whydah (Balfour Gardiner) (Ballad for Chorus and Orchestra). 8.53:—Orchestra: Dance of the Sailors ('Rodrigo') (Handel). 9.0:—A Symphony. The Symphony Orchestra, conducted by E. Godfrey Brown: Symphony in D Minor (Oskar Franck). 9.40:—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.

LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Department, B.B.C.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.

Bobbie says..

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2LO LONDON & 5XX DAVENTRY

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9.0
NORAH DREWETT
AND
GÈZA DE KRESZ

10.15 a.m. THE DAILY SERVICE
10.30 (Daventry only) TIME SIGNAL, GREENWICH;
WEATHER FORECAST
10.45 Miss HELEN GRIEG SOUTER: 'The Washing
of Blankets and Woollens'

THIS talk, which will describe an easy method of
'washing blankets and woollens,' was postponed
from last session on account of the Wimbledon
Tennis Tournament, but has been requested by
many listeners.

11.0 (Daventry only)
Gramophone Records

12.0 ORGAN MUSIC
Played by
W. G. COMLEY, Mus. B.
Organist of Christ's Hos-
pital and All Saints,
Hertford
Relayed from Southwark
Cathedral
Overture, 'Tamerlano'
Handel, arr. W. J. Comley
Introduction; Fuga;
Minuet
Andante Cantabile, First
Symphony
Beethoven, arr. W. L. Peace

FREDERICK STEGER
Recit., 'Thanks to my
Brethren' } Handel
Air, 'How vain is Man'
('Judas Maccabean') ... }
W. G. COMLEY
Canzonetta (No. 3, Six Trios)
Max Reger
Chorale Prelude, 'Herr Jesu Christ,
dich zu uns wend' } Bach
Prelude and Fugue in G }

FREDERICK STEGER
Recit. and Air, 'In Native Worth'
('Creation') Haydn
W. G. COMLEY
Fantasia in E Wolstenholme
Introduction and Passacaglia from Eighth
Sonata Rheinberger

1.0-2.0 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 Fultograph Process

4.0 Light Music
FRED KITCHEN and his ORCHESTRA
From the BRIXTON ASTORIA

5.15 THE CHILDREN'S HOUR
Violoncello Solos played by BEATRICE EVELINE
'The Story of 'The Ishmaelite' (H. Mortimer
Ballen)

In the unavoidable absence of UNCLE LESLIE,
Zoo Talk, No. 2, 'More Stories about Animals,'
will be given by THE WICKED UNCLE

6.0 Musical Interlude

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
7.0 Miss BARBARA BLISS: 'The Rainbow
Shepherds of the Arctic Circle'
7.15 Musical Interlude
7.25 Commissioner DAVID C. LAMB: 'Our Imperial
Heritage'

9.0 A SONATA RECITAL
by
Norah Drewett and Gèza de Kresz
Sonata for Violin in G Minor Handel
Menuet Arne
Les Fifres Dandrieu
Capriccio Scarlatti
Gavotte, 'Pours le heures et les zephyrs'
Rameau
Two Hungarian Dances from Books 3 and 4
Brahms, arr. Joachim
Rondeau brillante for Pianoforte and Violin
Schubert

ALTHOUGH Schubert, more than any other of the
great masters, is known
and loved by the ordinary
listener, it is on quite a
small number of his pieces
that that popularity rests.
It is possible to produce
a vast number of Schu-
bert's works which are still
unknown, not merely to
the casual listener, to
whom it matters very
little who made his music
for him, but even to the
enthusiast—even to all
but a very few of Schu-
bert's own special
devotees. He left, for
instance, four Sonatas, a
Phantasia, and this Rondo,
all for Pianoforte and
Violin, which are practi-
cally unknown except to
violinists, though on the
rare occasions on which
they are played the listener
always wonders why he
has not had a chance of
hearing them before.

The Rondo Brillante
bears the earliest number
of his pieces for violin and
pianoforte—Opus 70. It
was published in 1827, the
year before he died, when

ill-health and unkind circumstances were
already besetting him.

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

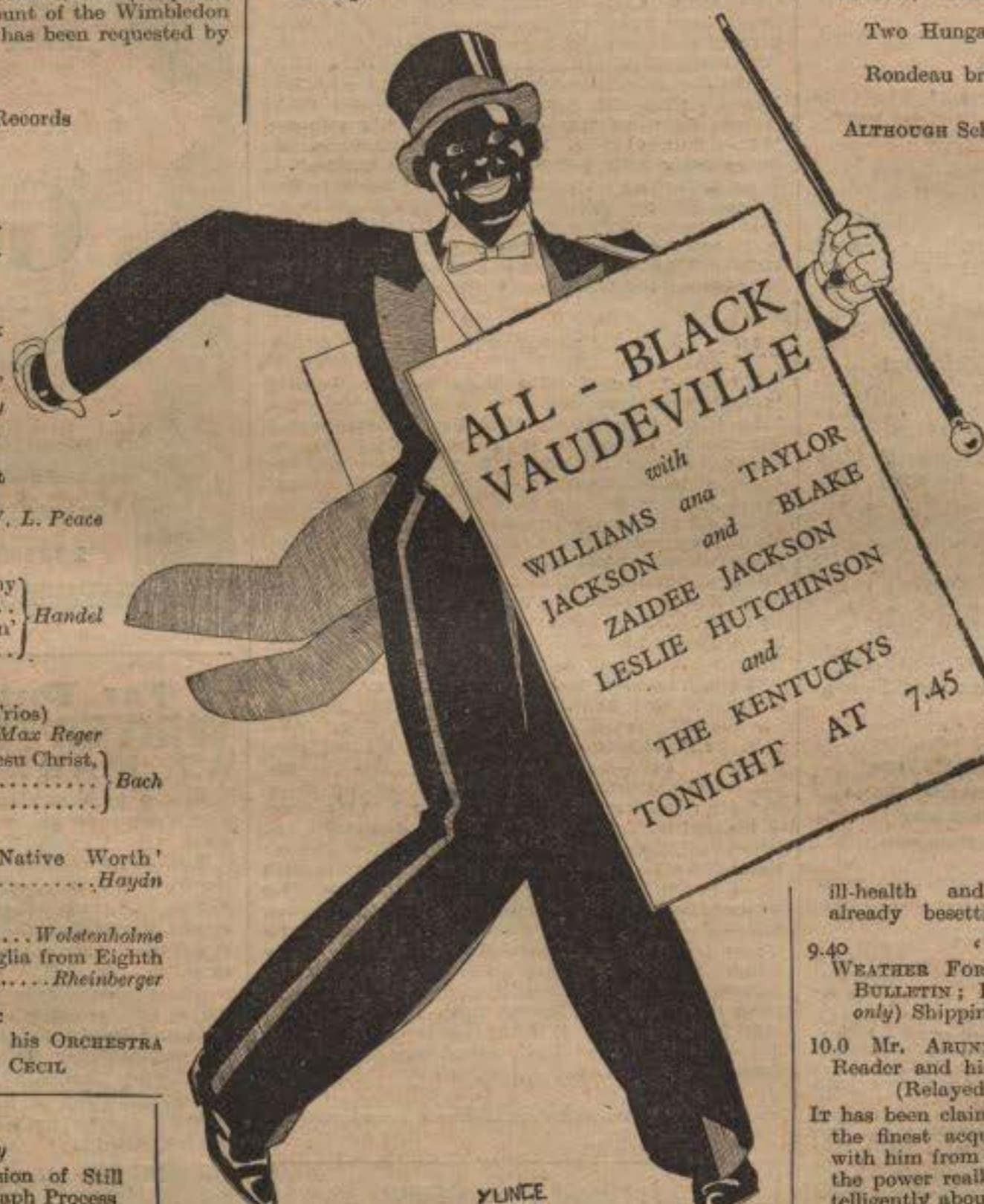
10.0 Mr. ARUNDELL ESDAILE: 'The Student
Reader and his Books'
(Relayed from the Dome, Brighton)

It has been claimed by some educationalists that
the finest acquisition any man can bring away
with him from his school and college training is
the power really to find his way easily and in-
telligently about a good library. Indeed, one of
the first attributes of scholarship is to be able to
seize upon and apply the knowledge of the past;
but this power to find your way about books is a
necessity, equally, for the less pretentious scholar,
too. 'By a man's library you shall know him,' is
true in a large measure: but it is perhaps
even more true that you shall know a student
by his way of using his (or any other) library.

10.15 'Shall We Take The Air?'
LESLY DUFF (Soprano)
and
JAMES TOPPING (Tenor)
In an Interlude about Gardens
by PAULINE and HERBERT BEDFORD

10.35 DANCE MUSIC
TEDDY BROWN AND HIS BAND, FROM CIRO'S CLUB

11.-12.0 THE CAFE DE PARIS BLUE LYRES BAND,
FROM THE CAFE DE PARIS



COMMISSIONER LAMB is the migration officer for
the Salvation Army: it will be readily seen that,
from such a point of vantage, he will have had
exceptional opportunities to study the question
of migration in all its aspects. His talk will, in
addition to containing much of general interest,
be of special use to those who, either imme-
diately or in the future, contemplate migration
themselves.

7.45 'All Black Vaudeville'
WILLIAMS and TAYLOR (Coloured Comedians)
JACKSON and BLAKE (Music and Patter)
ZAIDEE JACKSON (Negro Spirituals)
LESLIE HUTCHINSON (Pianoforte Solos)
THE KENTUCKY SINGERS (in Harmony)
Supported by JACK PAYNE and THE B.B.C.
DANCE ORCHESTRA

YUNCE

TUESDAY, SEPTEMBER 10 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHEN OTHERWISE STATED.

7.15 A TURN BY ALBERT WHELAN

4.0 A Light Orchestral Programme
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
LINDA SEYMOUR (Contralto)
JAMES DAWES (Pianoforte)

ORCHESTRA
Overture, 'Die Flodermäus' ('The Bat')
Johann Strauss

LINDA SEYMOUR
Bonfires Harty
I know a bank Julius Harrison
Nocturne Cyril Scott
The Lilacs Rachmaninov

ORCHESTRA
Prelude and Eastern Dance ('Nero')
Coleridge-Taylor

4.33 JAMES DAWES
Four Preludes Chopin
No. 6 in B Minor; No.
10 in C Sharp Minor;
No 15 in D Flat; No.
20 in C Minor

ORCHESTRA
Three Dances, Cyril Scott
LINDA SEYMOUR
An Autumn Song
Easthope Martin
The Ships of Arcady
Michael Head
A Birthday Woodman

4.55 ORCHESTRA
Selection, 'The Prodigal
Son' Wormser
JAMES DAWES
Prelude and Fugue in B
Flat Minor Bach
Arabesque, No. 1 in E
Debussy

ORCHESTRA
Hibernian Suite .. Roedel

5.30 The Children's Hour
(From Birmingham)
'Masquerade,' a Short Play
by L. B. POWELL
HAROLD MILLS (Violin)
EDITH JAMES will Entertain

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, 'Fingal's Cave' Mendelssohn
Valse, 'Tales of the Vienna Woods' Strauss
THE melody which forms the chief tune of the
Overture, *Fingal's Cave*, sometimes called *The
Hebrides*, was written down immediately after a
visit which Mendelssohn paid to Staffa and Iona,
off the west coast of Scotland, and sent home in
one of his delightful letters, describing the visit
with all his own buoyant enthusiasm.

The Overture begins with lower strings and
bassoons, presenting a theme which depicts the
long, rolling Atlantic breakers, and later the
same instruments give us the second chief
tune. The Overture is built up on these, singly
and together; a very beautiful instance of their
use in combination is heard near the end, where
flute and horns join to play them very softly.

NORRIS STANLEY (Violin)
Nocturne in E Flat Chopin, arr. Sarasate

ORCHESTRA
Fantasia, 'Philemon and Baucis' Gounod
Selection, 'The Gondoliers' Sullivan

7.15 ALBERT WHELAN
(The Australian Entertainer)

7.30 Lozells Picture House Organ
(From Birmingham)
EDWIN J. GODBOLD (Organist)
Memories of Waldteufel arr. Finck
Andante in G Batiste
Minuet Schubert

8.0 A Promenade Concert
Relayed from the Queen's Hall, London
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
35th Season
CLARA SERENA (Contralto)

HEDDIE NASH (Tenor)
EGON PETRI (Pianoforte)
A. R. NEWTON (Bassoon)
SIR HENRY WOOD
and his
SYMPHONY ORCHESTRA
(Leader, CHARLES WOOD-
HOUSE)

Haydn and Mozart
ORCHESTRA
Overture in D Haydn
CLARA SERENA and Or-
chestra
The Spirit Song, 'Hark,
what I tell to thee' Haydn
ORCHESTRA
Symphony, in B Flat (No.
9 of the Salomon Set)
Haydn

EGON PETRI and Orchestra
Concerto in F (K.459)
Mozart

HEDDIE NASH and Or-
chestra
Aria, 'Il mio tesoro' ('My
Treasure') ('Don Gio-
vanni') Mozart

ORCHESTRA
Symphony in C ('Jupiter') (K.551).... Mozart

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

9.55 CLARK and MYDDLETON
(Pianoforte Duets)

10.15 DANCE MUSIC
TEDDY BROWN and his BAND, from CIRO'S CLUB
11.0-11.15 THE CAFE DE PARIS BLUE LYRES BAND,
from THE CAFE DE PARIS

(Tuesday's Programmes continued on page 486.)

This Week's Epilogue.
'PROSPERITY'
Psalm 128 (Chant)
St. Luke xii, 15-28
Hymn, 'Light's Abode, Celestial Salem'
Psalm 30, vv. 6, 7 and 8



CLARA SERENA
is one of the soloists in the Promenade
Concert tonight at 8.0.



A woman's
discrimination
makes her
delight in saying

Player's
Please



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NAVY CUT CIGARETTES

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Tuesday's Programmes continued (September 10)



'You can't go wrong with it, Mum!'

—says Mrs. Rawlins

"This Robin Starch I'm on about again, Mum! It mixes lovely! Smooth as a bit of cornflour! Powdered ready for you! That's what does it! Makes things easy like—none of your puttings in of this and addings of that with Robin! Why, Mum! there's everything you want and to spare in it already. It all comes down to what you've heard me say before. You're right—if you've Robin Starch and Reckitt's Blue. Reckitt's Blue's what you might call gospel with me, Mum, for keeping white things white—not yellor if you follow me, but a real outstanding white, and then I trust to Robin for straightforward work and a finish you can be proud of."

RECKITT'S BLUE
AND
ROBIN
Starch

RECKITT & SONS, LTD., HULL AND LONDON

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

4.0 An Afternoon Concert
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Overture, 'The Secret Marriage' *Cimarosa*

THE Opera to which this is the Overture enjoys the distinction, probably unique, of having been completely encored on its first performance. Its composer, one of the most famous of the Italian school, was, at the time of its composition, Court musician to the Emperor Leopold III of Austria, and it was His Majesty himself who enjoyed the work so much as to insist on its complete repetition immediately after it had been sung and played for the first time.

SEYMOUR DOSSOR (Tenor) and Orchestra
Sanctus Fortis ('Dream of Gerontius') .. *Elgar*
ORCHESTRA
Symphony, No. 1 in C..... *Beethoven*

Rhan o Bryddest 'Mab y Bwythyn' (*Cyman*)
Detholiad o'r nofel 'Rhys Lewis' (*Daniel Owen*)
Dwy Delyneg o waith Eifion Wyn (*Eifion Wyn*)

7.25 S.B. from London
9.55 West Regional News
10.0-12.0 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 S.B. from Cardiff
7.25 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 London Programme relayed from Daventry
4.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 Professor W. E. PATERSON, M.A. (Professor of Modern Languages, University College, Southampton): 'The New Germany—Impressions of a Summer Holiday'
7.15-12.0 S.B. from London (9.55 Local Announcements)

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

12.0-1.0 London Programme relayed from Daventry
4.0 London Programme relayed from Daventry
5.15 The Children's Hour
'Great Claus and Little Claus,' from the story by Hans Andersen, retold for broadcasting by M. JEAN NEWELL
6.0 London Programme relayed from Daventry
6.15 S.B. from London
7.0 Captain H. LA CHARD: 'More Tales from Borneo'
7.15-12.0 S.B. from London (9.55 Local Announcements)



Sir THOMAS HUGHES (left) will broadcast some reminiscences of his first National Eisteddfod, from Cardiff this evening at 6.0. SEYMOUR DOSSOR (right) sings in the afternoon concert that starts at 4.0.

SEYMOUR DOSSOR
Thou art risen, my beloved.... *Coleridge-Taylor*
The Faithful Heart *Raymond Quirke*
Arietta..... } *Cyril Scott*
A Reflection

ORCHESTRA
Suite, 'Children's Corner' *Debussy*
THIS lighthearted music of Debussy's needs no more explanation than the words in which it is dedicated, 'To my dear little Chou-Chou, with her father's tender excuses for what follows.' There are six movements: (1) Dr. Gradus ad Parnassum, no doubt a playful allusion to the famous pianoforte studies of that name with which so many young people have struggled; (2) Jimbo's Lullaby; (3) Serenade for the Doll; (4) The Snow is Dancing; (5) The Little Shepherd; (6) The Golliwog's Cake Walk.

SEYMOUR DOSSOR and Orchestra
Lohengrin's Narration *Wagner*
ORCHESTRA
March, 'Le Cid' *Massenet*

5.15 The Children's Hour
6.0 Sir THOMAS HUGHES: 'My First National Eisteddfod: Wrexham, 1888'
6.15 S.B. from London

7.0 Egwyl Gymraeg
A Welsh Interlude
GWLADYS JONES ('Meinir Tawc')
Reading the following Welsh poems:

No wireless receiving apparatus, crystal or valve, may be installed or worked without a Post Office licence. Such licences may be obtained at any Post Office at which Money Order business is transacted, price 10s. Neglect to obtain a licence is likely to lead to prosecution.

Tuesday's Programmes continued (September 10)

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

12.0 Gramophone Records
 1.0-2.0 The Northern Wireless Orchestra
 NELLIE ASHWORTH (Soprano)
 ORCHESTRA
 Grand March, 'Tannhäuser' Wagner
 Waltz, 'Gold and Silver' Lehar
 NELLIE ASHWORTH
 Down in the Forest Landon Ronald
 To a Wild Rose MacDowell
 An Eriskay Love Lilt Kennedy-Fraser
 ORCHESTRA
 Gipsy Suite German
 Lonely Life; The Dance; Love Duet; The Revel
 NELLIE ASHWORTH
 A Blackbird Singing Michael Head
 Dream Valley Quilter
 Blackbird's Song Cyril Scott
 ORCHESTRA
 Overture, 'The Magic Flute' Mozart

1.0 An Afternoon Concert
 THE NORTHERN WIRELESS ORCHESTRA
 Overture, 'The Merry Wives of Windsor' Nicolai
 Three Norwegian Dances Mullen
 HARRY HAMSTEAD (Baritone)
 Pass, Everyman Lockton
 Through the Night Hugo Wolf
 Invictus Huhn
 ORCHESTRA
 Bohemian Suite Hume
 The Appeal; The Caravan; Tarantella
 Two Serbian Dances Sisek
 HARRY HAMSTEAD
 Farmer's Price Kennedy Russell
 When the Sergeant-Major's on Parade Longstaffe
 Beware of the Maidens Lockton
 ORCHESTRA
 Selection, 'The Duchess of Dantzig' ... Caryll

5.15 The Children's Hour
 S.B. from Leeds
 A MIDNIGHT PROGRAMME
 Songs by DOROTHY KITCHEN
 A Sketch by JACK SAYES
 6.0 Mr. JOHN R. B. MASEFIELD: 'Autumn Nature in the North of England.' S.B. from Stoke
 6.15 S.B. from London
 7.0 Mr. JOHN ROBSON: 'The Unemployed Man and the Idle Land.' S.B. from Leeds
 7.15 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. (261.5 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:—Mr. W. Percy Mail: 'Country Talks—II, On Keeping Bees.' 7.15:—S.B. from London. 10.35:—Dance Music relayed from the Oxford Galleries. 11.15-12.0:—S.B. from London.

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

10.45:—Mrs. Stuart Sanderson: 'Food for Very Young Children'—II. 11.0-12.0:—A Recital of Gramophone Records. 4.0:—A Concert. The Station Orchestra: Overture, 'Rosamunde' (Schubert). Effie Rogers (Pianoforte): 'Thème Varié' (Paderewski). Orchestra: Suite, 'Three Famous Pictures' (H. Wood). Effie Rogers: A Holiday Tune (B. J. Dale); Elizabeth (Parry); Old Dance, 'Jenny Dang the Weaver' (arr. Marjory Kennedy-Fraser); A Romp (York Bowen). Orchestra: Boris Godounov (Moussorgsky). 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:—Dr. James Ritchie: 'The Sea-shore in summer.' S.B. from Edinburgh. 6.15:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0:—S.B. from London. 10.15:—S.B. from Aberdeen. 10.35-12.0:—S.B. from London.

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

11.0-12.0:—Programme relayed from Daventry. 4.0:—Dance Music relayed from the New Palais de Danse. 5.0:—A. Edwin Cruickshank (Baritone): Love that's true will live for ever (Handel); So, Sir Page ('The Marriage of Figaro') (Mozart); Sea Fever (John Ireland); Five Eyes (Armstrong Gibbs); Harlequin (Wilfred Sanderson). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0:—S.B. from London. 10.15:—The Scottish National Players present 'The Grenadier,' a Play in One Act by George Beston Malloch. 10.35-12.0:—S.B. from London.



TELLING TALES IN BORNEO.

A Dyak with an appreciative audience of Malay children. Captain H. La Chard will tell some more tales from Borneo in his talk from Plymouth this evening at 7.0.

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

4.0:—Light Music. Kathleen Howe (Soprano). The Radio Quartet. Quartet: Selection, 'Mignon' (A. Thomas, arr. Alder); The Crimson Fan (Howard Carr). 4.17:—Kathleen Howe: Damon (Max Strang); The Almond Tree (Schumann); A Memory (Goring Thomas); Oh, listen to the voice of love (Hook). 4.29:—Quartet: Suite, 'The Pagoda of Flowers' (Woodforde-Finden, arr. Fletcher); Serenade (Toselli). 4.46:—Kathleen Howe: A Pastoral (Veracini, arr. A. L.); Sing, break into song (Mallinson); The Tryst (Sibelius); The Ladies of St. James's (Cowen). 4.58:—Quartet: Selection, 'Mr. Cinder' (Ellis and Myers); March, 'Great Little Army' (Alford). 5.15:—The Children's Hour. 6.0:—Gramophone Records. 6.15:—S.B. from London. 9.0:—Rhapsodies. The Orchestra, conducted by E. Godfrey Brown: English Rhapsody, 'A Shropshire Lad' (Butterworth); Irish Rhapsody, 'The Magic Harp' (Ina Boyle); Norfolk Rhapsody, No. 1 (Vaughan Williams); Somerset Rhapsody (Holst). 9.40-12.0:—S.B. from London.

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THE
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WEDNESDAY, SEPTEMBER 11
2LO LONDON & 5XX DAVENTRY

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

10.15
DANCE MUSIC
AND
VARIETY

10.15 a.m. THE DAILY SERVICE

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

10.45 Mrs. E. M. HUBBACK: 'A Woman's Commentary'

11.0 (Daventry only) Gramophone Records

12.0 A Ballad Concert
CONSTANCE WENTWORTH (Soprano)
ERNEST WHITE (Baritone)

12.30 A Recital of Gramophone Records

1.0-2.0 LIGHT MUSIC
GEORGES HAECK'S ORCHESTRA
From the Restaurant Frascati

2.50-3.15 The St. Leger
A Running Commentary by Mr. R. C. LYLE
Relayed from the Town Moor Racecourse, Doncaster

4.0 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

4.45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from Davis' Theatre, Croydon

5.15 THE CHILDREN'S HOUR
THE GILES BARN GANG AND THE BABY BROTHER, from 'Tales of Toy Town' (Hulme Beaman), arranged as a Dialogue Story, with Incidental Music by THE GERSHOM PARKINGTON QUINTET

6.0 Musical Interlude

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

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
7.0 Mr. H. J. MASSINGHAM: 'The Passing of Wild Birds and Beasts'
7.15 Musical Interlude
7.25 Talk
7.45 CLARK and MYDDLETON (Pianoforte Duets)

8.0 A Promenade Concert
Relayed from the Queen's Hall
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
35th Season
ASTRA DESMOND (Contralto)
ERIC GREENE (Tenor)
ISOLDE MENGES (Violins)
ORREA PERNEL (Violins)
GORDON WALKER (Flute)
SIR HENRY WOOD and his SYMPHONY ORCHESTRA (Leader, CHARLES WOODHOUSE)

Bach Concert
ORCHESTRA
Suite, No. 2, in B Minor, for Flute and Strings (Flute, GORDON WALKER)

ASTRA DESMOND and Orchestra
Aria, 'Agnus Dei' (Mass in B Minor)

ISOLDE MENGES and Orchestra
Concerto, No. 2 in E

ERIC GREENE and Orchestra
Arias:
See what His love will do (Church Cantata, No. 85, 'Ich bin ein gutes Hirt') (I am a Good Shepherd)
My Jesus is risen (Church Cantata, No. 67, 'Halt im Gedächtniss Jesum Christ') (Hold in remembrance Jesus Christ)

ISOLDE MENGES and ORREA PERNEL and Orchestra
Concerto in D Minor for Two Solo Violins and Strings

In the whole realm of classical music there is no stouter witness than this concerto, to the truth of the old saying that the best music is necessarily also the most popular. Fresh and wholesome throughout, instinct with the splendid sanity of the great Bach, it is so full of what the 'man in the street' calls 'tunes' as to dispose satisfac-

torily of the superstition that the classics are necessarily hard to understand, and that the great Bach is always stern and severe.

It is in three movements, of which the first and third are similar in manner and design, with the slow movement between forming something in the nature of an interlude. Scored for two solo violins and strings only, it is necessarily restricted throughout to the one tone-colour, but Bach contrives to vary the shades of tone in the most interesting way, and there is never a thought of monotony from beginning to end.

The second solo violin and the second violins of the orchestra begin the first movement at once with a merry hurrying tune which is really the main basis of the movement. The first violins, solo and orchestral, take it up at an interval of four bars, and throughout the movement it will be heard now on one, now on another, sometimes for a moment on all the strings at once.

The slow movement is an expressive melodious duet for the two soloists, with only slight accompaniment from the main body of the strings. Again it is the second violin which begins, to be followed with an imitation of the same tune two bars later, by the first.

All but the two solo violins and the bass begin the last movement together, but again with comparatively slight accompaniment, the greater part of the movement is a duet for the two solo instruments. No more need be said of it than that it closes the short work in the same happy spirit in which it opened.

ORCHESTRA
Suite for full Orchestra, No. 6

9.40 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; LOCAL ANNOUNCEMENTS; (Daventry only) Shipping Forecast and Fat Stock Prices

10.0 Topical Talk

10.15 A Variety Item from THE LONDON COLISEUM and JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

10.45-12.0 DANCE MUSIC
BERTINI'S DANCE BAND, relayed from the Tower Ballroom, Blackpool
S.B. from Manchester

The
Town Moor
at Doncaster
where the
ST. LEGER
will be run
this afternoon

A running
commentary
on the race
will be
broadcast
between
2.50 and 3.15

WEDNESDAY, SEPTEMBER 11

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.0 A Military Band Programme
(From Birmingham)
THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE
DOROTHY WITCOMB
(Contralto)

BAND
March, 'La Diabla' *San Miguel*
Overture, 'Si j'étais Roi' ('If I were King') *Adam*

DOROTHY WITCOMB
The Lament of Isis *Bantock*
The Star... *James Rogers*
Coming Home... *Willeby*

BAND
Waltz, 'Gondola Song' *Russell*
Third and Fourth Movements from 'Scheherazade' *Rimsky-Korsakov*

DOROTHY WITCOMB
Still as the Night *Böhm*
The Birth of Morn *Leoni*
Four Ducks on a Pond *Needham*

BAND
Polonaise *Glinka*

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

5.30 The Children's Hour
(From Birmingham)
'Merry Heart,' by Cecily Fleming
Songs by PHYLLIS LONES (Mezzo-Soprano)
SIDNEY HULL (Banjo)
'The Japanese Art of Ju-Jitsu (Self-Defence)'
by JAMES HIPKISS

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

6.30 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

7.0 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL
GEORGE CREWS (Tenor)

ORCHESTRA
Overture, 'Morning, Noon and Night'... *Suppé*
Waltz, 'Autumn Voices'... *Lincke*
GEORGE CREWS
Mona... *Adams*
I know of two bright eyes... *Clutsam*
Venetian Boat Song... *Tosti*

ORCHESTRA
Selection, 'The Tales of Hoffmann'... *Offenbach*
GEORGE CREWS
Roses... *Adams*
If I might only come to you... *W. H. Squire*

ORCHESTRA
Suite, 'Holiday Sketches'... *Lucas*

8.0 'Squirrel's Cage'
(See above)

TYRONE GUTHRIE'S PLAY, 'SQUIRREL'S CAGE,'

which was a notable success when it was broadcast early in the year, is to be revived

FROM 5GB TONIGHT AT 8.0,
and broadcast again from London and Daventry tomorrow night.

Further particulars of the production will be found on page 494, and a discussion of the central idea of the play appears on page 473.

PIERINA ROSSELLI
Aria, 'La Bohème'... *Puccini*
Ninon... *E. Gave*
BAND
Symphony on French Themes
Schubert, arr. Gerrard Williams
Andantino con variazioni; Rondo Brillante

10.15 DANCE MUSIC
BILLY FRANCIS and his BAND, relayed from THE WEST END DANCE HALL, Birmingham

11.0-11.15 BERTINI'S DANCE BAND,
Relayed from the TOWER BALLROOM, BLACKPOOL
S.B. from Manchester

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

(Wednesday's Programmes continued on page 490.)

NOW IS THE TIME

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EVERY WEDNESDAY - PRICE 2d.

9.15 WIRELESS MILITARY BAND

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

9.15 A WIRELESS MILITARY BAND CONCERT

PIERINA ROSSELLI
(Soprano)
THE WIRELESS MILITARY BAND
Conducted by
B. WALTON O'DONNELL
Overture in C
Mendelssohn

PIERINA ROSSELLI
Malia... *Tosti*
Your Eyes *Bonincontro*
BAND
Drei Lustige Märsche
(Three Merry Marches)
Ernst Krenck
(First Performance in England)



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

OVERTURE (Rienzi)—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D125-7, 6/6 each. London and Daventry, Monday, 8.0.
PRELUDE, Act III (Meistersinger)—London Symphony Orchestra (conducted by Albert Coates)—D128-6/6, London and Daventry, Monday, 8.40.
DANCE OF THE APPRENTICES (Meistersinger)—(conducted by Albert Coates)—D129, 6/6. London and Daventry, Monday, 8.50.
CLOSING SCENE (Götterdämmerung)—Austral & London Symphony Orchestra (conducted by Albert Coates)—D128-7, 6/6 each. London and Daventry, Monday, 9.0.
ETHIOPIA SALUTING THE COLOURS (C. Wood)—Stuart Robertson—B247, 3/-, London and Daventry, Monday, 9.15.
MARCHE MILITAIRE (Schubert)—Royal Opera Orchestra (conducted by Eugene Goossens)—C129, 4/6. London and Daventry, Monday, 9.15.
NOW SLEEPS THE CRIMSON PETAL (Quilter)—Browning Mummyery—B235, 3/-, London and Daventry, Monday, 9.20.
RAYMOND OVERTURE (Thomas)—New Light Symphony Orchestra—C136, 4/6. London and Daventry, Monday, 9.15.
SCHEHERAZADE (Rimsky-Korsakov)—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D143-40, 6/6 each. London and Daventry, Sunday, 4.40.
SLAVONIC DANCE, NO. 1 IN G MINOR (Dvorak)—Chicago Symphony Orchestra (conducted by Frederick Stock)—D142, 6/6. London and Daventry, Sunday, 4.50.
SLAVONIC DANCE NO. 2 IN E MINOR—Erica Morini (Violin)—D1397, 6/6. London and Daventry, Sunday, 4.55.
STANDCHEN (R. Strauss)—Elisabeth Schumann—DB1010, 8/-, London and Daventry, Sunday, 8.40.
MORGEN! (R. Strauss)—Elisabeth Schumann and Isolde Menges—DB1519, 6/6. London & Daventry, Sunday, 10.0.
POET AND PEASANT (Suppl)—State Opera Orchestra Berlin (conducted by Ernst Viebeg)—C194, 4/6. London and Daventry, Sunday, 9.10.
AIR ON THE G STRING (Bach)—Isolde Menges—D128, 4/6. London and Daventry, Sunday, 9.30.
FINLANDIA (Sibelius)—Royal Albert Hall Orchestra (conducted by Sir Landon Ronald)—D169, 6/6. London and Daventry, Sunday, 9.40.
INTRODUCTION AND RONDO CAPRICCIOSO (Saint-Saens)—Rene Chemet—DB83, 8/6. London and Daventry, Sunday, 10.20.
EGMONT OVERTURE (Beethoven)—New Light Symphony Orchestra—C135, 4/6. London and Daventry, Friday, 8.0.
SYMPHONY NO. 5 IN C MINOR—Royal Albert Hall Orchestra (conducted by Sir Landon Ronald)—D1130-3, 6/6 each. London & Daventry, Friday, 9.30.
LUTE PLAYER (Alhisen)—Peter Dawson—C111, 4/6. London & Daventry, Friday, 4.45.
INVITATION TO THE WALTZ (Weber)—Philadelphia Symphony Orchestra—(conducted by Leopold Stokowski)—D125, 6/6. London & Daventry, Saturday, 3.30.
LIEBESTRAUME (Liszt)—New Light Symphony Orchestra—C132, 4/6. London & Daventry, Saturday, 3.40.
SEA FEVER (Ireland)—Stuart Robertson—B294, 3/-, London and Daventry, Saturday, 4.10.
DRAKE'S DRUM (Stanford)—Peter Dawson—B274, 3/-, London and Daventry, Saturday, 4.15.
TRADE WINDS (Keel)—Keith Falkner—B297, 3/-, London & Daventry, Saturday, 4.20.
TOMBE DEGL'AVI NIEI (Verdi)—Gigi—DB87, 8/6. London & Daventry, Saturday, 7.40.
LES PRELUDES (Liszt)—London Symphony Orchestra (conducted by Albert Coates)—D1618-7, 6/6 each. London & Daventry, Saturday, 7.50.
VALSE TRISTE—Maerjode Hayward—B2140, 3/-, London & Daventry, Saturday, 4.20.
SYMPHONY NO. 6 IN B MINOR—"PATHETIQUE" (Tchaikovsky)—Symphony orchestra conducted by Albert Coates—D1130-4, 6/6 each. London and Daventry, Saturday, 4.30.
BERENADE (Lehar)—Fritz Kreisler—DA515, 6/-, London and Daventry, Saturday, 7.40.
OVERTURE, "DON GIOVANNI" (Mozart)—State Orchestra, Berlin (conducted by Dr. Leo Blech)—E43, 4/6. London and Daventry, Saturday, 8.0.
LARGO IN G (Handel)—Chicago Symphony Orchestra (conducted by Frederick Stock)—D147, 6/6. London & Daventry, Saturday, 9.0.
THE FOUNTAINS OF ROME (Respighi)—London Symphony Orchestra (conducted by Albert Coates)—D142-20, 6/6 each. London & Daventry, Saturday, 9.30.
LA PALOMA (Yradier)—de Gogorza—DA72, 6/-, London & Daventry, Thursday, 7.45.
SEMI-RAMIDE (Rossini)—Crestora's Band—C143, 4/6. London & Daventry, Thursday, 4.30.
WEDDING OF THE PAINTED DOLL—De Groot and Orchestra—B371, 3/-, London & Daventry, Thursday, 4.40.
LOVE'S OLD SWEET SONG (Molloy)—Eddie Achland—C140, 4/6. London & Daventry, Thursday, 5.0.
LINDEN LEA (Vaughan Williams)—George Baker—B286, 3/-, London & Daventry, Thursday, 5.15.
OVERTURE, THE BAT (Strauss)—State Opera Orchestra (conducted by Ernst Viebeg)—C1414, 5/-, London & Daventry, Tuesday, 4.0.
TWENTY-FOUR PRELUDES (Chopin)—Alfred Cortot—DB157, 8/6 each. London & Daventry, Tuesday, 4.35.
OVERTURE, "FINGAL'S CAVE"—St. Louis Symphony Orchestra (conducted by Rudolf Ganz)—D129, 6/6. London & Daventry, Tuesday, 8.30.
WALDTEUFEL MEMORIES—De Groot and his Orchestra—B384, 3/-, London and Daventry, Tuesday, 7.30.
JUPITER, SYMPHONY (Mozart)—London Symphony Orchestra (conducted by Albert Coates)—D139-62, 6/6 each. London and Daventry, Tuesday, 9.25.

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Wednesday's Programmes continued (September 11)



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

1.15-2.0 A Symphony Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddoria Genedlaethol Cymru)
Symphony No. 41 in C ('Jupiter')Mozart
Ballet SuiteGluck, arr. Mottl

2.50-3.15 London Programme relayed from
Daventry

4.0 An Afternoon Concert
THE STATION TRIO
FRANK THOMAS (Violin); RONALD HARDING
(Violoncello); HUBERT PENGELLY (Pianoforte)
Petite Suite (Little Suite)Debussy

FREDERICK SLADE (Baritone)
InvitationKatharine Barry
The Wedding of Sara
Lee Easthope Martin
Beloved, I shall wait
D'Hardelot

TRIO
Two Old French
DancesBombic

FREDERICK SLADE
The Devout Lover
Maude Valerie White
Love's Coronation
Florence Aylward
O Flower Divine
H. Wood

TRIO
Spanish Serenade
Glazounov
BoleroBreton

4.45 THE CONEY BEACH
FIVE
Relayed from the
Coney Beach Dance
Restaurant, Porth-
cawl

5.15 S.B. from Swansea
5.30 The Children's
Hour
6.0 London Programme
relayed from Dav-
entry
6.15 S.B. from London

8.0 A Welsh Programme
NATIONAL ORCHESTRA OF WALES
(Cerddoria Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Welsh RhapsodyGerman

TOM PICKERING (Tenor) and Orchestra
Recit. and Aria, 'Lo! here my love' . . . }Handel
Love in her eyes sits playing}

ORCHESTRA
Welsh MelodiesMyddleton

'The Penillion Singer'
A One-Act Play of the time of the 'Rebecca
Riots,' by ERNEST RHYS

Characters:
Dai Cantwr (a harper)
Evan Cwn (a farmer, and Mari's lover)
A Captain of Dragoons
Mari the 'Lion' (the Penillion Singer)

In the 'Hungry Forties,' the small farmers
and yeomen in Wales were rebelling against
the tyranny of the toll-gates. One of the rebels,
Evan Cwn, comes to the Red Lion Inn at Llan-
gwin in the Black Mountains.

ORCHESTRA
Fantasia on Welsh Airs, 'Cambria' . . .Bourgeois

TOM PICKERING
Bugeilio'r Gwenith Gwyn . . } 'Welsh Melodies,'
Adgofion }arr. Hubert Pengelly
Dagrau Tom Jenkins

ORCHESTRA
Celtic Rhapsody Jenkins

9.40 S.B. from London
9.55 West Regional News
10.0-10.45 S.B. from London

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

1.15-2.0 S.B. from Cardiff
2.50-3.15 London Programme relayed from
Daventry
4.0 S.B. from Cardiff
5.15 The Children's
Hour
5.30 S.B. from Cardiff
6.0 London Programme
relayed from Dav-
entry
6.15 S.B. from London
8.0 S.B. from Cardiff
9.40 S.B. from London
9.55 S.B. from Cardiff
10.0-10.45 S.B. from
London

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

2.50-3.15 London Pro-
gramme relayed from
Daventry
4.0 London Programme
relayed from Dav-
entry
6.15-10.45 S.B. from
London (9.55 Local
Announcements)



ERNEST RHYS,
the well-known editor and man of letters, whose
one-act play *The Penillion Singer* will be broad-
cast during the Welsh Programme from Cardiff
tonight.

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

2.50-3.15 London Programme relayed from
Daventry
4.0 London Programme relayed from Daventry
5.15 The Children's Hour
THE MARIONETTE SHOW
We have fully equipped the little theatre, and
new puppets will make their debut
6.0 London Programme relayed from Daventry
6.15-10.45 S.B. from London (9.55 Mid-Week
Sports Bulletin and Local Announcements)
(Wednesday's Programmes continued on page 493.)

Rates of Subscription to 'The Radio
Times' (including postage): Twelve months
(Foreign), 15s. 8d.; twelve months
(British), 14s. 6d. Subscriptions should be
sent to the Publisher of 'The Radio
Times,' 8-11, Southampton Street, Strand,
W.C.2.

The Writer's World

No. 2

6th September, 1929

For New Writers

What Editors Want

By a Professional Journalist

If you are able to view a subject in a new light, you are, if you can write English, a potential journalist capable of earning a considerable income in your spare time.

The keynote of all newspaper contributions is novelty. There are comparatively few new subjects, but there are many variations on the same themes. Any averagely intelligent person is capable of striking a new note. It is that new note, that variation on familiar themes, that literary editors want—in fact, one type of "magazine" article is nothing more than a novel point of view upon a familiar or topical subject.

But there is another kind of article—that which deals with unfamiliar aspects of, or gives interesting facts about, a particular business, profession or experience. They are usually signed "By a Lawyer," "By a Hostess," "By a Teacher," "By a Gardener," "By a Philatelist," etc. It is quite possible for one person to be hostess, gardener, philatelist, and a dozen other things, so that the writer's scope is not limited.

That is the secret of subject choosing.

Ideas for articles are endless. But the free lance needs something more: he needs to know the technique of article writing. It is not difficult to acquire. Anybody who takes the trouble to do so and can learn how to treat subjects in an entertaining way has a wonderful chance to add to his income—and in a way that is not only really fascinating but which broadens his outlook and interests amazingly.

The Regent Institute offers practical correspondence tuition in article and story writing. If you have aptitude for literary work—if you, for instance, can write an interesting letter—you can be trained to turn out articles for which editors will pay big prices. Send for the interesting booklet "How to Succeed as a Writer" (free and post free) to-day, and learn how the Institute has enabled hundreds of men and women to write for the Press. Many of them started to sell their work while still taking the Course.

How I Made £600 in Spare Time

By a WOMAN WRITER

I had always been keen about writing, though I had no practical knowledge as to how to dispose of my MSS. I decided to join the Regent Institute, for the simple reason that the slogan "Earn While You Learn" appealed to me! I paid my fee, and before I had got to the end of the third lesson had refunded myself in full. Evidently the slogan was a true one.

I finished the Course, which I found tremendously interesting, stimulating and helpful. Not only were my articles criticised and corrected, but I was given the names (with the happiest results) of those papers likely to take my MSS. In a few months I had made more than enough to encourage me to continue.

... Now I Earn £400 a Year

By JOHN CLEMENT

The assertion that writers are born, and that the art of writing saleable articles and stories cannot be taught, is quickly disproved when one becomes a student of the Regent Institute.

My literary career began after an interview, some two years ago, with the Assistant Director of Studies. I knew nothing whatsoever of writing at that time, and, moreover, I had not the advantage of a good education.

After reading a sample of my work, the Assistant Director told me that I had a fair chance of success, provided, of course, that I was willing to work. That day I enrolled as a student, and although I have much more to learn, I am now a professional journalist earning about £400 per annum.

It is but giving the Regent Institute their due to say that I owe my success to their valuable tuition, and the infinite pains to which they were put in instructing one who knew absolutely nothing about journalism. I have no hesitation in recommending those who have an urge to write to place themselves as students with the Regent Institute. The fees charged are ridiculously small when compared to the remuneration that success brings.

That I enjoyed none of the advantages of a public school education, and yet progressed to the extent of contributing to most of the big daily and weekly newspapers within eighteen months, is sufficient to illustrate the great value of the tuition offered by the Regent Institute.

It was pointed out in one of the lessons that an author should write on those subjects of which he or she has some personal and practical experience. This advice has been the keynote to my success. I asked myself what subject I knew most about. The answer came in a flash. I wrote my first book. It ran at once into over 20,000 copies and is still selling. I followed this up with others on the same subject, and in four years have made well over £600. Last year I made £240 from royalties and other sources, and this in the midst of a very busy life.

Truly, my introduction to the Regent Institute was a very lucky one—for me!

D. H.

Earning While Learning

Swift Success of Regent Students

Hundreds of Regent students have earned money by the pen during tuition; many of them have recouped the fee several times over while taking the Course. Most of these successful pupils were novices when they enrolled. Typical reports of *earning while learning* are given below.

Write to-day for a copy of the Institute's prospectus, "How to Succeed as a Writer." This interesting booklet will be sent free and post free on application to The Regent Institute (Dept. 258G), Regent House, Palace Gate, London, W.8.

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"I am doing fairly well. I expect to touch £50 from Journalism by December, as I am now beyond £30 (after eight lessons)."

A Busy Writer.

"I now forward my ninth lesson for criticism. . . . At present I can scarce find time to continue with your Course, as every spare minute is spent in writing articles. Some weeks I place as many as four."

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Wednesday's Programmes continued (September 11)

(Continued from page 490.)

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

2.50-3.15 London Programme relayed from Daventry

4.0 Famous Northern Resorts Southport
A Municipal Band Concert relayed from the Bandstand

THE BESSIES O' TH' BARN BAND
Musical Director, FRED ROYLS

Fantasia, 'Tam o' Shanter' Round
Egyptian Ballet Luigini
Trombone Solo, 'Because' Guy d'Hardelot
(Soloist, W. WHITESIDE)
Selection, 'The Girl in the Taxi' Gilbert
Genrs of British Songs Round

5.0 YELDA BOCK (Pianoforte)
Rhapsody No. 3, Op. 11 Dohnanyi
Prelude Prokofieff
Nocturne in A Flat York Bowen
Sing a Song of Sixpence Leo Lincus

5.15 The Children's Hour
A SHOPPING EXPEDITION
Songs by DORIS GAMBELL and HARRY HOPEWELL

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Royal Horticultural Society's Bulletin for North of England Listeners

6.40 S.B. from London

7.45 Famous Northern Resorts Blackpool

ORGAN MUSIC by MAX BRUCE
Relayed from the Tower Ballroom

8.0 BERTINI and his ORCHESTRA, in a programme of Popular dances of the 1929 Season
Relayed from the Tower Ballroom

8.30 SPIERO and his PALACE PICTURE THEATRE ORCHESTRA, in a specially arranged programme of Light Music
Relayed from the Palace Picture Theatre

9.0 LILLIAN GRINDROD (Pianoforte)
(From Manchester)
Spring Song Mendelssohn
Spinning Song Mendelssohn
Fantaisie, Op. 49 Chopin

9.15 Blackpool (Continued)
Two Excerpts from Julian Wylie's 1929 Revue
'THE SHOW OF SHOWS'
Relayed from the Pavilion, the Winter Gardens
Scene V, BILLY DANVERS
(The Popular Lancashire Comedian)

9.25 Scene VI, MONA VIVIAN
(The Well-known Revue Comedienne)

9.31 SPIERO and his ORCHESTRA (Continued)

9.40 S.B. from London

9.55 North Regional News

10.0 S.B. from London

10.45-12.0 DANCE MUSIC
BERTINI'S DANCE BAND, relayed from the Tower Ballroom, Blackpool. Relayed to London and Daventry

Other Stations.

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

2.50-3.15:—London Programme relayed from Daventry. 4.0:—London Programme relayed from Daventry. 4.15:—Music relayed from Fenwick's Terrace Tea Rooms. 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.35:—Musical Interlude. 6.45-10.45:—S.B. from London.

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

2.50:—London Programme relayed from Daventry. 3.15:—Musical Interlude. 3.30:—Dance Music by Charles Watson's Orchestra, from the Playhouse Ballroom. 4.0:—A Concert of Folk Music. The Station Orchestra: Four American Indian Dances (Cushman). A. V. Froggatt (Baritone): The Cuckoo and Sweet Nightingale (arr. Baring Gould and Cecil Sharpe); Jack Hall (arr. Cecil Sharpe); On Board a Ninety-Eight (arr. Vaughan Williams). Orchestra: Two Mexican Dances (Viderque); Two Serbian Dances (Sistek). A. V. Froggatt: Sly Reynard (arr. Baring Gould); Come, all you worthy Christian Men and The Cruel Mother (arr. Cecil Sharpe); The Saucy Bold Robber (arr. Vaughan Williams). Orchestra: Norwegian Danes (Grieg). 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. J. S. Chisholm, 'Strawberry Planting' and Topical Gardening Notes. S.B. from Edinburgh. 6.45:—S.B. from London. 7.45:—Albert Whelan (the Australian Entertainer). 8.0:—A MacCunn Programme. 'The Lay of the Last Minstrel.' Adapted from Sir Walter Scott, with Edith Brass (Soprano), Flora Blythman (Contralto), James Newall (Tenor), Walter Campbell (Baritone). The Station Choir. The Station Orchestra. Conducted by Herbert A. Carruthers. 9.0:—The Station Orchestra: Overture, 'Land of the Mountain and the Flood.' Catherine Stewart (Contralto); The Ash Tree, To Julia, weeping, and Heeper (Hamish MacCunn). Orchestra: Ballad Overture, 'The Dowle Dens o' Yarrow.' Catherine Stewart: Lie there, my Lute, Ave Maria and Dream Land (Hamish MacCunn). Orchestra: Orchestral Ballad, 'The Ship o' the Flood.' 9.40:—S.B. from London. 9.55:—Scottish News Bulletin. 10.0-10.45:—S.B. from London.

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

2.50:—London Programme relayed from Daventry. 3.15:—Dance Music relayed from the New Palais de Danse. 4.0:—George Steadman's Orchestra, from the Electric Theatre. 5.0:—Gwyneth Hopkins (Contralto): Two September Songs (Roger Quilter); Fear no more the heat o' the sun (Roger Quilter); In Haven and Sabbath Morning at Sea ('Sea Pictures') (Elgar); Pleading (Elgar). 5.15:—The Children's Hour. 6.0:—London Programme relayed from Daventry. 6.15:—S.B. from London. 6.30:—Mr. George E. Greenhowe: Horticulture. 6.45:—S.B. from London. 7.45:—Albert Whelan (the Australian Entertainer). 8.0:—S.B. from London. 9.55:—S.B. from Glasgow. 10.0-10.45:—S.B. from London.

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

12.0-2.0:—Gramophone Records. 2.50-3.15:—London Programme relayed from Daventry. 4.0:—A Concert. The Orchestra. Conducted by E. Godfrey Brown. Symphony, No. 5 in C Minor, Op. 67 (Beethoven). 4.38:—Eileen Mason (Soprano): Come, beloved (Handel, arr. A. L.); Voi, che sapete (You who have knowledge) (Mozart); An Eriskey Love Lilt (M. Kennedy-Fraser); Gathering Berries (Rinsky-Korsakov). 4.50:—Orchestra: Overture, 'Egmont,' Op. 84 (Beethoven). 5.0:—Mr. Barry Davis, 'Eighteenth Century Sketches—II, The Traveller; Lady Mary Wortley-Montague.' 5.15:—The Children's Hour. 6.0:—Fred Rogers (In Piano Synopations). 6.15:—S.B. from London. 6.30:—Royal Horticultural Society's Bulletin. 6.40:—Musical Interlude. 6.45-10.45:—S.B. from London (9.55 Regional News).

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8.40
THE PLAY,
'SQUIRREL'S
CAGE'

- 10.15 THE DAILY SERVICE
- 10.30 (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'PARENTS AND CHILDREN,' II. Mrs. SUSAN ISAACS, 'The Trials of the Parent'
- THIS is the first of three talks by Mrs. Isaacs on 'The Trials of the Parent,' 'The Trials of the Child,' and a third talk devoted to answering questions which have been put by listeners after hearing the first two of the series. The whole of this Thursday morning series (*i.e.*, 'Parents and Children') is being arranged this way: two or three talks on a particular subject, followed by a further talk answering listeners' problems and questions. Mrs. Susan Isaacs is the late Principal of the Malting House School, Cambridge, one of the most successful of recent progressive schools, and the author of 'The Nursery Years.'
- 11.0 (*Daventry only*) Gramophone Records
- 12.0 A MORNING CONCERT
GWLADYS GARRIDE (*Contralto*)
FREDERICK WEST (*Tenor*)
DAISY SCOTT (*Flute*)
- 1.0-2.0 ORGAN MUSIC
Played by REGINALD FOORT
Relayed from the Regent Cinema
S.B. from Bournemouth

2.0-2.25 (*Daventry only*)
Experimental Transmission of
Still Pictures by the Fultograph
Process

- 3.0 EVENSONG
From Westminster Abbey
- 3.45 RONALD WATKINS: Reading from 'Gulliver's Travels,' by Jonathan Swift
- 4.0 A Concert
SYLVIA YORKE-BOWEN (*Soprano*)
RICHARD FORD (*Baritone*)
ALFRED CAVE (*Violin*)
KATHLEEN DALE (*Pianoforte*)
- 5.15 THE CHILDREN'S HOUR
Hand-bell Solos by WILL CORNISH
'Just by the way of a change'
(*Carey Grey*)
The Story of 'The City that had no bells' (*R. de Rohan*)
- 6.0 Musical Interlude
- 6.15 "The First News"
TIME SIGNAL, GREENWICH;
WEATHER FORECAST; FIRST
GENERAL NEWS BULLETIN
- 6.30 Market Prices for Farmers
- 6.45 THE FOUNDATIONS OF MUSIC
- 7.0 An Eye-witness account of the Amateur Road Race (Motor Cycles), relayed from the Grandstand, Douglas, Isle of Man. (First broadcast from the Isle of Man.)
S.B. from Manchester.
- THE Amateur Road Race Championship has so grown in popularity since its inauguration in 1923 that it became necessary last year

THURSDAY, SEPTEMBER 12
2LO LONDON & 5XX DAVENTRY

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



'SQUIRREL'S CAGE'

A Play for the microphone by
Tyrone Guthrie

Produced by Peter Creswell

Incidental Music by Owen Mase

The following are the Chief persons whose voices
you will hear:

HENRY WILSON

JOHN his father
ROSE his mother
MARY his aunt
IVY his wife

SQUIRREL'S CAGE was first broadcast in January this year and is now revived for the benefit of listeners who did not hear it then. It definitely marked a new stage in the development of radio drama, by its use of impressionistic interludes linking the six episodes which tell the life of Henry Wilson from infancy to manhood. A stroke on the bell and the scream of a siren which are heard at the end of each episode suggest a rush through time and space, and are intended to mark the passage of years. The scenes and interludes are in the following order:—

Scene I.
Interlude I.
Scene II.
Interlude II.
Scene III.
Interludes III and IV.
Scenes IV and V.
Interlude V.
Scene VI.

10.0
A TALK
FROM
GENEVA

to divide it into a Senior and a Junior Class. The race is organized by the Manx Motor Cycling Club, and is run over the same course as the professional races for the Tourist Trophy, providing the spectator with an equal gamut of thrills.

This broadcast is of particular interest as it is the first broadcast actually from the Isle of Man, those giving eye-witness accounts having previously had to cross to Liverpool in order to do so.

- 7.15 Musical Interlude
- 7.25 READING FROM ENGLISH LETTER WRITERS
- 7.45 A CONCERT
RONALD CHIVERS (*Baritone*)
THE GERSHOM PARKINGTON
QUINTET
Selection, 'Tom Jones'.. *German*
La Paloma *Yradier*
RONALD CHIVERS
The Sea Road *Haydn Wood*
When the swallows homeward fly
Maude Valerie White
QUINTET
Introduction and Rondo Capriccioso *Mendelssohn*
La Solitaire *Grieg*
Canzonetta *Herbert*
RONALD CHIVERS
When all the world is young
Brewer
To Anthea *Hatton*
Maire, my Girl *Aitken*
QUINTET
Scottish Fantasia *Mulder*

8.40 'Squirrel's Cage'
(See centre of page.)

- 9.40 'The Second News'
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN;
Local Announcements; (*Daventry
only*) Shipping Forecast
- 10.0 Viscount CECIL OF CHELWOOD:
'The Week in Geneva.' (Relayed
from Geneva)

THE second of the weekly talks relayed from Geneva, where the League of Nations Assembly is now sitting, is being given tonight by the man who has done most for the League idea in Great Britain. As Lord Robert Cecil, he held many high offices in the State—the Ministry of Blockade (1916-18), Assistant Secretaryship of Foreign Affairs (1918), and the Privy Seal (1923-24); and, after he received his peerage, he sat in Mr. Baldwin's Cabinet as Chancellor of the Duchy of Lancaster from 1924 to 1927. He has also been Chancellor of Birmingham University and Rector of Aberdeen. But ever since the League of Nations was established he has given it unremitting service, and his speeches and writings were one of the strongest influences in the acceptance in this country of the new international order.

- 10.15 SURPRISE ITEM
- 10.30-12.0 DANCE MUSIC
JACK PAYNE and the B.B.C. DANCE
ORCHESTRA
WILLIAMS and TAYLOR (Coloured
Comedians)

THURSDAY, SEPTEMBER 12
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.0
CONCERT
FROM
BOURNEMOUTH

3.0 A Symphony Concert
No. XVI of the Summer Season
Relayed from the New Pavilion, Bournemouth
THE BOURNEMOUTH MUNICIPAL AUGMENTED ORCHESTRA

Conducted by Sir DAN GODFREY
Overture, 'Coriolanus' *Beethoven*
Tone Poem, 'A Vision' *Edith Sweepstone*
Pianoforte Concerto in A Minor, Op. 17 *Poderewski*
Allegro; Romanza, Andante; Allegro molto vivace
(Soloist, GORDON BRYAN)
Irish Symphony *Stanford*
Allegro moderato; Allegro molto vivace;
Andante con moto;
Allegro moderato, ma con fuoco

4.30 LOZELLS PICTURE HOUSE ORGAN
(From Birmingham)
EDWIN J. GODBOLD (Organ)
HERBERT FLINT (Tenor)
EDWIN J. GODBOLD
Overture, 'Semiramide' *Rossini*
Entr'acte, 'The Wedding of the Painted Doll' *Brown*

ONLY the Overture of *Semiramide* now survives. It is interesting, however, to recall that the opera itself made something of a success at the King's Theatre, London, in 1824, after being a rather discouraging failure on its original production at Venice the year before.

The Overture begins with a vigorous measure where strings and woodwind combine, over a continued roll on the drums to build up a thrilling climax. Then there comes a more slowly-moving section, based on a duet which is sung in the opera by the heroine, Semiramis, Empress of Nineveh, and Arsaces, the leader of her armies, and, though she does not know it, her son. This slower section is followed by another Allegro, which brings the work to an end with all Rossini's usual brilliance and energy.

HERBERT FLINT
O Mistress Mine *Quilter*
Nirvana *Adams*
EDWIN J. GODBOLD
Selection, 'L'Amour Masqué' (Masked Love) *Message*
Love's Old Sweet Song *Molloy*
HERBERT FLINT
Linden Lea *Vaughan Williams*
I hear you calling me *Marshall*
EDWIN J. GODBOLD
Three Hungarian Dances *Brahms*

5.30 The Children's Hour
(From Birmingham)
'Adventures with the Treasure Lady—She receives her Gift,' by Winifred A. Ratcliffe
Songs by MARJORIE PALMER (Soprano)
WINIFRED COCKERILL (Harp)

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

6.30 Organ Music
Played by Dr. HAROLD RHODES
Relayed from Coventry Cathedral
(From Birmingham)

Prelude and Fugue in C *Bach*
Come, Kindly Death *Bach, arr. Jackson*
Sketch in D Flat *Schumann*
First Symphony in D Minor *Guilman*
Introduction and Allegro; Pastoral; Finale

7.0 DANCE MUSIC
JACK PAYNE
and the B.B.C. DANCE ORCHESTRA

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

GLADYS PALMER (Contralto),
TREFOR JONES (Tenor)
ALBERT SAMMONS (Violin)

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

A British Composers' Concert

ORCHESTRA
Introduction and Allegro for Strings
Elgar

GLADYS PALMER and Orchestra
Recit. and Aria, 'Dido's Lament' ('Dido and Aeneas') *Purcell*

ORCHESTRA
Suite, *Lennox Berkeley*
Sinfonia; Bourrée;
Aria; Gigue.
(Conducted by the COMPOSER)
(First Concert Performance in England)
ALBERT SAMMONS and Orchestra
Concerto in B Minor
Elgar

TREFOR JONES and Orchestra
Song of Creation ('The Immortal Hour')
The Faery Song *Ryland Boughton*
(Harp obbligato)

ORCHESTRA
Rhapsody No. 2 *E. J. Moeran*
(Conducted by the COMPOSER)
(First Concert Performance in London)

9.40 'The Second News'
WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

9.55 A RECITAL
By JOHANNE STOCKMARR (Pianoforte)
Sonata in A, Op. 120 *Schubert*
Toccata *Schumann*
Nocturne in D Flat *Chopin*
Prelude in B Flat Minor *Chopin*
Tarantella *Palmgren*

PALMGREN, known first as a brilliant pianist, returned to his own country after some years of study abroad, and was soon appointed Director of the Finnish Students' Choral Society. Other more important appointments followed, but in 1912 he gave them all up to devote himself entirely to the two-fold career of pianist and composer.

10.30-11.15 DANCE MUSIC
JACK PAYNE
and the B.B.C. DANCE ORCHESTRA
(Thursday's Programmes continued on page 496.)



JOHANNE STOCKMARR will give a pianoforte recital tonight at 9.55.



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This charming Crystal Cherry Tree can be made in a wide range of styles to harmonise with any modern scheme of home decoration. There is something fascinating in its very appearance—with its crowd of scarlet tinted cherries against the background of dark green leaves. Then, with a simple alteration in the design you can make the Cherry Tree self-luminous. Just a few sticks of Dennison Wax, Wire and Crepe Paper, with our Free instructions, and you can make this intriguing little Crystal Cherry Tree at the first attempt. Your Stationer stocks all Dennison materials.

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Thursday's Programmes continued (September 12)

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

3.0 London Programme relayed from Daventry

3.45 Miss DOROTHY EDWARDS: 'A Topical Talk for Women'

4.0 London 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

7.0 S.B. from Manchester

7.15 S.B. from London

7.45 A Song Cycle
GLYN EASTMAN (Baritone)
and
THE NATIONAL ORCHESTRA OF WALES
Conducted by WARWICK BRAITHWAITE
Five Mystical Songs..... Vaughan Williams

Easter
I got me flowers
Love bade me welcome
The call
Antiphon
ENID PAYNE
and
THE NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Pianoforte Concerto in A..... Mozart

8.40 S.B. from London

9.55 West Regional News

10.0-12.0 S.B. from London

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

3.0 London Programme relayed from Daventry

3.45 S.B. from Cardiff

4.0 London 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

7.0 S.B. from Manchester

7.15 S.B. from London

7.45 S.B. from Cardiff

8.40 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.)

1.0-2.0 **ORGAN MUSIC**
Played by
REGINALD FOOT
From the Regent Picture Theatre
Relayed to London and Daventry

3.0 London Programme relayed from Daventry

3.45 Mr. GEORGE DANCE, F.R.H.S.: 'For Gardeners, Bulbs for Winter and Spring Flowering'

4.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Market Prices for South of England Farmers

7.0 S.B. from Manchester

7.15-12.0 S.B. from London (9.55 Local Announcements)

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

5.15 **The Children's Hour**
A DAY ON THE FARM
For there is much 'Treasure in the Farmyard'
(Owen Bowen)

6.0 London Programme relayed from Daventry

7.0 S.B. from Manchester

7.15-12.0 S.B. from London (9.55 Local Announcements)

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

12.0-1.0 **A Ballad Concert**
S.B. from Sheffield
HERBERT GAMBLIES (Baritone)
HELEN GUEST (Pianoforte)
GRETA RAWSON (Soprano)

3.45 Miss MARGARET DENISON: 'Seating with Sea Grass—a Popular Handicraft. S.B. from Leeds'



GLYN EASTMAN, baritone, sings a Vaughan Williams song-cycle, with the National Orchestra of Wales, in the concert from Cardiff this evening at 7.45.

4.0 Famous Northern Resorts
Buxton
THE BUXTON PAVILION GARDENS ORCHESTRA
Musical Director, HORACE FELLOWES
Relayed from the Pavilion Gardens

Overture, 'The Magic Flute'..... Mozart
Waltz, 'Thousand and One Nights'..... Strauss
Suite, 'From the Countryside'..... Eric Coates
Serenade 'Millions d'Arlequin ('Harlequin's Millions')..... Drigo
Ballet Music from 'Faust'..... Gounod
Melodies from 'Patience'..... Sullivan

5.15 **The Children's Hour**
S.B. from Leeds

A JOINT DEBATE will be held between the Henpecked Husbands' Club and the Grass Widows' Circle

Proposer: Mr. TEDDY BEAR
Opposer: Miss JENNY WREN
Miss ANN CROVEY will hold the scales

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

7.0 An Eye-witness account of the Amateur Road Race (Motor Cycles), relayed from the Grandstand, Douglas, Isle of Man. (First Broadcast from the Isle of Man)

7.15 S.B. from London

7.45 Requests from Northern Listeners
THE NORTHERN WIRELESS ORCHESTRA

March, 'Colonel Bogey'..... Alford
Overture, 'Poet and Peasant'..... Suppe
Keltic Suite..... Foulds
The Clans; A Lament; The Call
In the Shadows..... Finck
Pas des Fleurs (Flower Dance)..... Delibes
Selection, 'The Chocolate Soldier'... Oscar Straus

8.40 S.B. from London

9.55 North Regional News

10.0-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 1,140 kc/s. (261.5 m.)

12.0-1.0.—Gramophone Records. 3.0.—London Programme relayed from Daventry. 4.0.—Afternoon Concert. Gwladys and Arthur Lewis (Vocal Duets); Homing (Teresa del Riego); Trot here and there (Andre Messager); A Daffodil and a Willow Tree (Dunhill). 4.9.—Ernest Sharp (Violin); Serenade (Schubert, arr. Elman); Sicilienne and Rigaudon (Francoeur, arr. Kreisler). 4.18.—Marie Macklin (Soprano); The Smiles of Spring (Percy Fletcher); If I were a bird, I would sing all day (Liza Lehmann); Happy Song (Teresa del Riego). 4.28.—John Orton and Stanley Keen (Harp Duets); My love is like a red, red rose (Trad., arr. Black); For old times' sake (De Sylva and Brown); Silent Night (Sear); Call me back again (from an Old German Harp Tutor). 4.37.—Gwladys and Arthur Lewis; The Fairy Pipers (A. H. Brewer); Venetian Song (Toati); Farewell to Summer (Noel Johnson). 4.45.—Ernest Sharp; Variations on a Theme by Corelli (Tartini, arr. Kreisler); Lullaby (Orrill Scott); Ballet Music from 'Rosamunde' (Schubert, arr. Kreisler). 4.52.—Marie Macklin; A May Morning (L. Dent); Chinese Flower (Robert Hood Bowers); The Fairy Pipers (Herbert Brewer). 5.0.—John Orton and Stanley Keen; Silver Threads among the gold (Danks); Believe me if all these endearing young charms (Moor); Ye Banks and Brigs and Mary, kind and gentle is she (Old Scotch Song Book). 5.15.—The Children's Hour. 6.15.—S.B. from London. 6.30.—Market Prices for Farmers. 6.35.—S.B. from London. 7.0.—S.B. from Manchester. 7.15.—S.B. from London. 7.45.—Albert Whelan (The Australian Entertainer). 8.0.—Irish Programme, introduced by Alderman Sir John Fitzgerald, D.L., J.P. Joan Vincent (Soprano); Flincoff Moore (Baritone); Florence Marks (Entertainer). 8.40-12.0.—S.B. from London.

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

10.45 a.m.—Mrs. Lockie: 'Home Training of Young Children—II. Mental Training by Play.' S.B. from Edinburgh.

11.0-12.0.—A Recital of Gramophone Records. 3.40.—Mid-Week Service. Conducted by the Rev. P. C. Millar, B.D., of Balshagray Parish Church. 4.0.—Music by Modern Composers. The Station Orchestra: Five Interludes from 'The Beggar's Opera' (Austin). Joan Keddle (Soprano); The Knight's Tomb (Charles Wood); I have a Dream (H. Austin); Lullaby and Love me, I Love You (Martin Shaw). Orchestra: Suite, 'Chelsea China' (Maurice Besly); Joan Keddle; There and Armita's Garden (C. H. H. Parry); Song of Lamentation (arr. Holland). Orchestra: Suite, 'From the Samson Isles' (Geehi). 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.—Musical Interlude. 6.45.—S.B. from London. 7.0.—S.B. from Manchester. 7.15.—S.B. from London. 7.45.—A Light Orchestral Concert. The Station Orchestra: Overture, 'Ruslan and Ludmilla' (Glinka). Philip Malcolm (Baritone) and Orchestra: Woo Thou Thy Snowflake and Ho, Jolly Jenkin (Sullivan). Orchestra: Three Eastern Sketches (Howgill). Philip Malcolm; Onaway, Awake, Beloved (Cowen); My Rose of Lorraine (Clutsam); A Southern Song (London Ronald). Orchestra: Waltz, 'A Thousand and One Nights' (Strauss). 8.40.—S.B. from London. 9.55.—Scottish News Bulletin. 10.0-12.0.—S.B. from London.

2BD ABERDEEN. 925 kc/s. (301.5 m.)

11.0-12.0.—Programme relayed from Daventry. 4.0.—Scottish Concert. The Station Octet: Overture, 'Fingal's Cave' (Mendelssohn). 4.15.—Jessie Duff and Alex. Cannon (Duettists); The Crookit Bawbee (M. T. A.); My Jo Janet (Traditional); Laird o' Cockpen (Lady Nairne). 4.25.—Octet: A Scottish Fantasia (David Stephen). 4.40.—Jessie Duff and Alex. Cannon; How can ye gang, liddle (Nimmo); The Promise (T. W. Bowle); Wi' a hundred pipers (Lady Nairne). 4.52.—Octet: The Dance of the Ghillies (Mooney); Coronach (Barrett); A Highland Scene (Moore). 5.15.—The Children's Hour. 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. 7.0.—S.B. from Manchester. 7.15.—S.B. from London. 9.55.—S.B. from Glasgow. 10.0-12.0.—S.B. from London.

2BE BELFAST. 1,238 kc/s. (242.5 m.)

3.30.—A Religious Service. 3.45.—Reading from 'Gulliver's Travels' (Jonathan Swift). 4.0.—Dance Music. E. W. Sibbald Treacy's Dance Band. Relayed from the Northern Counties Hotel, Portrush. 5.0.—Harry Dyson (Flute); Valse Gracieuse (German); Gavotte (Anderson); Valse Caprice (Daniel Wood). 5.15.—The Children's Hour. 6.0.—Gramophone Records. 6.15.—S.B. from London. 7.0.—S.B. from Manchester. 7.15.—S.B. from London. 7.45.—Concert of Light Music by The Trocadero Sextet. Directed by E. W. Sibbald Treacy. From the Trocadero Restaurant, Portrush. Overture, 'French Comedy' (Keler Bela); Entr'acte, 'Notturmo' ('Midsummer Night's Dream') (Mendelssohn). Frank Adair (Violin); Cards (Mont); Canzonetta (d'Ambrosio). Sextet: Entr'acte, Valse Lente (Schutt); Edyth Duffy (Violoncello); Phantom Melody (Van Dieme). Sextet: Selection from Schubert's Works (arr. Fétas); Entr'acte, 'Shepherd's Dance' (Fétas); Entr'acte 'Pizzicato' (Sylvia) (Delibes); Serenade (Schubert, arr. Hammer); March, 'Land of Hope and Glory' (Elgar). 8.40-12.0.—S.B. from London (9.55.—Regional News).

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A year ago I fell ill with pains, which began in both knees and quickly spread to all the joints in the body. The doctor declared that it was a most severe kind of rheumatism in the joints, and very hard to cure. Medicines, compresses, electricity, nothing relieved or helped. The pains were horrible. The joints had become much inflamed, and I could not in the slightest degree move the left arm and the right leg. New ointments, new compresses. All in vain!

Every day I had fever, and the heart weakened through waking and pains. A burning headache gave me the presentiment that the rheumatism had already reached so high up. The sight became bad, and even the eyes ached, so that I saw everything as through a red mist.

I had myself lost all hope. Then I heard something spoken of that was sure to cure. Just as a drowning person will clutch at even the weakest support, so I did at the new remedy which would be sure to cure me. It was ordered and it came.

I must admit that it was with a feeling of great disappointment, almost of contempt, that I examined the plain, Spartan piece of flannel which was called Radicura, and which would for certain restore me to health.

There on the sick table was standing a considerable collection of proud jars containing expensive ointments, bottles of strong-smelling and richly-coloured liquids, and patent tablets in neat glass-tubes. These had not helped me at all. And now the small radium pack was going to show them all what it could do.

It was placed on the most affected knee. And I waited. About half an hour after I fell asleep. When I woke up, after having slept for three hours, the pain in the knee had grown considerably less and the fever had disappeared. The pack was placed on the shoulder. Two days later I could move as I liked the arm which had hitherto been stiff, and no pain was to be felt in it any more. Now I knew that it was the little pack which had brought me relief in my illness. I ordered a larger one. And thanks to these two packs I got quite well, so that, after having used the same night and day for four weeks, I had no more pains whatever and slept excellently. And my sight has grown stronger since I have worn the pack on the forehead during the night. It was the radium, that wonderful substance, which soothed and cured.

(Signed) LILLY PORTHAN.

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GHOSTS OF THE QUANTOCKS.

Great Men who Lived in Somerset—The Bard of Nether Stowey—More about the Industries of South Wales—
A New National Pleasure Ground—A Civic Reception Concert.

On the Quantocks.

IT is often the good fortune of poets and artists that, when the public is still shy of their work, a patron comes forward to enable the creators to live until such time as their works can be appreciated. Poets perhaps need this assistance more than other creators, and the poets Coleridge and Wordsworth were particularly fortunate in their friends. These poets when young met in Bristol, and both of them fled from the city to the peaceful Quantocks. Wordsworth lived at Alfoxden and Coleridge had a cottage at Nether Stowey, three miles distant. This cottage was provided for the impecunious poet by Thomas Poole, who has been described as 'one of these rare souls whose genius it is to earn the friendship of genius.'

Quantock Ghosts.

MR. FROOM TYLER has arranged a programme for Wednesday, September 18, at 8.40 p.m., entitled 'Quantock Ghosts, an Evening with Great Men in a Somerset Village.' The *revenants* will be Coleridge, Wordsworth, Southey, and Dorothy Wordsworth, and in the first scene, in 1797, we find them in Tom Poole's home. He kept, we are told, open house, and distinguished people made it a rendezvous. This scene will be followed by an interlude giving glimpses of the poets, and Scene 2 finds them at Tom Poole's again in 1798. An Epilogue is entitled 'Nether Stowey revisited in 1841.'

At Nether Stowey.

WHEN Coleridge came to Nether Stowey from Bristol, he stated that he came 'to devote himself to the study of ethics and psychology, and the foundation of religion and morals.' But, as another poet has told us—'the best laid schemes of mice and men gang aft a-gley,' and whatever his studies were, his sojourn on the Quantocks resulted in *The Ancient Mariner*, *Christabel*, and *Frost at Midnight*. In this last-named poem, the poet wrote while he kept watch over his infant son Hartley by the hearth of his Stowey Cottage. In the poet's day the cottage was low and with a thatched roof. Since then it has been enlarged and now bears little resemblance to the place Coleridge knew and loved. It was an inn for years; it is now the property of the National Trust.

'The Ancient Mariner.'

THE two poets, Coleridge and Wordsworth, tried to write *The Ancient Mariner* as a joint composition and the idea of shooting the albatross was Wordsworth's. 'Let the Ancient Mariner kill one of these birds,' he suggested, 'and let the tutelary spirits of the region avenge that act of cruelty.' Fortunately the poets decided that their 'respective manners proved so widely different' that it was not prudent to attempt the work in collaboration, but they discussed the subject on a tramp to Lynton. Joseph Cottle, the Bristol publisher, visited Coleridge shortly afterwards and took the poem with him.

Sight and Sound.

A NEW vocabulary is needed to describe sounds divorced from sight. Blind people speak the language of seeing folk, for they say to visitors: 'It's a long time since I saw you last,' or, a blind man will say to a child, 'How you've grown since I saw you!' and 'When shall I see you again?' Sight is not really referred to, but the words connected with sound would be too bare, for they wish to convey that they are conscious of the presence of their visitors. This difficulty was felt when the programme of the Quantock village of illustrious ghosts was projected. It was desired to make the shades of the great poets come to life once more, not as a play but as they spent an hour or two in happy companionship. *Revenant* seems a happier word than our word 'ghost,' for a ghost is but a pale shade, and the great poet, like Arthur, must 'come again, he cannot die.'

The Forest of Dean.

THE Forest of Dean is receiving much attention at the moment on account of the proposal to make it a national pleasure ground. Mr. F. W. Harvey, the Gloucestershire poet, gives the first of a series of talks on the Forest on Tuesday, September 17, at 6.0 p.m., in which he will deal with its history.

Talks for Women.

MRS. NELSON EDWARDS, who has had much experience in lecturing to Women's Institutes, gives the first of a series of talks on Economical Cooking on Thursday September 19, at 3.45 p.m. The Glamorgan Federation of Women's Institutes had a most interesting stall with demonstrations and exhibits at the Royal Agricultural Show held at Cardiff early in August. There were many attractive specimens of jams, jellies, and bottled fruits displayed.

This series of talks is being welcomed especially by the stricken areas in South Wales, for I gather Mrs. Nelson Edwards does not make economy a synonym for dullness. Variety as well as substance is necessary for the healthy appetite. The talks will be thoroughly practical, and the first talk will deal with the cost of a complete dinner.

Welsh Witches.

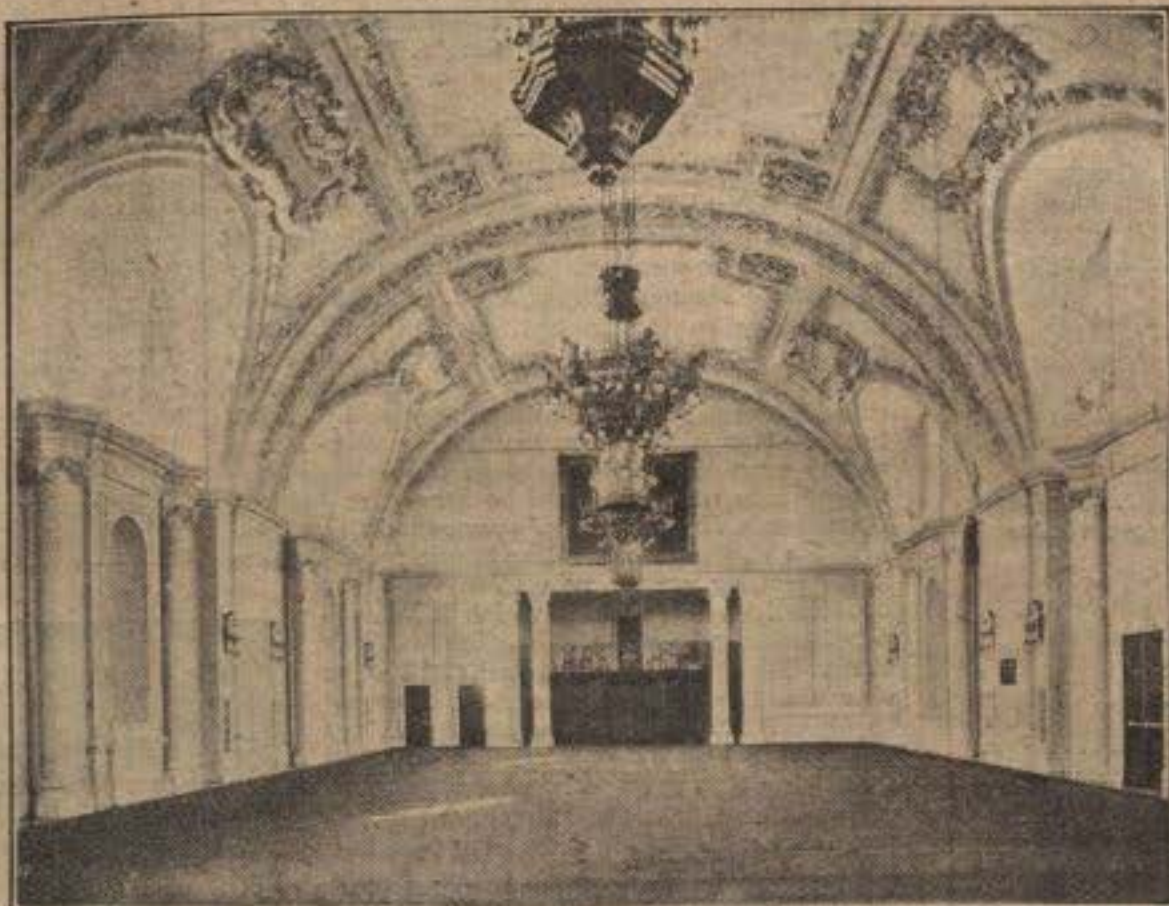
MR. D. RHYNS PHILLIPS, who has given several interesting talks on Old Welsh Beliefs and Customs, takes the absorbing subject of Welsh Witches for his talk on Saturday, September 21, at 7 p.m. Mr. Rhys Phillips considers that soothsayers are brought into existence by the credulity of some of the rest of us, and that while the witch in Wales has changed her dress and even her nationality, she has not changed her occupation! What calls forth this occupation? 'The craving,' says Mr. Rhys Phillips, 'for knowing the mysteries of the future, for discovering the face of a potential "Prince Charming," for identifying the intruder who carried away the favourite kitten,

or deliberately put his hand into the cash-box behind the counter, or poured water into the petrol tank—this never changes. For every malady there is a physician; for every eerie problem there is a witch who can offer a solution at a price, sitting beside her cauldron in a beauty parlour, in a sunless slum dwelling, or in a lonely cottage on the moors.'

Music at a Civic Reception.

ALTHOUGH the concerts at the City Hall do not begin again until October 3, listeners will hear the National Orchestra of Wales play in the Assembly Room on Monday, September 16, at 9.0 p.m., when the Lord Mayor of Cardiff will give a Civic Reception. The Lord Mayor must feel specially proud of Cardiff when it falls to his lot to entertain visitors to the city, for the civic buildings are admittedly unique.

'STEEP HOLM.'



THE ASSEMBLY ROOM IN THE CITY HALL at Cardiff, in which the National Orchestra plays. Their music will be relayed from the Assembly Room during the Lord Mayor's Civic Reception on Monday, September 16.

Tin-plates at Llanelly.

MR. W. H. JONES will tell of tin-plates at Llanelly in the fifth talk of his series, 'The Romance of Industry in South Wales,' on Friday, September 20, at 6 p.m. The word 'tin-plate' conveys a meaning very different from that intended. It is not a plate of tin that is produced in the manufacture. The word is a corruption of the descriptive term, 'tinned-plate,' afterwards written 'tin'd-plate,' and in its manufacture, in the olden days, every plate was beaten out by hand on an anvil, pickled in rye and water fermented, and then heavily tinned. Later on, 'charcoal iron' was prepared by the 'dandy' and 'running-out fire,' and later still there was the so-called steel-plate which was not steel at all, but was made of homogeneous iron. Since the early days the coating of tin has become thinner and thinner, until it is a marvel how many tin-plates can be coated from a pound of tin.

7.45
MUSIC BY
THE
CHAPLIN TRIO

FRIDAY, SEPTEMBER 13
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

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

8.0
THE
PROMENADE
CONCERT



THE CHAPLIN TRIO. Tonight at 7.45

See below

- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 Recipes: 'More ways of cooking eggs'
- 11.0 (Daventry only) Gramophone Records
- 12.0 A Sonata Recital
MAUDE DIXON (Pianoforte)
HELEN LUARD (Violoncello)
Sonata in G, Op. 5, No. 1..... Beethoven
Adagio sostenuto; Allegro; Allegro vivace
- 12.30 Organ Music
Played by
BERTRAM J. ORSMAN
Relayed from St. Mary-le-Bow
Fantasia and Fugue in G Minor..... Bach
Three Preludes on Welsh Hymn Tunes: Bryn
Calfaria; Rhosymedre; Hydrydol
Vaughan-Williams
Evensong..... Easthope Martin
Passacaglia in E Minor from Sonata Op. 132
Rheinberger
- 1.0-2.0 A Recital of Gramophone Records
by
CHRISTOPHER STONE
- 4.0 EILEEN ANDJELKOVITCH (Violin)
Die Antwort (The Answer)
W. Walstenholme, arr. Moffat
Giga (from D Minor Sonata)
Veracini, arr. Moffat
Romance (from Second Concerto)
Wieniawski, arr. Wilhelmj
Gavotte..... Gossec, arr. Emil Kross
- 4.15 LIGHT MUSIC
LEONARDO KEMP and his PICCADILLY HOTEL
ORCHESTRA from the PICCADILLY HOTEL
- 5.15 THE CHILDREN'S HOUR
THE FAMILY
Will gather round the Microphone
- 6.0 Prof. V. H. MOTTRAM: 'Gardening on a Clay
Soil'—II
- 6.15 TIME SIGNAL, GREENWICH; WEATHER FORE-
CAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Musical Interlude

A Toy; His Dream; His Conceit; His Rest;
His Humour (A Wayward Fancy)

THE FitzWilliam Collection, which embraces many valuable works of art besides its collection of music, was bequeathed to Cambridge University in 1816 by Viscount FitzWilliam. Partly printed and partly in manuscript, it contained many fine old English pieces which would otherwise have been hopelessly lost—a veritable storehouse on which scholars and musicians are still drawing freely. One of the most interesting, as it is one of the most valuable, books in the collection, is the volume which used to be known as 'Queen Elizabeth's Virginal Book,' now called 'The Fitz-William Virginal Book.' The binding alone makes it a specially prized possession, but the beautifully written music which it holds is a unique collection of old English compositions. Many works are dated, and it is clear that the book can never have belonged to Queen Elizabeth, although the actual origin of it and its early history are still something of a mystery.

The Virginal was a little keyboard instrument rather like a Spinnet, and was certainly popular in England in Tudor times. Henry VIII is supposed to have played it well, and in old histories we read that although Queen Elizabeth was a good performer, she was surpassed by Queen Mary. Mention of the instrument can be found in Stuart records, too, although by that time the harpsichord had begun to be more generally played. Quite a number of Virginals may still be seen in museums; there is a specially fine example by the English maker, John Loosemore, made in 1655, in the Victoria and Albert Museum in London. It is elaborately decorated with painted panels.

Harpichord Solo..... Scarlatti
Viola d'Amore Solo, 'Plaisir d'Amour'
(Love's Happiness)..... Martini

8.0 Promenade Concert

Relayed from the Queen's Hall
(Sole Lessees—Messrs. Chappell and Co.,
Ltd.)

35th Season

RACHEL MORTON (Soprano)
HOWARD FRY (Bass-Baritone)
EDWARD ISAACS (Pianoforte)

SIR HENRY WOOD
and his

SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)

6.45 THE FOUNDATIONS
OF MUSIC

7.0 Mr. ERNEST NEW-
MAN: The B.B.C.
Music Critic

7.15 Musical Interlude

7.25 Mr. G. L. DE VERE:
'More about America'

7.45 THE CHAPLIN
TRIO

KATE CHAPLIN (Viola
d'Amore)

MABEL CHAPLIN (Viola
da Gamba)

NELLIE CHAPLIN
(Harpichord)

Trio, 'Fancies from
FitzWilliam Collec-
tion'..Giles Farnaby,
arr. Chaplin Trio

Beethoven Concert

ORCHESTRA

Overture, 'Egmont'

HOWARD FRY and Orchestra

Wonne der Wehmuth (Rapture of Melancholy)
Song of the Flea

EDWARD ISAACS and Orchestra
Concerto, No. 1, in C

RACHEL MORTON and Orchestra
Scena and Aria, 'Ah, perfido' ('Ah, Traitor')

ORCHESTRA

Symphony No. 5 in C Minor

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

10.0 Talk

10.15 THE ZIGENER ENSEMBLE

Overture, 'The Beautiful Galathea'..... Suppé
Waltz, 'Children of the Mountains'... C. Ziehrer
Reminiscences of Johann Strauss arr. C. Morena
(First Performance in England).

11.0-12.0 DANCE MUSIC

TEDDY BROWN and his BAND from CIRO'S CLUB

12.0-12.15

Experimental Transmission of Still Pictures
by the Fultograph Process



SIR HENRY WOOD.

From a drawing by Edmond X. Kapp, in the possession
of Ove Klenau, Esq.

FRIDAY, SEPTEMBER 13

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.0 JACK PAYNE and the B.B.C. DANCE ORCHESTRA

5.30 **The Children's Hour** (From Birmingham)
 'Desmond Dumps, Esq.' by Barbara Sleigh
 Songs by GERTRUDE DAVIES (Soprano)
 JACKO and a PIANO
 'Sea Tales of Daring and Heroism,' by Robert W. Ascroft

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

6.30 LIGHT MUSIC (From Birmingham)
 THE BIRMINGHAM STUDIO ORCHESTRA
 Conducted by FRANK CANTELL
 GEORGE DAWKINS (Baritone)
 HENRY BENTLEY (Violoncello)

ORCHESTRA
 Overture, 'The Sicilian Vespers' Verdi
The Sicilian Vespers made its first appearance, in French, at the Paris Opera in 1855, two years after *Il Trovatore* and *La Traviata* had appeared at Rome and Venice respectively. The libretto, by Scribe, deals with the massacre of the French invaders in Sicily while they were at vespers on Easter Monday, 1282. The tale is a thrilling one, if somewhat sanguinary, and the opera is full of Verdi's inimitable charm, so that it is a little difficult to understand why it has fallen into such neglect. The Overture, however, still holds a warm place in the affections of music lovers, and must be too well known to need very much in the way of description.

It begins with a slow introduction in which a menacing figure on drums and strings forms the accompaniment to a sad tune for woodwinds. The main part of the Overture, in *Allegro agitato*, begins with a strenuous figure suggesting strife and warfare: this is succeeded, after a silent pause, by a violoncello solo, one of the Verdi melodies which an audience goes away humming to itself. It leads to a march tune beginning very softly and gaining in strength and vigour until we have again a stormy episode. The violoncello melody is repeated, this time with the assistance of clarinets, and with a fuller accompaniment than before, being transferred a little later to the violins, and a strenuous prestissimo brings the Overture to its close.

GEORGE DAWKINS
 The Lute Player *Allisen*
 She is far from the land *Lambert*
 Life and Death *Coleridge-Taylor*

ORCHESTRA
 Amina *Lincke*
 Waltz, 'Gently Gliding' *Lincke*

7.5 HENRY BENTLEY
 Ballad *Oliere*
 GEORGE DAWKINS
 To a Miniature *Brabe*
 Vale *Kennedy Russell*
 When Dull Care *Lane Wilson*
 Coaling *Helmore*
 ORCHESTRA
 Selection, 'Madame Butterfly' *Puccini, arr. Tavan*

7.38 HENRY BENTLEY
 Lament *Marie*
 Villager's Song *Popper*
 ORCHESTRA
 Suite, 'Summer Days' *Coates*

8.0 'ROMANCE UNLIMITED' (From Birmingham)
 A Match-making Medley by DOROTHY EAVES
 Members of the Firm:
 Mr. Cupid, Managing Director. ALFRED BUTLER
 Miss Chance, his Confidential Secretary PHYLLIS LONES
 Puck, the Office Boy CHARLES HERBERT
 The Shareholders:
 Peter JOHN RORKE
 Sylvia COLLEEN CLIFFORD
 Bill GEORGE BUCK
 Liza EDITH JAMES
 At the Firm's Piano .. PATRICIA ROSSBOROUGH

9.0 WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN

9.15 FROM THE MUSICAL COMEDIES (From Birmingham)
 THE BIRMINGHAM STUDIO ORCHESTRA
 Conducted by FRANK CANTELL

ORCHESTRA
 Selection, 'A Country Girl' *Monckton*
 NANCIE LOVAT (Soprano) and Orchestra
 Lover Come Back to Me ('New Moon')
 Sleepy Valley ('The Rainbow Man')

ORCHESTRA
 Selection, 'Mary' *Hirsch*
 NANCIE LOVAT
 Under the Deodar } ('A Country Girl') *Monckton*
 Try Again, Johnnie }

ORCHESTRA
 Selection, 'The Dollar Princess' *Fall*

10.15 DANCE MUSIC
 JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from THE AMBASSADOR CLUB

11.0-11.15 TEDDY BROWN and his BAND from CIRO'S CLUB
 (Friday's Programmes continued on page 502)

8.0
 A MATCH-MAKING MEDLEY



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Stage Photo

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Friday's Programmes continued (September 13)

5WA CARDIFF. 988 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—IV, Copper at Neath and Swansea'

6.15 S.B. from London

6.30 Mr. J. KYRLE FLETCHER: 'Place Names—I, Early Man as an Artist'

6.45 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
The 13th is not always unlucky, for today we present a new play, 'RED PEPPER,' by CONSTANCE SMEDLEY

6.0 London Programme relayed from Daventry

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



T. Forest & Son

'THE BOILING' AT PONTYPRIDD.

The Berw, or in English, 'the boiling,' is the name of this spot on the river at Pontypridd—a good instance of early man's eye for natural beauty, about which Mr. Kyrle Fletcher will talk from Cardiff this evening at 6.30.

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

6.30 S.B. from Cardiff

6.45 S.B. from London

7.45 S.B. from Cardiff

8.0 S.B. from London

9.55 S.B. from Cardiff

10.0-11.0 S.B. from London

2ZY MANCHESTER. 797 kc/s. (375.4 m.)

4.0 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA
Egyptian Ballet...Luigini

PETER DAVIES (Tenor)
NIRVANA...Adams
Now sleeps the crimson petal
Quilter
All joy be thine...Sanderson

ORCHESTRA
Serenade, 'Kisses in the Dark'...Micheli
Suite, 'In a Fairy Realm'
Ketelbey
The Moonlit Glade; The Queen Fairy Dances; The Gnomes' March

PETER DAVIES
Gwlad y Dalyn...J. Henry
La Donna e Mobile (Woman is fickle)...Verdi
To Daisies...Quilter

ORCHESTRA
Nocturne, Op. 32, No. 1...Chopin
Dance of the Little Feet...Breville
Selection, 'Little Nelly Kelly'...Cohan

5.15 The Children's Hour
ROGUES AND VAGABONDS
Songs by HARRY HOPEWELL
'The Jackdaw of Rheims' will be recited by ROBERT DONAT

6.0 Short Story Reading—ISABELLE MURRAY GILCHRIST, reading: 'A Family Supper,' by R. Murray Gilchrist. S.B. from Sheffield

6.15 S.B. from London

9.55 North Regional News

10.0-11.0 S.B. from London

Friday's Programmes continued (September 13)

Other Stations.

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

4.15.—Music. Relayed from Tilley's Blackett Street Restaurant: Menuet d'Antan (Lambert); Miniature Suite (Coates); Old Viennese Waltz, 'Liebeslied' (Kreisl); Selection, 'Pagliacci' (Leoncavallo); Londonderry Air (arr. O'Connor); Selection, 'The Merry Widow' (Lehar). 5.15.—The Children's Hour. 6.0.—London Programme relayed from Daventry. 6.15.—S.B. from London. 6.30.—For Farmers: Dr. R. W. Wheldon; 'Autumn Manuring.' 6.45-11.0.—S.B. from London.

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

4.0.—An Afternoon Concert. The Station Orchestra: Overture, 'Masaniello' (Auber). Robert Wilson (Tenor): Charming Chloe (German); Madeline (H. A. Carruthers); A Farewell (W. A. Henderson); My Dreams (Toeti). Orchestra: Entr'acte, 'Baiser d'Enfants' (Nougues); Parade of the Tin Soldiers (Jessel). Mary A. Campbell (Reciter): The Lotus Eaters, The Splendour Falls, and Break, Break, Break (Tennyson). Orchestra: Three Hungarian Dances (Brahms); Robert Wilson: Invocation (W. A. Henderson); Where'er you walk (Handel); When song is sweet (G. Sans Souci); I'll sing thee songs of Araby (Frederick Clay). Orchestra: Waltz, 'Gold and Silver' (Lehar). 5.15.—The Children's Hour. 5.54.—Birthdays. 5.57.—Weather Forecast for Farmers. 6.0.—London Programme relayed from Daventry. 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. 10.0-11.0.—S.B. from London.

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

4.0.—A Light Programme by The Station Octet: March 'Faithful and Bold' (East); A Children's Overture (Roger Quilter); A Dream Picture (Ketelbey); Selection, 'The Arcadians' (Monckton and Talbot); Demoiselle Chic and Bal Masque ('Two Parisian Sketches') (Fletcher); Concert Waltz, 'Tales from the Vienna Woods' (Strauss). 5.0.—Miss Mary A. Yule: Glendale—a Valley of Dreams. 5.15.—S.B. from Glasgow.

5.55.—Birthday Greetings. 6.0.—Gramophone Records. 6.15.—S.B. from London. 6.30.—S.B. from Glasgow. 6.45.—S.B. from London. 9.55.—S.B. from Glasgow. 10.0-11.0.—S.B. from London.

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

12.0.—Organ Music by Herbert Westerby, Mus. Bach (Lond., Relayed from the Grosvenor Hall: Prelude and Fugue on 'Bach (Bach, arr. Westerby); Intermezzo (Stuart Archer); Serenade and Musette from Suite, 'Arcadian Idyll' (Lemare); Melody in A Flat (H. R. Shelley); Concert Fantasia (Dr. Waring). 12.30-1.0.—Gramophone Records. 4.0.—Light Music: The Radio Quartet: Selection, 'Carmen' (Bizet, arr. de Groot); Three English Dances (R. Quilter). Mabel Stewart (Soprano): The Rivulet (Martin Shaw); The Fairy Lough (C. V. Stanford); The Boatman and Ho-Bo, my nut-brown maiden (arr. A. Moffat). Quartet: Suite, 'At Gretna Green' and Three Frivolities (Fletcher). 5.0.—Ernest A. A. Stoneley (Violin): Hungarian Dances, Nos. 6, 7, 8, 9, and 10 (Brahms). 5.15.—The Children's Hour. 6.0.—'Gardening on a Clay Soil'—II, by Prof. V. H. Mottram. 6.15.—S.B. from London. 7.45.—The Chorus and Orchestra, conducted by E. Godfrey Brown: Overture, 'Maestoso and Double Chorus, 'Your Harps and Cymbals sound' ('Solomon') (Handel). 7.55.—Frank Mullings (Tenor) and Orchestra: Songs. 8.5.—Orchestra: Selection, 'Norma' (Bellini). 8.20.—Gladys Palmer (Contralto) and Orchestra:—Songs. 8.30.—Choral Fantasia on Airs from 'The Beggar's Opera' (Jacobson). 8.45.—Orchestra: Selection, 'Manon Lescaut' (Puccini, arr. Godfrey). 9.0.—Frank Mullings and Orchestra: Songs. 9.10.—Orchestra: Selection, 'Eugene Onegin' (Tchaikovsky). 9.20.—Gladys Palmer and Orchestra:—Songs. 9.28.—Orchestra and Chorus: Overture and Chorus, 'Oh, the pleasure of the Plains' ('Acis and Galatea') (Handel). 9.40.—S.B. from London. (9.55 Regional News). 10.15-11.0.—Old-Time Music. The Old-Time Singers: Come let's be merry (arr. Lane Wilson); Bingo (arr. Cecil Sharpe); Drink to me only (arr. David Stephen); When dull care (arr. Lane Wilson); Dashing away with the smoothing iron (arr. Cecil Sharpe); John, come kiss me (arr. Dr. Naylor); The Road to the Isles (arr. Kennedy-Fraser); Old King Cole (arr. David Stephen); Clifton Helliwell (Pianoforte); Burlesca, Menuetto and Gigue (Suite in G Major) (Scazzatti). Old-Time Singers: Fairest Isle (arr. David Stephen); Banbury (arr. Cecil Sharpe); Sound the Trumpet (arr. Moffat); Sing a song of Sixpence (arr. Herbert Hughes); The Sweet Nightingale (arr. L. Broadwood); the Tree in the Wood (arr. Cecil Sharpe); Fire down below (arr. Taylor Harris); Old John Briddleum (arr. Lyell Johnston).

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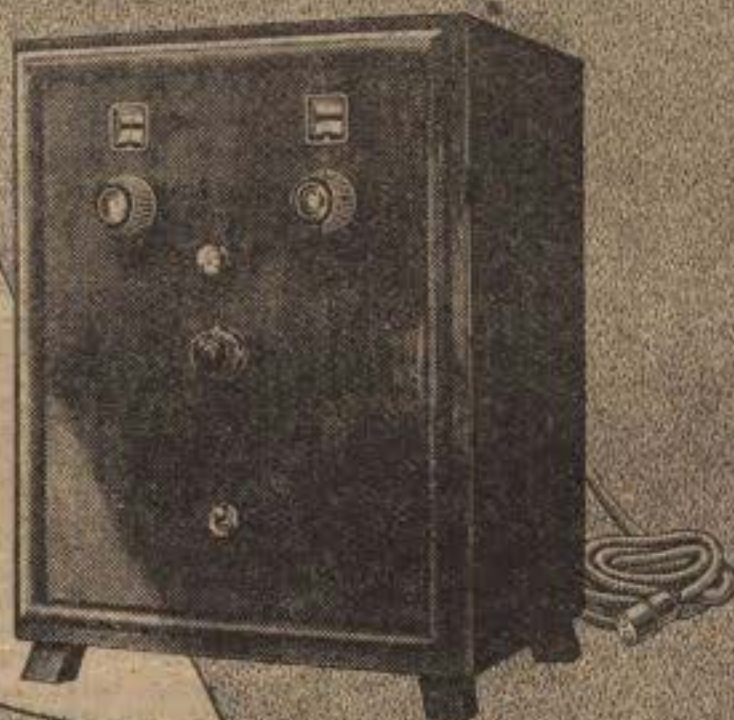
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8.30
ARTISTS
FROM
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10.15 a.m. THE DAILY SERVICE

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

10.45-11.0 Miss JANET HUNTER: 'Outsize Fashions'

1.0-2.0 LIGHT MUSIC MAX JAFFA and THE PICCADILLY GRILL ORCHESTRA, from THE PICCADILLY HOTEL

3.30 A CONCERT

MARGARET BARRETT (Soprano)
STANLEY POPE (Bass-Baritone)
THE J. H. SQUIRE CELESTE OCTET
Invitation to the Waltz Weber
Liebestraum ('Love's Dream') Liszt
Twilight on the Waters
J. H. Squire (First Performance)

MARGARET BARRETT
A Land of Silence ('Songs of Silence') Quilter
Lilac, ('Flowering Trees') Phillips
I love the jocund Dance Walford Davies
OCTET
Overture, 'Euryanthe' Weber
Romance Rubinstein
STANLEY POPE
When dull care arr. Lane Wilson
The Pretty Creature Storace
The Slighted Swain arr. Lane Wilson
Come you, Mary Craxton
OCTET
Memories of Mendelssohn arr. Sear
Evening Lullaby J. H. Squire
The Bee Schubert
(For Four Violins in Unison)

MARGARET BARRETT
The Bargain Davidson
Songs my Mother taught me Dvorak
The Trout Schubert
Over the Mountain Quilter

OCTET
Agnus Dei Biset
Minuet Biset
STANLEY POPE
Sea Fever Ireland
While the foaming billows roll Linley
Trade Winds Keel
Drake's Drum Stanford
OCTET
Romance Svendsen
Narcissus Nevin

5.15 THE CHILDREN'S HOUR

'WHILE THE SHOEMAKER HAMMERS'
A Play, specially written for the Microphone by MARJORIE J. REDMAN, with Incidental Music by the GEORGIAN TRIO

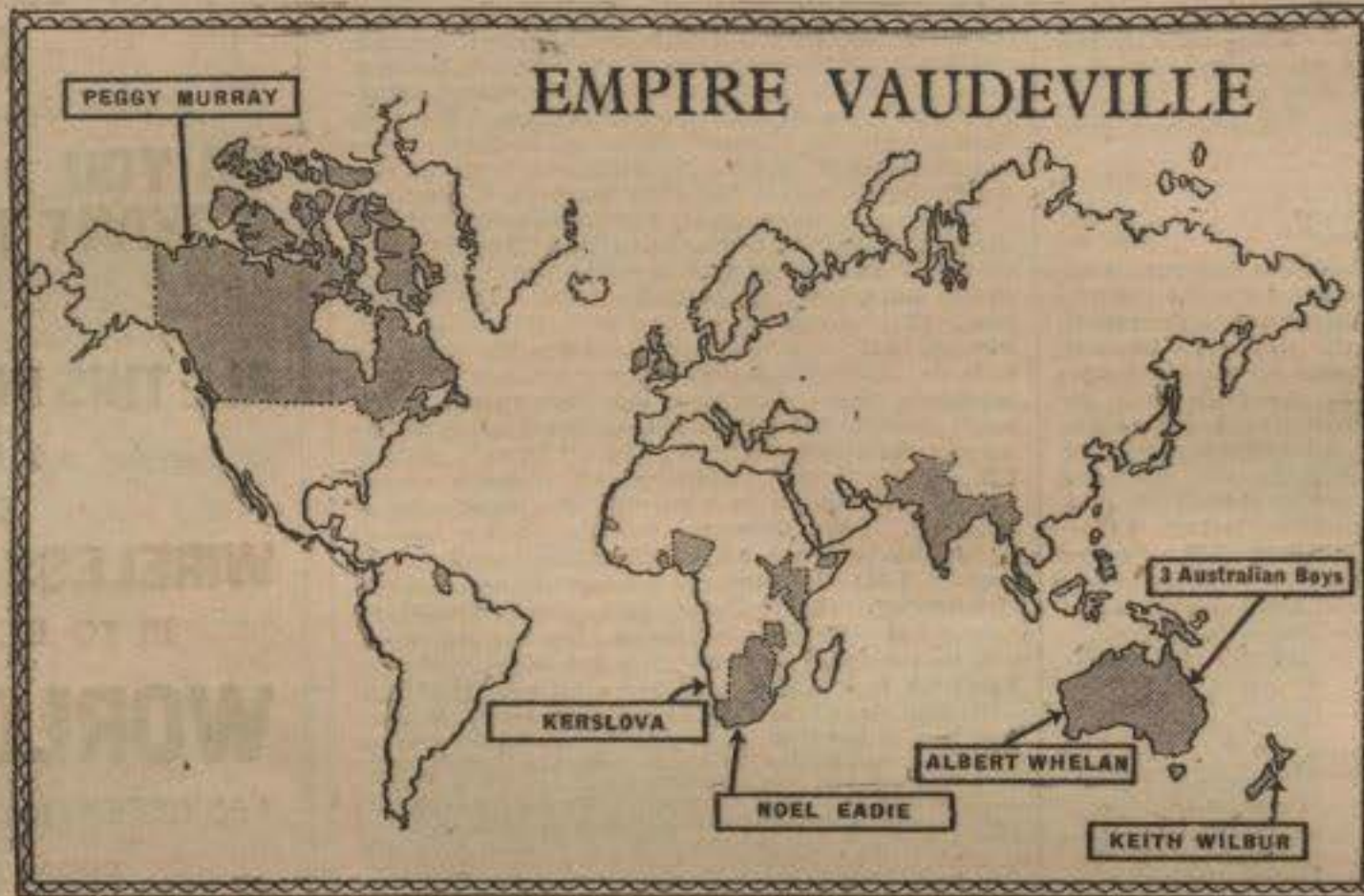
6.0 Musical Interlude

6.15 'The First News'

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

6.40 Musical Interlude

To be Broadcast Tonight from 8.30 to 9.40.



Cavatina, 'Fra Poco a me ricovero' (Full soon from woe a sure relief) Verdi

BAND
Ballet, 'The Swan Lake' Tchaikovsky
Waltz; Dance of the Swans; Hungarian Dance

HUGHES MACKLIN
The Fairy Fiddler Clarke
An uncouth love-song Walford Davies
I love thee.... Grieg

BAND
Symphonic Poem, 'The Preludes' Liszt

8.30 Empire Vaudeville

ALBERT WHELAN (The Australian Entertainer)

KEITH WILBUR (The New Zealand Mimic)
KERSLOVA (South African Violinist)
NOEL EADIE (South African Soprano)
PEGGY MURRAY (Canadian Entertainer)
THREE AUSTRALIAN BOYS
JACK PAYNE and the B.B.C. DANCE ORCHESTRA

9.40 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local Announcements; (Daventry only) Shipping and Fat Stock Prices

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

10.15-12.0 DANCE MUSIC
AMBROSE'S BAND from THE MAY FAIR HOTEL

6.45 THE FOUNDATIONS OF MUSIC
7.0 Mr. HARVEY GRACE: 'Next Week's Broadcast Music'
7.15 Col. PHILIP TREVOR: 'A Review of the 1929 Cricket Season'
7.30 A MILITARY BAND CONCERT
HUGHES MACKLIN (Tenor)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
Overture, 'Fra Diavolo' Auber
HUGHES MACKLIN
Recit., 'Tombe degl'avi rdisi' (Tombs of my noble Fathers) Verdi

THE BROADCAST OPERA SEASON.

(Continued from page 469.)

France's character. This performance will escape that difficulty by the simple expedient of invisibility. Then there is Verdi's *Aida*, about which nothing need be said, unless it is to marvel once again at the perennial greatness of Giuseppe Verdi, which never stales, always holding some fresh surprise of philosophy or artistry for those who study his work. Another favourite is Charpentier's *Louise*, the tale of Paris, which still has an undeniable vogue among opera enthusiasts. And what more fitting than to end this list of old stagers with one of the world's most famous twins, 'Cav. and Pag.'? Or, if that is thought irreverent, Mascagni's *Cavalleria Rusticana* may be chosen for the series.

There remain, however, other interesting things. Thomas's *Mignon* is old history, but it is long enough since it was done here for the B.B.C. performance to have something of the air of a premiere. 'Io son Titania' comes from it, one of Galli-Curci's famous records, and, before that, Tetrazzini's. *La Basoche*, by Messager (who wrote the exquisite *Veronique*), is a comic opera which had a run last century in London, and will be practically unknown to most. It was important in Messager's career, being his first success, and gaining him popularity in England as well as in France.

The next two operas are French. It is, indeed, good news to hear that Gabriel Faure's *Penelope* is to be performed. The music is of the finest possible texture, and the composer's letters written at the period of its composition show the trouble taken in perfecting its workmanship. Also on the list is Debussy's *L'Enfant Prodigue*. This will be interesting, though it is the very earliest Debussy (a *Prix de Rome* piece), and listeners must be warned that it is nearer to Massenet than to *L'après-midi d'un faune*. Lastly, and a fact to be grateful for, there is Stanford's *Shamus O'Brien*, one of his best works, seldom heard, thoroughly Irish and typically Stanford.

This closes a remarkably varied list of operas. Whether all the items will stand a broadcast successfully is a matter that experience alone can settle. The orchestra and chorus will have some pretty problems with which to enliven their existences. Listeners might well meet the performers half-way by making a habit of studying the booklet containing the libretto before the evening, so as to get the main details of the plot and any special points of a witty or tragic dialogue firmly in their minds.

That done, the opera season should be a pleasant experience.

SATURDAY, SEPTEMBER 14
5GB DAVENTRY EXPERIMENTAL

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3.30 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS
GLADYS WARD

ORCHESTRA

Overture, 'Land of the Mountain and the Flood'
MacCunn
Allegretto grazioso (Fourth Symphony in G)
Dvorak

HAMISH MACCUNN was among the first Scotsmen to give to the world of Concert and Opera, music which is strongly racial; his work does, indeed, express, in terms of modern music, much of what Scotland means to her children, with a depth and virility and tenderness which stamp it as wholly sincere.

Born in Greenock, in 1868, he was one of the original students of the Royal College of Music, gaining a scholarship for composition, on its opening. While still a student, he had an Overture performed at the Crystal Palace Concerts which at once made it clear that he was a young composer with a new and strongly individual message. The work to be played this evening appeared when he was only twenty-one, and did even more to spread his fame.

At the early age of twenty-two, MacCunn was a Professor of the Royal College, and though he died in his forty-ninth year, he had already gained other distinctions, directing, for instance, the productions in England of several of the later works of Wagner, and producing two Operas of his own. This Overture, however, remains the best known of his works; truly Scottish, it is definitely original, instinct with the fresh, bracing vigour and the picturesqueness which its subject demands.

GLADYS WARD and Orchestra
The Witches' Song (a Declamation with Orchestra)
Max Schmelling

ORCHESTRA
Valse Triste *Sibelius*
Second and Third Movements—Sixth Symphony in B Minor (The 'Pathetic') *Tchaikovsky*

4.45 Thé Dansant

BILLY FRANCIS and his BAND, relayed from the West End Dance Hall, Birmingham

5.30 The Children's Hour

(From Birmingham)

'Snooky Joins an Orchestra,' by Phyllis Richardson
CHRISSE THOMAS and her Musical Glasses
Songs by BERNARD SIMS (Baritone)
'Perky,' a Canine Story, by Gladys Ward

6.15 'The First News'

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

6.40 Sports Bulletin

6.45 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS

Overture, 'The Pirates of Penzance' ... *Sullivan*
Selection, 'Veronique' *Message*



INA SOUEZ, soprano, is one of the soloists in the Promenade Concert which will be relayed tonight.

7.10 GARDA HALL (Soprano)
Ophelia's Scene and Aria ('Hamlet')... *Thomas*
ORCHESTRA
Nautical Scenes *Fletcher*
GARDA HALL
Listening *Bealy*
A Japanese Lullaby *Stanford*
To one who passed whistling through the night
Armstrong Gibbs
The Hole in the Fence *Kennedy Russell*

7.43 ORCHESTRA
Serenade *Moszkowski*
A Keltic Suite *Foulds*

8.0 Promenade Concert

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

INA SOUEZ (Soprano)
FOSTER RICHARDSON (Bass-Baritone)
EDA KERSEY (Violin)
VICTOR HELY-HUTCHINSON (Pianoforte)

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

Overture, 'Don Giovanni'
Mozart
Dance Rhapsody, No. 1
Delius

FOSTER RICHARDSON and Orchestra
Aria, 'Vulcan's Song' ('Philemon and Baucis') *Gounod*

VICTOR HELY-HUTCHINSON and Orchestra
Sinfonia Concertante
William Walton
(Conducted by THE COMPOSER)

ORCHESTRA
Largo in G *Handel*
EDA KERSEY and Orchestra
Symphonie Espagnole *Lalo*
First Movement—Adagio and Finale

INA SOUEZ and Orchestra
Scena and Aria, 'Ernani involami' ('Ernani, fly with me') ('Ernani') *Verdi*

ORCHESTRA
Symphonic Poem, 'The Fountains of Rome'
Respighi

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

9.55 Sports Bulletin (from Birmingham)

10.0 STUDENTS' SONGS
(From Birmingham)

By THE BIRMINGHAM STUDIO CHORUS
Conducted by JOSEPH LEWIS

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 on page 506.)

8.0 THE PROMENADE CONCERT

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Saturday's Programmes continued (September 14)

5WA 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
(Cerddorfa Genedlaethol Cymru)
Overture, 'In Spring' *Goldmark*
Largo *Handel*
Minuet *Boccherini*
Mozartiana *Tchaikovsky*
'Nell Gwyn' Dances *German*

3.30 London Programme relayed from Daventry

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

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.40 Sports Bulletin

6.45 S.B. from London

7.0 Lieut.-Col. BEASLEY, Officer Commanding 2nd Batt. Gloucestershire Regiment: 'West Country Regiments.' A short history of the Gloucesters.

7.15 Mr. LEIGH WOODS, 'West of England Sport,'

7.30 A West Country Revel
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by **WARWICK BRAITHWAITE**
Selection, 'Merrie England' *German*
The England which this Opera sets before us is indeed merry, a land and an age when the sun shone and summer was truly summer. And the music is no less eloquent than the tale of the



ALBERT WHELAN,

the Australian entertainer, is on 'tour' this week. He broadcast from Manchester on Monday and from Cardiff last night, and tonight he takes part in the Vaudeville programme from London and Daventry at 8.30.

fresh open air and smiling countryside. When it appeared, in 1902, it was hailed with joy as a worthy successor to the long line of Gilbert and

Sullivan Comic Operas; it is in every way worthy to take its place beside them. The plot is a good one; Basil Hood, the author, knew very well how to make that judicious blend of romance, intrigue and broad comedy, which is essentially the right basis for such a work; and German is richly endowed with the gift of writing good melodies which at once capture the public affection, and keep it. Apart from the merry dance numbers, all with a wholesome English flavour about them, the best-known numbers are Queen Elizabeth's song, 'O peaceful England,' 'The English Rose'—which Sir Walter Raleigh, the tenor of the opera, sings—and the number for baritone, 'The Yeomen of England.'

HOWARD WINTLE (Tenor) and Orchestra
Westward Ho! ('Dogs of Devon') *Bullock*

ORCHESTRA
Pershore Plums ('Worcester' Suite) *Julius Harrison*
Old Cornish Custom, 'The Geeze Dance' *Holliday*

HOWARD WINTLE and Strings
Song Cycle, 'On Wenlock Edge' *Vaughan Williams*
From far, from eve and morning; Is my team ploughing; Oh, when I was in love with you; Bredon Hill

ORCHESTRA
An English Folk Song Idyll *Butterworth*

GEORGE BUTTERWORTH had just passed his thirtieth year when he was killed in action in the Great War, but he had already left enough music to show how strongly he was imbued with the national spirit. English folk songs and the freshness of English countryside are reflected in most of the pieces he left, and this English Idyll is a typical example of the way in which he could set before us the charm, and something of the wistfulness, of Nature.

HOWARD WINTLE and Orchestra
Hugh's Song of the Road .. *Vaughan Williams*

ORCHESTRA
Entr'acte, 'May Day at Helston' ... } *Holliday*
Folk Dance, 'Dickie o' Devon' }

8.30 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
3.30 London Programme relayed from Daventry
4.45 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
8.30 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
3.30 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)

(Saturday's Programmes continued on page 508.)

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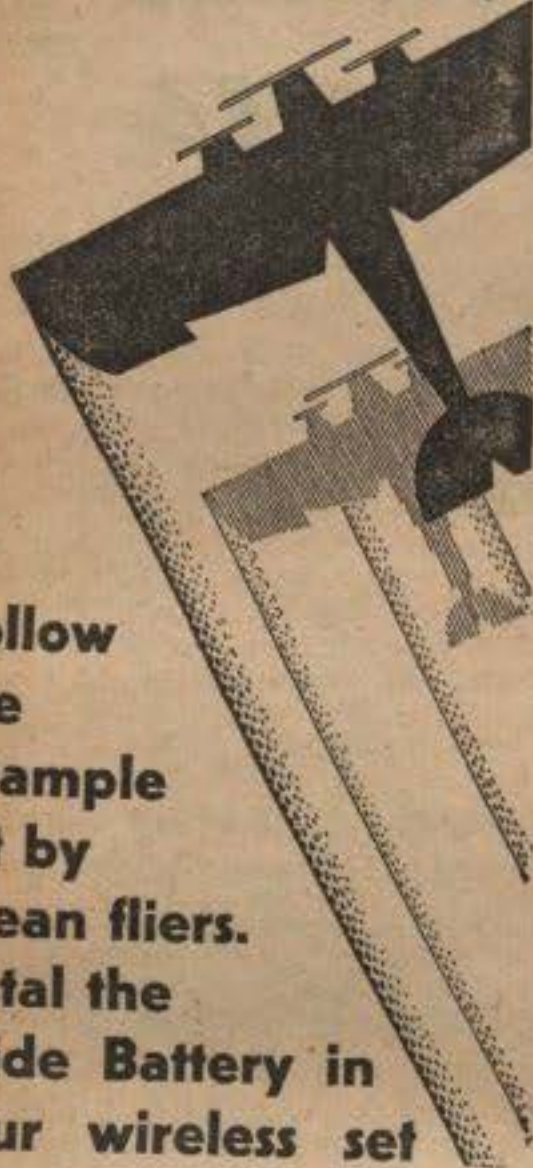
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Saturday's Programmes continued (September 14)

(Continued from page 506.)

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

- 12.0-1.0 A Gramophone Recital
Of Light Orchestral Music
Overture, 'Orpheus in the Underworld' *Offenbach*
The Clans } ('Keltic Suite') *Foulds*
A Lament }
Stenka Razin *Glazounov*
Norwegian Rhapsody *Lalo*
Memories of Mendelssohn *arr. Scar*
Selection, 'The Gipsy Baron' *Strauss*
The Angelus } ('Picturesque Scenes') *Massenet*
Fête Bohème }
La Valse *Ravel*

3.30 London Programme relayed from Daventry

- 5.15 The Children's Hour
To be continued—
The Story of 'The Golden Cicada,' by Charles Sibleigh
Incidental Music by THE PLYMOUTH LADIES TRIO

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; Local Announcements; Sports Bulletin)

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

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
J. DODDS (*Musical Saw*)

- 3.30 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
March, 'Under Freedom's Flag' .. *Nowowiecki*
Overture, 'La Princesse Jaune' ('The Yellow Princess') *Saint-Saëns*
MARY ROEBUCK (*Contralto*)
Si mes vers avaient des ailes (If my songs had wings) *Hahn*
Le Coeur de ma Mie (The Heart of my Love) *Dalcroze*
It is only a tiny garden *Haydn Wood*
Lilac *Rachmaninov*

ORCHESTRA
Waltz, 'Tales from the Vienna Woods' .. *Strauss*
ARTHUR BROADBENT (*Base*)
The Sea Gipsy *Michael Head*
Captain Stratton's Fancy *Paul Corder*
The Fishermen of England *Phillips*

ORCHESTRA
Suite, 'Egypta' *Haydn Wood*
MARY ROEBUCK
Cradle Song *Schubert*
The Shepherd's Song *Elgar*
The Sweetest Flower that blows *Hawley*

ORCHESTRA
Selection, 'All round the world' .. *Yoshitomo*
ARTHUR BROADBENT
The Vagabond's Song *Woodman*
Why so pale and wan? *Parry*
My sword and I *Byng*

ORCHESTRA
Selection, 'Katja the Dancer' *Gilbert*

- 5.15 The Children's Hour
S.B. from Leeds
IN A MONASTERY GARDEN
Songs by GUNNELLE HAMLIN and MIRIAM DITCHBURN BENHAM
Sketches from 'Robin Hood' played by RICHARD WESTERN and others

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 Mr. L. M. ANGUS BUTTERWORTH: 'The Glass Industry in the North'

7.15 Mr. F. STACEY LINTOTT: Sports Talk

- 7.30 Old English Folk Dances
THE NORTHERN WIRELESS ORCHESTRA
Bury Fair
Newcastle
Apley House
Aye, Me
Pop goes the Weasel } *Traditional*
Chelsea Reach
Epping Forest
Old Noll's Jog
Selling's Round

8.30 S.B. from London
9.55 North Regional News; Sports Bulletin
10.0-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 1,149 kc/s. (261.3 m.)

12.0-1.0.—Music from Fenwick's Terrace Tea Rooms. 3.30:—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:—Sports Bulletin. 6.45:—S.B. from London. 7.30:—West Hartlepool Programme. Short Address by the Mayor of West Hartlepool (Alderman G. E. Hope, J.P.). Dorothy Lister (Soprano): Shepherd, thy demeanour vary (Brown, arr. Lane Wilson); The Lass with the delicate air (Arne, arr. A. L.); Robert Tidwell (Tenor): The Willow (Goring Thomas); At Dawning (I love you) (Cadman); Arthur Kirby (Viola): Romanza (Wolstenholme); Französisches Lied (Burmester, arr. Tertis) Lilian Clayton (Contralto): The Enchantress (Haiton); Snowflakes (Cowen). John Knowlson (Baritone): The Windmill (Nelson); You'll get heaps o' lickin's (Clarke). Evelyn Hartley (Mezzo-Soprano): Waltz Song from 'Tom Jones' (German); Until (Sanderson). Tom Leighton (Tenor): Love, could I only tell thee (Capel); Maletier of Malaga (Trotiere). Reg Hume (Entertainer): The Boarding House (Randall). Evelyn Hartley and John Knowlson: Love's Dream (List, arr. Besly). 8.30-12.0:—John Nicholson at the piano. S.B. from London.

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

11.0-12.0:—A Recital of Gramophone Records. 3.30:—A Concert. The Station Orchestra; Frank Brady (Baritone). 4.45:—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:—Musical Interlude. 6.15:—S.B. from London. 6.40:—Scottish Sports Bulletin. 6.45:—S.B. from London. 7.0:—Mr. Masson Roberts: An Eye-Witness Account of the Association Football Match—Queen's Park v. Hibernians. 7.15:—Musical Interlude. 7.30:—S.B. from Aberdeen. 8.30:—S.B. from London. 9.55:—Scottish News and Sports Bulletins. 10.0-12.0:—S.B. from London.

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

11.0-12.0:—Recital of Gramophone Records. 4.0:—Studio Concert. Lewis Cowie (Baritone); Kathleen Porteous (Pianoforte): 4.30:—Dance Music 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:—Scottish Programme. The Orchestra of the Aberdeen Reel and Strathspey Society. Directed by Alec Sim; Strathspeys, 'Cameron's got his wife again' and 'Stirling Castle' (Traditional); Reel, 'Rachel Rae' (Gow); March, 'The Atholl Highlanders March to Loch Katrine' (Rose); Strathspeys, 'Marquis of Huntly's Farewell' (Marshall) and 'Miss Drummond' (Traditional); Reel, 'Speed the Plough' (Traditional). 7.40:—Duffon Scott (Entertainer): In a Braid Scots Sketch (Scott). 7.47:—Pipe-Major Reid; March, 'Inverness Gathering' and Strathspey, 'Delvinside' (Traditional); Reel, 'The Black Watch' (Clark); Slow March, 'The Rowan Tree' (Traditional). 7.52:—Margaret Anderson (Contralto): Turn ye to me (arr. Moffatt); The Hundred Pipers (arr. Diack). 8.0:—Duffon Scott: In Another Braid Scots Sketch (Scott). 8.5:—Pipe-Major Reid; March, 'Stirlingshire Militia' Strathspey, 'Blair Drummond' and Reel, 'Rejected Suitor' (Traditional). 8.13:—Margaret Anderson: Up w! the Carles o' Dysart, and I left my dearie lying here (arr. Diack). 8.20:—Orchestra: March, 'His Majesty's Recovery,' Pastoral, 'The Wind on the Heath' and Slow Strathspey, 'The Moor o' Dinnet' (Alec Sim); Strathspey, 'Miss Lyall' (Gow); Reel, 'The Drummer,' Strathspey, 'Highland Whisky,' and Reel, 'Mrs. McLeod of Rassay' (Traditional). 8.30:—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.)

4.0:—Old Favourites. The Orchestra; Bertie Woodburn (Baritone); 5.15:—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:—A Military Band Concert. The Station Military Band. Conducted by E. Godfrey Brown: Overture, 'Zampa' (Hérold); Andante con moto, Allegro agitato, from Symphony No. 3 in A Minor (The 'Scotch') (Mendelssohn). 7.54:—Elsie Jackson (Soprano): On Wings of Song (Mendelssohn); Sweet Bird of Spring (Chaminade); Elegy (Massenet); Slave Song (T. del Rigo). 8.6:—Band: Ballet Music from 'Carmen' (Bizet). Selection, 'No, no, Nanette' (Youmans). 8.30-12.0:—S.B. from London (9.55 Regional News and Sports Bulletin).

Notes from Southern Stations.

THE PLACE-NAMES OF WESSEX.

A Talk on Wessex Customs—Roundheads and Cavaliers—A 'Toy' Symphony—N.O.W. Concert:

BOURNEMOUTH.

THE talk on 'Old Wessex Customs' which Mrs. Gould broadcast from Bournemouth on June 11, occasioned much interest, and her many listeners in the South Country will be glad to know that she returns to this subject on Tuesday, September 17.

HOW many of us have been struck in our reading, both of history and fiction, by the fascination of the story behind a name! But how few of us realize that the same fascination attaches to the names of the places where we live, even of the humblest village, whether those names are beautiful, quaint, or even ugly! The Wessex country is, perhaps, as rich as any in England in such names, and within the compass of a talk from the Bournemouth Studio on Thursday, September 19, at 3.45 p.m., Miss Ethel M. Hewitt will speak of some of the 'place-names of Wessex,' and lend, perhaps, a new interest to a familiar countryside.

CARDIFF.

A RADIO Play by Julius Hare, entitled *Force, Will, and a Woman*, will be given on Monday, September 16, at 10.15 p.m. The Station Trio will give selections before and after the play, which deals with incidents of the time of the Civil War. Feeling ran high between Roundheads and Cavaliers, and the heroine, although a Roundhead, is much admired by a soldier of the King's party.

EVERY autumn a studio concert is specially arranged to broadcast some of the victors at the Royal National Eisteddfod. The concert this year will be given on Sunday, September 15, at 3.30 p.m., and the first items will be given by the Cory Silver Band, conducted by J. G. Dobbing. Other artists include Ethel Gomer Lewis (mezzo-soprano), Ben Jones (baritone), Edmund Hopkins (violin) and The Penybont Quartet.

A CONCERT will be given on Friday, September 20, at 10.15 p.m., when the National Orchestra of Wales will play music inspired by toys. *Haydn's Toy Symphony* will, of course, be included, and other items will be *Ansell's Children's Suite No. 1*, *Pierne's March of the Little Leaden Soldiers*, and *Debussy's Golliwog's Cake Walk*. Kathleen Proctor (contralto) will be the vocalist.

A CONCERT will be given by the National Orchestra of Wales on Sunday, September 15, at 8.15 p.m., and relayed from 9.5-10 p.m. The artists will be Gwladys Naish (soprano) and Melsa (violin), and Wateyn Wateyns will sing with the Orchestra in an afternoon concert on Thursday, September 19.

THE Manx Mascots Concert Party will be relayed from the Pavilion, Llandaff Fields, on Saturday, September 21.

THE REV. GORDON HAMLIN gives a talk on Birds on Monday, September 16, at 4.45 p.m. He knows Bristol and Cardiff intimately and he will describe the birds he has found in both cities and his friendship with them.

5GB:

THE service on Sunday, September 15, will be relayed from St. Mary's Church, Nottingham, the address being given by the Rev. John Waring of St. Andrew's Church, Nottingham.

Blanche Allen (soprano) and Wilfred Ridgway (pianoforte) are the artists in a Light Orchestral programme on Tuesday afternoon, September 17, while the Light Music in the evening comes from Pattison's Restaurant. Later in the evening a programme of Plantation Songs will be given by the Birmingham Studio Chorus under Mr. Joseph Lewis.

The Birmingham Military Band, under Mr. W. A. Clarke, provides the afternoon programme on Wednesday, September 18, while Gwyneth Edwards (soprano) sings in the evening Light Music on the same date.

A vaudeville programme on Saturday afternoon, September 21, will include Stainless Stephen, Nan Ellis (syncopated pianisms), and Marjorie Edwards (songs at the piano), while Geoffrey Dams (tenor) sings in the Light Music at 8.45.

BROADCAST OPERA SEASON, 1929-30.

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'..... <i>Massenet</i> (September) | 'AIDA'..... <i>Verdi</i> (October) |
| 'LOUISE'..... <i>Charpentier</i> (November) | 'KONIGSKINDER' (Royal Children) <i>Humperdinck</i> (Dec.) |
| will be followed by eight to be selected from among | |
| 'CAVALLERIA RUSTICANA'..... <i>Mascagni</i> | 'L'ENFANT PRODIGE' (Prodigal Son)..... <i>Debussy</i> |
| 'LA BOHEME'..... <i>Puccini</i> | 'MIGNON'..... <i>Thomas</i> |
| 'GIANNI SCHICCHI'..... <i>Puccini</i> | 'LA BASOCHE'..... <i>Messager</i> |
| 'FRANCESCA DA RIMINI'..... <i>Zandonai</i> | 'SHAMUS O'BRIEN'..... <i>Stanford</i> |
| 'SISTER ANGELICA'..... <i>Puccini</i> | 'THE BARTERED BRIDE'..... <i>Smetana</i> |
| 'PELLEAS AND MELISANDE'..... <i>Debussy</i> | 'LE ROI D'YS' (The King of Ys)..... <i>Lalo</i> |
| 'MADAM BUTTERFLY'..... <i>Puccini</i> | 'THERESE'..... <i>Massenet</i> |
| 'PENELOPE'..... <i>Faure</i> | |

'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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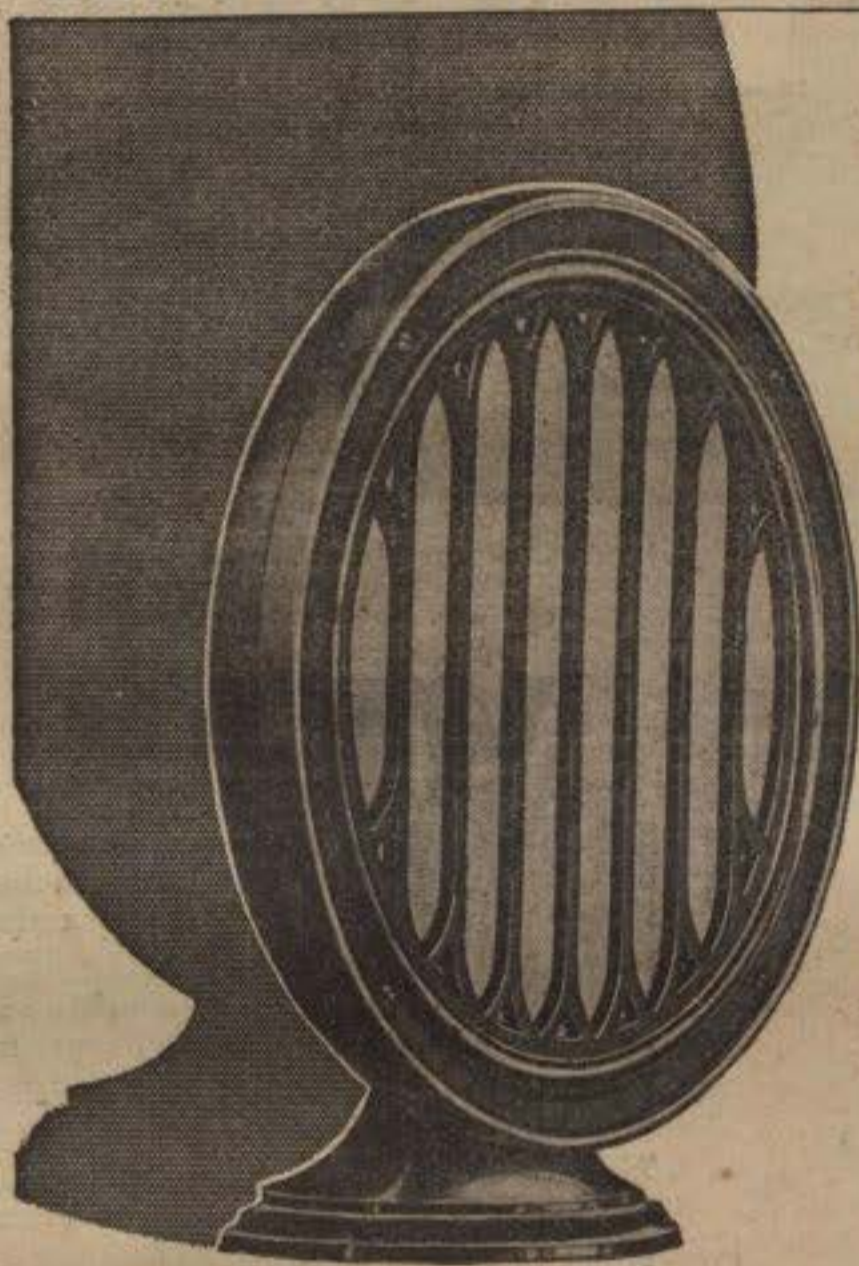
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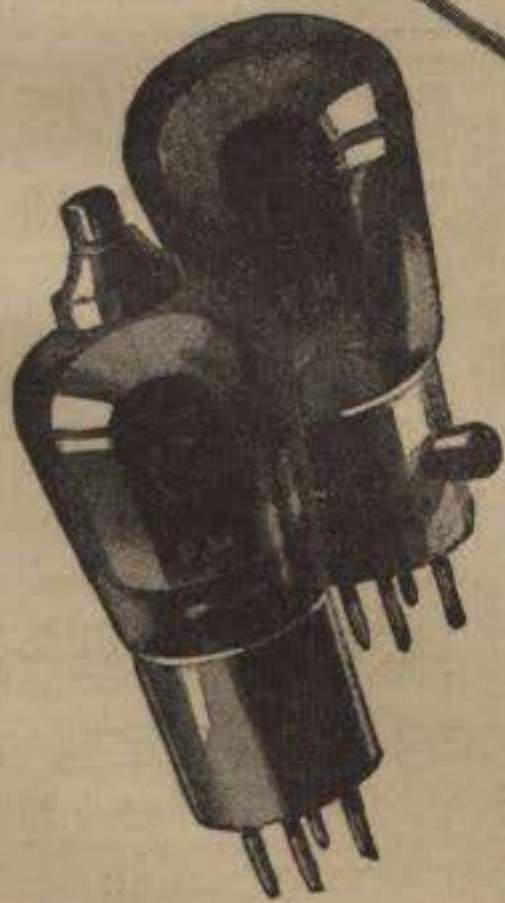
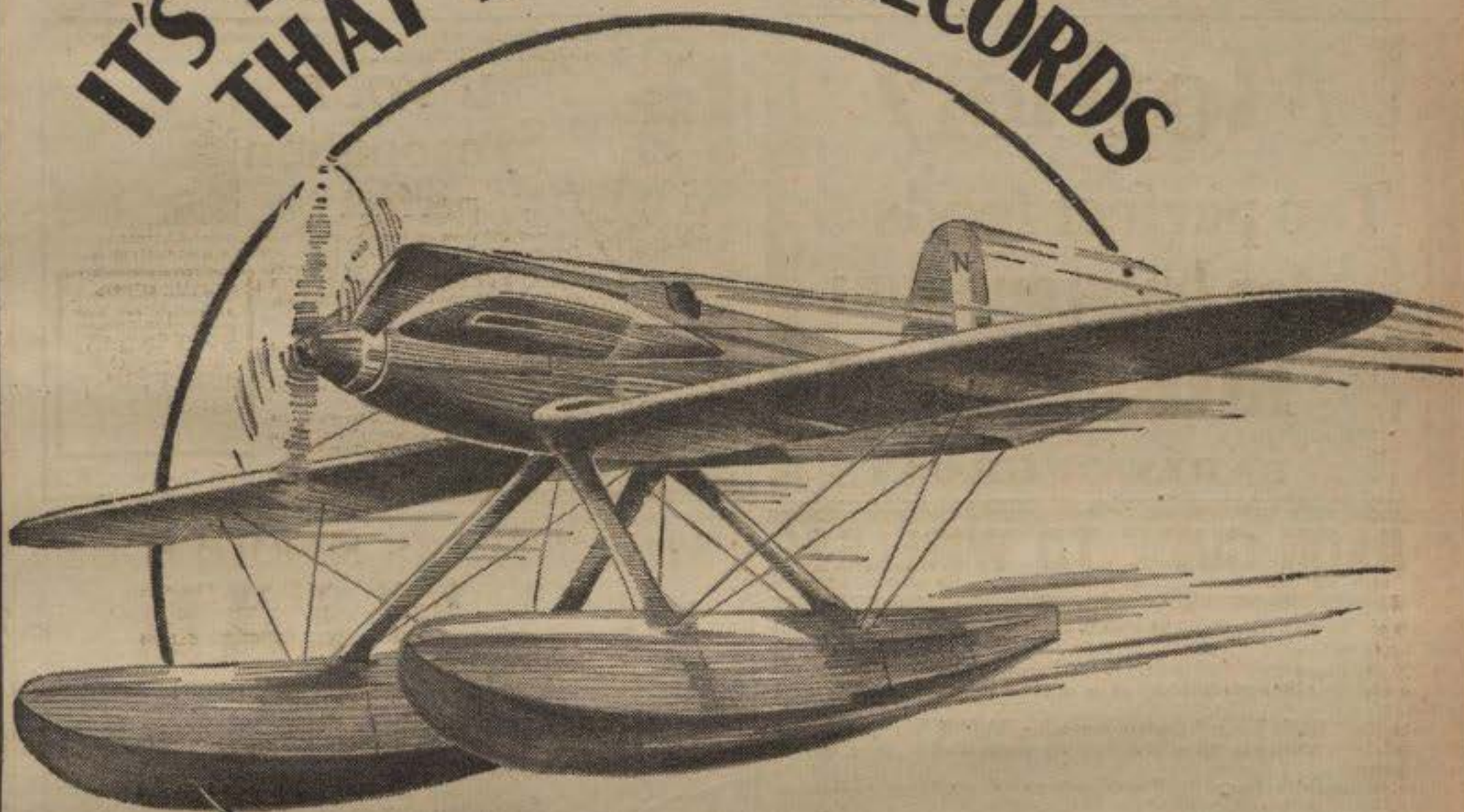
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