

THE BROADCAST PROGRAMMES FOR SEPT. 15--SEPT. 21.

THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 24. No. 311.

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

SEPTEMBER 13, 1929.

Every Friday. TWO PENCE.

CONTRIBUTORS TO THIS WEEK'S ISSUE

Dr. W. H. D. ROUSE

The National Lectures.

W. ROOKE LEY

'The Tragedy of Mozart.'

GORDON PHILLIPS

'Scent per Scent.'

ALBERT KETELBEY

Some Reminiscences.

VICTOR MacCLURE

'Like Slow Old Tunes of Spain.'

'THE BROADCASTERS'

'Both Sides of the Microphone.'

FOUR OUTSTANDING PROGRAMMES OF THE WEEK

*From London, etc., at 9.0 p.m.
On Monday, Sept. 16.*

KETELBEY CONCERT

(CONDUCTED BY THE COMPOSER)

WORKS BY THE COMPOSER OF

'IN A MONASTERY GARDEN'

The Wireless Orchestra.

*From London, etc., at 8.40 p.m.
On Wednesday, Sept. 18.*

SPANISH PROGRAMME

A FEATURE PROGRAMME

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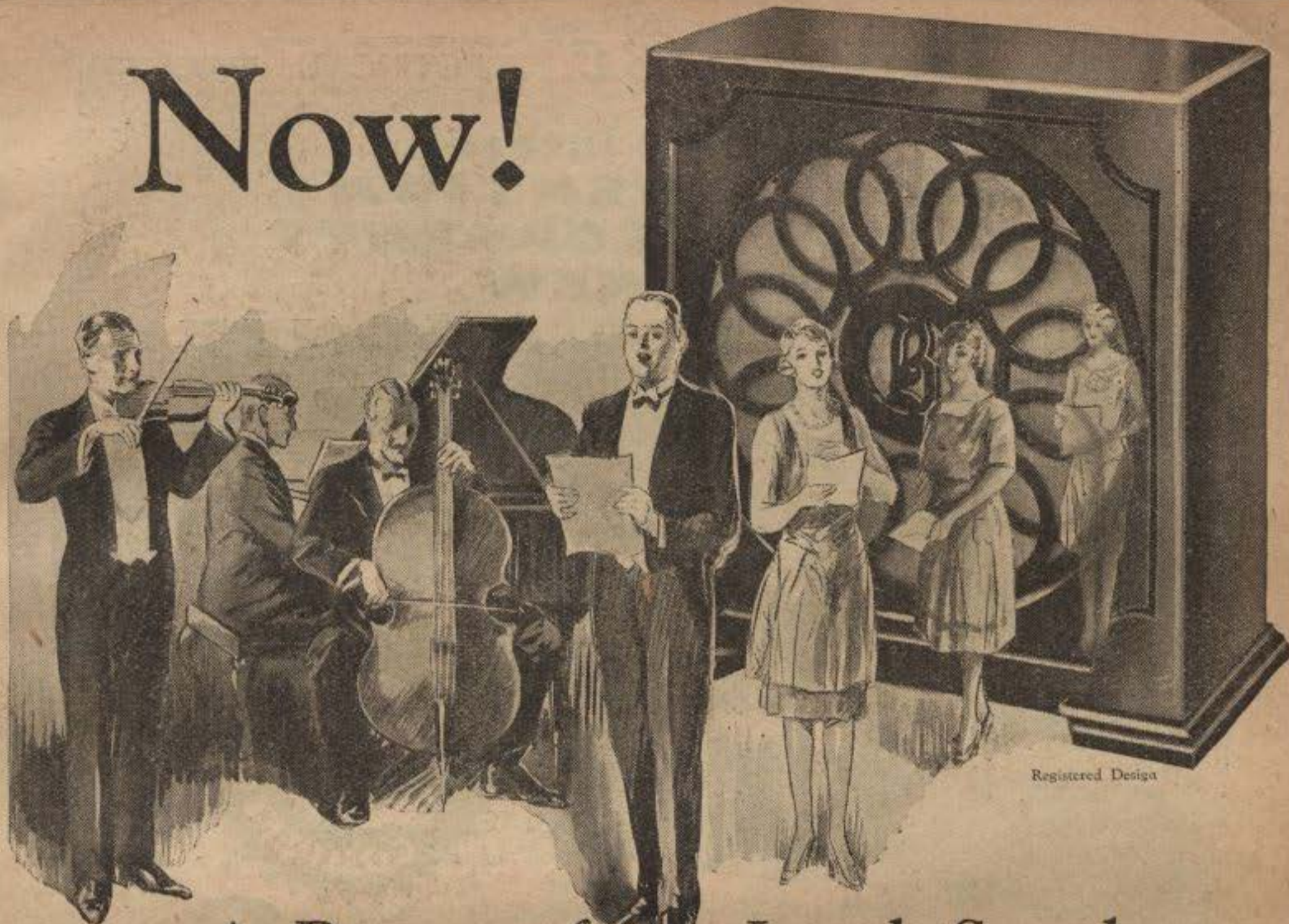
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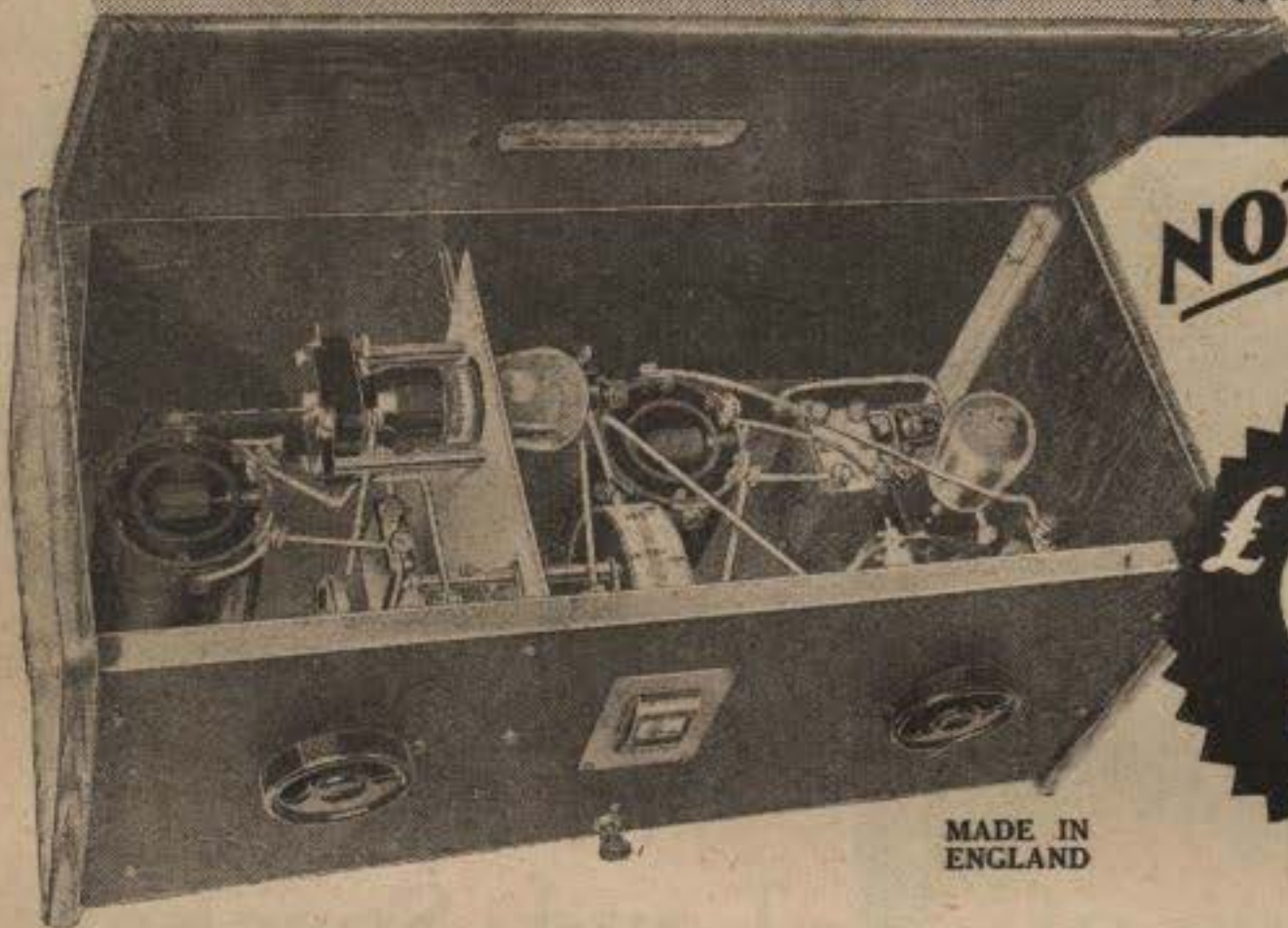
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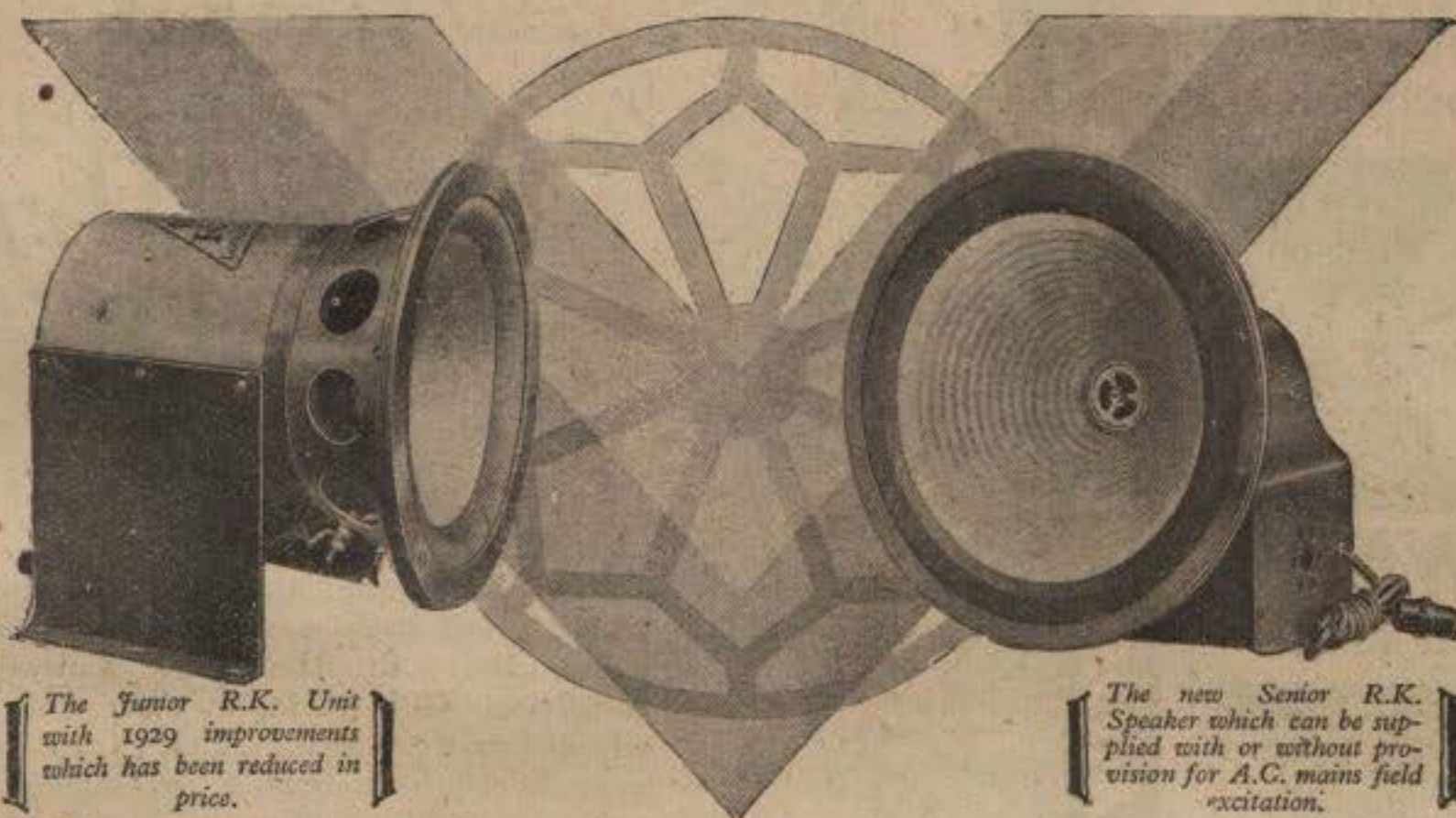
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SEPTEMBER 13, 1929.

Every Friday. Two Pence.

THE FORTHCOMING NATIONAL LECTURES

IT is a matter of great satisfaction to the people of this country that the B.B.C. has made so good a use of a unique opportunity. So great a power, in the hands of improper persons, might have done infinite harm. As it is, we are enabled to hear week by week beautiful music which most of us would never have heard at all otherwise, and this alone would be enough to earn our gratitude; besides which, there is an endless succession of talks, readings, and discourses, instructive and amusing.

The National Lectures are a new and ambitious attempt. The plan is to have such lectures at intervals, delivered by persons of national or more than national reputation upon their own subjects. Here, as in the matter of music, what could otherwise be the privilege of a few becomes open to millions; and the only drawback is that we cannot see the lecturers. The series was begun by the Poet Laureate and Dr. A. S. Eddington; and we are shortly to hear Prof. G. M. Trevelyan ('The Historical Aspects of the Union of England and Scotland, 1707'), Sir J. J. Thomson ('Tendencies of Recent Investigations in the Field of Physics'), and Lord Hewart ('Law, Ethics, and Legislation').

Dr. Trevelyan, who has lately been appointed amid general approval as professor of Modern History at Cambridge, comes of a family which is closely connected with fine letters. Lord Macaulay's History broke the tradition of the dry-as-dust historians, and told the story of England with the vivacity of a novel. His nephew, Sir G. O. Trevelyan, wrote the historian's life in a work which still keeps its interest. Dr. G. M. Trevelyan has more of the historian's critical temper than Macaulay, but he is not neglectful of the human interest; and in an age of vast (and sometimes dull) cumulations and conglomerations of facts, the reader is gratified to find a more life-like picture. Works like the Cambridge Modern History are rather the materials of history than history itself; if Lytton, Strachey, and Philip Guedalla go too far in the other direction, they remind us at least that men cannot live on facts alone. The admirable series of French histories, edited by Funck-Brentano, is a good example how history should be written. Dr. Trevelyan himself is attracted by the romantic story of Garibaldi, but he is also a deep student of his own country's story, and it is a crisis of that story which he is to discuss for our hearing. What feelings he had to see the Union with Ireland undone, I do not know; but the

by Dr. W. H. D. ROUSE

(Late Headmaster of Perse School, Cambridge).

importance of the Union with Scotland, after so many centuries of war, cannot be put too high. In the history books we read just that it was made; the difficulties overcome, the intrigues for and against, do not appear in a brief statement. And such things are useful to us, who live in the midst of other difficulties and other intrigues; we cannot see the wood for the trees, and are apt to be lost for want of a guiding hand.

When we turn to the next lecturer we are reminded of Mr. Silas Wegg. He, it will be

and so full of human experience: the origin and growth of our national law and custom, which is really national, like so many English things, and not, as on the Continent, built upon a foundation of Roman law. A fascinating lecture might be made out of the publications of the Selden Society; another of the records of Court Leets and local authorities. In the East, where codes of law existed, the lawgivers seemed to have had a mania for fixing maximum prices—which of course at once became minimums as well. The Roman emperors were not free from that; and we can remember certain attempts made during the war, which did not always have the

effect that was expected. Sump-tuary laws, again, have a long and chequered history, and in particular those which related to women's dress. St. Paul, followed by Clement of Alexandria and other fathers of the church, with Mussolini to wind up, all have attempted to make women dress properly, and I believe every one of them has failed. Who does not remember John Knox's sermon on 'Top Knot, come down!' which text he got from Matthew xxiv, 17, 'Let him that is on the housetop not come down.' Lord Hewart will have a notable example of the effect of legislation upon ethics in the American Prohibition law;

and I can't help hoping he may have a word to say on Dora, of whom we are all heartily sick. It is a remarkable thing that amidst all the diversity of local customs, two have always been invariable in England, so long as local customs were allowed to rule. The authorities always made sure that there was good bread and good beer to be had, at the lowest prices that allowed a reasonable profit; and they ruthlessly punished offenders who tried to cheat the Englishman of his inheritance. One man in the borough of Clitheroe was made to drink a gallon of his own beer, after which the rest was poured over his head, and he was imprisoned at the King's pleasure.

These are the lighter sides of legislation, but if rightly considered, they are seen to embody the wisdom of experience; and we may expect Lord Hewart to turn the light of his own wise experience upon our problems of today. The lucid exposition of a great judge gives us the same sort of satisfaction as the voice of fate. It is far from the advocate's appeal to the emotions, or his clever presentation of one side of a case. Nothing concealed, nothing extenuated, nor ought set down in malice; and no doubt left as to the meaning.

W. H. D. ROUSE.

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FEATURES OF SPECIAL INTEREST

will be included in next week's issue of
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remembered, was careful to suit his salutations to his clients: to the doctor he gave 'a confidential bow, as to a gentleman whose acquaintance with his inside he begged respectfully to acknowledge.' Sir J. J. Thomson has an acquaintance with our insides which really gives us the shivers. After two thousand five hundred years of a firm faith that we were resting on a solid foundation, in the last resort: atoms of various shapes and sizes, but indivisible and indestructible, the new physicists of this century have cut the ground from under our feet. So far from being solid, we seem to be chiefly gas; and yet we feel solid enough. It is a mystery indeed, and no lecture will be listened to with greater attention than this. We shall hope to hear from the leader of this revolution in thought what it all means, how it was discovered, and what is the nature of the evidence. If he were also to explain what Einstein means, he would do a public service; it cannot be all higher mathematics if there be a real principle involved, but I never found anyone who could explain it.

Lord Hewart, on 'Law, Ethics, and Legislation,' has a wide scope. It would be worth while, indeed, to have other lectures on the subject of Law, one so little known



'The Broadcasters' Notes on Coming Events. BOTH SIDES OF THE MICROPHONE



New York Calling!

THE miracle of wireless has probably never come home more vividly to Englishmen than during the recent relay of the landing of the Graf Zeppelin, after her successful round-the-world tour. The running commentary was a good example of how the thing should be done. A breath of freshness trespassed on our hot August noon with the announcer's words: 'She's just lovely up there, with the early morning light on her.' Listeners could hear the hum of the engines, the cheers of the crowd, the instructions being issued to the ground-crew, and the messages of the commander and passengers of the airship. For over two hours New York was at our very door. A special word of praise seems due to the dance band: such melodious numbers, over here, are not usually associated with seven o'clock in the morning, or earlier. By the way, one listener wrote in under the delusion that he had, all by chance and unbeknownst, picked up America, while the rest of England contented itself with the silences of 2LO and 5GB.

Recital of Madrigals.

THE English Singers will broadcast a recital on Friday, September 27. This sextette of singers must have done more than anyone else to show us (and the world—for they are admired on the Continent and in America no less than here) what a fine heritage of concerted vocal music we possess in our old English madrigals. To hear them, sitting round a table, singing those dexterous contrapuntal songs with an ease that makes us almost forget their difficulty, is to enjoy an experience not easily forgotten. They sang some Bryd and Gibbons at a recent Prom; and if the sight of them, grouped so easily around their table, was a shade startling, their singing was the most appreciated item of a thoroughly memorable concert. On this occasion they will sing Byrd, Morley, Weelkes, Vantor, and some folk-songs. Henri Casadesus will play the viola d'amore.

No Escape in These Days.

WE write these words on the balcony of a small hotel, overlooking many miles of violently blue sea, palm-trees, jazz-bands, ladies in trifling bathing dresses, and all the usual 'stage-props' of Act One of the Musical Comedy. We are, in fact, on a holiday, a thousand miles from Savoy Hill. But what is a thousand



'A thousand miles away'

miles in these progressive times? Strolling under the stars yesterday evening we were startled to hear a well-known voice remark, 'That is all the news.' It was, of course, our friend the Chief Announcer, and the source of it a radio set tuned in to Daventry. In an instant we were home again and almost expected to see a number 73 bus turn the corner by the station along whose platform oleanders are in vivid flower. With flashing cosmopolitan wit we remarked to our companion, 'C'est petit, le monde, n'est-ce-pas?'

A Pretty Piece of Wit.

WE wish we could print, exactly as it stands, the buff-coloured memorandum which was recently handed in here (accompanied by a parcel of silver paper) to the delighted Organizer of the Children's Hour. The memorandum, in proper Army parlance, ran: 'Herewith, as requested, *Linings, silver* (clouds, dark, for the embellishment of). Passed to you for distribution to proper quarter, please.' The Organizer was addressed as 'O.C., 5.15 G.M.T. "Infantry" Bn., B.B.C., Savoy Hill.'

Autumn Talks and Lectures.

THE autumn issue of the Talks and Lectures Programme is now available. An interesting experiment, we notice, is being tried on Tuesday and Thursday evenings: series of talks are to be given on Science and Economics respectively, which will run continuously throughout this session and the next two, thus providing a complete course of thirty-six talks in all, carried on from session to session by different speakers. During the course of the Science talks the speakers will include Professor J. W. Gregory, Professor W. Watts, Sir Arthur Smith Woodward, and Professor A. C. Seward: the Economics series will start with a series of talks by Dr. G. G. Coulton, of St. John's College, Cambridge, on 'England in the Middle Ages,' the next six talks being given by Mr. A. V. Judges on 'Life and Labour in England from Elizabeth to Anne.' Monsieur E. M. Stéphan's French talks will continue on Monday evenings, alternating with a new series of Spanish talks by Dr. A. R. Pastor. On Wednesday evenings Mr. Roger Fry will give a series on 'The Meaning of Pictures.' Those who are going to follow this series will find the pictures, to which Mr. Fry is going to refer particularly, reproduced in *The Listener* a week in advance of each talk. Another subject to be dealt with on Wednesday evenings in the second half of the session is 'The Coal Mines: Past, Present and Future,' discussed by Sir Richard Redmayne, K.C.B., C.B., a great authority on the subject, who has recently been a member of numerous Government Committees and Commissions on Mines and Mining.

Ibid.

ON Friday evenings, Lieut.-Col. W. B. Little, D.S.O., M.C., Director of the Rural Industries Bureau, and various craftsmen, will discuss the position of the village in community life today and the revival of village crafts. Mr. M. R. Ridley, Chaplain and Fellow of Balliol College, Oxford, will talk about 'Poetry and the Ordinary Reader.' Further, two series of talks have been arranged to be given on Daventry 5XX only on Tuesday evenings. During the first half of the session Professor W. G. de Burgh is going to discuss 'The Meaning of Ethics.' As these talks will last for half an hour, it is hoped to have in the studio representative students who will be present to question him on the subject of his talks. During the second half, Dr. William Brown, Wilde Reader in Mental Philosophy at Oxford University, will give a series of six talks on Psychology under the heading 'Mind and Body.' Aids to study pamphlets will be issued in connection with these two series, as well as for 'The Village and the Village Craftsman,' and 'Coal Mines: Past, Present and Future.' These pamphlets can be obtained from any B.B.C. Bookshop, price 1d., or 2d. post free. The Talks and Lectures Programme costs 1d.

About the Tango.

THE tango, we feel, is a pleasant enough rhythm provided we are not forced to perform to it. In fact, we thoroughly enjoyed the recently broadcast 'Argentine Interlude.' But here, in our summer paradise, we find ourselves expected to dance the tango all the time—a step at which Englishmen are not expert. Though we are adequate exponents of the fox-trot and



'Englishmen are not expert'

other dances which 'get a move on,' we find the South American languor of the tango too slow for us; we have to stay balanced for just too long. The other day, after nearly falling over seventy times, we vowed that, if ever we were dictator, we would get our own back on the country which inflicted this indignity on us by having the orchestras at English dance-halls play 'Sir Roger de Coverley' nine times out of ten for the special benefit of visitors from abroad. But we can forgive the tango everything for the sake of that enchanting little tango of Albeniz, which is played sometimes from London while Daventry revels guiltily in the Shipping Forecast.

English Music at the Proms.

MUCH attention has been given to the Thursday Proms, wherein only works by British composers are to be found. A variety and vitality surprising to some listeners has marked these concerts. At the Thursday Prom, on September 26 (London), the chief works are a *Concerto Academico* for violin and orchestra, by Vaughan Williams, Percy Pitt's *English Rhapsody*, and *A Carol Symphony*, by V. Hely-Hutchinson. The four movements of the latter, played continuously, reveal every aspect of the Festival, its mystery, its dignity, its joy. Free use is made throughout of well-known Christmas tunes. In the same programme are also one of Boyce's Symphonies, and some songs from Vaughan Williams' ballad-opera 'Hugh the Drover.'

B.B.C. Symphony Concerts.

THIS year's B.B.C. Symphony Concerts will almost double in number those of last year; from twelve, the concerts have increased to twenty-two. They begin on October 25 and go on, weekly, with a month's break at Christmas, until April 11. Among the names of conductors, that of Sir Thomas Beecham stands out boldest, with a list of some ten concerts against it: the other conductors are Sir Henry Wood, Sir Landon Ronald, Franz von Hoesslin, Ernest Ansermet, and Hermann Scherchen. Here is a selection from the major works to be played: Strauss's *Domestic Symphony*; Elgar's *Second Symphony*; Hindemith's *Viola Concerto* (with the composer as soloist); Walton's *Sinfonia Concertante for Pianoforte and Orchestra*; Bartok's *The Amazing Mandarin* (with the composer as solo pianist); Bax's *Third Symphony*; and, last but very far from least, Mahler's *Eighth Symphony*.



With Illustrations by Arthur Watts
**BOTH SIDES OF
 THE MICROPHONE**



Recognition of Delius.

A DELIUS Festival, in London, is announced to take place from October 12 to November 1. There will be six concerts in all, orchestral, chamber music, and choral. The intention of the committee of this Festival is to give the public an opportunity of appreciating the fact 'that in Frederick Delius, England has produced not merely a great British composer, but one of the greatest composers of all time.' All the most important of Delius' compositions are, therefore, to be included and will have Sir Thomas Beecham for conductor—whom Delius himself considers to be his ideal interpreter. *Appalachia*, *Brigg Fair*, *Sea-Drift*, and *Dance Rhapsody No. 1* are in the list; the third act of his opera, *A Village Romeo and Juliet*, and the entire episode of *Gerda* from his opera *Fennimore and Gerda*; the sonatas for violin and 'cello, and the concertos for 'cello and piano-forte; and the seldom-heard *A Mass of Life*. The Royal Philharmonic Society, the Columbia Graphophone Company, and the British Broadcasting Corporation are participating in the scheme, and a fine list of British singers and instrumentalists. The occasion is surely one of almost unique interest in the history of British music, and will provide us with a rare opportunity for familiarizing ourselves with the work of this great composer. Some of the concerts will be broadcast, but full particulars will be announced later.

For Motorists.

TUESDAY evening, September 24, will see the first of a series of six fortnightly talks for motorists. Lord Cottenham opens the series, with a talk on 'Long Journeys'; Lt.-Col. J. T. C. Moore-Brabazon follows with a talk on 'Overtaking,' and another on the Motor Show; whilst Mr. H. C. Lafone (of the *Autocar*) will give some 'Automobile reminiscences' in amusing vein.

Our Best Radio Dramatist.

SHAKESPEARE looks like coming into his own again. It is the wireless that will do it. The last of the 'Great Plays' series, you will remember, was his (?) *Henry VIII*. It was splendidly received. Many listeners wrote in asking for more Shakespeare. The demand was, however unconsciously, based on a very rational foundation: Shakespeare's plays appeal more to



'My fat cook.'

the ear than to the eye. There are numberless speeches in Shakespeare which are a perfect pageant to the mind's eye: declaimed from the stage their power is hindered by the mouthings of the actor, by the scenery, by the actor's very presence. Shakespeare over the microphone admits none of these blemishes. His success as a radio dramatist is eloquently vouched for in the following extract from a listener's letter: 'It is the only play of the twelve I have really enjoyed—also my maid—also, I believe, my fat cook, who wept over the death scene.'

'So dangerous a place as London.'

IT is odd to hear London described as a dangerous place for children, yet this is how it struck Mozart's father, when he came over with his two children in 1764. He was taking them from one capital to another on a concert tour. Wolfgang was eight, and his sister a year or two older. They were advertised as 'prodigies of nature,' and their playing created an immense sensation everywhere. They were in London over a year, living first in Frith Street, Soho, and later in Lower Ebury Street, Chelsea. Their first appearance was at Buckingham Palace, where they played for three solid hours—receiving (as the father writes, not without a hint of disappointment) 'only twenty-four guineas—but the greatest condescension.' Then came a charity concert, at which little Wolfgang 'played the British patriot'—not, as it seems, a piece of music—as this is the way to gain the love of the English! The children gained it so successfully that their public concerts were quite lucrative—until the novelty began to wear thin. It was then that the father wrote home: 'I am determined not to bring up my children in so dangerous a place as London. You see scarcely anything but bad examples. It is astonishing to see how children are brought up.' Their legacy, before leaving, was the practice of duet-playing, which apparently Wolfgang and his sister were the first to introduce into England—a legacy that some of us (with memories of our schooldays) would have been quite willing to waive! An article on Mozart, one of the favourites at the Proms, appears on another page of this issue.

Gramophone Records.

TOSCANINI, conducting the Philharmonic Symphony Orchestra of New York in the Finale of Haydn's 'Clock' Symphony (H.M.V. D1671), was one of the new gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Friday, September 6, the programme including also Paderewski in Chopin's *Revolutionary Etude*, H.M.V. DA1047; Fritz Joki in an aria from *Stradella*, Parlo. E10884, and Lotte Lehmann in Agatha's Aria from *Der Freischütz*, Parlo. R20087; Foster Richardson in *The Bandolerò*, Zono. 5388, and David Brazell in the *Cobbler's Song*, Imperial 2119; an *Il Trovatore Selection* by the B.B.C. Wireless Symphony Orchestra, Regal G1071; *Waldteufel Memories Fantasia*, by Herman Finck and orchestra, Col. 9836; a *Broadway Selection*, Col. 9783; Gershwin's *An American in Paris*, H.M.V. C1699; and Ethel Bartlett and Rae Robertson in a two-piano duet by Arensky, Homochord D1380.

'Thais.'

MASSENET'S *Thais* is the next libretto opera to be performed (5GB, September 23; 2LO, September 25). The story is set in Egypt and tells how the young monk, Athanaël, fresh from Alexandria, where he had heard tales of the scandalous ways of Thais the courtesan, resolved to save her from herself. He had known her in his earlier years. After much endeavour he snatched her from Alexandria and conveyed her to a convent. Only then, when Thais lay dying within the holy walls, did he realize the real motive that had prompted his action—his jealousy. In the last scene of the opera, a strange scene, and one of genuine power, we see Athanaël trying to snatch her from death, careless of the religious ecstasy she has found, mindful of only one thing, his love for her.

Among the Gauchos.

ALFREDO RODE, the violinist, who is broadcasting from London on Friday, September 27, and is the rota artist of the week, writes: 'I am from Argentine. At six year old I use to go riding with my father's gauchos with a violin toy my mother, who was a music-lover, first bought me. And while the gauchos were camping,



'When the gauchos were camping.'

they use to sing me old Argentine songs that I tried to play immediately on my fiddle. So at seven my father gave me a teacher; and at eight, for the first time I produce myself before an audience and I had a big success. From that time I have been practising ten hours a day for twelve years, always travelling around the world.'

Roland.

IN his account of the battle of Hastings, William of Malmesbury says: 'Then beginning the song of *Roland*, that the warlike example of that man might stimulate the soldiers, and calling on God for assistance, the battle commenced.' Whether or not this was a part—on such an occasion it could scarcely have been the whole four thousand lines—of Turold's Song of Roland, it is now impossible to establish. But it must have been derived from the same source, for another report states that Taillefer, the jongleur, sang before Duke William of Normandy at Hastings a song of Roland and Oliver and of Ronoesvaux. If so, it was not the first occasion that the story was used to encourage troops, for some say that Turold himself was more or less commissioned by the Pope to write his poem as a stimulus to recruiting for the second Crusade. It is not, however, as an incitement to war that the drama *Roland* will be broadcast from 5GB at eight o'clock on October 1. The story itself needs no military or historical peg to hang upon. It contains the stuff of which the greatest tragedies have been made. A young man of great charm and signal virtues, courage, courtesy, and fidelity, falls the victim to his own rashness and another's jealousy. Heroically endowed, he over-reaches himself, pays the inevitable penalty almost gladly, and attains immortality. The story is an old one; but the treatment is modern, and, in one respect, unique. It will be the first occasion in the history of radio drama that sound effects have been orchestrated by a musician.

Next Sunday's Preacher.

IT is three years since the Rev. John McNeill last broadcast, from the Metropolitan Tabernacle. He will be heard again, this time from the Westminster Congregational Church, on Sunday next, September 15. He tells us, by the way, that, after the occasion of his last broadcast over here, he received, among thousands of cordial letters, a postcard, worded simply, 'John, John; too long!'

'The Broadcasters.'

In the 'Proms' Programmes.

WHEN BEETHOVEN COMPOSED FOR THE VILLAGE BAND.

Tchaikovsky

THE Programme which is to broadcast from the Prom on Tuesday begins with a well-known piece from a very little-known opera of Tchaikovsky's. The story of *Mazeppa* was made from a poem by Pushkin, and is a rather clumsy and extremely dismal one, so that, even in Russia, the opera has never really been popular. This Cossack Dance, however, taken from it, has none of the gloom of the story; it, at least, is always sure of a welcome wherever Tchaikovsky's music is played. It comes from the first act of the opera, where *Mazeppa* is being entertained by a rival, and where the followers of the two leaders contend against one another in dancing and singing.

A Discouraging Reception

REFERENCE was made in these notes a fortnight ago to the way in which Tchaikovsky's friend Rubinstein damned the first Pianoforte Concerto when Tchaikovsky played it to him. The Violin Concerto met with a welcome almost as cold from the violinist Auer, to whom it was dedicated. It was left to Adolf Brodsky, for so long a well-loved figure in the music of Manchester and, indeed, of the whole of England, to make the work known. In his hands it quickly won its way to a foremost position among concertos for the violin, and after that Auer reversed his first unfavourable judgment, and played it regularly.

One interesting thing about the Concerto is that, though Tchaikovsky himself liked the work as a whole when it was finished, feeling that it ought to be successful, the original slow movement seemed to him less satisfactory than the other two. He accordingly destroyed it and wrote instead the one which we now know. It begins with a short prelude on the woodwinds, and then the soloist plays the first big tune, a fine, broad melody in Tchaikovsky's vein of quiet melancholy. It has a fine and beautifully orchestrated accompaniment, not less interesting than the melody itself. The second theme is another flowing tune given to the solo violin; unlike the first, which begins with an upward movement, this one opens with a downward flow.

Tchaikovsky's Country House

IN the early months of 1888, Tchaikovsky established himself in a country house at Frolovskoe, near Klin. It was, in those days, a quiet and rather remote part of the wooded country between Moscow and St. Petersburg, and Tchaikovsky had a warm affection for it. He soon found himself quite at home in the new surroundings, liking his house, and especially the fine garden which belonged to it. He wrote, in many letters to friends, enthusiastically of his flowers, and talked of making a gardener of himself in his old age. He seems, indeed, to have adapted himself easily to such a country existence, making it an invariable rule, whatever the weather might be, to go out alone after his midday meal and walk steadily for two hours. He has told us himself that it was in the course of these solitary rambles that he conceived much of the music which that summer produced; the conditions were certainly such as to assure him the nearest approach to peace of mind, if not actual happiness, which a nerve-wracked temperament such as his might hope to attain. He had the satisfaction of working to really good purpose; in at least one letter to his good friend Nadejda von Meck, he speaks of the pleasure he felt in the spontaneous growth of this Fifth Symphony, and of the *Hamlet* Overture, on which he was working at the same time. Another letter—its date is August 26 in the same year—tells of ill-health, but of so much happiness in the Symphony he has just finished, that he was forgetting his bodily troubles. He was



MAZEPPA: A LITTLE-KNOWN OPERA.

The picture shows the hero of Tchaikovsky's opera at the moment when, cast adrift on the Steppes, he was overtaken by a horde of wild horses.

busy, too, with a scheme for the ensuing winter, in which he would bring forward and himself conduct a number of his own works, the new Symphony among them.

It had its first performance at St. Petersburg on November 17, 1888, Tchaikovsky himself conducting. It quite clearly pleased the enthusiastic audience, but the Press was on the whole discouraging; after a second performance, a week later, at one of the concerts of the Musical Society, Tchaikovsky himself began to have misgivings that the work was after all not so good as he had hoped, hinting even that as a composer he must be "played out."

Modeste, in the biography which he wrote of his illustrious brother, suggests, with true fraternal candour, that the failure of the Symphony to please the critics was due to the composer's not very efficient conducting. Posterity has in no wise endorsed the view either of Tchaikovsky or of his stern brother, and the work has steadily won for itself a stronger hold on the affections of music-lovers till it is now a close, as it is in every way a worthy, rival of the sixth—The Pathétique.

Comic Relief

MUSICIANS, like the practitioners of any art or craft, are prone to disguise their affection for their chosen calling when they talk about it among themselves, under a veil of good-humoured banter. The singers, for instance, in a concert of instrumental music, are usually referred to by the players as 'comic relief,' although no disrespect is meant for the brother or sister artist who is to sing, nor for the music itself. In Friday's 'Prom' programme, for instance, to be broadcast from London and Daventry, there is no hint of irreverence in the laughing suggestion that while Beethoven provides the music, the lighter entertainment is in the hands of Mozart.

The Beethoven Overture, *King Stephen*, was composed for a special occasion. In 1812 a new theatre was opened at Pesth, and two of Kotzebue's plays were performed as the first pieces there: *King Stephen, Hungary's First Benefactor*, and *The Ruins of Athens*. Beethoven composed an overture and incidental music for each play and gave to each a strong infusion of Hungarian colour. Neither can be fairly counted as among his noblest works, but both are melodious music, and both have always been popular. The *King Stephen* Overture begins with a little slow section which goes on to a brisk movement in which the attentive listener will notice a striking resemblance to the great tune of the last movement of the Ninth Symphony.

An Early Pianoforte Concerto

THE third of Beethoven's five Pianoforte Concertos was composed in 1800, a time which was in many ways the happiest part of his career. He was beginning to win something like due recognition for his work; his affairs were much more prosperous than they had ever been before, and the ill-health and deafness which clouded his later years had not yet begun to be serious.

The Concerto is usually regarded as among the works which mark the transition from the earliest of the three creative periods into which his work is divided, the period in which we think of him as more or less intentionally imitating Haydn and Mozart, to the second period, in which he reached his own sturdily independent maturity.

The Concerto begins with a full-sized orchestral prelude, introducing both the main themes, before the soloist enters. He, in turn, has a good share in presenting both themes, but for a great part of the big first movement he is concerned rather with weaving embroideries about them, while

the themes themselves are heard in the orchestra. The movement is in orthodox form, and though slight as compared with his own later works, and with those of our generation, is a big and important movement, more elaborately worked out than was the custom at that day.

The soloist begins the slow movement without accompaniment, playing one of Beethoven's big noble themes, and, at first, he and the orchestra carry on a sort of dialogue. But in this movement, too, the pianist for the most part has rather a brilliant commentary on the tunes which the orchestra is playing.

The last movement is a Rondo, a movement in which the main theme keeps on coming round again, after others have interrupted it. It is a merry theme in spite of its being in the minor key, and here too, as in the slow movement, it is the pianist who plays it to us first without any accompaniment.

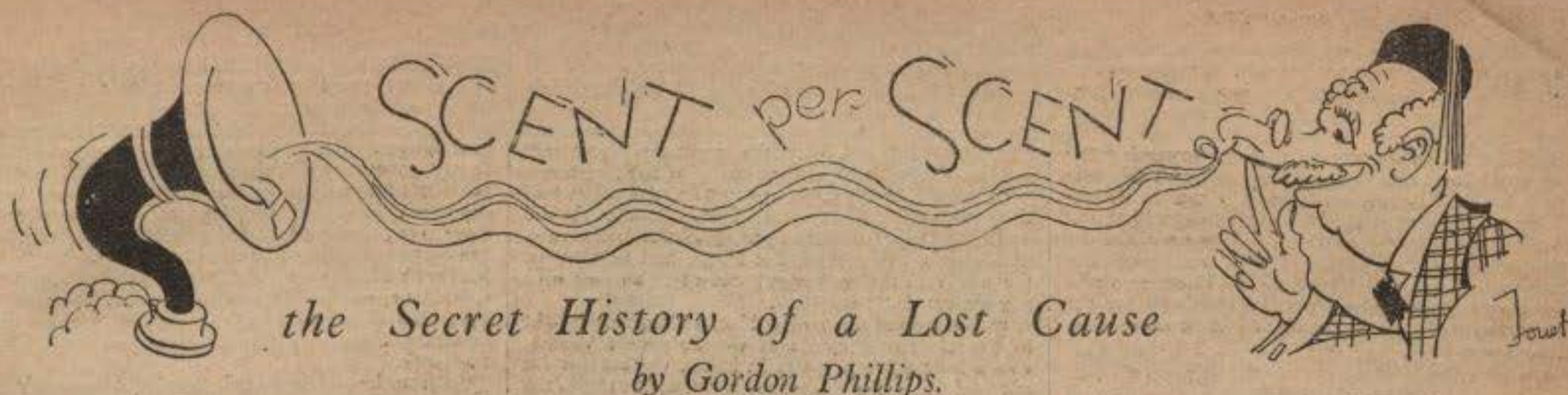
Miss Elsie Hall, who is to play the Concerto, has not been heard at the Proms for some time, though her early successes there are happily remembered by the older promenader. She has been winning laurels in South Africa, and her reappearance in Queen's Hall is sure to be warmly welcomed.

One of Beethoven's 'Jokes'

THE 'Pastoral' Symphony stands among the nine as an instance of 'Programme' music by Beethoven. As a rule he professed to despise any attempt to tell a clear-cut story or paint a distinct picture in music, and even here, where he makes an exception for once, he takes care to explain that his music 'is more an expression of feeling than a painting.' Nevertheless, each of the movements has its own title. The first is called: 'The awakening of pleasant sensations on arriving in the country.' It is a fresh and happy movement, in which it is easy to imagine a quiet pastoral landscape. The second is called 'Scene by the Brook,' and through most of the movement there can be heard a theme which quite distinctly presents the rippling of the stream. There are two main tunes heard above it, both noble melodies in Beethoven's impressive vein. At the end of the movement there is one of the passages which has aroused a good deal of controversy. It is such obvious 'Programme' music as to belie the principle laid down by Beethoven and it is usual to regard it as one of his jokes. It presents clear musical versions of the songs of the nightingale, the quail, and the cuckoo.

The third, 'The Peasants' Merry Meeting,' includes a humorous imitation of a village band which Beethoven used often to hear at an inn

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the Secret History of a Lost Cause

by Gordon Phillips.

'TURN it off,' croaked a voice from the corner of the hotel lounge. 'Please,' it added with an obvious effort.

It was the man who sat alone at the small table in the dining-room and looked as though he had a permanent load on his mind—or his liver.

We had just been left alone in the lounge, and I was nearer the loud-speaker than he was. Moved more by curiosity than compassion, I stretched forth a hand to the switch.

'You don't care for dance music?' I remarked.

'I do not,' he croaked, decisively.

'A matter of taste,' I suggested.

'On the contrary,' he snarled. 'It is entirely a matter of smell.'

It seemed to me that I was nearer smelling a rat than a ragtime, but I held my peace encouragingly.

'I have listened to dance music,' said the man in the corner presently, 'when every bar brought with it not only the murmur of voices and laughter but scents as consummate as any that M. Coty ever contrived. More than that, I could all but see the moon-drenched garden beyond the ballroom; for with the wireless music there was also wafted the freshness of the night, drenched with the perfume of lilac and rose. This was in mid-winter in a backroom in Bootle,' he added, abruptly.

'Dear me!' I said, playing for safety.

'PSYCHOLOGISTS are agreed,' he continued, 'that our emotions can be influenced, stimulated, or recalled to memory by the appropriate odours with which they are connected. Music is only one aspect of a ballroom, and that an insufficient one. But transmit also its perfumes and reality is reconstructed. And I, let me tell you, perfected the transmitting process.'

'A sort of smelly-vision,' I suggested, pleasantly. 'But are not these languishing odours that you describe a little enervating and ultra-voluptuous? A little lacking in the more robust and tonic values, perhaps?'

'Do you think my process stopped short at ballrooms?' he retorted, angrily. 'My dear sir! Ah! you should have smelled-in to one of my Urban Nasal Symphonies! With what a crash the tar-boilers took up the native wood-notes wild of the petrol fumes! How adroitly the orange-peel and "gasper" motif was suggested in the theatre-queue passages! How splendidly the exhaust fumes of a General omnibus merged and re-emerged from the roaring reek of the

Thick Fog Movement! Nothing lackadaisical or half-hearted about that assortment, sir!'

'I suppose not,' I agreed, hastily.

'And what about my Modern Industry theme?' he continued, leaning forward and wagging an admonitory forefinger at me severely. 'The gasworks in all their resonant richness, mingled with the even more virile odours from a neighbouring brewery! Was that a concession to the idle aromas of romance?'

BEFORE I could reply he was off again. 'Broad comedy or light relief—it was all there. I tell you, you should have got your nose well down to my Seaside Sonata for subtle nasal values and variety of effect—the hard, thin smell of hot asphalt with a ripe under-current of wet seaweed, and every now and then a whiff of shrimps and charabangs. And what about my freakish little *morceau*, "The Trippers' Saturday Night"—fish and chips and cheap face powder, with the vinegar-bottle obbligato so cleverly developed that you could sense the very wrinkles being tickled from the shell?'

'It seems to call for a good deal of imagination on the part of the smeller-in,' I suggested. 'If many a plain man cannot see beyond the end of his nose, it is possible that he might not be able to smell any farther.'

'My loud-scenter,' he retorted, 'would have made a nose-bug smell like a haystack. Besides, you have programmes with explanatory notes for musical symphonies; why not the same thing for nasal orchestration? This kind of thing, for instance: "In the second movement of the Oriental Intermezzo particular notice should be taken of the camp fires lighted by the halted caravan. This rich and arresting motif is repeated throughout, lending a background of raw reality to the more sensuous theme introduced by the incense and odours of the dancing girls, and is only finally eclipsed by the tremendous entry of the goat-herd (with goats) from the neighbouring oasis." In any event, for a beginning I never intended my process to be more than an odorous accompaniment and emphasis to the ordinary wireless programme. That was how it was offered to the B.B.C.'

'Then it was actually brought to their notice—or should I say nostrils?'

'Of course it was! That's where it was tested out.' He snorted bitterly. 'And that's where it went wrong and was turned down.'

'So it went wrong and was turned down,' I said, thoughtfully. The gloomy man rose violently to the bait.

'Of course it went wrong. What could you expect when I dropped my precious experimental transmitting set in getting out of the cab? But I had to go on with the test. And the whole thing was jarred and disorganized—the test programme was absolutely ruined.'

'How?'

'All mixed up—wrong scents to right items. The Children's Hour should have been peppermints, pineapple drops, and orange; the machine released petrol fumes in a London particular. Rear-Admiral Wreckage, R.N., was down for a talk, entitled "At Sea with the British Tar"; it emerged through a rich concentration of Poudre d'Amour, lipstick, and Ashes of Desire. The Beethoven Sonata got the peppermints and pineapple left over from the Children's Hour, with a strong under-current of sage and onions from a cookery talk. A Cockney comedy in one act was reinforced with camels, curry powder, and a little nasal symposium of my own, entitled "Breezes of Benares." On the other hand, the "Indian Love Lyrics" were surrounded by the relaying of a section of rubber road surface, coupled with fish and chips and a fire at a glue factory. It was hopeless!'

'BUT you could have explained the accident and asked for another test.'

'I explained nothing. I lost my head. I tried this valve and then that, hastily, recklessly. The loud-scenter was working at hundred-per-cent. efficiency; something snapped, and all my odours swept forth at once and overwhelmingly—tar-boilers, goats, gasworks, M. Coty, cough drops, cookery, incense, asphalt, ozone, orange peel, and Old English Herb Gardens in one high and hideous effluvium. The B.B.C. experts fled, leaving me wrestling with the wrecked controls; at last even I collapsed as Bermondsey, Benares, Bournemouth, and Bootle swept over me in wave after wave of disaster. . . . When I came to, men in gas-masks and mining rescue apparatus were beating my precious instrument to bits with sledge hammers; from the street below, a fire brigade played on the remains through the broken window, and on the neighbouring side-walk scores of people were laid out in rows while the ambulance workers administered the rites of artificial respiration. All was over; I was a ruined man.'

He rose to his feet.

'I will say good night to you, sir,' he said, harshly. 'On my behalf, have the goodness to strangle anyone who turns on that loud-speaker again tonight!'

GORDON PHILLIPS.

(Continued from page 526.)

called 'The Three Ravens,' for whose dance evenings he wrote some of the tunes himself. The movement is really merry, and the bassoon is made to suggest that the player was not so strictly sober as he might have been.

The fourth movement is a storm scattering the players of the band as it breaks overhead. As one critic has it, 'Beethoven's thunder put to silence all the storms that music had ever produced before.' At the end the storm subsides, to make way for the last movement, 'The Shepherd's Song; glad and grateful feelings after the storm.' There is a real cow-herd's tune and a hymn of thanksgiving, the whole movement leaving the hearer with a sense of serene calm.

From Many Lands

SATURDAY'S Prom Programme, which 5GB is to broadcast, is drawn from many places in the world, as well as from one at least which is nowhere at all. The programme begins with Lalo's popular Overture, 'The King of Ys,' a purely mythical realm. It is followed by Kodaly's 'Hary Janos,' which has already been heard by wireless listeners, although not for some time.

Born in 1882, Kodaly studied at the Royal High School of Music, Budapest, where, in 1906, he became professor, and, in 1919, Deputy Director. In the early part of this century his interest was awakened in the national folk-music of Hungary, and since then he has collected over 3,500 folk-tunes, many of them taken down from the singing of peasants in remote parts of the country. His own music necessarily owes something to this peasant music, but apart from that, he is certainly among the most original composers of the modern European school.

A Hungarian Tale

THE Suite to be played this evening is made from the music of a comic opera produced at Budapest in the autumn of 1926, and the hero, Hary Janos, is in some sort the Hungarian counterpart of our old friend Munchausen. But in his tales of wonderful doings, related day by day in the village inn, there is something more than fantasy; they embody something of the Hungarian folk-spirit, living in a



world of noble imaginings, dreaming of splendours which are not, but which courage might achieve. There are six movements in the Suite.

The first is a Prelude, headed 'The Fairy Tale Begins.' There is a superstition among the simpler Hungarian peasants that if a listener sneeze while a tale is being told, what the speaker has just said is true. This movement opens with such a sneeze—a rushing figure on woodwinds and strings, and then basses and bassoon begin the melody. At the end of the first melodious passage, there is a section which clearly sets forth the magic and mystery of the tale, and the movement comes to an end with a great emphatic outburst.

In the second movement Hary tells of his delight in the clockwork music of the Palace in Vienna, where little soldier-figures in bright uniforms move out and in as the clockwork revolves to make the music. Four bells open it, and then there is a merry, jumping theme for woodwinds and horns.

The third movement is called 'Song,' and it is a very simple song, an old Hungarian folk-tune, which the viola begins alone. We are to imagine the hero and his sweetheart longing for home and the homeland melodies.

The fourth movement is headed 'Battle and Defeat of Napoleon.' Hary, at the head of his own wonderful hussars, charges the whole French Army; the enemy fall in greater and greater numbers, until at last the Emperor himself alone confronts the victor and begs for mercy. At the very end the movement becomes a funeral march, the saxophone playing a slow form of the melody which the trombones had at first.

An Intermezzo follows; what sounds like a real Hungarian tune is set before us with real vividness and energy. It breaks off suddenly to make way for a horn solo with a new melody, which clarinet and bassoon afterwards take up, and this middle section is rounded off by another little tune which clarinet and flute have in turn; the tune of the opening returns at the end.

The last movement, 'Entrance of the Emperor and his Court,' is again in march rhythm, and begins with a stirring figure played by woodwinds and xylophone. Soon the trumpets have another theme, over a persistent bass from the pianoforte, and for a time this is interchanged with the first tune. The movement grows in energy and vigour to reach an imposing climax. There are a few bars of Interlude in slower time for brasses alone, and then the movement is closed by the trumpet tune, faster and more lustily played than before. The whole movement is conceived in a spirit of good-humoured irony.

Brahms and Wagner

MONDAY Evening's Prom, which 5GB will broadcast, is, according to tradition, devoted to Wagner, and all the pieces are by now well known whatever music is played.

Wednesday's 5GB Programme is Brahms, and it, too, is made up of pieces which, although familiar, are of the splendid order which no familiarity can stale.

A Dutch Admiral

PETER VAN ANROOY went through the best possible apprenticeship for an orchestral composer. After thorough courses of study in the theory of his art, first in his native Holland and then in Russia, he played, as violinist, in more than one European orchestra. In 1902, at the age of twenty-three, he began his career as a conductor in one of the Amsterdam theatres, but since 1905 has been almost wholly occupied in conducting symphony orchestras. Since 1917, he has been Director of the Residentie Orchestra at the Hague, one of the foremost in Holland, and in 1914 the University of Groningen made him honorary Doctor of Music in recognition of his fine work.

As can be easily heard from this example of his own music, he is a warm admirer of Bach, Beethoven, and Brahms, and a distinguished conductor of their music. This piece is, in its straightforward simplicity and dignified form, in rather striking contrast to a good deal of our present-day music.

In Holland's long-drawn fight for freedom from the Spanish yoke—it lasted for eighty years, from 1568 till 1648—a noble part was played by the Admiral Piet Hein. One of his greatest exploits was the capture of a fleet of specie ships, laden with Spanish silver, a feat of arms which every Dutchman remembers proudly to this day. A stirring narrative in verse was made in honour of it by the poet Heye, about the middle of last century; set to music by J. J. Viotta as 'The Song of the Silver Fleet,' it won such popularity that in Holland they count it among their folk-songs. It forms the basis of this stirring and breezy overture, so straightforward in design, so wholesome in its melodious and rhythmic vigour, as to need neither explaining nor illustration for its enjoyment.

It falls into three main sections, following one on another without breaks; the first is brisk, making way once or twice for a quieter mood; the second, called Variation 1, is in more lively measure; and the third, Variation 2 and Coda, is vivacious—it pulls up for a moment, to give a broad, emphatic version of the tune before hurrying to the close.

(Continued on page 539.)



SAMUEL PEPYS, LISTENER

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

Aug. 21. Resumed this day my body-belt that I first shed at Walton in the heat and not since worn it. Which I now goe back to, not for warmth, but from the way I begin to spread at the middle without my belt; and the sight of my middle, how it protuberates, in my bath this morning, did frighten me into the instant need of belting it upp again.

Golping to Selsdon Park, a thing to remember was my carrying the bunker from the 1st tee, but swerving wide to the right lest my ball in a deep rubbish-pitt that lurks there; which, the loss of a new $\frac{1}{2}$ crown ball at the 1st shott, did vex me into calling this devilish pitt all the naughty things under the sun, albeit could not but hugg myself a little on the rare swipe that had put me into it.

In discourse with Mullings, he told me of his late visit to Ireland, to his old home in County Cork, and most gloomy it made him; all the gentry now quitted; the countryside have

a sadly forsaken appearance; once gay prosperous Cork now dull, and shabby beyond words, with the shoppes in particular looking most afflicted. Matters, however, peaceable enough since the Government ran down the gun-men, all of whom somehow since taken and shott, or perished miserably of waite on the hills, like hunted wolves; so as Ireland be now as safe a country to live in as any in Europe. This and the roads are the 2 things he commends, being mighty good roads with the carrs on them, and, praise God, says he, no speed limits. Says that the Irishry, for all their outward civility, still in their hearts hate the Englishry, whose money indeed they regret, but not themselves, and had liefer, on a balance, be without the money and them, than have the money back and them with it. A pretty thing he told me was of his bringing back a little colleen to maid his wife, and, being come to London, carries her home by Buckingham 'alace to shew her where the King lives, and of her crying out with wide

eyes, 'Shure, 'tis greater than the whole town of Bandon!' Which was so sweetly simple as did please me beyond everything in the hearing of it.

Aug. 23. Listening-in Circle at ours this night, the first since the holidays, but Snigsby by God's mercy still at Harrogate. A very good Orchestral Concert from Canterbury Cathedral; whereof what liked me best was Butterworth's 'Two Idylls,' but the Fripp woman warm for the Bach musique, a counterfeited warmth for Blick's sake, I believe, he being a stout Bachite. Wears his signet-ring to her 3rd finger: in speaking to him, diminutives his proper Christopher into 'Toffykins,' and he her proper Sylvia into 'Syllababs'—the most ridiculous piece of fondness at their ages ever I did hear. Set me thinking how sadly this publick pen-naming do devalue a pastor's dignity in the world's eyes, and can never again command my old respect for his sermons since he have become Fripp's 'Toffykins' and she his 'Syllababs.'

LIKE SLOW OLD TUNES OF SPAIN

THAN Spain, there is probably no country in Europe about which more false ideas exist in the ordinary mind.

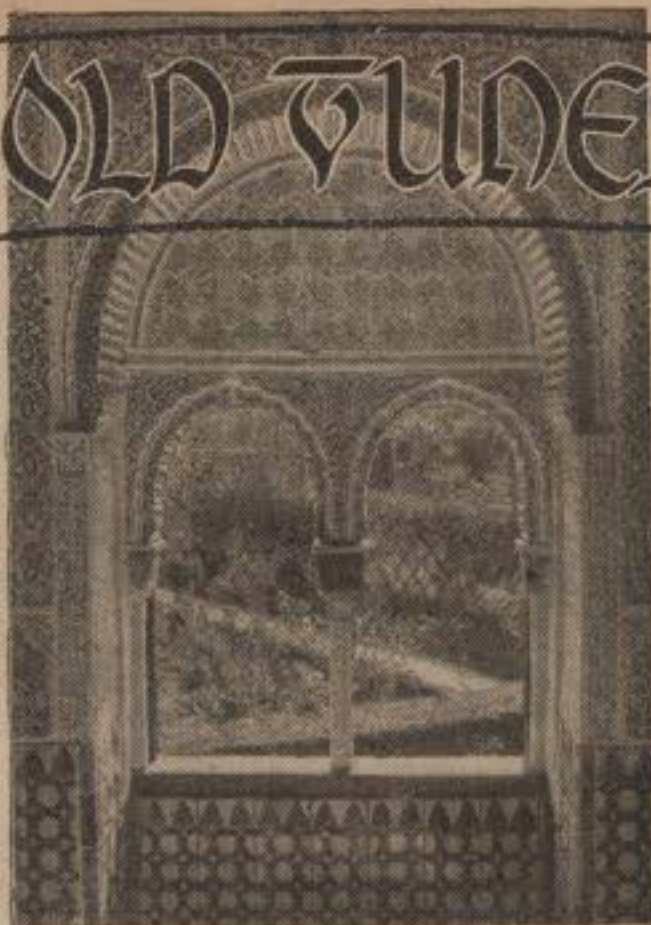
In the popular conception, that peninsula on the extreme south-west of the European map is a land of languorous ease, where a man will live on a melon and a cigar a day, doze his life out in the shade of a fig-tree, and make no call on his energy unless it be to watch a bull-fight or twang the light-some guitar under the window of some sloe-eyed and passionate *señorita* of surpassing beauty. Mention Spain to the ordinary Englishman, and it is a hundred to one that he will immediately say: 'Ah! *Mañana—mañana!*'—mispronouncing the word, but implying that the Spaniard never will do today what he can possibly put off for a succession of tomorrows.

Now, it is just as absurd for the Englishman to imagine Spain in the lump as a perpetually sunlit land of laziness as it is for the Spaniard to believe Britain a country of everlasting fog and intense shop-keeping. It is as nonsensical to imagine the Spaniard as subsisting alone on melons and onions as to think of the Englishman as continuously ingurgitating roast beef and ale.

The fact that Spain is an almost isolated peninsula on the extreme south-west corner of our continent may explain why few Europeans, let alone English people, have any accurate ideas about the country and its inhabitants. Certainly Spain's geographical situation has had great effect on her history and development. It has helped to keep her art, her music, her architecture and customs distinctive.

It cannot be said of Spain that she was on the road to anywhere. The traffic of Europe missed her, and that from the Orient touched her but lightly at the most. Like Britain, she was a terminus rather than a route. And, as with England, it has been armed invasion rather than peaceful penetration that has left permanent marks upon her. So here, perhaps, is an explanation why two nationalities to outward seeming so diverse should be, as in fact they are, so much alike in respect of conservatism and independence of outlook. For an Englishman, once the barriers of language and differing habit are passed, there is none in Europe so easy to understand, and so easy to respect, as the Spaniard. More the pity, then, that in the popular idea of both nationalities regarding each other there should be so much misconception.

One need, however, penetrate only a little into Spain beyond the stern frontier of the Pyrenees to have at least two of these odd misconceptions swept immediately away.



By Victor MacClure

From the eastern gateway to Barcelona is but a step, as journeying goes in these days. And Barcelona is one of the busiest cities in Europe, as it is also one of the finest. Its docks extend for miles, and they throng with shipping under all flags. It has a core of ancient city, crowned by its old cathedral, and that is hedged about by narrow streets. But the other half is modern—wide and gracious avenues, broad *plazas*, faced by handsome bank and office buildings. Round the cores of old and new city there lies a broad fringe of industrial area, which, like the interior, hums with activity, and which has new factories and buildings, modernly conceived, springing up almost daily.

From the western gateway a few hours

mariscos, the *langostinas*, prawns, shrimps, the *percebes*, the firm-fleshed sweet fish. See the energy and industry of the shrewd peasantry. And leave the melon and cigar a day idea for ever.

The Spain of the coloured novel, the Spain—if it ever existed—of bad roads and insect-infested hostels, is a thing of the past. The Spain of dilatory trains and venal officials has gone. The country is woven over with first-class roads, and even the smallest of inns is subject to sanitary inspection. The *posada* which offers hospitality at as little as five *pesetas* a day (roughly three shillings odd for food and lodging) is usually so clean that one could eat off the floor, and ordinarily the sheets of one's bed smell of green fields.

Spain is alive. On a recent tour right round the coast from Pasajes to Barcelona and Palma de Mallorca, there was hardly a port which was not being extended with new breakwaters and dock-works. There was hardly a town that was not engaged on making new streets and building the most up-to-date buildings. At the moment the out-of-work problem is non-existent. The people are contented and merry. In spite of the increase in public and municipal works, taxation remains as it was. The only difference is that, instead of the money lining the pockets of officials, it is going straight to the public coffers. The security of the individual and his property is as well looked after as in any country in Europe.

But at heart Spain remains a country of romance and colour. The people, with all their modernity, cling to old custom. The young man who uses an adding machine and the latest system of cost-accounting in his daily toil still will 'eat the iron' (*comer el hierro*); that is, do his love-making

A SPANISH NATIONAL PROGRAMME WILL BE BROADCAST FROM 2LO ON WEDNESDAY EVENING, SEPT. 18

brings one to Bilbao. Except in the height of summer, it is ten chances to one that one will arrive there with rain, for this active city, the heart of the thriving steel and iron industry of Spain, lies up a river some miles from the sea, and in the midst of mountainous country. This is Vizcaya, the Basque country, lovely enough to leave even the most casual visitor with a permanent nostalgia. The train journey westward from Bilbao merely to Santander, by deep and splendidly-wooded rivers, under towering mountains, is enough to dispel all idea of an arid Spain, for only generous rainfall could bring so lush a green, so limpid a blue. Go farther west by Asturias into Galicia, see the grey, rain-smitten cathedral town of Santiago de Compostela, mark the green straths and the pine forests, the smiling fields. Eat the generous northern food, the *fabadas*, the astonishing variety of shellfish, the

through the grill that guards his sweetheart's window. He will have a conversation by telephone with Liverpool or even New York, but he will take himself off at five-thirty to the *corrida de toros* and yell his most enthusiastic 'Olé!' when his favourite bull-fighter makes that beautiful pass of the cloak which is called the *veronica*. He will tango and fox-trot to American jazz with the best of them, but it is the *flamenco* and the *jota* which make him cheer the loudest.

It is difficult within the confines of a short article to explain the fascination of this modern Spain. The Roman, the Goth, the Moor, and the ancient Iberian himself, they all have left their marks on the Peninsula and its people. Electric light may illumine the narrow streets of the smallest towns, as it does, but in these streets there still echo the blare of trumpets and the drums and trappings of long-dead conquerors.

*Home, Health, and Garden.***AN EASY WAY TO WASH BLANKETS.**

JUST as there is, according to Emerson, a right and a wrong way of boiling an egg, so there is a very simple way of washing blankets which is not nearly so well known as it ought to be.

The secret is ammonia; not the ordinary variety labelled 'household,' but a much stronger kind which you buy from the chemist or oilman, in a glass-stoppered bottle, and which should be used carefully and sparingly, on account of its strength.

Naturally the blankets are first shaken to rid them of dust and fluff, and examined for tea or other stains, which should be soaped and washed, if necessary, before consigning them to a tub or bath of cold water to which has been added one table-spoonful of the ammonia. There should be sufficient water to cover the blankets completely, and they are left to soak for half an hour or longer, as they will not take any harm whatever.

The work is still further simplified, if it is possible to prepare at the same time another tub with cold water and double the quantity of ammonia, which is two tablespoonfuls, and a generous supply of soap jelly, say half a pound of soap, previously cut up in small pieces, and either melted in a jar or saucepan by the side of the stove, or dissolved by pouring over it the contents of a kettle of boiling water, and adding two tablespoonfuls of borax, stir well and leave it to cool and firm.

If a second tub is not available, then rub, squeeze and dabble the blankets well, and you will find that the dirt simply pours out of them with very little effort on your part. Refill the bath as already directed, transfer the blankets, repeat the rubbing and squeezing and then let them lie in a clean cold rinsing water for twenty minutes until every vestige of soap has disappeared. Wring them out, shake well and hang in the open air in the shade, as the sun has a tendency to make the blankets look a trifle yellow.

You will notice that hot water has never been mentioned, and this is a great economy and a considerable saving in gas or coal where every drop has to be heated, but that does not mean that warm water may not be added for the sake of health or comfort.

Another plan which commends itself to those who



possess a garden is to hang the blankets out and turn the hose pipe on to them. Stretch a line between poles and peg the blankets firmly on by the upper edge. Sew a few strips of cotton at regular intervals to the loose ends and tie these round several pegs, driven firmly into the ground. Now turn on the hose with a plentiful supply of cold water and drench thoroughly on both sides. If

there are any spots or stains, soap these and rub well. Apply the hose a second time, and then leave the blankets to drip and dry. Even if a shower should fall, it won't do them any harm. They require no wringing, and the results are quite satisfactory even to the most house-proud woman.

The Washing of Woollens.

A Scottish woollen manufacturer stated recently in a lecture that woollen garments shrunk more in the drying than the washing, and said that it was desirable that they should be washed and rinsed in water of the same temperature. The method he advocated was to have two tubs or baths full of warm, not hot, water, and make a good soapy lather with soap jelly or flakes. Wash, dabble, and squeeze the articles until clean, and then transfer them to the second water for rinsing, wring, shake well—this is important, he declared—and hang them up to dry in the open air if possible. If not, in a warm atmosphere, but not near a fire, which tends to harden the fibres.

Coloured knitted suits, jumpers, children's clothes, etc., may all be washed in the same way, but previously they must be soaked in cold water to which has been added a handful of common salt. They should be well squeezed rather than wrung by the hands, and shaken thoroughly.

When such garments cannot be dried outside, then they should be placed in a heap on the top of a thick bath towel and dried at some distance from a fire. They should be turned frequently in order to give every part an equal chance of drying. Jumpers and coats, however, should be well pressed on the wrong side with a fairly hot iron, before they are quite dry.—*From a Talk by Miss Helen Greig Scuter.*

THIS WEEK IN THE GARDEN.

THE cultivation of bulbs in bowls for room decoration is a very popular form of gardening, and it is likely to become more so as people realize how simple it is. The bulbs are usually grown in fibre, which may be purchased in convenient quantities ready for use. If ordinary unprepared fibre is obtained, it should have some charcoal and crushed oyster shell mixed with it. When about to pot up the bulbs, the prepared fibre should be moistened with warm water, but it should not be made too wet. A layer of this moistened fibre should be placed in the bottom of the bowl and lightly pressed down, but not made hard. The depth of this layer must depend upon the depth of the bowl and the size of the bulbs. Having placed the bulbs in position they should have fibre to within half-an-inch of the top, the points of the bulbs just protruding through the fibre.

When finished, the bowls can be placed in a cool dark cellar or plunged in ashes out of doors. This applies to such bulbs as hyacinths, tulips, daffodils, and polyanthus narcissi. With crocuses, snowdrops, and freesias

the best results are obtained by placing the bowls immediately they are filled in a cold frame, or even in some sheltered corner in the open, until they have made their roots and formed their flowering buds. When purchasing bowls do not select very shallow ones; the deeper ones give the best results. This is especially the case with hyacinths, tulips and daffodils.

Pentstemons are popular plants for bedding, and now is the time to strike cuttings in cold frames

for next year's flowering. If they are inserted in beds of sandy soil they root readily and make good plants by early spring. 'Daydream' is a beautiful pink, and 'Lady Mary Hope,' a splendid scarlet of the large flowered type. Of the type with medium-sized flowers, none is better and freer than 'Castle Forbes.'

Plant out spring cabbage as they become large enough. Choose a sheltered spot for the earliest batch. Eighteen inches apart each way is ample room for these early plants. Protection from slugs should be given by dusting the soil with soot and lime.—*From the Royal Horticultural Society's Bulletin.*

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IS
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THE NATIONAL CHORUS*launches its Second Season.*

SEPTEMBER brings thoughts of indoor pursuits, and many thousands of amateur singers are looking forward to a renewal of activities by various choral societies. Among these amateurs, none are more keen than the 250 members of the National Chorus who now are re-assembling for their second season.

Their next appearance will be at the Promenade Concert on Friday, October 4, when they will be heard in Beethoven's Ninth Symphony. The Chorus will be heard in three other concerts during the Winter Season. They will sing Handel's *Solomon*, conducted by Sir Thomas Beecham, and another work (probably Bantock's *Omar Khayyam*) under the same conductor. In April, Sir Henry Wood will conduct a performance of Gustav Mahler's Eighth Symphony.

Readers will no doubt remember that the National Chorus is composed entirely of amateur choristers selected from some thousands of applicants by means of auditions in singing and sight-reading. They rehearse every Friday evening, during the season, from 6 to 8 p.m., and the rehearsals are held in Central London. Anyone is entitled to apply for membership at any time.

Auditions are held at frequent intervals, according to the number of applications received. At present they are proceeding each week because we wish slightly to increase the size of the Chorus and to form a waiting list from which to fill vacancies or to augment the Chorus as occasion arises.

In addition to full details and an application form, inquirers receive some useful hints by way of preparation for the audition. When the completed application form is returned to us, an audition is arranged for a convenient evening, due notice being given. Candidates are asked to sing a portion of an aria (to be chosen from the list furnished by us) and then to read at sight a not too difficult part-song. A knowledge of staff notation is essential and regard is paid to steadiness of voice. A persistent tremolo or 'wobble' is fatal.

Behind the organization of the National Chorus there lies something more than a mere desire to add just another item to the broadcast programme.

Our ideal is a Chorus worthy of its name in a land which has always borne a reputation for excellent choral music. Already the title is justified by a membership representing each of the four Kingdoms and by the fact that its performances penetrate to homes in every corner of these islands—even, at times, to the Empire overseas.

The Corporation hope, too, that the Chorus may influence a revival of interest in the practice of choral music. It is a matter for regret that the public have so much neglected part-singing during recent years, though the interest shown in community singing raises hopes that many will explore the wider fields of harmonized vocal music.

In particular we trust that choral societies will lend hearty support to this effort to add a pinnacle to the edifice on which they have laboured for so many decades. The greatest assistance at present can be rendered by inducing good choristers to come forward. Only by hearing the largest possible number can we select and maintain a chorus which shall be representative of Great Britain's best.

Those who are members find much pleasure in the work, which is varied and interesting. Moreover, there is scarcely any of the tedious 'spade-work' usually associated with the earlier rehearsals of unfamiliar works. The rehearsals are under the direction of the Chorus-master, Mr. Stanford Robinson.

The social side, too, is being developed and we hope, by this means, to make membership of the Chorus a source of additional pleasure to that afforded by the work.

Anyone who is interested is requested to write to the Hon. Secretary, National Chorus, The British Broadcasting Corporation, Savoy Hill, London, W.C.2.

E. B. W.

A VIGNETTE OF MOZART.

By WILFRID ROOKE LEY.

IF ONLY THEY HAD LET HIM LIVE!

One of the most welcome names that appear regularly in the Proms' programmes is Mozart, whose music has always a freshness as of the morning. He died at 35—a child still—too pure a gold for the rough and tumble of this workaday world—killed by the world's mediocrity.

THE portraits of Mozart conspire with his music to make us think of him always as someone very youthful and gay. There is the charming miniature of him at the age of six, which was given to him by Marie Therèse. There he stands in his little brocade suit with the lace ruffles and the little sword, the child who threw his arms round the neck of the Empress and kissed her, who told Marie Antoinette he would marry her when he grew up, and who was petted by the King and Queen of England; the child whom the tall Swiss Guards made a way for through the crowd at Versailles so that he might go right up to the table where Her Majesty was dining and lean over the Queen's shoulder and receive dainties from her hands. He was the greatest prodigy the world had ever seen. He could play the most difficult concerto at sight, improvise like a master on organ or clavier—music bubbled up within him like water from a spring. Learned professors put him the sternest tests; an English scientist read a paper about him to some society or other; and the simple Neapolitans, when he went to play to them, thought his powers must be due to the magic of a ring he wore. To such genius as this, even the 'Almanach de Gotha' must waive its tables of precedent.

Those were brilliant years when he and his father wandered all over Europe, from city to city, cap in hand like gypsies, the child playing his music and receiving, when they were lucky, guineas and *louis d'or*, though as often as not it was only a little sword or a watch or a snuff-box—or even kisses. And kisses, as they wrote to the mother at Salzburg, would pay neither host nor postmaster. It was the twilight of the *ancien régime*, when Germany was littered with little courts as a nursery floor may be littered with toys after a long day's play. There was yet an hour or two before darkness, and to the tired, overgrown children in their toy-courts came this real child, a wonder-child, to make their last plaything. It was a pity these princelings were often so poor, but the women raved over him; though when he went the round of the little courts again, a grown youth, begging for a post, there was nothing to offer him. He had ceased to be a prodigy. And he was now too old for kisses—or even watches.

And so, almost in despair, he takes service with the Archbishop of Salzburg and sits at table above the cooks but below the valets, and is bullied and finally kicked out into the streets of Vienna. Over there at the other corner of the empire was Haydn cosily settled with the Esterhazys. What would have happened, one wonders, if they

had exchanged masters? Haydn might have submitted to the Archbishop's tyranny; he might have gone on singing, a confined linnet, even in that gilded cage which was the Court of Salzburg. But Mozart, one feels, would have found even the larger liberties of that most enlightened patron, Prince Nicholas Esterhazy, too narrow for the music surging within him. Even Haydn's best music was not written till he was out in the world again.

But the world in the year 1781 was a

picture him an elfin figure, darting like quicksilver through the hours, a sort of Peter Pan who never grew up. Tiny things amused him: mechanical toys and singing birds, and a game of any sort. He loved fine clothes and dressing up; he was convinced he would have been a great dancer! He made a happy marriage, and even under the shadow of illness and debt that happiness never clouded. He was that remarkable thing, an artist without the 'temperament'; nothing is more luminous in his letters to his father—in which, month by month, the dusty struggle is so dramatically told—than his humour and his unwavering patience. He was that kind of gold which makes poor currency in a rough-and-tumble world without some measure of alloy: the power of scheming, the gift of intrigue. How necessary were these in the Vienna of Joseph II! Mediocrity was jealous of him, and mediocrity took the means to make life hard for him, and in the end impossible.

Poverty had been the dark fairy that came to the child's christening and stood by his side all his life. Into the memory of that glittering boyhood, and into the brightest passages of his music, as we listen to them, there will enter sometimes, like the ghost of the Commendatore in *Don Giovanni*, a vision of that last scene of all, at the gates of Vienna, when the rain fell and his friends turned back, and the coffin was driven on alone to the cemetery and tumbled without priest or mourner into a pauper's grave. For Mozart's life was a tragedy; but the tragic figure in the story is the Emperor—that earnest, worthy, dull man whose parsimony blinded him to the presence in this young genius of all that he most prized. The Emperor might have saved him from the intrigues of Salieri, the trickery of Shikaneder,

the drudgery of teaching; from all the forces that fettered his spirit and slowly silenced it. It is the eternal tragedy of the well-meaning, the unimaginative.

Thus, at the age of thirty-five, this joyous little figure dies, with a child's heart which had been bruised and a child's imagination which had been frightened; with all the touching pieties of home still clinging to him, his generosity which gave away so much more than money, his patience which had waited so long. They gave some formal name to the cause of his death, but this, like the place of his grave, is disputed. The true finding is that life had crushed him—trodden him under foot, as flowers are trodden on a triumphal way, or as sweet herbs are crushed—that his fragrance might perfume the world.

WILFRID ROOKE LEY.



MOZART AT THE AGE OF SEVEN
An old print of the greatest prodigy the world has ever seen.

difficult place for the free-lance. Mozart was twenty-five. We see him always against a background of tall mirrors and candle-light, amid the laughter, and the sparkle, and the wit of a dying century whose spirit we fancy he embodies. Yet is this true? Is there not, to a finer ear, something adventurous in his music, something that searches far horizons; a beating of wings? His rich discoveries in opera alone were but a tithe of what remained to be minted if only he had lived—if only they had let him live! Mozart was a genius, and geniuses were suspect: in his case not by the public of Vienna, who took him to their hearts, but by Salieri and others of his kind, who had their livings to make and were alarmed. Salieri, whose talent was so neatly adjusted to the taste of the hour; who, moreover, had the ear of the Emperor. Mozart was a child. You



WHAT THE OTHER LISTENER THINKS.

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



THE GRAF ZEPPELIN.

CONGRATULATIONS! The Advisory and Technical Staff and those responsible for the relay by the B.B.C. of the running commentary from WGY and New York of the arrival of the Graf Zeppelin, and also the excellent dance music, and other items provided in the intervals of waiting, are deserving of the highest praise for the success of their work. The relay is coming through as I write, clearly, at full loudspeaker strength and with the least possible atmospheric interruption. Selections from *The Show Boat* are now coming through, and so beautiful in tone and strength that it is really thrilling and exciting to be listening to such a ripping broadcast. The B.B.C. have often been accused of lack of enterprise in broadcast programmes, but after this I for one will now think them to be possessed of real 'American' energy and 'pep' in 'putting across' absolutely the goods!—*Charles A. Brook, 54, The Grove, Southend-on-Sea.*

ADVICE TO THE OTHER LISTENER.

YOUR correspondent, W. H. Keightly, is so singularly unfortunate in his wide circle of acquaintances that someone ought to make suggestions to help him. He has spoken to hundreds of listeners and has never come across one who likes chamber music. May I offer two suggestions for him? (1) Let him wait outside the doors after a concert by the Lerner Quartet, the Fionzaleys, Brussels, or London String Quartet. He will have an opportunity as the audience leaves to ask 'hundreds' of a different sort of 'listener' if they liked it. The answers may convince him that he had better include in his numerous acquaintances a few people of cultivated musical intelligence. (2) Let him consult the first-rate gramophone companies' catalogues. He will find lists of works that instructed people compare, not with exhibitions by 'Bruno Hat,' but with the choicest pick of the National Gallery, the Tate, and the Wallace Collection. In making actual acquaintance with these works, he would be wise not to start with Schonberg, Goossens, or Bartok, but to get to know some Mozart, Haydn, and Beethoven. Lucky man! What splendid times he should have before he gets up to the Brahma sextets after he has ceased to consult so many musical 'duds'! My own trouble with the extremely 'advanced' works is that I am unable to follow in a single hearing. The classics and moderately advanced give me much greater pleasure.—*Pro Arte.*

CHAMBER MUSIC.

W. H. KEIGHTLY writes that he has spoken to hundreds of listeners, and has never come across one who likes chamber music. He has evidently not spoken to a member of this family of five, as each and all love the broadcasting of chamber music above all else. I will concede, however, that to get such music at its glorious best one must have a good loud-speaker.—*G. String.*

I SEE that someone has been writing to you who 'imagines that all people will agree with him in his non-appreciation of chamber music. To me it is about the best thing that came through the wireless, and personally I should be absolutely indifferent if modern dance music and vaudeville never came through, though I do not expect all other people would agree with me.—*Agnis M. Simpson, Glas-Yr-Afon, Mold.*

Among others who have written in praise of chamber music is: Gertrude Hutchings, N. Wales.—*EDITOR The Radio Times.*

A LOVER OF POETRY.

I AM very disappointed to find on coming home from my summer holidays that the Poetry Reading has dropped out of the broadcast programmes entirely. I do hope this omission is only temporary, as I considered that the Poetry Reading was one of the most successful parts of the weekly programme. Poetry is so often crowded out of modern life, and to bring it back by broadcasting it seemed such a happy way of giving it once more its due prominence. I do hope you will be able to continue this excellent practice and increase, rather than decrease, the amount of time devoted to it.—*Joseph J. Wood, The Homestead, North Grange Mount, Headingley, Leeds.*



WHY NOT THE ZOO?

IN demanding bombardon and sarrusophone solos your correspondent in a recent issue displays an admirable, though unusual, taste for curious noises. Can we not have a repetition of the broadcast from the Zoological Gardens, which you gave us some time ago?—*A. G. Duff, Sundown Orchard, Pinner, Middlesex.*

PITY THE MINOR POET.

I AM writing to express my opinion (though I have no doubt it will be a futile proceeding) of your base production *The Mulliganwy Medallion*. In it you deliberately tried to bring the noble art of minor poetry into disrepute. Did you not think, sir, of the thousands, nay, perhaps millions, of sensitive souls who covered under the damaging comparisons and uncouth jests of their sceptical friends while the actors were saying their fell pieces? Up to now, I have been wont to regard your organization as an instrument of culture, but with the cynical echoes of Saturday night still in mind, all I can say is 'This will never do.'—*Fides Defensor.*

THE NIGHT WATCHMAN.

FOR the past ten years I have been, owing to war wounds, a night watchman. This, by my coke fire, is a dull and often a very cold job; but recently I have been able to fix up a little aerial to connect with my crystal-set and my earphones. You



can imagine how, until midnight, this has lightened my job; but I wish that ZLO would send out programmes which would keep me awake rather than encourage me to sleep. With all good wishes, your well-wisher.—*Night Watchman, S.E.3.*

ALUMINIUM.

MIGHT I suggest that the members of the Advisory Committee on Spoken English consider the word 'aluminium' with a view to finding an easy and a more musical pronunciation? The contributions to the English vocabulary of the citizens of the United States are not always commendable, but here is a case where we could very well follow the lead given by our English-speaking cousins. The American broadcaster, describing the landing of the Graf Zeppelin on Thursday last, referred to the 'aluminum' framework of the airship, and I marvelled at the ease with which he pronounced a word I can rarely 'get over' at the first attempt. In an American paper received this morning I find that the second 'i' is omitted: a simple solution to a distressing problem, and a solution which, if advocated by the Committee for use in this country would earn for it the gratitude of thousands of housewives in this age of 'aluminium' kitchen ware.—*F. W. R., Kettering.*

AS IN FRENCH!

I SEE in this week's *Radio Times* a list of pronunciations. Now, what on earth is the good of telling the ordinary listener that he must pronounce the word 'nuance' as in French, or the word 'kursaal' as in German? How does he know how 'nuance' is pronounced in French? Again, when one hears the composer of *Mignon's* name (Thomas) pronounced 'toe-maa,' it seems that you have gone from the sublime to the ridiculous.—*Frederick Cole, South View, Stubbs Hill, St. George, Bristol.*

FOREIGN CAPITALS.

MR. COLE'S letter in your issue of August 30 cannot be said to justify several different names for the same city. The spread of internationalism calls aloud for 'one city one name.' There can be no serious argument for variations in spelling. Pronunciation may, in a few cases, be difficult, but can be made easy by publication in a list similar to that in the same issue under 'Some Recent Decisions of the Committee.' If the B.B.C. could see their way to give such a lead, it might be hoped that other authorities would follow, and that the present obsolete variations would eventually disappear.—*A. E. Strong, 50, Queen's Gate Terrace, South Kensington.*

THE CORNET SOLO.

MAY I make a plea for the broadcast of cornet solos of the 'brilliant' type, with orchestral accompaniment, as were the rage about thirty-five years ago? Arban's 'Sur le Carnival de Venise' (Hawkes) is a typical specimen of these musical thrills. Of course, performers capable of rendering such difficult solos with finish are very rare, and are only likely to be found in the first-class contesting 'brass' bands—certainly not in the military bands or orchestras. I heard such a performer at the massed band concert after the last Crystal Palace Brass Band Championship Contest (a soloist in one of the competing bands). His brilliant execution and delightful 'tone' can only be described as a sensation—not only to the vast audience, but to the many well-known expert performers gathered on the platform. He was encored I think five times. Enthusiasm of a similar nature was caused at one of the Southport Corporation Band Concerts last summer by a quite youthful cornet exponent in one of the famous brass bands playing these 'triple-tonguing' solos. Why not search out these clever musicians and give them an opportunity as 'star' soloists in the same way that the string players give recitals?—*T. M. P., Thornton Heath, Surrey.*

PART SINGING.

I WANT to make a criticism which I am sure will be supported by hundreds. First, there is too much Orchestral Music to the exclusion (except very rarely) of good class glee-singing both by men's voices and mixed choirs. After all, even under the magic influence of a wizard like Sir Henry Wood, all instrumental music, as by its very nature, more or less mechanical (I use the word advisedly), and shows very little of the real soul and feeling which one gets from the human voice. Hence, I think, that at stations like ZLO, 5GB, etc., there should be at least two hours each week of first-class part singing like the 'Canterbury Singers' and others have favoured us with.—*Jack Strivehard, 24, Alexander Road, Acocks Green, Birmingham.*

ORGAN AND VIOLIN MUSIC.

ALLOW me to congratulate the B.B.C. on the excellent, but too short, half hour of combined organ and violin music relayed from the Midland Institute, Birmingham, on Saturday, August 24. The tonal effect of the violin with the light background of the organ gives both credit to the organist and violinist. Why not have more recitals of this nature, preferably for a longer period, say an hour? I suggest one from Canterbury Cathedral, where the organ compares favourably with most organs, not of course, including Westminster Cathedral.—*Herbert E. Smith, 2, Nettleton Road, Gloucester.*

AT THE BREAKFAST TABLE.

WHAT about a spot of music at breakfast? Something bright and crisp to start the day well would enhance the zest of life and turn the usual surly morning airs into fragrant zephyrs of good cheer. Music at that time is more of a necessity than a luxury, and would prove a real boon to many.—*George H. Bailey, Five Fairway, Forest, Melksham, Wilts.*

MISSIONARY TALKS.

AS one who is keenly interested in 'What the other Listener thinks,' and never omits to read that entertaining page of *The Radio Times*, I have observed references to almost every feature of your programmes except one. I refer to the 'Missionary Talks.' I should like to express my very warm appreciation of these inspiring little addresses. They are, to my mind, characterized by a note of deep reality, and combine interest with helpfulness to a very high degree. We listeners differ in our opinions of music. (We sometimes tire of the theorizings of debaters, but we all admire the men who go out and do things for humanity.—*Philip S. Tomlin, 'Lodore,' Victoria Road, Leigh-on-Sea.*

A. B., of Kitchener Road, Anstey, Leicestershire, also writes in praise of the talks.—*EDITOR, The Radio Times.*

THE FOUNTAIN OF YOUTH.

I MUST tell you how immensely I, and the many who listened with me, enjoyed *The Fountain of Youth* on the 7th and 8th instant, and express our hope that it may be put permanently on the B.B.C. repertoire. The B.B.C. lately is putting its subscribers under fresh obligations by finding out and producing masterpieces which otherwise might never reach our ears. *The Fountain of Youth* is undoubtedly one, and Dr. Arne's G Minor Piano Concerto tonight (Bravo, Mr. Angus Morrison!) just heard, is another. The former reminded me, in miniature, of Gilbert and Sullivan, the book showing the real wit and humour, plus a space of wholesomely directed malice of the Gilbert librettos, with a further 'something' all its own, while the music had the Sullivan quality of so aptly expressing the words and situations of the play that one could imagine no other setting for them. So many thanks for a real treat, and my gratitude is truly 'a lively sense of favours to come,' so *da capo*, please, and could not the same writer's *Pinkie and the Fairies* be also adapted for broadcasting?—*Clara T. Hattenbach, New Victoria Club, Sackville St., W.*

THE SONGS WE USED TO SING.

AS a very regular listener (I am an invalid) please allow me to endorse the suggestions put forward by 'Old Soldier' in today's issue regarding the broadcasting of war-time favourite songs. There can be no doubt but that occasional programmes of this kind would be very popular indeed, bringing back memories of the happier hours of war, and of the faces of old friends now scattered far and wide.—*Cameronian.*

AN OLD FAVOURITE.

I HAVE just been enjoying hearing again Florrie Ford, and was so afraid we were not going to have the old favourite, 'Down at the old Bull and Bush.' I was one of the crowd in the pan-



tomine with her at Leeds when she sang it. I think it was in 1903-4, and I never expected to hear it again. Gertie Gitana, then a gifted girl with her hair down her back, played Red Riding Hood, but how different the songs sounded then, full of gusto; they seem to fall a bit flat now, but I suppose that is to be expected; no hilarious audience.—*J. C., 53, Ferndale Road, Clapham, S.W.4.*

ALBERT KETELBEY tells how fame and fortune were found IN A MONASTERY GARDEN

Few people have never heard the music of 'In a Monastery Garden': it crops up everywhere. In the accompanying article (sub-titled by its author 'A Few Staccato Notes by a Detached Villain,') Albert Ketelbey himself gives away the secret of how it came to be composed.



WHEN I was a boy I had a strong inclination to become a monk, or, alternatively, a sailor, voyaging (by preference) to Eastern lands. There are nasty people about who, no doubt, devoutly wish I had become anything but

what I am, for then I might not have inflicted on their quivering nerves *In a Monastery Garden*, or *In a Persian Market*; but not caring a brass farthing for nasty people's nerves, I resolutely resisted the youthful inclinations to retire to a cloister, or to go and get drowned, and decided instead, to become something really bad, namely a 'popular' composer.

I started by composing, at first, little things such as a *Sonata for Violin and Piano*, a *Sonata for Piano Solo*, a *Concerto for Piano and Orchestra*, a *String Quartet*, a *Quintet for Piano and Woodwind*, a *Dramatic Overture* for full orchestra, etc., and I even ventured gingerly into the exciting domain of 'Grand Opera' (during which period I developed into a very Fregoli of many voices). Then I had the temerity to try to sell some of these little efforts to publishers, as I found it unfortunately necessary to live (after a time) unaided. 'Je n'en vois pas la nécessité' says the nasty person, but I never did care what nasty people said, so I persisted in going on living (or trying to) and making myself into a popular composer, by endeavouring to sell my *Concerto* and *Sonatas*, etc., to suspicious publishers, whom I tried to hoodwink by enlarging upon the melodious character of my 'second subjects.' I stuck it for quite a long time (several years, in fact), but no! either my beloved 'second subjects' were too melodious, or they were not melodious enough, and there was 'nothin' doin''; neither popularity nor a decent living seemed to lie this way for me, and I began to wonder whether I should ever have anything better for dinner than a cold sausage and a cup of coffee, and whether I was to be condemned for ever to share the third floor back of an apartment house with ladies who very plainly loathed my French-horn playing, so that I was eventually compelled to practise this (for beginners) doleful instrument on the roof.

But, lo! and behold, one fine day I had a bright idea: I took one of my melodious 'second subjects' bodily out of its natal surroundings and dressed it up as a 'Something in Z Minor'—the miracle happened, I got it published, and the publisher actually sold quite a nice number of copies on which,

however, he had successfully resisted the temptation to pay me a royalty. Still, it was a beginning; I began to see the faint dawning light of a possible popularity, and I was encouraged to go on murdering my innocents and pay my way instead of having to borrow fivers from trusting acquaintances. In due course I lost all sense of shame and boldly chopped off whole limbs of my poor children without a blush or the tremor of an eyelid, and what was once a tragic theme in a dramatic overture became a sweet little thing for 'pianists with small hands.' Having now tasted blood my appetite grew by what it fed on, and I began to search—yes, actually search—for despicable opportunities of becoming popular. I found that the slow movement from a String Quartet, for instance, was just the thing for a nice little river-scene in a music-hall sketch—certainly the inusical director of the music-hall, good fellow, seemed to suspect



... a nice little river-scene in a music-hall sketch

something, for he said: 'This is rather above the average of the stuff we get here; you really ought to try and write some serious work.' I thanked him cordially for his encouraging words—and laughed in my sleeve.

About this time a friend of mine was conducting at a Yorkshire resort, and he had asked me to compose for his orchestra a special 'exclusive number'; he had rather a flair for spotting 'winners,' and I think he suspected that I was threatened with popularity, and also that if he had a tuneful piece that no other orchestra was playing, it would give him a 'pull' in the scramble for re-engagement. During a week-end visit I paid him, we went for a motor-car trip, and *en route* we stopped at a beautiful monastery, or priory. The day was glorious, the birds were singing, the whole place was bathed in sunshine and serenity, and the picture made a vivid impression on my mind,

so that when I got home again it occurred to me that the beautiful monastery garden I had seen would form a very appropriate and probably inspiring theme for the 'exclusive' piece I had promised to write for my friend.

I therefore tried to put into simple melodious form my own impression of the scene, and, for the moment at least, became the 'poet lost in reverie' in the quietude of the monastery garden.

The piece was completed in due course, and obviously had to be entitled *In a Monastery Garden*. I sent it to my friend, who played it and reported 'great success.' I was myself rather sceptical about this 'great success'; I had heard so many pieces so described that I did not attach much importance to the friendly verdict. However, my friend played it again the next season, and yet again the season after that, always reporting 'great success,' but (very artfully) advising me not to publish it.

After a while, however, I began to receive inquiries from publishers with regard to publishing it. The first one suggested he would like to do it as a 'waltz,' but as I could not imagine monks waltzing in a monastery garden, I said: 'No, thank you,' and departed without the expected advance 'on account of royalty.'

The next publisher suggested that he would like to do it if I would cut out the 'Kyrie' part, which he was sure would ruin any chances of popularity the piece might have. To omit this section seemed to me to savour of *Hamlet* without the Prince of Denmark, so I regretfully again said 'No, thank you,' and again departed empty-handed. Then, after a while the present publisher of *In a Monastery Garden* got in touch with me, and as he did not suggest putting in a cake-walk instead of the 'Kyrie' we came to terms and the piece was at long last published in the form I had written it. My friend's verdict, in due course, was thoroughly verified and the piece became one of the best-hated (or best loved—as you will)—'best sellers,' and I passed from the doubtful position of a 'promising musician' to that of a 'successful composer!' For which transformation I was very grateful, and which probably accounts for my recently receiving a letter addressed to 'Sinfield' Gardens, instead of 'Lindfield' Gardens!

ALBERT W.
KETELBEY.



A KETELBEY PROGRAMME, CONDUCTED BY THE COMPOSER, WILL BE BROADCAST ON MONDAY EVENING, SEPTEMBER 16 (2LO).

5GB Calling!**BIRMINGHAM CATHEDRAL'S NEW ORGAN**

First Recital, after Cathedral Relay—An Infirmary Appeal—Remembering a Holiday by Music—Wireless on the Stage—First Performance of 'The Mower Damon.'

The Need of a Hospital.

PITY and need make all flesh kin, and the sympathy of the listening public is directed towards the Stamford, Rutland, and General Infirmary, which is to be the subject of the appeal on Sunday, September 22. Originally founded a hundred years ago by Dr. Fryer, a physician practising in the town of Stamford, the infirmary is situated on the site of an old Friary. It consists of a main block of six wards, X-ray room, etc., and a new wing of three children's wards and a maternity block of three small wards. The infirmary serves a large area and meets the needs of nearly 45,000 people, most of whom are very poor and unable to subscribe much to the upkeep. As it is absolutely necessary to provide more accommodation for the nursing and domestic staff, the governors have decided to build a new block of 40 beds and six private wards with an X-ray room and operating theatre, and turn the present main block into a nurses' home and administrative block. To do this the greater part of the present capital will have to be spent unless some philanthropist comes to their rescue and provides all or part of the cost of about £16,000. The appeal on September 22 will be made by the Marchioness of Exeter.

Birmingham Cathedral.

ASERVICE of particular interest is being relayed from Birmingham Cathedral on Sunday, September 22. It marks the opening of the new organ, which incorporates the best of the original pipework and the fine case, but is new in all other respects. Consisting of four complete manuals, the organ possesses forty-eight speaking stops and twenty-one couplers. The service will be conducted by the Rev. R. J. Campbell, of Holy Trinity, Brighton, and Honorary Chaplain to the Bishop of Birmingham. In addition to accompanying the service, the organist, Mr. Fred Dunnill, will give an organ recital later in the evening, about 10 p.m., which will also be relayed by 5GB.

A First Broadcast.

IN a Light Orchestral Concert on Thursday, September 26, the chief feature is the first broadcast performance of *Three Dances* by Gordon Anderson. Dr. Anderson divides his activities between music and medicine. He is musical director to the Birmingham and Midland Operatic Society and has written a large number of orchestral and vocal compositions. The *Three Dances*, which he will conduct in this programme, are the outcome of a holiday on the coast of Devonshire, and the first is illustrative of the calm and peaceful repose of Ladrham Bay, while the second and third represent 'Bathing' and 'The Chine.' Evelyn Arden (mezzo-soprano) and Morava (violin) are the artists in this programme. Evelyn Arden has for several consecutive seasons been at the Royal Opera, Covent Garden, and has sung the principal mezzo-soprano parts with the B.N.O.C. and the Carl Rosa Company. She also had the privilege of being the second woman to sing in Westminster Abbey.

Harp Concertos.

THE Birmingham Studio Symphony Orchestra presents an attractive programme on Saturday, September 28. In place of the usual symphony two works for harp are included—Mozart's *Concerto in C* for the Flute and Harp, and a *Fantasia* for Harp and Orchestra by Dubois. The soloists are Mildred Dilling and Walter Heard (flute). Another point of interest is that the programme includes Schubert's *Romantic Overture* arranged for orchestra from the original pianoforte duo by Stillman-Kelley. This performance will be its first broadcast.

5GB Interference!

MANY listeners will have seen the Harley Street play *Interference*, in one scene of which one of the main characters switches, on a dummy portable set and listens for a brief moment to the wireless programme. Usually the music is provided by a gramophone record, but Birmingham is nothing if not up-to-date. When the play was recently produced at the Alexandra Theatre, two members of the Birmingham Studio staff were in the house, and when the set was switched on they were astonished to hear the accents of their own announcer—'This is 5GB calling from Birmingham,' etc. A real portable set was in action, and as the theatre authorities noticed that 5GB was broadcasting a programme of music at the same time as the play, they determined to take advantage of the real thing. Another curious coincidence, the manager tells me, took place later in the evening when the set was in use again. This time it was switched on in the middle of the Blackpool broadcast and the first voice heard was that of Billy Danvers, the well-known comedian, who has been the principal of the Alexandra Theatre pantomime for the last two years and will appear again this Christmas.

Women's Symphony Orchestra.

THE evening programme on Sunday, September 22, takes the form of a relay from the Town Hall, Birmingham, of the British Women's Symphony Orchestra, conducted by Dr. Malcolm Sargent. The artists are Eva Tollworthy (contralto) and Mary Abbott (pianoforte), who is, incidentally, the organizer of the concert, being a Vice-President of the B.W.S.O. The orchestra was founded by various leading women musicians in England as it was felt that the time had come for professional women musicians to be represented by their own symphony orchestra. The difficulties of such an enterprise can scarcely be imagined, and the fact that the B.W.S.O. has surmounted them is a wonderful achievement and proof of the unselfish determination of its members, who have been called upon to make considerable sacrifice to this end. On many occasions rehearsal times have clashed with individual engagements, and players have actually paid deputies while they themselves have benefited musically under the inspiring baton of Dr. Sargent, to whom a great share of the credit of their success is due.

A Woman Composer.

IN addition to the Beethoven *Symphony, No. 8 in F*, the Town Hall relay of the B.W.S.O. includes Dorothy Erhart's *The Mower Damon*, which is a set of variations on an original theme for pianoforte and orchestra. The score is prefixed by the following quotation from Andrew Marvell's *Clorinda and Damon*:—

'I am the mower Damon, known
By all the meadows I have mown;
On me the morn her dews distils
Before her darling daffodils,
And, coming home, the evening sweet
In cowslip water bathes my feet.'

'MERCIAN.'



J. Purser Eng

BIRMINGHAM'S NEW ORGAN.

The new organ that has been built into the two-hundred-year-old organ case of Birmingham Cathedral will be heard in the service relayed on Sunday, September 22. A recital on it will be given later in the same evening.

An Oratorio Programme.

THE main programme on Sunday, September 22, consists of passages from oratorios, with a performance of the sacred cantata, *A Harvest Song*. This is by C. L. Lee-Williams, at one time organist of Gloucester Cathedral, and still closely identified with the work of the Three Choirs Festivals. It will be followed by excerpts from Haydn's *The Creation*, Mendelssohn's *Hymn of Praise*, and one choral scene from *The Rose of Sharon*, by Sir Alexander Mackenzie, who recently celebrated his eighty-second birthday. It is hoped to include at some date in the near future the whole of this latter work. The artists in the programme are Isobel Baillie (soprano), Eric Greene (tenor), and Herbert Simmonds (bass).

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5G 8.15
A RECITAL
OF
SACRED MUSIC

SUNDAY, SEPTEMBER 15
2LO LONDON & 5XX DAVENTRY

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

9.5
AN
ORCHESTRAL
CONCERT

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

3.30 A BAND CONCERT

S.B. from Manchester

THE TUDOR SINGERS

Directed by Dr. J. E. WALLACE

GLADYS FOSTER; HETTY RODGERS; ELYSABETH DYSON; J. R. ABRAHAMS; S. R. MAHER

From Liverpool

THE ECCLES BOROUGH BAND

Conducted by JAMES DOW

From Manchester

Overture, 'The Bohemian Girl' Balfe
Egyptian Ballet, Parts III and IV .. Luigini

3.44 THE TUDOR SINGERS

Awake, Sweet Love Dowland
Lullaby Byrd

Lullay, my liking Holst
The Nightingale

Weelkes

Now is the month of maying
Morley

3.55 BAND

Excerpts from the Music of Mendelssohn ..arr. Round

4.10 TUDOR SINGERS

Dainty Fine Sweet Nymph

Weelkes

Love's folk in green arraying

Morley

I Love Thee Holst

Just as the tide was flowing

arr. Vaughan Williams

4.19 BAND

Concert Waltz, 'Passion Flower' Westley

Selection, 'The Magic Flute'

Mozart

4.33 TUDOR SINGERS

Arise, get up Morley

The Turtle Dove

Vaughan Williams

The Souling Song

Cheshire Folk Song

Ca' Hawkie through the

watter W. G. Whittaker

4.43-5.0 BAND

Hymn, 'Eccles' (By Request) James Dow

The Children's Prayer Westley

Overture, 'The Creation' Haydn

(For 5.0-8.15 Programmes see opposite page)

8.15 A Recital of Sacred Music

THE WIRELESS CHOIR

Conducted by STANFORD ROBINSON

At the Organ, LESLIE WOODGATE

Relayed from the Guildhall School of Music

THE Anthem, as a musical style, is one which England may quite fairly claim as its own. More than any other part of the Church music, it lends to the English Cathedral service its own distinctive character.

Known in this country from a very early age, the Anthem is mentioned already by Bede. Chaucer refers to it too, as well as some of the other early English authors, and though there is no actual provision for it in the Prayer Book of Edward VI nor of Queen Elizabeth, by her reign it was at any rate sanctioned, if not ordained as part of the church service. It was called, at that date, 'a hymn or such like song in churches.' That is, in fact, the definition of an Anthem to this day—a piece of concerted music for voices, which is not actually part of the prescribed Liturgy.

By the time State prayers were added to the Prayer Book, the Anthem was officially included—in quires and places where they sing, here followeth the Anthem.' In post-Reformation

days its popularity was obviously due to the desire of the Reformers for music in a 'tongue understood by the people,' but many of our early English composers wrote Anthems which could be used either in the Reformed or in the Roman Church. Some of them, indeed, have alternative English and Latin words.

In the latter part of the sixteenth century, when the composers of Anthems flourished, Byrd was one of the first to introduce short solo passages for one or other of the voices, usually with an independent accompaniment for the organ. Gibbons, who followed him, advanced still further along the same lines and many of his Anthems have passages which may be accompanied either by the organ or by viols. In the Restoration period the names of Blow and Purcell stand out, and in the early Georgian era Handel's Anthems, though often beyond the limits of the ordinary Cathedral service, were fine examples of his choral music.

It is a style which has attracted composers



THREE PEOPLE IN TODAY'S PROGRAMMES.

LESLIE WOODGATE (left) plays the organ during the recital of Sacred Music tonight at 8.15, SIR WILLIAM GOSCHEN (centre) appeals on behalf of the Royal Dental Hospital at 8.45, and HORACE STEVENS (right) sings in the Orchestral Concert which starts at 9.5.

right down to the present day, and the daily Cathedral service calls for a constant supply of short Anthems—a supply to which the demand has always been fully equal.

8.45 The Week's Good Cause

Appeal on behalf of the Royal Dental Hospital, by the Hon. Sir WILLIAM GOSCHEN, K.B.E., Chairman of the Royal Dental Hospital of London.

THE Royal Dental Hospital of London and its School of Dental Surgery was first opened on November 1, 1858. It is the Senior Dental Hospital of the world. In 70 years its work has extended enormously amongst the necessitous poor. The Out-Patient attendances last year were 57,813. Amongst other thoroughly equipped Departments it also possesses a wonderful section for children. This alone would make its existence more than worth while. The Hospital is entirely supported by voluntary contributions, and it becomes increasingly difficult to carry on its valuable activities, more especially as it has now become essential to open a Department for In-Patients. This will cost an additional £2,000 a year. The Hospital is facing the most anxious time, and funds are most urgently needed.

Contributions will be most gratefully received by the Chairman, the Hon. Sir W. H. Goschen, K.B.E., The Royal Dental Hospital of London, 32, Leicester Square, W.C.2.

8.50 'The News'

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

9.5 An Orchestral Concert

HORACE STEVENS (Baritone)

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

Homage March Grieg
Overture, 'Rosamunde' Schubert
Two Aubades Lalo

Homage March is the third movement of a Suite which Grieg made from the music he composed for the drama by Björnson, *Sigurd Jorsalfar*, an old Norse tale of the Crusades. Two Kings, brothers, reigned over different parts of Norway in bitter rivalry and enmity with one another. But at the end they become reconciled and together make their way in solemn procession to the Temple of Law-Giving, to dedicate themselves to the service of their country, and their passing is acclaimed by the joyous shouts of the people. This march is the music which, in the play, accompanies their procession.

HORACE STEVENS, with Orchestra

Secna ed Aria: 'Eri tu cho macchiavi quell'anima' (It is thou) Verdi

ORCHESTRA

Divertissement, 'Les Rosati'

Massenet

Mock Morris Grainger

Selection, 'La Boutique Fantasque' (The Fantastic Toyshop) Rossini, arr. Carr

MASSNET, whose fund of fresh, flowing melody was apparently inexhaustible, could afford to be lavish with his tuneful ideas. He certainly never gives his hearers the impression, as some composers do, that, having had an inspiration, they wish to make the utmost use of it before leaving it and turning to something else. Where many composers would be content to give us repetitions or variations, Massenet, with generous hand, throws us ever now, and always fresh, tunes.

That is as true of this sparkling divertissement for orchestra as of many of his better-known works for the stage and for the concert platform. It begins with a vigorous introduction which makes way soon for a flowing tune on the violins. Charming and delicate, it forms an admirable foil to the energy of the opening with which it is more than once interchanged before the clarinet gives us another and no less melodious theme. Woodwinds and strings together have the next broad melody, to be played, as Massenet often directs, 'Bien chanté,' (finely sung). It is as apt a description as could well be devised of the qualities which make his tunes so popular as they are.

The piece is in one continuous movement and in the same metre—three in the bar, until at the very end a swift two in the bar brings it to its brilliant close.

HORACE STEVENS

Three Poor Mariners arr. Quilter

A Soft Day Stanford

Hey Nouny No Benjamin

Vagabond Ireland

ORCHESTRA

Ballet Music, 'Feramors' Rubinstein

An Album Leaf Wagner

10.30

Epilogue

'POVERTY'

5.15
THE CHILDREN'S
SERVICE
MISSION

(For 3.30-5.0 Programmes see opposite page)

5.0 BIBLE READING
Paul of Tarsus—V
The Second Journey, 'Come Over into Macedonia'
Acts xvi, 1-40

5.15 CHILDREN'S SERVICE
Arranged by
THE CHILDREN'S SPECIAL SERVICE
MISSION
From the Studio
Hymn, 'Golden Bells' (C.S.S.M., No. 559)
Prayer
C.S.S.M. Choruses Nos. 68, 143, 269, 235, 165, 155, 147
Scripture Reading, I Samuel iii, 1-10
Chorus: 'Master Speak'
Address by the Rev. GUY H. KING,
Vicar of St. Matthias, Upper
Tulse Hill, London
Vesper Solo, 'The Sweet Story of old,' by Mr. JACQUES HOPKINS
(Music conducted by Mr. JACQUES E. HOPKINS)

VISITORS to the seaside during the summer may have noticed on the sands a crowd of young people assembled in a miniature sand cathedral, singing choruses and listening to addresses by speakers often garbed in most unclerical attire. This is one side of the work of the Children's Special Service Mission, which exists to show children that religion is no gloomy 'wet blanket' business, but the best way in the world of getting real happiness.

5.45-6.15 app. CHURCH CANTATA
(No. 95) BACH
'CHRISTUS DER IST MEIN LEBEN'
(O CHRIST MY ALL)
Relayed from the Midland Institute,
Birmingham
DORIS VANE (Soprano)
TOM PICKERING (Tenor)
JOSEPH FARRINGTON (Bass)
CYRIL CHRISTOPHER (Continuo)
THE BIRMINGHAM STUDIO CHORUS
and
ORCHESTRA
Conducted by JOSEPH LEWIS

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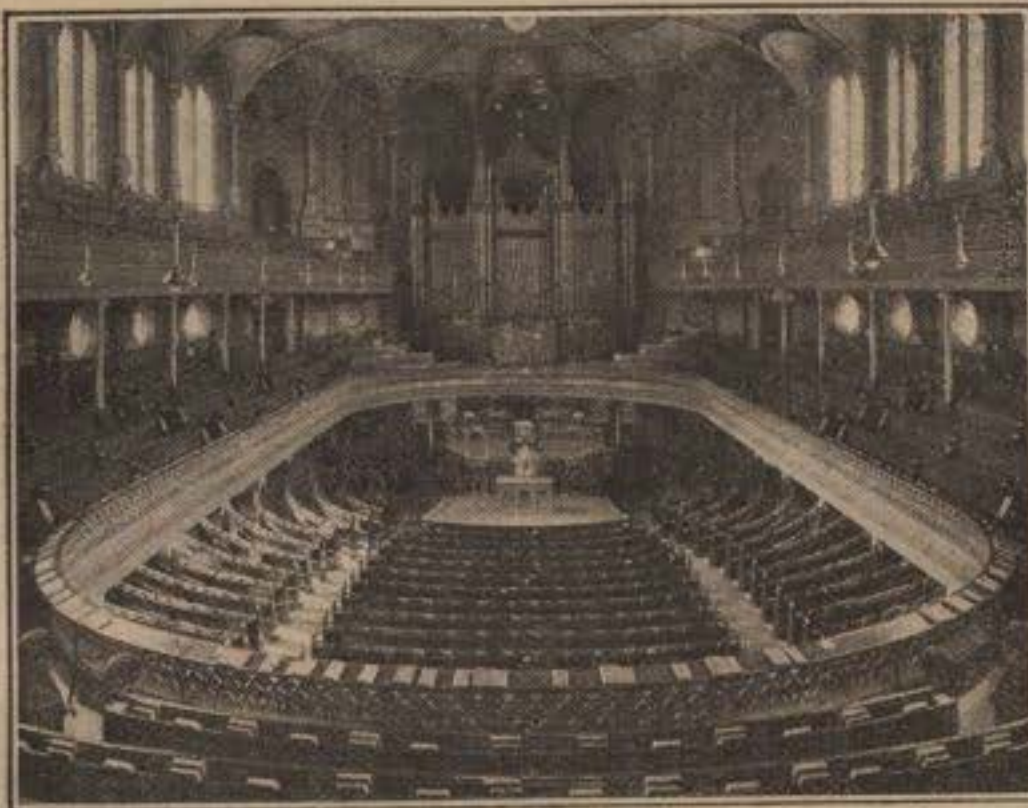
L. C. Ours:
O Christ, my all in living,
Dying brings me reward,
What joy to end the striving,
And come to Thee, my Lord!

Tenor Solo:
With joyful, O yea, with joyful heart
I make me ready to be departing,
And if God call to me today,
Content and glad am I to go;
My weary limbs, my frail and wasted body,
My feeble mortal frame,
To earth again do I willingly surrender.
My dying song hath long been made;
If only the hour had come to sing it!

Chorus:
In peace and joy from life I part,
As God ordaineth,
And sweet content is o'er my heart,
Soft and tender;
Now, as God foretold to me,
In death made one with slumber.

II. Recitative and Chorale, Soprano:
Oh, sinful world, now have I done with thee for evermore!
My mansion is prepared, where sweeter rest is mine

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



Broadcast Churches—XXIX.

WESTMINSTER
CONGREGATIONAL CHURCH,

from which a service will be relayed tonight at 7.0.

THE Westminster Congregational Church, known in its earlier history as Westminster Chapel, was opened on May 6, 1841, and the Church was formed on October 4 in the same year. In the month of May, 1842, the Rev. Samuel Martin, then of Cheltenham, preached, and was invited to the pastorate, entering upon his ministry in the following September. The congregation grew to such an extent that the chapel, though fairly large, holding 1,500, was removed, and the present spacious building, which has accommodation for some 2,300, was erected on the site, and opened on July 6, 1865.

About ten years later, Mr. Martin's health began to fail, and it became necessary for him to obtain help from assistant ministers; eventually the Church elected the Rev. Henry Simon as co-pastor in 1875. This joint ministerial responsibility lasted for some three years, when the Rev. Samuel Martin passed to his rest, in July, 1878. The Rev. Henry Simon was sole pastor of the Church until 1887, when he removed, on the acceptance of an invitation to Harecourt Chapel. The Church was then for seven years (1887 to 1894) without a settled ministry. Every preacher who was thought to have been at all suitable appears to have been invited. It is said that the late Dr. Parker, who was for so many years minister at the City Temple, remarked at a meeting that every minister except himself had been asked to the ministerial office of the Church.

The Rev. William Evans Hurdall, M.A., ultimately became minister of the Church, but his work was brought to an early close by accidental death, in 1895. He was succeeded, in 1896, by the Rev. Richard Westrope, whose ministry continued until 1902, when the Rev. W. T. Dyke, who had assisted Mr. Westrope, acted as pastor-in-charge for a short period.

From 1902 to 1904 the Church was again without a permanent leader, the work being maintained by leading American preachers, such as Dr. Pentecost and Dr. Lorimer. The continuity was preserved by the coming of Dr. G. Campbell Morgan and the Rev. Albert Swift, who, as joint ministers, commenced their work in October, 1904. Dr. Campbell Morgan exercised a powerful preaching ministry on Sundays, and conducted a Bible School on Friday evenings. In the Bible School people gathered from all parts of the city. Under the direction of Mr. Swift a fine young people's work grew up in the church during this joint ministry.

Dr. Campbell Morgan was succeeded, in 1917, by Dr. John Henry Jowett, at that time minister of the Fifth Avenue Church, New York, who contributed a valuable ministry extending over four years, when he was compelled to relinquish his office, on account of failing health, and resigned in 1922. In March of 1923, Dr. John A. Hutton became minister of the Church, resigning in September, 1925, on account of an invitation to the editorial chair of *The British Weekly*. He was succeeded by the Rev. Hubert L. Simpson, M.A., who commenced his ministry in November, 1928. In the last twenty-five years the district has steadily changed, until it has become largely non-residential. The Church has for many years exercised a ministry which is not merely parochial, but national and international in its influence, as Sunday by Sunday it has the privilege of welcoming visitors from various parts of the United Kingdom, and from all corners of the earth.

ARTHUR E. MARSH.

7.0
WESTMINSTER
CONGREGATIONAL
CHURCH

Then when I was with thee, and tasted of thy bidding
The bitterness of idle pleasures, The vain delight of empty joys, The deadly fruit of disenchantment.
No, no! Now can I say, with calm, untroubled spirit:
Content am I to leave thee, O world of sin and pain,
For all I now surrender I count not loss but gain.
In Heav'n is joy eternal, And love beyond all worth.
For there the Saints are gathered, Who served their Lord on earth.

III. Recitative, Tenor:
O would the hour were close at hand for me!
If only death the end of all my pain,
Ere long would claim me for its own!
How eagerly would I prepare to give it welcome,
And count the hours until its coming!

IV. Air, Tenor:
Ah, toll for me soon, bell most holy,
Thou most desired and welcome bell!
Come, I give to thee my hand in greeting,
Come, end for me my pain and sorrow,
Thou long awaited day of death!

V. Recitative, Bass:
For this I know and sure is my belief,
that I shall soon arise from the grave
and go unto my heav'nly Father's dwelling.
My death is but a sleep that calleth me to rest from weariness and sorrow of earthly labour.
Dost not a shepherd seek his sheep astray,
and will not Jesus seek until He find me?
He is my head, and am I not His limb?
On one sure hope my faith is builded that I shall rise again—My Saviour's loving mercy.

VI. Chorale:
Since Thou hast risen from the grave,
My soul to Thee ascendeth,
The pledge Thy loving mercy gave
New strength and courage lendeth,
Where'er Thou art I come to Thee,
For there alone is found for me
A joy that never endeth!

Cantatas for the next four Sundays are:—
September 22. No. 114—
'Ach lieben Christen, seid getrost.'
'Ye Christian people, weep no more.'
September 29. No. 19—
'Es erhub sich ein Streit.'
'A strife arose.'
October 6. No. 5—
'Wo soll ich fliehen hin?'
'Whither shall I flee?'
October 13. No. 180—
'Schmücke dich, o liebe Seele.'
'Rise, O Soul.'

7.0-8.15 A RELIGIOUS SERVICE
From Westminster Congregational Church

Prayer of Invocation
Hymn, 'All people that on Earth do dwell' (Congregational Hymnary 1) (A. and M., No. 166)
Holy Scripture
Te Deum
Prayer and The Lord's Prayer
Solo, 'How Lovely are Thy Dwelling-places' (Miss ETHEL MAUNDER)
Offering and Voluntary
Hymn, 'Come, Thou Fount of every Blessing' (Cong. Hymnary, No. 497) (Tune, Hyfrydol 37, Appendix)
Sermon, The Rev. JOHN McNEILL
Hymn, 'Jesus, Lover of my Soul' (Cong. Hymnary, No. 369) (A. and M., No. 193)
The Blessing
Silent Prayer
Vesper, 'Whilst the Night dews are distilling' (Cong. Hymnary, No. 603, v. 3)

(For 8.15-10.30 Programmes see opposite page)

10.30 Epilogue
'POVERTY'

(For full details of this week's Epilogue see page 540)

AND NOW TOULOUSE!



*Kolster - Brandes
Latest Broadcast
Enterprise*



Again, Kolster - Brandes have provided a special programme attraction for radio listeners. K-B concerts are being broadcast every other Sunday from Toulouse to alternate with the well-known Sunday programmes from Hilversum. The orchestra is one of the finest in France, the reception—for Kolster-Brandes listeners—the finest in England. Here is the first programme. *From 6—8 p.m. (380 metres)*

PROGRAMME OF CONCERT

15th SEPTEMBER, 1929

1. SUITE-BALLET, Sylvia L. Delibes-H. Mouton
2. Chant sans Paroles P. Tchaikowski-Salabert
3. Divertissement sur des Chansons Russes
H. Rabaud-Chapelier
4. SELECTION, Le Petit Duc
Ch. Lecocq-E. Tavan
- ENTR'ACTE—GRAMOPHONE MUSIC
5. Comment disaient-elles? .. E. Lal-Salabert
6. OVERTURE, La Flûte Enchantée
W. Mozart-Salabert
7. Quatrième Mazurka B. Godard-Turlet
- ENTR'ACTE—GRAMOPHONE MUSIC
8. SELECTION, La Bohème..G. Puccini-Gauvain
9. (a) Les Buveurs de Manzanilla J. Turina-Chapelier
(b) Danse Castillane...
(c) Miramar
10. L'aigle Alexandre Georges Salabert
11. March de Bravoure ..F. Schubert-Salabert

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



SUNDAY, SEPTEMBER 15 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3-30
THE MIDLAND
STRING
ORCHESTRA

3.30 A String Orchestral Concert

(From Birmingham)

Relayed from the Midland Institute, Birmingham

THE MIDLAND STRING ORCHESTRA

Conducted by JOSEPH LEWIS

JOAN ELWES (Soprano)

EDNA ILES (Pianoforte)

ORCHESTRA

Sally in our alley } arr. Frank Bridge

Cherry Ripe }

EDNA ILES and Orchestra

Concerto in F Minor Bach

Allegro moderato; Largo; Allegro con fuoco

3.53 ORCHESTRA

Andante cantabile, String Quartet, Op. 11 Tchaikovsky

Waltz Serenade in C, Op. 48 }

As a young composer, Tchaikovsky was not attracted by the String Quartet and even expressed dislike for its tone quality. There is nothing astonishing in that, when one remembers the joyous use he makes of orchestral tone colours; the restriction and simplicity of a string quartet must have seemed to him very narrow limits in which to work. Nevertheless, when he modified his first opinion and wrote his String Quartet in D, it was immediately successful and has always remained one of his most popular works—simple, straightforward, and full of appealing melody.

The slow movement, well known in many arrangements, is practically a solo for first violin throughout. It has two melodies, the one with which the movement opens in a rhythm interchanging between three in the bar and two in the bar, and another which follows on it very naturally and easily, above a reiterated figure which the violoncello plays in plucked notes.

JOAN ELWES and Orchestra

The Song of the Laverocks .. Edmund Rubbra

Boy Johnny Alexander Brent Smith

EDNA ILES and Orchestra

Concerto in A Bach

4.25-5.0 ORCHESTRA

Scherzo, Concerto in G Minor Handel, arr. Hermann

JOAN ELWES

Porgi Amor (Mighty Love) (Figaro)

Non so piu (I know no more) Mozart

EDNA ILES

Mazurka in A Minor (Posthumous) Chopin

Mazurka in A Minor, Op. 17, No. 4 }

Tarantelle, Op. 43

ORCHESTRA

Serenade in G (K. 525), 'Eine kleine Nachtmusik' Mozart

THE name of this Suite is very nearly a literal translation into German of the French 'Serenade.' The latter meant originally a piece of evening music, while this is 'A Little Night Music.'

Composed, so far as we know, for some specially happy occasion, shortly after the tremendous

success which Figaro achieved in Prague, the Suite, like a string quartet, is in the usual four movements. The first, a brisk Allegro, is in the traditional form, with two main themes which form the basis of a development section and which are repeated in the last part of the movement. Next comes a slow movement, very much in the usual song-like mould. The principal tune begins at the outset with the same note repeated three times.

The third movement is a quite simple Minuet and the Suite comes to an end with a cheerful Rondo. The principal tune, leaping up the common chord and then repeating a note four times over, has a real suggestion of mischief in it, and in other ways, too, the movement is full of the brightest good spirits.

7.50

THE BELLS

and

A RELIGIOUS SERVICE

Conducted by the Rev. JOHN WARING, of St. Andrew's Church, Nottingham

Relayed from St. Mary's Church, Nottingham

8.45 The Week's Good Cause
(See London)

8.50 'The News'
WEATHER FORECAST,
GENERAL NEWS BULLETIN

9.0 A BAND CONCERT

(From Birmingham)

THE HASLAND PRIZE BAND

Conducted by H. T. MOSELEY

BERNARD ROSS (Baritone)

HAROLD FAIRHURST

(Violin)

BAND
March, 'The Victor's Return' Rimmer
Overture, 'The Bohemian Girl' Balfe

BERNARD ROSS

Son of Mine Wallace

My Hope Isobel Ashford

To-morrow Koel

BAND

Tone Poem, 'Labour and Love' Fletcher

HAROLD FAIRHURST

Variations on a Theme of Corelli

Tartini, arr. Kreisler

Habanera Ravel

Allegro Rondo Chiabran, arr. Nachez

BAND

Descriptive Piece, 'The Bells o' Somerset' Hirst

9.55 BERNARD ROSS

Onaway, awake, Beloved Coxen

Requiem Sidney Homer

Let there be Light Valentine Hemery

HAROLD FAIRHURST

Ballot Music, 'Rosamundo'

Schubert, arr. Kreisler

Slav Dance in E Minor Dvorak, arr. Kreisler

To a Humming Bird MacDowell

BAND

Hallelujah Handel

Overture, 'Tancredi' Rossini

10.30

Epilogue



Waltraud Jenkins

HAROLD FAIRHURST
will play some violin solos in the Band
Concert from Birmingham tonight.

Sunday's Programmes continued (September 15)

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

3.30 A CONCERT
by
VICTORS at THE ROYAL NATIONAL EISTEDDFOD OF WALES, LIVERPOOL, 1929
THE CORY SILVER BAND
Conducted by J. G. DOBBING

Overture, 'Martha' Plotow
Intermezzo, 'Penelope's Garden' Ancliffe

FRIEDRICH VON PLOTOW, born in 1812, belonged to a noble family, and was destined for the Diplomatic Service. In the course of his training for that career he went at the age of fifteen to Paris, at a time when the whole artistic world there was full of activity and interest. In the society circles in which the young man found himself, music, literature, and painting were all zealously cultivated, and Plotow very soon discovered that he possessed musical gifts of a high order himself. He accordingly undertook a thorough course of study in composition, and before he was twenty was producing original music. His first success was *Stradella*, an opera which is still given abroad, although in this country it has never caught on; the Overture still figures in programmes here, as elsewhere.

Martha was his next work. Originally a ballet, it achieved a very wide popularity when rewritten as an opera, and to this day remains his favourite work. He had a real gift of light, attractive melody, and that rather rare gift, a sense of musical humour. In spite of a rather sentimental turn in some of his tunes, they are redeemed by lively and sparkling rhythm, and his best pieces are apparently destined to have a lasting place among music of the light-opera order.

The scene of *Martha* is laid in Richmond, and an old-fashioned hiring fair is the central point of the story. A great lady, bored by her Court life, allows herself to be hired as servant to a young farmer, with whom she falls in love. Her affection is returned, and the apparent difference in their station leads to complications, but at the end it is discovered that the young farmer is really a nobleman, and the opera ends happily with their betrothal.

ETHEL GOMER LEWIS (Mezzo-Soprano)
Recit. and Aria, 'Farewell, ye Mountains' ('Joan of Arc') Tchaikovsky
Cymru Fach Richards
A May Night Brahms

BAND
Selection, 'The Magic Flute' Mozart
Cornet Solos:
Irene } Bidgood
Silver Threads }

EDMOND HOPKINS (Violin)
Romance in A Minor, Op. 42 Max Bruch

THE PENYBONT QUARTET: BESSIE DAVIES (Soprano); ETHEL GOMER LEWIS (Mezzo-Soprano); TOM BEVAN (Tenor); J. H. DAVIES (Bass)

When Flowery Meadows Palestrina
My Bonnie Lass German

BAND
Selection, 'Coriolanus' A. K. Jenkins

BEN JONES (Bariitone)
The Minstrel Wolf
The Moors of Derryane Frederick Nicholls
Berwyn Vaughan Thomas
BAND
Euphonium Solo, 'Kentucky' Hartmann (Soloist, T. TROTMAN)

5.0-6.15 app. S.B. from London

7.0 S.B. from London

9.0 West Regional News

9.5 A CONCERT
Relayed from the Pavilion, Llandaff Fields
NATIONAL ORCHESTRA OF WALES (Corddorfa Genedlaethol Cymru)
Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE

Suite, 'Carmen' Bizet
GWLADYS NAISH (Soprano)
L'Eté Chaminade
O Lovely Night Landon Ronald

7.0 S.B. from London

9.0 Local Announcements

10.30 Epilogue

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

3.30 S.B. from Manchester (See London)

5.0-6.15 app. S.B. from London

7.0 S.B. from London

9.0 Local Announcements

10.30 Epilogue

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

3.30 A BAND CONCERT
Relayed to London and Daventry (See London Programme)

5.0-6.15 app. S.B. from London

8.0 A PEOPLE'S SERVICE
Relayed from Liverpool Cathedral
S.B. from Liverpool

ORGAN
Fifth Organ Symphony (First Movement)
Widor
The Service
Conducted by the Rev. Canon C. E. RAVEN, D.D.

ORGAN
Chorale Improvisation for Organ—'Jerusalem on High' .. Karg-Elert

At the Great Organ, EDGAR C. ROBINSON

8.45 S.B. from London

9.0 North Regional News

9.5 S.B. from London

10.30 Epilogue

Other Stations.

5NO NEWCASTLE. 1,149 kc/s. (261.5 m.)

3.30 S.B. from Manchester (See London). 5.0-6.15 app. S.B. from London. 7.0 S.B. from London. 10.30 Epilogue.

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

3.30—A Light Orchestral Concert. The Station Orchestra. Conducted by Herbert Carruthers. Isaac Losowsky (Violin). Catherine Mentiply (Contralto). 5.0-6.15 app. S.B. from London. 7.0 S.B. from London. 8.45—The Week's Good Cause: An Appeal for the Dental Hospitals and Schools in Scotland by Dr. R. M. Buchanan. 8.50—Weather Forecast; News. 9.0—Scottish News Bulletin. 10.30—Epilogue.

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

3.30—S.B. from Manchester (See London). 5.0-6.15 app. S.B. from London. 7.0 S.B. from London. 8.45—S.B. from Glasgow. 8.50—S.B. from London. 9.0—S.B. from Glasgow. 9.5—S.B. from London. 10.30—Epilogue.

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

3.30—S.B. from Manchester (See London). 5.0-6.15 app. S.B. from London. 6.45—Evensong. Relayed from St. James's Parish Church. Address by the Rev. John Richards Goff, M.A., Canon of Kildare, Rector of Portarlington. 8.15—S.B. from London. 10.30—Epilogue.



GWLADYS NAISH (left) and MELSA are the soloists in the concert Cardiff is relaying from the Pavilion, Llandaff Fields, tonight. ETHEL GOMER LEWIS (right) is singing during the concert by victors at the 1929 Eisteddfod this afternoon.

MELSA (Violin)
Waltz in A Brahms, arr. Tod Boyd
Tango Albeniz, arr. Kreisler
Spanish Dance de Falla, arr. Kreisler
ORCHESTRA
Rhapsody on March Themes German

10.0 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

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

3.30 S.B. from Cardiff

5.0-6.15 app. S.B. from London

7.0 S.B. from London

9.0 S.B. from Cardiff

9.5 S.B. from London

10.30 Epilogue

10.40-11.10 S.B. from Cardiff

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

3.30 S.B. from Manchester (See London)

5.0-6.15 app. S.B. from London



12.30
ORGAN MUSIC
by
EDWARD
O'HENRY

MONDAY, SEPTEMBER 16
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)



9.0
MUSIC
by
ALBERT
KETELBEY

10.15 a.m. THE DAILY SERVICE

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

10.45 Miss SYDNEY M. BUSHELL: 'Commonsense
in Household Work—II, The Maidless House'

11.0 (Daventry only) Gramophone Records

12.0 A Ballad Concert
MURIEL MORGAN (Contralto)
TREVOR GLYN (Tenor)

12.30 Organ Music
Played by EDWARD O'HENRY
Relayed from Tussand'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
'The Carnival of Peace,' from
'Long Lance' (Chief Buffalo Child
Long Lance)
Various Songs to suit the occasion
sung by OLIVE GROVES
The Story of 'The State Umbrella
of the Great Hoo-Wi' (Margaret
Gibbs)
Piano Solos by CECIL DIXON

6.0 Miss E. M. HEWITT: 'Cakes,
Festive and Funeral'

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BACH PARTITAS
Played by EDGAR BAINTON
(Pianoforte)

7.0 Mr. JAMES AGATE: Dramatic
Criticism

7.15 Musical Interlude

7.25 Talk

7.45 Vaudeville

MISCHA MOTTE, at the Piano, and RALPH
JOHNSON

THE MASKS (Vocal Trio)

GEORGE BELLAMY (In selections from further
'Extra Turns' by F. W. Thomas)

MAURICE COLE (Pianoforte Solos)

NINA DORIA (in Neapolitan Songs)

EWART SCOTT and BABS VALERIE

in

'Less Scents and Nonsense'

by

CLIFFORD SEYLER

Music arranged and composed by HAROLD
SCOTT

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

9.0 A Ketelbey Programme

THE WIRELESS ORCHESTRA
Conducted by THE COMPOSER
Descriptive Piece, 'By the Blue Hawaiian
Waters'
(LEN FILLIS, Hawaiian Guitar)
Gipsy Overture, 'Chal Romano' (Gipsy Lad)
Two Movements from Suite, 'In a Fairy Realm'
The Queen-Fairy Dances; The Gnomes' March
New Piece, Reverie, 'The Sacred Hour,' with
CHOIR
Patrol, 'Jungle Drums'

purveyor of music for the bandstand or the light
orchestra. None the less, it is probably by pieces
of that order that he holds his place most
securely in the affections of the listener who does
not take his music too seriously.

9.40 'The Second News'

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

VAUDEVILLE TONIGHT AT 7.45.

Military March. - Schubert-Faust.
A 'Tryin' hummil' wans Maurice Cole.
Mischa Motte
The Masks
Mischa and Mignnette.
Maria, Maria.
Santa Lucia luntana.
Santa Lucia
"In Victoria's glorious Reign"
Ewart Scott
and Babs Valerie

10.0 Topical Talk

10.15 An Orchestral
Programme

Overture, 'The Model'.... Suppe
Two Oriental Dances...Lubomirsky
Selection, 'The Arcadians'
Monckton and Talbot
Valse Intermezzo, 'Flirtation' Stock
Tambourin Chinois.....Kreisler
Ballet Music, 'The Tribute of
Zanora'.....Gounod

TRIUMPHANTLY successful as Gounod
was more than once in his career, he
knew what it was to meet with dire
failure. He met it with undaunted
courage, refusing to let disappoint-
ment embitter him, carrying on
even after disasters with the same
enthusiasm as before. His opera,
Tribute of Zanora, had its first
performance in Paris, April 1, 1881
—an ill-omened day possibly. In
any case, the work did nothing to
add to his fame and very soon
disappeared. But in spite of this
lack of success as a whole, it
includes some very bright and
sparkling ballet music, a direction
in which Gounod was very surely
at home.

The suite made from it, con-
sists of four movements. The first
is a Barcarolle, with a dainty
flowing tune, and the second is a
Spanish Dance, instinct with bold
and fiery rhythm. The third is
a little solo dance for the prima
ballerina, delicate and vigorous by
turns, and the fourth is an Italian
Dance—a sparkling and vivacious
Tarantelle.

ALBERT WILLIAM KETELBEY, happily known
wherever popular music is played by
band or orchestra, has had a wide experience of
music in several directions. Born in Birmingham, he
was a student of Trinity College, London, taking
courses in organ, violoncello and horn, as well
as composition. He has been conductor at several
of the London theatres, Music Editor of one of
the big publishing firms, and Director of Music
of an equally distinguished gramophone Company,
and has done valuable work also in examining.
Best known for his popular Suites, in which
he has a particularly happy knack of describing
the scenes his music would bring before us, he
has composed also in more serious vein, and
besides several big orchestral works, produced
a comic opera, *The Wonder Worker*. A Quintet
of his for Pianoforte and Woodwind instru-
ments won an important prize, so that he is
by no means to be regarded solely as a successful

11.0 DANCE MUSIC
THE CAFE DE PARIS BLUE LYRES BAND, FROM
THE CAFE DE PARIS

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

(Monday's Programmes continued on page 542.)

This Week's Epilogue:
'POVERTY'
Magnificat
II Samuel, xii, vv. 1-6
Hymn, 'Ten thousand times
ten thousand'
St. Luke vi, vv. 20 and 21

The pleasures of Foreign Travel are multiplied tenfold when you have learnt, by the new Pelman Method, to speak the language of the country. A book describing this new method will be sent free to every reader who writes for it to-day to the address printed below.



HOW EVERYONE CAN LEARN A FOREIGN LANGUAGE.

PELMAN INSTITUTE'S AMAZING DISCOVERY.

Can you read Spanish?
No.
Do you know any German?
No.
Here are two books, one printed in Spanish, the other in German.
Yes.
Can you read them?
Of course not.
Well, try and see.
An Hour Later
Miraculous! I can read and understand every word.

THE above conversation is typical of the experiences of the thousands of men and women who are now learning French, German, Spanish, and Italian by the new Pelman Method.

A Business Man, for example, visits the Languages Department of the famous Pelman Institute. He is a very poor linguist. He knows a little French, but not much. He doesn't know a single word of Spanish, German or Italian. Yet, when handed a book printed entirely in Spanish and another printed in German (neither containing a word of English), he is able to read them through correctly and to understand every word.

Needless to say, such a visitor is immensely impressed and at once enrolls for the Pelman Course in the particular language in which he is interested.

Still more numerous are those who write to the Institute for particulars of the method and receive in return a free first lesson in Italian, Spanish, German, or French. There are no English words in this lesson, yet to their surprise they are able to read it through without a mistake. They, too, decide to enrol and soon become enthusiastic admirers and advocates of the new Pelman Method.

Revolutionising Language Teaching.

This method enables you to learn French in French, German in German, Italian in Italian, and Spanish in Spanish, thus avoiding all translation from one language into another.

It enables you to think in the particular language you are learning.

It enables you to learn a Foreign Language without spending months in a preliminary struggle with a mass of dull and difficult grammatical rules and exceptions. It introduces you to the language itself straight away and you pick up the grammar almost unconsciously as you go along.

It enables you to dispense with the labour

of memorising by heart (parrot-fashion) long vocabularies of foreign words. By this method you learn the words you need by actually using them so that they stay in your mind without effort.

Reading Foreign Literature.

It enables you to write and talk in a Foreign tongue, to read Foreign newspapers and magazines, and to enjoy the masterpieces of French, German, Italian and Spanish literature, many of which have never been translated and all of which (especially in the case of Poetry) lose much of their charm in an English version.

There are no classes to attend. The new method enables you to learn a Foreign Language in your spare time, and in from one-third to one-half the usual period.

General Sir Aylmer Haldane, G.C.M.G., K.C.B., D.S.O., writes:—
"The Pelman method is the best way of learning French without a teacher."
A Naval Commander writes:—
"I may say that I learnt Spanish by your method, and am convinced that it is the best in the world."

Here are a few typical examples of letters received from readers who have adopted this new method of learning French, Spanish, Italian and German:—

"I have only been learning German for four months; now I can not only read it but also speak it well." (G.M. 146.)

"I have started the Course (Spanish) and find it the best and most interesting I have ever tried." (S.P. 106.)

"It would have taken me as many years to learn by any ordinary method as much (French) as I have learnt in months by yours." (F. 145.)

"The study has given me an infinite amount of pleasure. I have found it a most delightful occupation for otherwise dreary hours, and have much to thank you for." (F. 160.)

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

"I have recently returned from Spain, where I have been doing Consular work. With only the knowledge of Spanish gained from your Course I was able within a month to tackle any sort of correspondence and conversation." (S.C. 279.)

"It is a wonderful system you have for teaching languages. So extremely interesting, and the old-fashioned rules and regulations eliminated! I have learnt more (Italian) in these few short weeks than I ever learnt of French (by the old system) in several years. It is perfectly splendid and I have very much enjoyed the Course." (I.L. 108.)

"Your system of teaching French is the best that I have yet encountered. According to the old custom of translation I used to memorise pages of vocabulary which proved to be of no practical use; but under your system the words seem to be indelibly written in my mind, and I am able to recall them at any time without the slightest effort, using them intelligently, in question or answer." (R. 256.)

"I have just returned from a visit to Spain, never having previously heard Spanish spoken. It says much for the perfection of your Guide to Pronunciation that I have not had to alter my ideas on Pronunciation in any particular, finding everything spoken just as I had imagined. My accent was also praised, in one case by a lawyer, who should be qualified to judge, and who impressed on me that he was not flattering me." (S.W. 372.)

"I should like to offer you my heartiest congratulations. The way in which it has been planned and (above all) the admirable judgment which is apparent in the progressive introduction of new matter has impressed me more than anything of the kind I have met before, either in teaching languages or any other subject. It almost brought tears to my eyes to think what I might have saved myself when I first learnt German, if only I had had your method." (G.W. 195.)

In fact, everyone who has followed it is delighted with the ease, simplicity, interesting nature, and masterly character of the new Pelman Method.

Write for Free Book To-day.

This new method of learning languages is explained in a little book entitled "The Gift of Tongues." There are four editions of this book, one for each language. The first explains the Pelman method of learning French; the second explains the Pelman method of learning German; the third explains the Pelman method of learning Spanish; the fourth explains the Pelman method of learning Italian.



You can have a free copy of any one of these by writing for it to-day to the Pelman Institute (Languages Dept.), 95, Pelman House, Bloomsbury Street, London, W.C.1.

State which book you want and a copy will be sent you by return, gratis and post free. Write or call to-day.

APPLICATION FORM.

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Please send me a free copy of "The Gift of Tongues," explaining the new Pelman method of learning

FRENCH, } Cross
SPANISH, } out
GERMAN, } three of
ITALIAN, } these.

without using English.

NAME

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

COCKAIGNE OVERTURE—Royal Albert Hall Orchestra (conducted by Sir Edward Elgar)—D1194, 1/6 each. London and Daventry, Wednesday, 4.0.

BELLE OF NEW YORK, SELECTION—Coldstream Guards Band—C1709, 4/6. London and Daventry, Wednesday, 4.0.

VILLANELLE—Mavis Bennett—C138, 4/6. London and Daventry, Wednesday, 7.30.

IMMER LEISER WIRD MEI SCHLUMMER—Gerhardt—D1121, 2/6. London & Daventry, Wednesday, 8.15.

NOCTURNE IN F SHARP (Chopin)—Padereaux—D11167, 4/6. London and Daventry, Wednesday, 9.55.

POMP AND CIRCUMSTANCE MARCHES, Nos. 1 and 2—Royal Albert Hall Orchestra (conducted by Sir Edward Elgar)—D1102, 6/6. London & Daventry, Saturday, 8.0.

LARGO (Handel)—Beatrice Harrison—C 547, 4/6. London and Daventry, Saturday, 8.20.

BERCEUSE DE JOCELYN—Casals—D1111, 8/6. London and Daventry, Saturday, 8.50.

FINLANDIA—Royal Albert Hall Orchestra (conducted by Sir Landon Ronald)—D1089, 6/6. London and Daventry, Saturday, 8.15.

COPPELIA BALLET MUSIC—San Francisco Symphony Orchestra (conducted by Alfred Hertz)—D1172, 4/6. London and Daventry, Saturday, 9.30.

SILENT NOON—Stuart Robertson—B2755, 3/6. London and Daventry, Saturday, 7.30.

ZEMIRE ET AZOR—Galli-Curci—D1141, 8/6. London and Daventry, Saturday, 8.20.

BRIDAL PROCESSION—"LOHENGRIN"—Herbe & Dawson—B295, 3/6. London & Daventry, Monday, 8.15.

HANS SACHS'S MONOLOGUE—"THE MASTERSINGERS OF NUREMBERG"—Schörr & Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1351, 10/6. London and Daventry, Monday, 8.25.

PRELUDE AND LIEBESTOD—"TRISTAN UND ISOLDE"—Göta Ljungberg and London Symphony Orchestra (conducted by Lawrence Collingwood)—D1443 & D1177, 8/6 each. London and Daventry, Monday, 8.55.

ELISABETH'S PRAYER—"TANNHAUSER"—Jenkins—D11092, 8/6. London & Daventry, Monday, 8.45.

ELISABETH'S GREETING—"TANNHAUSER"—Elizabeth Keithberg—D1429, 8/6. London and Daventry, Monday, 8.55.

SONG OF THE RHINE DAUGHTERS—"DIE GÖTTERDÄMMERUNG"—Laubenthal, de Garmo, Hindemann, Marker & Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1581-2, 6/6 each. London and Daventry, Monday, 9.5.

ENTRANCE OF THE GODS INTO VALHALLA—"DAS RHEINGOLD"—Schörr & Berlin State Opera Orchestra (conducted by Dr. Leo Blech)—D1318, 1/6. London and Daventry, Monday, 9.15.

BOUTIQUE FANTASQUE—Royal Albert Hall Orchestra (conducted by Eugene Goossens)—D1018, 6/6. London and Daventry, Sunday, 5.30.

ANDANTE CANTABILE (Tchaikovsky)—Elman String Quartet—D1505, 3/6. London & Daventry, Sun 3.55.

MAZURKA IN A MINOR (Chopin)—Pachmann—D11105, 8/6. London and Daventry, Sunday, 4.40.

BERENADE IN G—"Eine kleine Nachtmusik"—Mozart—John Bachmuller's Chamber Orchestra—C165-6, 4/6 each. London & Daventry, Sunday, 4.30.

DANCE MACABRE—First Adickesha Symphony Orchestra (conducted by Leopold Stokowski)—D1121, 6/6. London and Daventry, Saturday, 8.30.

WOTAN'S FAREWELL AND FIRE MUSIC—Schörr & Berlin State Opera Orchestra—(conducted by Dr. Leo Blech)—D1372-3, 6/6 each. London & Daventry, Thursday 2.20.

CARNAVAL ROMAIN OVERTURE—Berlin Philharmonic Orchestra—conducted by Leo Blech—D1385, 6/6. London and Daventry, Thursday, 7.30.

FLYING DUTCHMAN OVERTURE—State Orchestra Berlin (conducted by Dr. Leo Blech)—D1290, 6/6. London and Daventry, Thursday 8.0.

DANCE OF THE APPRENTICES—"Mastersingers V"—Symphony Orchestra (conducted by Albert Coates)—D1139, 6/6. London & Daventry, Thursday, 8.30.

PRIZE SONG "Mastersingers of Nuremberg"—Casals—D11012, 8/6. London & Daventry, Thursday, 8.55.

BRIDAL CHORUS—"Lohengrin"—Symphony Orchestra (conducted by Albert Coates)—D1054, 6/6. London & Daventry, Thursday, 8.40.

LOHENGRIN'S FAREWELL—Fleta—D1064, 8/6. London and Daventry, Thursday, 8.45.

SOLDIERS' CHORUS—"Faust"—La Scala Chorus—B2-21, 2/6. London and Daventry, Thursday, 8.50.

QUARTET IN G MAJOR (Haydn)—Budapest String Quartet—D1975-2, 6/6 each. London & Daventry, Thurs, 9.15.

HOLLY ON THE SHORE—Royal Opera Orchestra, Covent Garden—B2-41, 3/6. London & Daventry, Thurs, 9.50.

SYMPHONY NO 6 IN F MAJOR—"The Pastoral"—(Beethoven)—Vienna Philharmonic Orchestra—(conducted by Franz Schalk)—D1473-7, 6/6 each. London & Daventry, Friday, 8.30.

BALLET EGYPTIEN—New Light Symphony Orchestra—C1754-5, 4/6 each. London & Daventry, Friday, 10.15.

LITTLE SILVER RING—McCormack—DA973, 4/6. London & Daventry, Friday, 10.42.

BY THE WATERS OF MINNETONKA—Mavis Bennett, B233, 3/6. London and Daventry, Friday, 10.44.

NONE BUT THE WEARY HEART—Olecsowska E334, 4/6. London & Daventry, Friday, 10.50.

TAMBOURIN CHINOIS—Kucisice D1103, 8/6. London & Daventry, Monday, 10.45.

FLIGHT OF THE BUMBLE BEE—Chicago Symphony Orchestra (conducted by Frederick Stock)—D1284, 6/6. London and Daventry, Monday, 4.20.

AVE MARIA (Schubert)—Heifetz D11017, 3/6. London and Daventry, Monday, 7.10.

"His Master's Voice"
The Gramophone Co. Ltd., London, W.1.

MONDAY, SEPTEMBER 16
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9-55
'CAFÉ AU LAIT'

4.0 **LOZELLS PICTURE HOUSE ORCHESTRA**
(From Birmingham)
Conducted by E. A. PARSONS
Scenes from the Ballet Music, 'The Swan Lake'..... Tchaikovsky
Selection of Sullivan's Operas arr. Higgs
Scherzo, 'The Flight of the Bumble Bee'
Rimsky-Korsakov

4.30 **DANCE MUSIC**
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

5.30 **The Children's Hour**
(From Birmingham)
'Thistles,' by Jessie Bayliss Elliott, D.Sc.
Songs by BETTY HUTCHINGS (Soprano)
JACKO will Entertain
'The Hungry Child's Alphabet—Dinner,' by Margaret Madeley

7.30 **ORCHESTRA**
Suite, 'The Doll's House'..... Engelmann
RITA SHARPE
Melody Gluck, arr. Kreisler
Chant du Menestrel (Minstrel Song) Glazounov
Top o' the Cork Road arr. Cedric Sharpe
ORCHESTRA
First Suite, 'The Two Pigeons' Messenger

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

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
BERNARD SIMS (Baritone)
RITA SHARPE (Violoncello)

ORCHESTRA
Overture, 'Plymouth Hoe' .. John Ansell
Suite, 'Country Idylls'
Alec Rowley

Alec Rowley, a Londoner by birth, has for many years been very happily known to young students of music whose path he has made enormously easier and more pleasant than it used to be. He has devoted a large share of his own work to the composition of music which children can not only understand and enjoy very easily, but which is all admirably laid out to help them along the way to mastery of their instruments. A distinguished organist and pianist himself, he is also at home in dealing with the orchestra, and a number of his songs are regularly included in the programmes of the best singers of to-day.

Country Idylls is a new Suite which has not yet been published.

BERNARD SIMS
I would I were a King Sullivan
The Song of the Clock Rex Burchell
Nimetta Brewer

7.0 **ORCHESTRA**
Intermezzo, 'Angelus' de Micheli
Selection, 'Coppélia' Ballet Music
Delibes, arr. Bradley

RITA SHARPE
Ave Maria Schubert
Andaluza Granados

BERNARD SIMS
The Bandolero Leslie Stuart
If I might come to you W.H. Squire
A Frivolous Ballad David Slater

'CAFÉ AU LAIT'

A CONDENSED MUSICAL COMEDY
Written and Arranged by
CHARLES BREWER

The Scene is a Coffe-stall 'up West.' The time—the early hours of the morning, and typical London weather—fog overhead, wet underfoot.

Robert Transom CYRIL LIDINGTON
 Sylvia Thorburn WYNNE AJELLO
 A Policeman ALFRED BUTLER
 Alf. Higgins (a Coffe-Stall Proprietor)
 HAROLD CLEMENCE

THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by JOSEPH LEWIS
FROM BIRMINGHAM TONIGHT AT 9.55

KEITH FALKNER (Bass-Baritone)
SIR HENRY WOOD and his SYMPHONY ORCHESTRA (Leader, CHARLES WOODHOUSE)
Wagner Concert
ORCHESTRA
Prelude, Act III ('Lohengrin')
Prelude, Act III ('Parsifal')
Bridal Procession ('Lohengrin')
KEITH FALKNER and Orchestra
Hans Sachs' Monologues ('The Mastersingers')
Was duftet; Wahn! Wahn! (Mad! mad!)
ORCHESTRA
Prelude and Liebestod ('Tristan and Isolde')
DORIS VANE and Orchestra
Arias: Elizabeth's Prayer; Elizabeth's Greeting ('Tannhäuser')

ORCHESTRA
Song of the Rhinedaughters ('The Dusk of the Gods')
Entrance of the Gods into Valhalla (The Rhinegold)
(See col. 2, page 528.)

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

9.55 **'Café au Lait'**
(From Birmingham)
A Condensed Musical Comedy written and arranged by CHARLES BREWER
(See centre of page)

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

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

Monday's Programmes continued (September 16)

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
(CerdGORfa Genedlaethol Cymru)
Overture, 'Lo Baruffe Chiozzotto' (The Hubbub at Chioggia) *Sinigaglia*
Introduction to Act III, 'Chismonda' d'Albert
Two Fragments *MacDowell*
The Saracens; The Beautiful Alda
Entry of the Gods into Valhalla ('Rhinogold')
Wagner
MERLIN DAVIES (Tenor)
The Star *Rogers*
Slumber Song *Greechaninow*
Sylvia *Speaks*
Mountain Voices *Treharne*
O! Na Byddai'n Haf o Hyd *Davies*

4.15 London Programme relayed from Daventry

4.45 The Rev. GORDON HAMLIN: 'A Bird Lover in Cardiff and Bristol'

5.0 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.0 A Concert
Relayed from the Assembly Room, City Hall
NATIONAL ORCHESTRA OF WALES
(CerdGORfa Genedlaethol Cymru)
Leader, **LOUIS LEVITUS**
Conducted by **WARWICK BRAITHWAITE**
Lyric Suite *Grieg*
Norwegian Rustic March; Nocturne; March of the Dwarfs
OWEN BRYNGWYN (Baritone)
Y Glomen *arr. Lloyd Williams*
Codiad yr bedydd *arr. Somervell*
THE MOUNTAIN ASH GIRLS' CHOIR
Conducted by Miss E. THOMAS
The Night Bells *Vincent*
To a Wild Rose *MacDowell*
Harlech (with Descant) *arr. Gatty*
(Solo Harp, ALWYN JONES)

ORCHESTRA
Hungarian Rhapsody, No. 1 in F *Liszt*

9.40 WEATHER FORECAST, NEWS

9.55 West Regional News

10.0 S.B. from London

10.15-11.0 The Station Trio
FRANK THOMAS (Violin), RONALD HARDING (Violoncello), HUBERT PENGELLY (Pianoforte)
Trio in B Flat, Op. 97, Scherzo *Beethoven*
'Bolero' *Breton*
'Force, Wits—and a Woman'
A Radio Play by **JULIUS HARE**
Characters:
Montague, a Cavalier
Ainsworth, another Cavalier
Ruth, a Roundhead girl
The Landlord of an Inn, Ruth's Father
Ireton, a young Roundhead

EARLY in the year 1645, before the battle of Naseby, the final issue of the struggle between the forces of Charles and Cromwell was still in the lap of the gods. This dramatic episode shows a conflict, not only of arms, but of wits.

TRIO
Chrissima *Elgar*
Moonlight on the Lakes *Quilter*
Menuet *Alec Rowley*

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

5.0 London Programme relayed from Daventry

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.0 S.B. from Cardiff

9.40 WEATHER FORECAST, NEWS

9.55 S.B. from Cardiff

10.0-11.0 S.B. from London



OWEN BRYNGWYN, baritone, is the soloist in the Concert given by The National Orchestra of Wales from Cardiff this evening at 9.0.

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

4.0 London Programme relayed from Daventry

6.15 S.B. from London

9.55 Local Announcements

10.0-11.0 S.B. from London

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

4.0 London Programme relayed from Daventry

5.15 The Children's Hour
NOTES BY THE WAY
Including a few from Nature, 'Nature Notes' (Taylor), and also from 'Long Lance' (Chief Buffalo Child Long Lance)

6.0 London Programme relayed from Daventry

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

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.

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

4.0 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
MARIE RISK (Soprano)

5.15 The Children's Hour
S.B. from Leeds
THE SPARKLETS will hold a Firework Display in the Leeds-Bradford B.B.C.-side
Songs by **DOROTHY KITCHEN** and **J. WOODS SMITH**

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.0 The Fifth Symphony in C Minor, Op. 67
(*Beethoven*)
Allegro con brio; Andante con moto; Allegro (Scherzo); Allegro, presto
Played by
THE NORTHERN WIRELESS ORCHESTRA
Conducted by **T. H. MORRISON**

9.40 WEATHER FORECAST, NEWS

9.55 North Regional News

10.0 S.B. from London

10.15-11.0 Light Orchestral Music
THE NORTHERN WIRELESS ORCHESTRA
Overture, 'The Bronze Horse' *Auber*
Ballet, 'La Source' (The Fountain) *Delibes*
The Selfish Giant *Coates*
Selection, 'Tales of Hoffmann' *Offenbach*

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**—Dorothy Ord-Bell (Soprano): All Souls' Day, and Serenade (Strauss); I Love Thee (Grieg); Songs my Mother taught me (Dvorak); What's in the air today? (Robert Eden). **6.15-11.0**—S.B. from London.

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

4.0—Days of Childhood. The Station Orchestra: Mary Ferrier (Soprano). **5.15**—The Children's Hour. **5.57**—Weather Forecast for Farmers. **6.0**—Dr. John Clark: 'In Lighter Vein'. **6.15**—S.B. from London. **9.55**—Scottish News Bulletin. **10.0**—S.B. from London. **10.15-11.0**—Old English Music. The Station Orchestra: Elizabethan Dances (Byrd). Broughton Shatford (Bass); There is a lady, sweet and kind (Ford, arr. Fellowes); To a Lady, weeping, and I do confess thou'rt smooth and fair (Henry Lawes). Love will find out the way (Old Ballad Air). Orchestra: Suite in C for Strings and Pianoforte (Purcell). Broughton Shatford: The Country Parson, Here's to the Maiden of Bashful Fifteen, and Down among the Dead Men (Old English Airs). Orchestra: Suite, 'The Gordian Knot' (Purcell).

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

4.0—Afternoon Concert. The Station Octet, Ada Abercromby (Mezzo-Soprano). **5.15**—The Children's Hour. **6.0**—London Programme relayed from Daventry. **6.15**—S.B. from London. **6.30**—Girl Guides' Bulletin and Musical Interlude. **6.45**—S.B. from London. **9.55**—S.B. from Glasgow. **10.0**—S.B. from London. **10.15**—Scottish Programme, Margaret F. Stewart (Soprano). The Station Octet: March, 'The London Scottish' (Haines). **10.20**—George Hutchison (Reciter): Mrs. Gibb at a Whist Drive (J. P. Campbell). **10.26**—Margaret F. Stewart (Soprano): What'll be King but Charlie? (arr. McFarren); The Caldride Woo'er (arr. Stephen). **10.35**—Octet: Coronach (Barrett). **10.40**—George Hutchison: A Ball Doon the Water (W. P. Hamilton). **10.47**—Margaret F. Stewart: Wee Jocky Diddies (Traditional); John Grumie (arr. Kenyon Lees). **10.55-11.0**—Octet: Patrol, 'The Wee Macgregor' (Amers).

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

12.0-1.0—Light Music. The Radio Quartet, Peter Howard (Baritone). **5.15**—The Children's Hour. **6.0**—Talk. **6.15**—S.B. from London. **9.0**—Chamber Music. The White-way Quartet, Quartet in B Flat, Op. 18, No. 6 (Beethoven); Italian Serenade in G (Hugo Wolf). **9.40**—S.B. from London. **10.15-11.0**—Dance Music. E. W. Sibbald Treacy's Dance Band from the Northern Counties Hotel, Portrush.

8.0
TCHAIKOVSKY
FROM
THE QUEEN'S HALL

TUESDAY, SEPTEMBER 17
2LO LONDON & 5XX DAVENTRY

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

10.15
DANCE MUSIC
FROM
CIRO'S CLUB

10.15 a.m. THE DAILY SERVICE
10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45-11.0 Recipes for Chutneys and Preserves
11.0 (Daventry only) Gramophone Records
12.0 ORGAN MUSIC

Played by EDGAR T. COOK
Relayed from Southwark Cathedral

Sonata No. 3 Mendelssohn
Con moto maestoso; Andante tranquillo

SYLVIA MEREDITH

'O tell of Jubal's Lyre' ('Joshua') Handel

EDGAR T. COOK

Siegfried Idyll Wagner, arr. Lenore

THE 'Siegfried Idyll' was written first for private performance, as a present to Wagner's wife. It belongs to the period when *Siegfried*, the third of the four big music dramas of the *Ring* was almost completed. Wagner and his wife were living at Tribschen, near Lucerne, and there, in 1869, their son Siegfried was born. It was that auspicious event which inspired this Idyll. Its composition and the rehearsals were kept a secret from Frau Wagner, and performed as a surprise to her outside the villa. Wagner himself conducted, and the faithful Hans Richter took the trumpet part. Scored for a comparatively small orchestra, the little piece is based on themes which are, with one exception, taken from the music-drama of *Siegfried*. The one exception is an old German Cradle Song which Wagner introduced with the happiest effect.

SYLVIA MEREDITH

'O Men from the Fields' Hughes

EDGAR T. COOK

Ronde des Princesses Stravinsky, arr. Besty
Lauda Sion (Suite Latine) Widor

WIDOR succeeded Cesar Franck as Professor of the Organ at the Paris Conservatoire, and worthily upheld the fine tradition of French organ music which began a new lease of life with Franck's advent. But, although it is his organ music which is much better known in this country than any of the rest of his work, taking, as it does, a real important place in the organist's repertoire, there is a good deal of symphonic and even operatic music from his pen. At least one of his Symphonic poems has been heard in London—*A Walpurgis Night*. Widor conducted it himself at a Philharmonic Concert here in 1888.

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
WILL PATTMAN at the Organ
From Brixton Astoria

5.15 THE CHILDREN'S HOUR

'THE KING OF THE GOLDEN RIVER' (John
Buskin) made into a play for broadcasting by
M. H. ALLEN

6.0 Musical Interlude

6.15 'The First News'

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BACH PARTITAS

Played by EDGAR BAINTON (Pianoforte)

7.0 Talk

7.15 Musical Interlude

7.25 Mr. G. L. DE VERE: 'More about America
—III, The Middle West'

when He had made the roses bloom in His garden, he bade the Jewish children come, and how they robbed the trees until nothing was left for Him but the thorns, and how they made a wreath of the thorns and crowned His brow with it.

The other is a much more elaborate song, both for the voice and the accompaniment, and at the very end the singer winds it up with a little cadenza. In the several verses, the singer likens his own fate to that of a blade of grass which is cut down by the mowers, a bush of berries which the woodmen cut for its wands, reminding his broken heart always that such was the fate appointed for it.

MARIE HALL and Orchestra
Concerto in D

ROY HENDERSON and Orchestra
Don Juan's Serenade

THIS has no connection with the Opera, nor with any of the best-known stories, of Don Juan, but

is just such a serenade as he might well have sung, in any of the various guises in which we know him. The original text was a poem by Tolstoy. Tchaikovsky has set it very simply, and each strain begins with a little prelude such as a serenade might play on his lute, a little running figure which leads very happily into the simple air given to the voice. The lady is called Niseta, and she is bidden, as ladies are in every serenade, to come forth to the lover who awaits her in the moonlit garden.

ORCHESTRA
Symphony No. 5, in E
Minor

(For notes on this concert see page 526.)

TCHAIKOVSKY
NIGHT



ROY HENDERSON
(baritone) will sing 'Don
Juan's Serenade.'



BOB and MURIEL
(Entertainers at the Piano)

AT QUEEN'S
HALL



TATIANA MAKUSHINA
(soprano) sings 'Légende'
and 'As a Blade of Grass.'

7.45

BOB and MURIEL
(Entertainers at the Piano)

8.0 Promenade Concert

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

TATIANA MAKUSHINA (Soprano)

ROY HENDERSON (Baritone)

MARIE HALL (Violin)

SIR HENRY WOOD

and his

SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)

Tchaikovsky Concert

ORCHESTRA

Danse Cosaque ('Mazepa')

TATIANA MAKUSHINA, with Orchestra

Légende

As a Blade of Grass

TCHAIKOVSKY'S great gifts of melody naturally lend themselves well to song composition, and there is nothing astonishing in the popularity of some of his vocal pieces, both grave and gay.

This legend of the child Jesus in His garden is of an almost folk-song simplicity, making its appeal, and a very direct appeal it is, without recourse to any elaborate means. It tells how

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

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

WHEN all is known that it is possible to know about birds, they still remain the most elusive of all creatures, close as they are about us in our daily life. 'They have their ways, we ours.' And of all their ways the most enigmatic to the human mind is their habit of migrating—or, in the case of starlings, of 'hosting' to migrate and never achieving it. Whence, for instance, comes the strength, in such morsels of life, to cross wide seas? What guides them? What urge do they receive towards this sudden gregariousness? One could go on with such questions, many of which still remain, for all the efforts of ornithologists, but uncertainly answered. Professor J. Arthur Thomson, who is giving this talk from Aberdeen, is one of the most popular writers on biology, zoology, etc. of our day. He is Regius Professor of Natural History at Aberdeen University.

10.15 DANCE MUSIC

BERTINI'S DANCE BAND, relayed from the Tower
Ballroom, Blackpool
S.B. from Manchester

11.0-12.0 TEDDY BROWN and his BAND
From CIRO'S CLUB

TUESDAY, SEPTEMBER 17

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.0 A Light Orchestral Programme
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTRELL
BLANCHE ALLEN (Soprano)
WILFRED RIDGWAY (Pianoforte)

ORCHESTRA
Overture, 'The Caravan' Grétry
BLANCHE ALLEN
Romance and Scene, 'Cavalleria Rusticana' Mascagni
Gathering Daffodils Somervell
Four Ducks on a Pond Needham

ORCHESTRA
Lullaby for a Modern Infant Besly
September ('The Months') Cowen

4.30 WILFRED RIDGWAY
An Idyll, Op. 7, No. 1 Medtner
Berceuse (Cradle Song),
Op. 11, No. 1 *Liapounov*
Impromptu in F Sharp,
Op. 36 Chopin

ORCHESTRA
Suite, 'La Douce Maison'
(The Kindly House) Lacome

BLANCHE ALLEN
Il Bacio (The Kiss) Arditi
I Love Thee Grieg
The Foolish Lover Klein
Love's Philosophy Quilter

5.5 ORCHESTRA
Berceuse ('Jocelyn') Godard

WILFRED RIDGWAY
Capriccio, Op. 76, No. 2 Brahms
Impromptu in A Flat,
Op. 29 Chopin
Impromptu in G Flat Chopin

ORCHESTRA
Scenes from an Imaginary
Ballet Coleridge-Taylor

5.30 The Children's Hour
(From Birmingham)

'Drifting Shadows,' a Nature Sketch by DOROTHY COOPER, with Incidental Music by MARGARET ABLETHORPE (Pianoforte)
Songs by EMILIE WALDRON (Soprano)
HARLEY and BARKER 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, 'Lurline' Wallace
NORRIS STANLEY (Violin)
Viennese Caprice Kreisler

ORCHESTRA
Fantasia, 'Herodias' Massenet, arr. Tavan
HARRY MILLER (Violoncello)
Romance Cedric Sharpe

ORCHESTRA
Suite, 'Egyptian Ballet Music' Luigin

7.30 LOZELLS PICTURE HOUSE ORGAN
EDWIN J. GODBOLD (Organist)

Romance Rubinstein
Selection, 'Catherine' Tchaikovsky
Warum? (Why?) Schumann

8.0 Vaudeville
(From Birmingham)

HARLEY and BARKER (Light Songs and Harmony)
JACK RICKARDS and PARTNER (The Scandal-mongers)
TOMMY HANDLEY (The Wireless Comedian)
VERA ASHE and PARTNER
present 'DINING OUT,' a Short Play by AUSTIN MELFORD
JAMES DONOVAN (Saxophone)
PHILIP BROWN'S DOMINOES DANCE BAND

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

9.15 Plantation
Songs
(From Birmingham)
by
THE BIRMINGHAM STUDIO
CHORUS
Conducted by JOSEPH
LEWIS

9.45 An Orchestral
Concert
(From Birmingham)
THE BIRMINGHAM STUDIO
AUGMENTED ORCHESTRA
(Leader, FRANK CANTRELL)
Conducted by JOSEPH
LEWIS
MARY POLLOCK (Soprano)
EDA KERSEY (Violin)



MARY POLLOCK,
soprano, sings in the Orchestral
Concert from Birmingham tonight
at 9.45.

ORCHESTRA
Overture, 'The Marriage of Camacho' Mendelssohn
MARY POLLOCK and Orchestra
Aria, 'One Fine Day' ('Madame Butterfly') Puccini

In this sad-hearted song, listeners will remember, Butterfly, deserted by her lover, Pinkerton, sings of her steadfast faith that he will one day return. She tells of how she will go to meet him, hiding at first, and then springing out to greet him joyously.

EDA KERSEY
Hebrew Lullaby Achron, arr. Auer
Roumanian Air and Gipsy Dance (Korosi l'any) Sammons

ORCHESTRA
Idyll, 'Springtime' Brewer

10.20 EDA KERSEY and Orchestra
Violin Concerto No. 6 in E Flat Mozart
Allegro; Un poco adagio; Rondo; Allegretto

MARY POLLOCK
A Fairy's Love Song ('Songs of)
Heroic Ossianic Chant the Hebrides')
Land of Heart's Desire Kennedy Fraser
Heart o' Fire Love Kennedy Fraser

11.0-11.15 ORCHESTRA
First Irish Rhapsody Stanford
(Tuesday's Programmes continued on page 546.)

8.0
AN HOUR
OF
VAUDEVILLE

Here's happiness and prosperity for you and yours

£275

A YEAR FOR LIFE, WHEN YOU RETIRE

Think of it! A care-free life, from say, age 55. An income of £275 a year absolutely secure to you for the remainder of your days—even if you live to be a centenarian. An income irrespective of business or other investments, and not subject to market fluctuations, trade conditions, or political troubles! What a boon to you and yours! What a burden off your mind!

The plan devised by the Sun Life of Canada makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money, under the care of this most prosperous company, accumulates to your credit and to it are added extraordinarily generous profits. Thus you share in the Company's great prosperity.

The figures here given assume an age of 35, and are estimated on present profits, but full details of other ages and amounts will be sent upon request. Here is how the plan works out:

£275 a Year for Life.
From 55 years of age you will receive £275 a year for life. If you prefer it, a cash sum of £3,400 will be given you instead of the yearly income.

£20 a Month if Unable to Work.
(Applicable to residents of the British Isles, Canada, and the United States).

Supposing you adopted this new plan now, and next week, next year, or any year until you are 55, you become—through illness or accident—permanently incapacitated for earning a living, £20 a month will be paid to you until the £275 a year becomes due.

Income Tax Rebate.
If Income Tax remains as now, you will save over £200 during the term of the arrangement. This is additional to the profit you make on the transaction.

£2,000 for Your Family if Anything Happens to You.

Should you not live to the age of 55, £2,000 plus accumulated profits will be paid to your family. If death results from an accident the sum would be increased to £4,000, plus the profits.

Any Age, Any Amount.
Though 35 and £275 a year for life have been quoted here, the plan applies at any age and for any amount, even for a policy of only £100. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

£100,000,000 Assets.
The Sun Life of Canada has assets of over £100,000,000 which are under Government supervision. In addition to the foregoing Plan, this great Annuity Company is responsible for protecting thousands of men and women under its Group Assurance and Pension Policies, and it also specialises in provision for Children's Education.

FILL IN AND POST THIS FORM TO-DAY.

To J. F. JUNKIN (Manager),
SUN LIFE ASSURANCE CO. OF CANADA,
12, Sun of Canada House, Cockspur Street,
Trafalgar Square, London, S.W.1.

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

Name
(Mr., Mrs., or Miss)

Address

Occupation

Exact date of birth

R.T. 15/9/29.

Tuesday's Programmes continued (September 17)

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

- 4.0 London Programme relayed from Daventry
- 5.15 The Children's Hour
- 6.0 Mr. F. W. HARVEY: 'The Forest of Dean—Its History'
- 6.15 S.B. from London
- 7.0 Egwyl Gymraeg
A WELSH INTERLUDE
A Recital of Welsh Gramophone Records
- 7.25 S.B. from London
- 9.55 West Regional News
- 10.0 S.B. from Aberdeen (See London)
- 10.15 S.B. from Manchester
- 11.0-12.0 S.B. from London

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

- 4.0 London Programme relayed from Daventry
- 5.15 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 S.B. from Aberdeen (See London)
- 10.15 S.B. from Manchester
- 11.0-12.0 S.B. from London

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

- 12.0-1.0 London Programme relayed from Daventry
- 4.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mrs. GOULD: 'Old Wessex Customs—Some Interesting Survivals'—II
- 7.15 S.B. from London
- 9.55 Local Announcements
- 10.0 S.B. from Aberdeen (See London)
- 10.15 S.B. from Manchester
- 11.0-12.0 S.B. from London

SPY 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
EDITH LYTLETON provides a play for you entitled 'THE BURGHERS OF CALAIS'
- 6.0 London Programme relayed from Daventry
- 6.15 S.B. from London
- 7.0 Mr. P. J. DART: 'A Review of the Tennis Season'
- 7.15 S.B. from London
- 9.55 Local Announcements
- 10.0 S.B. from Aberdeen (See London)
- 10.15 S.B. from Manchester
- 11.0-12.0 S.B. from London

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

- 12.0 Gramophone Records
- 1.15-2.0 The Manchester Tuesday Midday Society's Concert
Relayed from the Houldsworth Hall
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
- 4.0 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
BESSIE HILL (Contralto)
- 5.15 The Children's Hour
'Eight Nursery Rhymes,' by Eric Coates, sung by BEATRICE COLEMAN
Music by THE NORTHERN WIRELESS ORCHESTRA
A Story, 'The Water Polo Match,' by Sid. G. Hedges

Other Stations.

5NO NEWCASTLE. 1,142 kc/s. (261.3 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. C. Shaw: 'A Talk on Chess—glimpses into its history and literature.' 7.15—S.B. from London. 10.0—Professor J. Arthur Thomson: 'Bird Migration.' S.B. from Aberdeen. 10.15—Dance Music from the Oxford Galleries. 11.15-12.0—S.B. from London.

5SC GLASGOW. 750 kc/s. (399.9 m.)

- 10.45—Mrs. Stuart Sanderson: 'Food for Very Young Children,' III. 11.0-12.0—A Recital of Gramophone Records. 4.0—A Scottish Concert. The Station Orchestra: Overture, 'Tam o' Shanter' (Drysdale). William Hamilton (Tenor): 'O, gin my Love were you red rose (arr. J. M. Dick); Oh, Open the Door (arr. Ross and Moffat); The Nameless Lassie (Mackenzie); Two Bonnie Maidens (arr. W. Senior). Orchestra: Three Descriptive Pieces, 'Highland Memories' (MacCunn). William Hamilton: 'The Island Herdmaid (Kennedy-Fraser); O, Gin I were a Baron's Heir, and Turn ye to me (arr. Ross and Moffat). Macgregor's Gathering (arr. Lees). Orchestra: Overture, 'The Little Minister' (Mackenzie). 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. Grahame Buchanan: 'Five days in a fog off Newfoundland.' 6.15—S.B. from London. 7.0—Mr. Robins Millar: 'Do we need Pictures?' 7.15—S.B. from London. 9.55—Scottish News Bulletin. 10.0—S.B. from Aberdeen. 10.15—Ewart Scott and Babs Valerie in 'Less Scents and Nonsense,' by Clifford Seyler. Music composed and arranged by Harold Scott. 10.30—S.B. from Manchester. 11.0-12.0—S.B. from London.

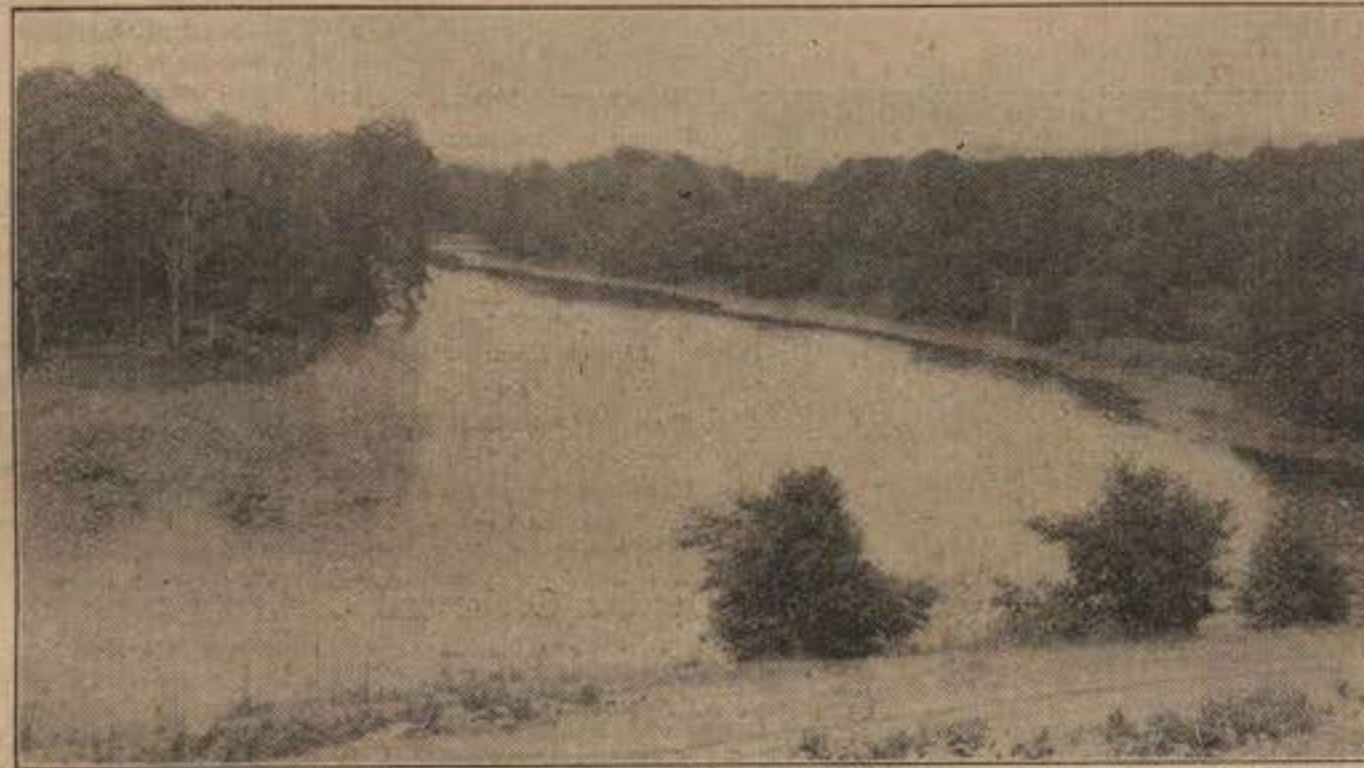
2BD 895 kc/s. (331.5 m.)

ABERDEEN.

- 11.0-12.0—Programme relayed from Daventry. 4.0—Dance Music relayed from the New Palais de Danse. 5.0—An Interlude of Popular Old Dance Numbers, sung by Lawrence Wood, with Jimmy Ross at the Piano. Ma (Conrad): 'Last Night on the Back Porch (Brown and Schraubstader); Black Bottom (De Sylva, Brown and Henderson); Ain't she sweet? (Ager); Miss Annabelle Lee (Clark, Pollock and Richman). 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 7.0—S.B. from Glasgow. 7.15—S.B. from London. 9.55—S.B. from Glasgow. 10.0—Professor J. Arthur Thomson: 'Bird Migration.' 10.15—Ewart Scott and Babs Valerie in 'Less Scents and Nonsense,' by Clifford Seyler. Music composed and arranged by Harold Scott. 10.30-12.0—S.B. from London.

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

- 4.0—Light Music. The Radio Quartet: Selection, 'Samson and Delilah' (Saint-Saëns, arr. Alder); Valse Triste (Sibelius); Petite Suite Moderne (Rosse). Doreby Camlin (Soprano): I hear a thrush at eve (C. W. Cadman); Listen to the voice of love (Jas. Hook); Have you seen but a white lily grow (Traditional); Bird Songs at Eventide (Eric Coates). Quartet: Two Light Syncopated Pieces (Eric Coates); Selection, 'Student Prince' (Rouberg). 5.0—Philip Whiteway (Violin): Air. (Goldmark); Spanish Dance, 'Malagena' (Sarrafte). 5.15—The Children's Hour. 6.0—Gramophone Records. 6.15—S.B. from London. 7.45—Concert Music. The Orchestra, conducted by E. Godfrey Brown. Overture, 'A Village Festival, Op. 4 (Zolotaref). 7.55—Sonia Moldawsky (Violin): Concerto in G Minor for Violin and Orchestra (Max Bruch). 8.15—Orchestra: Ballet Suite, Op. 8 (Pogoreff). 8.27—Sonia Moldawsky: Lotus Land (Cyril Scott, arr. Kreisler); Spanish Dance (De Falla, arr. Kreisler). 8.40—Orchestra: Valse, No. 25, from Ballet 'Raymonda' (Glazounov). 8.45—Comedy and Light Opera. The Orchestra, conducted by E. Godfrey Brown. Overture to 'The Pirates of Penzance' (Sullivan); Selection, 'Virginia' (Charig). 9.0—Betty Wheatley (Soprano) and Harry Hopewell (Baritone): With Orchestra, 'The Steep Canal' (Miss Hook of Holland) (Rubens); With Piano, 'Tell me, pretty maiden' (Florodora) (L. Stuart); With Orchestra, 'They didn't believe me' (Tonight's the Night) (Kern). 9.10—Orchestra: Second New Sullivan Selection (arr. Higgs). 9.20—Betty Wheatley and Harry Hopewell: With Orchestra, 'The Kingdom I'll build for you' (Our Nell) (Ivor Novello); With Piano, 'Love is meant to make us glad' (Merric England) (German); With Orchestra, 'Ah, well, we'll try to be precise' (Véronique) (Messager). 9.32—Orchestra: Selection, 'Hit the Deck' (Youmans). 9.40—S.B. from London. 10.0—Professor J. Arthur Thomson: 'Bird Migrations.' S.B. from Aberdeen. 10.15—S.B. from Manchester. 11.15-12.0—S.B. from London.



A BEAUTIFUL CORNER OF THE FOREST OF DEAN.

Mr. F. W. HARVEY is talking on the history of the Forest of Dean from Cardiff this evening, at 6.0.

- 6.0 Old North Country Recipes—I, Miss LAVEROCK: 'Bread-making Simplified—Muffins and Dough Cakes'

6.15 S.B. from London

- 7.0 Bolton Civic Week: The Mayor of Bolton (Alderman FRANK CHEADLE), 'Bolton Civic Week, 1929'

7.15 S.B. from London

- 7.45 EWART SCOTT and BABS VALERIE
in 'LESS SCENTS and NONSENSE'
by CLIFFORD SEYLER
Music Composed
and arranged by HAROLD SCOTT

8.0 S.B. from London

9.55 North Regional News

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

- 10.15-12.0 DANCE MUSIC
BERTINI'S DANCE BAND, relayed from THE TOWER BALLROOM, BLACKPOOL
(Relayed to London and Daventry from 10.15-11.0)

Both Sides of the Bristol Channel.

THE GLORY OF WELLS.

All about the Forest of Dean—Winners of the Royal National Eisteddfod—The Author of 'Rhapsody'—A Steel Trade Talk.

West Country Sketches.

MR. FROOM TYLER takes 'The Glory of Wells' as the subject of a talk on Monday, September 23, at 4.45 p.m. This is the first of a series entitled 'West Country Sketches,' from this Bristol dramatic critic and playwright. It is not true to say of Wells, as one may say of some cathedral cities, that if the cathedral were taken away the place would be but a mediocre country town, for there are gateways which delight the visitor, an attractive market place and churches which would be better known were it not for the supreme charm of the cathedral. And those who would see something of the beauties of the city should do so before visiting the cathedral, for 'What shall he say who comes after the King' is as true of the works of men's hands as of men themselves. Ask a traveller: 'Have you been to Wells?' and he will almost certainly reply, 'Yes, I have seen the cathedral!'

The Forest of Dean.

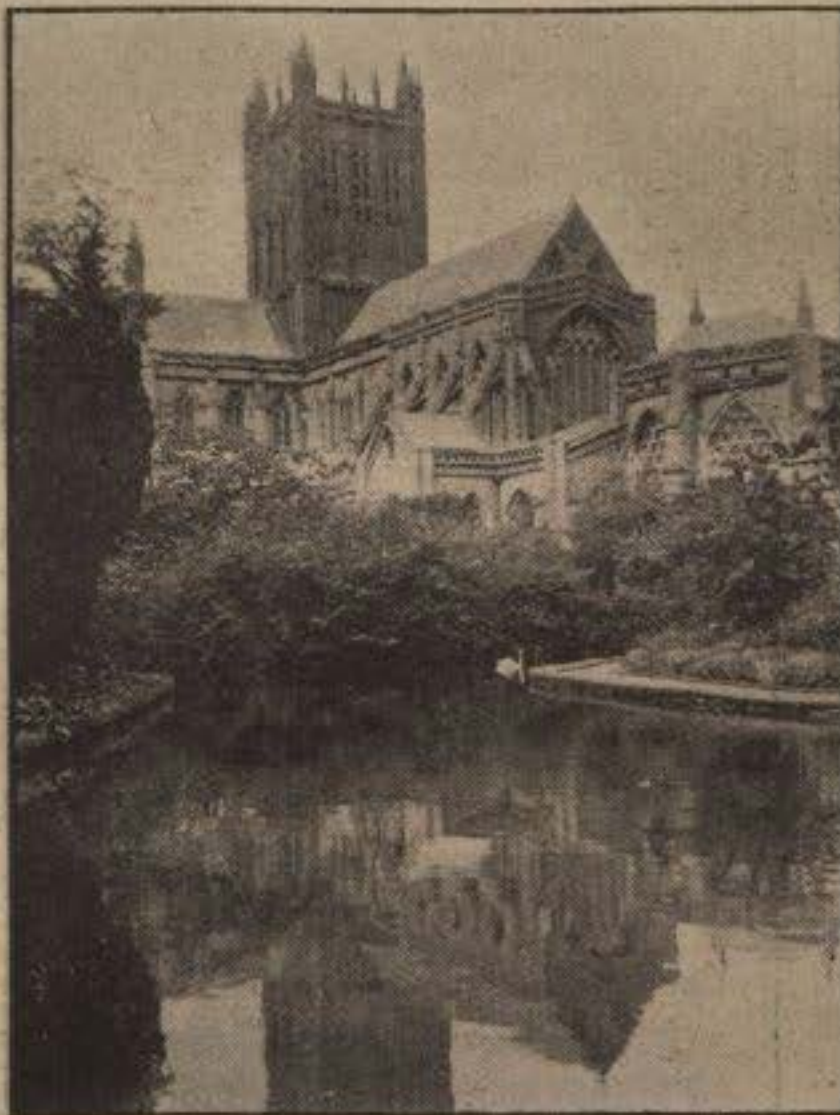
MR. F. W. HARVEY gives a talk on a subject which must be very congenial to him on Tuesday, September 24, at 6 p.m. He will tell of the beauty of the Forest of Dean. Lord Riddisloe's proposal to make the Forest of Dean the first English National Park, has attracted much attention to this historic old woodland. The proposal is being considered by a committee of the departments concerned, and it is devoutly to be hoped that a favourable report will be presented to the Prime Minister. The Forest possesses a fascination all its own to those who wander through its lovely glades and over its breezy commons. The Silure, the Roman legionary, the raiding Dane, Saxon thanes, Norman knights, Plantagenet kings, Elizabethan celebrities, Cavaliers and Roundheads have walked beneath its sturdy oaks, upon the springy turf that has never known the plough. Its wealth of flora is unique in a district of its size in great Britain, for it is computed that no less than 750 varieties of flowering plants and twenty-five varieties of ferns are to be found within its borders. In its outlying woods, where the undergrowth is thick, are animals which are almost extinct in this country. The centre of the Forest is the 'Speech House,' which was erected in 1680 to accommodate the forest courts, of which the Verderers, instituted by Canute, still continue to meet. It is now used as an hotel, where each summer many visitors from all parts of the Empire eat their meals in the old Court Room.

Eisteddfod Winners.

A SECOND concert of winners at the Royal National Eisteddfod of Wales, held at Liverpool this year, will be given on Sunday, September 22, at 3.30 p.m. The concert will be opened by the Rhondda Ladies' Choir, conducted by Mr. James Davies. Among the vocalists are Emlyn J. Burns, five times a National Winner, and winner of the duet competition at Liverpool with Mr. Emlyn Jones (bass-baritone), with whom he will sing, Miss Margaret Rees (soprano) and Miss E. Grove Morgan (contralto). Miss Blodwen Jones will give violin solos, and Miss Nesta Jones will give pianoforte solos. Miss Nesta Jones is a student at Cardiff University. She won the first prize at the Liverpool Eisteddfod this year for pianoforte solo and the first prize in the violin and piano duet. She played as a solo violinist at the Queen's Hall when she was fifteen, and she plays the viola at the College Concerts.

Talk for Women.

MISS DOROTHY EDWARDS, the novelist, gives a topical talk for Women on Thursday, September 26, at 3.45 p.m. It is possible that listeners who know of her literary reputation may imagine that this talk will be hard to digest, but they may be re-assured. If she were quite unknown she would still be valuable as a broadcaster, not only on account of her light, entertaining style, but because she is as much interested in the mysteries of dressmaking, laundry, and domestic economy as the most house-proud matron in existence. I suspect she differs from the house-proud matron in that she gets a good deal of amusement out of household affairs.



THE WATERS OF WELLS.
Wells Cathedral, seen from the Bishop's Palace Gardens, reflected in the waters flowing from St. Andrew's Well. Mr. Froom Tyler will talk on 'The Glory of Wells' from Cardiff on Monday, September 23.

An Unpublished MS.

SHE gave me no news of her next novel; I gather that it is germinating in her mind, but she has not yet begun to write it. Musical motifs play a very important part in her writings, and I was interested to see a guitar which she has just bought. She is going to sing and accompany herself on it, and as she sings old Welsh songs, I should not be surprised if she developed a form of song and accompaniment resembling pennillion singing to the harp. The use of musical motifs in her writings began long before her first published book, 'Rhapsody,' for I had the pleasure of seeing a story, written in an exercise book, when she was eleven years old, entitled 'The Spirit of Music.' Apparently this early effort was not the first, for the title page was set out with the proud additions—'author of "The Lady of Dariel Pass" and "Love Lost, etc."' The romance is in three books, of which the titles are 'The Land of Hypocrites,' 'The Land of Visions,' and 'The Land of Unknown Love.'

Round the World.

TEA-TIME Music by John Stean's Carlton Celebrity Orchestra is relayed from the Carlton, Cardiff, twice a week, and on Monday, September 23, at 10.15 p.m., the Orchestra will give a novel programme from the studio, entitled Round the World. Mr. John Stean has had the honour of playing to many famous people, and on one occasion in a house in Park Lane he was asked by a very distinguished lady to 'play a waltz in 4-4 time, something like a Boston two-step.' Mr. Stean at once agreed to do so and got out of the difficulty by playing an old-time favourite waltz which, luckily, was regarded as fulfilling the desired conditions. The Celebrity Orchestra is an extremely versatile combination, and the members between them play thirty-eight instruments. They can thus present an entire Hawaiian combination, a complete tango band, and a concert orchestra, besides the usual dance instrumentation. When the Orchestra went by road to a seaside resort recently, in addition to tyre trouble, they found that the motor hooter went dumb. That presented no difficulty, for the saxophonist came to the rescue!

The Steel Trade at Port Talbot.

THE Steel Trade at Port Talbot is the subject of Mr. W. H. Jones' talk on The Romance of Industry in South Wales on Friday, September 27, at 6 p.m. He tells me that we shall probably be amused when he has to explain how the great works at Landore, near Swansea, when at its zenith, was engaged in the making at the same time of the huge armour plates for battleships and the diminutive sewing-needles; the weighty plates and framing for shipbuilding, and the finest steel wire. This was the varied work accomplished by the process introduced into steel-making by Dr. (afterwards Sir) William Siemens at the Landore works. Formerly the works had been established by Mr. L. L. Dillwyn, the father of the House of Commons of his day, who in his time had managed the pottery at Swansea and developed a silver works, before he adventured upon steel, with the ambition of producing steel rails for railway work at a period when that industry was employing many furnaces throughout Glamorganshire and Monmouthshire. Dr. Siemens became associated with the venture in 1878, in order to introduce his process. In an endeavour to satisfy the requirements of the chief constructor of the Royal Navy, who asked for a peculiar quality of steel for building Her Majesty's ships, the experiments on the Siemens lines were actively pursued at Landore for many months, and at last a material was produced which was admitted to be in tensile strength more than fifty per cent. greater than that of what was technically known as Best Best Iron. An order was placed with the Landore Siemens Steel Company for the materials for building H.M. ships *Iris* and *Mercury* at Pembroke Dockyard, and the patronage of the Government was thus secured.

All-Welsh Concert.

AN All-Welsh Concert will be relayed from The Pavilion, Caernarvon, on Thursday, September 26, at 7.45 p.m. The artists will be Leila Megane (contralto), Watcyn Watcyns (baritone), Evan Roberts (pennillion), Myfanwy Bryngwyn (recitals), Telynores Gwyngyll (harp). The Caernarvon Choral Society, conducted by T. Osborne Roberts, will sing. This important concert given in North Wales and broadcast to South Wales listeners will link many friends in the Principality. **'STEEP HOLM.'**

7.45
THE WIRELESS
MILITARY
BAND

WEDNESDAY, SEPTEMBER 18
2LO LONDON & 5XX DAVENTRY

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

8.40
A GLIMPSE
AT
SPAIN

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) Gramo-
phone Records

12.0 A Ballad Concert
JANE RONA (Soprano)
THOMAS CASE (Bass-Bari-
tone)

12.30 A Recital of Gramo-
phone Records

1.0-2.0 LIGHT MUSIC
FRASCATI'S ORCHESTRA
directed by GEORGES HAECCK
From the RESTAURANT
Frascati

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 Curse of the Flame,' an Adventure Story
(E. M. Wagstaff-Smith)
'The Blue Bird' (Norman O'Neill) and other
selections played by THE GERSHOM PARKING-
TON QUINTET
'The Story of how Six Men Travelled through
the Wide World,' from 'The Yellow Story
Book'

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
BACH PARTITAS
Played by EDGAR BAINTON (Pianoforte)

7.0 Talk

7.15 Musical Interlude

7.25 The Rt. Hon. Lord DUNBOYNE: 'Weather
Forecasting'

WEATHER forecasting, once the lore of countrymen, has now become on the one hand a science and on the other a branch of the lighter journalism. The scientist works out his forecasts on complex meteorological data, but too often the weather prophet of the newspapers impresses the ordinary man as something of a joke. Lord Dunboyne is a conspicuous exception. His weather forecasts are based on records going back for the last eighty years, and their accuracy is all the more remarkable for the fact that they deal not only with the following few days, but with periods as long as six months ahead. On this scale, of course, weather forecasting is something more than a useful science for holiday-makers; it is an invaluable aid to agriculturists and to many branches of industry in which the weather plays an important part. In his talk this evening he will explain to listeners the principles on which he works.



8.40

SPANISH NATIONAL
PROGRAMME

Spain is the country where we
all own castles which we visit only in
imagination.

This is not, however, the only reason
for the glamour which surrounds its
names, its art, its music, and its
history.

Those fortunate Englishmen whom
circumstances allow to make the ac-
quaintance of the most picturesque
and romantic country in Europe,
only feel more deeply when they
reach it, the fascination they had
always felt.

The cities, the streets, the very
stones of Spain have their legends,
their romantic traditions. Blay and
Llimona gave life to its sculpture;
Rueda and Marquina embroider its
spirit with their verse, while living
composers revive its soul with their
colourful music.

It is, of course, difficult to present
in a broadcast programme more
than a few impressions of this most
interesting country.

Fortunately, there is in Spanish
music alone all that is most attractive
about the country of its origin.

7.45 A Programme of
Military Marches

by THE WIRELESS MILI-
TARY BAND

Conducted by B. WALTON
O'DONNELL

It has always been a subject
of debate among musicians
—like the problem of the
hen and the egg—whether
marching tunes were first
suggested by the rhythmic
tramp of many feet, or
whether bodies of men
learned to march in step
together by having rhythmic
music sung or played. In
any case, march music is
probably almost as old as
mankind himself—at any
rate, as old as warfare, which
is nearly the same thing.

But the strange thing is
that the oldest march music
of which we have any trace
now is comparatively
modern—no older than the
seventeenth century. In
the older European wars
the march music of each
different nation had an

even more distinct character than now, and in
Tudor and Stuart days there was probably only
one marching tune for all the British armies.

Many of the earliest marches were founded on
folk songs and were no doubt sung by the troops
when no marching band was available, or even
along with the band, when it was. This evening's
programme includes several examples of march
tunes which were originally songs, as well as
others which are, from a strictly musical point
of view, not much more than a stirring and
rhythmic martial noise.

8.40 SPANISH NATIONAL MUSIC
(See also centre of page)

THAT Spain is rich in music of its own has long been
known to travellers there, particularly to those
who have wandered off the usual tourist's track
and seen something of the unspoiled and un-
sophisticated peasant folk. In Catalonia and
Andalusia more than in other parts, there can
still be heard folk songs and dances which have
probably undergone very little change in being
handed down through generations from one
singer or guitar player to another. In recent
times Spanish musicians have done much in the
way of collecting and arranging these fine old
tunes, and listeners have had a good many
opportunities of hearing such music as de Falla
and Granados delight in giving us. Vivid
rhythm is their strongest characteristic, and it is
often easy to imagine the thrummed guitar
accompaniment to which these tunes were first
sung. Even many of the dance tunes were
probably sung as well as played, and, indeed,
are still to this day.

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

10.0 Talk

10.15 Bach's Goldberg Variations
Played by HAROLD SAMUEL (Pianoforte)

11.0-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by AL STARITA,
and THE PICCADILLY GRILL BAND, directed by
JERRY HOEY, from THE PICCADILLY HOTEL
(Wednesday's Programmes continued on page 551.)

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5 " " (Ivory tipped) ..	4/1 *
5 " " (Cerulean silk tipped) ..	4/1 *

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5 Pall Mall Turkish No. 3... ..	at 7/8
5 " (Cork-Tipped) ..	7/11
10 Marksman Virginia	4/2 *
5 Rhodesian Virginia	4/8
5 Rhodesian Virginia (Cork-Tipped) ..	4/11*
10 White Horse Virginia ...	3/8
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Address

Please Tick Here if first Order

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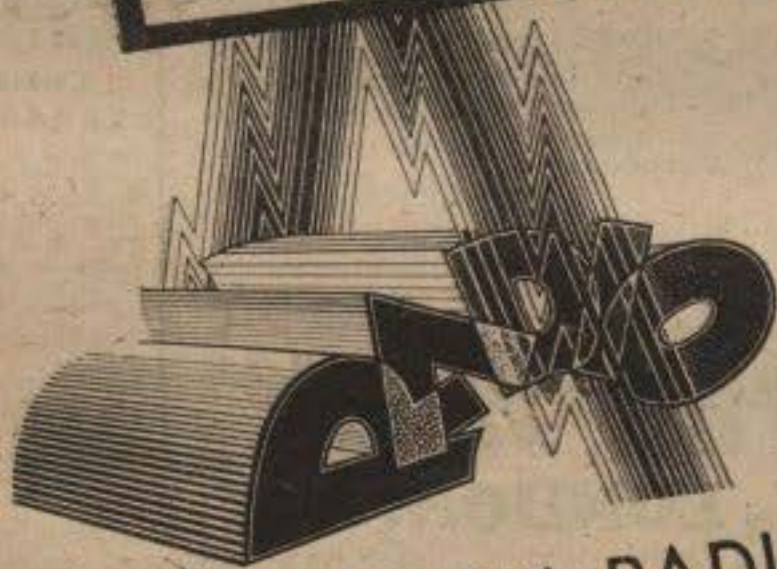
Order one hundred (or more) of our cigarettes, and smoke as many as you find necessary to make a thorough test. If you are not completely satisfied, just return the remainder, when the purchase price will be refunded in full.

M.R.

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Radio Times,
Sept. 13, 1929

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WEDNESDAY, SEPTEMBER 18

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

Overture, 'Cockaigne' Elgar
 Minuet in F Langworthy

ALTHOUGH the *Cockaigne* Overture is already a quarter of a century old, the London of which it gives so bright a picture is very much the 'Town' as we know it today.

The opening is eloquent of the crowded streets, the bustle of every day. Quite soon there is an episode descriptive of the more serious and dignified side of London's character, and, after a return of the gay opening, we hear a theme which portrays two young lovers. London urchins are then cunningly presented by a merry doubling of the 'Nobilmente' theme (London's dignity). A new episode is a military band, heard first afar off, drawing near, and passing by with blatant pomp and brilliance, fading again into the distance. Again a little later, the young lovers are assailed by band music—this time a rough-and-ready street band. Its well-meant, but dissonant, efforts are heard in a grotesque version of the first band tune. A quieter section follows: the lovers have found sanctuary, and only echoes of the busy streets can reach them. What follows is repetition of these episodes, and the Overture finishes in the gay mood in which it began.

FLOY PENRHYN will entertain

BAND

Cornet Solo, 'Reflections' Bach

(Soloist, RICHARD MERRIMAN)

Two Little Dances Finck

FLOY PENRHYN in further entertainment

BAND

Selection, 'The Belle of New York' Kerker
 March, 'Algerian Suite' Saint-Saëns

5.0 DANCE MUSIC

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

5.30 The Children's Hour

(From Birmingham)

Another Yard by 'HOUSEMASTER'

Songs by DAPHNE HICKMAN (Soprano)

'The Japanese Art of Ju Jitsu (Self-Defence),'
 by James Hipkiss

FLOY PENRHYN will entertain

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

March, 'The Dawn of Freedom' Lotter
 Overture, 'Le Caid' Ambroise Thomas



Claude Harris

DOROTHY FOLKARD

will broadcast a pianoforte recital from 5GB after the Second News tonight.

GWYNETH EDWARDS (Soprano)

Imogen's Song of the Well..... Gervase Hughes

The Rose Enslaves the Nightingale

Rinsky-Korsakov

Villanelle..... Dell'Acqua

ORCHESTRA

Fantasia, 'A Day in Paris' Finck

GWYNETH EDWARDS

Oh, how delightful the morning ('Lionel and Clarissa')

Alfred Reynolds

Voices of Spring..... Johann Strauss

ORCHESTRA

Selection, 'Tip Toes'..... Gershwin

Descriptive Patrol, 'The Phantom Brigade'

Myddleton

7.45 EWART SCOTT

and BABS VALERIE

in

'LESS SCENTS AND NONSENSE'

By CLIFFORD SEYLER

Music Composed and

Arranged by HAROLD

SCOTT

8.0 Promenade

Concert

Relayed from the

Queen's Hall, London

(Sole Lessess, Messrs.

Chappell and Co. Ltd.)

35th Season

ANNE THURSFIELD

(Mezzo-Soprano)

KATHARINE GOODSON

(Pianoforte)

SIR HENRY WOOD

and his

SYMPHONY ORCHESTRA

(Leader,

CHARLES WOODHOUSE)

Brahms Concert

ORCHESTRA

Two Minuets, Serenade

No. 1, in D

ANNE THURSFIELD and

Orchestra

Wir wandelten. (We

Wandered)

Immer leiser (Ever fainter grows my slumber)

Botschaft (Message)

KATHARINE GOODSON and Orchestra

Concerto, No. 1, in D Minor

ORCHESTRA

Symphony, No. 3, in F

(See column 2, page 528.)

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 A Recital

by DOROTHY FOLKARD (Pianoforte)

Nocturne in F Sharp

Ballade in F

Study in F Sharp

No. 3 in E of 'Trois Nouvelles,' Op. 17... Medtner

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

11.15-11.45

Experimental Transmission of Still Pictures

by the Fultograph Process

(Wednesday's Programmes continued on page 552)



FOR THE MINIMUM OF HANDLING

Just place your false teeth in a half-teaspoonful of Milton in a half-tumbler of water and leave them there—over-night or while you dress. There's no holding the plate in your hand trying to get a brush into the crevices, and turning it over to get the "film" off underneath. There's nothing unpleasant to do, nothing at all to bother about.

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Wednesday, September 18 (Continued)
SOUTHERN STATIONS
CARDIFF

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8.40
FROM A
SOMERSET
VILLAGE



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people
prefer to say

Player's
please



N.C.C. 672

1.15-2.0 A Symphony Concert
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Symphony, No. 1 in C MinorBrahms

4.0 An Afternoon Concert
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Overture, 'Figaro'Mozart
WATCYN WATCYN (Baritone) and Orchestra
Non piu andrai (So, Sir Page) ('Figaro')
Mozart

In Mozart's opera *Figaro*, the page, Cherubino, dancing attendance on the Countess, is rather more attentive to her than his master, the Count, thinks at all desirable, and it is decided that the lad must embark on a more manly career. The Count arranges for him to join the Army, and in this merry song, Figaro, the Count's major-domo, chaffs him unmercifully; 'Now, no more,' he tells him, 'shall you spend your days amid ladies' smiles, surrounded by laces and ribbons, but among the roar of cannons and the clash of arms must you take your way.'

ORCHESTRA
Song before SunriseDelius
Shepherd's HeyGrainger

COMPLETED in 1918, and published in 1922, *Song Before Sunrise* is inscribed by the composer, 'For Philip Heseltine,' who is known to listeners also under his composer's name, Peter Warlock. Scored for only woodwinds, two horns and strings, it begins with a fresh, happy melody, given chiefly to the strings in nine parts, with little snatches of tune on the woodwinds breaking in on it. The music changes to a more flowing measure and sinks to very soft tone, and after a moment of sudden strength and energy, returns to the opening melody. At the end it dies away softly and slowly, and the whole short piece is eloquent of its subject in Delius' picturesque way.

WATCYN WATCYN
Cartre'r GânHaydn Morris
Y Gadref GymraegBrynley Richards

ORCHESTRA
Symphony, No. 38 in D ('Prague')Mozart
WATCYN WATCYN and Orchestra
'Recit., 'I Rage, I Melt, I Burn' ('Acis
Air, 'Oh Ruddier than the } and Galatea')
Cherry'} Handel

ORCHESTRA
Theme and Variations, Suite No. 3, in G
Tchaikovsky



WATCYN WATCYN
sings during this afternoon's
Concert from Cardiff.

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

8.40 'Quantock Ghosts'
An Evening with Great Men
In a Somerset Village
By FROM TYLER
Characters
COLEBRIDGE
WORDSWORTH
SOUTHEY
DOROTHY WORDSWORTH
Scene I
At the House of Tom Poole in Nether Stowey,
Somerset, 1797
Interlude
Glimpses of the Poets
Scene II
At Tom Poole's again, 1798
Epilogue
Nether Stowey: Revisited 1841
'Upon smooth Quantock's airy ridge we roved
Unchecked, or loitered 'mid her sylvan combs....'
—Wordsworth



WORDSWORTH'S QUANTOCK HOME
at Alfoxden. 'Quantock Ghosts,' a programme centring round
Wordsworth and his friends, is being broadcast from Cardiff tonight.

Music by THE
NATIONAL ORCHESTRA OF
WALES (Strings only)
Songs by MARGARET
WILLIAMSON (Soprano)

9.40 S.B. from London
9.55 West Regional News
10.0-11.0 S.B. from London

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

1.15-2.0 S.B. from Cardiff
4.0 S.B. from Cardiff
6.0 London Programme re-
layed from Daventry
6.15 S.B. from London
8.40 S.B. from Cardiff
9.40 S.B. from London
1.55 S.B. from Cardiff
10.0-11.0 S.B. from London

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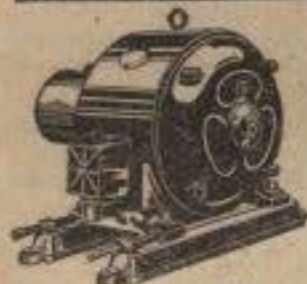
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Programmes for Wednesday.

(Continued from page 552.)

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
6.0 London Programme relayed from Daventry
6.15-11.0 S.B. from London (9.55 Mid-week Sports Bulletin; Local Announcements)

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

4.0 Famous Northern Resorts Southport
A MUNICIPAL BAND CONCERT
Relayed from the Bandstand
THE WINGATES TEMPERANCE BAND
Conducted by H. MOSS
5.0 MARY HASLAM (Pianoforte)
5.15 The Children's Hour S.B. from Leeds
6.0 London Programme relayed from Daventry
6.15 S.B. from London
6.30 The Royal Horticultural Society's Bulletin for North of England Listeners
6.40 S.B. from London

7.45 FODEN WILLIAMS (The Well-known Entertainer)

8.0 Famous Northern Resorts Scarborough
THE SPA ORCHESTRA
Conducted by ALICK MACLEAN (Leader, PAUL BEARD)
Accompanist, S. HANLON DEAN
Relayed from the Spa S.B. from Hull
GARDA HALL (Soprano)
9.0 DON HYDEN (Violin)

9.15 Famous Northern Resorts Scarborough (Continued)

9.40 S.B. from London
9.55 North Regional News
10.0-11.0 S.B. from London

Other Stations.

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

4.15—Music from Fenwick's Terrace Tea Rooms. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—London. 6.30—Royal Horticultural Society's Bulletin. 6.35—Musical Interlude. 6.45-11.0—London.

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

4.0—An Operatic Concert. The Station Orchestra: J. Walker White (Baritone). 5.15—The Children's Hour. 5.57—Weather Forecast for Farmers. 6.0—Musical Interlude. 6.15—London. 6.30—Mr. J. S. Chisholm: 'Vegetable Crops' and Topical Gardening Notes, Edinburgh. 6.45—London. 9.55—Scottish News Bulletin. 10.0-11.0—London.

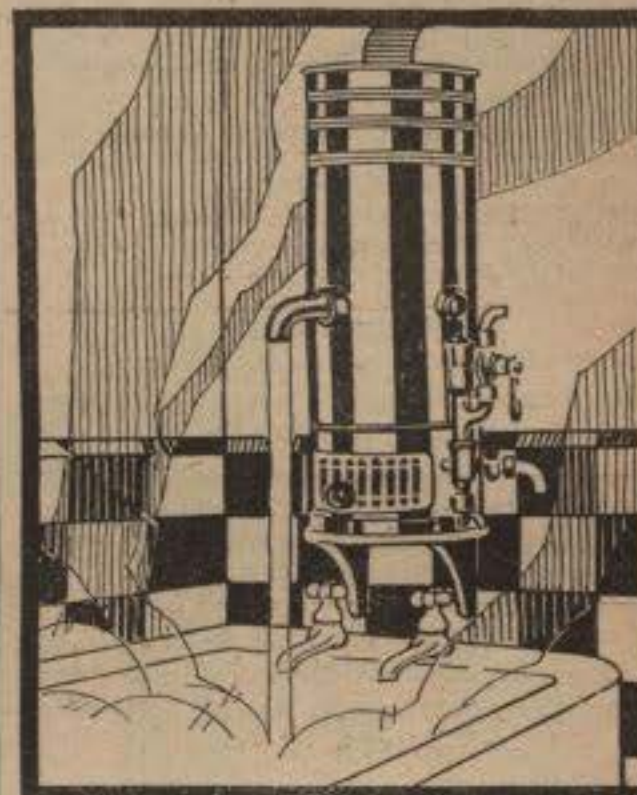
2BD ABERDEEN. 896 kc/s. (334.5 m.)

4.0—George Steadman's Orchestra, from the Electric Theatre. 5.0—Frank Scorgie (Tenor). 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Mr. George E. Greenhawe: Horticulture. 6.45—London. 9.55—Glasgow. 10.0-11.0—London.

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

4.0—Haydn. The Orchestra. 4.25—A Vocal Interlude by Maye Martin (Soprano). 4.37—Glazounov. Orchestra. 5.0—Mr. Harry Davis: 'Eighteenth Century Sketches—III. The Blue-Stocking—Mrs. Delaney.' 5.15—The Children's Hour. 6.0—Fred Rogers (In Piano Syncopations). 6.15—S.B. from London. 6.30—Royal Horticultural Society's Bulletin. 6.40—Musical Interlude. 6.45—S.B. from London. 7.45—Musical Interlude. 8.0—A Choral and Orchestral Concert relayed from the Town Hall, Omagh. The Fivemiletown Choral Society and Orchestra, conducted by Peter Montgomery. The Hon. Mervyn Roberts at the Piano. Anne Montgomery (Soprano); Trevor Jones (Tenor); Alan Cracroft (Bass). W. E. Trimble (Viola), and May Y. Hope (Violin). 9.0—Poetry Reading from the Studio by James Stewart. 9.10—Concert (continued) relayed from the Town Hall, Omagh. 9.40—S.B. from London. 10.15-11.0—A Light Programme. Interlude by the Radio Quartet. Harold Clemence (Entertainer). A Sketch by David Burke. John Burke (Entertainer).

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FOORT

THURSDAY, SEPTEMBER 19
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10.0
MRS.
HAMILTON
TALKS
FROM GENEVA



- 10.15 a.m. THE DAILY SERVICE
- 10.30 (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 'Parents and Children'—III, Mrs. SUSAN ISAACS, 'The Trials of the Child'
- 11.0 (Daventry only) Gramophone Records
- 12.0 A CONCERT
HELEN TAYLOR (Contralto)
NINA JOEL (Violin)
JOY SMITH (Pianoforte)
- 1.0 ORGAN MUSIC
Played by REGINALD FOORT
Relayed from the Regent Cinema, Bournemouth
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 Mr. RONALD WATKINS: Reading
from 'Gulliver's Travels,' by Jonathan Swift

- 4.0 A Concert
MARIE THOMSON (Soprano)
BITA SHARPE'S OCTET
OCTET
Selection, 'Hansel and Gretel'
Humperdinck
Keltie Lament *arr. Foulds*
Mock Morris *Grainger*

HUMPERDINCK, although at one time a disciple of Wagner's, one who lived with him at Bayreuth and helped in the production of *Parsifal*, contrived none the less to keep his own strong individuality, and to make the happiest use of his own fresh ideas. In his young days he made rather a speciality of winning prizes; one after another he gained all the chief scholarships open to German music students and, as more than one of these entails study abroad, he knew something of the music of Italy, France, and Spain at first hand.

A good part of his busy life was spent in teaching and he was also music critic for one of the leading German papers. But none of these activities interfered with his industry as a composer, and though comparatively few of his big works are known to us now, he produced a great volume of work which was successfully performed.

Hansel and Gretel seems destined to be the opera by which his fame will survive; an immediate success when it appeared in 1893, it soon made its way all over the world, and is still as popular as ever. Its fresh, innocent wholesomeness was welcomed as a happy change from the tragic order of opera which was then enjoying such a vogue. It certainly forms a refreshing antidote to anything sombre or melancholy. The story, made by his sister from one of the best known and best loved of all children's tales, lends itself admirably to union with melodies of the folk song order, and these are used by *Humperdinck* in the most felicitous way, and presented with the most masterly orchestration. And the whole opera is so full of joyous melody that the compiler of a selection from it has an easy task. Prominent, of course, is the broad melody of the Children's Evening Prayer, in which they ask for fourteen angels to guard them as they lie asleep in the

woods. The stirring music of *The Witch*, in which make-believe terror and fun are cunningly blended, the singing and dancing of the children in the first act, with the irresistible merriment with which the music is instinct, and the great Song of Thanksgiving when the witch is overcome and all her captives set free—all these fall on the ear with a freshness which no repetition has any power to stale.

- 4.18 MARIE THOMSON
In Hebrid Seas; Birds at the Fairy Fulling; The Bens of Jura; A Spinning Song; (Songs of the Hebrides') *arr. Marjory Kennedy-Fraser*
- 4.28 OCTET
Notturmo ('Midsummer Night's Dream')
Mendelssohn, arr. Artok

- 'The Odd Spot,' written and told by HUGH CHESTERMAN
- 6.0 Quarterly Bulletin of the Radio Society
- 6.15 'The First News'
- TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 6.30 Market Prices for Farmers
- 6.35 Musical Interlude
- 6.45 THE FOUNDATIONS OF MUSIC
BACH PARTITAS
Played by EDGAR BAINTON (Pianoforte)
- 7.0 Miss V. SACRVILLE WEST: New Novels
- 7.15 Musical Interlude
- 7.25 Reading from English Letter Writers

- 7.45 Vaudeville
DESIREE ELLINGER (Soprano)
THOSE FOUR CHAPS:
CLAUDE HULBERT
PAUL ENGLAND
DICK FRANCIS
EDDIE CHILDS
PAUL ENGLAND (Singing Compose)
JULIAN ROSE (Our Hebrew Friend)
ANN PENN (Impersonator)
PETER BERNARD (In Comedy Songs and Stories)
LOU ABELARDO (And his Guitar)
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

9.10 Voices from the Past
NOTHING that the gramophone can do has a more fascinating interest than its ability to preserve the voices of people who have long passed away. How different our whole study of history and of the arts would be if we could hear faithfully recorded a speech by Demosthenes, by Cromwell, by Napoleon; if we could hear a passage spoken by Burbage, Mrs. Siddons, or Garrick, or Betterton; if Byron could read his own verse to us, or John Knox preach, or Jenny Lind sing. The gramophone came too late for that, but our own posterity will be able to hear the accents of our contemporaries as we hear them ourselves. To-night listeners will hear the most picturesque of Victorian actor-managers, a great singer, a powerful preacher, a brilliant violinist, a famous composer at the piano, and a soldier whose record every school-boy once knew by heart—all great men of a bygone age.

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

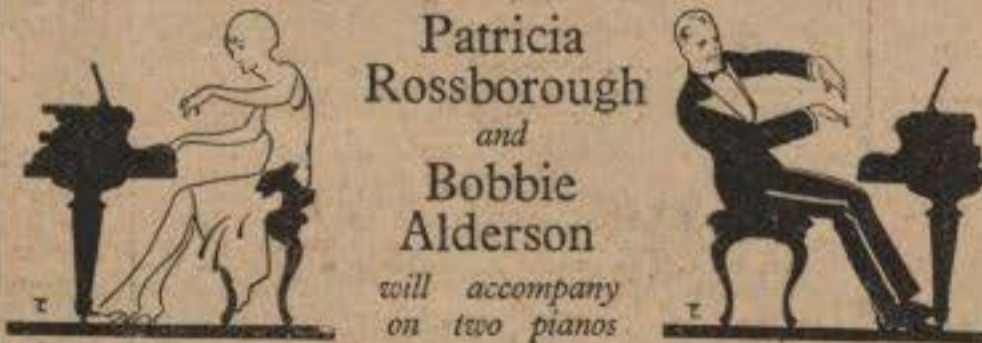
10.0 Mrs. M. A. HAMILTON, M.P.: The Week in Geneva (Relayed from Geneva)
THE third of the talks from Geneva is to be given by Mrs. Mary Agnes Hamilton, M.P., who is already well known as a broadcaster, as she used for some time to review new novels over the microphone. She was returned to Parliament for Blackburn at the General Election, and is now at Geneva as one of the British delegation to the League Assembly.

- 10.15 SURPRISE ITEM
- 10.30-12.0 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
TOMMY HANDLEY (Comedian)

VAUDEVILLE

Tonight from 7.45 to 9.10

- JULIAN ROSE Our Hebrew Friend
- ANN PENN Impersonator
- PETER BERNARD In Comedy, Songs, and Stories
- LOU ABELARDO And His Guitar
- DESIREE ELLINGER Soprano
- THOSE FOUR CHAPS
Claude Hulbert, Paul England, Dick Francis, Eddie Childs
- JACK PAYNE and the B.B.C. Dance Orchestra



Patricia
Rossborough
and
Bobbie
Alderson

will accompany
on two pianos

Two numbers from 'Sylvan Scenes'.... *Fletcher*
(a) Sylvia Dances; (b) Pool of Narcissus
Valse lente from 'Coppelia Ballet'
Delibes, arr. Artok

Drink to me only with thine eyes
Three poor Mariners

4.46 MARIE THOMSON
Deirdre's Farewell to Scotland; Kishmul Cradle
Croon; An Islay Reaper's Song; The Reiving
Ship ('Songs of the Hebrides'); *arr. Marjory
Kennedy-Fraser*

4.58 OCTET
Wiener Wald Waltz *Strauss, arr. Winter*
Two Spirituals *Traditional, arr. Brown*
Three Dances ('L'Arlesienne') ('The Maid of
Arles') *Bizet, arr. Finck*
(a) Minuet; (b) Adagietto; (c) Farandole

5.15 THE CHILDREN'S HOUR
Folk Songs by CLIVE CAREY
The Story of 'The Lost Golden Ball' (*Enid
Blyton's Book*)

THURSDAY, SEPTEMBER 19
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.15
THE KUTCHER
STRING
QUARTET

3.0 Symphony Concert

Relayed from the New Pavilion, Bournemouth
THE BOURNEMOUTH MUNICIPAL AUGMENTED
ORCHESTRA

Conducted by **SIR DAN GODFREY**

- Overture, 'Carnival' *Dvorak*
- An English Rhapsody *George Butterworth*
- Violoncello Concerto in D *Haydn*
- Allegro moderato; Adagio; Allegro
(Soloist, **MANNUCCI**)
- Symphony (No. 6), 'Pastoral' *Beethoven*
- Allegro ma non troppo; Andante con moto;
Scherzo, Allegro, Allegretto

4.30 LOZELL'S PICTURE HOUSE ORGAN

(From Birmingham)

EDWIN J. GODBOLD (Organist)
ELSIE COOKE (Contralto)

- EDWIN J. GODBOLD**
- Overture, 'Giralda' *Adam*
- Eutr'acte, 'Brise de Mer' (Sea Breeze)
Leoncavallo
- ELSIE COOKE**
- All Souls' Day *Strauss*
- Shepherd's Cradle Song *Somervell*
- EDWIN J. GODBOLD**
- Selection, 'Lady Mary' *Sirmay*
- Waltz, 'Butterfly' *Balton*
- ELSIE COOKE**
- Fair House of Joy *Quilter*
- Oh, that we two were maying *Nevin*
- EDWIN J. GODBOLD**
- La Cinquantaine *Marie*
- Waltz, 'Leinatesklanjer' *Labitsky*

5.30 The Children's Hour

'Adventures with the Treasure Lady—The
Palace of a Thousand Splendours,' by **Winifred**
Rateliff

SIDNEY HEARD (Flute and Piccolo)
Songs by **MARJORIE PALMER (Soprano)**

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

6.30 ORGAN RECITAL
By **Dr. HAROLD RHODES**

Relayed from Coventry Cathedral

- Allegro, Sonata in F Minor *Rheinberger*
- Adagio, Sonata No. 1 *Bach*
- Choral No. 3, in A Minor *Franck*
- Pastoral in F .. *Scarlatti, arr. Stuart Archer*
- Fantasia with Choral in G *Stuart*

7.0 Light Music

(From Birmingham)

LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by **E. A. PARSONS**

- Overture, 'Russian and Ludmilla' .. *Glinka*
- Intermezzo, 'Zazra' *York Bowen*
- Wotan's Farewell and the Fire Music ('The Valky-
rie') *Wagner*
- Violoncello Solo, 'Elégie' *Albert Bastick*
(Soloist, **ALBERT BASTICK**)
- Danse Polovtsienne *Borodin*
- Overture, 'Roman Carnival' *Berlioz*

8.0 From the Operas

(From Birmingham)

THE BIRMINGHAM STUDIO CHORUS
THE BIRMINGHAM STUDIO AUGMENTED
ORCHESTRA

(Leader, **FRANK CANTELL**)
Conducted by **JOSEPH LEWIS**
PARRY JONES (Tenor)

- ORCHESTRA**
- Overture, 'The Flying Dutchman' .. *Wagner*
- Prelude *Mascagni*

PARRY JONES
Aria, 'Siciliana' *Mascagni*
CHORUS

Opening Chorus, 'Sweetly the Birds' *Mascagni*
PARRY JONES and Orchestra and Chorus
See the Merry Wine is Winking (Drinking Song
and Chorus) ('Cavalleria Rusticana') *Mascagni*
ORCHESTRA
Dance of the Apprentices ('The Mastersingers')
Wagner

PARRY JONES and Orchestra
Aria, 'Walter's Prize Song' ('The Master-
singers') *Wagner*

CHORUS and Orchestra
Bridal Chorus ('Lohengrin') *Wagner*

PARRY JONES and Orchestra
Lohengrin's Farewell ('Lohengrin') *Wagner*

CHORUS and Orchestra
Soldiers' Chorus ('Faust') *Gounod*

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

9.15 Chamber Music

THE KUTCHER STRING QUARTET

SAMUEL KUTCHER (Violin); PIERRE TAS (Violin)
RAYMOND JEREMY (Viola); DOUGLAS CAMERON
(Violoncello)

Quartet in G, Op. 76, No. 1 *Haydn*
Allegro con spirito; Adagio sostenuto; Presto;
Allegro ma non troppo

ODETTE DE FORAS (Soprano)
Songs

QUARTET
Molly on the Shore *Grainger*

ODETTE DE FORAS
Songs

QUARTET
Quartet No. 2, in D Flat, Op. 15 *Dohnanyi*
Andante—Allegro; Presto; Molto adagio

10.45-11.0 Mr. DESMOND MACCARTHY
Reading one of his own stories—'The Most
Miserable Man in the World'
(Thursday's Programmes continued on page 556.)

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usual Hanover
Square prices

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Thursday's Programmes continued (September 19)



Speed Kings say:
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5WA	CARDIFF.	968 kc/s. (309.9 m.)
3.0	London Programme relayed from Daventry	
3.45	Mrs. VERA NELSON EDWARDS: 'Economical Cooking—I, A complete dinner for 1s. 6d.'	
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	

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 Treasure Hunting for forty-five minutes, during which time 'The Unimportant 'possum' seeks his fortune (Margaret Gibbs)	
6.0	London Programme relayed from Daventry	
6.15-12.0	S.B. from London (9.55 Local Announcements)	

2ZY	MANCHESTER.	797 kc/s. (376.4 m.)
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EWART SCOTT and BABS VALERIE are appearing from many of the stations this week in 'Less Scents and Nonsense.' Listeners to London and Daventry heard them on Monday and 5GB listeners on Tuesday, and they will broadcast from Cardiff on Saturday Night.

12.0-1.0	A BALLAD CONCERT	S.B. from Stoke
	NELLIE WILLIAMS (Contralto)	
	A Lie-awake Song	G. Taylor
	The Lotus Flower	Schumann
	To Music	Schubert
	J. B. GRAY (Violin)	
	Serenade	Drdla
	Tambourin	Leclair, arr. Kreisler
	Chansonette	Eric Marco
	HAROLD E. PARKES (Treble)	
	The Crown of the Year	Easthope Martin
	Wayfarer's Night Song	
	Break o' Day	Sanderson
	NELLIE WILLIAMS	
	Softly awakes my heart ('Samson and Delilah')	Saint-Saëns
	The Birth of Morn	Leoni
	A Brown Bird Singing	Haydn Wood
	J. B. GRAY	
	Liebeslied (Love Song)	Kreisler
	Spanish Serenade	
	Chaminade, arr. Kreisler	
	To a Wild Rose	MacDowell, arr. Hartmann
	HAROLD E. PARKES	
	The Ballad Monger	Easthope Martin
	Fairings	
	A Farewell	Liddla

6.35	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	
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	Miss ETHEL M. HEWITT: 'The Story of some Wessex Place Names'	
4.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	Market Prices for South of England Farmers	
6.35-12.0	S.B. from London (9.55 Local Announcements)	

3.45	Mrs. PAUL: 'The Afghan or Barukzy Hound'
4.0	Famous Northern Resorts Buxton THE BUXTON PAVILION GARDENS ORCHESTRA Musical Director HORACE FELLOWES Relayed from the Pavilion Gardens Overture, 'Carnaval Romain' Berlioz Two Pieces { Serenade Gabriel Pierné Passepied Delibes Melodies from 'Tales of Hoffmann' ... Offenbach Celtic Lament, 'Deirdre' Edgar Barratt Three Dances from 'Bavarian Mountains' Elgar Italian Caprice Tchaikovsky
5.15	The Children's Hour THE BEES TEACH US TO BEE-HIVE Songs by BEATRICE COLEMAN and HARRY HOPEWELL
6.0	London Programme relayed from Daventry
6.15	S.B. from London
6.30	Market Prices for North of England Farmers
6.45	S.B. from London
9.55	North Regional News
10.0-12.0	S.B. from London



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Thursday's Programmes continued (September 19)

Other Stations.

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

12.9-1.0.—Gramophone Records. 3.0.—London Programme relayed from Daventry. 4.0.—Afternoon Programme. Constance Astington (Mezzo-Soprano); Hughes Macklin (Tenor); Herbert Cameron (Baritone). Constance Astington: My sweetheart is a weaver and Forgetfulness (Hildach); L'adieu du matin (Pessard). 4.8.—Hughes Macklin: Mairé, my girl (G. Aitken); Serenade (Schubert); Sally in our Alley (H. Carey). 4.17.—Herbert Cameron: To the Forest (Tchakovsky); Bonnie George Campbell (F. Keel); Charlotte's Song (Sorrows of Werther) (Walthew). 4.26.—Catcheside Warrington: The Sandgate lass's lament and Tynside strics (Warrington). 4.35.—Constance Astington: Mal (Hahn); The Lorelei (Liszt). 4.44.—Hughes Macklin: Questa o quella per me pari sono (Rigoletto) (Verdi); My dreams (Tosti); Mother o' mine (Tours). 4.53.—Herbert Cameron: Uncle Rome (Sidney Homer); Ma little banjo (Dichmont). I shot an arrow into the air (Balfe). 5.2.—Catcheside Warrington: Cuslie Butterfield and Keep yor feet still, Geordie hinney (Warrington). 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. 6.35-12.0.—S.B. from London.

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

10.45.—Mrs. Lockie: Home Training of Young Children—III, Training the Senses. S.B. from Edinburgh. 11.0-12.0.—A Recital of Gramophone Records. 3.40.—Mid-Week Service. Conducted by the Rev. Vera M. M. Findlay, M.A., of Partick Congregational Church. 4.0.—A Light Concert. The Station Orchestra: Fantasy, Bacchanalia (Finch). Jeanne Pollock (Soprano): Can't Remember (Alma Goatley); A Summer Night (Goring Thomas); Starry Woods (Montague Phillips). Orchestra: Suite, Americana (Thurban). Jeanne Pollock: Hush-a-ba, Birdie (Alice C. Bunten); Green Isle of Erin (Joseph Roedel); An Eriskay Love Lilt (Kennedy-Fraser). Orchestra: Waltz, Nights of Gladness (Ancliffe); March, Tartare (Ganne). 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. 7.45.—S.B. from Aberdeen. 9.10.—S.B. from London. 9.55.—Scottish News Bulletin. 10.0.—S.B. from London. 10.30.—S.B. from Aberdeen. 11.0-12.0.—S.B. from London.

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

11.0-12.0.—Programme relayed from Daventry. 4.0.—Studio Concert. The Station Octet: Selection of Sullivan's Songs (arr. Henley). 4.15.—E. Oliphant Low (Baritone): The Brightest Day (Easthope Martin); Mairé, my girl (George Aitken); Fleurette (Daisy McGeech). 4.25.—Octet: Suite, "In a Fairy Realm" (Ketelbey); Three Dale Dances (Wood).

4.45.—E. Oliphant Low: Shipmates o' Mine (Wilfred Sanderson); You did not know (G. Stanley Eaton); In Love (Hermann Löhr). 4.55.—Octet: Selection of Sanderson's Songs (Sanderson); March, 'The Gladiator's Farewell' (Blankenburg). 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. 7.45.—A Popular Concert. Relayed from the Town Hall, Inverness. The Inverness Ladies' Choir. Conducted by Jinsie Gordon. Folk Song Arrangements. Come lasses and lads, and All through the night (Percy Fletcher); The Straw Guy, and See the gipsy (Kodaly). Rhoda McLeod (Contralto): The Skye Fisher's Song (Kennedy-Fraser); Leezie Lindsay (arr. J. Michael Diack). Hugh Mackay (Tenor): The Troutling of the Sacred Well; A Kishmul Cradle Croon, and Sleeps the Noon (arr. Kennedy-Fraser). Choir: Hey Nanny No 1 and Go, lovely rose (Markham Lee); Humpty Dumpty (Walford Davies); Peter Piper (Frank Bridge). John Geddes (Pianoforte): Scherzo in B Flat Minor (Chopin). Catherine Robertson (Soprano): An Eriskay Love Lilt (Kennedy-Fraser); There's nae luck about the hoose (Traditional). Hugh Mackay: The Vow Song of the Birds; Birds at the Fairy Felling; The Ninth Wave, and A Rodel Fishing Rune (arr. Kennedy-Fraser). Choir: The lovely lass o' Inverness (Somervell); The Flowers o' the Forest (Robertson); Annie Laurie (Charles MacPherson); Ye Banks and Braes (arr. T. Dunhill). 9.10.—London. 9.55.—Glasgow. 10.0.—London. 10.30.—Dance Music from the Northern Meeting Ball, Inverness. Featuring Highland Reels. 11.0-12.0.—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.—A Concert. The Orchestra. Conducted by E. Godfrey Brown. David John (Oboe). William Magill (Tenor). 4.37.—Beethoven. Orchestra: Symphony No. 2 in D. 5.15.—The Children's Hour. 6.0.—Quarterly Bulletin of the Radio Society. 6.15-12.0.—S.B. from London.

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8.0
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CONCERT

- 10.15 a.m. THE DAILY SERVICE
- 10.30 a.m. (Daventry only) TIME SIGNAL, GREENWICH; WEATHER FORECAST
- 10.45 Labour Saving Hints
- 11.0 (Daventry only) Gramophone Records
- 12.0 A Sonata Recital
MONTAGUE BREARLEY (Violin)
ESTHER FISHER (Pianoforte)
Sonata, Op. 13 Fauré

- 12.30 Organ Music
Played by DOUGLAS L. HAWK-
RIDGE,
Organist and Director of the
Choir, Iford Parish Church
(Relayed from St. Mary-le-Bow)
Tocatta and Fugue in D Minor
Bach
Canon in B Minor .. Schumann
Overture, 'Athalia'
Händel, arr. Best
Chorale Preludes..... Parry
(a) Martyrdom; (b) Narenza
Postlude Stanford

- 1.0-2.0 A Recital of Gramophone
Records
by CHRISTOPHER STONE

- 4.0 BINA W. ADDY (Mezzo-
Soprano)
Russian Love Song.... Lardelli
Nebbie (Mists).....
Bella Porta di rubini } Respighi
(Fair gate of rubies)
Calm as the Night Bohm
Hindoo Song Benberg

IN a broad majestic rhythm Respighi's song tells of mourning. Mists rise slowly across the moorland and ravens fly sadly over it. The bare branches of trees face the biting winds of winter, praying. Lonely and cold, the singer hears across the cold grey heavens a sigh of his lost beloved and a voice that calls 'Come!'

'BELLA PORTA DI RUBINI' is one of five songs in the style of an older day, very unlike the brilliant orchestral music of Respighi's symphonic poems. With all the simplicity of a folk song, it is in two short stanzas, sung to the same melody with the slightest of accompaniments. It is a little love song in which the singer speaks of his beloved's lips as a 'Fair gate of rubies.'

- 4.15 Light Music
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

- 5.15 THE CHILDREN'S HOUR
'AT THE WINDLASS'
Wherein Miss Host, Mr. SHARPE, offers Captain POTTLE, GEORGE, and JOE the hospitality of his house

- 6.0 Mr. A. L. SIMPSON: 'The Pilgrim's Way and other Old Roads'

THERE are some of us who prefer our walks to have a purpose, or even an objective; others of us simply walk. For the former, if they should live in the Southern counties, what more attractive hike can there be than to trace (no difficult matter) the most interesting part of the Pilgrims' Way—say, from Kenning or Otford, to Rochester—an easy walk. The Way runs along the south side of the Downs, sheltered from the north winds and overlooking the rich fields and quiet villages of Kent. Here it was that, in other days, the bands of pilgrims journeyed on the way to the

Shrine of St. Thomas à Becket at Canterbury; here, Chaucer's own inimitable company set out in the spring when longen folk to goon on pilgrimages. If you are romantically minded, you will not find it difficult to imagine today, as you walk the Way, the silent ghosts of that once noisy band. This Pilgrims' Way and other old roads will be dealt with by Mr. A. L. Simpson in his talk: he is, of course, the familiar 'Pathfinder.'

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

instance, and in his bigger devotional works, it has a big share in expressing the simple faith which his music knows so well how to set forth. But in his more mirthful music it has no less happy a share. We have two sets of three sonatas each, for flute and pianoforte, the first three on a rather more elaborate scale than the others—laid out with something of the importance of concertos. The other three, of which this is one, are more nearly akin to the suites, with movements in the dance rhythms of that age. The one in E Minor begins with a slow

movement, rather grave and meditative in character, although it more than once rises to a climax of tone and finishes with emphatic strength. The second hurries along at great speed and with an irresistible freshness, so that one feels, as so often with Bach, that there was no reason at all why it should come to an end so soon as it does. It by no means suggests that Bach had exhausted the possibilities of the merry running melody which goes all through it.



NOEL EADIE



GEORGE PARKER

BEETHOVEN
and
MOZART

A PROMENADE CONCERT

relayed from the Queen's Hall

TONIGHT AT 8.0

- ORCHESTRA
Overture, 'King Stephen'.....Beethoven
- GEORGE PARKER and ORCHESTRA
Aria, 'Fin ch'han dal vino' (Let wine flow like a fountain)
('Don Giovanni')Mozart
- ELSIE HALL and ORCHESTRA
Concerto No. 3 in C Minor.....Beethoven
- NOEL EADIE and ORCHESTRA
Aria, 'Ah! lo so' ('The Magic Flute')Mozart
- ORCHESTRA
Symphony No. 6 in F ('Pastoral')Beethoven

For notes on this Concert see page 526.

SIR HENRY WOOD
and his
Symphony Orchestra
Leader,
Charles Woodhouse



ELSIE HALL

THE SOLOISTS:
Noel Eadie (soprano)
George Parker
(baritone)
Elsie Hall (pianoforte)

- 6.30 Ministry of Agriculture Fortnightly Bulletin

- 6.45 THE FOUNDATIONS OF MUSIC
BACH PARTITAS
Played by EDGAR BAINTON (Pianoforte)

- 7.0 Mr. CHRISTOPHER STONE: 'Film Criticism'

- 7.15 Musical Interlude

- 7.25 Mr. G. L. DE VERE: 'More About America,
IV—the West'

- 7.45 EDITH PENVILLE (Flute)
At the Piano, ROLAND REVELL
Sonata in E Minor Bach
Adagio and Allegro
Two Pieces..... Charles Lefevre
(1) Barcarolle mélancolique; (2) Scherzo
Schwalbenflug Kohler

How successfully the great Bach makes use of the innocent tone of the flute is by now known to all wireless listeners. In his hands it can be either plaintive, devotional, or frankly light-hearted at will. In many of the church cantatas, for

- THE GERSHOM PARKINGTON QUINSET.
Egyptian Ballet Luigini
- PHYLLIS EVENNETT
The Harvester's Night Song .. Baynton Power
A Little Coon's Prayer

- QUINSET
A Barge Afloat Besly
Palcinello Besly

- PHYLLIS EVENNETT
The Little Silver Ring Chaminade
The Waters of Minnetonka Lieurance

- QUINSET
None but the Weary Heart Tchaikovsky
Waltz, 'Narenza' Komzak

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

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

8.0 Promenade Concert

Relayed from the Queen's Hall
(Sale Lessors, Messrs. Chappell
and Co., Ltd.)

35th Season
NOEL EADIE (Soprano)
GEORGE PARKER (Baritone)
ELSIE HALL (Pianoforte)
SIR HENRY WOOD
and his SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)

Beethoven and Mozart
Concert

(See centre of page)

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

- 10.0 M. JOSEPH RENAUD:
'Tips on Tipping'

- 10.15 The Gershom Parkington
Quinset

PHYLLIS EVENNETT (Contralto)

FRIDAY, SEPTEMBER 20

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

4.0 DANCE MUSIC
 JACK PAYNE
 and THE
 B.B.C. DANCE ORCHESTRA
 ERNEST SEITON and
 BETTY LE BROCK
 Pot Pourri
 of
 'Much Ado about Nothing'

5.30 The Children's Hour
 (From Birmingham)
 'The Shepherd Earl,' by
 Estelle Steel Harpor
 TONY will Entertain
 'Sea Tales of Daring and
 Heroism,' by
 Robert W. Aseroff
 Songs by PHYLLIS PECK
 (Soprano)

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

6.30 Light Music
 OLIVE GOFF (Soprano)
 NORMAN VENNER (Baritone)
 CORELLI WINDEATT'S OCTET

7.45 Those Four Chaps
 (CLAUDE HULBERT)
 (PAUL ENGLAND)
 (DICK FRANCIS)
 (EDDIE CHILDS)

8.0 Two Plays
 'The Pot of Broth'
 (From Birmingham)
 by W. B. YEATS
 John Concoely
 Sibby Concoely
 A Trump
 The Scene is a Cottage Kitchen
 'Between the Soup and the Savoury'
 (From Birmingham)
 By GERTRUDE JENNINGS
 Maria, the Cook
 Ada, the Parlourmaid
 Emily, the Kitchenmaid



W. B. YEATS,
 the Irish poet, whose short play
 'The Pot of Broth' is to be broadcast
 tonight from 5G.B.

others who had been approached by D'Oyly Carte, he had no new work ready. Earlier in his career, he had composed at least one Opera to order, *Esmeralda* having been commissioned by the Carl Rosa Opera Company and successfully produced by them at Drury Lane in 1883. In its way it is one of the classics of English music, and has had the distinction, rare with English Operas, of being given in Germany and France as well. Except for this one fine air from it, it is now all but forgotten.

BAND
 Three Dances ('The Bartered Bride') Smetana
FRANK WEBSTER
 Sometimes with Deep Regret..... Lambert
 Under the Greenwood Tree.... Herbert Ferrers
 Palo Moon (An Indian Love Song).... F. Logan
BAND
 Hungarian Rhapsody, No. 1..... Liszt

10.15 DANCE MUSIC
 THE CAFE DE PARIS BLUE
 LYRES BAND from the CAFE DE PARIS
 11.0-11.15 JACK HYLTON'S AMBASSADOR CLUB BAND,
 directed by RAY STARITA, from the AMBASSADOR
 CLUB

(Friday's Programmes continued on page 560.)

8.0 TWO SHORT PLAYS

The Scene—a Kitchen
 Incidental Music by THE
 MIDLAND PIANOFORTE TRIO

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

9.15 A MILITARY
 BAND CONCERT
 FRANK WEBSTER (Tenor)
 THE WIRELESS MILITARY
 BAND
 Conducted by
 B. WALTON O'DONNELL
 Gaelic Fantasy: Amrain na
 n Gaedael.... O'Donnell

FRANK WEBSTER
 A Mood.... Alison Travers
 Clorinda.... Orlando Morgan
 Recit. and Aria, 'O Vision
 Entrancing' ('Esmeralda')... Goring Thomas
 GORING THOMAS was one of
 the English composers who
 was meant to carry on the
 series of English Operas
 which began with Sullivan's
Ivanhoe. But, like the

FROM THIS WEEK'S 'PROMS'

(Continued from page 528).

Two Mozart Arias.

MR. GEORGE PARKER, happily known to all our listeners as a cultured singer, is on Friday night to sing Don Giovanni's rollicking 'Champagne Aria.' His banquetting hall is full of guests, and the merriest revelry is in preparation. 'Let wine flow like a fountain,' he sings. 'Let all be carefree, mad, and joyous.'

Miss Noel Eadie, whose fresh voice and fine singing have had a share in the success of several broadcast operas, will sing the sad song of 'Pamina,' from *The Magic Flute*. In the trials which Tamino and she must undergo before their betrothal can have the sanction of the gods, the stern condition has been imposed on him that he must pass her by

in silence. In despair she sings 'Ah, I knew it, Tamino loves me not.'

A Splendid Veteran.

SIR ALEXANDER MACKENZIE, one of the veterans whose youthful zest and good spirits constantly belie the imposing total of his years, has just passed his eighty-second birthday. He is to be represented in Saturday's programme from 5GB by his Scottish Concerto for pianoforte and orchestra—fresh, bracing music, full of verve and gusto—which Miss Irene Scharrer will play. Better known to us from many performances of the classics, Miss Scharrer's brilliance and breadth of conception will no doubt be as confidently at home in this Scottish music as in Bach or Beethoven or Schumann.



THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Orchestral and Band.

Sunday. BOHEMIAN GIRL—Overture (Percy Pitt and B.B.C. Orchestra) (No. 9160—4s. 6d.). Lon. & Dav.
 Monday. CHAL ROMANO (Gipsy Overture) (Ketelbey and His Concert Orchestra) (No. 9409—4s. 6d.). Lon. & Dav.
 IN A FAIRY REALM (Ketelbey and His Concert Orchestra) (Nos. 9409-9410—4s. 6d. each). Lon. & Dav.
 SACRED HOUR—Reverie (Ketelbey and His Concert Orchestra) (No. 5289—3s. 6d.). Lon. & Dav.
 JUNGLE DRUMS—Patrol (Ketelbey) (H.M. Grenadier Guards Band) (No. 9411—4s. 6d.). Lon. & Dav.
 BY THE BLUE HAWAIIAN WATERS (Ketelbey) (H.M. Grenadier Guards Band) (No. 9411—4s. 6d.). Lon. & Dav.
 TWO PIGEONS (Garde Républicaine Band) (Nos. 9647-9648—4s. 6d. each). Lon. & Dav.
 PARSIFAL—Prelude to Act III (Wagner and Bayreuth Festival Orchestra) (No. 12612—6s. 6d.). Lon. & Dav.
 GOTTERDAMMERUNG—Song of the Rhine Daughters (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 11993-11994—4s. 6d. each). Lon. & Dav.
 RHINEGOLD—Entry of Gods (Franz von Hoeslin and Bayreuth Festival Orchestra) (No. 12616—6s. 6d.). Lon. & Dav.
 Tuesday. SYMPHONY No. 5 (Tchaikovsky) (William Mengelberg and Concertgebouw Orchestra) (Nos. 12176-12182—6s. 6d. each). Lon. & Dav.
 IL BACIO (H.M. Grenadier Guards Band) (No. 4026—3s. 6d.). Dav. Exp.
 MARRIAGE OF FIGARO—Overture (Gaubert and Société des Concerts du Conservatoire) (No. 11975—6s. 6d.). Dav. Exp.
 Wednesday. BELLE OF NEW YORK—Selection (H.M. Grenadier Guards Band) (No. 9192—4s. 6d.). Dav. Exp.
 DAWN OF FREEDOM—March (H.M. Grenadier Guards Band) (No. 4025—3s. 6d.). Dav. Exp.
 VOICES OF SPRING—Waltz (Johann Strauss and Symphony Orchestra) (No. 5289—4s. 6d.). Dav. Exp.
 Thursday. LADY MARY—Selection (London Theatre Orchestra) (No. 9414—4s. 6d.). Dav. Exp.
 FLYING DUTCHMAN—Overture (Bruno Walter and Royal Philharmonic Orchestra) (Nos. 11961-11962—6s. 6d. each). Dav. Exp.
 Friday. SYMPHONY No. 6 (Beethoven) (Felix Weingartner and Royal Philharmonic Orchestra) (Nos. 11595-11597—6s. 6d. each). Lon. & Dav.
 BALLET EGYPTIEN (Orchestre Symphonique de Paris) (Nos. 9565-9567—4s. 6d. each). Lon. & Dav.
 Saturday. GIPSY SUITE (Lina Theatre Orchestra) (Nos. 9241, 9242—4s. 6d. each). Lon. & Dav.
 POMP AND CIRCUMSTANCE—March (H.M. Grenadier Guards Band) (No. 9305—4s. 6d.). Lon. & Dav.
 FINLANDIA (Sir Henry J. Wood and New Queen's Hall Orchestra) (No. 9655—4s. 6d.). Lon. & Dav.

Instrumental.

Monday. TAMBOURIN CHINOIS (Yovanovitch Brata-Violin) (No. 9557—4s. 6d.). Lon. & Dav.
 FLIGHT OF THE BUMBLE BEE (London Flute Quartet) (No. 4215—3s. 6d.). Lon. & Dav.
 AVE MARIA (Gosnov) (J. H. Squire Celeste Octet) (No. 3650—3s. 6d.). Lon. & Dav.
 Tuesday. HERCULES DE JOCELYN (W. H. Squire 'Cello) (No. 32126—6s. 6d.). Dav. Exp.
 ROMANCE (Buschstein) (J. H. Squire Celeste Octet) (No. 6218—3s. 6d.). Dav. Exp.
 Thursday. LA CINQUANTAINE (W. H. Squire 'Cello) (No. 31623—4s. 6d.). Dav. Exp.
 MISTRESSINGER—Frisz Song (W. H. Squire 'Cello) (No. 42180—6s. 6d.). Dav. Exp.
 MOLLY ON THE SHORE—Irish Reel (Albert Sammons-Violin) (No. 4920—3s. 6d.). Dav. Exp.
 Friday. HUNGARIAN RHAPSODY No. 1 (Liszt) (J. H. Squire Celeste Octet) (No. 9209—4s. 6d.). Dav. Exp.
 Saturday. FUGUE A LA GIGUE (H. Walton—Glasgow Cathedral Organ) (No. 9229—4s. 6d.). Lon. & Dav.
 LARGO (Hendel) (J. H. Squire Celeste Octet) (No. 9179—4s. 6d.). Lon. & Dav.

Vocal.

Tuesday. MADAME BUTTERFLY—One Fine Day (Dora Fano-Soprano) (No. 9652—4s. 6d.). Dav. Exp.
 Thursday. SHEPHERD'S CRADLE SONG (Muriel Brinkley-Contralto) (No. 5387—3s. 6d.). Dav. Exp.
 LOHENGRIIN—Lohengrin's Farewell (William Healdine-Tenor) (No. 9127—4s. 6d.). Dav. Exp.
 FAUST—Soldiers' Chorus (Paris Opera House Recording) (No. 9747—4s. 6d.). Dav. Exp.
 Friday. DON GIOVANNI—Fin c'han del vino (Marlano Stabile-Baritone) (No. D1612—4s. 6d.). Lon. & Dav.
 NONE BUT THE WEARY HEART (Roy Henderson—Baritone) (No. 5061—3s. 6d.). Lon. & Dav.
 EMERALDA—O Vision Entrancing (Tom Buckle—Tenor) (No. 11951—4s. 6d.). Dav. Exp.
 Saturday. SILENT NOON (Norman Allin—Bass) (No. 9805—4s. 6d.). Dav. Exp.
 YEOMAN'S WEDDING SONG (Box Palmer—Baritone) (No. 5126—3s. 6d.). Dav. Exp.
 FATHER O'LYNN (Norman Allin—Bass) (No. 5356—3s. 6d.). Dav. Exp.
 O THAT IT WERE SO (A. Robert Poole—Baritone) (No. 5313—3s. 6d.). Dav. Exp.
 DANNY BOY (Dora Labette—Soprano) (No. 9479—4s. 6d.). Dav. Exp.
 OFF TO PHILADELPHIA (Norman Allin—Bass) (No. 5432—3s. 6d.). Dav. Exp.

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Friday's Programmes continued (September 20)

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

12.0-1.0 London Programme relayed from Daventry

4.0 MURIEL MIDDLETON (Contralto)
 Prelude ('A Cycle of Life')
 The Winds are Calling) Landon Ronald
 The Fairy Pipers Brewer
 The Star Rogers
 Early in the Morning Phillips
 Sanctuary Hewitt

4.15 London Programme relayed from Daventry

5.0 JOHN STRAN'S 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—V, Tin-plates at Llanelly'

6.15 S.B. from London

9.55 West Regional News

10.0 S.B. from London

10.15-11.0 The Toy Box

NATIONAL ORCHESTRA OF WALES
 (Cerdoria Genedlaethol Cymru)
 Conducted by WARWICK BRAITHWAITE
 March of the Little Leaden Soldiers
 Pierné
 Toy Symphony
 Haydn

Even the most austere artist can unbend at times and the man who can make good-humoured fun of his own job is often the most successful in taking it seriously, when that is needed. But to Haydn it can never have been difficult to indulge in wholesome good spirits; almost all his music is instinct with happiness and the brighter side of life. We are inclined to think, in view of the great mass of it, that he must have composed easily and quickly, but he has left it on record himself that that was not so, and that he wrote slowly and with infinite pains. In another place, he says of his own work, 'some of my children are well-bred, some ill-bred, and here and there is a changeling among them.'

This 'Toy Symphony,' one of the slightest works in existence which bears that imposing name, is laid out for only two violins, violoncello and six toy instruments—a child's rattle, a toy trumpet, and drum, and the little instruments which imitate respectively the nightingale, the cuckoo, and the quail. The actual tunes are mainly in the hands of the three string instruments, the toys merely adding to the mirthful effect of the whole. There are only three movements—a merry Allegro, in the orthodox form with two chief tunes, although quite short. It leads without a break into the Minuet and Trio. It is in the usual form and no shorter than many of Haydn's Minuet movements, but the last movement, a bustling Allegro, is very brief, and built up on one simple figure.

KATHLEEN PROCTOR (Contralto)
 The Toymaker's Dream Golden
 The Lost Doll Dunhill

ORCHESTRA
 Children's Suite, No. 1 John Ansell
 Pulchinello; The Musical Box; The Box of Soldiers; The Story Book; The Fairy Doll

KATHLEEN PROCTOR
 Toy Town ('Brie-a-Brac') Monckton
 The Tin Soldier Eulcen Quayle

ORCHESTRA
 Wedding of the Painted Doll Brown
 Golliwog's Cakewalk Debussy

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

4.0 S.B. from Cardiff

4.15 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.15 S.B. from London

9.55 S.B. from Cardiff

10.0-11.0 S.B. from London

Characters:
 Clarence Reed
 Olive (his wife)
 Alice Palmer } Nurses at the Home
 May Williams }
 Muriel (Servant at the Nursing Home)
 Scene: A Bedroom in a Nursing Home
 Produced by D. E. ORMEROD

Other Stations.

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

4.15—Music from Tilley's Blackett Street Restaurant. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 10.15—Ewart Scott and Baba Valerie in 'Less Scents and Nonsense' by Clifford Seyler. Music composed and arranged by Harold Scott. 10.30-11.0—S.B. from London.

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

4.0—A Sea Programme. The Station Orchestra. Overture, 'Plymouth Hoe' (Ansell). Ernest Croft (Bass-Baritone): Port of Many Ships; Trade Winds; Mother Carey; Hell's Pavement; A Sailor's Prayer; and 'A Wanderer's Song' (Frederick Keel). Orchestra: Suite, 'Nautical Scenes' (Fletcher). Ernest Croft: Bound for the Rio Grande; Shenandoah; Johnny come down to Hilo; Billy Boy; and Sandy Anna (arr. R. R. Terry). Orchestra: Suite, 'On the Briny' (Howard Carr). 5.15—The Children's Hour. 5.57—Weather Forecast for Farmers. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.30—Scottish Market Prices for Farmers. 6.40—Musical Interlude. 6.45—S.B. from London. 9.55—Scottish News Bulletin. 10.0—S.B. from London. 10.15-11.0—A Scottish Concert. The Station Orchestra: Overture, 'A Night w' Burns' (Volth), William Elliot (Baritone); Lock the Door, Lariston (arr. J. Michael Diack); Ritrick (Graham Peel); A Border Ballad (Frederic Cowen); When the Kye comes home (arr. J. Michael Diack). Orchestra: Patrol, 'The Gathering of the Clans' (William Elliot); Maiden of Morven (arr. Malcolm Lawson); Mary Morison and the Piper o' Dundee (arr. J. Michael Diack) Orchestra: Eightsome, Reel, '580 Special' (Kerr).



The Music of THE TOY BOX from Cardiff tonight

Music depicting the joys and sorrows of the nursery will form the programme that the National Orchestra of Wales will broadcast tonight at 10.15.

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
 'MONEY FOR JAM,' a new play by CAREY GREY, with incidental music

6.0 London Programme relayed from Daventry

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

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

4.0 An Afternoon Concert
 THE NORTHERN WIRELESS ORCHESTRA
 EDITH ROBINSON (Soprano)

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

6.0 Short Story Reading. Miss RUBY C. ASHBY:
 'The Grit Game'

6.15 S.B. from London

9.55 North Regional News

10.0 S.B. from London

10.15-11.0 'The Rest Cure'
 A Comedy in One Act by GERTRUDE E. JENNINGS

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

4.0—A Popular Concert by The Station Octet: Overture, 'The Marriage of Figaro' (Mozart); Ballet, 'Egyptian' (Luizini), Selection, 'Rigoletto' (Verdi); Valse, 'Tales from the Vienna Woods' (Strauss); The Dance of the Hours (Ponchielli); March, 'Poop and Circumstance' (Elgar). 5.0—Alex. Keith, M.A.: 'Old Scottish Festivals—VI, Harvest Customs.' 5.15—The Children's Hour. 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.

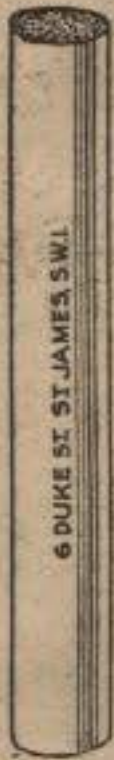
2BE BELFAST. 1,258 kc/s. (242.5 m.)

12.0—Organ Music. Played by Herbert Westerby, Mus. Bac. (Lond.). From the Grosvenor Hall. 12.30-1.0—Gramophone Records. 4.0—Light Concert Music. Hugh Carson (Baritone), Leslie Kenny (Pianoforte). 5.15—The Children's Hour. 6.0—'The Pilgrim's Way and Other Old Roads,' by Mr. A. L. Simpson. 6.15—S.B. from London. 10.15-11.0—Dance Music: E. W. Sibbald Treacy's Dance Band, from the Northern Counties Hotel, Portrush.

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Contains 8 varieties of Gizirah quality cigarettes (70 Virginia; 30 Turkish), from which you can determine the kind you like best—and incidentally offers a variety from which your guest will like to make his choice. Our "Maker's Price" **6/-**

TO PUBLIC SPEAKERS
The Gizirah Cigarette is the very thing you have been looking for. It has a remarkable mellowness. As a result it does not tend to cause tenderness in the throat.

This offer is worth the careful attention of every cigarette smoker. The quality of cigarettes you are accustomed to smoke—at about two-thirds the price, and Gizirah Cigarettes are so thoroughly guaranteed that you take no risk—you can't go wrong.

This is how you benefit

QUALITY The wonderful quality, flavour and cool smoking will astonish you. But then the tobacco is carefully selected and blended by experts of nearly half a century's experience, specially to meet the requirements of those people who are a little more particular about the cigarettes they smoke. You'll note this when you try them.

FRESHNESS Being the actual makers and selling direct to the public, we are able to estimate our requirements very closely, and our cigarettes are made accordingly. They can never be stale, never suffer from damp, never become dry. They're as fresh when they reach you as when they left the factory.

A SAVING OF 30% How can it be done? You wonder! The explanation is quite simple. We actually make the cigarettes. We give no profits to Wholesaler or Retailer, no voluminous wrapping, no prize coupons, no cigarette pictures—we give you cigarettes instead at lowest possible prices. And after all, that's what you really want.

A GUARANTEE OF SATISFACTION We are determined to give you satisfaction. To prove our seriousness in this regard we gladly invite you to purchase any of the kinds mentioned below—give them every trial—smoke as many as you feel inclined, to make sure—then if you're not completely satisfied, send back the remainder and we will return your money in full. Could anything be fairer?

ALL THESE PRICES POST FREE



GIZIRAH GOLD FLAKE

An excellent standard size, standard quality Cigarette—the quality which you usually buy at 20 for 1s. Our "Maker's Price" **3/9** per 100.

GIZIRAH SELECTED VIRGINIA

Made from carefully selected Virginia leaf—usual price for this quality is 6s. per 100. Our "Maker's Price" is only **4/6**



GIZIRAH TURKISH No. 6

A hand-made Turkish cigarette of particularly choice flavour. Will please the most fastidious smoker. Usual price 7s. 9d. per 100. Our "Maker's Price" per 100. **5/9**



Why not take advantage of this Special Cigarette Service at once?

SEND YOUR ORDER ON THIS FORM.

QUANTITY	BRAND	Post Free in Boxes of 100.			£	s.	d.
		100	500	1000			
	GIZIRAH GOLD FLAKE .. *(Plain or Cork Tipped.)	3/9	18/3	35/-			
	SELECTED VIRGINIA.. .. *(Plain or Cork Tipped.)	4/6	22/-	42/6			
	GIZIRAH TURKISH No. 6 ..	5/9	28/3	55/-			
	GIZIRAH SELECTION CABINET	6/-	—	—			
* Cross out "Plain" or "Cork Tipped," whichever is not required.							

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Dear Sirs,
Under the terms of your GUARANTEE OF SATISFACTION or the refund of my remittance in full please forward by return the cigarettes as specified below:—

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I enclose Remittance or will pay cash on delivery (P.O. charges extra).

7.30
A RECITAL
BY
MAURICE COLE

SATURDAY, SEPTEMBER 21
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m) 193 kc/s. 1,554.4 m.)

8.0
A MILITARY
BAND
CONCERT

10.15 a.m. THE DAILY SERVICE

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

10.45-11.0 Mrs. LESLIE MENZIES: 'The Care and
Housing of Books'

BOOKS, we were taught at school, are the precious
life-blood of their authors; but we do not re-
member having been told how to take care of the
books that hold that 'precious life blood.' If
you have had anything to do
with lending libraries, you will
know just how badly some people
(without a thought to do harm)
will treat the books they borrow;
not because they are not theirs,
but just because it does not seem
to them to matter how books are
handled. How many kindly folk,
too, willing lenders of books, have
had their generosity damped and
even destroyed by the unkind
treatment accorded the books
they have loaned.

1.0-2.0 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

3.30 A Light
Orchestral Concert
RIDGWAY WEST (Tenor)
JACK EDWARDS (Mandoline)
REGINALD KING and his ORCHESTRA
Selection, 'Rose Marie'.... Prindl

RIDGWAY WEST
My lovely Celia } arr. Lane
Phyllis has such charm- } Wilson
ing Graces }
To Daisies..... Quilter

JACK EDWARDS
Selected Items
ORCHESTRA
Selection, 'Little Pal'
Henderson, arr. King
Musette—Waltz.... K. A. Wright
How can I help loving you?
Morgan, transcribed King

Gopak..... Moussorgsky
If you but knew..... King
RIDGWAY WEST
The Blind Ploughman
Robert Coningsby Clarke
Absent..... John W. Metcalf

JACK EDWARDS
Selected Items
ORCHESTRA
Gipsy Suite..... German

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

5.15 THE CHILDREN'S HOUR
'Southward Ho!' (No. 2)
—by which time the good ship *Jane Welsh* is in
mid-ocean

6.0 Musical Interlude

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BACH PARTITAS
Played by EDGAR BAINTON (Pianoforte)

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

7.15 Sports Talk

7.30 A PIANOFORTE RECITAL
by
MAURICE COLE
Two old English Pieces
William Boyce, arr. Craxton Moffatt
Allegretto espressivo; Bourée
Scherzo in C Sharp Minor..... Chopin
Two Preludes..... Richmaninov
Op. 32. No. 10. in B Minor
Op. 32. No. 5. in G

There is much fine music buried in these, which
would be well worth reviving; it may be
that they owe their neglect partly to the fact
that their importance was overshadowed by the
big collection of Cathedral music to the editing
of which he devoted his last years. He left eight
symphonies, short works rather on the lines of
the older Concerti Grossi, laid out for oboes and
strings with a continuo. Other winds were
occasionally employed too.

8.0 A MILITARY BAND CONCERT

ALICE LILLEY (Soprano)
LIVIO MANNUCCI (Violoncello)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON
O'DONNELL

March, 'Pomp and Circumstance'
No. 1..... Elgar
Three Sea Pieces..... MacDowell
To the Sea; Starlight; Song

ALICE LILLEY
A Birthday..... Cowen
A Song of Love and June
d'Hardelot

The Swallows..... Cowen
BAND

Fugue à la Gigue... Bach, arr. Holst
Largo..... Handel

Mr. HOLST has chosen for this
Military Band arrangement a very
merry Fugue of the great Bach's
which might have been more
popular if it had been called a
'Gigue in Fugue form,' rather
than a 'Fugue in the style of a
Gigue.' The tune shows us Bach
in his most playful mood.

LIVIO MANNUCCI
Largo..... Eccles, arr. Moffat
Air Gracieux et Tambourins
Rameau, arr. Lemitre

BAND
Spoon River Grainger, arr. Howgill
Berceuse ('Jocelyn')..... Godard
A Musical Snuffbox..... Liadov

ALICE LILLEY
Ecstasy..... Rummel
Morning..... Speaks
The Songs my Mother sang
Arthur Grimshaw

BAND
Finlandia..... Sibelius

LIVIO MANNUCCI
Cantilena..... Goltermann
Allegro Appassionato Saint-Saens

BAND
Ballet Suite, 'Coppélia'... Delibes

Fanfare et Marche de la Cloche (March of the
Bell); Valse des Heures (Waltz of the Hours);
Musique de Auto-mates (Automatons' Music);
L'Hymen; Introduction et Valse de la Poupée
(Waltz of the Doll); Marche de Guerriers
(Warriors' March); Czardas (Gipsy Dance)

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

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

10.15 A Talk on the National Radio Exhibition

10.20 A VARIETY ITEM
from

THE PALLADIUM
and
JACK PAYNE
and

THE B.B.C. DANCE ORCHESTRA

10.45-12.0 DANCE MUSIC
AMBROSE'S BAND from THE MAY FAIR HOTEL

'THIS WEEK IN LONDON.'



In his Saturday night talks Mr. Gerald Barry reviews events of the week
at home. Londoners will recognise in this picture various centres of
activity in their city, including the Foreign Office, the Bank, Buckingham
Palace, Covent Garden Opera House, St. Paul's, the Houses of Parliament,
St. James's Palace and the new Lloyd's.

Idyll..... Medtner
Rhapsodie Hongroise, No. 6..... Liszt

DR. WILLIAM BOYCE held more than one of the
positions which entitle a musician to the whole-
hearted respect of his fellows. He was in turn
composer to the Chapel Royal, conductor of the
Three Choirs (Gloucester, Worcester, and Here-
ford), Master of the King's Music, and latterly
one of the organists of the Chapel Royal. Born
in London in 1710, he was a choir-boy at St.
Paul's Cathedral and afterwards an articled pupil
for the organ there. At the age of twenty-four
he was organist of a London church, continuing
his studies under Dr. Pepusch. He was still
quite a young man when the gravest of all
calamities which can befall a musician overtook
him; he became almost deaf. In spite of that,
however, he continued his musical career with
unabated enthusiasm, and for many years was
one of the foremost English composers. Most
of his original music is for the Church, anthems
and services, but he wrote a large number of
stage pieces, too, masques, and similar pieces.

SATURDAY, SEPTEMBER 21

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.30 Vaudeville
(From Birmingham)
BEN OSBORNE and NELLIE PERRYER
(The Comedy Two)
PITT and MARKS (Humorous Duets and Stories)
STAINLESS STEPHEN
NAN ELLIS (Syncopated Pianisms)
MARJORIE EDWARDS (Songs at the Piano)
PHILIP BROWN'S DOMINGOS DANCE BAND

4.30 The Dansant
(From Birmingham)
BILLY FRANCIS and his BAND
Relayed from the West End Dance Hall
FRANK THOMPSON (Entertainer)

5.30 The Children's Hour
(From Birmingham)
*The Sultan of Marzipan,
by Mary Richards
Selections by
CYRIL JOHNSON'S JUVENILE ORCHESTRA
*A Day in the Life of a Spanish Boy, by Phyllis Vivian

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

6.40 Sports Bulletin (From Birmingham)

6.45 Light Music
(From Birmingham)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

GEOFFREY DAMS (Tenor)
ORCHESTRA
Overture, 'Fierrabras' Schubert

ALTHOUGH Schubert wrote quite a number of pieces for the stage, he never had any luck with them, and the opera *Fierrabras* was never performed. The scene is laid in Spain and the story deals with royal intrigues and love affairs in the days of chivalry; the Overture foreshadows the action and begins with an Introduction of ominous mystery. Then there is a hymn-like melody, before the main quick part enters. The tunes on which that is built are all typical Schubert melodies and there is an impressive end to the Overture, beginning with a drum roll and rising to a big climax.

The Opera was commissioned by Barbaja, one of the most interesting figures in the whole story of theatrical management. Beginning life as a waiter, he became manager of an English Circus and then lessee and director of more than one Theatre in Italy. At Naples he had the good luck to attract the notice of the Austrian Ambassador, and followed him to Vienna, where he soon had two of the theatres under his management. It was he who introduced Rossini to Vienna, and Weber's *Euryanthe*, as well as several of Bellini's and Donizetti's works, came out under his auspices. He enjoys the distinction of appearing himself as a character in opera: Auber's *La Sirene* introduces him by name.

GEOFFREY DAMS

Come Again Dowland, arr. Keel
My Lovely Celia Monro, arr. Wilson
When Laura Smiles Rossiter, arr. Keel

ORCHESTRA

Selection, 'Reminiscences of Grieg' arr. Godfrey

7.20 GEOFFREY DAMS
Silent Noon Vaughan Williams
Eleanore Coleridge-Taylor
ORCHESTRA
Les Sylphides Cussans
The Fairy Tarapatapoum Foulds
Suite, 'From the Samoan Isles' Gecht

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

FLORA WOODMAN (Soprano)
FRANCIS RUSSELL (Tenor)
IRENE SCHARBER (Pianoforte)
SIR HENRY WOOD

and his
SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)

Overture, 'Le Roi d'Ys'
(The King of Ys) Lalo
Suite, 'Háry János' (Cembalo) Kodaly
FLORA WOODMAN and Orchestra
Air of Zémire and Azor Grétry
(Flute Obligato)

ORCHESTRA
Dance Macabre (Dance of Death) Saint-Saëns
IRENE SCHARBER and Orchestra

Scottish Concerto for Pianoforte and Orchestra
Mackenzie
FRANCIS RUSSELL and Orchestra

Recit. and Aria, 'Sound an Alarm' ('Judas Macabæus') Handel

ORCHESTRA
Piet Hein (A Dutch Rhapsody) P. G. van Anrooy
(First Performance in England)

(For notes on this concert see page 528)

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

9.55 Sports Bulletin (From Birmingham)

10.0 APRIL PENDARVIS (Contralto)
WILLIAM ANDERSON (Bass)

THE GERSHOM PARKINGTON QUINTET
Fantasy Suite Bestly
Prelude, 'Asleep in the Garden, Dreaming';
Barcarolle, Waltz, Crinoline, Caprice, The Dream Ends

WILLIAM ANDERSON
Yeoman's Wedding Song Poniatowski
The Sea Marshall
Father O'Flynn Stanford

APRIL PENDARVIS
O that it were so Frank Bridge
A little winding road Landon Ronald
Danny Boy arr. Weatherly

QUINTET
Love Dance ('Madame Sherry') Hoschna
Chanson Napolitaine d'Ambrosio
Scène du Bal Eric Coates

WILLIAM ANDERSON
While the foaming billows roll arr. Wilson
Off to Philadelphia Haynes

APRIL PENDARVIS
The Dreary Steppe Gretchaninov
Leaves in the wind Leoni
The Star J. Rogers

11.0-11.15 QUINTET
Selection, 'In a Persian Garden' Liza
In an Owl's Turret Lehmann
(Saturday's Programmes continued on page 564.)

8.0 THE PROMENADE CONCERT

A Great Physician

And A Great Tonic IRON JELLOIDS



WILLIAM HARVEY.

Padua was once the most famous school of medicine in the world. Here William Harvey—a quiet English Student—spent four of the most valuable years of his life—years in which he made the momentous discovery of the circulation of the blood.

What the freight trains and merchant ships of our larger worlds do for us—the blood and its corpuscles do in their circulation in the body—supplying all parts with what is needed. It is most important to maintain the number of your red blood corpuscles—you can do so with **Iron Jelloids**. Poorness of blood is known as Anæmia. Good, strong, rich blood builds up and fortifies the system, tones up the nerves, bringing sound sleep, brighter spirits, renewed energy and vitality.

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Large economical size 3/-.

Saturday's Programmes continued (September 21)

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CLEANSE AND TONE THE STOMACH, BANISH BILIOUSNESS

Failure of the bowels to act properly results in poison accumulating in the system which upsets the stomach, giving rise to biliousness, headaches, loss of energy and appetite. Beecham's at night will soon put you right.

A MESSAGE TO THE DEAF

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

Dear Mr. Dent,

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

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

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

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

Yours faithfully,

F. E. VERNEY, Major.

When seeking hearing, whether you are young, middle-aged or old, rich or poor, hard-of-hearing, or strictly deaf (hard noises), save time, expense, inconvenience, disappointment, and your hearing—TRY "ARDENTE." It will surely be your choice, too, because it is the only individual method, inconspicuous and true-to-tone for indoors or outdoors, entirely different (unusually) also, guaranteed and serviced by the greatest organization in the whole deaf world, under personal supervision of its inventor—Mr. R. H. Dent, who is the pioneer of individual ear fitting and originator of Free Home Tests. Remember, too, "ARDENTE" was chosen for commendation by the whole important medical press, and "Truth."

Mr. R. H. DENT has established SERVICE BUREAUX for Doctors, Patients, and all interested in the deaf at the following addresses, where consultations, advice, demonstrations, and tests may be had without fee or obligation. Calling, or write and ask for "Medical Reports."

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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
(Corddorfa Genedlaethol Cymru)
Ballet Suite, 'St. John's Eve' Mackenzie
Awake Chorus
Dance of the Apprentices } ('The Mastersingers')
Prize Song } Wagner
Entry of the Masters ... }
Bavarian Dances Elgar
- 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 Local Sports Bulletin
6.45 *S.B. from London*
7.0 *S.B. from Swansea*
7.15 Mr. NORMAN V. H. RICHES: 'The End of County Cricket'

- KELVIN EDWARDS (Violin)
Meditation Julian Clifford
HUMOROUS INTERLUDE
Norman's Love Affair
IVOR NELSON (Baritone)
The Touch of a Baby's Hand Godfrey and Reid
The Manx Mascots' Big Brass Band .. C. Grey
Introduced and Conducted
by
DOROTHY FORD

- 9.0 *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
5.15 *S.B. from Cardiff*
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
6.40 *S.B. from Cardiff*
6.45 *S.B. from London*
7.0 Mr. D. RHYS PHILLIPS: 'Welsh Witches'
7.15 *S.B. from Cardiff*
9.0 *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)



THE MANX MASCOTS CONCERT PARTY
will be heard in a relay from the Pavilion, Llandaff Fields, this evening at 7.45.

- 7.30 **EWART SCOTT AND BABS VALERIE**
In 'LESS SCENTS and NONSENSE'
By CLIFFORD SEYLER. Music composed and arranged by HAROLD SCOTT

- 7.45 **The Manx Mascots Concert Party**
in
A PIERROTIC EXTRAVAGANZA
Presented by
NORMAN LANGFORD
Relayed from
The Pavilion, Llandaff Fields

- THE MANX MASCOTS**
Introduce themselves C. Ross
A LITTLE HUMOUR
JACK B. ROYCE
'Shout Hallelujah 'cause I'm Home'
THE BOYS
A Case for our attention Rob Currie
DOROTHY FORD (Comediennne)
A Smile a Day McShee and Haines
NORMAN LANGFORD (Comedian)
Hope Brothers, Hope Butler, Godfrey and Wright
HUMOROUS INTERLUDE
Postman's Knock Rob Currie
THE SELWYN SISTERS in Song and Dance
That's the good old Sunny South
Yellen and Ager

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

- 12.0-1.0 **A Gramophone Recital**
THE SONATA AND CONCERTO, with Incidental Music
Allegro appassionato, Trio in G Minor, Op. 66 Mendelssohn
Parts 3 and 4, Sonata C Sharp Minor, Op. 21 Dohnanyi
Romance Rubinstein
Allegretto, Pianoforte Concerto in G Mozart
Scherzo, Trio No. 1 in B Flat Schubert
Grave and Allegro Movements, Pathetique Sonata Beethoven
Allegro, Concerto for Bassoon and Orchestra Mozart
To the Spring Grieg
Second Movement from Pianoforte Concerto in A Minor Schumann
Sonata in F Minor, No. 3—Adagio Brahms
- 3.30 London Programme relayed from Daventry
5.15 **The Children's Hour**
Modes of Travelling, including an account by the 'Cabin Passenger' (W. W. Jacobs)
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)
(Saturday's Programmes continued on page 567.)



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Saturday's Programmes continued (September 21)

(Saturday's Programmes continued from page 564.)

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

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Yelva' Reissiger
ELLEN SWARBRICK (Contralto)
My dear Soul Sanderson
The Flight of Ages Bevan
Three Fishers John Hullah
ORCHESTRA
Selection 'Chopiniana' Finck
ELLEN SWARBRICK
Goodbye Tosti
For you alone Geehl
The Silver Ring Chaminade
ORCHESTRA
Selection, 'The Earl and the Girl' Caryl

3-30 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Maritana' Wallace
Suite Infantine Lardelli
Aubade; Gavotte; Polka; Waltz
LESLIE SCOTT (Baritone)
In Sheltered Vale arr. Frank D'Alquen
Because I were Shy arr. Lyell Johnston
The Pretty Creature arr. Lane Wilson
ORCHESTRA
Waltz, 'Soldaten Lieder' Gungl
MURIEL J. HANMER (Contralto)
June Quilter
O men from the fields Hughes
Spring is at the door Quilter
Early Morning Peel
ORCHESTRA
Suite, 'Minnehaha' Coleridge-Taylor
LESLIE SCOTT
When Song is Sweet Sans Souci
The Carpet Sanderson
Three for Jack W. H. Squire
MURIEL J. HANMER
Ships of Arcady } Head
Beloved }
Carmen Seguidillo Bizet
I know where I'm goin' Hughes
ORCHESTRA
Slav Rhapsody Friedemann

5.15 The Children's Hour
'SNOWDROP AND THE SEVEN DWARFS,' a Play adapted from GRIMM by M. H. Allen

6.0 S.B. from Sheffield
6.15 S.B. from London
6.40 Regional Sports Bulletin
6.45 S.B. from London
7.0 Mr. ARTHUR LAYCOCK: 'Some Lancashire Dialect Poets'
7.15 S.B. from London

7-30 A Light Choral and Orchestral Concert

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Welsh Rhapsody German
'Lord Ullin's Daughter'
A Scottish Ballad for Chorus and Orchestra
THOMAS CAMPBELL'S POEM
Set to music by HANISH MACCUNN
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
THE NORTHERN WIRELESS CHORUS
Chorus Master, S. H. WHITTAKER
ORCHESTRA
Old English Dances (First Set) Cowen

'Phaudrig Crohoore'
An Irish Ballad for Chorus and Orchestra
Written by J. SHERIDAN LE FANU
Set to Music by CHARLES VILLIERS STANFORD

9.0 Light Orchestral Music
THE NORTHERN WIRELESS ORCHESTRA
March, 'Entry of the Gladiators' Fucik
Overture, 'Si j'etais roi' ('If I were king') Adam
Ballet Music from 'Faust' Gounod
Hymn to the Sun Rimsky-Korsakov
Dance of the Tumblers
9.40 S.B. from London
9.55 North Regional News; Sports Bulletin
10.0-12.0 S.B. from London

Other Stations.

5NO NEWCASTLE. 1,148 kc/s. (261.5 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—Local Sports Bulletin. 6.45—S.B. from London. 8.0—Captain H. G. Amers and the Eastbourne Municipal Orchestra, relayed from the Festival Hall, North-East Coast Exhibition. Vocal Interlude by Frederick Stevenson (Baritone). 9.40—S.B. from London. 10.0-12.0—S.B. from London.

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

11.0-12.0—A Recital of Gramophone Records. 3.30—The Brass Band of the 76th (Glasgow) Company, Boys' Brigade; March, 'Normanton' (Kayner); Selection, 'English Songs' (Morton); Trombone Solo, 'Joy Wheel' (Sutton); Waltz, 'Beauty's Bower' and Fantasia, 'Rustle Revelry' (Greenwood). 4.0—The 'Mighty Atoms' Entertainers in a Sketch, 'A Saterday Night at Rosie Posie's'. S.B. from Edinburgh. 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. Archibald Stalker: 'Waverley—the First of Sir Walter Scott's Novels'. S.B. from Edinburgh. 7.15—Musical Interlude. 7.30—Variations, James Chalmers (Trombone): 'Home, Sweet Home (Air Vario) (Round); I hear you calling me (Marshall), Jan Wien (Zither Bahjo); Valse Gaité and Gypsy Revels (Wien); Galopade (Cammeyer), George Simpson (Concertina); Serenade (Drigo); Selection, 'Il Trovatore' (Verdi); March, 'Viscount Nelson' (Zehle). 8.0—S.B. from London. 9.55—Scottish News and Sports Bulletin. 10.0-12.0—S.B. from London.

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

11.0-12.0—Recital of Gramophone Records. 4.0—Studio Concert. Juliette McLean (Soprano): Song of the Minn, and Steady Freddy ('The Girl on the Film') (Adrian Ross and Walter Kalla). 4.6—Ruby Duncan (Pianoforte): Bridal Procession, and Wedding Day (Grieg); Balanchelle (Paul Wachs); Jardins sous la Pluie (Debussy). 4.21—Juliette McLean: Arithmetic, and 'Make hay, little girl' ('The Boy') (Lionel Monckton); Just for a while ('The Last Waltz') (Oskar Geiger). 4.30—Dance Music relayed from the New Palais de Danse. 5.15—The Children's Hour. 6.0—London Programme relayed from Daventry. 6.15—S.B. from London. 6.40—S.B. from Glasgow. 6.45—S.B. from London. 7.0—S.B. from Edinburgh. 7.15—S.B. from Glasgow. 7.30—S.B. from London. 9.55—S.B. from Glasgow. 10.0-12.0—S.B. from London.

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

4.0—Popular Favourites. The Orchestra: A Musical Switch (Alford); Selection, 'The Lily of Killarney' (Benedict). 4.24—Hymn to St. Cecilia (Gounod); Overture, 'Poet and Pensant' (Suppe). 4.40—Waltz, 'Acclamations' (Waldteufel). 4.45—Organ Music by George Nowell, from the Classic Cinema. 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 Concert. Joseph Slater (Flute): Andante (Mozart); Sonata in F (Mareello). 7.42—Muriel Childs (Contralto): Do not go, my love (R. Hagemann); Rest at mid-day (J. Hamilton); The Oxen and Gipsies (Graham-Peel). 7.52—Clifton Bellwell (Pianoforte): Two Chorales—'Blessed Jesus, here we stand' (Bach, arr. Rummell) and 'Jesu, joy of man's desiring' (Bach, arr. Borwick). 8.2—Joseph Slater: Offertoire (Donjon); Concertino (Chaminade). 8.15—A Military Band Concert. Ben Williams (Tenor). Mark Hemingway (Cornet). The Station Military Band, conducted by E. Godfrey Brown: Slavonic March (Tchaikovsky); Overture in C, Op. 24 (Mendelssohn); Selection, 'The Mastersingers' (Wagner). 8.40—Ben Williams (Tenor): From the Fields (Bolto); Love's Quarrel (C. Scott); Nossun Dorma (Puccini); Heavenly Aida (Verdi). 8.52—Band: Suite from the Ballet, 'Hiawatha' (Coleridge-Taylor). 9.8—Ben Williams: Una Furtiva Lagrima (Domenzetti); Go from my window (arr. Somersell); The Spring has come to Altnah (Vittadini); The Lark in the Pure Air (Raspello); Bonnie wee thing (Fox). 9.20—Mark Hemingway and Band: O dry those tears (Teresa del Riego); A brown bird singing (Haydn Wood). 9.35—Band: Selection of Chevalier's Song (arr. C. Godfrey). 9.45-12.0—S.B. from London.

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Notes from Southern Stations.

A CHARITY CONCERT BY THE N.O.W.

The Musicians' Union Benevolent Fund—A National Dog Week Talk—Playing 300 Works in a Season—Programmes from 5GB.

THAT the number of dog owners is steadily on the increase is an incontrovertible fact, and undoubtedly a large percentage of new owners start by getting a puppy. Having settled what sort of dog they are going to get, they buy him in the same care-free spirit in which they get their first car, and with about as much knowledge of the care and interior economy of the one as of the other. But, whereas with a new car, a handbook of instructions is a part of the purchase, there is no such *vade-mecum* delivered with the puppy. To remedy this defect among others, and to prevent unintentional suffering due to thoughtlessness and ignorance, the National Dog Week movement was launched last year, and, in connection with the second annual Dog Week, Surgeon-Captain L. F. Cope will broadcast a talk on the Care of Puppies from Bournemouth on Thursday afternoon, September 26.

THE National Orchestra of Wales will play in a concert at the Park Hall, Cardiff, on Sunday, September 22, at 8.15 p.m. This concert is for the benefit of the Musicians' Union Benevolent Fund, a fund which provides relief in case of illness and distress to members of the Union. As the fund depends almost entirely upon the takings at concerts arranged, it is hoped that the musical public will attend the concert in large numbers. The vocalist will be Mavis Bennett (soprano), who has given delight to Cardiff audiences on many occasions.

NESTLING in the Hampshire Hills some four miles south of Alton is the charming village of Selborne, known throughout the world as the home of the great naturalist, Gilbert White (1720-93). The 7.0 p.m. talk from the Bournemouth Studio on Tuesday, September 24, will be given by Mr. Risdon Bennett, and his theme should attract all who are interested in nature study and the 'return to nature' movement.

THE City of Birmingham Police Band which appears in the 5GB programmes on Wednesday, September 25, is bringing to a close its 1929 season in the Birmingham Parks. During the twenty weeks between May and September it provides eight programmes a week and performs over three hundred different works, each programme including a standard overture and a movement from a symphony. The library is therefore an extensive and ambitious one and reflects great credit on the organizers and musical director, Mr. Richard Wassell.

THE LORD BISHOP OF LLANDAFF makes an appeal from Cardiff on behalf of the Rest Convalescent Homes at Porthcawl and Southerndown, on September 22. The first seaside home, the old *Rest*, was established in 1862. There are fine buildings at Porthcawl containing 170 beds for men and boys, and at Southerndown there are 90 beds for women and girls.

FOR a short period 5GB listeners are to have the opportunity of hearing music from a new Picture House. This is the Grange Super Cinema, Birmingham, and the first two relays of Haydn Heard's Orchestra will take place on Monday, September 23, and Thursday, September 26, when the artists will be Joseph Bourne (tenor) and Alice Vaughan (contralto).

In the Light Music on Monday, September 23, Dorothy Wilson (pianoforte) is the artist. Included in the programme is an intermezzo arranged by Mr. F. Adlington, a Birmingham man, and leader of the Adlington Octet which has frequently been heard by London listeners.

Herbert Cavé (tenor) and Harry Stanier (violin-cello) are the soloists in a Light Classical Concert on Tuesday afternoon, September 24.

Edgar Morton gives an organ recital relayed from the Church of the Messiah on Thursday afternoon, September 26. Marguerite Pitcher (soprano) is the singer. Having studied opera and oratorio with Sir Henry Wood for two years, she has a comprehensive repertoire and will include on September 26 two songs by Professor Granville Bantock.

A Vaudeville programme on Thursday, September 26, includes Mason and Armes, the well-known Birmingham entertainers, and Eddie Robinson (the lad from Lancashire).

Arthur Smith (baritone) and Frederick Bya (violin-cello) appear in the Light Music on Friday, September 27, while Constance Hope and Frank Ward later in the evening present a short musical comedy feature.

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'.....	Massenet (September)	'AIDA'.....	Verdi (October)
'LOUISE'.....	Charpentier (November)	'KONIGSKINDER' (Royal Children)	Humperdinck (Dec.)
will be followed by eight to be selected from among			
'CAVALLERIA RUSTICANA'.....	Mascagni	'L'ENFANT PRODIGE' (Prodigal Son).....	Debussy
'LA BOHEME'.....	Puccini	'MIGNON'.....	Thomas
'GIANNI SCHICCHI'.....	Puccini	'LA BASOCHE'.....	Massager
'FRANCESCA DA RIMINI'.....	Zandonai	'SHAMUS O'BRIEN'.....	Stanford
'SISTER ANGELICA'.....	Puccini	'THE BARTERED BRIDE'.....	Smetana
'PELLEAS AND MELISANDE'.....	Debussy	'LE ROI D'YS' (The King of Ys).....	Lalo
'MADAM BUTTERFLY'.....	Puccini	'THERESE'.....	Massenet
'PENELOPE'.....	Faure		

'Thais' (Massenet), the first of the series, will be broadcast on September 23 and 25, and an order form in respect of this opera is appended. Time, trouble, and disappointment, however, are avoided by placing an advance order for the complete series, and listeners are invited to complete Part 2 of the form below in order to ensure supplies of the librettos in good time for the respective broadcasts.

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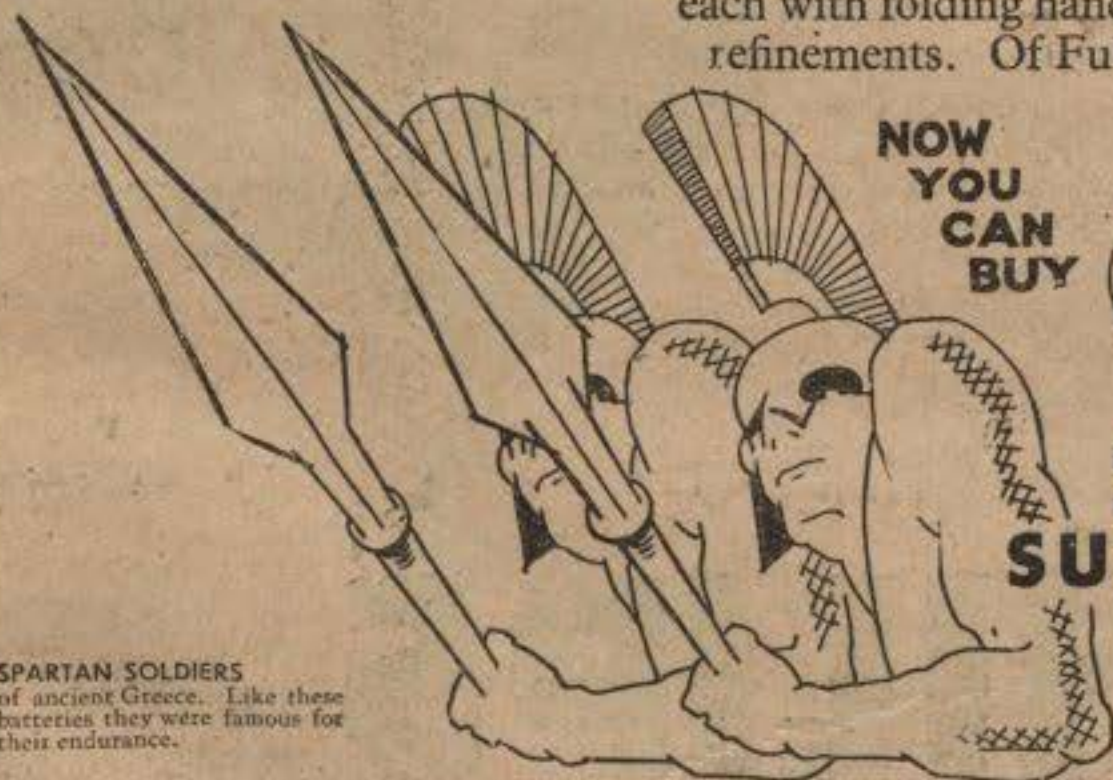
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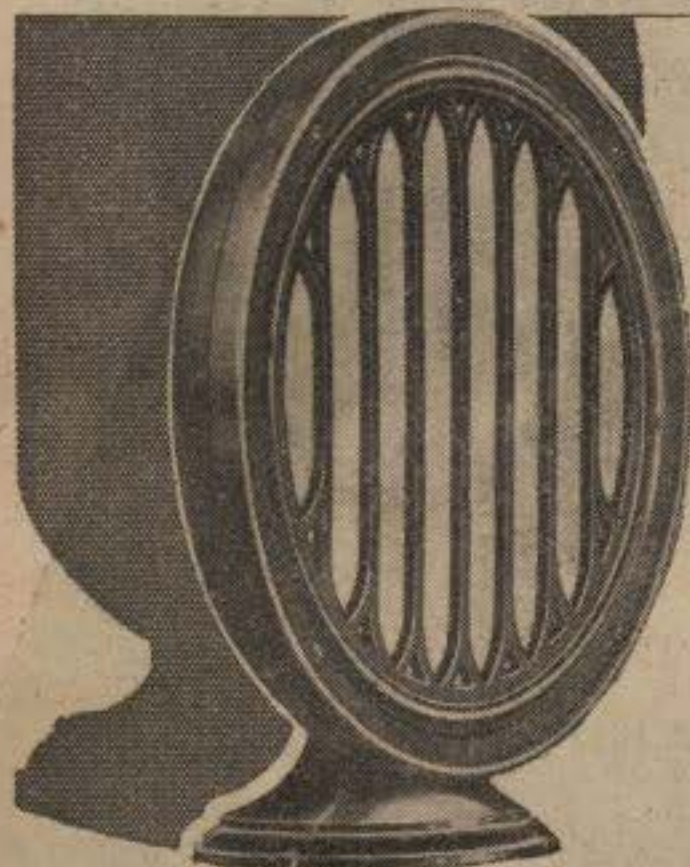
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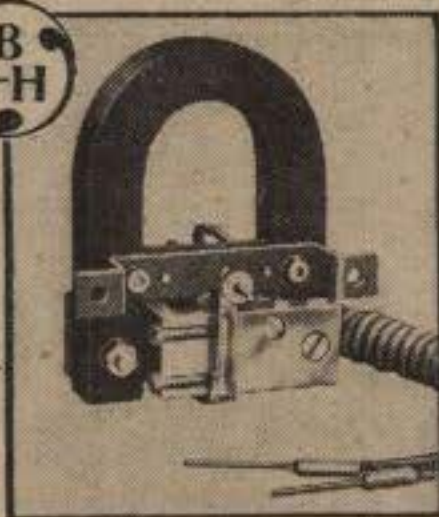
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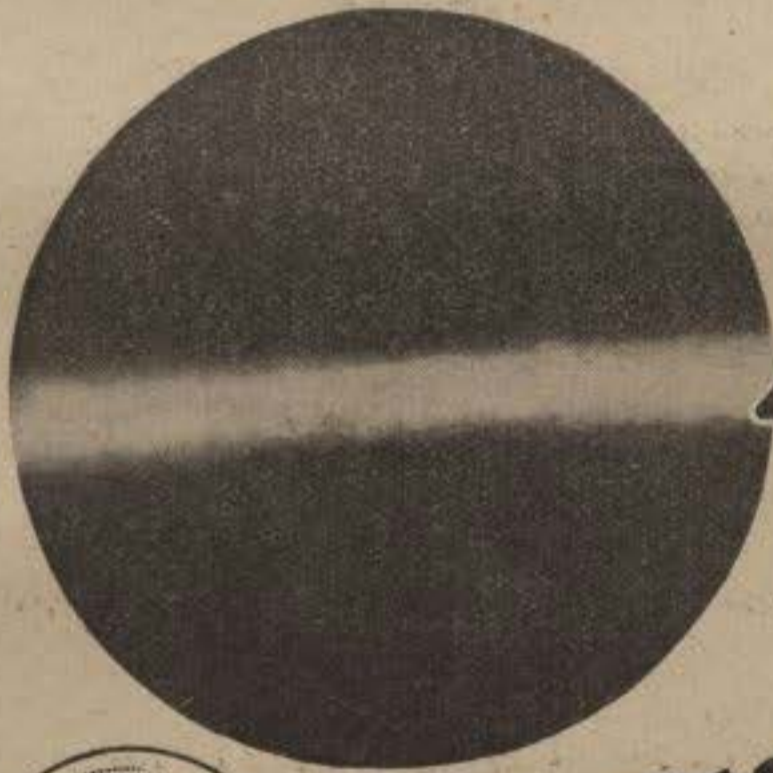
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ONE**

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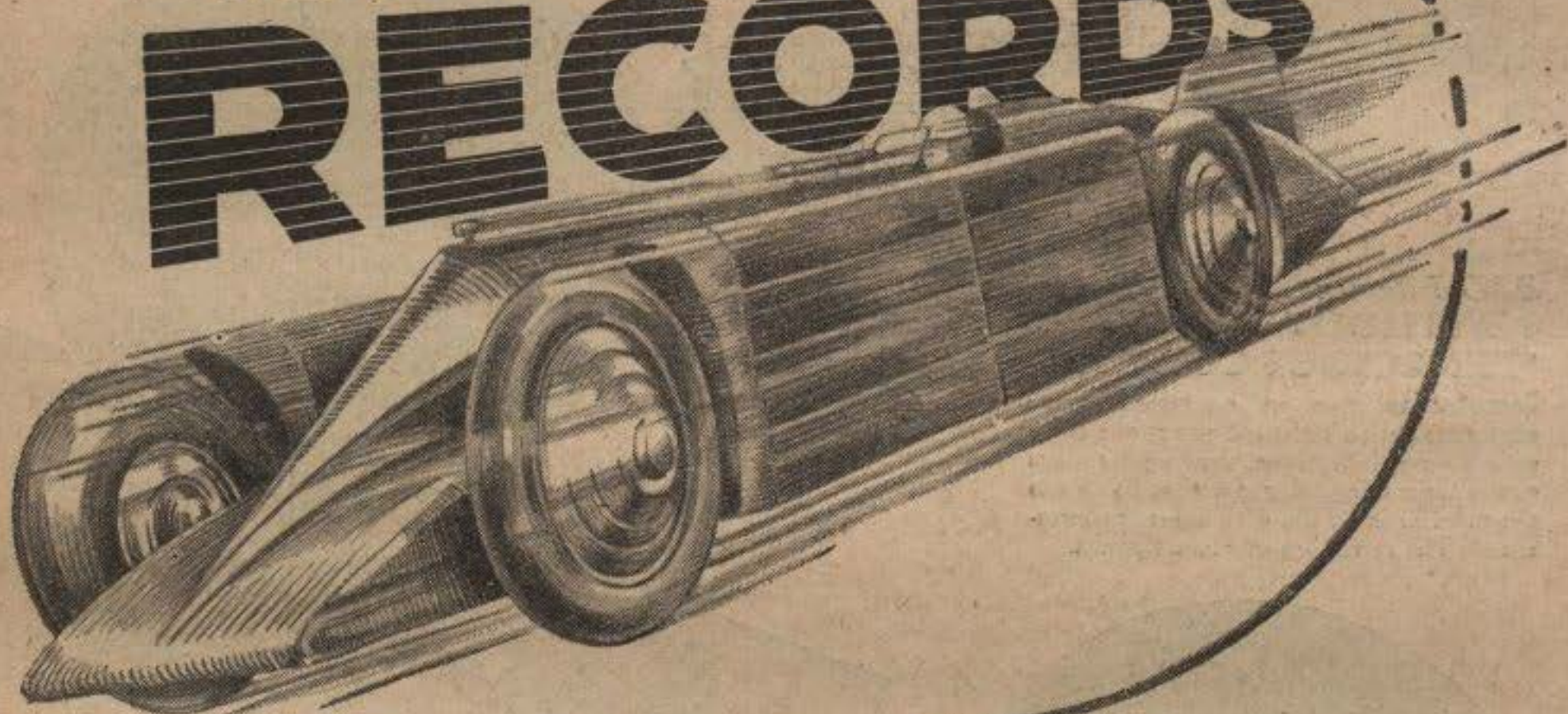


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