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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 28. No. 361.

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

AUGUST 29, 1930.

Every Friday. TWO PENCE.

VARIED PROGRAMMES FOR THE SUMMER LISTENER



TOTI DAL MONTE, 'STAR' OF THE SCALA OPERA, MILAN, is to broadcast in a concert from Ostend on Sunday (National).



GABRIELE JOACHIM, OF THE NEW GENERATION IN MUSIC, who will be heard in a Brahms Concert on Wednesday (Regional).

VAUDEVILLE, DRAMA, AND INTERNATIONAL MUSIC

Lullaby-



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THE WHOLE OF LIFE IN A SHELF OF NOVELS

By V. C. Clinton-Baddeley

Mr. Clinton-Baddeley, who on Thursday next begins a series of readings from 'David Copperfield,' writes of Charles Dickens with the fervour which the novelist inspires in all his admirers.

CHARLES DICKENS was born in 1812 at Landport, Portsea (where his father was a clerk in the Navy Pay Office)—the 'not-over-particularly-taken-care-of boy' of supremely improvident and irresponsible parents. In 1816 the family moved to Chatham, where as a delicate and 'very queer small boy' he passed four happy, impressionable years, laying the foundations of his style, by reading the old humorists and a great many melodramas, feeding an unusually dramatic sense of horror on the eerie sights of the marshes, and—always an actor—achieving an early renown as an exponent of comic songs before admiring audiences in the Dickens' best parlour. But just when the boy should have been going to school his father's finances collapsed, and the family moved to London, where they were hounded from one miserable lodging to another. In the general turmoil Charles remained unnoticed, almost uncared for, and alone interested in his intellectual development—for his highly Dickensian parent was at the moment preparing to educate other people's children in a final effort to delay disaster. A brass plate was set up advertising 'Mrs. Dickens' Establishment' for the education of Anglo-Indian children. But the establishment did not prosper. 'I left at a great many other doors,' he writes, 'a great many circulars calling attention to the merits of the establishment. Yet nobody ever came to school, nor do I recollect that anybody ever proposed to come, or that the least preparation was made to receive anybody. But I know that we got on very badly with the butcher and baker; and that very often we had not too much for dinner; and that at last my father was arrested.' Mrs. Dickens and her family joined her husband in the prison. The very queer small boy was put to work in a blacking factory on a wharf by the Thames at a wage of 6s. a week. The bitterness of years never departed. 'It is wonderful to me,' he wrote years later, 'how I could have been so easily cast away at such an age. It is wonderful to me that, even after my descent into the poor little drudge I had been since we came to London, no one had compassion enough on me . . . to suggest that something might have been spared . . . to place me at any common school. . . . My father and mother were quite satisfied. They could hardly have been more so if I had been twenty years of age, distinguished at a grammar school, and going to Cambridge.'

The misery of that time could not be written plainly, though much has been translated into the pages of 'Copperfield.' It was surmounted only by a spiritual magnificence in the child who could proudly order the 'very best ale' and tip the waiter with his last halfpenny, who never revealed the secret of his parents' residence, and could knock at the door of a respectable house and inquire if Mr. Bob Fagin lived there, in order to impress that very gentleman (who was waiting near by) with the idea that this was his home.

When he was twelve there came a turn in the family fortunes, and he was sent to school,

His activities here appear to have been largely devoted to the composition, performance and production of melodramas involving a generous expenditure of fireworks and explosions. At the age of fourteen he was placed as a clerk at an attorney's office. At nineteen he became a reporter in the House of Commons, and shortly after joined *The Daily Chronicle*. He was twenty-one years old when the first sketch by Boz appeared in the *Old Monthly Magazine*. Into those swift years he had crammed the whole varied experience which forms the living background of his novels—the part-autobiography of 'Copperfield'; the prison of 'Little Dorrit'; the law in 'Bleak House,' 'Great Expectations,' 'Drood'; the topography of 'Great Expectations,' 'Drood,' 'Copperfield,' 'Mealy Potatoes' he had known at the wharf, and 'The Marchioness' at the prison; he had lodged with Mrs. Pipchin and worked (sweet privilege) with Mr. Guppy. Mr. Crummles he had known always.

The public accepted Charles Dickens for a



profoundly simple reason. He gave them what they wanted. The demand for tales of love and horror and humour is constant in the human understanding. To the purveyors of trash so wide a market is easy game. But the public recognizes swiftly enough when a great writer proffers his services. (It was in *Young Folks* that 'Treasure Island' was first published, and suffered nothing for that.) So it was that Charles Dickens arose to an unparalleled popularity. His appeal was to every class of person. Romantic, even melodramatic, adventure was his theme—but he did it well: that was the difference. The young man who had done this thing (he was twenty-four when 'Pickwick' began to appear) was a slight but arresting figure. His features were delicate, his eyes very bright, his hair long and wavy. Dressed rather too smartly ('gay as a bridegroom with his flower, bright costume, hat set a little on one side'—Percy Fitzgerald), and like Disraeli not in the least averse to attracting attention, his figure in repose was effeminate. In fact, he was possessed of a domineering self-confidence and when roused to anger (which was often) revealed the spirit of a fighting-cock. When Thomas Adolphus Trollope met him in Italy in 1845 he described him as 'a dandified, pretty-boy-looking sort of figure, singularly young looking . . . with a slight flavour of the whipper-snapper genus of humanity . . . of the general charm of his manner I despair of giving any idea to those who have not seen or known him.' He was to Victorian England something entirely new—new in his virile treatment of popular themes, new in the very style of his monthly instalments. Nor was his promise of service to the public unfulfilled. From champion of a popular romanticism he grew to be champion of public liberties. He died on June 9, 1870, worn out with his labours of writing and editing, and with the public reading of his own creations. Dickens had not been long dead before the inevitable tide of destructive criticism overtook his works. They discovered that the Dickens plots were weak and pointed to the hysteria of his sentiment. They found an unreal portrait of an aristocrat and tore it to pieces in high critical glee. They carped at his pictures of the country. There were those who objected to his ridicule of hypocrisy. It is an astounding thing that criticism could ever have grown so obtuse. Admit these charges, and what have you done but drawn the cork from a bottle of rare wine? Dickens accepted the stale, outworn conventions of his time—but he so ornamented this poor framework that it actually does not matter if his plots are inadequate, his villains theatrical, his sentiment unpalatable, or his prose sometimes metrical. The real Dickens is so vast, so immeasurably better than his failures that all these objections lie superbly beyond the point. The novels could get along much better without Carker, or Murdstone, or Smike, or Jaggers, who are essential to the plots, than without Miss Fox or Mrs. Micawber

(Continued on page 459.)



'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



All Sorts to Make a World.

QUITE unjustly, Elgar's First Symphony is only infrequently heard today. It was first played at a Hallé concert, under Richter, in 1908; and during the very first year of its existence it was performed over a hundred times—an almost phenomenal popularity for a new symphony. It has since paid the penalty, however, by a strange neglect. Very likely it doesn't possess the maturity of the Second Symphony (listeners will be able to judge for themselves: the First Symphony is to be played on Thursday, September 11 (National), and the Second on October 2, but that it is among the greatest British music of Edwardian days few would deny. Elgar has dedicated the symphony to 'Hans Richter, true artist and true friend.' Elgar's music, we believe, is a little out of fashion at the moment. We ourselves, however, do not set much store by fashion; that lauds one style one minute and its opposite the next. The world of music is a wide one, with ample room for all sorts and sizes. Indeed, if you don't share such a view, Thursday 'Proms' like this of the 11th must be a great trial. The programme ranges from the romantic Delius to the philosophic Alan Bush, and from the steely, nervous ecstasies of Bliss to the noble sentiments of Elgar.

'Gala' comes South.

LISTENERS outside Scotland know Tyrone Guthrie as the author of *Squirrel's Cage* and *The Flowers are Not for You to Pick*, two of the most interesting plays as yet written for broadcasting. Cambridge knows him as the producer of the Festival Theatre, as formerly he was producer of the Scottish National Players. This young man of under thirty, blue-eyed and tall as a lamp-post, is now associated with the more serious aspects of the drama; only Scottish listeners, recalling the programmes which he once wrote and presented as producer to the Glasgow Station, know that he has a less serious side. A programme by Mr. Guthrie, entitled *Gala*, which has twice been heard from Scottish stations, is to be broadcast from Savoy Hill on Friday, September 12 (Regional), and Saturday, September 13 (National). The author



'A lunatic game of croquet.'

of *Gala* is given as 'Tyrone Power,' but we refuse to accept the pseudonym. The programme will take us over to Wroxton Park, country seat of the Duchess of Wroxton, who has lent the grounds for a Grand Garden Fête in aid of local charities. There is a band—and it plays in the way that bands do play at garden fêtes. There is a lunatic game of croquet, a hoop-la, an amateur theatrical performance, a bishop—in fact, all the materials required for one of those occasions of which the parish magazine reports, 'A good time was had by all.'

The Comic Muse.

ON Saturday evening next, September 6, Captain Harry Graham will broadcast the first of his series of talks on 'The Comic Muse'—a discussion of the humorous poets of the last century, seasoned, we hope, with liberal quotation, for there is no better reader of comic verse living than Captain Graham. Poets as a rule take their mission with great seriousness (never more seriously than in the nineteenth century); it may surprise many listeners to re-discover that the Comic Muse was a very active tenant of the Victorian Parnassus. The Tennysons, Brownings, and Matthew Arnolds—the gilt-edged securities of Poetry—loom very large on the bookshelf, banishing the 'comics' to some out-of-the-way corner. Nevertheless, the Solid Century produced Thomas Hood, the unrepentant punster, W. M. Praed, the Smiths, of 'Rejected Addresses' fame, C. S. Calverley, R. H. Barham (author of 'The Ingoldsby Legends'), W. M. Thackeray, Edward Lear (deviser of the metrical form now known for some mysterious reason as the 'limerick'), Lewis Carroll, and W. S. Gilbert, who is probably better known to the listening public for his collaboration with Sullivan than for 'The Bab Ballads.' To all of these Captain Graham will refer in his talks.

The Wit of 'C. S. C.'

A GOOD story is told of Charles Stuart Calverley which goes to prove that he was as nimble-witted in life as in his scholarly parodies. While in residence at Cambridge, he took part in an escapade which culminated in his stealing the sign from outside a country inn and running back to college with it under his arm hotly pursued by the inn-keeper and his friends. Arriving home ahead of the hue and cry, Calverley persuaded the college porter to lock and bar the door. Unfortunately, while the inn-keeper and his merry men were still hammering at the door, the Dean emerged from his rooms. 'And what, may I ask, Mr. Calverley, is the meaning of this uproar?' Not in the least abashed, and quoting neatly from St. Luke, Calverley replied, 'Sir, this generation is an evil generation; it seeketh after a sign and there shall no sign be given it.'

Heartless Humor.

NO living writers are to be included in Captain Graham's series—or else he might have a considerable struggle with modesty, for he was himself one of our most witty and ingenious rhymsters. We, today, need not fear comparison with the Victorians in this matter. A. P. Herbert, 'Evoc,' Harry Graham, E. C. Bentley, Hilaire Belloc, and Father Ronald Knox carry on to perfection the tradition of Calverley, Lear, and Gilbert. Many will be familiar with Harry Graham's 'Ruthless Rhymes,' of which our two favourites are:—

Nurse, who peppered baby's face
(She mistook it for a muffin),
Held her tongue and kept her place,
'Laying low and sayin' nuffin';
Mother, seeing baby blinded
Said, 'Oh, nurse, how absent-minded!'

and even more ruthless:—

In the drinking well
Which the plumber built her,
Aunt Eliza fell.
We must buy a filter.

Cod Paragraph.

THE news that Miss Kate Lovell is to talk Nationally on 'Ways of Cooking Fish' excites us profoundly, for we burn to know of new ways of disguising what is to us the most contemptible of fishes. There are, we know, people who would rather eat Cod



'Most contemptible of fishes.'

than Caviare. Let them. We first became cod-conscious (to use a term coined by advertising psychologists) in days when a brutal cook used to serve to the forty small boys who made up our preparatory school slices of the fish exuding greyly the water in which it had been boiled, adding, with profound cynicism, a parsley sauce as soulless and glutinous as billstickers' paste. We used to feel the same about rabbit until we ate it roasted with herbs in Provence. Parsnips are still anathema to us. Thumbing our encyclopaedia we read of 'Cod' that it is 'the name given to the typical fish of the family Gadidae of the order Anacanthini, which includes fishes without spinous fin-rays, with no duct to the air-bladder, and with the pelvic fins anterior in position.' Even this attractive description doesn't make us feel any happier about cod.

Six New Revues for the Autumn.

THERE is to be only one vaudeville programme next week—on Monday, September 8 (Regional) with Julian Rose, Mabel Marks, Rudy Starita, etc.—while the remaining hours of light entertainment will be devoted to *The Ridgeway Parade*, the first of Philip Ridgeway's new series of revues which are to be heard fortnightly during the next three months. For these shows the producer has recruited the same company which took part in his recent vaudeville re-creations. Mr. Ridgeway, who is composer, author, and actor as well as producer, is writing the greater part of the 'book' and music of his 'parades,' while Holt Marvell is assisting him with lyrics, sketches, etc. Regular features of each show will be a miniature musical comedy and a topical burlesque of the broadcast programmes. As on previous occasions the producer is returning to the past for some of his material—songs of old-time vaudeville and musical comedy. In setting out to present six original entertainments within the space of some ten weeks, Mr. Ridgeway has undertaken a formidable task but he has invention, vitality, and microphone experience on his side. This raises an interesting point—the insatiable demand which broadcasting imposes upon those who write, compose, and produce for it. 'A theatrical producer is well content with his own energy and originality if he assembles material for two or three shows in a year—whereas radio producers like Gordon McConnell and John Watt are compelled, if the public demand is to be satisfied, to present as many as twenty-five revues and other light programmes apiece in a year.'



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE

'Homely' Programmes for Mr. Moseley.

WE have drawn Sydney Moseley on the matter of the 'homeliness' or otherwise of Shakespeare's plays. 'You talk,' he writes, 'about bowdlerizing Shakespeare. I challenge you to broadcast Shakespeare, or even the Bible uncensored. Would you broadcast "All Quiet on the Western Front" uncensored? And if people like myself resent the lurid side of the masters being broadcast into the homes, do you still talk of "bowdlerization" instead of normal, sensible censorship? Answer that, now.' Enough of your twisting and turning, Mr. Moseley. Our criticism of your paragraph on *Antony and Cleopatra* was not a plea for the replacement of any 'strong' words which Cecil Lewis in cutting the play may have removed. We listened to the broadcast version and would not have had one word more or less of it. What did worry us was that you should have capped a very bad-tempered criticism of the production with the words 'not the "homeliest" of Shakespeare's plays, either,' in which you took, or seemed to take, exception to the *story* as 'broadcast into the homes' in July last. 'Homeliness' is a delightful and heart-warming quality—and one obviously not possessed by either Antony or Cleopatra—but if it were to become the criterion of all that was broadcast in the way of music, talks, and drama, the repertoire of broadcasting would be sorely reduced and the listener crack his jaw with yawning.

In Tune with the Age.

HONEGGER is here again—in the 'Prom' on Tuesday, September 9 (Regional)—with a *New Concerto for Violoncello and Orchestra*, which will have its first English performance at the Queen's Hall. Knowing our Honegger, whose musical pictures of a railway engine and a rugby match have, in the past, infuriated reactionary listeners, we can prophesy that the Concerto will not be 'everyone's meat.' We should, however, welcome the first performance of a new work by a distinguished composer, hear it through, albeit a little startled, and cuss afterwards. The same concert includes the 'Unfinished' Symphony which follows the Honegger, and may act as bait to tempt the scornful. Honegger is modern of the moderns. He seeks his inspiration in the stress and strain of a mechanized



'Composers, then and now.'

civilization. We read (with the flicker of a smile) of the young journalist who, on visiting the composer to discuss his latest oratorio, found himself flung into a high-power sports car and rushed through Paris at breakneck speed, while Honegger raved, not of music, but of the beauties of sleeve-valves, streamline, and four-wheel brakes. Composers used to be mild and maddish old gentlemen in black hats and 'La Bohème' cravats. Today they wear goggles and crash-helmets. All this makes us feel very old-fashioned.

Organ Music at the Proms.

THE same 'Prom' programme contains a *New Symphony for Orchestra and Organ*, by Marcel Dupré. It is one of the more lush pleasures of the 'Proms' that we are then allowed to hear the great organ of the Queen's Hall. As a rule, the most we are treated to is a sustaining pedal in one of the more complicated works by the moderns. But with the advent of the 'Proms' the organ comes into its own again. Already this season we have had (besides such favourite organ classics as Bach and Handel) an English dance for organ and orchestra by Percy Grainger and a concerto by Hindemith, with the organist of the Regal Cinema as soloist. (It must have been a revelation to some, by the way, to hear a cinema organist play such difficult modern music with such fine understanding.) And now here comes the organist of Notre Dame, appearing as soloist in his own symphony. Listeners are already familiar with M. Dupré's amazing virtuosity; but this, we believe, is his first appearance at the 'Proms.' On the evening after his appearance at the Queen's Hall, i.e. Wednesday, September 10 (National), he will broadcast a full recital, his programme including Bach, César Franck, and Widor.

A Radio Satirist.

AMONG the names of the half-dozen writers who have concentrated their energies upon writing for the microphone, that of Dr. L. du Garde Peach takes a leading place. His latest radio play is entitled *The Path of Glory*. It is a satire on modern war; the Government of an imaginary State, having come to the conclusion that the vanquished comes out of a war with more profit than the victor, sets out to lose a war, but—to tell more would be to spoil the story. A pleasant fancy—but *The Path of Glory* will not be produced until 1931, because there are already two military plays down for presentation this autumn—*Brigade Exchange* and *Red Tabs*. In the meantime Dr. Peach's business satire, *Ingredient X*, is to be revived on Monday, September 8 (Regional), and Tuesday, September 9 (National). *Ingredient X* is one of the most successful attempts at purely radio drama yet made. The 'ingredient' in question is a commercial product, to obtain which men slave and suffer in the jungle and in ships at sea while the directors' wives indulge in tea-table gossip.

Return to London.

FOR our 'Diversion,' Manchester is this week giving us a fun fair, a circus, a cotton-mill, the Blackpool ballroom, and the Mersey by night. Next week (Tuesday, September 9; National) Cardiff follows with a coal mine, a choir singing in an underground cave, the pumps of the Severn Tunnel, and other adventures. In October the series of *Diversions* will return to London, the land of its birth, and throughout the winter there is likely to be one of these programmes each month. Despite the difficulties which they entail and the occasional roughness of their presentation, *Diversions* have proved popular with listeners, partly because they introduce a 'surprise' element into a programme which is otherwise, of necessity, inclined to rigidity.



Commentary on the 'Leger.'

THERE was a time when racing commentaries were much-discussed and admired items in the programmes. This was in 1927, when these descriptions began, and each new invasion by the microphone of racecourse, football field, or boxing-ring was



'Boring all the other paupers.'

hailed as a minor miracle. Today, running commentaries though greatly improved in technical efficiency, take their place as a regular and accepted feature of broadcasting. On Wednesday, September 10 (National), Mr. R. C. Lyle will describe the classic 'St. Leger' from Doncaster. This famous race dates from 1776, when it was inaugurated at the suggestion of a prominent Yorkshire sportsman, General Anthony St. Leger. The General, whom we see in Gainsborough's portrait leaning genteelly against his horse, had a filly entered for the first St. Leger which ran second, being beaten by my Lord Rockingham's Alabaculia. The winner was ridden by John Singleton, a famous eighteenth-century jockey who, after an up-and-down career, died in the workhouse at the age of ninety-four, after boring all the other paupers with stories of 'I remember, laddies, when I rode in the first St. Leger...' The year 1776 marked not only the institution of the great race, but the beginning of Doncaster's fame as a racing centre. In that year the Corporation sanctioned the construction of a racecourse and a 'commodious stand.'

Achieving Fame 'on the side.'

AMONG the names included in the 'British Composers' Prom on Thursday, September 11 (National) is one as yet little known to the majority of us: Alan Bush. The *Symphonic Impressions* which will be played was written when the composer was studying composition under John Ireland. It will be interesting to hear how far he avoided being influenced by the persuasive genius of Ireland. We understand that Alan Bush, who is still a comparatively young man, is at present at the University of Berlin, studying Philosophy. Wasn't it the Greeks who held that, of all the arts, music was the most conducive to the philosophic mind? Mr. Bush's serious interest in this direction reminds us of others who have followed such twin-pursuits, 'practising' their art 'on the side.' There was Lewis Carroll, who was a mathematics professor at Oxford as well as the creator of 'Alice.' Stephen Leacock, who is one of the world's few humorists, is also a world-wide authority on Economics. A. E. Housman, the poet, is a professor of Latin. Einstein, we are always being told, is a keen and good musician. And didn't we once hear that Grock had been offered a chair of Philosophy in Prague? But perhaps we didn't.

'The Broadcasters.'



Editorial Offices: Savoy Hill, W.C.2

Published Every Friday. Price 2d.

Rates of Subscriptions:

12 months (Foreign) 17s.

12 months (British) 15s.
including postage.

Subscriptions should be sent to the Publisher of
The Radio Times, 8-11, Southampton Street,
Strand, W.C.2

DURING the interval of one of the first Prom Concerts this season, Sir Henry Wood was heard to declare that he had never handled a finer orchestra. Such was the conductor's own enthusiastic testimony to the new B.B.C. Symphony Orchestra in the modified form in which it is playing throughout the present series of Proms. The professional musical critics were no less enthusiastic. 'The new orchestra is something in the nature of a glorious adventure for musical London' . . . 'bears comparison with any in Europe' . . . 'has been fashioned into a magnificent instrument' . . . 'exceptionally fine,' and so on. If such praise has been accorded already, when the new orchestra has hardly had a chance to get into stride, and when it is not by any means playing at full strength, how much more will it be merited when the season of B.B.C. Symphony Concerts begins in October and the orchestra comes on to the platform in its final and permanent form? The number of players will be increased from ninety to one hundred and fourteen, playing under the superb leadership of Arthur Catterall. The Prom season will certainly have proved, by then, a valuable training, for, besides being a fine interpretative artist, Sir Henry Wood is incomparable as a moulder of orchestras. The palm for supremacy has hitherto gone unconditionally to foreign orchestras: it looks, at last, as if England were seriously competing for that honour. Day by day, in every way, it becomes less possible to speak deplorably of England as 'the Land Without Music.'

A YOUTHFUL contemporary, writing of the B.B.C.'s choice of a Film Critic, asks indignantly: 'What claims has he to enlighten the masses of the country on an art so technically involved as the cinema?' The answer is that, whatever else the function of our Critic may be, it is not to muddle the cinema-going public with the technical involutions of studio work. He speaks merely as an ordinary member of the 'masses,' with rather more than usual time and experience to bring to the consideration of the films which he discusses in his fortnightly

talk. His business is to introduce the new releases to the listener in a talk free from commercial bias and technical confusion—qualities from which the experts of the studio are (alas, for human frailty!) seldom entirely free. A close inside knowledge of 'the business' would at the present stage of cinematographic development prove rather more of a liability than an asset to the broadcasting critic upon whose unpretentious discussion of ordinary films the cinema-goer is coming more and more to rely. Further revelation as to the luxurious equipage and private entanglements of the divas of celluloid would be quite out of place in his talk—and the time has not come to interest the public more than is necessary in the refinements of 'sun-arcs,' 'camera-tracking' and 'duping'; it requires more urgently to know whether the films presented to it have been made with good taste and an adult sense of the dramatic—ingredients upon which the judgment of the intelligent layman is often, strange to relate, of more value than that of the technician.

THE WORLD WE LISTEN IN

English cooking is a sore subject. Perhaps the B.B.C., which does so much for music, may help our imaginations to play even round this neglected art. That may be Mrs. Armstrong's purpose, for she is to talk on Tuesday, in the National programme, on 'What shall I make for a change?' Hers is a bold undertaking. For it is questionable whether we want a change. Have you ever watched the tourist on his travels? One thinks of that complacent line in Horace, in which he boasted that the Romans, as they spread over the earth, changed their sky but not their soul. For sunlight or snow we will travel, but we like to enjoy these strange things in a hotel which advertises itself as 'a home from home.'

This year I spent part of my holiday in the little inn of a Spanish fishing village. The cooking was excellent but uninteresting. Outside were the gnarled olive-trees and the fantastic prickly pears, but on the table were the dishes which the standardized Continental hotel has learned to provide for English guests. At last we dared to ask the pleasant manageress if we might not have a Spanish dish. The request astonished her: experience had taught her that English travellers abhor adventures in food. But with this invitation the cook gave the rein to her fancy. I dare not trust my memory to record the more elaborate triumphs of her art, the Mexican inventions and the Moorish creations, which drew on the experience of the Spanish race in strange lands. The simplest of her dishes showed daring. It was a cabbage boiled with rasins and pine-kernels. So to ennoble that proletarian vegetable was an inspiration of true art.

How came it that our nation sank to its traditionally unimaginative attitude towards food? The French repeat their classical joke that we have many religions but only one sauce. That is their way of saying that Puritanism banished from our shores this humble art in the train of its nobler fellows. Singing for our

edification 'Brief life is here our portion,' we laboured in our kitchens to make it briefer still. Our forefathers could not dispense with cooking as they dispensed with the opera, but they reduced it to a virtuous monotony. But why is it that Americans, who preserved the Puritan tradition in a more tyrannous form than our own, excel none the less as cooks? The cheaper restaurants of their great cities are a nightmare of mechanization. From them has been exorcised every grace save cleanliness. Every hint of leisure has been banned. The guests form a queue which circles round the room like a human conveyor, snatching dishes as it moves from the jaws of automatic machines. But even in these places the food puts the cooking of pretentious English restaurants to shame.

The English cook lacks ambition. In a Spanish restaurant, one evening, the 'chef' produced an astounding creation of macaroni. He had woven it into a basket, which blushed and blossomed with roses and dahlias of the same material. This was an abuse of art, but it witnessed to a lively invention. This man's kitchen was an intellectual workshop.

One sympathizes with the English housewife who is resolved that she will not become a slave to pots and pans. But when she has banished imagination from the kitchen it does not follow that it will flourish in her thoughts. It may be degrading to spend one's days in thinking of food, but is it not of all degradations the worst to do badly what after all must be done?

The truth is that the best of us are civilized in patches. I know a little market town on the slopes of the French Pyrenees.

The Epicure's Cathedral It has a superb old church. It has a shop in which one may buy crockery made on the wheel after gracious traditional patterns. It receives any 'artist-painter' who visits it with a respect which we should reserve for bishops and cricketers. But its insanitary streets have an evil smell. In its music-shop there are no records above the level of a popular operatic air. Its bookshop I never explored; in its window the only serious treatise is a work which offers to teach any man, however unprepossessing, how to become irresistible to women. Its best hotel is dirty and uncomfortable. But twice a day this temple devotes itself to a ritual in which culminate all the graces and solemnities of French culture. It dines royally. One feels at noon, and again towards evening, a visitation of Sabbatic awe creep over the little town. Gravely the commercial travellers seat themselves at their long table, adjust themselves squarely on their chairs, fit napkins under chins, and ponder the menu, with its names that recall great pages in this nation's past. With what literary grace does it dignify even the simpler dishes. The steak tastes of Chateaubriand's romantic prose: the prunes, stewed in red wine, wear a Cardinal's robe. Imagination has robbed eating of its grossness. There is a hush in this cathedral of the epicure as the soup comes in, till one listens for the tinkling of the altar bell. Throughout the meal the long table is silent, till in our nook at the window even we are ashamed to speak. Only with coffee and cognac are tongues loosened. The celebration is over; one may chatter of mundane things.

To this it is not given us to attain. Every year when I cross to Calais I resolve to buy a French cookery book: every year as I land at Dover I realize that I have forgotten it. One does not forget such things by chance. One forgets because one knows oneself unworthy of the high adventure.

H. N. Brailsford

Musical Masterpiece of the Week : IV

Rachmaninov: Second Pianoforte Concerto

—BUT ONLY ROMANTICS NEED APPLY

Robin Hey writes on Rachmaninov's popular Second Pianoforte Concerto which Solomon will play at the Proms on Tuesday next



trained in the Moscow of the early 'nineties, when the city was abandoned to a drunken bohemianism, living in languor, revelling in a profound pessimism, indulging to the full in ecstatic sensations. The brilliant youth imbibed these enervating traits and early began expressing them in his music. The famous Prelude is founded on them—a lily growing out of the mud. It has been called 'the leit-motiv of his life,' and in a sense that is true. It expresses, however briefly, a sterile impotence before fate, and the indulgence of an escape into the mirage of dreams. That way, of course, lies death to any art. Rachmaninov, however, was

mood into a selfish indulgence and to give him the power to exploit it at its most sublime point. This Rachmaninov does again and again in his music, but never quite so perfectly as in this Second Concerto. It is an early work, but he has never surpassed it. Perhaps he never will. In 1918 he came out of Russia and immediately conquered the West. America started the applause, and it has never yet died down. He went from triumph to triumph . . . but he wrote scarcely any fresh music of importance. Was it, one wonders, that in so youthful and optimistic a land his spirit unhappily harked back to Russia? Rachmaninov is, inherently, a pessimist; and how should such an one thrive in a land like America? It might have been very different had he been born in Petrograd, the 'advanced' city, the city of 'novel ideas'; but he was born in Moscow—backward-looking, bohemian Moscow.

THERE can hardly be a worse ignominy, for any artist, than to find himself fettered for life to a successful trifle that he has since outgrown. Such a fate almost befell Rachmaninov. When he was still a very young man he wrote a certain Prelude. True, the Prelude was a good one; but it scarcely merited the stampede of approval which it was accorded all over the world. And, anyway, Rachmaninov soon passed on to finer things. He wrote symphonies and concertos of importance. He showed talent as a conductor. He suddenly revealed himself as one of the most astonishing pianists of his time. But the world seemed to care little for these things. It was enough that he had written the Prelude. He could not escape it. It was like a ghastly albatross about his neck. If he appeared on the platform as soloist in a concerto, patiently, respectfully, the audience would sit it through; but it was quite clear they were all thinking of something else. Presently they would demand the Prelude. They did demand it. They got it. But would they have felt so pleased with themselves, one wonders, if they could have probed the composer's thoughts as, for the thousandth time, he hammered out those three opening octaves that are like a tragic announcement of fate?

Those unhappy days, however, are fortunately over. The world has at last accorded Rachmaninov his proper place. The Prelude will gradually slip into comparative oblivion; and Rachmaninov is already accepted as one of the major composers of his day, and as a pianist of quite extraordinary powers. The composition which, more than anything else, has brought about this reformation is his own Second Pianoforte Concerto. To hear the composer himself play it (and the opportunity is open to all, since H.M.V. have magnificently recorded his performance of it with the Philadelphia Symphony Orchestra) is to understand its (and his) significance to the full.

And what does this concerto stand for? In a word it is the very apotheosis of a romantic acceptance of fatalism. Rachmaninov is Russian to his finger-tips. The passionate pessimism of the sensitive Slav is in his blood. He was



Composer and Pianist: Sergei Rachmaninov at the Piano.

fortunate enough to meet, at this critical juncture, a well-known hypnotist-physician named Dal'. Dal' plucked the young composer out of the shallows of bohemianism, where he might easily have floundered, and planted his feet on somewhat surer ground. In a fine gesture of gratitude, the composer dedicated to him this Second Concerto.

Nevertheless, neither in this great concerto nor in any later work does Rachmaninov quite shake free of the shackles of his youth. The impotence before the unconquerable power of fate remains. It is his spiritual heritage, and he cannot deny it. The most he can do is to put up a fitful struggle against it, only to sink back at last into the same phantasmal paradise of dreams. And almost, as one looks at the glowing mirage of his music, one could persuade oneself to believe in it. What luxury it tells of! What splendour of colour and magnificence of sound! What sunset of sweet melancholy. . . . You will say this is reducing music to the painting of a mood. True, but it is a sublime mood and one common to all but the most fanatically Browningsque. Life cannot be all sunrise and the singing of larks. The stars have their place in the eternal rhythm, and the song of the nightingale; and these, indeed, often bring us nearer in spirit to the common source of things. What Dal' did for the composer was to prevent him from degrading this

And is there not something oddly symbolic about this exile that (or so it seems) fate has thrust upon Rachmaninov? From the very beginning, from the youthful Prelude itself, his music has had in it all the *sehnsucht* of exile. All the best of his work has had in it the voice of one crying for the paradise of dreams. Music for him is but a gateway to that forbidden country which but to see, though one cannot enter, is to find respite from this harsh and workaday world. For Rachmaninov's place is among the great Romantics. He is of the company of those whose art is an escape. Centuries ago, in seven magical words, Sir Philip Sidney gave us the motto of all their work: 'A rosy garland and a weary head . . .'

More significant than most of Rachmaninov's music, the Second Pianoforte Concerto enlarges upon this narcotic theme. It is romantic music out and out. To step into the street, after the Ninth Symphony of Beethoven, is to see the world ennobled in all its aspects; one seems to understand, then, the true nobility of man; one is convinced that, however unapparent, a purpose inspires all things. But to step into the street, after a performance of this concerto of Rachmaninov, is to be kindled with a sense of no such surety. The predominant feeling, then, is protective rather than ennobling. While the culminating theme of the last movement continues to ring in the mind, the harsh realism of the world seems to have no power against one: the eye is fixed on a fair vision that gleams beyond the opened gates.

Such is the general aspect of Rachmaninov's music. No doubt it is a very personal interpretation and one with which many musicians would express themselves in most violent disagreement. Nevertheless, it is surely an interpretation calculated to help the unmusically musical to listen to the concerto with keener appreciation. If we proceed to take a closer view of the work that appreciation may be enhanced still further.

The concerto opens with nine chords on the piano that set the general mood of the piece and then embarks straightaway on an almost bombastically 'Alla Marcia' that is a kind of assertion of the indomitability of fate trampling through life. This great swinging theme is given to the orchestra. When, after a mighty crescendo, the second theme is announced, it is given to the piano. This theme is the basis of the whole concerto—a tune of

(Continued on page 454.)

THE STORY OF WAGNER AND VON BÜLOW—

Henry Handel Richardson, author of 'Maurice Guest,' one of the greatest novels of musical life—

THE bringing up of Liszt's children—two spikey-nosed girls and a handsome boy—was entirely controlled by the ugly, brilliant, domineering woman who had taken their mother, the beautiful Madame d'Agoult's, place in Liszt's heart. Never again was Liszt to be his own master. Henceforth, the Princess Wittgenstein would sit like an old man of the sea across his shoulders, influencing his music ('She is susceptible only to the crudest musical effects,' said Wagner of her), inserting her own ideas in his books, prejudicing his friendships or maliciously interfering with them, prescribing his daily allowance of brandy, setting her spies to dog him, until, as a poor old tired-out man, his sole chance of peace was to put distance between them and leave her letters unread. But in the early days of their liaison he was only too proud to bend to her yoke. The Princess had followed him to Weimar, and, savagely jealous of everyone who loved or was loved by Liszt, she made it her aim to keep the children, who had been left in Paris, apart from their mother. And, the guardianship of Liszt's mother not proving stringent enough, she did not scruple to set over these two little girls, barely in their teens, the woman who had once been her own governess, now seventy-two years of age and a martinet of the old school.

Under this Tartar's eye their poor little priggish letters ran: 'We are grateful to you for having placed us in the care of Madame Patersi; we are fully alive to her importance'; and orders to address the Princess Wittgenstein as 'chère mère' were meekly obeyed; though their real mother lived only a few streets away. But their fomatic love for their father had to create its own object; for years at a time passed without a visit from Liszt; and in after life Cosima remarked with some bitterness that she had never really known what it was to have either father or mother.* Plainly, Liszt, who had the Princess's own little daughter for company, was glad to shirk the responsibilities of a family; he planned to marry off the girls at the earliest opportunity. With this in view (and considering the 'unusual circumstances' of their birth), they were brought up in primmest French fashion; they never went out alone, read no book, and wrote no line uncensored by their duenna. Knowledge, too, was pumped into them like meat into a sausage machine. No doubt they were highly intelligent children; and Cosima had inherited a good share of her father's genius. Those who heard her play as a girl believed she might have rivalled Clara Schumann; and the one reproach her tactful mother ever made Liszt was: 'Why would you not let Cosima follow her true bent and be a pianist?' But fate (in the shape of the Princess) ruled otherwise—or perhaps it was that dash of Jewish blood, on the mother's side, which was to make Cosima one of the great business women of the world.

As the sisters grew up and began to show more spirit than a guardian of eighty could cope with, they were removed from Paris, and the increasing temptations of intimacy with their mother, to Berlin; and, again by the Princess's decree, were settled in the home of

Liszt's favourite pupil, Hans von Bülow. The choice was fateful for Cosima, and never a happy one. For Bülow's mother, despoiled of her husband, had fixed the claws of maternal affection deep in her son, and from the first resented Cosima's influence.

But Hans and Cosima were young; he was her teacher and enraptured with her talent ('ipsissimus Lisztus' was his description of her), and they shared an adoration for the works of Liszt and Wagner. She watched and assisted at Bülow's struggles to win a public for this 'new music'; and love and marriage were



FRAU COSIMA WAGNER,
for many years the dictator of Bayreuth.

the natural result; though compassion for Hans, as for someone weaker than herself, seems to have bulked large in Cosima's feelings. For Bülow was an out-and-out neurotic—when the *Tannhäuser* overture was hissed under his baton, he fell in a faint—a fiery, unstable, acutely irritable being, and weighed down by a sense of his own inferiority, in part due to his mother's treatment of him, in part to his enforced fellowship with the two giants of his day. Especially Wagner. With Liszt he contrived to hold his own, but to be together with Wagner made Bülow feel that nothing he could do was worth doing. In vain did his young wife shore him up, spur him on. He had, for instance, contemplated writing incidental music to *Romeo and Juliet*. Then Wagner unsettled him by suggesting an *Oresteia* symphony; and, this idea appealing to him, Cosima made a masterly study of the trilogy, in the hope of setting his talent alight. In vain. Or did he hanker after an opera-text, there appeared as if by magic among his Christmas gifts one ready made for him

on a subject he fancied. But nothing came of this either—or nothing but a rather distressing sense of his wife's superiority. He said once of himself: 'I am a kind of Hamlet, who is not equal to his task.' It took him long to learn that his genius was purely reproductive, and that his great achievement in these years was to be the magnificent piano-score of *Tristan und Isolde*.

And while Cosima acted as his business manager and secretary in one, bore him children, presided over a salon, translated and wrote for reviews, the links between her and Wagner were gradually being forged. As a child in Paris and again as a young girl, it is clear that she had made but slight impression on Wagner (whatever she may afterwards have dreamed and he have asserted to the contrary); was just 'one of Liszt's daughters'—the Liszt he loved so well—and subsequently 'Bülow's wife,' whom he described as 'timid as a savage.' For Cosima seems early to have been affected by the demonic power that went out from this odd-looking little man with the short legs and enormous head. She, the brilliant, self-assured young woman, grew tongue-tied as a schoolgirl in Wagner's presence. His rough jokes embarrassed her, and when, on a visit to Zurich, she and Hans found themselves involved in one of the worst Minna-Mathilde episodes, her sense of delicacy was deeply wounded.

But his genius, his needs, his irresistible personality made Wagner an ogre who devoured without remorse the lives of all who approached too nearly. Bülow knew it to his cost; in after years Nietzsche fled the influence; and this was surely one of the reasons why, aware of Liszt's extreme pliability, the Princess so doggedly schemed to keep the two men apart. No more than anyone else could Cosima hope to escape the clutch. Wagner must long have been casting envious glances at her masterly direction of Bülow's affairs—affairs so much less pressing and vital than his own. And no sooner did the kingly miracle happen, and prosperity bring still further complications, than he demanded of Bülow that he transfer himself and his family to Munich. Poor Bülow obeyed; Cosima became Wagner's secretary; and in a very short time the whole jumbled confusion of his existence lay on her shoulders.

Now, for the first time, this remarkable young woman—she was still well under thirty—had a task worthy of her, a chance of showing where her own genius lay. In this maze of intrigue, hatred, malice, of a king's adoration and a king's want of tact, she was soon the guiding spirit, acting as intermediary between Wagner and the cabinet, Wagner and the press, and especially between him and Ludwig, writing the extraordinary, almost orientally flowery letters necessary to damp the king's ardours or bring him up to the mark. And when the miseries of *Tristan* were behind them, and Wagner had again to flee, it was she who discovered Triebchen, who installed him there and kept him at work on the *Meistersinger*, screening him, protecting him, running to and fro accompanied by her bunch of children, taking down the dictation of his biography, warding off Ludwig's interruptions, bearing libel and scandal, and asking nothing but to be allowed to sacrifice herself on the altar of his genius. It soon seemed incredible to

* In Du Moulin Eckart's 'Life of Cosima Wagner,' which appeared in 1929, full use is made for the first time of Cosima's intimate diaries. To these, which I have drawn on for the present notes, we owe fresh light on a personality that has often been misrepresented.—H. H. R.

-AND THE WOMAN BEHIND THEIR MUSIC

=paints vivid and subtle character-portraits of the late Cosima Wagner and her two musician husbands.



RICHARD WAGNER.

Wagner that he had ever got on without her; still more incredible that he could ever again let her go. And when the heartrending scene with Bülow was over and she had definitely taken up her abode at Triebtschen, he would hardly trust her out of his sight, for fear she might be 'kidnapped, or thrust into a convent.'

It was once the fashion to jest over Cosima's change of husbands; to ascribe it to the easy morality of the artistic temperament. Nothing could be further from the truth. Deeply religious and almost morbidly duty-ridden, Cosima never forgave herself the sufferings she was forced to inflict. Her marriage had not been a happy one; Bülow, said Liszt, had 'no talent as a husband'; he lived wholly on his nerves, was violent and tyrannical, toyed with the idea of suicide, disliked children, and had certainly not rated Cosima at her true worth while he had her. But her loss—she, too, to be surrendered to Wagner!—gave the last blow to his self-respect. Forced by Raff to put up the pistol he had snatched from its case ('You cannot fight the Master!'), he became a broken man; and for many a year the thought of his misery and desolation darkened Cosima's life. ('Good night, my children; good night, my beloved; good night, poor Hans!'). Yet not for a second did she waver in the belief where her greater duty lay. Her confidence that she could help Wagner to complete his life-work, dissipate his 'awful loneliness,' bring him happiness and a modicum of peace, outweighed every other feeling. And Liszt, who was apt at coining phrases and had once said of her in regard to Hans: 'She is a luxury,' now spoke the final word of her second marriage: '*C'était une mission!*'

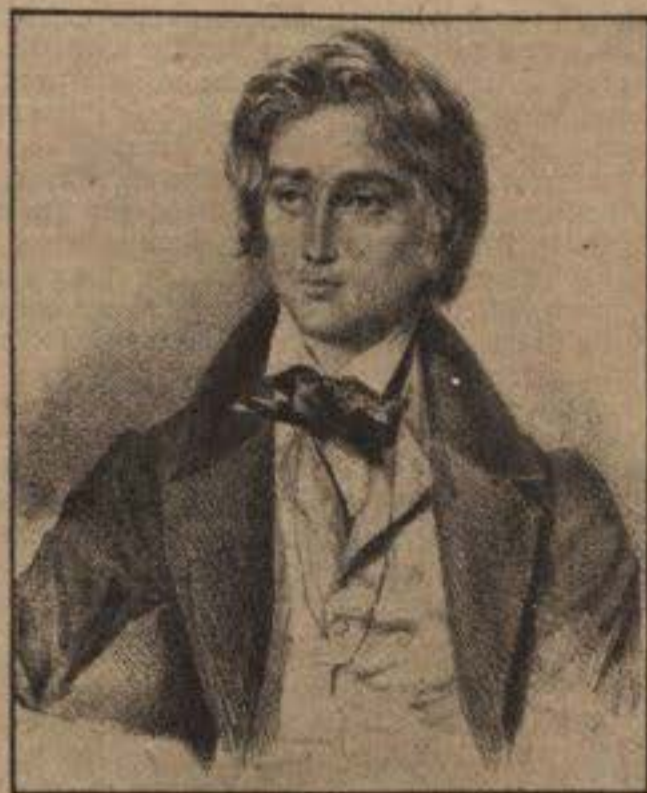
But that was long after. At the time, her flight to Triebtschen caused endless commotion; and Liszt, the strict Catholic, was so hostile as even to try to hinder her divorce. The Princess did the rest; all intercourse ceased; and when at last the marriage took place, her father learnt of it only through the newspapers. For Liszt had loved Bülow like a son, and he was as strong in his friendships with men as he was weak with women. Even when Hans dealt him the cruellest blow of any, by deserting to the Brahms camp and turning his back for ever and

with scorn on Liszt's music, Liszt would still not hear a word against him. 'He is a sick man; one must not judge him'; and Bülow's photograph stood on his table till he died.

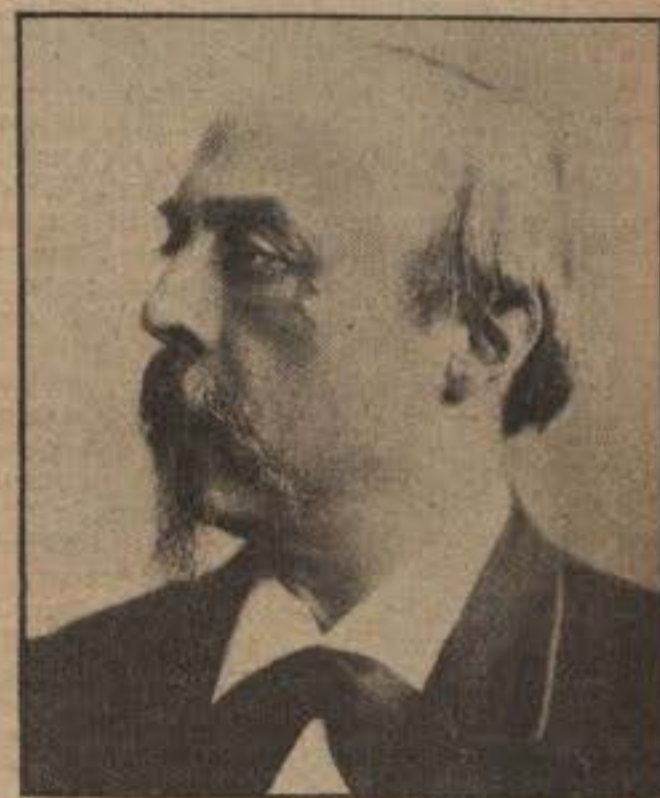
Meanwhile Cosima had at last found someone stronger than herself—there was nothing of the Hamlet about Wagner. As a girl in Paris, she had noted with approval her spiritual director's precept that 'a woman's life is ordained to be one long sacrifice,' and the chance was now hers wholeheartedly to carry it out. Doffing her superiority, she turned into the most womanly of women, passionately fond and immoderately humble, ever ready to murmur with Gretchen: '*Weiss nit, was er an mir find't!*' She had borne Bülow's fury and his mother's malice in proud silence. Now she wept like a child on every occasion; her diary is one long record of tears shed; by day for joy that Wagner loved her, by night for Hans' sufferings, which 'take all my joy away.' The atmosphere at Triebtschen must often have been highly charged with emotion.

Wagner exulted: 'I have married Brünnhilde and Eva in one!' and continued early and late to vow that, but for Cosima's loving care, the *Ring* would never have been finished. Ardent as a youth, he was intolerant of anyone or anything that took her mind off him, begrudging even the attention she gave her children. Oddly enough though, his jealousy of Bülow was not excessive—rather was he incensed by what he called Bülow's unreasonableness—and, Cosima once safely his wife and Hans beginning to regain his balance, he was unable to see why the old friendly relations should not be re-established. But from this idea Cosima shrank in horror; and continued to indulge in her morbid self-reflections.

Quite the most difficult course the adoring woman had to steer was between father and husband. Psychologists might say that in Wagner, nearly thirty years her senior, Cosima loved the ideal parent she had never known, and that Wagner, with his preternaturally sharp senses, felt this and resented it. However that may be, she was, unwillingly enough, the second woman to separate these two men, who could have been so much to each other. Her very real affection for her father had always to be



FRANZ LISZT AS A YOUNG MAN.



HANS VON BÜLOW.

concealed. She was never able frankly to discuss with Wagner her unhappiness at Liszt's behaviour over her marriage; or her fear lest her change of faith might cut her off from him entirely. ('My father in a priestly garment, I a Protestant!'). And long after this difficulty had been ironed out, Wagner's jealousy hindered them from living in amity. It was constantly breaking out afresh. When in a bad mood, he would twit Cosima with her 'French connections and French sympathies'; and he hailed her conversion to Protestantism as a fresh bar set between her and Liszt. He early insisted, too, on her seeing her father's music through his eyes; terming Liszt's church music a 'childish playing with intervals,' Liszt himself 'the illustration of a fading world.'

And so it went on to the end; a visit, even a letter, from Liszt invariably caused an upset. In the very last days in Venice, there was a violent scene because Richard, who played whist solely for recreation, was exasperated by the seriousness with which Liszt took the game. Here, as always, Cosima retired to weep in private, then came back with dried eyes and a smile, to restore peace. For she alone could soothe the Master in the tantrums which grew upon him with advancing years and declining health. Well might Wagner claim that never had man had such a wife—let alone a difficult man of genius.

And though she had often prayed that she might die with him, and sincerely believed she would not outlive him, when the time came she rose to her full height. First, though, she mourned him—like the heroine of some ancient tragedy. Calling her daughters to her, she bade them cut off her hair—once golden, now streaked with grey, but still her chief beauty—and lay it with Wagner in his coffin. Thereafter she retired into seclusion, for three days lying stretched out with closed eyes, neither eating nor speaking. But having thus accompanied Richard's spirit as far as she was permitted to go, she reawoke to life and to the great work that awaited her.

Henry Handel Richardson

This Week's Music

Notes on the Programmes

BRAHMS' MUSIC TAKES FIRST PLACE THIS WEEK

The Brahms Trios—His Third Symphony—One of the most popular of all piano concertos—Dame Ethel Smyth gives us an ode in praise of wine—'The Rio Grande.'

Brahms' Trios.

(National. Monday to Saturday, 6.40.)

BRAHMS' first piece of chamber music was the Trio, Op. 8, which appeared in 1854, when he was twenty-one. Thirty-seven years later he gave the world a revised version of it, and a comparison of the two throws a flood of light on his growth to artistic maturity. The broad openings of the first and last movements are kept in the new version, but the movements which grow out of these melodies are quite new in every way. It is the second version which is now almost always played. Three other trios lie between these two different B Majors, one in E Flat, one in C, one in C Minor, all splendidly big and virile music, that can be dramatic, mysterious, passionate, and quietly meditative by turns. The E Flat Trio is for horn, violin, and pianoforte, and the horn is exploited in most of the moods it can express. But Brahms was quite willing to let its place be taken, at need, by viola or violoncello, and the part can be quite effectively played by either. Similarly in his last—the Clarinet—Trio, viola or violin is allowed to deputize for the clarinet. Even in the three trios for violin, 'cello, and pianoforte, there is an option of replacing the 'cello by viola, though that is not often taken advantage of. It used to be said of him that he cared far more for what he had to say than how it should be said, and this apparent indifference about instruments in the trios was often cited in support. But Madame Fanny Davies once heard him say a thing which gives a truer idea of what he aimed at. Speaking of the right tempo for one of his own pieces, he said: 'Play it as you will, but make it beautiful.'

Two Wagner Arias.

(Regional. Monday, 8.0.)

MONDAY'S Wagner 'Prom' includes arias from the early operas, composed while he was still more or less bound by the old opera traditions. The story of Rienzi, based on Lytton's novel, was made by Wagner himself, and presents the last of the Tribunes without any grave deviation from historical fact. Adriano, who sings this air, is the son of a patrician, but is in love with Rienzi's sister Irene. He is lamenting that his youthful hopes and ambitions have come to naught and that Rome is plunged in strife. In the opera, he is so young a lad that the part is sung by a contralto.

'The Term is past' is the first big song which the Flying Dutchman himself sings when he comes ashore on the rocky coast of Norway. In it he tells of his own dreadful destiny—how he is condemned to sail the seas for ever, save that once in seven years he may land in the hope that a maiden may be found whose faithful love will redeem him. Often, he sings, he hoped that the ocean would engulf him; often has he courted death on rocks or from the swords of enemies, but never would death come to end his weary sailing.

Rachmaninov's Most Popular Concerto.

(National. Tuesday, 8.0.)

ONE of the present-day giants among pianists, Rachmaninov is best known to us in this country by his music for his own instrument, best of all by one Prelude.

It has been arranged, and often deranged, for many combinations of instruments, even for jazz band, and there can be but few listeners who have not heard it in one or other of those many guises.

He was only nine when he entered the Conservatoire of St. Petersburg as a student of pianoforte; three years later he left it for the rival school at Moscow, where the Tchaikovsky and Rubinstein traditions were still stoutly upheld. He won two of its chief prizes for composition and for pianoforte, and since his nineteenth year has been a prominent figure



DAME ETHEL SMYTH,

whose *Anacreontic Ode*, for Baritone and Orchestra—a song in praise of wine—is in this Thursday's 'Prom' (National).

in the music not only of Russia but of the world. He came to this country for the first time in 1899, as a young man in the middle twenties, and made a great impression at a philharmonic concert in London in the threefold rôle of composer, pianist, and conductor. Since the Russian Revolution he has lived for the most part in America, coming to Europe from time to time for concert tours, winning an ever more sure position both as performer and as composer.

This second pianoforte concerto, dedicated to an eminent physician and good friend of the composer, is full of big, healthy melody, thoroughly sane and manly music. It won a prize offered by the great-hearted publisher Belaieff, who did so much for Russian music, and, since it appeared in 1902, it has won also a foremost place among the best-loved pianoforte concertos of our time.

Strauss' 'Hero's Life.'

(National. Tuesday, 8.0.)

THE German *Held*, which we translate as 'hero,' means something more. A *Held* is one who towers above his fellows by dint of great achievements, in which the valour of the fighting man is not the only

factor; there are *Helden* of the study or the council chamber as well as on the battlefield. The conflict set forth in Strauss' tone-poem *Ein Heldenleben* (The Life of a Hero) is one of ideals rather than of sword and lance; and if it tells us, as some have thought, of Strauss' own battles and final victory, it is not claiming for him a special share of martial hardihood.

There are six sections in the work, of which the first is the Hero himself. A great theme which is heard at the very beginning should be kept in mind all through: it, either in whole or in part, is transformed into many different guises to describe the great man's trials and final victory.

Next we are introduced to his enemies—the worldly elements of baseness against which his spirit strives. For a time the music suggests that they will prevail, but in the end he overcomes them.

The third part is his 'Helpmate'—a finely lyrical section, rich in gracious melody. His enemies can be heard muttering in the distance, and at the end a blast of trumpets breaks in on the love music, to summon us to the battlefield. Later music has accustomed our ears to still more imposing cataracts of sound; but, when this work appeared, these pages of it could fairly claim to be the loudest orchestral scoring in existence.

Section five, like a meditation, is 'The Hero's Works of Peace,' and the most interesting feature is a series of quotations from Strauss' earlier tone-poems, from the opera *Guntram*, and the song 'Dream through the Twilight,' as well as hints of other music of his own.

In the last section the Hero reaches a full realization of his spiritual being, and the music is mainly in serene mood. Towards the end there is a vivid storm scene, but at last, with echoes of his victories and his happiness, he passes away.

Brahms' 'Tragic' Overture.

(Regional. Wednesday, 8.0.)

THE Overture was composed in the same year (1880) as the 'Academic Festival Overture,' and the two works made their first appearance in the same programme at a concert which was given in Breslau, with Brahms himself conducting; the occasion was his graduation as honorary Doctor of Philosophy, at the University there. The work has no special programme, and its title is the only clue which Brahms gave to the mood of its music.

Two chords from the whole orchestra introduce a typical Brahms theme in a steady tempo; the strings begin it softly, the winds joining them soon. In a slightly changed form the opening is repeated, and then there is a short theme, four bars long, of which the third and fourth bars are the first and second turned upside down. After some development there is a tune played first by oboes and then horns, which trombones and tubas carry on, with something menacing in its mood. After that, the real second theme is heard for the first time, a more serene and happy tune, but soon the music grows more agitated and works up to a climax. There, we hear still another new theme before the earlier ones return to form the customary recapitulation. Towards the

(Continued on page 438.)

HOW DOES YOUR MILEAGE COMPARE WITH THESE _____?

- MORRIS COWLEY 50 M.P.G.
- AUSTIN '12' 42 M.P.G.
- HUMBER 36 M.P.G.
- LEA FRANCIS 41 M.P.G.
- PEUGEOT 60 M.P.G.
- CLYNO 50 M.P.G.
- SINGER JUNIOR 60 M.P.G.
- ROVER '9' 52 M.P.G.
- ESSEX 30 M.P.G.
- FORD 48 M.P.G.
- DODGE 32 M.P.G.
- STUDEBAKER 30 M.P.G.
- CROSSLEY 30 M.P.G.

42 MILES PER GALLON WITH AUSTIN 12

AIDED BY A DUO-VAPORATOR

The whirling, swirling turbulence created by the Duo-Vaporator thoroughly mixes the petrol and air and converts it into highly - explosive, power-making vapour, resulting in greater efficiency and economy.



1,500 DUO-VAPORATORS TO BE DISTRIBUTED TO "RADIO TIMES" READERS

THIS OFFER WILL BE WITHDRAWN SEPT. 15th.

"Mileage has increased from 25 to 42 m.p.g. without any adjustment of the jets of my Zenith Carburettor. It used to be necessary to turn the engine with the switch 'off' for a few moments to ensure firing when switched on but she fires now at the first touch"

— Arthur Stephenson, 38, Red Lion St., High Holborn, London

I have set aside for distribution to "Radio Times" readers, under my new plan, one thousand and five hundred Duo-Vaporators. The cost will be charged to advertising. The object of the distribution is to further popularise the Duo-Vaporator. I believe this will prove to be the best advertising investment I have ever made. The enormous expense makes it quite impossible to continue the distribution under this plan after September 15th, 1930. On that date the offer will be definitely withdrawn.

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The Duo-Vaporator is a simple yet remarkably effective vaporizer which acts in two ways, simultaneously, with ONE object—EFFICIENT VAPORIZATION THROUGH COMPLETE COMBUSTION. The result is maximum mileage—power—engine efficiency and instant starting.

When the imperfect mixture of petrol and air is drawn by engine suction into the induction system, the spiral vanes of the D.V. Alternator catch all of the unvaporized globules of petrol on their surface. The rushing air stretches these out into a dry gas, while each vane, with both sides exposed to the liquid and air, creates TURBULENCE in the induction system, thoroughly mixing this vapour with the air which is drawn in by the D.V. Aeronator when the engine is pulling the load.

The Aeronator, playing its needle-stream on the mixture and breaking up the globules of petrol by air friction, not only supplies additional air in the proper

proportion at the correct moment, but assists the Alternator to further increase the turbulence of the mixture. Thus you get more power from less petrol—greatly increased mileage with an engine that runs smoothly and pulls amazingly.

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Then tear out this announcement. Print your name and address in block letters in its margin, or write, mentioning "Radio Times," and post to me now. This commits you to nothing.

H. W. Robinson

AND STILL MORE MILEAGES

AUSTIN	46 miles per gallon.
MORRIS	50 miles per gallon.
ROVER	52 miles per gallon.
BIANCHI	40 miles per gallon.
JOWETT	64 miles per gallon.
BUICK	30 miles per gallon.
FIAT	50 miles per gallon.
CHEVROLET	40 miles per gallon.
WHIPPET	40 miles per gallon.

H. W. ROBINSON & CO., 109, KINGSWAY, LONDON, W.C.2



WHAT THE OTHER LISTENER THINKS

*Selections from the Editor's Post Bag
Enlivened by George Morrow*



REMEMBER THE MIDDLE-BROWS.

Now that the high-brows are being so amply catered for by the Promenade Concerts, which, unfortunately, go on for weeks; and the low-brows can enjoy to their hearts' content that horrible jazz doled out so freely each night, might not the middle-brows (which, like the middle-classes, receive the least consideration) occasionally have a look in by really 'popular' musical programmes being given, such as one hears from the military bands at our seaside resorts, the programmes to include such works as Sullivan's operas, German's dances, selections from popular musical comedies, and, generally speaking, bright, tuneful music; in fact, the very antithesis of 'Foundations of Music'?—*W. R. Dendy, Sanderstead.*

A SYMPATHIZER.

MAY I venture to sympathize with you in what you have to put up with? Having read a letter on Military Bands, from Belfast, I feel, as you yourself must undoubtedly feel, that people whose dogmatic criticism is only surpassed by their appalling ignorance should be debarred from making comments on the excellent programmes provided for us by the B.B.C.—*W. O. P., Hove.*

DELIRIOUS SHIP-BREAKERS.

I LEARN that some listeners switched off, deeply regretful at missing the 'Prom,' but under the impression that their sets had gone wrong and must be annoying the neighbours. I refer, of course, to the Brazilian Chorus of delirious ship-breakers. It was rather good fun, though, all the same!—*Kay Summers, Bridge Street, Fakenham.*

[The above is typical of a number of letters in the same strain. Anything in so new and strange an idiom evokes protests as well as applause, and we have to ask for patience on behalf of Villa-Lobos' admirers. He has already many.—*Music Editor, The Radio Times.*]

SLEEPY-HEADS.

JUST a word to the correspondents who would like a time-signal to be broadcast at eight o'clock in the morning. I must say that I feel very sorry for them, and wonder what they would



do if they had to rise at 5 a.m. In the event of their requirement coming into force I would suggest that a noisy old traction engine might be brought before the 'mike.' This suggestion still leaves me wondering if this would awaken some of them at 9 a.m.—*E. Marfell, Drybrook.*

'AM SANDWICH.

I HAVE read several times the letter from 'J. K. D. M.', instructing us how to pronounce Antigua, but up to the present moment my poor brain has failed to grasp the joke, if joke there is! Your correspondent's letter reminds me of the little boy in the train who wanted a sandwich. *Little Boy:* 'Mamma, give me some 'am.' *Mother:* 'Don't say 'am; say 'AM.' *Father* (with superior air): 'She thinks she's saying 'am.'—*W. J. P., Romsey.*

IN DEFENCE OF CAMBRIA.

YOUR letter page in the issue of August 15 was spoilt by an ugly blot. All the Cymric blood boiled in me when I read the malicious and unprovoked letter of 'Barnet.' What have the Welsh done to possess an enemy so long-suffering? He talks of Welsh plays, Welsh talks in Welsh, and Welsh rabbits. The only talk that was inflicted upon the National Programme was Lloyd George's Eisteddfod speech, and I think that that was of sufficient interest to be broadcast all over the world. I do not know of any Welsh plays broadcast except from the West Regional Station, which he had no business to tune in if he dislikes the Welsh nation. What have the Welsh done to receive in this manner these slings and arrows of outraged Rugbyites? It is enough to make Owen Glendwyn turn in his grave.—*D. N., Kann, Hove.*

TOLERANCE.

HAS 'Barnet,' of Rugby, ever heard of the term 'Fair Play,' of which we British folk are so proud, or does he belong to that huge class of present-day people who have always only one thought in mind—'self'? If the former, surely he cannot condemn the few hours devoted to broadcasting in Welsh, and he must realize that all the Welsh people do not live at Cardiff, or within range of that station, but are scattered far and wide like other people, and for some of them the wireless Welsh is their only chance of hearing their native tongue. Besides, most sets are fitted with 'on' and 'off' switches!—*An Englishman.*

Mark your letter 'What the Other Listener Thinks,' or 'Open Letters to Broadcasters,'* and address it to the Editor, 2, Savoy Hill, London, W.C.2.

OPEN LETTERS TO BROADCASTERS. *

TO MR. R. M. FREEMAN.

DEAR MR. FREEMAN,—I am always interested in the journeyings of Samuel Pepys, Listener, more especially when he has gone to visit places known to me. In the issue of August 8 you describe his visit to Great Bookham and his disappointment in not finding a monument to Lord Howard of Effingham there. Perhaps this is explained by the fact that Lord Howard was buried in the crypt of Reigate Parish Church. He died at Haling House, Croydon, and was buried at midnight on December 23, 1624. The Howards of Effingham lived at one time at Reigate Priory, and Lord Howard was living there at the time of the Armada.—*Pepysian of Reigate.*

TO THE DIRECTOR OF PROGRAMMES.

DEAR SIR,—Still with us is the carping critic who grouches because in a well-filled programme there is an item which does not suit him. But, my dear Director, do not look so sad and heartbroken about it; this critic is the fellow who took his box of matches to the tobacconist and asked for his penny back because in a full box he had found one match which did not strike.—*S. K. Wilkinson, Arnold.*

TO MR. GEORGE RYLANDS.

DEAR MR. RYLANDS,—I should like to thank you for your readings of Milton's works, which considerably helped me to get honours for English in the matriculation examination this summer.—*Molly, Eastbourne.*

TO THE ANNOUNCERS.

GENTLEMEN,—The Bible has been and, I presume, will continue to be revised by extraordinary people; I often wonder if some of the Announcers are trying to alter or revise the pronunciation of words in general; here are a few instances:—*Tricolor,* which they pronounce 'Trickler'; *Port Said* " " " 'Port Side'; *Peshawur* " " " 'Pershawah.' Have spent a few years in the Far East, but I have never heard them pronounced like that in all my travels. We get a lot of 'jazz' music, but I cannot understand why words should be 'jazzed,' you might just as well call a spade a banana.—*R. Walker, Windsor.*

TO THE EPILOGUE SINGERS.

LADIES AND GENTLEMEN,—I have often wondered if you all realize what considerable peace and pleasure you give to so many thousands of listeners with your harmony in the Epilogue. It is, indeed, pleasing to be able to hear the words of the hymns and psalms, and your share of the Epilogue is sheer delight. I thank you for all your time spent on us so late on Sunday evenings.—*M. S. V., Buckfastleigh.*

TO MR. REGINALD FOORT.

DEAR MR. FOORT,—I know nothing of music, but I enjoy listening to it. I should appreciate your performance on the organ if you were not in such a hurry to reach the last note. You play through each item as if speed was the only object to be achieved. Am I mistaken? if so, forgive me.—*E. Blake, Southampton.*

THE PRESENT AND THE FUTURE.

ONE evening recently the late Director of the Meteorological Office gave us an interesting talk on the material used in the manufacture of weather. He struck us forcibly with the statement that the atmosphere—the 'playing fields of the immediate future'—weighs a billion, i.e., a million million of tons. That sounds a lot, but when everybody has his own aircraft, dangerous bumping is bound to become too common. However, the very next evening our anxiety about congestion in the air was allayed by another talker who spoke quite hopefully of the possibility in the near future of travel beyond the envelope of the atmosphere, and invited some high-spirited millionaire to step forward



to subsidize experiments in rocket-travelling—first stop, the Moon. Was it prophecy or skilful programme arrangement that almost immediately after this latter talk it was announced that Jack Payne and his B.B.C. Dance Band would now play 'Kicking a hole in the Sky when I'm looking for You'? One can imagine some future Jack and his Jill, road-bogging upwards in a joy-ride, hitching their car to the sky while they topsy-turvy, proceed as Jack Payne describes them.—*M. C. McClelland, Bangor.*

LOCOMOTIVES' NAMES.

WITH reference to Mr. A. O. Griffith's letter in your issue of August 8, concerning the naming of locomotives after famous characters in fiction, as he points out, the naming of an engine after 'Sherlock Holmes' is certainly not unique. He brings forth as an example the old Webb compound 'Jeannie Deans' of the old L.N.W.R., but it may be of interest to readers to know that even in the present day there are many such engines running on express services. To take an instance: on the Southern Railway a whole class of fifty or more 4-6-2 two-cylinder engines are named after the famous Knights of the Round Table, embracing such as King Arthur himself, Sir Launcelot, Sir Galahad, and many others. On the G.W.R. we find engines of a similar type bearing the names of the characters of Scott's Waverley novels: 'Rob Roy,' 'Quentin Durward,' 'Feveril of the Peak,' etc.; outside this category, but in the same class, engines bear the names of 'Robin Hood' and 'Lady Macbeth.'—*M. S. Woodroffe, Pembroke Castle.*

TALKS ON ART.

SINCE the Italian Exhibition I have noticed that there have been no lectures or articles on art. I should think that many artists would enjoy a talk now and again, and would appreciate its publication subsequently in *The Radio Times* or *The Listener*.—*L. F., Hampstead.*

VILLA-LOBOS—CHOROS (No. 8).

I HAVE just listened to Choros (No. 8) by Villa-Lobos (first performance in England). As you are powerful, be merciful, and let it be the last performance. I wondered for some time why the orchestra took so long to tune their instruments, then realized the 'Choros' had begun. What discords, what horrid sounds, what an insult to your audience, both near and far. Need we have this travesty of music when there is so much beauty to be had? At the moment—an hour or so later—I am hearing music beyond reproach from the same orchestra.—*G. W. Priestley, Gordon Square, W.C.1.*

BATH-TIME MUSIC.

MANY of your readers will have often retired to bed earlier than usual, removing their loud-speaker from its usual home on the corner table to the stand at their bedside, where the announcer's melodious voice wafts them to restfulness and Jack Payne weaves a web of sleep. I have never yet heard of another



listener who has tried 'Bathroom Wireless'—it is really great. Think of the joy of tubbing in time to the B.B.C. Dance Orchestra! I advise all listeners to try this game, and I feel sure that you, sir, will soon be able to fill another page in *The Radio Times* entitled 'What the Other Bather Thinks.'—*H. F. Ley, Beccles.*

THE RISING GENERATION.

MAY I ask you to pass on to Mr. Jack Payne my thanks and those of several of my friends for his splendid playing this last week or so? We dash to get our copy of *The Radio Times* every Friday to see if the B.B.C. Dance Orchestra is on during the coming week. Their playing has that of the American bands quite beaten. My smallest girl, now three years old, shouts 'Jack Payne' every time we put the wireless on, and points to the loud-speaker. She, no doubt, will grow up a dance music critic.—*W. A. B., Southgate Road.*

TESTY!

YOUR dislocation of a nice concert today to give cricket results reminds me of the lady who saw a newspaper placard 'Collapse of England'; she thought it was nothing less than an earthquake, and was surprised to hear that it was only the result of a match. Don't you think far too much time and energy are wasted on cricket instead of getting on with things that really matter, like housing and unemployment? If it is in any use offering a suggestion, I still think that the best results in radio will be obtained by devoting one station to one subject, then if one wants cricket all day one can have it.—*H. W., Longbottom, Charlton-cum-Hardy.*

WHEN THE RICOO CAME HOME.

WILL you please inform me why dance music is sacrificed for the purpose of giving such twaddle as a description of the Ricoo? Why cannot you interrupt some of the other parts of the programme? Try that trash called 'classic' for a change. If anything has to be interrupted it is dance music, whether it is broadcast between 5.15 and 6.15 in the afternoon or at night.—*W. Westley, Highgate.*

A MUSICAL QUEEN AND A COMPOSER'S APPETITE

are included among the 'oddities' in the fourth of Matthew Quinney's articles on the human side of Musical History.

ALTHOUGH these articles set out to deal with the odd side of musical history, there are occasions when I should prefer the word 'human' to 'odd.' This week, for example, my concern is with things of the intimate human kind that enable us to visualize the past far more easily than do some important historical events. As an instance, there is a little domestic detail concerning Queen Elizabeth which to me is more vivid than lots of the political and bloody doings that figure in the history book. Sir James Melville, who was ambassador between Elizabeth and Mary Queen of Scots, tells us that Elizabeth asked him some awkward questions as to whether Mary or she herself took the palm in beauty and various other ways. 'Then she asked what kind of exercises she used. I answered, that when I received my dispatch, the Queen was lately come from the Highland hunting; that when her more serious affairs permitted, she was taken up with the reading of histories; and sometimes she recreated herself playing upon the lute and virginals.' She [Elizabeth] asked if she played well. I said, 'Reasonably for a Queen.' (Pawky Sir James!). But Elizabeth could not leave it at that, so after dinner on that same day one of her courtiers drew Melville to a quiet gallery where he might hear the Queen play on the virginals. Melville says: 'After I had hearkened a while, I entered within the chamber and stood a pretty space hearing her play excellently well. But she left off immediately so soon as she turned her about and saw me. She appeared to be surprised to see me [Oh! Elizabeth], and came forward seeming to strike me with her hand; alleging she used not to play before men, but when she was solitary to shun melancholy. She inquired whether my Queen or she played best [which was very like a woman]. In that I found myself obliged to give her the praise [which was no less like a courtier]. Isn't that little glimpse of Queen Elizabeth worth many a chapter of conventional history? So with some of the old composers whom we have come to regard either as mere names, or as more or less inspired machines for delivering the world's supply of music. I have been specially struck in this way by my dips into the life of Bach. Whether I shall arrive at the state of blessedness that enables so many people to enjoy Bach's music is doubtful. At present my musical progress—if I may apply the term to anything so static—is at the point when I

find music not unenjoyable so long as the tune is a tune and stays at the top, which (to the derision of my musical friends) I stoutly maintain is the obviously right place for a tune. Bach too often uses several tunes at once, a prodigal waste of material to begin with, and clean contrary to common sense, seeing that only one of them can be in its right place—which, I repeat, is at the top. Bach's music, then, is at present among the matters that are too high for me; but the man himself I find singularly attractive and human. It is true that biographical details are so meagre that I have heard musicians speak of him as if he were some vague shadowy abstraction. Bless their prosaic hearts! Even to me, an outsider, John Sebastian Bach is a far more real personality than many a neighbour with whom I regularly pass the time of day. I admit that his life was comparatively uneventful, but the scanty particulars that have come down enable us to visualize him pretty clearly. We know, to begin with, that he was a family man. He had two wives (not simultaneous, of course); and there were so many children (about a score), that I envy the schoolboy essayist who hit on that lucky description of Bach as a 'numerous parent.' Now these bare statistics—two wives and twenty children—tell us a good deal about Bach. He must have been affectionate and industrious, a trifle on the careful side (with good reason), a bit harassed at times, for peace and quiet are hard to come by with so swarming a household; as his family life is reputed to have been happy, he must have had no little of that sense of humour without which a family of any size cannot hold together. Bach the husband and father, writing songs and little pieces for his second wife and the more towardly of his children, and taking the chair at jovial gatherings of the Bach clan, cuts a most attractive and human figure. I like him, too, for his frequent collisions with his pastors and masters. Not that he was always (or, perhaps, even often) in the right, for I read in the latest biography of him (by Sanford Terry), that he was a 'bad disciplinarian, easily provoked to temper, and prone to outbreaks which diminished his authority, and even lowered his dignity, in the eyes of those under him.' He played truant, too, on at least one occasion. Finding himself with four weeks' holiday, he must needs walk from Arnstadt (where at the time he was the much-criticized and difficult young organist), to Lübeck, a trifle of 300 miles, in order to visit and hear a famous musician named Buxtehude. He had managed to save a trifle, but, as I said, he had to do the journey afoot, with such charitable lifts as could be had. The long walk and the number of interesting things to hear and discuss at Lübeck were too much for his sense of duty, so the four weeks' holiday became four months! Hence an appearance before the Consistory on his return, recriminations, and an uncomfortable time until he left for another post soon after.

It is pleasant to read of the method of payment at his next job. The commission signed on July 15, 1707, states that 'WE, the assembled Parishioners, Burgomasters, and Councillors of the parish of St. Blaise in the Imperial city of Mülhausen herewith make known'—in short, we have appointed Herr Joh. Sebastian Bach as our organist, 'requiring him to be faithful and courteous to those in authority therein.' [I can see John making some mental reservations at this point]. 'He shall conduct himself discreetly, eschewing ill company and persons of bad repute,' in return for which we

will give him eighty-five gulden a year, with 'three measures of corn, two trusses of wood, one of beech, one of oak or aspen, and six trusses of faggots, delivered at his door, in lieu of arable.'

I wish space allowed me to quote some of the correspondence in which Bach sets forth his struggles against insolvency. I like especially the letter written later in life from Leipzig, wherein he complains that the low death-rate has hit him in the exchequer. It appears that his chief income was derived from wedding and funeral fees; the funerals averaged one a day. He writes to an old friend: 'My present situation is worth 700 kronen a year [this includes fees and other extras, as well as corn, wood, etc.], and if the death-rate goes up my fees increase in proportion; but Leipzig is a healthy place, and for the past year, as it happens, I have received 100 kronen less than usual in fees. The cost of living, too, is so excessive that I was better off in Thuringia on 400 kronen.'

Still, life was not all grind. He had his pleasant jaunts to towns where he gave recitals, or where his advice was needed as organ expert. The particulars of one such expedition have survived, and show that John Sebastian and his colleagues did themselves well. He went to Hallé with two other experts to report on the organ there. The City Fathers made them comfortable, and a staff of servants and coachmen was at their disposal for the week they spent on the job. Interested townspeople joined them daily at supper, sharing a meal of eggs boiled in brine (Mrs. Quinney, to whom I expressed some curiosity concerning this viand, surmises that it was a form of poached eggs), cold meat, ox tongues, saveloys, etc., helped down with lashings of Rhenish and Franconian wines and beers. Their task over, they were regaled with a mighty spread, the mere catalogue of which induces a moistening of the lips—my lips, anyway; beef *à la mode*, pike with anchovy butter sauce, smoked ham, peas and potatoes, sausages and spinach, roast mutton, boiled pumpkin, fritters, candied lemon peel, preserved cherries, asparagus, lettuces and radishes, fresh butter, roast veal. No doubt drinks were in similar profusion. Perhaps even the temperate Bach took more than his wont and became a little mellow. At

(Continued on page 440.)



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AUGUST 31

1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

SUNDAY

NATIONAL PROGRAMME

10.30-10.45 a.m. app. (1,554.4 m. only) TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.0 CHURCH CANTATA (No. 80) BACH

'EIN' FESTE BURG'
('A Tower of Strength')

Relayed from THE GUILDHALL SCHOOL OF MUSIC

Singers :

ISOBEL BAILLIE (Soprano)
DORIS OWENS (Contralto)
EDWARD REACH (Tenor)
GEORGE PARKER (Bass)
THE WIRELESS CHORUS

Players :

MICHAEL MULLINAR (Harpsichord)
G. D. CUNNINGHAM (Organ)

THE B.B.C. ORCHESTRA
(THREE OBOES, THREE TRUMPETS, TAMPANI, BASSOON AND STRINGS)

Conducted by PERCY PITT
(For the words of this week's Cantata, see page 433)

3.55 A SUNDAY SCHOOL LESSON THE INTERMEDIATE DEPARTMENT OF THE WHITEFIELDS SUNDAY SCHOOL

Conducted by Miss BERTHA KRALL, in the London Studio
Supplementary Talk on 'The New Land,' following the lesson 'Seventy Times Seven' in the Intermediate Graded Lessons
Hymn
Blessing

4.15 THE WIRELESS MILITARY BAND

Conducted by CHARLES LEGGETT

BARBARA FREWING
(Contralto)

CHARLES HEDGES (Tenor)

BAND
Overture, 'Hungarian Comedy'
Keler Bela

4.26 CHARLES HEDGES

Where sorrows touch me nearest Franz
A Song of Night Loates
Ever near thee Baff

4.33 BAND

Ballet and Rustic March ('Colomba')
Mackenzie

4.43 BARBARA FREWING

Invocation to the Nile } Bantock
Praise ye the Lord }

4.50 BAND

Hungarian Rhapsody No. 6 ('Pest Carnival')
Liszt

5.4 CHARLES HEDGES

In the Dawn Elgar
Rosaline Parry

5.11 BAND

Intermezzo ('The Merchant of Venice')
('Portia') Rosse
Doge's March

5.19 BARBARA FREWING

The Ships of Aready Head
The Cloths of Heaven Dunhill
By the Waters of Babylon Dvorak

5.25 BAND

March, 'Pomp and Circumstance,' No. 4. Elgar

5.30 AN ENGLISH SONG RECITAL

by

JOHN COATES (Tenor)

Old Shakespeare Songs:
O Mistress Mine
William Byrd (ca. 1600), arr. J. F. Bridge
It was a Lover and his Lass
Thomas Morley (1600)

Lesson, Rev. xxi, 1-7. Read by Major A. H. THURBURN
Magnificat (George Dyson)
Apostles' Creed
Versicles and Responses
Prayers
Anthem, 'Holy, Holy' (Palestrina)
Address by the Rev. GREVILLE COOKE, Vicar of Cransley
Hymn, 'Abide with me' (Ancient and Modern, No. 27)
Blessing
Vesper, 'Here in the Country's heart' (Songs of Praise, No. 267)

8.45 (261.3 m. only)

The Week's Good Cause

Appeal on behalf of THE INVALID CHILDREN'S AID ASSOCIATION, by Mr. R. C. SHERRIFF

Contributions will be gratefully received by Mr. R. C. Sherriff, Invalid Children's Aid Association, 117, Piccadilly, W.1

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; (1,554.4 m. only) Shipping Forecast

9.5 Symphony Concert

Conducted by FRANCOIS RASSE

Soloists :

TOTI DAL MONTE (of the Scala, Milan)
ENZO DE MURO LOMANTE (of the San Carlo, Naples)

Relayed from
THE KURSAAL, OSTEND
(Broadcast from Brussels)

ORCHESTRA
Symphonie Poem, 'Godefroid de Bouillon' de Haedour

Violin Solo, HENRY GADEYNE
Meditation ('Thais') Massenet

ENZO DE MURO LOMANTE
Aria, L'elixir d'amour ('The Love Elixir')
Donizetti

TOTI DAL MONTE
Cavatino ('The Barber of Seville').... Rossini

ORCHESTRA
Polovtsian Dances ('Prince Igor').... Borodin

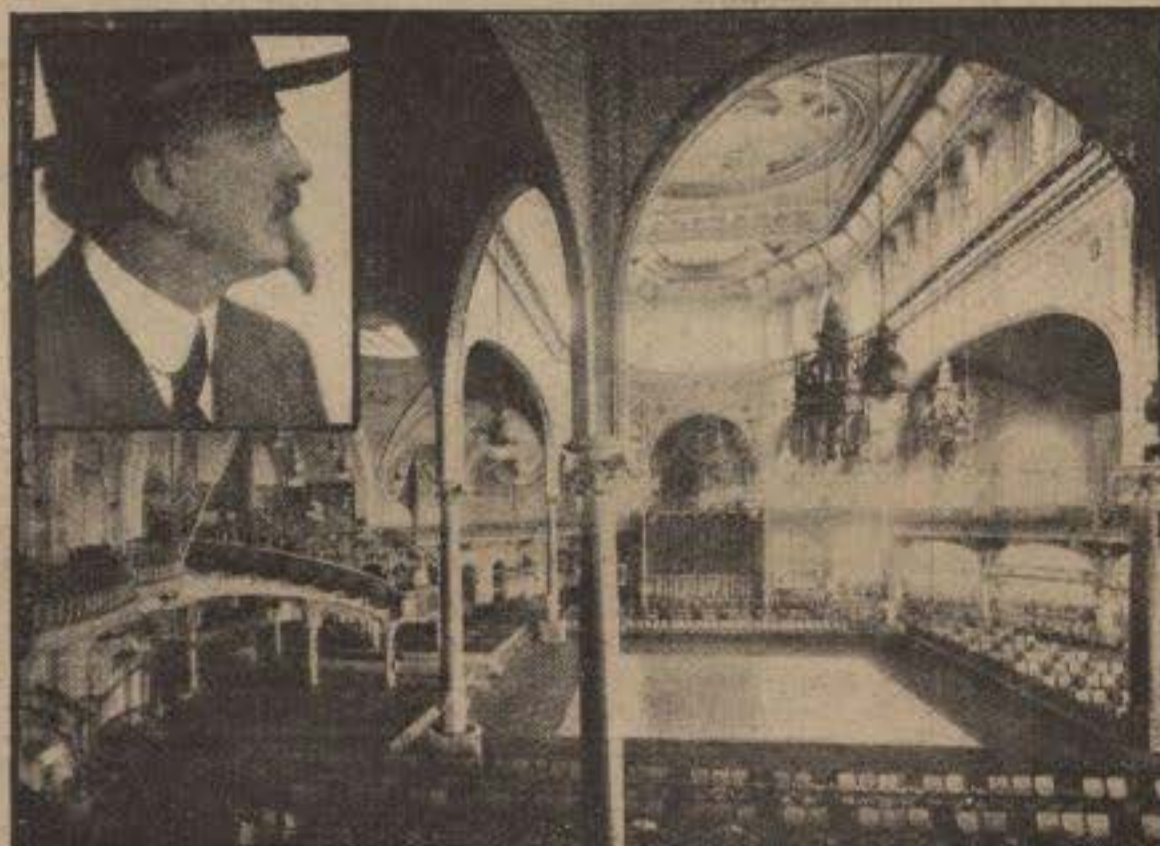
ENZO DE MURO LOMANTE
Aria ('La Bohème') Puccini
Aria ('Lucia di Lammermoor').... Donizetti

ORCHESTRA
The Ride of the Valkyries Wagner

10.30 Epilogue

'THE EARTH IS THE LORD'S'
'THE EYES OF ALL WAIT UPON THEE'

(For details of this week's Epilogue see page 453)



ANOTHER CONCERT FROM THE KURSAAL, OSTEND.

A symphony concert, conducted by FRANCOIS RASSE (inset), will be relayed from Ostend tonight at 9.5. The soloists are TOTI DAL MONTE and ENZO DE MURO LOMANTE.

When Icicles hang by the Wall... Arne (ca. 1740)
Sigh no more, Ladies R. J. S. Stevens (1790)
No more Dams I'll make for Fish
J. Christopher Smith (1756), ed. John Coates

Contemporary Songs :

Linden Lea Vaughan Williams
The lonely Tent Gerrard Williams
The mystic's Prayer Henry Tiltman
Pretty Phyllis Owen Mas and John Coates
The laughing Cavalier Felix White
Roses in December F. G. Russell

6.0-6.15 BIBLE READING

THE LETTERS OF ST. PAUL—V
I Thessalonians, iv and v

7.55 A RELIGIOUS SERVICE

FROM CRANSLEY CHURCH, KETTERING
THE BELLS

Opening Hymn, 'Fair waved the golden corn'
(Ancient and Modern, 339)
The Lord's Prayer
Versicles and Responses
Psalm No. 46

AUGUST 31

626 kc/s (479.2 m.)

SUNDAY

MIDLAND REGIONAL

Hear again these Gems

from this week's Programme on

"His Master's Voice"

Sunday *Instrumental*
INTERMEZZO, PORTIA and DOGE'S MARCH, "MERCHANT OF VENICE SUITE"—Barbirolli's Chamber Orchestra—C1731-2, 4/6 each. London Nat: 5.11.

Monday *Instrumental*
"PAGLIACCI," SELECTION—Marek Weber and His Orchestra—C1735, 4/6. Midland Reg: 2.45.

Tuesday *Vocal*
DEPUIS LE JOUR, "LOUISE"—Heldy—DB1304, 8/6. London Nat: 8.5.

Instrumental
PIANOFORTE CONCERTO No. 2 IN C MINOR (Rachmaninoff)—Rachmaninoff and Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—DB1333 to DB1337, 8/6 each. Album Series No. 84. London Nat: 8.10.

Wednesday *Vocal*
UN DI ALL' AZZURRO SPAZIO, "ANDREA CHENIER"—Zanelli—DB1339, 8/6. Midland Reg: 6.48.

COME UN BEL DI DI MAGGIO, "ANDREA CHENIER"—Martinelli—DB1143, 8/6. Midland Reg: 6.45.

Instrumental
SYMPHONY No. 3 IN F (Brahms)—Philadelphia Symphony Orchestra (conducted by Leopold Stokowski)—D1769-73, 6/6 each. Album Series No. 101. London Reg: 8.35.

Thursday *Instrumental*
VIOLONCELLO CONCERTO, Op. 85 (Elgar)—Beatrice Harrison and New Symphony Orchestra (conducted by Sir Edward Elgar)—D1507-9, 6/6 each. London Nat: 9.30
"ENIGMA" VARIATIONS (Elgar)—Royal Albert Hall Orchestra (conducted by Sir Edward Elgar)—D1154-7, 6/6 each. Album Series No. 28. London Nat: 9.28.

Friday *Instrumental*
SYMPHONY No. 4 IN B FLAT (Beethoven)—Pablo Casals' Orchestra of Barcelona—D1725-8, 6/6 each. London Reg: 8.32.

Saturday *Vocal*
ONAWAY, AWAKE BELOVED (Coleridge-Taylor)—Tudor Davies—D1142, 6/6. London Nat: 9.25.

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 When the Little Red Roses get the Blues—Sing a Little Theme Song B5854
 'Leven Thirty Saturday night—I'm telling the world about you B5847

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London, W. 1.

3.30 A Light Orchestral Programme

THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CANTELL
 MURIEL SOTHAM (*Contralto*)
 LILIAN NIBLETTE (*Pianoforte*)

ORCHESTRA
 Overture, 'Fingal's Cave' Mendelssohn
 Pilgrims' March (The 'Italian' Symphony) Mendelssohn

MURIEL SOTHAM
 Sapphic Ode Brahms
 The Cloths of Heaven Dunhill
 I will not grieve Schumann

7.50 A RELIGIOUS SERVICE

Conducted by the
 Very Rev. B. DELANEY, O.P.
 (Prior of Blackfriars, Oxford)

Relayed from ST. CHAD'S CATHEDRAL,
 BIRMINGHAM
 THE BELLS

Order of Service

Acts of Faith, Hope, and Charity
 Motet, 'Ave Maria' Will
 Address
 Hymn, 'When morning gilds the Skies'
 Benediction of the Blessed Sacrament
 O Salutaris Webb
 Motet, 'Ave Verum' Mozart
 Tantum Ergo Palestrina



THE BUDAPEST TRIO, who will play in the London and Midland Regional programme tonight at 9.5. From left to right, LYELL BARBOUR (pianoforte), NICOLAS ROTH (violin) and GEORGE ROTH (violoncello).

ORCHESTRA
 Suite from the Ballet Music, 'Minnehaha' Coleridge-Taylor

4.10 LILIAN NIBLETTE
 Scenes of Childhood (Kinder-scenen) .. Schumann

ORCHESTRA
 Cavatina Raff, arr. Maclean
 Barcarolle, 'Barge afloat' Besty

MURIEL SOTHAM
 Shepherd's Cradle Song Somervell
 June Quilter
 Christ is Risen Rachmaninov

ORCHESTRA
 Selection, 'Adrienne Lecouvreur' Oilea

4.48 LILIAN NIBLETTE
 Berceuse (Cradle Song) Chopin
 Study in G Flat (on the Black Keys) .. } Chopin

ORCHESTRA
 Overture, 'Figaro' Mozart

5.0-5.30 'BEGINNINGS OF CHRISTIAN THEOLOGY'—V

'DIFFICULT QUESTIONS AND ATTEMPTS TO ANSWER THEM'
 Sabellius and Paul of Samosata, by the Rev. J. K. MOZLEY, D.D.
 (London Regional Programme)

Benediction
 Divine Praises
 Adoremus in aeternum Sanctissimum Sacramentum

8.45 The Week's Good Cause
 An Appeal on behalf of THE BIRMINGHAM CITIZEN'S SOCIETY, by Mrs. AGNES TAUNTON
 Donations will be gratefully received at 161, Corporation Street, Birmingham

8.50 'The News'
 WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 London Regional Programme

10.30 Epilogue

THE RADIO TIMES.
 The Journal of the British Broadcasting Corporation.

Published every Friday—Price Twopence.
 Editorial address: Savoy Hill, London, W.C.2.

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AUGUST 31

★ 842 kc/s (356.3 m.) ★

SUNDAY

LONDON REGIONAL

3.30 THE GERSHOM PARKINGTON

QUINTET

STILES-ALLEN (Soprano)
SUMNER AUSTIN (Baritone)

QUINTET

Suite, 'Cobweb Castle' *Liza Lehmann*

3.41 STILES-ALLEN

The Star *James Rogers*
A Lullaby } *Harty*
At Sea }
Summer Night *Redman*
New Moon *Dunhill*

3.49 QUINTET

Waltz *Coleridge-Taylor*
D'une Prison (From a Prison) *Hahn*

4.0 SUMNER AUSTIN

Fountain Court } *Muriel Herbert*
Violets }
Defiled is my name ('Anne Boleyn') }
..... *Ursula Greville*
Speak, Music *Elgar*

4.9 QUINTET

Selection of Brahms' Songs

4.20 STILES-ALLEN

A last Year's Rose } *Quiller*
Now sleeps the crimson Petal }
A faithless Shepherdess }
The Castle of Dromore *Boulton*
Fragile Things *Phillips*
The Snowdrop *Harold Craxton*

4.29 QUINTET

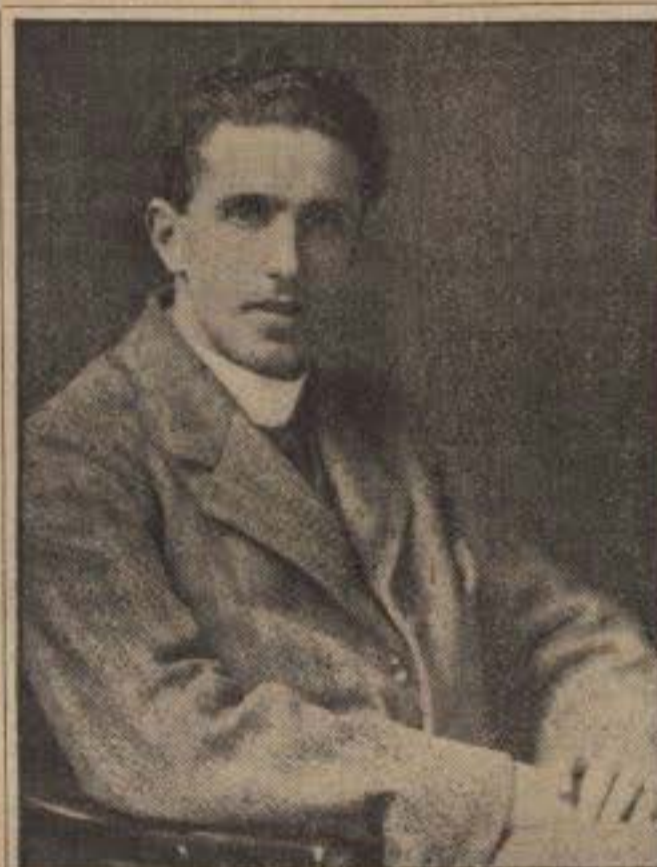
Chanson Triste (Song of Sadness) }
Humoresque } *Tchaikovsky*
Chanson sans paroles (Song without words) }
Russian Dance }

4.42 SUMNER AUSTIN

We'll to the Woods no more .. *Flowers Thomas*
There pass the careless People } *Somervell*
Loveliest of Trees }
Pack, Clouds, away .. *Handel, arr. Coleman*

4.50 QUINTET

Philomela *Brahms*
Hear my Prayer *Mendelssohn*



THE REV. GREVILLE COOKE

gives the address in the service relayed from Cransley Church, Kettering, tonight at 7.55.

5.0-5.30 'BEGINNINGS OF CHRISTIAN THEOLOGY'—V

'DIFFICULT QUESTIONS AND ATTEMPTS TO ANSWER THEM'

'Sabellius and Paul of Samosata,' by the Rev. J. K. MOZLEY, D.D.

7.55 A SERVICE

FROM CRANSLEY CHURCH, KETTERING
With an Address by the Rev. GREVILLE COOKE
(National Programme)

8.45 'The Week's Good Cause'

(National Programme)
An Appeal on behalf of THE INVALID CHILDREN'S AID ASSOCIATION, by Mr. R. C. SHERRIFF
Contributions will be gratefully received by Mr. R. C. SHERRIFF, Invalid Children's Aid Association, 117, Piccadilly, W.1

9.0 Regional News

9.5 Chamber Music

ROBERT MAITLAND (Baritone)
THE BUDAPEST TRIO
NICOLAS ROTH (Violin)
GEORGE ROTH (Violoncello)
LYELL BARBOUR (Pianoforte)

Trio in E (K.542) *Mozart*
Allegro; Andante; Allegro

ROBERT MAITLAND

Ombra mai fu (Peaceful shade) *Handel*
Deh vieni alla finestra (O come unto thy window) ('Don Giovanni') *Mozart*
Plaisir d'amour (Love's Happiness) *Martini*

TRIO

Variations on the Song, 'Ich bin der Schneider Kakadu' ('I am the Tailor Cockatoo') *Beethoven*

ROBERT MAITLAND

An Eastern Song *Dargomjzsky*
An Autumn Rose *Balakirev*
Serenade *Tchaikovsky*

TRIO

Trio in F Minor (Op. 65) *Dvorak*
Allegro; Grazioso; Adagio; Allegro

10.30 Epilogue

THIS WEEK'S BACH CANTATA

Cantata No. 80, 'EIN' FESTE BURG' ('A Stronghold Sure')

This week's Bach Cantata, No. 80, is based on Luther's hymn, 'Ein feste Burg,' the hymn which was adopted by the French Huguenots as their rallying cry and which Protestant churches of all nations have ever since sung. Bach composed it for the Festival of the Reformation, and, as always for such festivals, he had a full orchestra at his disposal. He makes the most effective use of it all through the Cantata.

The first great chorus is built up on the Chorale (Hymn) and every verse is treated in fugal style, with an effect of almost overpowering strength. The Chorale appears again as the fifth number, sung by all the voices in unison with an accompaniment whose effect is at once impressive and uplifting. When it concludes the Cantata, it is harmonized with all the simple dignity Bach had at command.

(English Text by D. Millar Craig. Copyright B.B.C. 1930.)

I.—Chorus:
A tow'r of strength is God the Lord,
A rampart strong, unshaken,
In direst need our shield, our sword,
So shall we ne'er be taken
By mankind's cruel foe, 'gainst us though he go
With craft and with guile, our God though he revile;
On earth though none withstand him.

II.—Duet (Soprano, Bass):
(Soprano)
In our own strength we nought had done,
Save for His help, we perish.
There strives for us His only Son,
Of God himself anointed.

(Bass)
All men whom the Lord doth cherish
Are to victory appointed.

(Soprano)
Dost thou ask His name?
Jesu Christ, who came,
The Lord of Heav'n on high,
Upon the Cross to die.

(Bass)
Whoso Jesu's grace doth know,
In His faith who is baptized,
He shall conquer ev'ry foe.

(Soprano)
And his shall be the vict'ry.

III.—Recitative and Arioso (Bass):
Thou child of God, remember how thy blessed Saviour, thy Jesus, by His precious blood hath thee redeemed, and won for thee the victory against the hosts of evil and temptation, and made thee free. So let thine heart be closed to Satan and to all his guile! Let not thy soul, where God most high hath made His dwelling, be desecrated! Repent thee of thy sins, in grief, that so the Lord may shed o'er thee His spirit.

IV.—Aria (Soprano):
Come Thou and dwell with me,
Lord Jesu, mild and tender!
Before Thee sin shall flee,
Thine image in my heart shall shine in splendour!
No evil there shall be!

V.—Chorus:
Yes, though the world by Satan's might
Had always been assailed,
God's people could be ne'er affright,

His guile had nought availed,
On earth though he reign,
His pow'r is in vain,
No ill hath he wrought,
For all his strength is naught,
The Word can overcome him.

VI.—Recitative and Arioso (Tenor):
So take thy stand with Christ, the Saviour's banner o'er thee.

And do His will, believing that thy Master watcheth still,
That He hath made His light to shine upon thy way before thee.
Go forward unafraid!
Whoso the Word of God in faith and meekness heareth,
From Satan and his host no evil feareth,
The Saviour is his shield, his sword.

VII.—Duet (Alto and Tenor):
How blessed is that man, the praise of God that speaketh;
More blessed is the heart that clings to Him in faith.
For Satan's guile in vain to do him evil seeketh,
And he at last is crown'd when he o'ercometh death.

VIII.—Chorus:
The Word of God shall stand for aye,
As He for ever liveth.
He leadeth us unto the day,
His holy grace He giveth,
Though here we lose our all,
Though grief us befall,
And we are cast down,
He giveth us a crown
Of glory everlasting.

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AUGUST 31

CARDIFF

SUNDAY

968 kc/s (309.9 m.)

WESTERN REGION

3.0 National Programme

4.15 A String Orchestral Concert

NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'The Secret Marriage'.....Cimarosa
Elegy for Strings.....Tchaikovsky

KATE WINTER (Soprano) and String Orchestra
Three Impressions.....Arthur Benjamin

STRING ORCHESTRA
Meditation on an old Bohemian Melody....Suk

KATE WINTER
What the Lover said to the Evening Star
Herbert Bedford

Cuckoo Song.....Quilter

STRING ORCHESTRA
Adagietto ('L'Arlésienne') ('The Maid of Arles')
Bizet

Minuet.....Boccherini

KATE WINTER and String Orchestra
Endless Pleasure and endless Love ('Semele')
Handel

STRING ORCHESTRA
Air.....Bach

Adagio and Fugue in G Minor for Strings Mozart

5.30-6.15 National Programme

7.55-8.45 National Programme

8.50 National Programme

9.0 West Regional News

9.5 National Programme

10.30 Epilogue

10.40-11.0 'The Silent Fellowship'

SWANSEA

1,040 kc/s (288.5 m.)

3.0 National Programme

4.15 West Regional Programme

5.30-6.15 National Programme

7.55-8.45 National Programme

8.50 National Programme

9.0 West Regional News

9.5 National Programme

10.30 Epilogue

10.40-11.0 'The Silent Fellowship'

(West Regional Programme)

PLYMOUTH

1,040 kc/s (288.5 m.)

3.0-6.15 National Programme

8.0-8.45 A STUDIO SERVICE

Conducted by the Rev. W. C. CHIMES, Minister of THE COBOURG ST. PRIMITIVE METHODIST

CHURCH, PLYMOUTH, assisted by THE CHOIR of The Church, under the direction of DOUGLAS M. DUBSTON

Introit
Hymn, 'Praise to the Holiest' (P.M. Hymnal, 230)

Invocation and Lord's Prayer
Hymn, 'I've found a Friend' (P.M. Hymnal Supplement, 108)

Scripture Lesson
Anthem, 'Lord, for Thy tender Mercies sake'
Farrant

Prayers
Hymn, 'Break Thou the Bread of Life' (P.M. Hymnal Supplement, 182)

Address
Hymn, 'All Praise to Thee' (P.M. Hymnal, 945)
Benediction

8.50 National Programme

9.0 Local News

9.5 National Programme

10.30 Epilogue

BOURNEMOUTH

3.0-6.15 National Programme

7.55 National Programme

10.30 Epilogue

MANCHESTER

797 kc/s (376.4 m.)

3.0 National Programme

4.15 An Orchestral and Choral Concert

THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON
Overture to a Children's Play, 'Red Riding Hood'
Phillips
Three Spiritual Studies for stringed Orchestra
Ernest Farrar

The Pied Piper of Hamelin

by ROBERT BROWNING

Set to Music by C. HUBERT H. PARRY

ARTHUR WILKES (Tenor)

REGINALD WHITEHEAD (Bass)

THE NORTHERN WIRELESS CHOIR

Chorus Master, S. H. WHITTAKER

THE NORTHERN WIRELESS ORCHESTRA

Conducted by T. H. MORRISON

ORCHESTRA
Worcestershire Suite.....Julius Harrison

5.30-6.15 National Programme

8.0 A RELIGIOUS SERVICE

Relayed from DONCASTER PARISH CHURCH
(From Sheffield)

Address by the Rev. Canon R. BROOK, M.A.,
Vicar of Doncaster

8.45 The Week's Good Cause

An Appeal on behalf of THE CHESTERFIELD and NORTH DERBYSHIRE ROYAL HOSPITAL by
Mr. GEORGE BENSON, M.P.

8.50 National Programme

9.0 North of England News

9.5 National Programme

10.30 Epilogue

SEPTEMBER 1

1,148 kc/s (261.3 m) ★ 193 kc/s (1,554.4 m.)

MONDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Miss VIOLET MARKHAM: 'Woman and Broadcasting'

11.0-11.30 Experimental Television Transmission by the Baird Process (355.3 m. Vision; 261.3 m. Sound)

12.0 ORGAN RECITAL

By EDGAR T. COOK

Relayed from SOUTHWARK CATHEDRAL

JOAN BONNER (*Violoncello*)

EDGAR T. COOK

Sonata No. 1, in A Minor *Borowski*
Allegro; Andante; Allegro

JOAN BONNER

Elegy *Van Goens*
Largo, Allegro (Sonata in G)
Eccles, arr. Salmon

EDGAR T. COOK

Chorale Preludes:
Jesu, Joy of Man's Desiring
Bach, arr. Harvey Grace
St. Mary *Chas. Wood*
Irish *Kilson*
St. Patrick's Breastplate
Geoffrey Shaw

JOAN BONNER

Aria *Bazelaire*
Air *Mattheson*
Allegro Spiritoso
Senaille, arr. Salmon

EDGAR T. COOK

Idylle } *Charles Quef*
Rhapsody, No. 1 }
March Pontificale from 1st
Symphony *Widor*

1.15 An Orchestral Concert

Relayed from THE NATIONAL MUSEUM OF WALES (From Cardiff)

NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'The Magic Flute' } *Mozart*
Serenade No. 5, in D }
Allegro; Andante; Menuet; Andantino-Allegro
Polovtsian Dance ('Prince Igor') *Borodin*

2.0-2.30 Gramophone Records

4.0 DANCE MUSIC

4.30 A Concert

GUSTAV FERRARI (Songs at the Piano)

THE VICTOR OLOF SEXTET

SEXTET

Selection, 'Monsieur Beaucaire' *Message*

GUSTAV FERRARI

Air sur trois notes *J. J. Rousseau*
Il était une Bergère
Harmonized by Gustav Ferrari

Bergère légère *Weckerlin*
La belle fille et le petit bossu } *G. Ferrari*
Au près de ma blonde }

SEXTET

Le Baiser d'Eunice *Nouges*
Gavotte ('Mignon') *Ambroise Thomas*
Reverie *d'Ambrosio*
Pierrette *Chaminade*

GUSTAV FERRARI

L'heureux vagabond *A. Bruneau*
Le coeur de ma mie *Jacques-Dalcroze*
Gammes *G. Ferrari*
Le Jardin d'amour *G. Doret*
Mon Paradis *G. Ferrari*

7.30 Musical Comedy Programme

OLIVE GROVES (*Soprano*)
STUART ROBERTSON (*Baritone*)
THE B.B.C. ORCHESTRA
Conducted by JOHN ANSELL

8.35 'Yes—and Back Again'

A Paraphrase by K. B. INDOE

Being a dramatic sequence for broadcasting, founded, not without the author's consent, upon 'The Story of this Book,' by Walter de la Mare, from his anthology, 'Come Hither'

'The which things ben said by Allegory or Ghostly Understandinge' (*Wyclif*)

Produced by HOWARD ROSE

ROBERT SPEAIGHT

HABMAN GRISEWOOD

NAN MARRIOTT-WATSON

LOIS STUART

ANDREW CHURCHMAN

GERSHOM PARKINGTON QUINTET

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 London Stock Exchange Report; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.5 THE GERSHOM PARKINGTON QUINTET

BEN WILLIAMS (*Tenor*)

QUINTET

Selection, 'Rio Rita' *Tierney*

BEN WILLIAMS

Farwell, Mignon } *Ambroise Thomas*
In her Simplicity }

QUINTET

Selection of Preludes *Chopin*

BEN WILLIAMS

Nessun dorma (Let no one sleep).... } *Puccini*
Ah, yes! thou'rt mine..... }

QUINTET

Minuet, 'My Lady Lavender'..... *Leo Peter*
Sevilla..... *Albeniz*
Sweet and low *Barnby*

11.0-12.0 (1,554.4 m. only)

DANCE MUSIC

THE PICCADILLY PLAYERS, directed by SID BRIGHT, and THE PICCADILLY GRILL BAND, directed by JERRY HOBY, from THE PICCADILLY HOTEL



THE MYSTERIOUS HOUSE OF THRICE, the setting of 'Yes—and Back Again,' which is to be broadcast tonight at 8.35, and in the London Regional Programme tomorrow night.

5.5 SEXTET

Fantasy, 'Manon' *Massenet, arr. Alder*

5.15 The Children's Hour

Souvenir de la Malmaison (*Poldini*) and other Pianoforte Solos played by CECIL DIXON

'Grump's Mouth Organ'—more about the Gnome Family (*Mabel Marlowe*)

'The Story of the Fairy Motor-Car' (*H. A. King*)

6.0 Mr. RONALD WATKINS: Poetry Reading

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music

BRAMH'S PIANOFORTE TRIOS

Played by

THE BUDAPEST TRIO

Trio in C Minor, Op. 101

- Allegro; Presto; Andante grazioso; Allegro

7.0-7.20

'NEW BOOKS'

By Miss V. SACKVILLE-WEST



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday: 1812 Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. L1764-L1765-6s. 6d. each). National.
RIDE OF THE VALKYRIES (Bayreuth Festival Orchestra) (No. L2017-6s. 6d.). National.
FINGAL'S CAVE Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 9843-9844-4s. 6d. each). Mid. Reg.
Monday: **SUMMER DAYS** Suite (Eric Coates and New Queen's Hall Light Orchestra) (Nos. 9369-9370-4s. 6d. each). Lon. & Mid. Reg.
SEMIRAMIDE Overture (Milan Symphony Orchestra) (No. 9663-4s. 6d.). Lon. Reg.
SINGRIED Forest Murmurs (Bayreuth Festival Orchestra) (No. L2014-5s. 6d.). Lon. Reg.
TANNHAUSER Venusberg Music (Bruno Walter and Royal Philharmonic Orchestra) (Nos. L1982-L1983-6s. 6d. each). Lon. Reg.
Wednesday: **WILLIAM TELL** Overture (Sir Henry J. Wood and New Queen's Hall Orchestra) (Nos. 5058-5059-3s. each). National.
RUY BLAS Overture (Percy Pitt and B.B.C. Orchestra) (No. 9378-4s. 6d.). National.
JEWELS OF THE MADONNA Intermezzi, Acts 2 and 3 (Percy Pitt and B.B.C. Orchestra) (No. 9091-4s. 6d.). Lon. & Mid. Reg.
GIOCONDA Dance of the Hours (Milan Symphony Orchestra) (No. DX11-4s. 6d.). Lon. & Mid. Reg.
Thursday: **RIO GRANDE** (Constant Lambert and Halle Orchestra) (Nos. L2375-L2374-6s. 6d. each). National.
BRONZE HORSE Overture (Sir Dan Godfrey and Bourneville Municipal Orchestra) (No. DX69-4s. 6d.). Lon. & Mid. Reg.
PORT AND PEASANT Overture (Percy Pitt and Symphony Orchestra) (No. 9750-4s. 6d.). Lon. & Mid. Reg.
Friday: **THOUSAND AND ONE NIGHTS** Waits (Dobry Somera Band) (No. CB29-5s.). National.
COLERIDGE-TAYLOR'S PETITE SUITE (John Arnold and New Queen's Hall Light Orchestra) (Nos. 9340-9341-4s. 6d. each). National.
BEETHOVEN'S SYMPHONY No. 4 (Sir Hamilton Harty and Halle Orchestra) (Nos. L1875-L1879-6s. 6d. each). Lon. & Mid. Reg.
Saturday: **SCHERHAZADE** Suite Symphonique (Paris Conservatoire Orchestra) (Nos. DX1-DX3-4s. 6d. each). National.

Sir HENRY J. WOOD

AT THE QUEEN'S HALL "PROMS."

Hear Introduction Act 3, "Lohengrin" (Mon., Lon. & Mid. Reg.), No. L1005 (6s. 6d.).
 Finlandia (Sat., Nat.), No. 9655 (4s. 6d.).

Instrumental.

Sunday: **MERCHANT OF VENICE** - Incidental Music (Quentin Mackay-Organ) (Nos. 9585-9586-4s. 6d. each). National.
CHANT SANS PAROLES (J. H. Equire Celeste Ocel) (No. 9608-4s. 6d.). Lon. Reg.
SCENES FROM CHILDHOOD (Kinder-scenen) (Fanny Davies-Piano) (Nos. L2521-L2522-6s. 6d. each). Mid. Reg.
Thursday: **WATER WAGTAIL** (Cyril Scott-Piano) (No. 5435-3s.). Lon. & Mid. Reg.
Friday: **TRAUKE** (J. H. Equire Celeste Ocel) (No. DX20-4s. 6d.). Mid. Reg.

SONGS OF THE HEBRIDES

Broadcast from Edinburgh, Wed., Sept. 3.
 The Bens of Jura; Heart o' Fire Love; Deirdre's Farewell; An Eriskey Lullaby.
 Sung by Margaret Kennedy. Record No. 9922 (4s. 6d.).
 Mull Fisher's Love Song; Islay Reaper's Song; A Fairy Plaint; Pulling the Sea Dulce.
 Sung by F. Kennedy-Fraser. Record No. 8838 (4s. 6d.).

Vocal.

Sunday: **BY THE WATERS OF BABYLON** (Sir George Henschel) (No. LB5-4s. 6d.). National.
IT WAS A LOVER AND HIS LASS (John Coates) (No. 4965-3s.). National.
HEAR MY PRAYER (St. George's Chapel Choir) (No. 9233-4s. 6d.). Lon. Reg.
Monday: **LOVE'S OLD SWEET SONG** (Dora Labette and Hubert Eisdell) (No. 9896-4s. 6d.). Lon. & Mid. Reg.
TREES (Dame Clara Butt) (No. X327-6s.). Lon. Reg.
Tuesday: **HEAR ME, YE WINDS AND WAVES** (Norman Allin) (No. L1790-6s. 6d.). National.
Thursday: **AYLESBURY DUCKS** (Malcolm McEachern) (No. DB152-3s.). Lon. & Mid. Reg.
Friday: **DRIVER OF THE S.15** (Malcolm McEachern) (No. DB152-3s.). Lon. & Mid. Reg.

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SEPTEMBER 1

626 kc/s (479.2 m.)

MONDAY

MIDLAND REGIONAL

12.0 *London Regional Programme*

2.0-3.0 **LOZELLS PICTURE HOUSE ORCHESTRA**
 Conducted by **ERNEST PARSONS**

Overture, 'Peter Schmolli' *Weber*
 Waltz, 'Falling in Love again' *Hollander*
 Suite, 'Summer Days' *Eric Coates*
 Without a Song *Youmans*
 Selection, 'I Pagliacci' *Leoncavallo*
 Ballad, 'Love's old sweet Song' *Molloy*

5.15 **The Children's Hour**

'Bill and Coo go South,' a Nature Story by **MARGARET MADELEY**
 Songs by **JANET MACFARLANE (Soprano)**

ETHEL WILLIAMS (Contralto)
 All the way to Ballyshee
 Suite of Children's Songs (Words by Margery Constance Hart)
FRANK CANTELL (Violin) and Orchestra
 Prelude ('John o' Dreams' Music)
 Spanish Caprice
 (Conducted by THE COMPOSER)
ORCHESTRA
 Overture, 'Ptolemy'
Handel, orchestrated by Nigel Dallaway

7.35 **'The Invalid'**

A STAFFORDSHIRE COMEDY IN ONE ACT
 By **FRANK G. LAYTON**
 (See below)



THIS EVENING AT 7.35

'THE INVALID'

A Staffordshire Comedy in One Act
 by **Frank G. Layton**

CHARACTERS:

- Old George
- The Doctor
- Mrs. Jurdison
- The Nurse

The Scene is Old George's Bedroom

THE CAST INCLUDES:

Gladys Joiner, Mabel France, Charles Stewart, and Edgar Lane

JACKO and a Piano

'Laurels and Laureates—The Crown,' by
HELEN M. ENOCH

6.0 *London Regional Programme*

6.15 **'The First News'**

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **Light Music**

By **NIGEL DALLAWAY**

THE MIDLAND WIRELESS ORCHESTRA
 Conducted by **FRANK CANTELL**

March, '5.G.B.'

ALFRED BUTLER and Orchestra

Three Sea Songs
 Eight Bells; The Sea; Once a Sailor

ORCHESTRA

Waltz, 'Roma'

LEONARD DENNIS (Violoncello)

Meditation
 Minuet and Rondo

8.0 **Promenade Concert**

(*London Regional Programme*)

Relayed from THE QUEEN'S HALL, LONDON
 (Sole Lessees, Messrs. Chappell and Co., Ltd.)

MARGARET BALFOUR (Contralto)

ARTHUR FEAR (Baritone)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, **CHARLES WOODHOUSE**)

Conductor, **SIR HENRY WOOD**

(For programme, see opposite page)

9.40 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 **Midland News**

10.0 **DANCE MUSIC**

Sir **ROBERT PRESL, Bart.**, and his **BAND**, from **TONY'S BALLROOM, Birmingham**

10.30-11.0 *London Regional Programme*

SEPTEMBER 1



842 kc/s (356.3 m.)



MONDAY

LONDON REGIONAL

12.0 A Ballad Concert
KATHLEEN GILLESPIE (*Soprano*)
CAVAN O'CONNOR (*Tenor*)

12.30 A Recital of Gramophone Records

1.0 LIGHT MUSIC
LEONARDO KEMP and his PICCADILLY ORCHESTRA
From the PICCADILLY HOTEL

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by ERNEST PARSONS
(From Midland Regional)
Overture, 'Peter Schunoll' Weber
Waltz, 'Falling in Love again' Hollander
Suite, 'Summer Days' Eric Coates
Without a Song Youmans
Selection, 'I Pagliacci' Leoncavallo
Ballad, 'Love's old sweet Song' Molloy

5.15 DANCE MUSIC

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 A Brass Band Concert
(From Newcastle)
THE HARTON COLLIERY BAND
ALEXANDER McCREDIE (*Tenor*)
BAND
March, 'Old Panama' . . . Alford
Overture, 'Semiramide' Rossini, arr. Hawkin
Burlesque Dance, 'Laughing Marionette' Collins
ALEXANDER McCREDIE
Paris Angelicus Franck
The Stars Phillips
If my Songs were only winged Hahn
Trees Rasbach
BAND
Cornet Solo, 'Birds of Paradise' Rimmer
(Master HAROLD JACKSON)
Selection Liszt, arr. Rimmer
ALEXANDER McCREDIE
Meet me in the Gowan Lea arr. Moffat
Jennie's black E'o McNeil
The wee Toun Clerk arr. Robertson
BAND
March, 'Etholis' Plate
Overture, 'Raymond' Ambroise Thomas
Dance, 'Gambonhia' Collins



WAGNER NIGHT
AT THE QUEEN'S HALL

A PROMENADE CONCERT

relayed from The Queen's Hall, London
(Sole Lessees, Messrs. Chappell and Co., Ltd.)

TONIGHT AT 8.0

MARGARET BALFOUR (*contralto*)
ARTHUR FEAR (*baritone*)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, Charles Woodhouse)
Conductor, SIR HENRY WOOD

ORCHESTRA
Introduction, Act III, 'Lohengrin'
Forest Murmurs, 'Siegfried'
Prelude, Act III, 'Tristan and Isolda'
Cor Anglais, Terrance McDonagh

MARGARET BALFOUR
Adriano's Aria, 'Gerechter Gott' ('Just God') 'Rienzi'

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

ARTHUR FEAR
Aria, 'The Term is past,' 'The Flying Dutchman'

ORCHESTRA
A 'Faust' Overture
Venusberg Music, 'Tannhäuser'

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL, LONDON
(Sole Lessees, Messrs. Chappell and Co., Ltd.)

MARGARET BALFOUR (*Contralto*)
ARTHUR FEAR (*Baritone*)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conductor, SIR HENRY WOOD
WAGNER
(For programme, see centre of page)

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

9.55 Regional News

10.0 DANCE MUSIC
Sir ROBERT PEEL, Bart., and his BAND, relayed from TONY'S BALLROOM, BIRMINGHAM
(From Midland Regional)

10.30-12.0 THE PICCADILLY PLAYERS, directed by SID BRIGHT; and THE PICCADILLY GRILL BAND, directed by JERRY HOEY
From THE PICCADILLY HOTEL

'All things come . . .'

THE Beethoven Prom, on Friday, September 12, will be broadcast on the National wavelength. Perhaps this news will do something to placate the irate listener who wrote in to demand 'Does anyone think it fair, or well arranged, that the Regional wavelength should have the Beethoven Prom every week?' No, we should certainly neither think it fair nor well arranged—if it were what actually happened: as a matter of fact, the Beethoven Proms throughout the season are equally distributed between the wavelengths—as, with a little more patience, our aggrieved correspondent would have discovered. Her stricture continues, 'The same applies to the Wagner nights.' It does: the Wagner nights will also be equally shared. The Beethoven programme for the 12th includes the *Fourth Piano Concerto*, with Johanne Stockmarr as soloist; and the *Fifth Symphony*. Nora Gruhn and Norman Allen are the singers that evening, their arias being from Mozart.

MUSIC OF THE WEEK

(Continued from page 426.)

end there is a little fugato made of a bit of the first tune, and the Overture closes with a coda also built up on it.

Brahms' Third Symphony.

(Regional, Wednesday, 8.0.)

BRAHMS was engaged on this work for the greater part of the year 1882, and right through the following spring, finishing it in the early summer of 1883 during a stay at Wiesbaden. It was performed for the first time early in December, 1883, by the Philharmonic Orchestra in Vienna, Hans Richter conducting. The Symphony was immediately acclaimed by the whole world of music as in every way a worthy successor of the two earlier ones, and has long ago established itself as the most popular of Brahms' four. It is certainly the easiest of the four to understand, and the one which is conceived throughout in the happiest spirit. It is recorded that before its publication, Richter, in the course of a toast which he was proposing at a banquet, suggested that it should be called 'Brahms' Eroica.' To any who remember Wagner's analysis of Beethoven's *Eroica*, and who know a later description of this Symphony as one 'whose fundamental note is proud strength that rejoices in deeds,' the parallel will not seem without foundation.

Lord Berners' Fugue.

(National, Thursday, 8.0.)

LORD BERNERS has given us so much in the way of parody and burlesque in music that one inevitably looks for something of the kind in all his works. But, until the very end of this piece, it is not clear whether it is intended as a satire on the more scholastic and pedantic form of Fugue, or a serious contribution to the subject. It is not quite in conformity with all the established rules, and is laid out for a very large orchestra, with the percussion department strongly reinforced. The final cadence, however, with its unexpected major third in the very last note, is surely meant to startle us into laughter. That was, at any rate, the effect on the audience when it was first played at a Promenade concert in London.

Dame Ethel Smyth's Anacreontic Ode.

(National, Thursday, 8.0.)

THIS song needs no explanation; it gives its own message with unmistakable strength and vividness. In it Dame Ethel gives one of many proofs of her scholastic attainments; the English version is her own. Laid out for mezzo-soprano or baritone voice with an accompaniment which can be played either as chamber music or by a small orchestra, it is a splendidly forceful and picturesque realization of its pagan text, 'Bring me wine, and to the gods be drained the bowl! I would fain be filled with the frenzy of wine.' Not, the poet sings, the madness which fell on Orestes, nor the warlike fury of Hercules, nor of Ajax swinging the sword of Hector; his brow wreath'd with flow'rs, he would drink till he be mad with wine. The instruments used are flute, violin, viola, 'cello, double bass, percussion, and harp, and the composer explains that the percussion is to be played with extreme discretion.

The same programme includes Dame Ethel's Intermezzo for Orchestra, which she calls 'Two Interlinked Melodies.' Both are French folk-tunes, one coming from Burgundy and one from Brittany, and the piece belongs to the comic opera, *Entente Cordiale*, in which farcical situations arise from the typical British soldier's ignorance of the French language.

(Continued on page 440.)

SEPTEMBER 1

CARDIFF

MONDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 An Orchestral Concert

Relayed from THE NATIONAL MUSEUM OF WALES (National Programme)

NATIONAL ORCHESTRA OF WALES (Cerdorfa Genedlaethol Cymru) (Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'The Magic Flute' } Mozart
Serenade No. 5, in D }
Allegro; Andante; Menuet; Andantino; Allegro
Polovstian Dance ('Prince Igor').....Borodin

2.0-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

A COUPLE OF COONS with Song and Jest

ARTHUR LESLIE'S BOHEMIAN DANCE BAND

6.0 Mr. A. S. BURGE: 'The Beginning of the Rugby Season'

6.15 National Programme

7.30 A Band Concert

THE GWAUN-CAE-GURWEN SILVER BAND
Tone Poem, 'Victory' Cyril Jenkins
The Firefly Moss
(Trombone, J. JENKINS)

OWEN BRYNGWYN (Baritone)

Linden Lea..... Vaughan Williams
Earl Bristol's Farewell Lidgely
Yarmouth Fair Peter Warlock
The Pipes of Pan..... Elgar

THE BAND

Liszt Rimmer

OWEN BRYNGWYN

Eden..... Haydn Morris
Er cof am fy Chwaer }
Gorffwys } Hubert Davies
Yr Iesu Adgyfododd..... arr. Arthur Somervell

THE BAND

Overture, 'The Merry Wives of Windsor' Nicolai

8.40 At Eventide

CYRIL BOWEN (Organ)

Relayed from ST. MARY'S PARISH CHURCH, SWANSEA

Evensong Easthope Martin
Serenade Schubert
Enchanted Melody..... Tate

RONALD HARDING (Violoncello)

Serenade ('Hessan') Delius
Arlequin Poppet

EIDDWEN MORGAN (Elocutionist)

Y Bregeth Gyntaf }
Testament y Sant } Crwys Williams
Y Banewt }
Carwn ein Gwlad } Gwylfa Roberts

RONALD HARDING

Sommeil d'Enfant ('Child's Slumber')...Trowell
Praeludium Scarlatti, arr. Trowell
Minuet in G Mozart, arr. Trowell

CYRIL BOWEN

To the Evening Star..... Wagner
Hymn of Nuns Lefebvre-Wely
Song of Melody..... Clegg
Chanson Romantique..... Pollard

9.40 National Programme

9.55 West Regional News

10.5-11.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.30 National Programme

4.0 National Programme

5.15 West Regional Programme

6.15 National Programme

7.30 West Regional Programme

9.40 National Programme

9.55 West Regional News

10.5-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

We turn the pages over and see the picture of 'THE MOULA TREE' (Geraldine Elliot)

6.0 National Programme

9.55 Local News

10.5-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 4.0:—An Afternoon Concert. The Northern Wireless Orchestra. Grace H. Abbott (Contralto). (From Leeds.) 5.15:—The Children's Hour. 6.0:—Inexpensive Holidays—V. Miss M. E. Walker: 'Motoring Across Europe.' 6.15:—National Programme. 7.30:—Jeux d'esprit. The Northern Wireless Orchestra. Conducted by T. H. Morrison. Pianofortes, Albert Hardie and Eric Fogg. Eleanor Toye (Mezzo-Soprano). 8.35:—National Programme. 9.55:—North of England News. 10.5-11.0:—Lesser-known Gilbert and Sullivan Selections. The Northern Wireless Orchestra.

SEPTEMBER 2

1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

TUESDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mrs. ANDREW ARMSTRONG: 'What Shall I Make for a Change?'

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 A Ballad Concert
LAURA MORAND (Mezzo-Soprano)
EMLYN BEBB (Tenor)

12.30 EDWARD O'HENRY
AT THE ORGAN OF TUSSAUD'S CINEMA

1.0 Light Music
LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA
FROM THE PICCADILLY HOTEL

2.0 Experimental Transmission for the Radio Research Board
By the Fultograph Process

2.5-2.30 Gramophone Records

4.0 DANCE MUSIC

4.30 THE PRINCE OF WALES ORCHESTRA
Conducted by FRANK WESTFIELD
FROM THE PRINCE OF WALES PLAYHOUSE, LEWISHAM
March, 'The Stars and Stripes' Sousa
Overture, 'Egmont' Beethoven
Suite, 'Mascarade' Locomo
Ballad, 'By the Bend of the River' ... Edwards
Waltz, 'When the Organ played at Twilight'
Wallace
Selection, 'La Traviata' Verdi
Morceau, 'Melancholy' Ryan
Entr'acte, 'By the Shrine of the Sun' .. Elliott

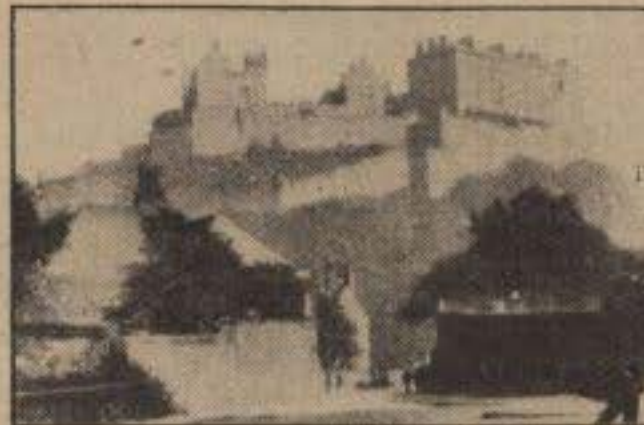
5.15 The Children's Hour
'THE WICKED UNCLE MAKES A NEW DISCOVERY IN M'BUNG,' written and told (mostly!) by HIMSELF

6.0 DANCE MUSIC

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music
BRAHMS' PIANOFORTE TRIOS
Played by
THE BUDAPEST TRIO
Trio in C, Op. 87
Allegro; Andante; Scherzo

'The Month in Scotland.'



Major Walter Elliot gives the first of his monthly reviews of Scottish topics, this evening at 7.0

7.0-7.20 THE MONTH IN SCOTLAND
By Major WALTER ELLIOT

7.25 Talk

7.45 A FLUTE RECITAL
by
EDITH PENVILLE
Sonata in C Minor Quantz (1697-1773)
Amabile; Allegro
Second Impromptu Joachim Andersen
Solitude on the Mountain... Ole Bull, arr. Secundsen
Scherzino Andersen

8.0 Promenade Concert
Relayed from THE QUEEN'S HALL, LONDON
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
MIRIAM LICETTE (Soprano)
HOWARD FRY (Baritone)
SOLOMON (Pianoforte)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conductor, Sir HENRY WOOD
Overture, 'Figaro' Mozart
MIRIAM LICETTE and Orchestra
Aria, 'Depuis le jour' ('Since the Day')
(' Louise ') Charpentier
SOLOMON and Orchestra
Pianoforte Concerto No. 2, in C Minor
Rachmaninov
HOWARD FRY and Orchestra
Recit. and Aria, 'Hear me, ye Winds and Waves'
(' Scipio ') Handel
ORCHESTRA
Symphonic Poem, 'Ein Heldenleben' ('A Hero's Life') Strauss
(Solo Violin, CHARLES WOODHOUSE)

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

9.55 Talk

10.10 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.20-12.0 DANCE MUSIC
BERTINI'S DANCE BAND, from THE TOWER BALLROOM, BLACKPOOL
(From Manchester)

12.0-12.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

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—don't

sacrifice your speaker results for lack of an effective detector valve. Remember—any defects in this stage will be reflected and magnified by the following valve amplifiers. Performance, reputation and common sense should persuade you to say 'Mullard' for this valve.

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SEPTEMBER 2

626 kc/s (479.2 m)

TUESDAY

MIDLAND REGIONAL

12.0	<i>London Regional Programme</i>	6.40	A PROGRAMME OF LIONEL MONCKTON'S MUSIC THE MIDLAND WIRELESS ORCHESTRA Conducted by FRANK CANTELL Rustic Dance, 'Airs and Graces' Selection, 'The Cingalee' March, 'The Soldiers in the Park' Selection, 'The Quaker Girl'
1.0	EDWIN J. GODBOLD At THE ORGAN Relayed from LOZELLS PICTURE HOUSE, BIRMINGHAM Overture, 'Si j'étais Roi' ('If I were King') Adam Träumerei (Dreaming) Schumann Selection of Sullivan's Music arr. Godfrey Hymn to the Sun ('Sadko') Rimsky-Korsakov Waltz Caprice, 'Masked Ball' Fletcher Suite, 'The Merchant of Venice' Rosse	7.15	<i>London Regional Programme</i>
2.0-3.0	Light Music THE MIDLAND WIRELESS ORCHESTRA Conducted by FRANK CANTELL March, 'The God of Thunder' Howgill Reminiscences of Grieg arr. Godfrey Waltz, 'Estudiantina' Waldteufel Morris Dance Mackenzie Pan-Americana Victor Herbert Selection of Canadian and Plantation Songs Scott Gatty Amour Coquet Frintl Suite, 'Rustic Revels' Fletcher	9.0	'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
5.15	The Children's Hour 'Clippety-Clop'—a Play by L. B. POWELL 'He and She' in Odds and Ends Musical Selections by THE EDGAR WHEATLEY PIANOFORTE TRIO	9.15	Midland News
6.0	<i>London Regional Programme</i>	9.20	A Military Band Programme THE BIRMINGHAM MILITARY BAND Conducted by W. A. CLARKE Turkish March Lincke Kiwi Reeves NORTON WILWARD will Entertain
6.15	'The First News' WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN	9.40	BAND The Parade of the Brook Fish Lincke Overture, 'The Barber of Seville' Rossini Trombone Solo, 'The Trumpeter' Dix (D. SPENCER) NORTON WILWARD will again Entertain
		10.10-10.25	BAND Selection, 'The Tales of Hoffman' .. Offenbach

A MUSICAL QUEEN

(Continued from page 429.)

all events, we read that his signature on the receipt for his fee is decorated by a big blot.

Mention of wine reminds me of a delightful letter written by Bach in his old age, in response to a cask of wine sent him as a present by a cousin. He writes: 'Your letter received yesterday brings me the good news that you and your dear wife are well; and for the delectable cask of wine that came with it accept my best thanks. Unfortunately the cask suffered some accident on the journey, for on examination here it is found to be one-third empty and contains only six *kannen*. It is regrettable that the smallest drop of so noble a gift of God should be wasted, but I am none the less heartily obliged by my worthy cousin's fine, kind present.'

Bach's frugality comes out in a businesslike postscript, in which he says that his good cousin offers to send him more of the same wine, but that he must decline on account of the heavy charges at this end. The carriage cost so much, the delivery a bit more, the customs inspector had his little bit, the provincial excise took another trifle, general excise had to be paid as well, 'so my cousin may calculate that the wine cost me nearly 5 gr. a measure, a too expensive present!'

I mentioned above Bach's failure as disciplinarian. No doubt the young imps of Arnstadt, Mühlhausen, and Leipzig gave the peppery musician a warm time. We may reasonably assume, however, that he got his own back with the stick, and we know from documentary evidence that there was a pretty comprehensive list of fines. At Leipzig, Bach's last post, there was a force of sixty-one singers housed in a school. A list of fines shows that if you lost the key or left it in the door you paid 4 groschen; if you failed to shut the door when you were the last to leave the room, 2 groschen was the price; for the doubtful privilege, or pleasure, of being sick (*qui vomitat*) the sum was 2 groschen; for swearing, loud or improper speech the price goes up with a rush—6 pfennig; for impertinent language in Latin or German you forked out another half dozen; to be so late in the morning that you missed prayers, cost 3 pfennig; and if you didn't tidy your cubicle before 10 in the summer and 12 in the winter it cost you 6 pfennig.

By the way, the lot of choirboys in old times was far from being a happy one. The heavy hand of punishment was never far off. The introductory volume of the 'Oxford History of

(Continued on page 441.)

SEPTEMBER 2



842 kc/s (356.3 m.)



TUESDAY

LONDON REGIONAL

<p>12.0 A Concert JAMES HOWELL (Bass) PIERRE COETMORE (Violoncello) PHILIPPA SAXE WYNDHAM (Pianoforte)</p>	<p>6.40 A PROGRAMME OF LIONEL MONCKTON'S MUSIC (From Midland Regional) THE MIDLAND WIRELESS ORCHESTRA Conducted by FRANK CANTELL Rustic Dance, 'Airs and Graces' Selection, 'The Cingalee' March, 'The Soldiers in the Park' Selection, 'The Quaker Girl'</p>	<p>8.30 ENGLISH LETTER-WRITERS I—Keats 9.0 'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN</p>
<p>1.0 REGINALD FOORT At THE ORGAN OF THE REGENT CINEMA Relayed from BOURNEMOUTH</p>	<p>7.15 VAUDEVILLE STUART ROSS and JOE SARGEANT Syncopated Harmony FLORENCE MARKS In Irish Song and Verse QUAGLINO'S QUARTETTE Vocal and Instrumental Act NORMAN LONG A Song, a Joke, and a Piano VICTORIA MAITLAND Contralto WHALEY and FERGUSON The Celebrated Coloured Comedy Couple GERSHOM PARKINGTON and his ORCHESTRA</p>	<p>9.15 Regional News 9.20-10.25 'Yes—and Back Again' (De la Mare) A PARAPHRASE by K. B. INDOE Being a dramatic sequence for broadcasting, founded, not without the author's consent, upon 'The Story of this Book,' by WALTER DE LA MARE, from his anthology 'Come Hither' 'The which things ben said by allegory or ghostly understandings' (Wyclif) Cast: ROBERT SPEAIGHT HARMAN GRISEWOOD NAN MARRIOTT-WATSON LOIS STUART ANDREW CHURCHMAN THE GERSHOM PARKINGTON QUINTET</p>
<p>2.0-3.0 THE MIDLAND WIRELESS ORCHESTRA Conducted by FRANK CANTELL (From Midland Regional) March, 'The God of Thunder' Howgill Reminiscences of Grieg arr. Godfrey Waltz, 'Estudiantina' Waldteufel Morris Dance Mackenzie Pan-Americana Victor Herbert Selection of Canadian and Plantation Songs Scott Gatty Amour Coquet Friml Suite, 'Rustic Revels' Fletcher</p>		
<p>5.15 DANCE MUSIC</p>		
<p>6.15 'The First News' WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN</p>		

7.15-8.30. VAUDEVILLE
 including
 Stuart Ross and Joe Sargeant
 Florence Marks Quaglino's Quartette Norman Long
 Victoria Maitland Whaley and Ferguson
 Gershom Parkington and his Orchestra.
 Other Vaudeville this week on Thursday (Regional) and Friday (National)

9.20-10.25. 'YES-AND BACK AGAIN!'
 A Paraphrase by K. B. Indoe,
 founded upon
 'The Story of this Book,' by Walter de la Mare,
 from his anthology 'Come Hither'
 Broadcast in the National programme on Monday night at 8.35 (see p. 435)

A MUSICAL QUEEN

(Continued from page 440)

Music' gives us a few particulars. Here is a picture of the choir school by a mediæval writer:—

At Nocturns, and, indeed, at all the Hours, if the boys commit any fault in the psalmody, or other singing, either by sleeping, or such like transgression, let there be no sort of delay, but let them be stripped forthwith of frock and cowl, and beaten in their shirt only—with pliant and smooth osier rods provided for that special purpose. If any of them, weighed down with sleep, sing ill at Nocturns, then the master giveth into his hand a reasonably great book, to hold until he be well awake. At Mattins the principal master standeth before them with a rod until all are in their seats and their faces well covered. At their uprising likewise, if they rise too slowly, the rod is straightway over them. . . . In short, meseemeth that any King's son could scarce be more carefully brought up in his palace than any boy in a well ordered monastery.

Note the relish of the phrase 'pliant and smooth osier rods'! And observe the cunning with which the sleepy ones are made to hold a

'reasonably great book' (which was more likely to be *unreasonably* great); for at a return of drowsiness, down falls the book with a 'reasonably great' bang, and there's more work for the osier rods.

Here is another glimpse, taken from the life of Stephen of Obazine:—

Stephen was strenuous in discipline, and most severe to correct the failings of delinquents. For if any raised his eyes but a little in church, or smiled but faintly, or slumbered but lightly or negligently let fall the book which he held, or made any heedless sound, or chanted too fast, or out of tune, he received forthwith either a rod on his head or an open hand upon his cheek, so loud that the sound of the blow rang in all men's ears; a punishment that was especially inflicted on the younger boys, to their own correction and the terror of the rest.

However, the young devils mostly deserved all they got, we may be sure. Here is an instance of some of the tricks they indulged in. Bishop Grandison of Exeter, in 1330, complained that in the Cathedral:—

those who stand in the upper stalls in the choir, and have lights within their reach, at mattins knowingly and purposely throw drippings and snuffings from the candles upon the heads or the hair of such as stand at the lower stalls, with the

purpose of exciting laughter and perhaps of generating discord.

This little digression has prevented me from saying all I wished to say about Bach, and also compelled me to postpone some remarks concerning Handel. However, I hope I have been able to show that these *trivia* fulfil a real purpose. They enable us, as weightier matters rarely do, to visualize the past. They are even a help towards the appreciation of music. For my own part, stumped as I am by most of Bach's music, my reading of his life and subsequent liking of his character encourages me to persevere; and when, at some future date, I find myself able to wrestle with some of the less complex of his works, I shall enjoy him all the more for knowing that, so far from being a dreamy poet in sound, with his head in the clouds and one foot already on Parnassus, he was very much of a family man, a harassed taxpayer, with a stomach for a hearty meal and a drop of something good to wash it down withal—in short, that he was not a demi-god, but a man and a brother.

Matthew Quinsey

POWER RATING OF B.B.C. TRANSMITTERS.

IN the new issue of *World-Radio* listeners may notice that the power of the London Regional transmitter (to take but one example) is printed as 45 kW instead of, as formerly, 30 kW, but its power has not been increased, nor will it sound any louder! To misquote Lewis Carroll: 'The power is called 45 kW, but that's only what it's called, you know!' In the hope that the ordinary listener may not, like Alice, be completely bewildered, we print the following explanation of the change:—

The ordinary listener is not primarily concerned with the power of the broadcasting stations to which he listens, nor how the power rating is arrived at. His chief concern is to receive an interference-free programme—which his receiver is equally capable of producing either from a nearby low-power station or from a more distant one of higher power. It is the field strength produced by the transmitter at the listener's aerial which matters and which should determine the design of his receiver. Nevertheless, it is usual and, indeed, essential for a number of reasons, to state a figure for the power rating of broadcast transmitters just as it is convenient and necessary to give a figure for the power rating of a motor-car engine.

The ordinary motorist is not primarily concerned with how his or her car engine horse-power rating is arrived at, nor may he—or she—realize that the figure generally used and the one on which tax is paid (the 'Treasury rating') is but an arbitrary figure, not taking into account all the factors governing the horse-power of the engine; nor may he or she realize that there are other ratings for the same engine—viz., the manufacturer's rating and the R.A.C. rating. In practice it is relatively immaterial so long as the same system of computation is applied to all cars.

And so it is with the power rating of wireless transmitters: there are at least five different methods by which they can be rated, of which four were in current use until recently, with a result that considerable confusion has been introduced into any list of power ratings, in the absence of a detailed knowledge of the particular system of computation applied to each station.

An international radio technical consultative committee met at The Hague in October, 1929, and among other recommendations dealt with this point, giving a new definition of power rating which is applicable equally to all forms of wireless transmitters and which, therefore, removes the above-mentioned ambiguity. To give effect to this new 'Hague rating' of power as far as broadcast transmitters are concerned, the Union Internationale de Radiodiffusion has requested all its members to adopt the new rating as from September 1. Those interested will find a technical consideration of the details involved in the change in the current issue of *World-Radio*. Here it suffices to say that the figures given for each station show an increase over the old figures, as they take account of modulation, whereas the old figures did not.

In conclusion, it is to be emphasized that the power of the B.B.C. stations has not in any way been altered, nor can any alteration in strength of signal which might, owing to other causes, be observable at any time, be attributed to or consequent on the use of these new ratings, either directly or indirectly.

New Gramophone Records.

BACH'S *Sixth Brandenburg Concerto*, played by Sir Henry Wood and his Symphony Orchestra (Col. LX41-2), and Schumann's *Carnival*, played by the London Symphony Orchestra under Sir Landon Ronald (H.M.V. D1840-2), were represented in Mr. Christopher Stone's gramophone recital on August 22. Gracie Fields in *It's nothing to do with you* (H.M.V. B3505) and Harry Hudson's Melody Men in *Handsome Gigolo* (Radio 1360), King Nawahi's Hawaiians in *I went to Hilo* (Regal MR96), with Otto Fritz and his Syncopators in *Blonde Women* (Parlo. R723), were among other records in the programme.

SEPTEMBER 2

CARDIFF

TUESDAY

968 kc/s. (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.5-2.30 *National Programme*

4.0 An Orchestral Concert

NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Suite, 'Nautical Scenes'.....Fletcher

BERNARD ROSS (Baritone) and Orchestra

Young Dietrich.....Henschel

THE ORCHESTRA

'Unfinished' Symphony.....Schubert

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.5-2.30 *National Programme*

4.0 *West Regional Programme*

6.15 *National Programme*

7.0 *West Regional Programme*

7.25 *National Programme*

10.10 *West Regional News*

10.20-12.0 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

12.0-1.0 *National Programme*



'BIRDS AND BEASTS,' a special musical programme will be broadcast during the Children's Hour from Cardiff this afternoon.

BERNARD ROSS

Eleanore.....Coleridge-Taylor

Three Comrades.....Hans Hermann

Isobel.....Frank Bridge

THE ORCHESTRA

Two Norwegian Dances.....Grieg

BERNARD ROSS and Orchestra

The Pilgrims' Song.....Tchaikovsky

THE ORCHESTRA

Ballet Suite, 'La Verbena'.....Lacomé

5.15 THE CHILDREN'S HOUR

'BIRDS AND BEASTS'

THE NATIONAL ORCHESTRA OF WALES and
BERNARD ROSS (Baritone)

6.0 Mr. WILLIAM STANFORD: 'A Tramp Abroad
—Walks in the Folly District, Pontypool'

6.15 *National Programme*

7.0 EGWYL GYMRAEG

A WELSH INTERLUDE

Readings from

'Daniel Owen'

by

RICHARD HUGHES

7.25 *National Programme*

10.10 *West Regional News*

10.20-12.0 *National Programme*

4.0 *National Programme*

5.15 THE CHILDREN'S HOUR

FARM DAY

Three calls are made

(1) Misery Farm

(2) Jollity Farm

(3) The Lost Farm

(Tony Galloway)

6.0 *National Programme*

7.0 Mr. F. A. KING: 'The West Country Football
Season—A look ahead'

7.25 *National Programme*

10.10 *Local News*

10.20-12.0 *National Programme*

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

12.0-12.30 *National Programme*

4.0-12.0 *National Programme*

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0:—Gramophone Records. 1.0-2.0:—The Northern Wireless Orchestra. Evelyn M. Cox (Mezzo-Soprano). 4.0:—An Afternoon Concert. The Northern Wireless Orchestra. Gerald Lockwood (Baritone). 5.15:—The Children's Hour. 6.0:—Miss Nellie Kirkham: 'Pink Maslin in the Winnats'. 6.15:—National Programme. 7.0:—Mr. Kingsley Martin: 'What is "News"?' 7.25:—National Programme. 7.45:—Michael Doré (Violin). 8.0:—National Programme. 10.10:—North of England News. 10.20-12.0:—Dance Music.

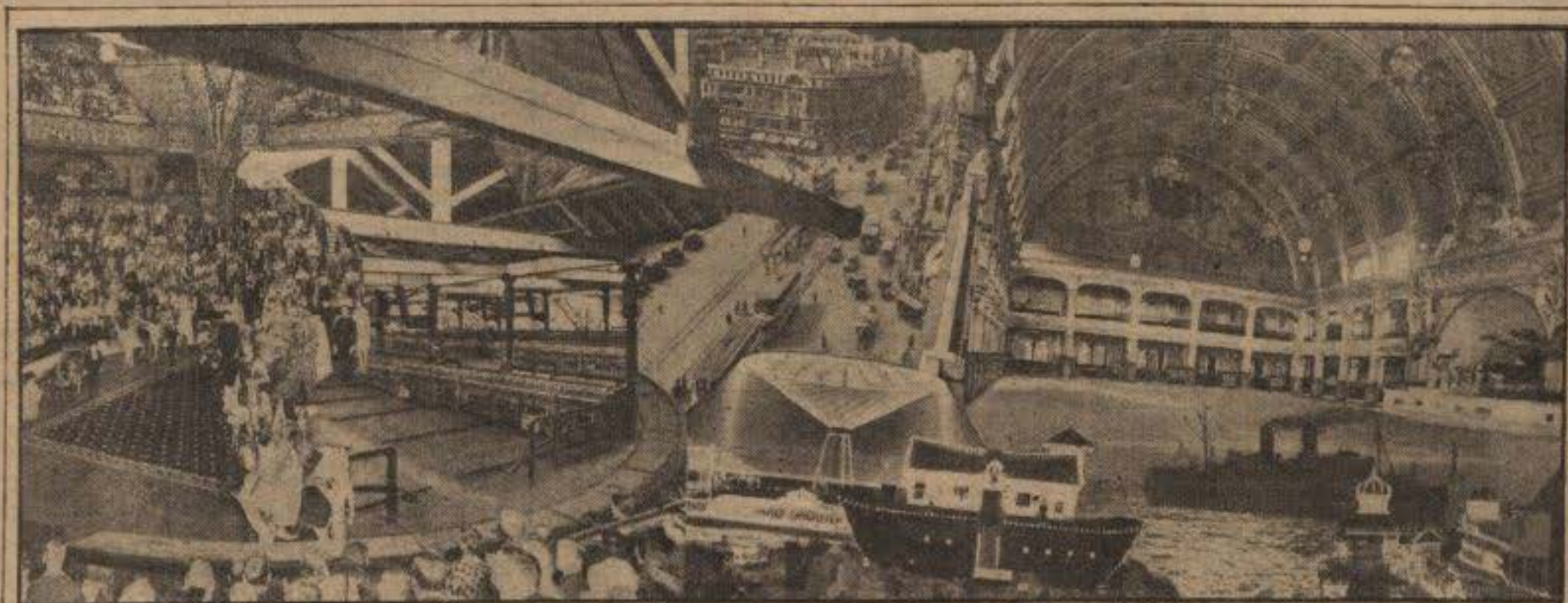
SEPTEMBER 3 1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m) WEDNESDAY

NATIONAL PROGRAMME

10.15 a.m. **THE DAILY SERVICE**
 10.30 **TIME SIGNAL, GREENWICH; WEATHER FORECAST**
 10.45-11.0 Mrs. OLIVER STRACHEY: 'Current Events'
 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision: 261.3 m. Sound)
 12.0 Gramophone Records
 1.0 **Light Music**
 FRASCATI'S ORCHESTRA
 Directed by GEORGES HAECK
 FROM THE RESTAURANT FRASCATI
 2.0-2.30 **A Ballad Concert**
 NORAH DESMOND (Soprano)
 WALTER PAYNE (Baritone)
 4.0 **THE KNELLER HALL BAND**
 Conducted by Captain H. E. ADKINS
 (By kind permission of Colonel L. M. GIBSON, O.B.E.)
 Relayed from KNELLER HALL, TWICKENHAM
 Waltz, 'Estudiantina'Waldteufel
 Male Voice Choir:
 Funiculi, FuniculaDenza
 Doctor FosterHughes
 Cornet Solo, 'L'Adieu'Schubert
 Post Horn Duet, 'Tally Ho'Barsotti
 The Ride of the Valkyries.....Wagner
 Selection, 'Gems of Sullivan'....arr. Godfrey
 Prelude in C Sharp MinorRachmaninov
 Overture, 'William Tell'.....Rossini
 RULE BRITANNIA
 GOD SAVE THE KING!
 5.0 Gramophone Records
 5.15 **The Children's Hour**
 'The Haunting of Katscoff Castle' (Norman Hunter)
 'A Night Alarm'—the third of 'The Tale Tellers' Club' series (Margaret Ironside)
 'The Phantom Castle' (K. A. Wright) and other songs sung by ESTHER COLEMAN

6.0 Ministry of Agriculture Fortnightly Bulletin
 6.15 **'The First News'**
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
 6.40 **The Foundations of Music**
 BRAHMS' PIANOFORTE TRIOS
 Played by
 THE BUDAPEST TRIO
 Trio in C, Op. 87
 Finale, Allegro
 Trio in E Flat, Op. 40
 Andante; Scherzo; Allegro
 7.0-7.20 Talk
 7.25 Talk
 7.45 **The Wireless Military Band**
 Conducted by B. WALTON O'DONNELL
 MAY BUSBY (Soprano)
 BERNARD ROSS (Baritone)
 BAND
 Overture, 'Ruy Blas'.....Mendelssohn
 7.54 BERNARD ROSS
 Is she not passing fair?Elgar
 TomorrowKeel
 8.1 MAY BUSBY
 Come, we'll wander together.....Cornelius
 Golden HairFrank Bridge
 LaburnumPhillips
 8.8 BAND
 Three Spanish Dances
 Granados, arr. Gerrard Williams
 8.24 BERNARD ROSS
 Hunting Song of the Seconoe Pack....Eric Fogg
 Mother o' mineTours
 IsobelFrank Bridge
 8.31 MAY BUSBY
 Beside the clear RiverJensen
 A Mother's GriefGrieg
 Don't come in, Sir, please!.....Cyril Scott
 With thy rosy Lips, my Maiden.....Franz

8.38 BAND
 A Norwegian Artist's Carnival.....Seendson
 8.45 **DIVERSIONS**
 (From Manchester)
 A varied programme illustrating some aspects of life in the North. In which listeners will, it is hoped, hear relays from
 A Colliery
 A Spinning-mill
 A Ballroom
 A Circus
 A pleasure park at Blackpool
 and
 the water-front of the Mersey where the big ships pass out to sea
 9.45 **'The Second News'**
 WEATHER FORECAST, Second General NEWS BULLETIN
 10.0 Talk
 10.15 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices
 10.25 **The B.B.C. Orchestra**
 Conducted by STANFORD ROBINSON
 Overture, 'Die Fledermaus' ('The Bat')
 Johann Strauss
 Suite, 'Capriol'Peter Warlock
 Base-Danse; Pavane; Tordion; Bransles;
 Pieds-en-l'air; Mattachins (Sword Dance)
 Three Pieces:
 Gay, but wistful }
 Air from County Derry } Grainger
 Molly on the Shore }
 11.0-12.0 (1,554.4 m. only)
DANCE MUSIC
 BILLY MASON and his CAPHEANS from the CAFE DE PARIS



'DIVERSIONS' FROM MANCHESTER TONIGHT. The Northern Region contributes its own 'Diversions' programme, on the familiar model, tonight at 8.45, when echoes from a colliery, the circus-ring, the South Shore and a big ballroom at Blackpool, a great Lancashire spinning-mill, and the water-front of the Mersey will flow through the headquarters in Piccadilly, Manchester, and so on to the outside world.

SEPTEMBER 3

626 kc/s (479.2 m.)

WEDNESDAY

MIDLAND REGIONAL



**All stations
will
now switch
over to**

*Player's
please*



N.C.C.779

12.0 *London Regional Programme*

1.30 **A Light Orchestral Programme**

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Overture, 'The Miller and his Men' *Bishop*
DORIS HARMER (*Soprano*)
Fair House of Joy *Quilter*
Sea Wrack *Harty*
O lovely Night *London Ronald*
ORCHESTRA
Fantasy, 'Alda' *Verdi, arr. Tavan*

6.40 **From the Operas**

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA
Conducted by FRANK CANTELL
CONSTANCE WILLIS (*Contralto*)
PARRY JONES (*Tenor*)
ORCHESTRA
Overture, 'Hänsel and Gretel' *Humperdinck*
PARRY JONES and Orchestra
Come un bel di di Maggio ...
(Like a fair Day of May) } (*Andrea Chénier*)
Un di all'azzurro Spazio ... } *Giordano*
(One day in the azure spaces)



FROM THE OPERAS

A programme of music from

Maritana, Hänsel and Gretel, Andrea Chénier, Faust, Samson and Delilah, The Jewels of the Madonna, Eugene Onegin, Mignon, and La Gioconda,

will be given this evening at 6.40, by

CONSTANCE WILLIS (*Contralto*)

PARRY JONES (*Tenor*)

and

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA, *conducted by FRANK CANTELL*

ELSA TOOKEY (*Violoncello*)
Adagio, Op. 129 *Schumann, arr. Becker*
Hungarian Rhapsody *Popper*

2.15 ORCHESTRA
In a Pagoda *Bratton*
Skipton Rig *Holliday*

DORIS HARMER
Starry Woods *Phillips*
A Blackbird singing *Head*
Don't come in, Sir, please *Cyril Scott*
Wayfarer's Night Song *Easthope Martin*

ELSA TOOKEY
Ave Maria *Schubert, arr. Squire*
Scherzo *Van Goens*

2.40-3.0 ORCHESTRA
Selection, 'Merrie England' *German*
Chevalier March *Peters*

5.15 **The Children's Hour**
'The Story of Spare and Scrub,' by MARGARET KENNEDY
CHRISSIE THOMAS and her Musical Glasses
Songs by HAROLD CASEY (*Baritone*)
'The Week's Sport,' by MAURICE K. FOSTER

6.0 *London Regional Programme*

6.15 **'The First News'**
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

ORCHESTRA
Dance of the Sylphs ('Faust') *Berlioz*
Bacchanale ('Samson and Delilah') *Saint-Saëns*

7.10 CONSTANCE WILLIS and Orchestra
The King of Thule } ('Faust') *Berlioz*
Romance }

ORCHESTRA
Two Intermezzi, 'The Jewels of the Madonna' *Wolf-Ferrari*

PARRY JONES and Orchestra
Louski's Aria ('Eugene Onegin') .. *Tchaikovsky*

ORCHESTRA
Overture, 'Maritana' *Wallace*

CONSTANCE WILLIS and Orchestra
Aria, 'Knowest thou the Land?' ('Mignon') *Ambroise Thomas*

ORCHESTRA
Dance of the Hours ('La Gioconda') .. *Ponchielli*

8.0 *London Regional Programme*

9.45 **'The Second News'**
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.0 *Midland News*

10.5 **DANCE MUSIC**
SIR ROBERT PEEL, BART., and his BAND, from TONY'S BALLROOM, BIRMINGHAM

10.30-11.0 *London Regional Programme*

SEPTEMBER 3



842 kc/s (356.3 m.)



WEDNESDAY

LONDON REGIONAL



CYRIL SMITH
is the pianist in tonight's—

12.0 ORGAN RECITAL
By R. MEYRICK ROBERTS
DOROTHY PURVIS (Contralto)
FROM ALL SAINTS', MARGARET STREET

Prelude and Fugue in E Minor } Bach
Choral Prelude, 'Aus der Tiefe Rufe Ich' }
Ciaccona Pachelbel

12.17 DOROTHY PURVIS
Unmindful of the Roses Coleridge-Taylor
Sigh no more, Ladies Keel

12.25 R. MEYRICK ROBERTS
Scherzo W. T. Best
Noel Carcassonnais Guilman
Prelude on 'Ye boundless Realms' Parry

12.40 DOROTHY PURVIS
Roadways Lohr
If there were Dreams to sell Ireland

12.48 R. MEYRICK ROBERTS
Reverie } Joseph Bonnet
Intermezzo }
Concert Variations }

1.0 Gramophone Records

1.30-3.0 A Light Orchestral Concert

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
(From Midland Regional)

Overture, 'The Miller and his Men' Bishop

DORIS HARMER (Soprano)
Fair House of Joy Quilter
Sea Wrack Harty
O lovely Night London Ronald

ORCHESTRA
Fantasy, 'Aida' Verdi, arr. Tavan
ELSA TOOKEY (Violoncello)
Adagio, Opus 120 Schumann, arr. Becker
Hungarian Rhapsody Popper

2.15 ORCHESTRA
In a Pagoda Bratton
Skipton Rig Holliday

DORIS HARMER
Starry Woods Phillips
A Blackbird Singing Head
Don't come in Sir, please Cyril Scott
Wayfarer's Night Song Easthope Martin

ELSA TOOKEY
Ave Maria Schubert, arr. Squire
Scherzo Van Goens

2.40-3.0 ORCHESTRA
Selection, 'Merrie England' German
Chevalier March Peters

5.15 DANCE MUSIC

6.15 'The First News'
WEATHER FORECAST; FIRST GENERAL NEWS
BULLETIN



BRAHMS
Promenade Concert, in which—

6.40 From the Operas
(From Midland Regional)

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA
Conducted by FRANK CANTELL
CONSTANCE WILLIS (Contralto)
PARRY JONES (Tenor)

ORCHESTRA
Overture, 'Hänsel and Gretel' Humperdinck

PARRY JONES and Orchestra
Come un bel di di Maggio
(Like a fair Day of May) ... } ('Andrea Chénier')
Un di all' azzuro Spazio (One } Giordano
Day in the azure Spaces) .. }

ORCHESTRA
Dance of the Sylphs ('Faust') Berlioz
Bacchanale ('Samson and Delilah') Saint-Saëns

7.10 CONSTANCE WILLIS and Orchestra
The King of Thule } ('Faust') Berlioz
Romance }

ORCHESTRA
Two Intermezzi, 'The Jewels of the Madonna'
Wolf-Ferrari

PARRY JONES and Orchestra
Lenski's Aria ('Eugene Onegin')
Tchaikovsky

ORCHESTRA
Overture, 'Maritana' William Wallace
CONSTANCE WILLIS and Orchestra
Knowest thou the Land? ('Mignon')
Ambroise Thomas

ORCHESTRA
Dance of the Hours ('La Gioconda') Ponchielli

8.0 Promenade Concert

Relayed from the QUEEN'S HALL
(Sole Lessees, Messrs. Chappell and Co., Ltd.)

GABRIELE JOACHIM (Singer)

CYRIL SMITH (Pianoforte)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)

Conductor, SIR HENRY WOOD

BRAHMS

ORCHESTRA
Tragic Overture
CYRIL SMITH and Orchestra
Pianoforte Concerto, No. 2, in B Flat

GABRIELE JOACHIM and Orchestra
Songs

Auf dem Kirchhof (In the Churchyard)
Immer leiser wird mein Schlummer (Ever
fainter grows my slumber)

ORCHESTRA
Symphony, No. 3, in F

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

10.0 Regional News

10.5 DANCE MUSIC

Sir ROBERT PEEL, Bart., and his BAND from
TONY'S BALLROOM, Birmingham
(From Midland Regional)

10.30-12.0 BILLY MASON and his CAPPEANS,
from the CAFE DE PARIS



GABRIELE JOACHIM
will sing a group of songs

MUSIC OF THE WEEK

(Continued from page 438.)

'The Rio Grande.'

(National, Thursday, 8.0.)

CONSTANT LAMBERT made his name, at an early age, with a brilliant ballet, *Romeo and Juliet*, the first English work to be adopted by Diaghileff; he produced it at Monte Carlo in 1926. A second ballet, *Pomona*, completed at the end of the same year, was produced by La Nijinska at the Theatre Colon, Buenos Ayres, in 1927; it was broadcast by the B.B.C. in June of last year. His music has figured also in the London Proms, and he is known besides as a writer on his own subject, whose modern views are blended with a good share of sound common sense. Only a few weeks ago he added to his reputation by a successful appearance in Frankfurt, conducting the orchestra there in a programme of British music; the concert was broadcast to British as well as German listeners. This work was played at the Hallé Concerts in London at the end of last year, and again this year at one of the Northern 'Proms'; the composer himself conducted the first of these performances, and Sir Hamilton Harty played the pianoforte part both times. It is a Dance Rhapsody, in which the rhythms of the fox-trot, the tango, and the Blues are all deftly used to present a vivid impression of an age which is already passing. The crudities of Negro dance music are smoothed out without robbing them of any of their rhythmic vigour, and the whole piece makes an impression of being very much alive. It calls on singers and several percussion players, in addition to the usual orchestral team, and the solo pianoforte part is a brilliant one. The text is taken from Sacheverell Sitwell's verses.

Beethoven's Fourth Symphony.

(Regional, Friday, 8.0.)

ON one occasion the first four of Beethoven's symphonies were all played in the same programme—not one given by the B.B.C.; some time will no doubt have to elapse before wireless listeners as a whole demand quite so large a meal of solid fare. It was in March, 1807, in Vienna, and the audience, so contemporary records tell us, was a 'select' one; that we can believe without much strain on our imaginations. The concert was organized on Beethoven's behalf as some sort of compensation for the miserable conditions under which he had had to see his only opera *Fidelio* produced. What these were, the good people of this island of ours are blissfully unable to picture to themselves: it is in Northern France and Belgium that all except the young inhabitants know what it means to have their homes occupied by an enemy invader, as Vienna was in November, 1805, a week before *Fidelio's* first performance. It says much for Beethoven's stout-hearted Viennese supporters that the opera could be played in such conditions as it was for even three consecutive nights.

But, such disheartening and depressing circumstances notwithstanding, the Fourth Symphony, like much of Beethoven's other music composed at that unhappy time, is for the most part full of brightness and a big, sturdy cheerfulness. The slow introduction, to be sure, has hints of uneasiness and gloom, but with the beginning of the main part of the movement, in quick time, a cheerful mood appears, which is maintained throughout the rest of the Symphony. There are the customary four movements, the slow movement coming second and the minuet third.

(Continued on page 456.)

SEPTEMBER 3

CARDIFF

WEDNESDAY

968 kc/s (309.9 m.)

WESTERN REGION

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.15-2.0 A Symphony Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE
Overture, 'The Flying Dutchman' .. Wagner
Symphony No. 8 Beethoven
- 2.0-2.30 National Programme
- 4.0 A Light Orchestral Concert
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
Leader, LOUIS LEVITUS
Conducted by WARWICK BRAITHWAITE
Overture, 'Fingal's Cave' Mendelssohn
MARGARET LEWYS (Contralto) and Orchestra
Aria, 'Nobil Signor' ('Noble Lords') ('The Huguenots') Meyerbeer
THE ORCHESTRA
Three Pieces ('The Mastersingers') .. Wagner
MARGARET LEWYS
Dawn Pearl Curran
Noon—Hush Graham Peel
Y deryn pur Welsh Song
Alleluia O'Connor Morris
THE ORCHESTRA
Symphonic Poem, 'Phaeton' Saint-Saëns
MARGARET LEWYS and Orchestra
Gypsy Song ('Carmen') Bizet
THE ORCHESTRA
French Suite Foulds
- 5.15 THE CHILDREN'S HOUR
- 6.0 National Programme
- 7.45 Excerpts from
English Light Opera
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'The Mikado' Sullivan
MAI RAMSAY (Soprano) and Orchestra
Can Love be controlled by Advice? ('The Beggar's Opera')
I, like a Ship in Storms was tossed } Gay
THE ORCHESTRA
Dances ('Tom Jones') German
MAI RAMSAY and Orchestra
Poor purblind wayward Youth ('Fallen Fairies') German
Oh, setting Sun ('The Emerald Isle') }
THE ORCHESTRA
Three Dances ('The Rebel Maid') .. Phillips
MAI RAMSAY and Orchestra
She who hath felt real Pain } ('Polly') Gay
Utterly alone and forsaken }
THE ORCHESTRA
Selection, 'Iolanthe' Sullivan
- 8.45 National Programme
- 10.15 West Regional News
- 10.25-11.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.15 West Regional Programme
- 2.0-2.30 National Programme
- 4.0 National Programme
- 5.15 West Regional Programme
- 6.0 National Programme
- 7.45 West Regional Programme
- 8.45 National Programme
- 10.15 West Regional News
- 10.25-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 4.0 National Programme
- 5.15 THE CHILDREN'S HOUR
'THE PRICELESS PRESENT' (Norman Hunter) will be accompanied by Catches and Rounds by THE GLEE SEXTET
- 6.0 National Programme
- 10.15 Local News and Mid-week Sports Bulletin
- 10.25-11.0 National Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 4.0-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 4.0:—An Orchestral Concert, Relayed from The Spa, Whitby. (From Newcastle.) The Municipal Orchestra, Conducted by Frank Gomez. May Bartlett (Violoncello). 5.15:—The Children's Hour. 6.0:—National Programme. 7.45:—An Orchestral Concert, Relayed from The Royal Princess Parade, Bridlington. (From Hull.) Alfred Barker and his Orchestra. 8.45:—Divisions. (National Programme.) 9.45:—National Programme. 10.15:—North of England News. 10.25-11.0:—National Programme.

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ALL POSITION NON-SPILLABLE

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215 S.G.

HIGHEST ACTUAL AMPLIFICATION

SEPTEMBER 4

1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

THURSDAY

NATIONAL PROGRAMME

10.15 THE DAILY SERVICE
 10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
 10.45-11.0 'THE TRIALS OF A FAMILY'—I by Miss FLORENCE PETTY
 Children's Diets—I
 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
 12.0 A Concert
 ALEXANDER McCREDIE (Tenor)
 If my Songs were only winged..... Hahn
 Apart..... Sanderson
 There is no Death..... O'Hara
 Wait..... Guy d'Hardelot
 The Stars..... Phillips
 Yearning..... Eric Coates
 Meet me on the Gowan Lea... arr. Alfred Moffat
 Jeanie's black E'e..... McNeil
 RITA SHARPE (Violoncello)
 Minstrel's Song..... } Glazounov
 Arabian Melody..... }
 Scherzo..... Van Coens
 Air on the A String..... Bach
 Habanera..... Ravel
 Andaluza..... Granados, arr. Kreisler
 ERID SETTLE (Soprano)
 Blackbird Song..... } Cyril Scott
 Daffodils..... }
 Love's Quarrel..... }
 An old Song ended..... }
 Spring Sorrow..... John Ireland
 Sorrow..... Hubert Brown
 Lake Isle of Innisfree..... Muriel Herbert
 1.0 REGINALD FOORT
 At THE ORGAN OF THE REGENT CINEMA (From Bournemouth)
 2.0-2.30 Gramophone Records

3.0 EVENSONG
 From WESTMINSTER ABBEY
 3.45 A Ballad Concert
 LILA BODDAM (Soprano)
 JOHN BUCKLEY (Baritone)
 4.15 Light Music
 THE GROSVENOR HOUSE ORCHESTRA
 Directed by JOSEPH MERUS
 Relayed from GROSVENOR HOUSE
 5.15 The Children's Hour
 'Finis,' being more about the Jollity Children (Geoffrey Bradley)
 Selections from Mendelssohn, played by THE OLOF SEXTET
 'The Story of the Glass Ball Country' (Richard Hughes)
 6.0 A Reading by V. C. CLINTON BADDELEY
 From 'DAVID COPPERFIELD,' by CHARLES DICKENS
 6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
 6.35 Market Prices for Farmers
 6.40 The Foundations of Music
 BRAHMS' PIANOFORTE TRIOS
 Played by THE BUDAPEST TRIO
 Trio in E Flat, Op. 40
 Adagio; Allegro
 7.0-7.20 NEW NOVELS
 By Mr. MICHAEL SADLEIR
 7.30 ORGAN MUSIC
 By R. H. DIXON
 Relayed from THE TOWER BALLROOM, BLACKPOOL (From Manchester)

8.0 Promenade Concert
 Relayed from THE QUEEN'S HALL, LONDON (Sole Lessee, Messrs. Chappell and Co., Ltd.)
 DORIS OWENS (Contralto)
 HERBERT HEYNER (Baritone)
 BEATRICE HARRISON (Violoncello)
 ANGUS MORRISON (Pianoforte)
 THE B.B.C. SYMPHONY ORCHESTRA
 (Leader, CHARLES WOODHOUSE)
 Conductor, Sir HENRY WOOD
 BRITISH COMPOSERS
 ORCHESTRA
 Fugue in C Minor..... Berners
 Two Interlinked Melodies for Orchestra..... Ethel Smyth
 HERBERT HEYNER and Orchestra
 Anacreontic Ode..... Ethel Smyth (First Concert Performance)
 (Conducted by THE COMPOSER)
 BEATRICE HARRISON and Orchestra
 Violoncello Concerto in E Minor..... Elgar
 ANGUS MORRISON, THE WIRELESS CHORUS, and Orchestra
 The Rio Grande..... Constant Lambert (Conducted by THE COMPOSER)
 (Contralto Solo, DORIS OWENS)
 ORCHESTRA
 Variations on an original Theme ('Enigma')..... Elgar
 9.45 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
 10.0 Talk
 10.15 (1,554.4 m. only)
 London and New York Stock Exchange Reports; Shipping Forecast
 10-25-12.0 DANCE MUSIC
 JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE
 12.0-12.5 (1,554.4 m. only)
 Experimental Transmission for the Radio Research Board
 By the Pullograph Process

PEOPLE WHO WILL BROADCAST TODAY.



(Left to right) : Reginald Foort, whose organ music will be relayed from the Regent Cinema, Bournemouth, at 1.0; V. C. Clinton Baddeley, who gives another reading from 'David Copperfield' at 6.0; Michael Sadleir, who reviews new novels at 7.0; Herbert Heyner, one of the soloists, and Charles Woodhouse, leader of the B.B.C. Symphony Orchestra, in the Prom, at 8.0.

SEPTEMBER 4

626 kc/s (479.2 m.)

THURSDAY

WANTED

One hundred persons (either sex) who have the ambition to earn a nice sum from now until Christmas in their spare time.

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

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12.0 THE GRANGE SUPER CINEMA ORCHESTRA

Conducted by **HAYDN HEARD**
Relayed from **SMALL HEATH, BIRMINGHAM**
March, 'Military Review' *Czibulka*
Selection of Welsh Airs, 'The Leek'... *Myddleton*
Overture, 'The Bronze Horse' *Auber*
Ballad, 'My Dreams' *Posti*
Suite, 'Americana' *Thurban*



A VISION OF THAIS.

Massenet's meditation, 'Thais,' will be played by **NORRIS STANLEY** in the programme of light music this evening at 6.40.

1.0 A Ballad Concert

ALBERT TOWNSEND (Bass)
When you're away *Sanderson*
I'm a Cornishman *Henty*
Aylesbury Ducks *Harding*
JOAN BROMWICH (Pianoforte)
Sonata in D *Scarlatti*
Waters, Wagtail *Cyril Scott*
Seguidillas (Spanish Dance) *Albeniz*
GRACE FIELD (Soprano)
Villanelle *dell' Acqua*
Sweet Suffolk Owl *Elizabeth Poston*
The Lass with the delicate Air... *Arne, arr. A. L.*

1.30 London Regional Programme

2.30-3.0 **REGINALD NEW**
At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from **WASHWOOD HEATH, BIRMINGHAM**
Overture, 'Poet and Peasant' *Suppé*
Intermezzo ('Cavalleria Rusticana')... *Mascagni*
Three Dances ('Henry VIII') *German*
Waltz, 'Dear Love' *Prindl*

5.15 The Children's Hour

'Secrets,' a Nature Sketch by **Dorothy Cooper**
Duets by **MARJORIE PALMER (Soprano)** and **ETHEL WILLIAMS (Contralto)**
TONY will entertain

6.0 London Regional Programme

6.15-6.35 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Light Music

PATTISON'S SALON ORCHESTRA
Under the direction of **NORRIS STANLEY**
Relayed from THE CAFE RESTAURANT, CORPORATION STREET, BIRMINGHAM
Overture, 'Morning, Noon, and Night' *Suppé*
NORRIS STANLEY (Violin)

Meditation ('Thais') *Massenet*
ORCHESTRA
Three Dream Dances *Coleridge-Taylor*

7.0 London Regional Programme

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Midland News

9.20-10.30 London Regional Programme

CHARLES DICKENS

(Continued from page 419.)

or Crummies or Wopsle, who are superlatively unessential. For the characters are our story. It is popularly supposed that Shakespeare was the most prolific creator of character known to literature. That is not true. Shakespeare's minor characters are archbishops and peers of but little individuality. The minor characters of Dickens are as precisely etched as the great characters—witness Master Bitherstone in 'Dombey,' whose relatives were in India, and who was required to sit between the services in an erect position with his head against the parlour wall neither moving hand nor foot, or Mr. Chillip, the doctor in 'Copperfield.'

Stevenson once laid it down that the 'honest man of letters' has only one tool in his workshop, and that tool is sympathy. Its use is Dickens' principal achievement in literature. What was Pickwick really but a simpleton, Bagstock but an incorrigible bore, Mrs. Gamp but a vampire? Yet, touched by the charity

of their creator, they are one and all lovable—Traddles, who is charming, and Mrs. Pipchin, who is not; 'Mr. F.'s Aunt' who passes understanding, and Captain Cuttle, who is of the angels. Domestic tragedies in Dickens are not matter for tears but for laughter. Positively we like Mr. Micawber to be in debt; we like to see Cuttle in the clutches of the inexorable Mrs. MacStinger—for he was created to be sympathized with by one who knew that through whatever trials he was driven the captain must emerge triumphant, to the general edification of all concerned.

Solemn critics frequently complain that the Dickens people are caricatures. It is a word wrongly used. Dickens liked funny people, and preferred to write about them. That is the point, and an amiable one. 'Allowing for his manner of telling them,' wrote Ruskin, 'the things he tells us are always true.' Truth is a long way stranger than ordinary fiction. The plain fact is that Dickens is one of the very few who have ever got near to it.

V. C. CLINTON-BADDELEY.

BROADCASTING ON
THURSDAY SEPT 4
and FRIDAY SEPT 5

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EVELYN GRIFFITHS
and
CHARLES HAWTREY

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SEPTEMBER 4



842 kc/s. (356.3 m.)



THURSDAY

LONDON REGIONAL

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
(From Midland Regional)

Conducted by HAYDN HEARD

Relayed from SMALL HEATH, BIRMINGHAM
March, 'Military Review' *Czibulka*
Selection of Welsh Airs, 'The Lock' arr. *Myddelton*
Overture, 'The Bronzo Horse' *Auber*
Ballad, 'My Dreams' *Posti*
Suite, 'Americana' *Tharban*



MAURICE TOUBAS,

whose orchestra will be relayed from the Kit-Cat Restaurant at lunch-time today. He takes part also in the Vaudeville programme this evening at 7.0, which will be repeated on the National wavelength tomorrow night.

1.0 A Ballad Concert
(From Midland Regional)

ALBERT TOWNSEND (Bass)
When you're away *Sanderson*
I'm a Cornishman *Henty*
Aylesbury Ducks *Harding*
JOAN BROMWICH (Pianoforte)
Sonata in D *Scarlatti*
Water Wagtail *Cyril Scott*
Seguidillas (Spanish Dance) *Albeniz*

GRACE FIELD (Soprano)
Villanelle *dell'Acqua*
Sweet Suffolk Owl *Elizabeth Poston*
The Lass with the delicate Air *Arne, arr. A. L.*

1.30 Light Music
MAURICE TOUBAS and his ORCHESTRA
Relayed from the KIT-CAT RESTAURANT

2.30-3.0 REGINALD NEW
At the ORGAN of THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
(From Midland Regional)
Overture, 'Post and Peasant' *Suppe*
Intermezzo, 'Cavalleria Rusticana' *Mascagni*
Three Dances, 'Henry VIII' *German*
Waltz, 'Dear Love' *Friml*

5.15 DANCE MUSIC

6.15-6.35 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 A Short Recital
by
KATE WINTER (Soprano)
O Sleep, why dost thou leave me? *Handel*
He'll say that for my Love *Handel*
Secrets *Schubert*
The Question *Schubert*
Who is Sylvia? *Schubert*
It was a Lover and his Lass *Quilter*
Cuckoo Song *Quilter*

7.0 VAUDEVILLE
EVELYN GRIFFITHS and CHARLES HAWTREY
Old-fashioned Duets

MARY WILLETTS
In Selected Poems
MAURICE TOUBAS
Violin and Saw Solos
CLAPHAM and DWYER
Another Spot of Bother
'THE SEVENTH HEAVEN'

A Chinese Fantasy
by
Frank Cochran and Dion Titheradge
Music by Arthur Wood
FRANK COCHRANE
MAURICE EVANS
OLIVE GROVES
CHARLES WADE
and
GERSHOM PARKINGTON and his ORCHESTRA

8.30 Topical Talk

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Regional News



KATE WINTER,

the well-known broadcast soprano, will give a short song recital from 6.40 to 7.0 this evening. She will sing some of Handel's, Schubert's and Quilter's songs, including 'Who is Sylvia?' and 'It was a lover and his lass.'

9.20-10.30 The B.B.C. Orchestra

Conducted by JOSEPH LEWIS
Overture, 'The Marriage of Comacho' *Mendelssohn*
Suite, 'Carmen,' No. 1 *Bizet*
Waltz, 'Gracieuse' *Gorman*
Suite, 'Keltic Suite' *Foelix*
Two Pieces ('Dream Children') *Elgar*
Ballet Music, 'Sicilian Vespers' *Verdi*

THE TIMES REVIEWING "THE PRONUNCIATION OF SOME ENGLISH PLACE NAMES"—"some of the best English scholarship of the day has collaborated with the B.B.C. over its recommendations for the pronunciation of English place names; and the consequence is a pamphlet which, though compiled primarily for the use of the B.B.C. Announcers, can be read by everyone with interest and sympathy. With interest because the B.B.C.'s list of place names with their pronunciation is for general purposes the first of its kind to be drawn up, and it contains as many as 1,500 names."

NOTE: All the information in this book has been supplied by listeners themselves, and edited by Prof. A. Lloyd James. It prints 1,500 English names, a few Manx names, and a few Welsh names from border counties. It contains 84 pages, and costs one shilling, or 1s. 2d. post paid from the B.B.C. Bookshop, Savoy Hill.

SEPTEMBER 4

CARDIFF

THURSDAY

968 kc/s (309.9 m.)

WESTERN REGION

Daily Bread needs Golden Shred -it's fine



ROBERTSON—only maker

PARENTS

YOUR LADS and LASSIES may shortly be returning to School. In their outfits—provide for all occasions—Kiltie Shoes.

BECAUSE they give COMFORT, thus assuring, by the wearers, the closest attention to their studies.

BECAUSE they give that EXTRA WEAR which is so necessary considering the length of the term and the health of the wearer.

BECAUSE they give ECONOMY in the price you pay for the quality and service you get in return.

KILTIE No. 813 is recognised as the regulation School Slipper. Made in black or tan leather. Price from 8/6 (according to size)



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SEE PAGE 10 in KILTIE Booklet. May we send you our Booklet and Blotter which illustrates 30 styles of Kiltie Shoes made specially for the rising generation. A POST CARD TO KILTIE SHOE WORKS, NORWICH, WILL BRING IT BY RETURN WHY NOT WRITE NOW?

Ask for KILTIE shoes by name—Just as good are not the same



10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0-2.30 National Programme

3.0 National Programme

4.45 Light Music

by

BOBBY'S STRING ORCHESTRA

Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL



THE GREAT HALL

of Bristol University. Mr. N. H. Smith, President of the University's Students' Union, contributes a talk in the 'Windows of Youth' series from Cardiff this evening at 6.0.

5.15 THE CHILDREN'S HOUR 'THE MOON MYSTERY,' No. III

by

DOROTHY EAVES

6.0 Mr. N. H. SMITH, President of the Students' Union, University, Bristol: 'Windows of Youth'

6.15 National Programme

6.35 Market Prices for Farmers

6.40 National Programme

10.15 West Regional News

10.25-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0-2.30 National Programme

3.0 National Programme

4.45 West Regional Programme

6.15 National Programme

6.35 West Regional Programme

6.40 National Programme

10.15 West Regional News

10.25-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme

3.0 National Programme

5.15 THE CHILDREN'S HOUR 'YOUNG KING COLE'

A Wireless Play for children by UNA BROADBENT

6.0 National Programme

10.5 Local News

10.25-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.0-2.0 National Programme

3.0-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 A BALLAD CONCERT (From Leeds)

JENNIE SWINK (Soprano)

EVERLYN LAZENBY (Sifflour)

JOHN D. McILVEAN (Baritone)

3.0 National Programme

3.45 An Orchestral Concert

Relayed from THE PAVILION GARDENS, BUXTON

THE MUNICIPAL ORCHESTRA

Conducted by HORACE FELLOWES

KENNETH STAFFORD (Bass) (From Manchester)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

6.35 Market Prices for Northern English Farmers

6.40 National Programme

7.30 AN ORGAN RECITAL

By R. H. DIXON

Relayed from THE TOWER BALLROOM, BLACKPOOL

(National Programme)

8.0 National Programme

10.15 North of England News

10.25-12.0 National Programme

SEPTEMBER 5

1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

FRIDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'STRANGE PEOPLE AND PLACES'—I

'Africa,' by LADY MOORE-GUGGIS-BERG

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 A Sonata Recital

NANCY PHILLIPS (Violin)
HINDA PHILLIPS (Pianoforte)

Sonata in A Franck

12.30 ORGAN RECITAL

By LEONARD H. WARNER

Relayed from

ST. BOTOLPH'S, BISHOPSGATE

CECIL LUCAS (Contralto)

LEONARD H. WARNER

Trumpet Tunes and Air... Purcell
Church Scene ('The Mastersingers')
Wagner, arr. Fricker

CECIL LUCAS

Praise ye the Lord Bantock
Down here May Brahe
Invocation to the Nile Bantock

LEONARD H. WARNER

Chorale in B Minor Franck

CECIL LUCAS

Recit and Aria, 'Ombra mai fu'
Handel

LEONARD H. WARNER

Serenade Widor, arr. Westbrook
Two Chorale Preludes Parry
(a) Rockingham; (b) St. Ann

1.30-2.30 A RECITAL OF GRAMOPHONE RECORDS

By CHRISTOPHER STONE

4.0 Light Music

MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

5.15 The Children's Hour

'Folk Songs from Sussex'
(arr. George Butterworth)
Sung by GEORGE PARRER

'Baffling the Wreckers' (William J. May)

'The Story of the Prince who didn't like Princesses' (Margaret B. Lodge)

6.0 Miss ELSA MOORE: 'Planting Bulbs'

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

Polish Dance Marzewski, arr. Niedzielski
Brazilian Soul Villa-Lobos
Waltz, 'Thousand and One Nights'
Johann Strauss

8.15

Vaudeville

EVELYN GRIFFITHS and CHARLES HAWTREY

Old Fashioned Duets

MARY WILLETTS

In Selected Poems

MAURICE TOUBAS

Violin and Saw Solos

CLAPHAM and DWYER

In another Spot of Bother

'THE SEVENTH HEAVEN'

A Chinese Fantasy

by

FRANK COCHRANE and DION TITHERADGE

Music by ARTHUR WOOD

FRANK COCHRANE

MAURICE EVANS

OLIVE GROVES

CHARLES WADE

and

GERSHOM PARKINGTON and his ORCHESTRA

9.45 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.0 'PEOPLE AND THINGS'

by The Hon. HAROLD NICOLSON

10.15 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.25-11.0 THE B.B.C. ORCHESTRA

Conducted by JOHN ANSELL

Scherzo (Sonata No. 2)

Weber, arr. Schmid

Suite, 'Children's Games'

Bizet, arr. Mouton

Sarabande... Debussy, arr. Mouton

Minuet in G Paderewski

Petite Suite de Concert

Coleridge-Taylor

11.0-12.0 (1,554.4 m. only)

DANCE MUSIC

BILLY COTTON and his BAND, from CIRO'S CLUB

12.0-12.30 Experimental Television Transmission By the Baird Process

(356.3 m. Vision; 261.3 m. Sound)

This Week's Epilogue:

'THE EARTH IS THE LORD'S'

'THE EYES OF ALL WAIT UPON THEE'

Psalm 123

Luke xii, 22-31

E.H., 532, 'Let us, with a gladsome mind'

Romans viii, 19, 22, 23, 24

8.15 - VAUDEVILLE - 9.45

EVELYN GRIFFITHS AND CHARLES HAWTREY
old-fashioned duets

MARY WILLETTS
in selected poems

MAURICE TOUBAS
violin and saw solos

CLAPHAM AND DWYER
in another spot of bother

GERSHOM PARKINGTON
AND HIS ORCHESTRA

'THE SEVENTH HEAVEN'
A CHINESE FANTASY

by Frank Cochrane
and Dion Titheradge

Music by Arthur Wood

CAST:

Frank Cochrane Maurice Evans
Olive Groves Charles Wade



6.40 The Foundations of Music

BRAHMS' PIANOFORTE TRIOS

Played by

THE BUDAPEST TRIO

Trio in B, Op. 8

Allegro; Scherzo

7.0-7.20 Topical Talk

7.25 Topical Talk

7.45 A PIANOFORTE RECITAL

by

NIEDZIELSKI

Three Mazurkas, Nos. 17, 38, and 24 ... } Chopin
Scherzo in B Minor

Get
smooth
satisfaction
from this
**PORTABLE
SET**



WILLS'S
**'GOLD
FLAKE'**
SATISFY
The value is in the
Cigarettes

Issued by the Imperial Tobacco Co.
(of Great Britain and Ireland), Limited.

SEPTEMBER 5

626 kc/s (479.2 m.)

FRIDAY

MIDLAND REGIONAL

12.0 Light Music
THE MIDLAND WIRELESS ORCHESTRA
Conducted by ARTHUR KENNEDY
March, 'Viscount Nelson' Zehle
Waltz, 'The Grenadiers' Waldteufel

STANLEY DOBSON-
HOPPER (Baritone)

A Bachelor Gay ('The
Maid of the Moun-
tains') Tate
Sea Haven .. Sanderson
For you alone... Geel

ORCHESTRA

Selection, 'San Toy' Jones
Vision of Love } Friml
Pantomime }

STANLEY DOBSON-
HOPPER

The Driver of the 8.15 Longstaffe
Friend o' Mine Sanderson
Harlequin..

ORCHESTRA

Ballet Suite, 'The Shoe' John Ansell
Trepak (Russian Dance) Rubinstein

1.15-3.0 London
Regional Programme

5.15 The
Children's Hour

'The Charge of the
Chessmen'—a Tale of a
Chequered Career by
Barbara Sleight

Songs by MARJORIE HOVERD (Soprano)
JAMES DONOVAN (Saxophone)
'Scraps of History—the Marathon Race, 490 B.C.'
by William Hughes

6.0 London Regional Programme

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 A Light Orchestral
Programme
THE MIDLAND WIRELESS ORCHESTRA
Conducted by ARTHUR KENNEDY

Praeludium .. Järnefelt
Waltz, 'Venus on Earth'
Lincke

CHARLES HEDGES
(Tenor)

Eleanore Coleridge-Taylor
Vagabond..... Ireland
Kishmul's Galley
arr. Kennedy-Fraser

ORCHESTRA
Träume..... Wagner

CHARLES HEDGES
Less than the Dust;
Kashmiri Song; Till
I wake ('Indian Love
Lyrics')
Woodforde-Finden

ORCHESTRA
Miniature Suite
Eric Coates

7.30 ORGAN
RECITAL
by T. W. NORTH
Relayed from THE
CHURCH OF THE MESSIAH,
BIRMINGHAM

Overture, 'Orlando'
Handel, arr. Leg
Madrigal Lennox
Prelude and Fugue on
the Name B.A.C.H.
Bach, arr. Best
Capriccio Capocci
Finales in E Flat
Guilmant



THE CHURCH OF THE MESSIAH.
An interior view of the well-known Birming-
ham church from which an organ recital by
Mr. T. W. NORTH will be relayed this
evening at 7.30.

8.0 London Regional Programme
9.45 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN
10.0 Midland News
10.5 DANCE MUSIC
Sir ROBERT PEEL, BART., and his BAND, relayed
from TONY'S BALL ROOM, BIRMINGHAM
10.30-11.0 London Regional Programme

ONLY ROMANTICS NEED APPLY

(Continued from page 423.)

tender import—a tune picturing, maybe, the powerlessness of life against an inexorable fate. Thereafter, the movement is but a magnificent enlargement upon this subject—life rebellious against fate—until at last that trampling march-tune recurs, now seemingly triumphant. The second movement is usually spoken of as the nocturne, though it is not so called in the score. Nocturnal in mood it certainly is, with something of a Chopinesque spirit pervading it. One tune threads the whole of this lengthy movement, a tune as typical of the composer as anything he wrote. In the way it continually curls back upon itself, obstinately refusing to come out into the light, it is startlingly expressive of that impotence which has won for Rachmaninov the epithet of 'fettered giant.' It is as if the spirit had given up all hope of conquering. Constantly as the movement seems about to enter some

more hopeful phase, so constantly does this enclosed and resigned theme recur. The nocturne ends and a lengthy and argumen- tative introduction leads finally into the melody that gives the key to the whole of the last movement. (Notice how closely it is related to the second theme of the first movement.) It is given first to the oboes, to be taken up immediately by the piano and stated in round vigorous terms. Out of the slumber and twilight of the second movement has come that mirage of dreams. Nothing, one feels, has been solved. This is only an escape. But in so far as dreams, however temporarily, can shut out the inevitable, it is a splendid escape. Music has flung open the gates and the fair vision blazes through: why worry that presently the gates must close again and the vision fade?

ROBIN HEY.

SEPTEMBER 5



842 kc/s (356.3 m.)



FRIDAY

LONDON REGIONAL

12.0 Light Music
(From Midland Regional)
THE MIDLAND WIRELESS ORCHESTRA
Conducted by ARTHUR KENNEDY
March, 'Viscount Nelson' Zehle
Waltz, 'The Grenadiers' Waldteufel

STANLEY DOBSON-HOPPER (Baritone)
A Bachelor Gay ('The Maid of the Mountains') Tate
Sea Haven Sanderson
For you Alone Gechl

ORCHESTRA
Selection, 'San Toy' Jones
Vision of Love Friml
Pantomime Friml

STANLEY DOBSON-HOPPER
The Driver of the 8.15 .. Longstaffe
Friend o' mine Sanderson
Harlequin Sanderson

ORCHESTRA
Ballet Suite, 'The Shoe' John Ansell
Tropak (Russian Dance) Rubinstein

1.15 Light Music
MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

2.15-3.0 ORGAN RECITAL
by
LEONARD H. WARNER
Relayed from ST. BOTOLPH'S,
BISHOPSGATE
Overture, 'Egmont' Beethoven, arr. Lemare
Symphony VI Widor
Adagio; Intermezzo
Prelude, 'Parsifal' Wagner, arr. Fricker
Scherzo Gigout
Meditation Harvey Grace
Cantilene Nuptials Dubois
Grand Choeur Dubois

5.15 DANCE MUSIC

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL
MURIEL SOTHAM (Contralto)
SEYMOUR DOSSOR (Tenor)
Overture, 'Don Juan' Mozart

6.47 SEYMOUR DOSSOR
O let no Star compare with thee Head
Flower Rain Adams Loud
Dear Love, remember me Charles Marshall
Fill a Glass with golden Wine Quilter

6.56 BAND
The Irish Maiden (on two Irish Airs)
Walton O'Donnell
The pretty Girl milking the Cow; Gentle
Maiden

7.5 MURIEL SOTHAM
In the Marshes Del Riego
Little good People Phillips
If my Songs were only winged Hahn

7.46 MURIEL SOTHAM
Just love me Lyall Phillips
Four Ducks on a Pond Needham
The dreary Steppe Gretchaninov

7.54 BAND
Hungarian Dances Nos. 1 and 2 Brahms

TONIGHT'S
PROMENADE
CONCERT

(relayed from the
Queen's Hall at 8.0)

is a

BEETHOVEN
CONCERT

SOLOISTS—

Eda Kersey (violin)

and

Stiles-Allen (soprano)

The B.B.C. Symphony Orchestra
(Leader, Charles Woodhouse)
conducted by Sir HENRY WOOD

PROGRAMME:

ORCHESTRA
Overture, 'Egmont'
STILES-ALLEN and Orchestra
Scena and Aria, 'Ah! Perfido' (Ah! False one!)
EDA KERSEY and Orchestra
Violin Concerto
ORCHESTRA
Symphony No. 4, in B Flat



8.0 Promenade
Concert

Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell and
Co., Ltd.)

STILES-ALLEN (Contralto)

EDA KERSEY (Violin)

THE B.B.C. SYMPHONY
ORCHESTRA

(Leader, CHARLES WOODHOUSE)

Conducted by SIR HENRY WOOD

BEETHOVEN

ORCHESTRA
Overture, 'Egmont'

STILES-ALLEN and Orchestra
Scena and Aria, 'Ah! Perfido'
(Ah! False one!)

EDA KERSEY and Orchestra
Violin Concerto

ORCHESTRA
Symphony No. 4, in B Flat

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

10.0 Regional News

10.5 DANCE MUSIC

Sir ROBERT PEEL, Birt., and his
BAND from TONY'S BALLROOM,
BIRMINGHAM
(From Midland Regional)

10.30-12.01 BILLY COTTON and his
BAND
From CIRO'S CLUB

7.14 BAND
Rondo Brilliant (Symphony on French tunes)
Schubert, arr. Gerrard Williams

7.25 SEYMOUR DOSSOR
Now is the Hour of soft Enchantment
Goring Thomas
Arietta Cyril Scott
Sea Gipsy Head
Annabel Leo Martin Shaw

7.34 BAND
Brandenburg Concerto No. 3
Bach, arr. Gerrard Williams

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licence. Such licences may be obtained
at any Post Office at which Money Order
business is transacted, price 10s. Neglect
to obtain a licence is likely to lead to
prosecution.

MUSIC OF THE WEEK

(Continued from page 446.)

A Prokofiev Pianoforte Concerto.

(National, Saturday, 8.0.)

BORN in 1891, Serge Prokofiev studied first at St. Petersburg with Liadov, Rimsky-Korsakov, and others, and then at Moscow with Tanciev as his master for composition. At that time we were accustomed to think of the two schools as opponents of one another, representing on the one hand the most modern tendencies of music, and on the other the more traditional side of the art. Prokofiev had thus a foot in each camp, and his fellow-countrymen explain in that way that his search for new paths goes hand-in-hand with a leaning towards the simplicity of the older masters. He represents, so the Russians tell us, a reaction against Scriabin and all the religious mysticism which his music strove to mean. Prokofiev's is music for its own sake, in which the melodies are simple, almost naïve, exploited with barbaric gusto. He is spoken of, too, as a regular imp of mischief in music, one who delights in pranks; some of the subjects he chooses certainly bear out that suggestion. His themes are chiefly short and strongly rhythmic, and there is a terse vigour in most of his music which sound as though it despised anything like romanticism or emotional expression. He apparently cares very little whether or not he wins the affection of his hearers; he certainly commands their interest. His is music which simply cannot be ignored; one may or may not like it, but it has an undoubted effect of exhilaration. There are three movements. The first alternates between an andante and a vigorous allegro; the second is a theme with variations, and the third, though it opens in the manner of a fugue, becomes a brilliant fantasy in which the original theme appears in various guises.

Cowen's Music.

(Regional, Saturday, 9.20.)

SIR FREDERIC COWEN was only six when his first piece was published; it was a waltz. And two years later he composed an opéretta with the imposing title *Garibaldi, or the Rival Patriots*, to a libretto by his elder sister. At the age of eleven he gave a pianoforte recital, and in the following year played a pianoforte concerto at a concert in which Joachim also took part. The studies, which had been going on hand-in-hand with composition and playing, were afterwards carried forward in Leipzig, and there, too, some of Cowen's own work was performed. From then until the present day, he has been engaged as conductor and composer, making occasional appearances as pianist, taking a very large part in the music of Great Britain for more than a generation. For years works of his were regularly produced at great Festivals, and his operas and other important works have also been given under the best auspices. He has been conductor of the Hallé Orchestra, the Liverpool Philharmonic, the Bradford Festival, the Royal Philharmonic, and the Scottish Orchestra, as well as such bodies as gathered for the great Handel Festivals.

Although his music ranges over a very wide field, he has been happiest in subjects where there is room for fantasy and imagination. Particularly does he seem to be in his element in dealing with fairy-tale subjects, and there he has command of a wonderful range of all that we have grown to regard as the picturesque in music. A thorough master of choral composition as well as orchestral, he has won many successes with cantatas and similar works; no one needs to be reminded of the immense popularity of some of his songs.

SEPTEMBER 5

CARDIFF

FRIDAY

968 kc/s. (309.9 m.)

WESTERN REGION

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-2.30 National Programme
- 4.0 National Programme
- 5.15 THE CHILDREN'S HOUR
'FORTUNE AHOY'
by
UNA BROADBENT



MISS MARGARET KENNEDY, the creator of *Tessa*, 'the Constant Nymph,' is the West-Country writer about whom Mr. HEDLEY GOODALL will talk this evening at 6.0

- 6.0 Mr. HEDLEY GOODALL: 'West-Country Writers and their Characters'
- 6.15 National Programme
- 7.45 FROM THE WEST
A Programme of Descriptive Music
HEDLEY GOODALL
THE STATION TRIO
FRANK THOMAS (Violin)
RONALD HARDING (Violoncello)
HUBERT PENGELLY (Pianoforte)
- 8.15 National Programme
- 10.15 West Regional News
- 10.25-11.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-2.30 National Programme
- 4.0 National Programme

- 5.15 West Regional Programme
- 6.15 National Programme
- 7.45 West Regional Programme
- 8.15 National Programme
- 10.15 West Regional News
- 10.25-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 4.0 National Programme
- 5.15 THE CHILDREN'S HOUR
A STUDIO TOURNAMENT
TIME FIXED 5.15 P.M.
- 6.0 National Programme
- 10.15 Local News
- 10.25-11.0 National Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 4.0-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 4.0 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
GWLDY'S GARSIDE (Contralto)
(From Newcastle)
- 5.15 THE CHILDREN'S HOUR
- 6.0 The Historic Islands of the North—I
Mrs. MARGARET MASTERSON: 'Anglesey'
- 6.15 National Programme
- 7.45 HERZL LEIKIN (Violin) and ZERUBABEL
LEIKIN (Pianoforte)
(From Leeds)
Sonata in C Minor, Op. 45 Grieg
Allegro; Allegretto alla romanza; Allegro
- 8.15 National Programme
- 10.15 North of England News
- 10.25-11.0 DANCE MUSIC
By Brahms
THE NORTHERN WIRELESS ORCHESTRA
Waltzes (Book I)
Two Hungarian Dances
Waltzes (Book II)

SEPTEMBER 6

1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

SATURDAY

NATIONAL PROGRAMME

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 HOBBIES AND HANDICRAFTS, I
Miss HELEN G. SOUTER: 'Some Bedspread Designs'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT

FROM THE COMMODORE THEATRE, HAMMERSMITH
Selection, 'A Day in Paris' *arr. Finck*
Song Waltz, 'It happened at Monterey' *Wayne*
Suite, 'Callirhoe' *Chaminade*
Song Waltz, 'Gypsy Melody' *Horatio Nicholls*
A Hunt in the Black Forest *Voelker*
Old Folks at Home in Foreign Lands *Roberts*
Selection, 'The Damnation of Faust' *Berlioz*
Selection, 'The New Moon' *Romberg*

3.30 The B.B.C. Orchestra

Conducted by JOSEPH LEWIS
GWLADYS GARSIDE (*Contralto*)
TOM PICKERING (*Tenor*)

ORCHESTRA
Overture, 'Nell Gwyn' *German*

TOM PICKERING and Orchestra
Love in her Eyes ('Acis and Galatea') *Handel*

ORCHESTRA
Selection, 'A Country Girl' *Monckton*

4.3 GWLADYS GARSIDE
Ich liebe dich (I love thee) *Beethoven*
Zuleika *Mendelssohn*
Juno *Quilter*

ORCHESTRA
Gavotte, 'Mignon' *Ambroise Thomas*
Minuet *Boccherini*

TOM PICKERING and Orchestra
Where'er you walk ('Semele') *Handel*

GWLADYS GARSIDE
Unmindful of the Roses *Löhr*
Invocation to the Sun *Harold Greenhill*
Sleep, little Rose *Ernest Austin*

4.35 ORCHESTRA
Suite, 'Nautical Scenes' *Fletcher*

4.45 REGINALD NEW
AT THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Pot-Pourri, 'In Mendelssohn's Rose Garden'
Waltz, 'A Kiss and a Blush' *arr. Urbach*
Suite, 'Yankiana' *Simmonds*
Thurban

5.15 The Children's Hour
Part Songs by THE TEMPLE QUARTET
'Saints and Sinners,' being the third incident
from 'What Happened Then' (W. M. Letts)
'The Fox Family earn their Dinner' (*Marigold Hunt*)

6.0 Musical Interlude

6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN; Football Results

6.40 London Sports Bulletin

6.45 The Foundations of Music
BRAHMS' PIANOFORTE TRIOS
Played by
THE BUDAPEST TRIO
Trio in B, Op. 8. Adagio; Allegro

7.0 Captain HARRY GRAHAM: 'Humorous Verse, I'

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

7.30 STUDENTS' SONGS
THE WIRELESS CHORUS
Conducted by STANFORD ROBINSON

8.0 Promenade Concert
Relayed from THE QUEEN'S HALL, LONDON
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
ENID CRUICKSHANK (*Contralto*)
WALTER GLYNNE (*Tenor*)
EILEEN JOYCE (*Pianoforte*)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conductor, SIR HENRY WOOD

ORCHESTRA
Overture, 'Le Roi d'Ys' ('The King of Ys') *Lalo*
ENID CRUICKSHANK and Orchestra
Recit. and Aria, 'Air des adieux' ('Joan of Arc')
Tchaikovsky
EILEEN JOYCE and Orchestra
Pianoforte Concerto No. 3, in C *Prokofiev*
WALTER GLYNNE and Orchestra
Aria, 'Onaway, awake, beloved' ('Hiawatha')
Coleridge-Taylor
ORCHESTRA
Symphonic Suite, 'Scheherazade'
Rimsky-Korsakov

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

9.55 Mr. CLIFFORD COLLINSON: 'Edges of the World, I'

10.10 (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.20-12.0 DANCE MUSIC
AMBROSE'S BAND from the MAY FAIR HOTEL

IN TODAY'S PROGRAMMES: Gwladys Garside, who sings in the afternoon concert (3.30); Walter Glynn and Eileen Joyce, two of the soloists in tonight's Promenade Concert (8.0); and Captain Harry Graham, who gives the first of a series of talks on humorous verse this evening at 7.0.

SEPTEMBER 6

SATURDAY

626 kc/s. (479.2 m.)

MIDLAND REGIONAL

3-30 *National Programme*
 4.45 REGINALD NEW
 At THE ORGAN OF THE BEAUFORT CINEMA
 Relayed from WASHWOOD HEATH, BIRMINGHAM
 Pot Pourri, 'In Mendelssohn's Rose Garden'
arr. Urbach
 Waltz, 'A Kiss and a Blush' *Simmonds*
 Suite, 'Yankiana' *Thurban*
 5.15 THE CHILDREN'S HOUR
 'Snooky meets the Giant Killer'—Another
 Adventure by Phyllis Richardson
 Sea Shanties by JAMES HOWELL (*Bass*)
 LUA K. PAUWELA (*Ukulele and Guitar*)
 'John and the Gnomes'—a Tale for Boys, by
 Mildred Forster

BAND
 Farandole ('The Maid of Arles' Suite)
Bizet, arr. Durcay
 Dance of the Beaters ('Xavier's Suite')... *Dubois*
 Dance of the Crackers ('The Bartered Bride')
Smetana
 Cornet Solo, 'Good-bye'.... *Tosti, arr. Godfrey*
 THE ST. MARTIN'S MALE VOICE QUARTET
 All things love Thee *Hutton*
 Linden Lea *Vaughan Williams*
 BAND
 Overture, '1812' *Tchaikovsky*

8.0 'PARLOUR TRICKS'
See below.

8.30 *London Regional Programme*



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 L.T. Current Consumption 0.14

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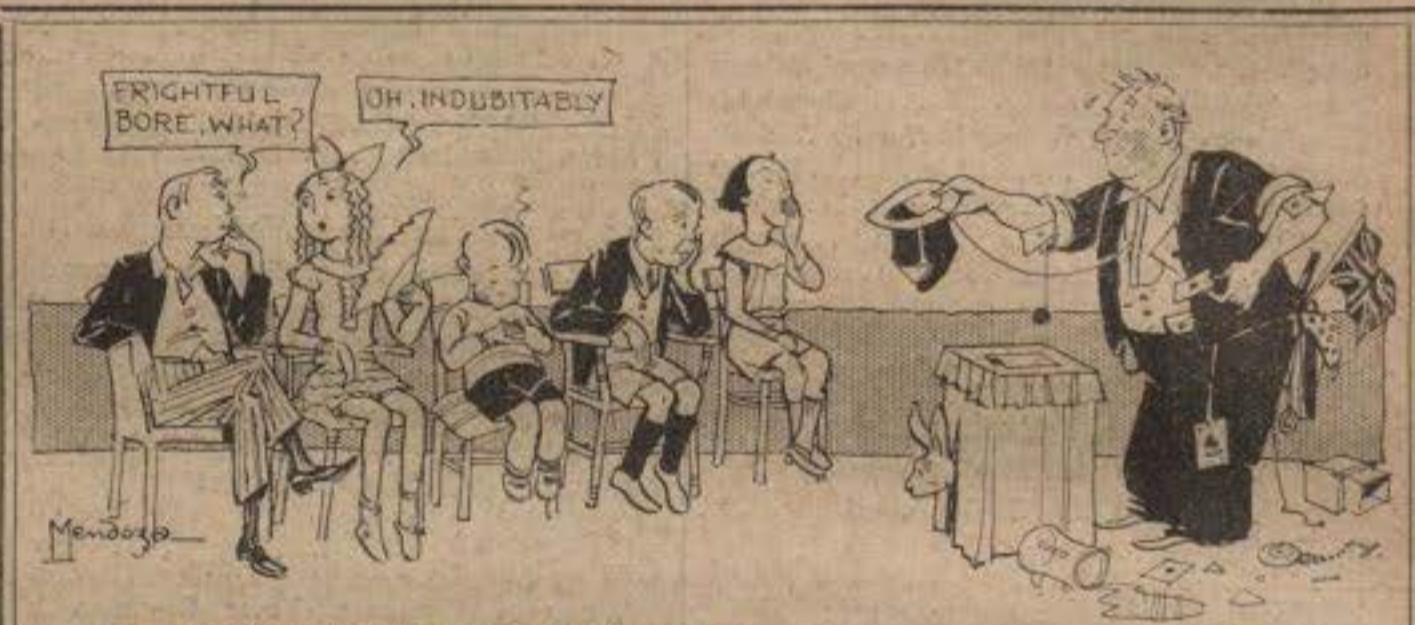
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'PARLOUR TRICKS.' *An interlude, devised by Charles Brewer.*

Presented by

WYNNE AJELLO, WILLIAM STEPHENS, MYLES CLIFTON,
 JACK VENABLES (*at the piano*)

MIDLAND REGIONAL PROGRAMME, TONIGHT AT 8.0

6.0 *London Regional Programme*
 6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN and Football Results
 6.40 Midland Sports Bulletin
 6.45 A Military Band Concert
 Relayed from CANNON HILL PARK, BIRMINGHAM
 THE CITY OF BIRMINGHAM POLICE BAND
 Conducted by RICHARD WASSELL
 THE ST. MARTIN'S MALE VOICE QUARTET
 BAND
 Fugue in C Minor *Bach, arr. Wassell*
 Overture, 'Une Fête Religieuse' *Wassell*
 THE ST. MARTIN'S MALE VOICE QUARTET
 Here's Life and Health to England's King
Hollingworth
 BAND
 Selection, 'Der Rosenkavalier' ('The Rose
 bearer') *Strauss, arr. Godfrey*
 THE ST. MARTIN'S MALE VOICE QUARTET
 Songs my Mother sang *Grimshaw*
 In Absence *Dudley Buck*

9.0 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN
 9.15 Midland News
 9.20 A Cowen Programme
 THE MIDLAND WIRELESS AUGMENTED
 ORCHESTRA
 Conducted by Sir FREDERIC COWEN
 WINIFRED BROWNE (*Pianoforte*)
 ORCHESTRA
 Adagio (A Summer Evening on the Fjord)
 Finale (Symphony No. 3 in C Minor, the 'Scandi-
 navian')
 WINIFRED BROWNE and Orchestra
 Pianoforte Concerto in B Flat Minor
 10.0 ORCHESTRA
 Reverie
 A l'Espagnole (In the Spanish Manner)
 Second Set of 'Old English Dances'
 Maypole Dance; Lover's Minuet; Peasant's
 Dance
 10.30-10.35 *Experimental Transmission for the
 Radio Research Board by the Fullograph Process*

SEPTEMBER 6 ★ 842 kc/s (356.3 m.) ★ SATURDAY
LONDON REGIONAL

<p>3.30 <i>National Programme</i></p>	<p>7.25 ROSE HIGNELL Shepherds Gay Sanderson Spring's a-coming..... Molly Carce Butterfly Wings Phillips June Quilter</p>	<p>8.30 Topical Talk</p>
<p>4.45 REGINALD NEW At THE ORGAN of THE BEAUFORT CINEMA Relayed from WASHWOOD HEATH, BIRMINGHAM (From Midland Regional)</p>	<p>7.33 SEXTET Orientale Albeniz Aragonesa de Falla</p>	<p>9.0 'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN</p>
<p>Pot Pourri, 'In Mendelssohn's Rose Garden' arr. Urbach Waltz, 'A Kiss and a Blush' Simmonds Suite, 'Yankiana' Thurban</p>	<p>7.40 OWEN BRYNGWYN In-Brittany } Hubert Davies In Normandy } Love is a Sickness } Armstrong Gibbs Five Eyes } Dawn of Love ('Belle of Brittany') Howard Talbot</p>	<p>8.15 Regional News</p>
<p>5.15 Sir ROBERT PEEL, Bart, and his BAND Relayed from TONY'S BALLROOM, BIRMINGHAM</p>	<p>7.48 ROSE HIGNELL They all follow me ('Belle of New York') Kerker River of Dreams ('Marjolaine') Hugo Felic Palace of Dreams ('Princess Charming') Jack Waller</p>	<p>9.20-10.30 A Cowen Programme (From Midland Regional)</p>
<p>6.15 'The First News' WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN and Football Results</p>	<p>7.55 SEXTET Clog Dance Handel in the Strand Grainger</p>	<p>THE MIDLAND WIRELESS AUGMENTED ORCHESTRA Conducted by Sir FREDERIC COWEN WINIFRED BROWNE (Pianoforte)</p>
<p>6.40 London Sports Bulletin</p>	<p>8.0 'PARLOUR TRICKS' (From Midland Regional)</p>	<p>ORCHESTRA Adagio (A Summer Evening on the Fiord) Finale, (Symphony No. 3 in C Minor, the 'Scandi- navian')</p>
<p>6.45 THE VICTOR OLOF SEXTET ROSE HIGNELL (Soprano) OWEN BRYNGWYN (Bardone) SEXTET 'Three Spanish Dances' Ayckbourn</p>	<p>An Interlude devised by CHARLES BREWER Presented by WYNNE AJELLO, WILLIAM STEPHENS, MYLES CLIFTON JACK VENABLES (at the Piano)</p>	<p>WINIFRED BROWNE and Orchestra Pianoforte Concerto in B Flat Minor ORCHESTRA Reverie A l'Espagnole (In the Spanish Manner) Second Set of 'Old English Dances' Maypole Dance; Lover's Minuet; Peasant's Dance</p>
<p>6.56 OWEN BRYNGWYN A Song of Innocence } Walford Davies When Childher Plays } A Soft Way } Stanford Father O'Flynn }</p>		
<p>7.0 SEXTET Negro Suite Coleridge-Taylor, arr. Artok Nourmahal's Song; Moorish Dance; African Song; Negro Waltz; Zarifa; African Dance</p>		

WORLD

RADIO

World-Radio is published every Friday morning, with **THE RADIO TIMES**. **WORLD-RADIO** contains important technical information on matters of reception and transmission. It contains once every month elaborate charts showing the frequencies of European broadcasting stations. Most important, it prints in full the programmes for a week, of practically all these European stations, with details of wavelength and power; and also provides an identification service for its readers (known as Which Station was that?)

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SAMUEL PEPYS, Listener, By R. M. Freeman

Aug. 3 (Lord's Day). To Hanworth, my wife and I, to see the flying, being a fair shiny afternoon after a dismal morning. Presently strolled in the churchyard looking at the tombs, notably my lord chief Baron Pollock's (of the old Court of Exchequer) with others of his family; among these my lord's 2 spinster daughters that once had a little school here, and one of them lived to 100, God rest her! Which is a proud thing, even for these long-lived Pollocks. Made me, I confess, a little envious, never having had a centenarian in our family, but the nearest thereto was gt. grandmother (Massie) of Pulford Hall, by Eaton, in Cheshire, that was the mother of 22 and lived to 98. Come to me, however, to ask myself: Is not this soe prolifick mother's 98 peradventure a tougher feat of longevity than a spinster's 100? And I believe it is.

Anon come to a vaulted tomb, whereon was a heart-broak husband's last tribute to his beloved wife 'Curly-Locks,' which is one of the fond names I have for my wife, and did bring me upp against myself with a suddain shoque—what if this had been my Curly-Locks and I the heart-broak husband looking thereat. So hurriedly away, as from a thing unbearable; and my wife, albeit wordless, as I am, did slipp her little hand into mine in silent understanding. But Lord! Where true love is, how infinite fuller an understanding silence than the fluentest eloquence!

Making for the church-door, with intent to investigate within, who come, alsoe making for door, but a troop of mothers with babies, some in arms, some in prams; and did count 14 of them, with here and there a laggard father, as if being towed hither against his will. Whereby, and by Church bell's just them starting to chime, I did wind a X^{tennis} or rather (God save us!) 14 X^{tennis}. Soe, liefer than be uncalled-for intruders thereupon, we parted and left them to it.

Aug. 4 (Bank Holiday). My wife troubled with a soft corn twist her 4th and littel toes (the fruits of wearing No. 4 shoes to her No. 5 feet, but will not own it), she keeps house all this day in woollen slippers. I to Warlingham to the Vicar, Mr. Dickinson, where they hold a carnivall for theyr village club, and he w^d fain have mine aid and counterance therein. Begins with a parade of decorated vehicles, all manners and sizes, from great lorries to children's sope-boxes—a most brave show, of its sort, for ingenious devices as ever I beheld—with a fine band to play them from the village green to field of assembly. With whom we did all process, a great company of us, the first time of my ever processing in the publick roads of a Banque-Holiday, and to wonder what my club-fellows in Pell Mell w^d say, an they saw me doing it. But after all, methought, why not? And how far sensibler as well as pleasanter openly to surrendeer to the general gayety than to nurse a false superiority in dull seclusion! Whereby did resolve, whatever fun shall be going, I will be in it, and soe I was all afternoon—in particular my being roaped in to handicapp and start the children's races. Whereby a little mis of 3 coming forward, I did set her on the ½ way mark; but noe sooner sett there, than streightway, before word given, off she goes full-toddle down the course. So had to chase her and carry her back, fighting and kicking me most furiously. Anon, being re-sett on her mark and word given, this time not an inch will she budge, but still there, defiantly rooting herself to the spott, when race is finisht. Which did sett me musing how typickal of all women be little mis, even at 3, that so sure as you w^d halt them, move they will; and so sure as you w^d move them, halt they will; and the one sure thing you can reckon on is theyr alwaies doing the direct opposite of what you w^d have them do, like driving piggis.

So, after a mighty merrie day, come to prize-giving by the Vicar's lady, and to end with singing 'God save the King'; wherein, band being gone and Vicar starting us out of his own head, but dangerously high, Lord! the merriment we had all of us in fighting upp to the topp noats of the last line, like Excelsior almost. And soe merrily ends this merrie day.

SEPTEMBER 6

CARDIFF

SATURDAY

968 kc/s (309.9 m.)

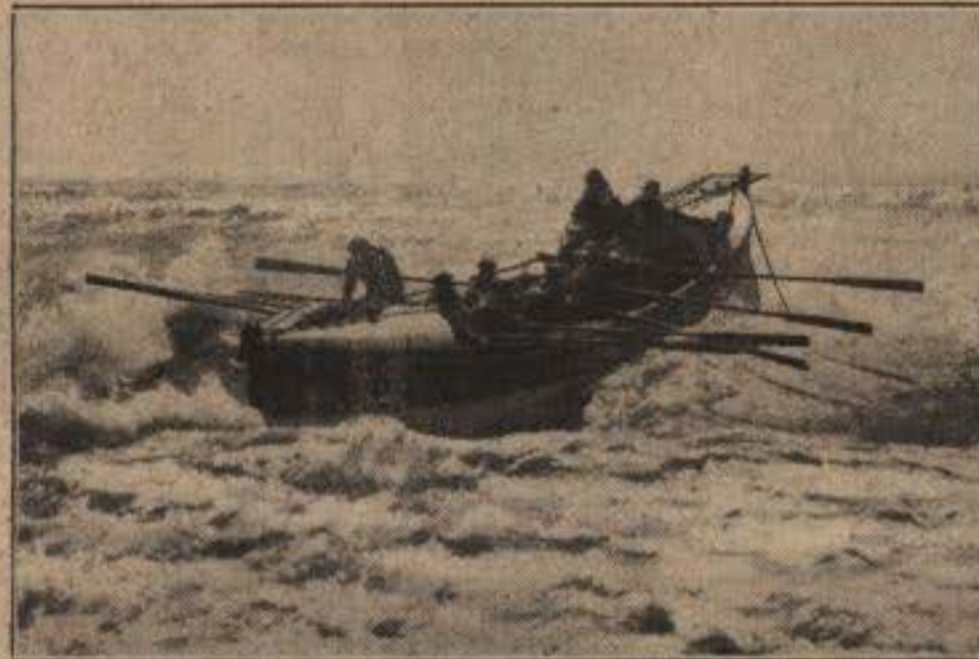
WESTERN REGION

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0-12.45 A Light Orchestral Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Corddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'The Merry Wives of Windsor' *Niccolai*
Andantino (Serenade No. 1, in D) *Mozart*
Shepherd Fennel's Dance *Balfour Gardiner*
Irish Tune from County Derry } *Grainiger*
Molly on the Shore }
Air and Variations *Tchaikovsky*

6.40 West Regional Sports Bulletin
6.45 National Programme
7.0 West Regional Programme
7.20 National Programme
10.10 West Regional News
10.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)



For Photos.

BRINGING IN THE LIFEBOAT. A typical event in the everyday life of a lifeboat-man. A Gower lifeboat-man describes his experiences in a talk from Cardiff this evening at 7.0.

3.30 National Programme
5.15 THE CHILDREN'S HOUR
6.0 National Programme
6.40 Regional Sports Bulletin
6.45 National Programme
7.0 'SOS'
A GOWER LIFEBOAT-MAN'S STORY
7.20 National Programme
10.10 West Regional News
10.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0-12.45 West Regional Programme
3.30 National Programme
5.15 West Regional Programme
6.0 National Programme

6.45 National Programme
10.10 Local News and Items of Naval Information
10.20-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
1.0-2.0 National Programme
3.30-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—The Northern Wireless Orchestra. Eric G. Turner (Bass). 3.30:—The Northern Wireless Orchestra. The Spindler Banjo Quartet. Betty Wheatley (Soprano). 5.15:—Children's Hour. 6.0:—National Programme. 6.40:—Regional Sports Bulletin. 6.45:—National Programme. 7.0:—Mr. W. P. Crozier: 'How the North Moves.' 7.20:—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—National Programme. 8.0:—A Popular Concert. The Northern Wireless Orchestra. Conducted by T. H. Morrison. George Cartwright (Entertainer). 9.49:—National Programme. 10.10 p.m.—North of England News. 10.20-12.0:—National Programme.

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MUSIC FROM THE 'THREE CHOIRS FESTIVAL'

Famous English composers at Hereford Cathedral—Resourceful musician—One of the oldest Brass Bands in the Country—The Cheltenham Orpheus Quartet—Sermons in Stones.

A PAGE OF NOTES BY 'MERCIAN'



THE CHELTENHAM ORPHEUS QUARTET, whom listeners are to hear on Friday, September 12.

Dr. Hull of Hereford.

WHEN Dr. Percy Hull is conducting the 'Three Choirs Festival' in the Cathedral next week, will he remember the time when he played the viola in the prisoners' orchestra in Germany? That was long ago during the War, but those four years in Ruhleben Camp were filled, like the rest of Dr. Hull's life, with music. An orchestra was formed in the prisoners' camp, and he played the viola as well as arranging chamber-music classes and orchestral concerts. He had only been back in England a month when the Armistice came and, on that day, he was appointed organist at Hereford Cathedral in place of Dr. Sinclair, who had died a year before. He is a fine, sensitive musician with a knack of getting the best out of his singers when he is conducting. He always takes a wide view of a work and wastes no time on finicky details. That, indeed, is the only way to handle the music that will be in his care next week.

A Concert from the 'Three Choirs Festival.'

THE 'Three Choirs Festival' is round again, and the Midland Regional Station is to relay the famous Wednesday evening concert from the Kemble on September 10. Surely no other concert in England is so packed with personal interest! The hall will swarm with composers, critics, and famous singers. Works by Midland composers—many of them still living, and there to conduct their own music—will nearly fill the programme. Bantock of Birmingham has written three Celtic songs which will be sung by Elsie Suddaby. Julius Harrison, who was born in the Midlands, is to conduct some Cavalier songs of his own, and our great Elgar, still a fine handsome figure on the rostrum, has promised to conduct his *In the South Overture*.

Written for the Festival.

A MONK in his cell, startled suddenly by the vision of Christ urging him to duty, is the subject of Dr. James Lyon's new work, which will be played for the first time at this concert. When Dr. Lyon was asked to write a new work for the 'Three Choirs Festival' he said 'Yes,' and then repented! For how was he to find time for composition? In a few weeks he was off to Ireland for a long tour examining and adjudicating at competitions. But he had made a promise and something had to be done. Then he had an idea; years ago he had made the sketches for a work for baritone, chorus, and orchestra based on Longfellow's poem, 'The Legend Beautiful.' As it stood it was useless. The Festival people wanted an orchestral work lasting ten minutes, and this lasted nineteen. But Dr. Lyon was not to be beaten. He took all the musical ideas in the original piece and worked them into a tone-

poem for orchestra. The scoring is unusual. There is the ordinary woodwind and brass, but the strings are divided into two complete combinations; the smaller one is used for echo effects. Listeners will notice the sombre colouring of the music when the scene opens in the monk's cell, then with the vision comes a change—the music is flooded with golden light!

A Band With a History.

WHAT is probably one of the oldest brass bands in the country is to broadcast to Midland Regional listeners on Wednesday, September 10. Though the Leicester Imperial Band was formally established in 1886 its origin dates back much farther. In Leicester was a combination known as the Highfields Band. Its records go back to 1870, but it probably began much earlier. The Imperial Band was formed out of members of the old Highfields Band, who wanted to go to the top of the tree in brass band playing. Their work improved week by week. But when, in 1900, the band blossomed out in new uniforms and silver-plated instruments, their happiness was complete! Two years later they won a Challenge Cup at the Crystal Palace.

From Calcutta to Cheltenham.

SOLOISTS from Calcutta Cathedral and Westminster Abbey are to sing in the Cheltenham Orpheus Quartette when it broadcasts for Midland Regional listeners on Friday, September 12. A few years ago Mr. W. Burns was miles away in Calcutta singing solos in the Cathedral there; when he came to England he felt he couldn't give up his music, and before long he was singing alto with the Quartette. It is a long time since the baritone was heard in the 'Abbey,' for he has become a popular soloist in the district round Cheltenham since then, yet his voice still retains the lovely, sonorous quality which comes from singing in big buildings. Local music lovers often hear the 'Orpheus' at concerts in the Town Hall, and last May, when Cheltenham held a Musical Festival, the Quartette upheld the honour of the town by carrying off the Challenge Cup for the finest Male Voice Quartette.

An Architect Talks to the Children.

TALKS on 'Towers and Spires,' by an architect, are coming in the Children's Hour. With him we shall rebuild the solid tower of Saxon times, peep through many an early English window and climb a stately spire. Who would have thought so much romance lay in a church steeple? Even Arthur Horsburg himself didn't suspect it when he studied his profession in London years ago. Then he travelled abroad, and there he learnt more than months of study could teach him; how every beautiful building tells the story of its time; how even the design over a doorway will tell you what kind of men lived in that place. When he begins his talks on Friday, September 12, you will hear how lovingly he speaks of his towers and spires.



IFFLEY CHURCH.

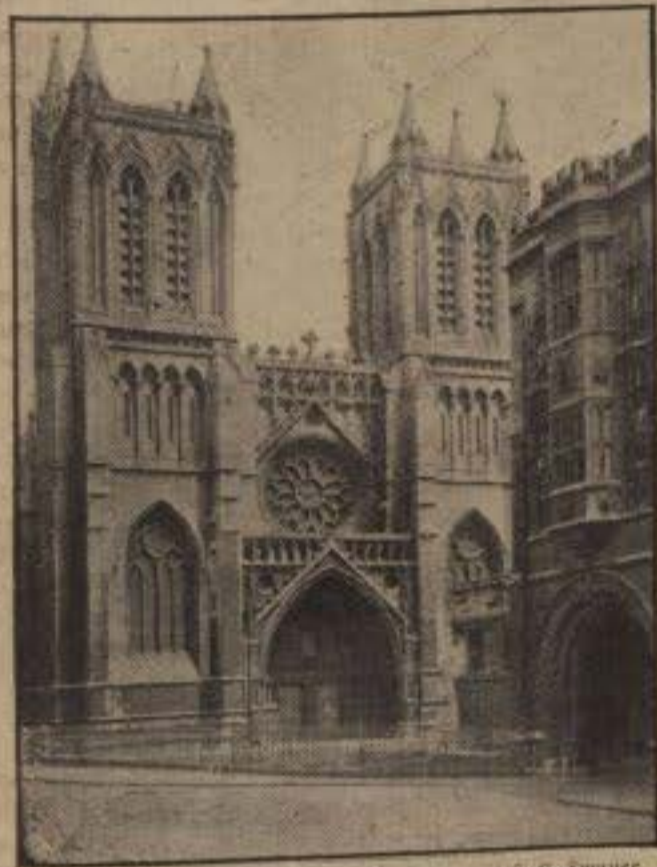
The romance behind the architecture of towers and spires is the subject of a forthcoming series of talks in the Children's Hour.

BOTH SIDES OF THE BRISTOL CHANNEL.

RELAYS FROM TUNNEL, CAVE, AND COAL MINE

An 'Underworld' programme in 'Diversions'—British Association Service from Bristol Cathedral—Concert by the N.O.W.—The Church Congress at Newport.

'STEEP HOLM' LOOKS AT FUTURE PROGRAMMES.



S. C. SUMNER

BRISTOL CATHEDRAL: WEST FRONT. The British Association Service from Bristol Cathedral will be relayed on September 7.

'Diversions.'

THE 'Underworld of the West' is the title of the 'Diversions' programme for West Regional listeners on Tuesday, September 9, at 8.40 p.m. It will open with some pennillion singing and a coal-mine sketch, after which the sounds of a train starting and some conversation between two men passengers will be heard. Listeners will also hear the pumps of the Severn Tunnel working, and the train stopping at Pilning Junction. Another interesting feature of the programme will be items by the Wookey Hole Male Voice Choir, broadcast from the natural cave known as The Wookey Hole. This great cave has three huge chambers, through which flows the River Axe. Its entrance gallery was once the abode of a tribe said to come from Brittany in 250 B.C.

British Association Service.

ARRANGEMENTS have been made to broadcast the British Association Service which is to take place at the Cathedral, Bristol, on Sunday morning, September 7, at 11.0 a.m. The preacher will be the Right Rev. the Lord Bishop of Oxford. This year's meeting of the British Association lasts from Wednesday, September 3, to Wednesday, September 10, and is the fourth to be held at Bristol. The first, in 1836, under the presidency of Lord Northampton, was remarkable for the statement that it would never be possible for a steamship to carry enough coal to allow it to cross the Atlantic. Other meetings were held in Bristol in 1875, and in 1898 when Sir William Crookes delivered his memorable address on the future wheat supply. This year most of the sections will hold their meetings in the University.

Bristol Cathedral.

THE Cathedral, where the Sunday Service will be held, has links with Augustine and his disciple Jordan, who are said to have preached the Gospel on College Green. A simple chapel was built dedicated to St. Jordan, and in 1142 work was begun on a Norman Church. Of this church the great Gateway and Chapter House remain. The Elder Lady Chapel dates from the thirteenth century, and in the fourteenth century the choir, aisles and Eastern Lady Chapel were rebuilt as they now stand.

Concert from the Studio.

THE National Orchestra of Wales is giving a Concert in the Cardiff Studio on Wednesday, September 10, at 4.0 p.m., when the singer will be Mary Maddock (soprano). Miss Maddock is well known as a singer at the City Temple Church, and has already been engaged for the New Year's Day Concert there, when Haydn's *Creation* will be given. She tells me that, like another musical aspirant, she has found a good friend in Mr. Vincent Thomas, the Welsh composer and Musical Director at the City Temple. On September 10 she will sing 'In Days of Long Ago,' from his musical comedy *A Tale of Alsatia*.

Lost Welsh Customs.

TALK by Mr. D. Rhys Phillips on 'Lost Welsh Customs' is in the programmes for Thursday, September 11. It is a moot point if customs can legitimately be described as lost if they are in the safe keeping of an expert like Mr. Rhys Phillips. He not only keeps the more obvious ones from fading out, but strives to find others which are in hiding in remote spots. He bewails the fact that most people profess affection for 'everything that is old,' while allowing the old rites to pass.

Variety Programme.

SHORT Variety Programme arranged for West Regional listeners on Thursday, September 11, at 7.30 p.m., will include songs by Miss Alice Vaughan (contralto), who tells me that she gets many letters from the Continent after her appearances before the microphone. One correspondent from Holland assured her that 'living or death I'll listen to your song of the Dutch compositions.' The second part of the programme is a sketch to be performed by Vera Ashe and Sidney Evans, entitled *Dining Out*. This broadcast will be Miss Ashe's one hundred and forty-eighth.

The Church Congress at Newport.

THE Church Congress at Newport takes place from October 7 to 10, and the Lord Bishop of Monmouth, who is President, will give a talk on the Congress for West Regional listeners on Tuesday, September 9, at 6.0 p.m. The general subject is 'The Mind of Christ in relation to Modern Problems,' and definite places have been allotted in the programme to such subjects as eugenics, Psychotherapy, Christian reunion, and women's place in the world. The list of speakers includes the Dean of St. Paul's; Dr. A. F. Tredgold, of the Consultative Council, Eugenics Society; Lord Eustace Percy; Mr. E. R. Appleton, West Regional Director; Mrs. Carruthers (Miss Violet Markham); and Dr. William Brown.

Visits to the Principality.

THIS year's meeting of the Congress is the sixty-fifth. Twenty years have passed since a Church Congress was held in Wales. The last was in Swansea in 1909; twenty years previously, in 1889, it was held in Cardiff. While the Congress is in session there will be an Exhibition containing objects of historical interest gathered from the whole Province of Wales. A noteworthy point is that this will be the first visit of the Congress to Wales since the Welsh Dioceses were constituted a separate ecclesiastical Province with the Most Rev. Dr. A. G. Edwards as Archbishop of Wales.

Musical Comedy Programme.

IT is some time since listeners heard Miss Grace Daniel, and they will be pleased to learn that she is to take part in a Musical Comedy Programme on Monday, September 8, at 10.20 p.m. Miss Daniel has just recovered from a serious accident sustained while touring. She was knocked over by a car.



G. W. B.

THE WELSH END OF THE SEVERN TUNNEL. The working of the Severn Tunnel pumps forms part of the 'Diversions' programme on September 9

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