

## PROGRAMMES OF THE WEEK (September 2nd-8th).

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## Reorganizing the Relay Stations.

### Improved Reception for Industrial Areas in November.

In this, the final article of his series, 'Taking Stock,' Captain Eckersley makes the first announcement of important forthcoming changes which should considerably extend the service areas of Relay Stations. The adoption of a common national wavelength by these smaller stations is a temporary measure pending the general inauguration of the Regional Scheme, the next main stage in the evolution of broadcasting.

**F**EWER stations of higher power will greatly improve the service, by turning to the best possible account the channels available for broadcasting in Britain. As these new stations are gradually introduced, listeners will accommodate themselves to the changes involved, and apparatus will be adjusted with average difficulty rather less than that experienced in Birmingham when transmission was shifted from 5IT to 5GB. And then, when each new station is established on a single wavelength basis, its second wave will be introduced, likewise in a gradual experimental manner. With the general acceptance of the double service from each of the new Regional Stations, adequate alternative programmes will be a reality, and the

broadcasting system will have attained the next main stage in its evolution. The Regional Scheme has been conceived so that it may be extended to utilize any further grant of wavelengths to the maximum advantage of the listening public. The failure in practice of the international common waves has made it necessary to substitute for these fewer national common waves.

#### The Interim Period.

Although the new London Station is now in process of construction, some time must necessarily elapse before the whole regional scheme is ready for operation. The fact that nearly twenty millions of people are inter-

ested in broadcasting in this country is in itself a valid reason for cautious development. The established principle of the B.B.C. is not to withdraw facilities without being able to substitute facilities at least as good. The attitude of the Postmaster-General as Licensing Authority is naturally to safeguard the public interest against the possibility of any considerable section of listeners being deprived of any service through premature or ill-considered action. Nevertheless, those who are responsible for the service on the technical side cannot avoid anxiety on account of the grave facts of the interference difficulty. For the past two

*(Continued overleaf.)*

Glimpses of some of the stations affected by forthcoming changes. (Left to right) The Studio at Plymouth, the transmitter at Dundee, and the Liverpool Studio.



years there has been progressive deterioration of the standard of service given by the eleven relay stations, whose service areas include the majority of the thickly-populated industrial centres. With only ten exclusive waves for 21 stations, it has been necessary to work the eleven relay stations on international common waves, that is, waves shared by several other stations on the Continent. So acute has the interference between these stations become that the uninterrupted service areas of the British relay stations after nightfall has been reduced to from one-half to a miles radius. The present position is so serious that it would be a waste of resources to continue to operate the relay stations on international common waves. Pending the establishment of the Regional Scheme, the practical choice is between closing down all the relay stations and reorganizing them on a national common wave. 'Heroic' measures of expediency are demanded, if the relay stations are to be saved in the interim period.

#### Temporary Measures Must be Adopted.

Extensive experiment has demonstrated the feasibility of satisfactory single-wave-length working provided the same programme is radiated by all the stations working on the same wavelength. Furthermore, under strict limitations, a fairly efficient service can be obtained by radiating 'group programmes,' also on the same wavelength throughout. These facts provide the basis for the emergency temporary re-organization of those relay stations which have almost reached the vanishing point of their usefulness under existing conditions. Having realized and planned against this danger two years ago, one is not unnaturally sorry that the Postmaster-General did not see his way to an earlier sanction of the Regional Scheme. But vain regrets will not remedy present troubles. While measures of expediency are being contrived to cope with the most urgent problems of the moment, one nourishes the hope that any further doubts of the Postmaster-General on the Regional Scheme may be fairly balanced against the possibly calamitous consequences of a policy of perpetual timidity in grappling with rapidly developing practical problems. A year must elapse before London is ready, and at least two years before the regional services may be inaugurated generally.

#### Single Wavelength for Relay Stations.

The sharing of one national exclusive wavelength between the relay stations is

expected to provide some substantial improvement in conditions of reception. The British exclusive frequency chosen for this purpose is of 1,040 kilocycles (288.5 metres). In November, the following stations will go over to this wavelength: Dundee, Edinburgh, Liverpool, Stoke-on-Trent, Bradford, Hull, Sheffield, Swansea, Plymouth, and Bournemouth. Leeds, being so close to Bradford, will continue as at present; it has moderately free ether.

Nottingham will take its place beside Birmingham in the service area of 5XX and 5GB, contributing of its artistic and intellectual resources to a much wider public than formerly. The transmitter at Nottingham, being nearly useless at present, and redundant under the Regional Scheme, will give way to

conditions of two years ago before interference from other stations was as acute as it is to-day.

#### Programme Arrangements.

To be successful it is essential to transmit the same programme from each station, and therefore it would appear essential to abandon all local transmissions from relay stations and to give a service of the London programme continuously. In the daytime, however, there is no fear that, shall we say, the interference from Dundee to Swansea will be noticeable; as far as these two stations are concerned, in the daylight they might share the same wave and yet have all the appearance of using different waves, so that local and

separate programmes are perfectly possible during the day without interference; at night time, to minimize interference, all programmes must be the same. In the winter time night falls early and, for instance, the Children's Hour comes after dark, and it seems as though all relay stations and Bournemouth would have to transmit the same programme; supposedly that from London.

#### 'Group'

#### Transmissions.

Well knowing, however, that listeners might resent the entire suppression of their own type of Children's Hour and its substitution by a London relationship, it has been decided to 'lump' some in-

terference and divide the country into groups, make these groups on rare occasions do programmes different from group to group, but identical in the group. These group programmes will be originated in the 'Regional' headquarters. The rare occasions when group programmes will be separate are mostly during Children's Hour. This will make for no change in programme when relay station transmitters are superseded by the proposed regional high power transmitters. The arrangement is a compromise, wrong from a technical point of view, but justified from the programme angle as making for less dislocation now and in the future. The actual grouping is as follows:—

Scottish—Dundee and Edinburgh.  
Northern—Liverpool, Stoke, Leeds, Bradford, Hull, Sheffield.  
Welsh—Swansea.  
South West—Plymouth.  
South—Bournemouth.

More detailed information will be given near the time of the changes.

## MUSIC OF THE WEEK.

London & Daventry.	Daventry Experimental.	Other Stations.
<b>Sunday, Sept. 2.</b>		
3.30-5.15. Orchestral Concert.	3.30-5.15. Chamber Music.	3.30-5.15. Manchester.
5.45. Church Cantata.	9.0-10.30. Orchestral Concert.	Northern Bands and Choirs —I.
<b>Monday, Sept. 3.</b>		
8.15-9.15. Brass String Quartet. (Bax and Goossens.)	8.0-10.30. Promenade Concert.	8.15-10.30. Belfast. Popular Orchestral Concert.
<b>Tuesday, Sept. 4.</b>		
7.45-9.15. Military Band.	9.0-10.0. Light Orchestral Programme.	8.0-10.30. Manchester. Promenade Concert.
<b>Wednesday, Sept. 5.</b>		
7.45-8.50. Light Orchestral Music.	8.30-10.0. Augmented Orchestra.	10.0-11.0. Glasgow. Spanish Music (Orchestra).
<b>Thursday, Sept. 6.</b>		
8.0-10.30. Promenade Concert.		4.0-5.15. Cardiff. Symphony Concert.
<b>Friday, Sept. 7.</b>		
7.45-9.15. Military Band.	8.0-10.30. Promenade Concert.	8.15-9.15. Newcastle. Municipal Orchestra, Whitby.
<b>Saturday, Sept. 8.</b>		
3.30-4.15. Ballad Concert.	8.30-10.0. Military Band.	8.45-10.30. Belfast. Military Band.
7.15. (Mon. to Sat.) Sonatas for Two Violins.		

the more efficient and uninterrupted transmitters "next door" at Daventry.

It needs to be made abundantly clear that the step is bound to be partly experimental, and that it is impossible at this stage to be quantitative in specifying what to expect. It will be remembered that the strength of one station at a point has to be five times that of the strength from another station or stations sharing the same wave in order that good service shall obtain. It is estimated that in general the range of good quality service from the above-mentioned stations will be about 3-5 miles at night, and perhaps a good deal more during the day, but so many variable factors enter into the question that this figure must not be entirely relied upon; more information will be given nearer the date of putting the plan into execution. Outside the points where good service from relay stations can be guaranteed, listeners are asked to rely upon the transmissions from 5XX, which fills up the mush area created by single-wave working. Again, it is stressed that this step is taken as a temporary palliative; it is not guaranteed as a return to the



## Feature & Programmes.

In the following article a Programme Board recalls and the growth of and defines the gramme as a speech and an artistic result have been produced by these media



The Jannus Control Board which enables the producer of a modern Feature Programme to combine, direct, and check the operations of several studios working simultaneously.

former member of the the earliest beginnings special programmes, Feature Pro-combination of music, producing which could not duced by either of separately.

FROM the earliest days of broadcasting special programmes have been devised which could not be claimed either as musical programmes, plays, or talks, but were in fact a combination of all three. These were special programmes in the sense that they were out of the ordinary, involved research and thought, and had some claim to being considered an original form of expression, peculiar to broadcasting and not suited to the public stage or concert platform. For convenience in administration some generic title was required to denote the programmes which could not be classified as one of the ordinary forms of programme activity, and 'feature programme' insensibly established itself as convenient and descriptive. The phrase may not occur often in the B.B.C.'s published programmes, but the listening public is quite familiar with the type of programme which it indicates.\*

Feature programmes are almost as old as broadcasting. *The Radio Times* goes back as far as the autumn of 1923, and they figure occasionally in its columns even then. Major Corbett-Smith, when Director of Cardiff Station, was the pioneer; under his pilotage the Magic Carpet visited China on the first of its twenty flights, and other real feature programmes such as 'The Mariners of England' and 'Nature Pictures' were supplemented by 'Literary Nights' and 'Mr. Everyman's' informal commentaries on symphony concerts. Bournemouth produced one of the earliest feature programmes under the heading 'Eighty Years Ago,' the forerunner of other period programmes such as '1770' and 'In a Victorian Drawing-room.' Early in 1924 Major Corbett-Smith came to London, and was responsible for several elaborate productions, of which 'Under the White Ensign,' 'Moods in a Garden,' and 'Sportsmen All' were typical. Some of these experiments were less successful than others, but all were interesting and the historical programmes often definitely stimulating.

Meanwhile Cardiff was carrying on his tradition with 'Blue Water Evenings' and more serious programmes such as 'The Growth of Wales'; Bournemouth Station started its well-known series of 'Pictures in Music'; and Birmingham in 1925 developed the Radio-Fantasy on original lines. Feature programmes broadcast from Manchester

included 'Napoleon,' 'Tales of Mystery and Imagination,' and 'Sir Walter Raleigh'; and the Scottish stations were responsible for many national programmes, Aberdeen also broadcasting several Scandinavian programmes for the benefit of its listeners across the North Sea.

In the years 1926-7 perhaps a hundred feature programmes were broadcast. Many merely traversed old ground in a new way. Nelson, St. George, Empire Day, Spring, the sea, the moon, country, dancing throughout the ages, and so on; others attempted to break new ground. Three new departures may be mentioned: firstly, the unannounced programme in which the music, or music and readings, was left to tell its own story. The first of these was the programme, 'If Music be the Food of Love,' in January, 1926. Secondly, the miniature feature programme, generally music and poetry, lasting some thirty minutes, and relying on only two or three soloist performers (the advantage of this is indicated later)—the first of these was called 'The Long Day Closes'; and, thirdly, the imitative programme, such as the Radio Tattoo, which sought to represent an outside event with merely the resources and artifices of the studio. Feature

programmes of a rather different type were the 'Dream Fantasy of 1926,' a very successful *résumé* of the year's chief broadcasts; memorial programmes as exemplified in the broadcasts on Armistice Day, and the illustrated debates on Jazz v. Classics and similar subjects.

The real feature programme combines speech and music to produce an artistic result which could not have been produced by either separately. A talk on London is a talk; poems about London may form part of a poetry reading; the 'London' Symphony and Cockaigne Overture are music; combine the three and you have the makings of a feature programme. It is essential that the thread running through a feature programme should be a strong one and that none of the musical or spoken constituents should be irrelevant. It may sometimes take a week to find an appropriate piece of music, but the programme fails if it is not found, and there is no real substitute. Some seeming feature programmes are merely titles and nothing else, or titles and a quotation, followed by one or two more or less appropriate items. At one time every evening concert, almost, had a special title, and the pages of *The Radio Times* bristled with 'Fun and Frolic,' 'Powder and Patches,' 'A Summer Soufflé,' 'A Mixed Grill,' and even doubtful improvisations such as 'High-Low,' 'Lightsome,' etc. A heading does not make a feature programme, unless the actual programme is worked out very closely. A composer programme is not a real feature programme, nor is an illustrated musical lecture.

A word as to the devising of feature programmes. This makes an amusing hobby, and any listener who cares to try it will find it both interesting and instructive. The difficulty depends on the subject. Anyone can knock together musical and literary items to form a programme under the heading of 'The Open Road'; but try, say, 'Joan of Arc' or 'Give a Man a Horse he can Ride' and you will find it rather more difficult. If your programme is to be designed for broadcasting, the greatest danger that you will have to surmount is that of having too much spoken matter. Really suitable musical items are often difficult to find for some particular programmes, e.g., a Dr. Johnson programme, where conversely there is plenty of literary material; and there is always the danger of allowing



\* Note—A series of programmes of chamber music and songs broadcast from Cardiff, early in 1924, was presented under the heading of 'Feature Programmes,' but for one of the words for that type of programme did not find general acceptance.





### Diaries and Diaries.

I THINK that 'Samuel Pepys' weekly journal, as it appears in these columns, must have done a good deal towards interesting all my readers in the noble art of keeping a diary. I write freely on this subject, for I once kept a full and daily diary for eight years, which now affords me almost as much pleasure as it recalls of youthful folly. On Thursday, September 13, at 3.45 p.m., Mr. Guy Pocock will talk on 'The Diarist as he sees himself.' It should be a talk remarkable in its unbiassed realism, for if no man is a hero to his valet, to his diary he most frequently seems 'less than the dust.' I honour Mr. Pocock for his bravery.



'No man is a hero to his valet.'

but I am not surprised by it. A member of the publishing firm of J. M. Dent and Sons, he is already well known to listeners for his series of talks on 'The Magic Crystal.'

### A New 'Star'?

AS was shown in a recent article, 'Savoy Hill with the Lid Off,' the B.B.C.'s search for new talent is a never-ending one. Sometimes the searchers are rewarded. Late in September a new and promising artist, Miss Kathleen Hamilton, will make her first professional appearance in a 'star' vaudeville show from London and Daventry. Her turn is entitled 'People I have never seen and people I have never heard.' It consists of impersonations of well-known broadcasters and impressions of film stars—'people I have never heard'—as Miss Hamilton imagines they would sound when taking part in a spoken scene (two of her subjects are Pola Negri and Mae Murray). This sounds promisingly original.

### Sidney Baynes Again.

ON Sunday afternoon, September 9, Sidney Baynes and his Band will be heard again from London. Mr. Baynes, who is associated with a successful West End revue, is the pioneer of the modern tendency in light orchestral music. His band, although its composition, which includes several saxophones, suggests a dance orchestra, plays classical pieces of the lighter kind, which gain in freshness from such unconventional re-arranging. Mr. Baynes is himself a composer; he was responsible for *Destiny*, one of the 'most whistled' values of our day. As soloists in his concert on September 11 he will have Catherine Stewart and David Hutchinson.

### Plays for the Schools.

AS usual, there will be during the coming term a series of plays broadcast specially for the schools. The first of these, *Julius Caesar*, will be heard on the afternoon of Friday, September 21.

## BOTH SIDES OF THE MICROPHONE



### The Dressing Gown Problem.

AT 10.15 on Wednesday, September 19, London and Daventry listeners are to hear *The Great Dressing Gown Problem*, a burlesque by Lance Sieveking, with music by Scott Goddard, the well-known music critic. The object of Mr. Sieveking's satire is the contemporary musical comedy and the audience which it attracts. That the burlesque is fantastic is vouched for by the title and by the fact that the name of the chief character is 'Lord Bundletappenny.' His lordship is an eccentric nobleman who is never seen without his famous dressing gown, in which it is his intention, finally, to be buried. Mr. Goddard's settings of the author's lyrics are delightful. The lyrics themselves are intentionally inapposite—that is part of the satire—for we all know by what laboured means the average musical comedy song is hammered into its context. In the midst of a love dialogue the hero will, for no apparent reason, say: 'You love me now, dear, but will you be true when the roses fall?'—and for 'When the Roses Fall,' words by Hank Bunk, Harry Fischhoff, and Babe Adams. Music by Boob Candelheim and George Gasch.

### Are You Telepathic?

MANY listeners will remember the experiment in Mass Telepathy which was carried out in February, 1927. Five objects were shown to a group of people seated in the office of the Society for Psychical Research, which was connected with Savoy Hill by landline. Listeners were informed of the revelation of the objects, which was followed in each case by a short pause during which those taking active part in the experiment concentrated upon the object before them. Very remarkable results in the way of telepathic reception by listeners were achieved. Object No. 3, for example, was a spray of white lilac; 151 listeners reported an impression of 'scented flowers' or 'white flowers,' while one listener definitely received 'white lilac.' The Society decided to conduct further more detailed experiments with those listeners who appeared to be 'telepathic.' Since last October these have been carried out weekly. The Hon. Research Officer of the Society now desires to extend the experiments even further. At 11 p.m. on Wednesday, September 10, Prof. Julian Huxley, the eminent young Professor of Biology at London University, will give a talk from London on the results of experiments carried out up to date and the plans of the Society for Psychical Research for extending them. The latter, I understand, include requesting listeners who believe they have telepathic powers to get into touch with the Society at 31, Tavistock Square, W.C.I., with a view to participation in tests which will be carried out for half an hour weekly during the coming autumn. I will not, however, forestall Prof. Huxley. Those who are interested in this sort of thing should make a point of listening to him.

### A 'Thriller.'

I HEAR striking things of *The Greater Power*, a play by Mr. P. J. Mott to be broadcast from London at 9.50 on Tuesday, September 18. This is apparently a true dyed-in-the-wool 'thriller,' though it concerns high policy and the future, as opposed to detectives, crime, and the underworld of novelists' imaginations. The cinema has almost succeeded in making legitimate stage melodrama ridiculous. So it will be unusually interesting to hear what radio can do in the same line.

### The Gramophone to Tell its Own Story.

FOLLOWING upon the recent gramophone recital entitled 'Voices we shall not hear again,' in the course of which the recorded voices of Patti and Caruso were heard, comes, on September 21, an historical recital tracing the development of the gramophone from the dear old days of the phonograph cylinder to the modern miracle of electrical recording. This will be interesting not only as a resurrection of dead voices, but as evidence of the remarkable improvement which can be made in an already established invention. The phonograph was patented by Thomas Edison in 1876, though experiments in the recording of sounds had been in progress since the first years of the century. The importance of the invention to musical history is widely recognized today. Masters of the records of well-known artists are deposited at the British Museum and the Paris Opéra, where they, together with cinema films of notable current events, will be of phenomenal assistance to future students of Art and History.

### Music of the Zither.

THE recent visit to our studios of Franz Rummens, one of the most popular of German 'radiostars,' is to be followed on Wednesday, September 12, by a short recital by Max Schulz, virtuoso of the zither, who enjoys a great reputation among listeners abroad. The zither, a box-like string instrument, which is laid flat on a table and struck with a plectrum, is seldom heard in this country; it is, however, almost the national instrument of Bavaria and the Tyrol, where its village inn is complete without its zitherist. In Bavaria I have heard quite tiny children play the instrument with great effect. There have been many masters of the zither, the most famous being Johann Petzmayer, known as 'the Paganini of the Zither'—who during the last century rose from obscurity as the son of an innkeeper, to become the 'rage' of fashionable Vienna and official zitherist to the Duke of Bavaria.



'Concerning the bathing of a baby.'

### Paraly Personal.

THERE are moments when—like the famous policeman in the song—'The Annonneur's Life is not a happy one.' It is, of course, a complaint for which he must be, and is, duly grateful, but the assumption of various of his correspondents that he is omniscient and omnipotent is occasionally a little distressing to one of his naturally amiable disposition. Among a recent batch of letters he received one asking for practical advice on how to purchase a pet; another seeking information concerning the bathing of a baby; and a third containing interesting but unsought news about Indian weather. At the same time I (to revert to the first person) receive many letters of a less embarrassing nature. I thank my many correspondents for the interest which they show not only in broadcasting but in my own personal welfare.





## BOTH SIDES OF THE MICROPHONE



### And Again Food.

IT seems that quite a number of listeners have been writing to the Talks Department asking for helpful ideas towards their children's lunches at school. On Monday, September 10, at 5 p.m., Miss Helen M. Tress will give a Household Talk which will try to answer these eager inquiries. It is a pleasant thought that no longer, as in my young days, will school children be confined within the limits of the sticky paper-bag, the staleish bun, and the squashy banana. And they will have to thank the H.B.C. for satisfying not only their natural longings for education, but also their equally natural appetite for common or garden food.



'Confined within the limits of the staleish bun.'

### The 'Leger.'

ON Wednesday afternoon, September 12, we are to hear, relayed from Doncaster, a commentary on the St. Leger. The commentator will be Mr. B. C. Lyle, racing correspondent of *The Times*, who described this year's Derby over the microphone. The 'Leger' is one of the five 'Classic' Races—the other four being, of course, the Derby, the Oaks, the Two Thousand Guineas and the One Thousand Guineas. As in the other 'classics' three-year-olds are only eligible to compete. The distance is 1 mile 6 furlongs and 132 yards. Colts carry 9 stone and fillies 8 stone 11 pounds. The race originated in 1778; at a dinner given by the Marquis of Rockingham at the Red Lion, Doncaster, the new sweepstakes were named the 'St. Leger' in compliment to Lieut. Gen. Anthony St. Leger, of Park Hill.

### A Striking Poster.

LONDONERS will soon be seeing on the buses another striking poster for this year's Radio Exhibition at Olympia from September 22 to 29. As was the case last year, this poster is the winning design in a competition organized by the Radio Manufacturers' Association for a prize of £50; and I personally think that this year's poster (a reproduction of which appears on page 307), in its impressive simplicity, a very notable piece of work.

### Next Week's London 'Prom.'

ON Friday, September 14, London is relaying a Beethoven and Mozart programme from the Queen's Hall. Beethoven will be represented by the No. 3 ('Eroica') Symphony in E Flat and the Overture to *Don Giovanni*; Mozart by his twenty-fourth Piano Concerto (in C Minor), played by Fanny Davies, and arias sung by Bella Ballie and Roy Henderson. Fanny Davies, almost the last of Madame Schumann's pupils now appearing in public, is renowned as an interpreter of Beethoven, Brahms and Schumann; she seldom plays Mozart. The second half of the programme will be miscellaneous, comprising *Steinmetz's Journey to the Rhine*, and Dvorak's *Carnival Overture*.

### 5GB 'Proms.'

TWO miscellaneous 'Prom' programmes are to be heard next week from Daventry Experimental. The first, on Thursday, September 13, includes a new work for piano and orchestra by the Italian modernist, Alfredo Casella, a transcription for orchestra by the Spanish conductor, Arbos, of Albéniz' *Iberia* and Stanford's *First Irish Rhapsody*. The soloists will be Gwladys Nash and Trevor Jones. On Saturday, September 15, the programme includes Norman O'Neill's *Three Shakespearean Sketches*, conducted by the composer, Saint-Saëns' C Minor Concerto, played by Poulshoff; Tchaikovsky's *Overture 1812*, and Sir Henry Wood's *Fantasia on Welsh National Songs*. The vocalists will be Elsie Black and Frank Titterton.

### An Edward German Concert.

EARLIER in the year we had the first radio performance of *Merrie England* and, quite recently, a production of an earlier opera by Sir Edward German, *The Rival Poets*. I now hear that during November, on dates to be announced, there will be two broadcasts of *Tom Jones*. In the meantime we are to have, on September 13, a concert of Sir Edward's lighter music, including the miniature overture to *The Rival Poets* a selection from *Merrie England*, the Nell Gwynn Overture, the Gipsy Suite, and the March Rhapsody. Hilda Blisko will sing two groups of the composer's delightful songs.

"The Announcer"

### A Further Instalment of a Favourite Feature.

#### Samuel Pepys, Listener.

By R. M. Freeman.

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



Aug. 4. What vexed me was, in going to catch a bus in Piccadilly this morning and hobbling a little by a tight boot, the conductor calls to me, 'Come along, daddy,' as I might have been Methuselah and did make me mad with him.

Come Connie. All she brings is a small suitcase that she carries in her hand. Whereof my wife wonders to me that the wench had not brought her ward-robe in her vanity-bag, being (to judge by what she stands up in) that this should very easily have taken 5 or 6 complete shifts of clothes for her and not then been over-crowded. To which, upon my answering that she is but a flapper and will soon grow out of it, my wife says, if by 'it' I mean Connie's frock, God forbid the girl ever grow out of it more than now, almost all of her being out of it already; then falls a-laughing at her own plesantry, and I did, upon a consideration of policy, laugh with her, albeit a poor sort of plesantry, like most of my wife's.

Dancing this night, by wireless, to the Savoy Orpheans, I with my wife and Connie by turns, and mightily pleased, when I squeeze Connie's hand in dancing with her, by her seeming (or so methought) to squeeze mine back. Yet what pleased me not so well was her presently naming me for a priceless old dear and thinks that in future she shall call me Uncle Sam, having no desire to be Connie's nor any wench's uncle. For Lord! To have a girl say she will be niece to a man is even worse than having her say she will be a sister to him, as my first sweetheart did to me and not forgiven the jade for it yet.

So to bed, but little sleep, first by my wife's girding at me the way I throw saucer-eyes at Connie and wishes I could see what a fool I make myself look when I do it; then, when she have done girding, by snoring in her sleep most rumblingly beyond everything.

Aug. 5. (Lord's Day.) To church, where, by a right division of the sexes, I should have sat betwixt my wife and Connie. But my wife, having, under cover of civility, manoeuvred Connie first into the pew, nips in herself immediately after, and so divides me from Connie, like the ham in a sandwich, to my great dis-

content. Mr. Blick gone to his holidays. A stranger makes the sermon for The Church Missionary Society.

A strange thing was, in the hymn after sermon, a sandy cat strolls in and to sit upon the chancel steps and starts washing itself. But when a sidesmen goes to shift it, the cat will not budge, but arches its back and spits at them, and they afraid to touch it. Hereupon forth Mrs. Frapp from her pew and to hold out her hand to the cat that instantly rubs its head against her hand and sidles round her legs, and she picks it up, cuddling it to her, and carries it out. Which methought a signal instance of the kinship there is between cats and women-cats, and do herein, I believe, confirm the general suspicion of all cats having The Devil to their common ancestor.

Had thoughts of taking Connie on the river this afternoon, but comes for her a boy (that she calls Eric) with his cart and to carry her off in it, the mine's gadding alone with a boy in a cart, and this on Lord's Day. What makes it worse is, she no sooner gone with Eric, than up a other boys in carts, both for Connie. But I will not have my godly house made nothing better than a house of assignation, and so told them very straightly.

Aug. 6.—Going to the bath-room this morning, I crash into Connie coming from it. She mighty saucy in black silk pyjamas with yellow sun-flowers on them, and 'Good morning, Uncle,' says she, as pert as you please. But I slept by without answering the baggage, in part through vexation with her, in part by my not wishing to open my mouth to her before I have put my teeth in. Also did fear for my wife's coming out and seeing me talk with Connie in her pyjamas.

Listening in this forenoon to the British Legion's Service at the Menu Gate, a most noble service, and the Archbishop of York's homily as uplifting a homily as ever I did hear. The Last Post to make me sick unto weeping almost. My wife openly in tears. Callous Connie intent only on powdering her little pug of a nose.



# Points of View.

## 1. 'Having Ears, We See.'

ONE of the most satisfactory results of broadcasting is that two million or more people are learning how to 'see' with their ears.

Sight through sound is not so absurd as may at first appear. The five senses are all subtly connected. We often speak of a thing which 'tastes' like another 'smells.' Especially unperpetrated are the functions of seeing and hearing. Their common meeting-ground is that part of the brain which is aptly called 'the mind's eye.' Here sounds may be translated into mental pictures of a vividness varying with the sensitiveness of the listener.

The importance of this link between sound and sight is clearly recognized by the educationist. The teacher of today uses it in many ways, and most frequently in the teaching of spelling. Here the method employed is significantly called 'Look and Say.' The child looks at a word and simultaneously says it. By doing so he gets, as it were, a snapshot of the word in its entirety, and at the same time associates the sound with the picture for future mental reference. By using this method spelling becomes a matter of slow but actual reading from the very first. Thus much of the old-time drudgery caused by the interminable repetition of letters, is obliterated.

This mental picturing of sound is, of course, carried to a more complete finish among adult listeners—or can be if they will. The composer, like the poet, aims at writing something which will give the sympathetic listener a mental picture of like vividness and quality to his own at the time of 'inspiration.' It may not be the identical picture. A person listening to 'The March of the Dwarfs' will perhaps visualise a sea-dashed cliff with the midnight wind shrieking round it. But if that picture is vivid and realistic in the 'mind's eye,' then the composer and the musician will have accomplished what they set out to do, namely, to present a sound-picture of certiness.

There is another aspect of the subject complementary to this of imaginative pictures conjured up by means of sound. It is the reverse process whereby sounds are produced as a result of sight. One sometimes hears people who, in the course of

reading aloud, encounter 'hard' words and slur them over. The reason for this, in most cases, is that they have not really seen the word. The fact that it is probably unfamiliar induces a kind of 'word-fear' before they actually reach it in their reading. This timidity is sufficient to make them pass over the word as quickly as possible. Their pronunciation of the word—the number of syllables which they leave out—indicates the degree of intensity with which they have pictured it.

No matter how many times a word or set of words be repeated 'off by heart,' a mistake made in the initial learning persists until corrected by a careful re-reading or re-picturing. A good example of this was shown a short time ago, when a class of school-boys was set to write out the Lord's Prayer. Although the boys had repeated the prayer each day during their five years' school career, they had evidently never looked at it properly. The sound of it, translated into writing-pictures, was distorted in many places. Thus one child wrote of 'Our Father Who art in heaven,' and another: 'Allah be Thy Name.' A further one, quoted in an educational work, reads: 'Lead us not into Thames Station!'

In dealing with the connection between sound and sight there are two other matters of interest. One of these relates to the question of dealing with dumbness. Many people equipped with perfect vocal organs are nevertheless unable to speak

because they are deaf. Their deafness prevents their being taught to speak by the usual methods of sound-imitation. In consequence, special methods are employed which, with the exercise of patience and perseverance, enable them to reproduce speech almost as well as the normal person, save that they cannot hear it.

Most of these special methods of teaching have as their principle the visualizing of sound. In some cases use is made of lip-reading. The picture of the lips shaped to make certain sounds is copied by the pupil who, in consequence, can reproduce the sound. In other cases a flame is utilized. This flame assumes certain shapes in response to certain sounds, and the pupil, seeing this, attempts the making of the same shapes and sounds.

The other aspect of relationship between sound and picture is perhaps of a more psychological nature. Some people associate words and their sounds with colours. In one case known to the writer the colours are always clear in the mind's eye, and remain always attached to the same words. Thus the word 'Monday' is never pictured in any tint other than slate-grey (which is, perhaps, not inappropriate). 'Tuesday' appears as a bright brick-red. 'Wednesday' takes on a hue of crimson-lake, and so on. In some cases this association of colours with words gives place to an association of shapes—squares, triangles, circles, polygons—being conceived in the mind of the reader or listener.

It should not be imagined, however, that in these cases the reading or the hearing of a sentence produces a mental rainbow or has the effect of a book of Euclid being rapidly flicked before one's eyes. The association of colour or shape is only brought about when single words are pondered over outside their functions as part of a passage of prose or poetry.

Such phenomena may be no more than mental curiosities. On the other hand, they are mentioned here because, so vast is the country of the mind, that the actions of anything passing through the gateways of the senses may, if recorded, lead to some region as yet unknown and unexplored.

ALFRED DUNKING.

### IN NEXT WEEK'S ISSUE:

'The Future of Broadcasting—III,

'The Drama.'

By JAMES AGATE.

'Jazz Has No Future.'

By Sir HENRY COWARD.

'My Ideal Hour.'

By Sir NIGEL PLAYFAIR.

On Sale — Friday, September 7.

## 2. 'Is Modern Music Inferior?'

THERE are people who will tell you that we have entered upon a 'bad' period of musical history. I do not agree. We have emerged from one. I place the 'bad' period—if we must admit one—at the turn of the century, when the hopes of the musical world appeared to be centred upon two young composers, Richard Strauss and Gustav Mahler, and a still younger one, Max Regor. A great tradition—the only one that claimed general allegiance, and, in fact, the only one that was generally known—had run into the cul-de-sac of Byzantinism, both in its infatuation with the colossal (Strauss and Mahler), and in its preoccupation with the minute (Regor worried semiquavers as Byzantine theologians worried particles). The Russian (nationalist) school, whose great achievement a recent History of Music\* declares to be 'undoubtedly the most important collective manifestation in music during the second part of the nineteenth century,' was known only to specialists, and Debussy only to a few individuals among these. Then, for one not allured by Byzantine prospects, the outlook was black as night. Today, in comparison, it has the rosate hue of dawn.

The contrast is, of course, not between the twin illusions of progress and reaction, but between the oppressed realities of movement and stagnation.

At the turn of the century technique (especially orchestral) was creating whirlwinds of empty sound, but ideas had reached a dead end since Wagner. To employ the vernacular, there was 'nothing doing.' But for those orchestral tornadoes which meant singularly little, the soul of music threatened to become as static as the soul of China before the West had stirred it. Today the whole world of music is in movement, and, whatever results from it, movement is always more healthy than stagnation.

The people who made the above assertion point to the alleged absence of giants. How do they know that there are none in our midst? Time alone can tell. But even if there were none, it would be no ground for pessimism. Is one, for instance, pessimistic concerning the English novel, which boasts today a numerous vanguard where formerly stood one or two great names? The giants of music have never risen like Fuji-Yama above a surrounding dead level. They have always been the peaks of mountain ranges. The musical landscape has never been more mountainous than at present. If we do not yet see the peaks of our range, it may be due to perspective, or to mountain mists, or it may even be that we have not yet arrived within sight of them. But the mountains are there.

It is to the enrichment of music that, to quote

the same history, its uniform speech has 'given way to a great extent to idioms or dialects which, if not actually unintelligible to other races, can only be fully appreciated by those who share the same cultural traditions, or else possess a temperamental affinity to them.' Uniformity impoverishes an art by eliminating much that is characteristic. 'Art has no frontiers' is the slogan of those who would have one type rule the world. Art, on the contrary, is fertilized by the frontiers between different cultures, nations, creeds, types, and ultimately individuals. The unprecedented diversity of contemporary music is a sign that the art is in a healthy condition of unimpeded fertility.

The unusual prominence of the 'doctrinaire' composer (he who develops, and exploits in his compositions, a preconceived musical doctrine) is another healthy sign. At all times there have been inventors. Most of them are forgotten, their fame having been superseded by that of those who devoted less energy to invention and more to the exploitation of processes previously invented. What matters? We are not here concerned with the ultimate fate of this or that reputation, but with the outlook of music. In all the ages it has ever been frustrated by invention, and never has musical inventiveness been more rife than now.

EDWIN EVANS.

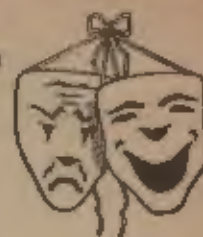
\* 'The History of Music,' by Cecil Gray (Kegan Paul).





# TWELVE GREAT PLAYS

Introduced by HUBERT GRIFFITH



In the following article, Mr. Hubert Griffith, the well-known dramatic critic of the *Evening Standard*, criticizes and appraises the importance of the forthcoming monthly broadcast series of Twelve of the Great Plays of the World. The series will begin on September 12 with *King Lear*.

THE Productions Director of the B.B.C. has recently made an announcement that interests at least one critic of the regular theatre, the present writer, very keenly. The announcement is that during the coming year, at the rate of one a month, certain great plays of the world will be given from Savoy Hill, not in extracts nor in snippets and snatches, but allowing plenty of playing time for each of them, and doing each one of them as fairly and adequately as it is possible to do it over the wireless.

It is worth remarking, perhaps, in this connection, that such an ambitious scheme would hardly have been possible, and would certainly not have been popular, a year or two ago, when the method of producing wireless plays was in a more experimental stage than it is now, and when, in particular, the huge wireless public was less accustomed to listening to anything that lasted consecutively for more than twenty minutes.

As in all other arts, the gradual 'acclimatization' of the public is the first step towards getting a new idea accepted. Wagner, before he became the dominating figure in modern music, was thought long-winded and a bore. Whistler, because he chose to paint in quiet harmonies of greys and greens instead of in the blues and reds of the old masters, was accused of 'flinging a paint-pot in the eye of the public.' The play-listening public of the B.B.C. is also, according to definite evidence, getting its eye in—or rather getting its ear in—to an extent that would have seemed highly unlikely a few years ago. Where, in the early days of wireless play production, a play showed signs of lasting as long as the space of a single act in an ordinary theatre, letters would be received in Savoy Hill from a grateful public entreating the directors to cut the entertainment still shorter and to break up with more music and interludes the unaccustomed agony of listening to unseen actors on a wavelength. Where, in several recent experiments, there has been a tendency to keep in too much music and interludes, an equal number of letters are now received asking that the continuity of the thought and action shall be broken up as little as possible. It is still necessary to cut plays on the wireless. It has been necessary up to now, and it probably always will be. There are certain visual effects planned for the theatre that unseen actors cannot attempt to carry off. These passages have to be cut, or their technique adapted, and a full wireless play plays for an hour and a half or two hours, as opposed to the two and a half hours or more of a play in an ordinary theatre. But at least the present series of plays will be able to be done

as fully and freely as wireless technique permits—not with the idea of shortening the public agony, but with the better idea altogether of adding to the stock of the public's intelligent pleasure.

The plays chosen—or in some cases provisionally chosen, for a couple out of the dozen are not yet definitely decided upon—cover a wide field of interest. The general idea of the selectors has been the choice of representative great plays from as many countries of the world as possible, not, let it be added, so much in the overworked name of 'Education,' with all its unfortunate associations of schoolrooms and slate-pencils, as with the simple idea of plucking good and entertaining examples of the world's drama in whatever country they have flowered.

*King Lear* is to lead off, with all the thunder and magnificence of its rhetoric. It will be an interesting experiment to see how Shakespearean tragedy in the grand manner can come across on the wires, and is more than likely to be a successful one. It can never be repeated too often that the key to Shakespeare, far more than in the case of any other English playwright, is the key of the *ear*—the splendour, beauty, delicacy, or gaiety of the language he wrote in. He wrote at a time when the women's parts were played by boys, and when realistic scenic representations of thunderstorms, blasted heaths, and shipwrecks were out of the question. He had to get every effect that he ever got, whether that of a young woman's beauty or the dread of death, by means of the sheer spoken word—not the visual impression of the eye. It seems to me possible that a good *Lear* on the wireless might be at least as satisfying—if not much more satisfying—to the mind and imagination than an elaborately over-staged production in a modern theatre with modern scenic devices.

After *Lear* will come *The Betrothal*—Maeterlinck, plenty of music, and a pretty story; then *The Pretenders*, an early Ibsen play that on its own merits ought to be much better known in London than it is; a little later will come Rostand's *The Fan-*

*tasticks*, one of the gayest and most delicately delightful comedies ever written. Rostand's more gushingly romantic pieces, *Cyrano*, *L'Aiglon*, and *The Far-Away Princess*, are now to some extent at a discount. Heroics are, at least temporarily, out of fashion. But *The Fantasticks*, the beautiful little comedy where he both idealizes and laughs at heroics, is a pure gem, and listeners should by no means miss the chance of hearing it.

Later still comes a well-known love-story of India, *Sakuntala*; and then the celebrated *Cherry Orchard* as Russia's representative. This is a really bold stroke on the part of the selectors. Nothing happens in *The Cherry Orchard* except that one or two things expected to happen don't happen! The cherry orchard itself, the beloved property of Madame Ranevsky, is *not* saved by a miracle, but is sold and is cut up into small building allotments. The rich merchant who has it in his power to save everybody, does *not* propose to the daughter of the house, and she is left lamenting. It is a strange and extraordinary play, unlike any play that was ever written before it, and yet, if one lends it an attentive ear, and does not necessarily compare it with the *Dame Aux Camellias* or *Adelphi* melodrama, it is a romantic and a touching play, and a play that seems to come marvellously near to the heart of life.

It will be followed by a play by Strindberg, whose magnificent play, *The Father*, had a recent and almost unexpected success in London; by *Minna von Barnhelm*, one of the classic dramas of Germany (with a good story attached); by *Electra*, one of the great plays of the ancient world; and then probably by a play by Mr. Bernard Shaw. An Italian play is still to be selected.

Many of the listeners of the B.B.C. will know all these plays. Many will be hearing one or two of them, perhaps rather doubtfully, for the first time. If the doubt becomes alarm, they can perhaps cheer themselves with this reflection: As a child it is perfectly natural to delight in the taste of sweets, and it is just as natural for anything with a more difficult or subtler taste, an olive or an oyster, to be rejected with scorn. Later in life, one has another shot at the olive or the oyster, not because one likes it instinctively, but because other people, whose judgment one respects, seem to like it on further acquaintance. It is an 'acquired' taste. The wise and adventurous child, arrived at years of discretion, gives himself at least the chance to acquire it.

## THE TWELVE GREAT PLAYS.

Plays in this series are:—

- |                             |   |
|-----------------------------|---|
| 1. <i>King Lear</i> .       | 7. (Not yet settled.)                   |
| 2. <i>The Betrothal</i> .   | 8. <i>The Cherry Orchard</i> .          |
| 3. <i>The Pretenders</i> .  | 9. <i>There are Crimes and Crimes</i> . |
| 4. <i>Life's a Dream</i> .  | 10. <i>Minna von Barnhelm</i> .         |
| 5. <i>The Fantasticks</i> . | 11. <i>Electra</i> .                    |
| 6. <i>Sakuntala</i> .       | 12. A Play by G. B. Shaw.               |

A booklet will be published in connection with each play. For particulars see page 406.





## HOME, HEALTH AND GARDEN.



### Sweets for Your Menu.

#### Caramel Custard.

For the Caramel use—

- 1 gill cold water.
- 2 ozs. loaf sugar.

Place the sugar and water in an old saucepan, and boil rapidly. Don't use a good saucepan, for it will spoil its appearance, and an old one does just as well.

The outstanding flavour is burnt sugar, and to get this use loaf sugar and water, boiled rapidly to a golden-brown colour. The darker the colour gets, the more pronounced the flavour. Remove the caramel from the fire directly it is brown. Caramel must not be stirred, but when it browns shake the pan to keep it an even colour.

Take an old mould, not a glossy one, and warm it so that the caramel will not set, as it would in a cold one. Line the tin with the caramel mixture, right up to the top, but holding the tin in your left hand, and away from you.

When the tin is lined, place it in a window to cool, as it must be cold before the custard goes in.

For the Custard you want—

- 1 pint of milk.
- One egg.
- Sugar.
- A few drops of vanilla.

Mix these in the same way as for a baked custard, fill the tin with the custard, then cover with greased paper. Place in a fish kettle, and cook for about forty minutes.

#### Chocolate-Date Flan or Tartlets.

Make some short crust, using 3 ozs. flour, 2 ozs. margarine, and the yolk of an egg, well beaten, for mixing.

Line a flan ring, or if you are making tartlets, take some good sized paté-pans. Trim the edges evenly, and brush the pastry with liquid jam. Bake in a moderate oven for twenty to thirty minutes.

Filling—

- 2 ozs. finely chopped dates.
- 1 oz. chopped nuts, any kind.
- 1 oz. cornflour.
- 1 dessertspoonful sugar.
- Vanilla essence.
- 1 oz. chocolate powder.
- 1 gill milk.



Heat the milk, using a little to blend the cornflour, sugar and chocolate powder. Mix these well.

Pour the hot milk in, stir well, and return to the fire. Stir well until it thickens, but if too thick add a little milk. Now add the dates, nuts, and vanilla essence to the chocolate mixture, and mix well. Spread this over the pastry evenly.

Now for the meringue—

Take two whites of egg and 4 ozs. castor sugar. Whip the whites very stiffly, then add a teaspoonful of sugar. Continue beating till very stiff, then fold the rest of the sugar in.

Take a broad knife and spread over the chocolate. Then take the rest of the meringue, and pipe it on top daintily, decorating it either with cherries and angelica or crystallized fruits.

Sprinkle thickly with castor sugar, then place in a very cool oven to dry off.

#### Arrowroot Sauce.

To make the arrowroot sauce take—

- 1 teaspoonful arrowroot.
- 1 teaspoonful sugar.
- 1 pint of fruit juice.

Mix the arrowroot just when you want it, otherwise it gets stiff again, mixing it with a little of the juice.

Place the rest of the juice with the sugar on to boil. Pour it on to the mixed arrowroot, and boil it all for about ten minutes, when you will find that it becomes quite clear. Pour the arrowroot sauce over the fruit in the flan, and allow it to cool before serving.

Arrowroot is particularly useful for this purpose, as it is glossy and adds considerably to the appearance of the flan. The longer you boil arrowroot with either fruit juice or jam, for sauce, the richer it becomes in colour.

#### Macaroon Tartlets.

- 4 ozs. flour.
- 2 ozs. margarine.
- Short crust, not too thick.

Filling—

- 2 ozs. ground almonds.
- 1 1/2 ozs. castor sugar.
- Stiffly beaten whites of two eggs.

Make the short crust, and cut out the cases thinly, leaving some pieces to cut strips out of to form the crosses on top. Mix the almonds and sugar together, and then fold in the whipped whites of egg.

Fill each case a little more than half full, then place strips of pastry across from side to side.

Bake in a moderate oven until a rich golden-brown—about thirty minutes.—From a talk by Miss Marjorie Giep on August 20.

(On page 387 will be found an announcement of the forthcoming series of "Listeners' Talks" to which housewives are asked to contribute tried and tested recipes and hints of their own.)

### This Week in the Garden.

THE earlier the order for bulbs can be placed the better, so that there may be no delay when one is ready to begin potting or planting. Early-flowering kinds should be planted as soon as possible. The longer the bulbs are out of the ground the less satisfactory will be the first year's flowers. Many of the smaller bulbous plants are valuable for the rock garden and should be associated with such carpeting plants as Aubrietia and Alpine Phlox.

Carnation shoots which were layered early will now be ready to be severed from the parent plants. It is better to do this a week or ten days before transplanting the layers to their new flowering quarters. Mulsation Carnations which were layered in frames should be similarly treated and the layers should be potted up when ready. A mixture of three-quarters loam, one-quarter old hot-bed manure, with a little lime rubble and coarse sand, will be found suitable. The pots should be clean and well drained.

In order to have good plants for bedding-out and for propagating from, in spring, cuttings of all half-hardy plants should be secured now. Short-jointed shoots are best for this purpose, and they should be inserted in sandy soil, and shaded from bright sunshine until they are rooted.

Winter Spinach and Onions should be sown, if this work has not already been done.

Potatoes and other root crops should be lifted and stored as they become ready, choosing a dry day for the purpose.

Culery will be much benefited by regular dustings of coal and applications of weak liquid manure water.

### Australia Through a British Woman's Eyes.

I WANT to make it quite clear to you that the only profession open to women going out under the free passage scheme is that of domestic worker. But please don't say, 'Oh, that's no good to me,' for it's to you who have never thought of taking up domestic work that I chiefly want to talk. I can quite honestly tell you that there are wonderful chances out in Australia for all who are ready to work.

Women between the ages of 18 and 35 get a free passage to Australia, and those with no experience of domestic work can have free training at the Market Harborough Hostel, a training centre for girls who wish to take up domestic work overseas.

In return for the free passage you must promise to stay in domestic work for one year, but not necessarily in one place. At the end of that year you're free to take up any other work in which you may find an opening.

There there are far more jobs than women—here there are far more women than jobs. In this country there are a million more women than men—in Australia there are 143,000 more men than women.

Town life in Australia is much the same as in England, except that the meals are earlier. Wages are higher there, but smaller staffs are kept. A qualified domestic worker gets from 25s. to 40s. per week, whereas an inexperienced girl would start with about 15s. per week.

It is the country life that differs so greatly from life in England. Most of the houses in the country and even in the smaller towns and suburbs are bungalows—that is, they have only one storey, which, of course, saves labour—and all have verandahs, which is one of the joys of life out there. Then wood is used instead of coal, but once you've got into the way of it, a wood stove is no more difficult to manage than a coal one.

During the first part of my time out there I was governess on three stations. A station is a very large farm—and on these large staffs are kept—a cook, parlourmaid, housemaid, a laundress, a nurse if there are children, and a man to wash up the dishes and do the odd jobs. Although I was nominally governess I did all sorts of things



besides teaching, as we were often short-handed. This one naturally took a share in the household work.

Altogether I worked on about a dozen different stations as governess, nursery-governess, general and mother's help, and I simply can't speak highly enough of the kindness and consideration of the average Australian mistress. Provided a girl will do her best, be cheerful and willing, and not mind being told about her work, she will find that the Australian mistress will go half-way to meet her, and will do all in her power to make her happy and at home—but she does expect fair play and a fair return of work for what is a very generous wage.

As a general rule the maid or house-help does not live as one of the family, but has her own

(Continued at foot of opposite page.)



Broadcasting and the Future—II.

# What Broadcasting Should Do for Religion.

In the second article of our new series Dr. Archibald Fleming considers the possible influence of broadcasting upon the future of religion—and in particular the tremendous responsibility of the religious broadcaster.

I AM asked to say what, as it appears to me, broadcasting should do for religion. I confess to a first inclination to suggest that perhaps the shoe might be put on the other foot—that one might inquire what religion can do for broadcasting. Had this been the question, the immediate answer would have been: See what it has done already. It is not too much to say that it is largely because the spirit of religion in the widest sense has inspired and permeated the policy of the B.B.C. from the beginning that it has become, by common acknowledgment, the finest broadcasting system in the world. An always cheerful, yet steadily maintained idealism in everything—not merely in spheres theological and ethical, but in the educational, æsthetic and recreative departments as well—has given British broadcasting that unique tone and character of which all of us are so justly proud.

So much for what religion has done for broadcasting. But—'What should broadcasting do for religion?' Perhaps I have been asked to attempt to answer this question because every year, since the beginning of broadcasting in this country (save in 1927, when I was ill), I have been allowed to give the midnight New Year message to the listeners at all the stations. And those who broadcast are the recipients of verbal and epistolary messages after their work is done which enable them to judge of its effect. It is my experience—and it is vastly supplemented by what I hear on all sides regarding the weekly or incidental religious services, the wonderful 10.30 p.m. Sunday 'Epilogue,' and the (too little known) 10.15 a.m. short daily service—that an untold number of listeners, and these of an infinite variety, derive benefit from those services, whether formal or informal, for which they hasten to express the most encouraging gratitude.

There was a grotesque fear at one time harboured that broadcast services would

empty the churches. The opposite has been the case; by vastly widening the appeal of religion, and often re-awakening long-dormant religious instincts, they have helped to refill the churches, and to nourish the already reviving interest in things appertaining to religion. There was, again, an equally unfounded apprehension that listeners might resent the obtrusion of religious subjects upon them. On the contrary, opposition has been still; and vast unsuspected multitudes have shown that broadcasting is giving them that for which they had thirsted for long.

God only knows how many broken lives and hearts have been cheered and mended; how many half-made good resolves have been confirmed; into how many monotonous or sordid bread-earning jobs a glimpse of idealism, and the inspiration to raise higher the standard of duty and integrity, have been introduced; how many lonely beds of pain and how much weariness in outposts of isolation have been made less intolerable by the hearing of confident messages of patience and courage, of hope for this life and the life to come; how many pure and hallowed associations of earlier, better days have been revived—by the quiet pervasive, vitalizing power of unaffected, earnest utterances of religious import, sent forth, not without a prayer, from studio or pulpit.

So broadcasting has done much for religion. But it might do more. Some of those who are asked to use it for religious ends are not, perhaps, quite successful in visualizing the vast audiences they address. They sometimes speak to them as if they were mainly made up of habitual church-goers. They are not. They approach them as if they were versed in the jargon of theology, and familiar with the sequences of public worship. They are not. They address them as though they were academic in training, deeply and widely read, interested in the controversies of the schools. In most cases, they are not. The vast



Dr. ARCHIBALD FLEMING.

majority are intelligent, but busy and often simple folk; working with their hands, or deep in the routine of shop or office.

Yes; but they have all within them the 'human heart by which we live': the spirit hunger from which all of us suffer; the frailties common to us all and the regrets or troubles so often consequent upon these frailties and downfalls. They all know what temptation is, what frustration is, and hope deferred. And they all have a longing, faint or strong, for some contact with the Unseen—though perhaps only, at the moment, for the 'touch of a vanished hand, and the sound of a voice that is still.' It is to that universal cry—pathetic, heroic, or perhaps only commonplace—that the broadcaster must answer. Virtue must go out from him, as from heart to heart, mind to mind, soul to soul. Nothing that costs him nothing will be worth more than nothing. He must not preach, still less must he pray, at his unseen hearers. His pulse must—beat for beat—respond to theirs. If it does so, he will find that he has commended the 'Love divine, all loves excelling,' to the invisible multitude; for he will have communicated somehow his love and sympathy to them. And this Bread which he breaks for them will be no whit less than sacramental. For it will show forth his Lord's love to them till He come.

sitting-room. I think this is much the best arrangement, for one is far more independent that way.

I have told you about the work, and now for the play side of life—what do we do in our time off? you will be asking. Australians are really adepts at picnics, and how we used to love them! Imagine the joy of knowing that you can go out for a long day, leave your waterproof and umbrella behind, in the absolute certainty that you will not come home drenched! I think the weather is the greatest attraction of all in Australia—there summer is really summer.

Some of the stations are a long way up country, twenty miles or more from a town. Of those, of course, it's impossible for the maids to have the afternoon off and go into the town, but they find their amusements and recreations on the station.

One girl, who was seventy miles from a town, wrote home the other day saying: 'Talk of wanting

## HOME, HEALTH AND GARDEN

(Continued from opposite page.)

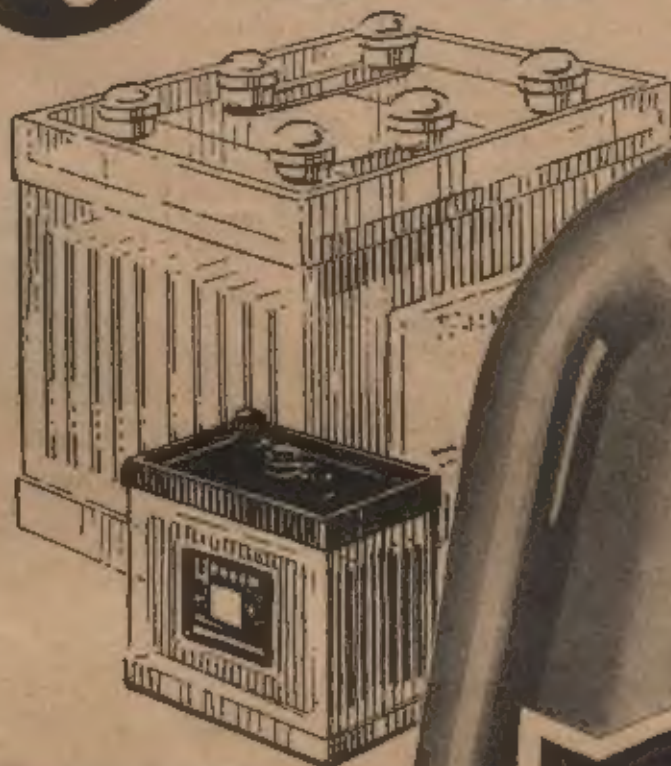
cinemas—why, life out here is all one huge cinema show.' There is always something interesting going on on a station—either shearing or dipping, or branding, or cattle are being rounded up—and one may have a motherless lamb or even a kangaroo given one to bring up on a bottle, and that is a great joy.

Now, you will want to know how to get out there. You can write to the Overseas Settlement Society for British Women at Carlton House, Westminster, or to Australia House, for information—you can also go to any Employment Exchange.

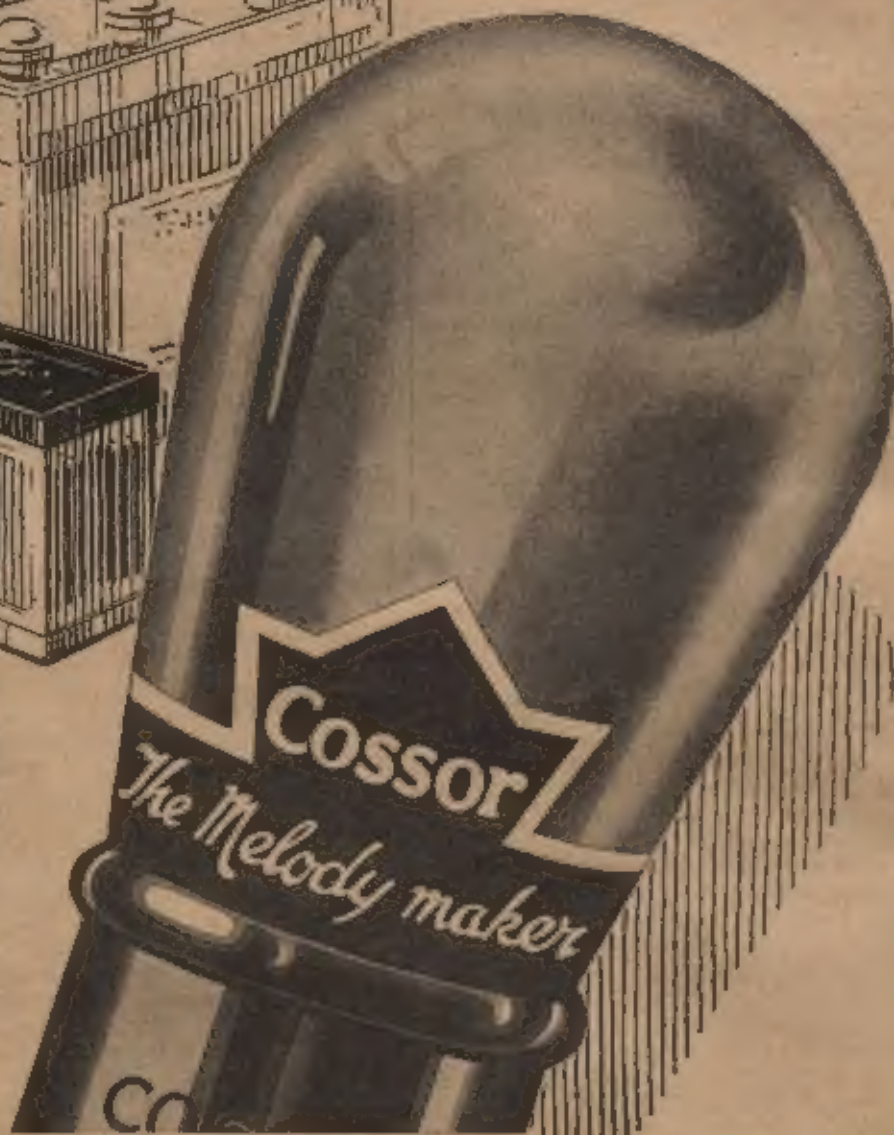
I hope I have given you a true picture of life in Australia, and I can honestly and truthfully say that there are splendid chances out in that wonderful country. The life is free, healthy and happy, and where you can't spend, you must save, and later, when you have a nice little nest-egg in the bank, you will be glad that you have saved. An English girl I knew had £300 in the bank when she married at the end of four years. But you must not go out thinking that life is going to be one long picnic. You must be prepared to work hard. You must have determination, for you are bound to meet difficulties. You are bound to feel lonely and homesick at times. I did. So I know what it is like. But those times pass if you have the grit to stick them out, and happiness and success will lie in your own hands, but don't forget to take a sense of humour.—From a Talk by Miss Ross-Hume on June 10.



# COSSOR



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2471 



Chapter Fifteen of 'Old Magic' by Robin Lynch.

## The House of Hamadon.

Carlew and Harvester are taken to Hamadon's, 'the most ancient house in England,' prisoners of the Old Men. Therein they are faced by a woman fanatic, who threatens them with a dreadful and mysterious doom.

TOM CARLEW, at all events, if he had not exactly expected some attack of this sort, had yet been half-consciously aware of a sense of omens in the place, while Harvester well knew that the violence he had undergone at the canal had been conducted, or at least inspired, from Hamadon. The instinct which tells many men in an emergency to wait and see what will happen—discretion being a large, if not a better, part of valour—did not move them. But now they soon perceived that there was no choice. They had to wait.

The midnight sound from the road behind them told that one of the fele trees had been moved, and that the car, started again by someone, was going on up the hill.

Each escorted by two men, they made their way deeper into the heart of the wood. Sundown had brought a little relief from the great heat of the day; but there was no breeze, and the hot, damp vegetable scent hung heavy in the air. Now and again they felt a drop of rain which fell through the close-set foliage above them; but as yet there was no sound of a shower amongst the trees. Except the rustling of their feet in the bracken, the crackling of sticks, and occasionally the flutter of some frightened bird, there was no sound. After a little while, however, Carlew heard the push of water running over a low fall some yards to their left. That, he thought, would be the stream they had crossed, or a branch of it. Presently the sound changed somewhat, and in that damp stillness it seemed like hideous laughter. Carlew listened, and glanced at Harvester's back, just ahead of him, as though to see if he could tell from his attitude how the sound struck him. Like laughter, was it? The stream ran on; that other was a separate sound. It was laughter. The men on either side of them walked faster, but made no sign.

Now they were upon a narrow footpath, leading steeply upwards, and their legs were no longer torn and dragged at by brambles at every step. Their escort kept silence. It was a little lighter, for the trees were farther apart, but no stars shone, and it was plain that the sky was clouded over. A thin, steady rain began to pour. Was it coincidence? Or was Brake's abominable invention an



'You devils!' she said, bending forward and glaring with passionate hatred.

operation? Time would show. Once or twice Tom Carlew saw the big fellow beside Harvester throw up his head to scan the dark sky, and he muttered something beneath his breath. Once he gave the little secretary a violent push to hurry him along the path, so that he nearly fell.

Twenty minutes must have gone by when they reached the farther edge of the wood and saw before them, across a narrow meadow, the dim, dark bulk of a house. Thus, Carlew guessed, must be Hamadon's—the most ancient house in England. And Rooke was there. But was he also a prisoner? And had he been led to the house by a trick?

Not a light was to be seen, and the character of the house and its surroundings was entirely lost in the gloom. There seemed to be a tall central block of no great size, with outbuildings—barns and stables probably—on either side. There was nothing to suggest a rich man's country house, let alone a 'stately home.' The rain had now stopped, and there was a lightening in the sky which showed that the moon was thusly veiled.

Presently they left the path which skirted the meadow by a gate giving upon a roadway and they proceeded across this in at another gate opening on a farmyard. In the same order as before—Harvester with the big man, and another, Carlew and his escort behind him—they passed through a tall doorway and into a smaller yard or court, roughly paved from the back of which the house rose up, plainer now in the growing moonlight, gaunt and square. In one corner there was a low door. Upon this the big man knocked. After a little delay a shifting yellow light appeared

in a window near by, and a key was turned in the lock. The door opened and revealed a tall, elderly woman, who stood holding up a candle and peering beneath the light at the faces before her.

'Come in,' she said. 'You're to take them to the top room. The safe's there—till they're wanted.'

The big man nodded and pushed Harvester and Carlew through the doorway into a small low room, from a corner of which a stone stair led upwards.

'When will it be?' he asked the woman.

'About midnight.'

'How is he?'

'He's still lying—no more. That fellow Simon brought here this afternoon went to fetch a doctor.'

'What fellow?'

'I didn't see him. Simon brought him'; and Carlew guessed it referred to Rooke. 'He will die happy now,' and she glanced malevolently at the two prisoners. 'It seems you were in time to stop the rain.'

The leader of the Old Men was about to reply, when with startling suddenness, a rushing sound was heard through the closed door and the violent splashing in the yard of a heavy downpour. Tom Carlew remembered the storm at Holland Town on the day that he and Rooke had followed Harvester from the Mewling Cat. On the day—why it was only yesterday; but so much had happened in the time, it seemed a month ago.

The woman's face worked, and her hand shook so that the candle wavered.

'You devils!' she said, bending forward and glaring with passionate hatred into Harvester's face and Carlew's. 'Money's not enough for you, nor half Devonshire in your accursed syndicate. You thought you would force us to be your slaves? You would drown us out and destroy our crops, our land, our very lives? Ah, Mr Bruntwith and Mr Pembton—or Sir Edgar Pembton is it?—you will at least drown with us, and Hamadon shall see that you drown slowly—drown!' and while the rain poured down in a very cascade upon the stone outside she gave it the hideous accompaniment of her laughter.

'Take them up, Dick—take them up,' she said in a voice shaking with fury. 'Then we'll see what he says. Drown—they'll be lucky if they drown.'

The big man whom the woman had called



Dick now led the way up the stone stair, carrying a candle, and one of his companions brought up the rear behind the prisoners. The other two remained behind. After what Carlew judged to be the height of the first floor, where upon a broad landing there was a closed door, the stairs became narrower and rose spirally about a granite newel which Time had worn to the smoothness of polished marble. The steps were steep and some were broken and, not having the use of their hands, it was not without stumbling that the two prisoners reached the top. Here on the third floor was a door, so low that Carlew had to bend on entering it. This led into a narrow, boarded passage. From the opposite side another low door stood ajar. In at this Carlew and Harvester were thrust, and without a word said, the key was turned upon them.

While they had climbed the stairs the downpour had lessened, and now, though rain was still falling heavily, sufficient moonlight came through the window of the room to give them some idea of its interior. It was of small proportions, but high; the window which looked towards the north was divided by a heavy stone mullion. There was no fireplace, and a glance at the door as they entered had convinced Carlew that even with free hands he could have made no impression upon it. There was no furniture except an old-fashioned iron bedstead with a damp mattress upon it.

Without waste of time and as though by common impulse, the two men stood back to back, each trying to loosen the other's bonds.

But the cords were well knotted, their fingers were soft and unaccustomed to such work, and, without being able to see what they were doing, the task was almost impossible. Then another idea occurred to

Carlew. He turned and knelt down, so that his face was on a level with his companion's hands and touching them.

Harvester understood. Confined as his actions must be yet with fingers free, he was able to drag at the cloth which was bound about Carlew's mouth. That was an easier job, and in less than a minute Carlew's lips were free.

'Now for you,' he whispered, and Harvester in his turn knelt so that his gag could be removed.

Then he too rose and moved away across the room.

'The bed,' he said, 'it's an old one—rusty iron slats and bolts and things.'

He kicked up a corner of the mattress with his foot, and with some difficulty, Carlew helping as best he could, got it on to the floor. Then sitting side by side on the iron framework they sawed their bound hands to and fro upon the sharp-edged iron slats. In doing so, after a couple of minutes the violence of their movements caused one of the rusted slats to break away. Then having freed the other end, Carlew took it, and, lying on his side on the floor, sawed at Harvester's cords with greater effect. It was tedious work, and painful, for they could only work by feel, and before he was free the secretary's wrists were severely scraped and cut. But after what seemed like an hour, but was really a quarter of that time, Harvester's own exertions helping, his hands suddenly came apart, and as soon as he had rubbed a little life into them he set to work to untie

'Midnight,' said Harvester. 'Something was to happen at midnight, and not for our health, I think. It's not that yet, though. My watch has stopped.'

'I've got one on me. It was half past eight by the clock in your car just before

we were caught. It's not ten yet, if you ask me. What about the window?'

It was much lighter now, thin clouds still obscured the moon from time to time, but the rain had ceased, and they were able to see what lay before and beneath them.

The house was built upon the brow of a steep valley or gorge which, at one time in long-ago ages, had, just here, been quarried away in such a manner as to leave a bare and precipitous face of rock immediately under it, thus producing, when the side of the house was added to the cliff, an almost sheer wall of a hundred feet.

From below came the sound of the swollen river, and now and again a glint of light upon its waters. Beyond it the opposite side of the valley rose steeply up, covered with thick woods.

One side only of the window was made to open, casement fashion, and side by side they looked out of it.

'Hopeless,' said Harvester. 'We might have known that.'

Tom Carlew said nothing, but, holding on to the stone mullion, leaned far out and turned his face upwards.

'It's unpleasant, I own, but it's not hopeless,' and he emphasized the last word. 'Have you a good head—for heights, I mean?'

'Tolerable,' Harvester replied. 'But don't ask me to shun down that wall.'

'I don't. It's impossible. How much more?'

He picked up the cut cords that had bound them and ran them through his fingers. The piece that had bound Harvester was cut in two places and his own was badly weakened in one. Securely tied together there was about ten feet of strong cord—rope it was not, but it might hold a man's weight for a little while.

(Chapter Sixteen Next Week)

(Continued from page 367)

the announcements and linking material to destroy the balance between speech and music.

In the studio there is one fundamental difficulty which faces the producer of anything more elaborate than the miniature programmes in which not more than two or three persons are involved—that is the difficulty of creating 'atmosphere.' Every listener knows that atmosphere in the studio is passed on out of it to the listener, just as much as the individual broadcaster's personality. With three or four persons in one studio, atmosphere is easy to obtain. When, however, owing to the size and variety of the constituent orchestras and players, the programme is performed in several studios simultaneously, or when it is performed in one large studio with some forty or fifty persons in it, the atmosphere that is created by the collective interaction (both in sight and sound) of all the artists is very difficult to obtain. The problem is best illustrated by the latter case. In, for instance, a historical programme the linking notes and announcements are of the greatest importance in carrying on the action and creating a mood for the music or play that follows; and it is really almost as essential that the musicians and players should hear

the announcement and catch the mood as that the listeners should. In the early days of broadcasting, this was possible, owing to the fact that the studios were very small and the announcer had to speak loudly enough,

with sensitive microphones, the orchestra cannot hear the announcement, and finds it difficult in consequence to follow the programme with close interest or share any of the dramatic excitement that may be affecting the announcer or producer. The announcer, on the other hand, cannot speak loud enough for the orchestra to hear or the effect of the announcement be lost. He, in his turn, and the other readers and artists, will be affected by the unavoidable lack of interest of those members of the orchestra, etc., who cannot hear what is going on. The atmosphere of the programme suffers, and the listener finds himself merely interested where, in other circumstances, he might have been enthralled or deeply moved.

B. E. N.

#### EDITORIAL NOTE:

The above article on the development of the 'Feature Programme' is of special interest in view of the broadcasting, on Tuesday next, September 4, of 'Kaleidoscope,' a story of the complex influences on a man's life, told in speech and music. 'Kaleidoscope,' with its intricate technique, represents the latest development in this type of programme.

#### IN THIS WEEK'S PROGRAMMES

##### Monday

(5XX) 7.45 'The Princess who Lost a Tune.'

##### Tuesday

5XX 9.50 Kaleidoscope

##### Wednesday

5XX 8.50 Sir William Roeg's Presentation Address to the British Association

##### Thursday

(5GB) 8.0 Vaudeville: Mabel Constanter, Stammers Stephen, etc.

##### Friday

(5XX) 10.45 'Surprise Items.'

##### Saturday

5XX 9.15 Avonier Maude on 'The Tenth Centenary.'

into the comparatively insensitive microphones then used for the whole of the orchestra and other artists in the studio to hear every word. In the modern large studio



# What the Other Listener Thinks.

## Are Listeners Egotists?—The Future of Radio Drama—A Blind Invalid's Point of View—Broadcasting and Religion—A Care-free Listener.

THE colossal egotism of the listener who clamours for 'more this' or 'more that' is really astonishing and, to me, amusing. Besides being supremely selfish, is it possible that they do not realize that as an unvaried diet of a favourite food quickly stultifies the healthiest appetite, so a continued broadcast of one's pet programme item, whether it be chamber music, rhapsodies, opera or drama, would soon be found to cloy.—E. M. C., New Cross, S.E.14

### The Scapegoat—Chamber Music.

A question of taste that has long puzzled me is, why is it that chamber music attracts so much abuse from listeners? The way in which they write and tell the B.B.C. of the horror and nausea they undergo rouses one's sympathy, but one cannot help thinking that it does not take much intelligence to listen carefully to a quartet by Beethoven or Schubert and appreciate its beauty.—R. L. Norwich

THE ordinary listener's chief desire is good music—music that can be heard again and again with increasing enjoyment. If expensive substitutes against their frequent actual performance, they can be economically given at your excellent gramophone records, and the programmes of these records shown in detail.—A. J. K., Chideock, Bridport.

THE future of the radio drama does not lie with any theatre—no drama has ever gained anything from the theatre. The old Greek tragedies were enacted devoid of any scenery, except the natural scenery of the countryside and surrounding hills, and in Elizabethan times matters were not very much better. Perhaps that explains what the trouble is with the present stage drama—too much theatre and too little drama. Fortunately, this charge will probably not be levelled against the radio drama for a long time to come, and if the radio dramatists take advantage of the start which they have over television they will be able, by the excellence of their art, to save over the evil day, especially so if they do not endeavour to introduce into their branch of the drama the worn-out tricks of a now extremely unbalanced trade—because it is to a trade that the drama has degenerated like the stage.—D. E., Hull.

### Out of Mischievous

As a young man I take off my hat to the B.B.C. for giving me many pleasant hours. Firstly, because I am gifted with moderate imaginative powers and still more moderate means, I have seen the Boat Race, the Grand National, and the Derby, to say nothing of a thrilling aerial display and the recent Tunney Heeney fight, without leaving my own fireside and comparatively at no cost. Secondly, for dispelling—by way of Captain Eckersley and others—an idea I once had that all talks concern or her 'prehistoric relics, etc.' or 'Hints on how to make a lined peacock'. Last, but not least, in spite of chamber music and fugues which I am not obliged to listen to, they provide at least one item each day that I enjoy, and thus keep me a good deal at home, and maybe out of mischief, too!—T. M. L., Chester

ABOUT the programmes—they are now a jolly good all-round mixture. You will never please all the people all the time, but you are pleasing most of the people most of the time.—J. C., St. Jacques, Guernsey.

I hope the time will never come when the B.B.C. will have to cut out the Sunday relay. There must be thousands of listeners to whom the services are a real blessing, and to deprive them of this means of grace would almost be a calamity. Personally, I am a great believer in 'atmosphere,' and would like to suggest that all broadcast services be held in a church or chapel, if possible. Of course, studio services are better than none at all, but they lack atmosphere—we miss the congregation singing, the organ playing, and the impressiveness usually associated with a church service.—'Atmosphere,' H. R.

*This Week's Winning Letters. Cheques for one guinea will be sent to Miss E. M. Fleming, 13, Ladysmith Road, Edinburgh, and to Mr. J. E. Hooley, 64, Muswell Avenue, Muswell Hill, N.10*

How often have you sat in a crowded concert hall and wished vainly that the artists were performing to an audience composed of you alone. How often have you sat enraptured by the rippling murmurs of music when suddenly the spell was broken by a whispered comment behind you or a rustle of paper, a sound slight enough to be sufficient to jar your senses and destroy the whole fairy fabric of your imaginings. It seems to me that music should be natural, like the murmur of the wind and the tinkle of running water, and perhaps that is why you want to shut your eyes to the unsuited surroundings of the brilliantly lighted hall. But broadcasting solves this problem, for it enables you to feel that you alone by your fireside are the sole audience, that you can laugh and cry without being stared at, and best of all, that you can appreciate the true beauty of music without having your mind distracted by a thousand and one other sights and sounds.

We have distinguished company in our home nowadays. What numbers of entertaining folk are waiting to cross our threshold and capture our attention! But although they are so eager to enter, it must only be at our bidding, and with us lies the unquestioned right to dismiss them immediately the whim may take us. We like our talkers and our singers and the orchestras which seem to crowd without crowding into our modest rooms; we are pleased to hear the voice which reads the news items and the weather reports; we welcome the entertainers and concert parties, nor do we spurn the dance orchestras; there is always a very cordial invitation to those unutterably low-brow comedians who talk nothing but sheer piffle—though what inspired piffle! But perhaps what we like best is that delightful feeling of superiority over those who grumble at the programmes; for 'radio grumbler' is but a synonym for those who know not when to switch off.

I WRITE from the point of view of the blind invalid whose gratitude to the B.B.C. bubbles up spontaneously and must find expression. Broadcasting has opened up an entirely new world full of avenues of fresh interests, the charming away of pain and weariness, and the banishing of the old time sense of isolation. At the familiar sound of 'London calling' there is a comforting feeling that I am on the same terms as sighted people who, for the time being, are equally dependent on hearing and imagination only. Then I possess the key of a kingdom where blindness is unknown and I can wander at will.—BARTHELEMY, Somerset

JUST as a physician prescribes for many different patients the treatment most suitable for each particular case—so the B.B.C. acts as 'Medical Officer of Health' in providing a programme suitable for all classes and tastes. Many listeners have expressed their opinion, and almost every part of the programme would have to be omitted if all these protests were to have effect.—J. A. H., Preston.

### Praise for Plays.

I HAVE frequently seen criticisms from listeners sneering at what they term the futility of the radio play. I should like to say here that we are forming people and have always a twelve-hour working day. Therefore at 9.35 p.m., when the plays usually start, we are more than ready to retire; but never once have we regretted the time given up to hearing any of the broadcast plays. We began our 'playfare' with Lord Jim last year, not intending to listen through owing to the late hour. We were spellbound to the end, of course.—CONTINUED LISTENER, Alford, Lancs.

WE feel that the B.B.C. is trying to educate us and we resent it. We want you to take a little more for granted; we should like to be treated either as educated people or irretrievably ignorant people. Give us all sorts of music and literature and jazz, and even talks, but please sugar the pill.—S. D. M., Sheffield.

I BELIEVE the B.B.C. endeavour to satisfy the majority; and I am sure the majority, if not definitely religious, is not antagonistic towards religion. There is not enough practical religion at the present time, and attendances at places of worship are falling off more and more each year. On the contrary, the country and seaside are invaded by thousands each Sunday. If the people will not or cannot go to hear religion, then take religion to the people. They are not compelled to listen. They can switch off.—J. P. D., Kentish Town, N.W.5.

### Is it Worth the Money?

BEFORE the war it was the writer's invariable habit to visit a music-hall or theatre once a week at an average cost of something like one or two pence a week. I have since been a regular listener to the B.B.C. for the past year, and I have found it a whole year's enjoyment for a cost of ten shillings per year with the most interesting and varied programmes suitable to my own particular taste.—I. S. W., Leicester.

THE value of discussion to the average reader is spoiled by the tendency of several correspondents to write as though they were compelled to listen to items which they dislike. To write 'to have to submit to cacophonies of jazz bands' is not cricket! Why don't the poor, dear, helpless creatures shut off when the obnoxious items are due? And if A. P., Leicester, cannot support the 'dramatic atmosphere' inflicted by the Sunday evening services, why doesn't he wait till 8.45 before tuning in? He would then get nearly two hours of good music to chase away possible Sunday night bogies before bedtime.—E. H., Southorpe.

WHAT care I for high, medium, or low brow? If what offers does not suit my mood I fly over the accommodating ether and seek another station.—M. J., Swansea



# PROGRAMMES for SUNDAY, September 2

2LO LONDON and 5XX DAVENTRY

(357.4 M. 430 KC.)

(1,604.3 M. 187 KC.)

10.30 a.m. (Daventry only)  
TIME SIGNAL, GRIFFIN  
WICE, WEATHER FORE-  
CAST

## 3.30 An Orchestral Concert

MEGAN FOSTER (Soprano); ERIC MARSHALL  
(Baritone)

THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSKELL

1. Man Stormy Sea  
2. The Old Church

3. The Old Church  
4. The Old Church

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And as Moses lifted up the serpent in the  
Wilderness  
of the world  
Soleist, Mr. W. B. FRANKLIN  
Address by the Rev. J. W. L. ...  
B.D., D.Litt., President of the ...  
Hymn, 'Abide among us with Thy people'  
(Methodist Hymn Book, 717)  
Concluding Prayer  
Organ Voluntary, Finale from Organ Sonata (No.  
4) in B Flat. ... Mendelssohn

5.35 SONNET OF THE BIBLE—VI  
A Song of Immanuel: Job xxx, 13-17

5.45 Bach Cantata  
No. 31. Allein in der Einsamkeit  
(To thee alone, Lord, I give my heart)  
Relayed from the Church of the Messiah,  
Oxford



WHERE JOHN WESLEY PREACHED

This Sunday is one of special importance to Wesleyans, as it is the first Sunday of the Wesleyan year. At numerous occasions, a service will be relayed tonight from Wesley's Chapel in the City Road when Dr. J. W. L. ... the new Persecutor of the Wesleyan Conference, will preach. This picture shows the chapel that Wesley built a hundred and fifty years ago.

JOAN ELWES (Soprano)  
ALICE VAUGHAN (Contralto)  
ROGER CLAYTON (Tenor)  
GEORGE PARKER (Baritone)  
G. D. ...

THE BIRMINGHAM STUDIO CHORUS AND  
ORCHESTRA

Conducted by JOSEPH LEWIS

Relayed from Birmingham

(For the words of the Cantata see page 381)

Next week's Cantata is No. 25, 'Ere I Lay My Head'  
(There is no more soundness)

## 8.0 A Religious Service

From WESLEY'S CHAPEL, City Road

ORGAN RECITAL by Mr. CHARLES WARMER  
Grand Chorus in C ... Alfred Hollins  
Londonderry Air ... Traditions

## 8.10 THE SERVICE

Hymn, 'I've found a Friend: O such a Friend'  
(Methodist Hymn Book, 390)

Lesson  
Prayer

And as Moses lifted up the serpent in the  
Wilderness  
of the world  
Soleist, Mr. W. B. FRANKLIN  
Address by the Rev. J. W. L. ...  
B.D., D.Litt., President of the ...  
Hymn, 'Abide among us with Thy people'  
(Methodist Hymn Book, 717)  
Concluding Prayer  
Organ Voluntary, Finale from Organ Sonata (No.  
4) in B Flat. ... Mendelssohn

THE first Sunday in September is of special  
interest to Wesleyan Methodists, for it  
marks the beginning of their new Church  
Year. On that Sunday every  
minister who has removed to a  
new charge stands in the strange  
pulpit for the first time—officially,  
at any rate—and gives his mes-  
sage to an expectant people,  
while the newly installed min-  
ister of the Conference occu-  
pies John Wesley's pulpit in  
Wesley's Chapel in the City Road,  
which John Wesley, opened a  
hundred and fifty years ago. For  
the first time in the history of  
the Wesleyan Methodist Church  
the original arrangement to  
broadcast this evening service  
from Whitefield's Central  
Mission has been altered, by the  
courtesy of the Rev. A. D. ...  
D.D., its Superintendent, whose  
address is now to be relayed on  
December 30.

8.45 THE WEEK'S GOOD CARE  
Appeal on behalf of the Young  
Wesleyan Association,  
by BEATRICE COUNTESS of  
... ..

Contributions should be sent to the Y.W.C.A.,  
17, Clifford Street, Bond Street, W.1.

8.50 WEATHER FORECAST, GENERAL NEWS BUT-  
LETS; Local Announcements; (Daventry on 9)  
Shipping Forecast

## 9.5 Albert Sandler

and the

Park Lane Hotel Orchestra

Relayed from the Park Lane Hotel

GARY VALLÉ (Soprano)

ORCHESTRA  
Grand Fantasia 'Cavalleria Rusticana' Mascagni  
GARY VALLÉ  
Pleurez mes yeux (Le Cid) ... Massenet  
Ouv. ...  
Three Hungarian Dances ... Brahms  
Ave Maria ...  
Vocal Solo (Introduction and Rondo Capriccioso)  
... ..

CADY VALLÉ  
By the waters of Minnetonka ...  
The Blackbird Song ...  
On ...  
Selection on popular Scotch Melodies ...

## 10.30 Epilogue

'Blessed are the Merciful'

THIRTY THREE years ago the Rev. C. W.  
... to work in the Madak  
... of India. For twenty years there  
seemed little to show for the devotion of himself







# Sunday's Programmes continued (September 2)

**5WA CARDIFF.** 283 M. 260 KC.

**3.30 A Ballad Concert**

 NATIONAL ORCHESTRA OF WALES, conducted by  
WILLIAM J. BIRCHALL

Overture to 'Foot and Puppet'..... Suppe

ANNE LINDHALL (Contralto)

An Enchanted Love Lull ..... Kennedy Fraser

Danny Boy ..... W. G. Wetherly

The Lover's Curse ..... arr. Hughes

BERTON HARPER (Baritone)

I am Fate ..... Bernard Hamblin

The Lull Play ..... J. G. Wetherly

Longing for you ..... Fisher

ORCHESTRA

Selection, 'Songs of Wilfred Sanderson'

ANNE LINDHALL and BERTON HARPER

O Lovely Night ..... London Ronald

It was a lover ..... R. H. Waltham

ORCHESTRA

Simple Avowal ..... Thomas

Narcissus ..... arr. Hughes

March 'Rings of the Old Brigade' ..... Myddleton

ANNE LINDHALL

O Woe of the Fields ..... Hughes

A Soft Day ..... arr. Hughes

A Good Night's Sleep ..... arr. Kennedy Fraser

BERTON HARPER

Anna ..... Newton

Not Understood ..... Houghton

Trust in God ..... Hahn

ORCHESTRA

Four Dances from 'The Rebel Maid'

Montague Phillips

5.15-6.15 app. S.B. from London

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

10.30 Epilogue

10.40-11.0 The Silent Fellowship

**5SX SWANSEA.** 284.1 M. 1,020 KC.

3.30 S.B. from Cardiff

6.15-6.15 app. S.B. from London

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

10.30 Epilogue

 10.40-11.0 S.B. from  
London

**6BM** 280.1 M. 910 KC.

 3.30-6.15 app. S.B. from  
London

**7.50 B**

Religious Service

Broadcast from

All Saints Church,

The Church of All Saints'

Church

An hymn

How lovely are the meads

Abide with us, Bourgeois

Mr. F. Croucher


**Dr. LIGHTLY,**

 the new President of the Wesleyan Conference, will  
preach in the broadcast Service from Wesley's Chapel  
tonight.

**8.0 Service**

 Hymn No. 166, A. and M., 'All people that on  
earth do dwell'

Confession, Lord's Prayer, and Versicles

Psalm No. cxxii

Magnificat (Stainer)

Prayers

Hymn No. 193, A. and M., 'Jesus, Lover of my

Soul'

Address by the Rev. ERIC SOUTHERN

Hymn No. 223, A. and M., 'Hark! Hark! my

Soul'

Blessing

Sevenfold Amen

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

10.30 Epilogue

**8PY PLYMOUTH.** 402 M. 750 KC.

**8.30-6.15 app. S.B. from London**

 With an Address by the Rev. A.  
GILBERTSON, R.V.

Hymn, 'My God, how wonderful Thou art'

A. and M., No. 199

Prayers

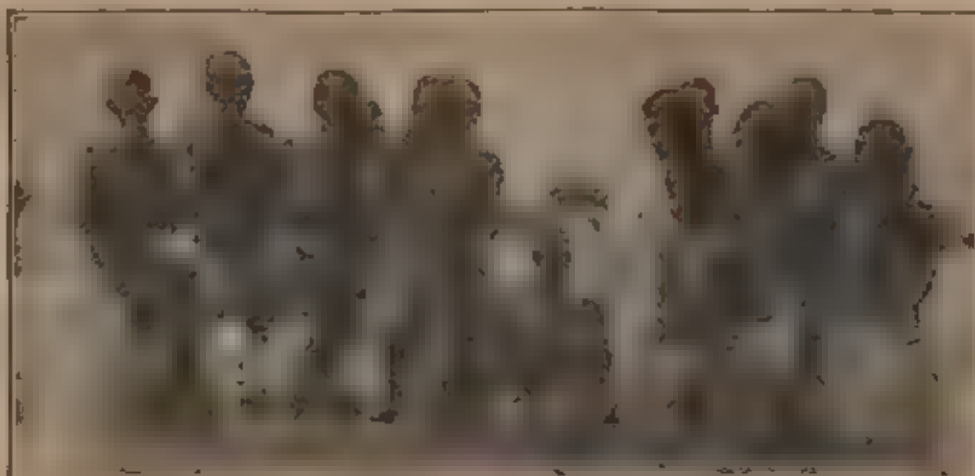
Magnificat

Lesson: St. Luke x, verses 27-37

Anthem, 'God so loved the world'

Hymn, 'Our Blessed Redeemer' (A. and M.,

No. 207)


**SPREADING THE GOSPEL IN INDIA.**

 This picture, showing Hindus being baptized in the Godavery River, forms an interesting illustration to  
the Rev. C. W. Foxcroft's talk from London and Daventry this afternoon.

Address by the Rev. A. GILBERTSON, R.V.

 Hymn, 'Now and ever is our God' A. and M.,  
No. 210

Blessing

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

10.30 Epilogue

**5NG NOTTINGHAM.** 275.2 M. 1,020 KC.

3.30-6.15 app. S.B. from London

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

10.30 Epilogue

**6ST STOKE.** 384.1 M. 1,020 KC.

3.30-6.15 app. S.B. from London

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

10.30 Epilogue

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

**3.30 Northern Bands and Choirs—I**

From Leeds

THE HERBERT BRIDGE BAND, conducted by

SAM TOWNSEND

From Manchester

 THE C.W.S. MEN'S VOICE CHORUS, conducted by  
NORMAN ROBERTS

5.15-6.15 app. S.B. from London

7.45 H Special Service

The Church of St. Andrew

Organ Recital by GEORGE PATTISON

8.40 ORGAN VOLUNTARY

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

10.30 Epilogue

## Other Stations.

**5NO NEWCASTLE.** 321.5 M. 910 KC.

3.30-6.15 app. S.B. from London (9.0 Local Announcements)

Service. Relayed from Brunswick Wesleyan Chapel

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

10.30 Epilogue

10.40-11.0 S.B. from London

10.45 S.B. from London

10.50 Epilogue

**5SC GLASGOW.** 402.4 M. 750 KC.

3.30-6.15 app. S.B. from London

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

10.30 Epilogue

10.40-11.0 S.B. from London

10.45 S.B. from London

10.50 Epilogue

**2BD ABERDEEN.** 384.6 M. 780 KC.

3.30-6.15 app. S.B. from London

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

10.30 Epilogue

10.40-11.0 S.B. from London

10.45 S.B. from London

10.50 Epilogue

**2BE BELFAST.** 384.6 M. 780 KC.

3.30-6.15 app. S.B. from London

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

10.30 Epilogue



# The New Series of B.B.C. Chamber Concerts.

On Monday of this week the fourth season of the B.B.C.'s Special Series of Chamber Concerts will be inaugurated with a broadcast from the Arts Theatre Club. There is given below an authoritative article which will help listeners to appreciate the endeavour which the B.B.C. is making to introduce leading contemporary composers to a wider public.

ONE of the outstanding events in London's musical season for 1927-8 was the series of Chamber Concerts given monthly from 5GB (and occasionally 2LO) in the London studios of the B.B.C. These were devoted definitely to contemporary music given by the finest of European artists, and included a good many first performances in this country, some entirely first performances, and a galaxy of names of outstanding interest in the young musical movement today.

One has to mention only Stravinsky, Schönberg, Prokofiev, Kodaly, Milhaud, de Falla, Ravel, Honegger, Rognoni, and Bartok among the more "established" composers represented and among the more experimental, or shall we say less "accepted" Hindemith, Eisler, Kocchlin, Szymanowski, Alban Berg, Auric, and Harnonyi. No other concerts in this period provided such an opportunity of acquainting oneself with what the modern movement is doing, and this is in accordance with the B.B.C.'s policy of familiarizing its listeners with the modern idiom.

This coming season there will be another series of concerts given on the first Monday in each month as a general rule, from September to April, all of which will be relayed from 2LO and 5XX and a number of other stations.

THE general system of the programmes will be similar to that of last season in that they will revolve round the two composers who are the axis of the modern movement, Schönberg and Stravinsky. In a similar way, too, they will be constructed in such a fashion that one may hear side by side an important or "key" work by a definitely established composer such as Debussy, Poulenc, Reger, Fauré, Busoni, and a more experimental work by a younger man who nevertheless is building on the foundations laid down by the older masters.

THE works chosen for the programmes will be given by distinguished artists, British and foreign, and in all cases they will have special associations with the works they are to perform. Among strong organizations, for instance, there will be the Brusa Quartet, who are to play an important part in the programme, the first concert of the series—the Second Quartet by Arnold Bax, who is himself a member of the quartet, and a Quartet by Eugene Goossens, more familiar to listeners

The German quartet will again be the Amar-Handemith, which has done a great deal of propaganda work for modern music all over the continent and in this country, and which is admired also in its interpretations of the classics. For instance, in a concert in London not long ago they revived acquaintance with the Quartet of Verdi, reminding us that the operatic master had a good deal more to his credit than masterpieces we hear at Covent Garden and elsewhere. The Quartet will play the Fourth Quartet by Paul Hindemith (who plays the viola in the combination) and the "established" work will be the F sharp minor by Beethoven.

AMONG the soloists will be included Ninon Vallin, the French soprano, famous in both opera and song recitals, who will give French and Spanish songs; Grieging, one of the principal pianists of the day who has associated himself for some time with the most accepted "virtuosi" with the modern movement in music, and Szegedy, the Hungarian violinist, who made such a success of the "Nutcracker" at Queen's Hall last year, who will collaborate with Bartok (the composer) in person to give the composer's Second Sonata.

Another singer will be Margot Hinnenberg-Lobbe, who took part in our Chamber Concerts last year.

Altogether the programmes for the season are of more than usual interest, and music-lovers everywhere will be glad of a further opportunity of keeping abreast of the times.

In addition, those who are just beginning to be interested seriously in listening to music, listeners who have been helped considerably no doubt by Mr. Scholes' admirable "New Friends Music" series and from time to time by the ultra-modern works occasionally broadcast, will find a great deal to entertain them in next season's programmes, more perhaps than in the last, because of the introduction of more "established" works.

K. A. W.



ARNOLD SCHÖNBERG.

perhaps as a composer or who now disobligingly takes himself from us in New Jersey, and the third Quartet by Frank Bridge, who only recently conducted one of his own works in a symphony concert at the London Studio.

THE Vienna String Quartet, led by Rudolf Krumpholtz, the second of the series, the Schönberg Quartet, and Anton Webern's new Trio. The Pro Arte Quartet—the pre-eminent quartet of Brussels—will play the seldom heard but very beautiful and masterly-written Quartet by Fauré, who died a couple of years ago.

## This Week's Bach Cantata.

### Church Cantata, No. 33.

'Alles an dir, Herr Jesu Christ' ('To Thee alone, Lord Jesus').

COMPOSED about 1740, this Cantata is based on the simple old hymn, "Ehr' sei Gott in dem höchsten Thron" ('Glory to God enthroned on high'), which is used as the final chorus. In the opening number the choir sings in a triple rhythm, line by line, without vocal embellishment, while the orchestral accompaniment flows round the voices in an unbroken series of semiquavers.

The aria for alto voice, the third number, is another notable example of Bach's way of illustrating an idea in his music. The first violin, muted, has a syncopated figure, which the voice afterwards sings, eloquent of timid, doubtful steps; the other strings, pizzicato, with the organ, meanwhile keep up a steady march-beat. Before the final chorus, there is a melodious duet for tenor and bass, with a beautiful accompaniment by two oboes and organ; the chorus itself is sung and played in its simplest form.

#### THE WORDS

(English Text by D. M. Cragg, copyright by the B.B.C., 1928.)

#### I.—Chorus

To Thee alone, Lord Jesus said,  
I look in tribulation,  
For me wast Thou despised, reviled,  
That I might know salvation.  
No hope have I on earth but Thee,  
No man of woman born can be  
My guide as Thou art, Lord of all;  
To Thee I call  
My Saviour Thou, whate'er befall.

#### II.—Recitative (Bass)

O God Almighty, let me not be judg'd by  
my transgression,

A thousand ways I have offended all my days,  
O God, hear my confession.

My spirit poor and weak, no evil might redress,  
Thy way I have not sought nor righteousness;  
Now all my sin am I repenting,  
To Thee I come, O Lord, believing in Thy Word;

Oh, leave me not forsaking.

#### III.—Aria (Alto)

How fearful were my feet, and straying  
But Jesus heard my cry, my praying,  
And led me to His Father, in  
By grief and woe I lay oppressed  
But Jesus hath me raised and blessed  
He took upon Himself my sin.

#### IV.—Recitative (Tenor)

My God, forsake me not,  
Although Thy law and Thy commandments I  
have broken,  
And evil I have wrought;  
Yea, ev'n Thy least command too heavy lay

My hope is all in Thee, the promise Christ hath  
spoken,

Who art my sinful heart dost know yet wilt  
be merciful to me.

Do not, O Father, let Thy show, in faith Thy  
The Saviour hath redeem'd me by His grace,  
So may I stand before Thy face.

#### V.—Duet (Tenor and Bass)

God, whose grace hath made me whole  
Oh, may love inspire my soul,  
To be alone to life cannot lead me,  
Thou alone canst guide me, lead me  
Grant that faithful I may labour,  
Do Thy will and love my  
blessed hope that me sustain,  
Grant Thy might shall not prevail!

W. A. M. The Choir of the B.B.C.

In whom mankind rejoices  
The Holy Ghost that guideth us,  
No thought of ill beareth us  
That we may walk in God's own light,  
and His chosen be,  
Through life and ad eternum.



Alice Vaughan (left) and Joan Elwes sing in the Bach Cantata this afternoon.











# Monday's Programmes continued (September 3)

## SWA CARDIFF. 360 M. 850 K.C.

11.0-11.30 app. London Programme relayed from Daventry

1.15-2.0 A Light Orchestral Programme  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

Overture to 'Fanny Hill' Weber  
On Hearing the First Cuckoo in Spring Debussy  
Dance of the Tumbler (for String Orchestra) Frank Bridge

Dance of the Tumbler ... Rimsky Korsakov

WEBER, commissioned to write a new Opera for a Vienna theatre (because of the success of his *Friedrich*), tried several plots, discarding them for the work of an eccentric woman author, Helm von Chazy (who was usually responsible for the failure of Schubert's *Rosemund*, for which she wrote a marvellous libretto). Together they selected a plot from a thirteenth-century tale of chivalry, full of ghosts, fairies and such-like legendary folk. The work did not hold the stage, its libretto was too silly even for those days.

The Overture strikes the notes of chivalry and mystery. According to Weber's characteristic plan, it contains fragments of the Opera's leading airs.

DELIUS' is an idyllic, lovely tone. It is in the sound of a rural idyll, but it is more than we enjoy to hear in the whole of the work.

4.0 London Programme relayed from Daventry

4.45 F. O. MILES: 'The Film—I, The History of the Film'

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

5.15 THE CHILDREN'S HOUR  
We are the Cobbler's Away, by DOROTHY

THE STATION TWO

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

## 5SX SWANSEA. 704 M. 1,020 K.C.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

## 6BM BOURNEMOUTH. 728 M. 970 K.C.

11.0 London Programme relayed from Daventry

12.0-1.0 Gramophone Records

4.0 Tea Time Music from ROBBY'S RESTAURANT  
Directed by J. P. COLE

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

## 5PY PLYMOUTH. 400 M. 750 K.C.

11.0 London Programme relayed from Daventry

12.0 Gramophone Records

4.0 THE ROYAL HOTEL TRIO, directed by ALBERT

Relayed from the Royal Hotel

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

Reading, 'Duke William's Englishman' (John Lush)

Pianoforte Duets by ...

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

## 5NG NOTTINGHAM. 473 M. 1,030 K.C.

11.0-11.30 app. London Programme relayed from Daventry

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 A VARIATION & BOOKSHELF

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)



TWO VERY EARLY FILMS.

The History of the Film is the title of the first of Mr Miles' series of talks, from Cardiff this afternoon. Here are glimpses of two very early films—on the left a picture of a railway train entering a station, which was shown in public in 1895, and on the right, one of M. Trowey doing his famous hat-trick, which was made in 1896. These films are reproduced by courtesy of Mr Will Day.

## 6ST NOTTINGHAM. 724 M. 1,020 K.C.

11.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 Rev E. W. BRIDGEMAN The Bath Garden of the World in a Talk on Richard

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

## 2ZY MANCHESTER. 354 M. 750 K.C.

12.0-1.0 Gramophone Records

4.0 THE NORTHERN WIRELESS ORCHESTRA

March, 'Lorraine' ...

Overture to 'The Girl on the Cliff' ...

## 1.0 CLYDE. 400 M. 750 K.C.

In Shattered Vase ... D'Alquen

On the ...

Selection from 'Hit the Deck' ...

Spring Song ...

Best Wedding ...

J. G. CROFTON

On the ...

On the ...

On the ...

5.0 Miss FRANK WHITTAKER: 'The Girl Guido—III, The Wider World'

5.15 THE CHILDREN'S HOUR

Familiar Things (Kathleen Wright)

The Tea-Caddy; The Tall Clock; The Old Chair

Sung by HARRY HORSWELL

The Curiosity Shop (Arthur F. Tate)

The Little Old Shop; The Shopkeepers; Amber Cross, Suit of Armour

Sung by BETTY WHITLEY

A Story, 'The Put of Gold' (E. N. Murphy)

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

9.50 GENE FERRARD

10.5-11.0 'A Musical Fantasy'

or 'A Composer's Notebook'

by ERNEST LONGSTAFFE

Scene: A Cupboard in the Band Room at 227

Time: 2.0 a.m.

## Other Stations.

### 5NO NEWCASTLE. 572 M. 750 K.C.

11.0-1.0 London Programme relayed from Daventry

12.0-1.0 Gramophone Records

4.0 London Programme relayed from Daventry

5.0 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

### 5SC GLASGOW. 678 M. 750 K.C.

11.0-1.0 London Programme relayed from Daventry

12.0-1.0 Gramophone Records

4.0 London Programme relayed from Daventry

5.0 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

### 2BD ABERDEEN. 572 M. 750 K.C.

11.0-1.0 London Programme relayed from Daventry

12.0-1.0 Gramophone Records

4.0 London Programme relayed from Daventry

5.0 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

### 2BE BELFAST. 572 M. 750 K.C.

11.0-1.0 London Programme relayed from Daventry

12.0-1.0 Gramophone Records

4.0 London Programme relayed from Daventry

5.0 THE CHILDREN'S HOUR



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# PROGRAMMES for TUESDAY, September 4

2LO LONDON and 5XX DAVENTRY

(354.4 M. 530 KC.)

(1,004.2 M. 187 KC.)

RADIO

Welsh Rhapsody

Griffin

10.15 a.m. The

Daily Service

10.30 (Daventry on 1 Time Signal, Greenwich Weather Forecast)

11.0 (Daventry only) Gramophone Records

12.0 Light Music

To be played by

ANDREW BROWN'S QUINSET

10.2.0 ALPHONSE DU CLAY

and his Orchestra  
from the Hotel Cecil

4.0 LOUIS LEVY and his ORCHESTRA  
From the Shepherd's Bush Pavilion

5.0 MR. DIVINI 'A very good'

THERE are many ways of travelling for nothing, so long as one does not get found out, but to travel nearly a hundred miles in a day for nothing is a feat. Mr. Divini achieved it by means of a shifting all-day ticket on the London train, and the amusing page of that crowded day forms the subject of his talk this afternoon.

5.0 (Daventry only) MISS KENNEDY  
Hill: 'Taking the Honey Harvest'

5.15 THE CHILDREN'S HOUR

Angling for Anglers

in which the We had Uncle and others will demonstrate the most successful (1) methods of enjoying this pastime

6.0 A Recital of Gramophone Records, arranged by Mr. CHRISTOPHER STONE

6.30 TIME SIGNAL GREENWICH WEATHER FORECAST, PORT GENERAL NEWS BULLETIN

6.45 A Recital of Gramophone Records

7.0 Mr. ANSON BASH Photography

7.15 THE FOUNDATIONS OF

MUSIC

Sonatas for Two Violins

Played by Cecil Boulay and Dorothy Churton

7.25 D. A. ROSS: 'Why Prices Rise and Fall'

THERE is a price for everything in the street, as there is in the market, and it is a question of inflation or deflation, high or low prices, sweeping over the world, but that does not make them any easier to understand. This evening Mr. D. A. Ross will, be remembered for his broadcasts, will give the first of a series of talks to make the workings of high finance comprehensible to the ordinary man.

7.45 A MILITARY BAND CONCERT

EDA BENNETT (Soprano)

THE WIRELESS MILITARY BAND,

conducted by B. W. O'DONNELL

Overture to 'Fruitee Tree' Borodin, arr. Gerard Williams

André's Will's 'Myself when young' Lehmann

My Lovely Celia Monroe, arr. Lane Wilson

Live as



## 9.50 'KALEIDOSCOPE'

A Rhythm, representing the Life of a Man from Cradle to Grave

by LANCE SIEVEKING

CAST

The Man ....	PHILIP CUNNINGHAM
The Child ....	PETER DUCALION
The Voice of God ..	JOHN REIVE
The Voice of Evil ..	HENRY OSCAR
The Mother ..	ELIAN HARRISON
The Girl ..	HERMIONE GINGOLD
The Wife ..	NADINE MARCH
Woman ..	HERBERT LUGG
The Friend ..	
Employer ..	
Boatman, Porter, Bayman, Walter and other Voices	JOHN RORKE

HELEN ALTON, Mezzo-Soprano,

HENRY WINDOM (Tenor)

SINCLAIR LOGAN (Baritone)

JOHN RORKE (Character Singer)

CECIL DIXON (Pianoforte)

THE PARADIGM QUINSET

THE WIRELESS CHORUS Chorus Master, STANFORD ROBINSON

JACK PADDY'S COSMO CLUB DANCE BAND

THE WIRELESS ORCHESTRA, conducted by JOHN ANSELL

## An Experiment.

KALEIDOSCOPE is admittedly an experiment. It is an attempt to make a connected dramatic whole—a pattern or rhythm of the influences going to mould the life of an ordinary man—out of a number of carefully selected pieces of prose, verse, music, and certain original passages of dialogue. At the turning points of this life, the battle of conflicting influences will be heard, mingled together kaleidoscopically until the victorious influence, defeating all others, rises clear above them. 'Kaleidoscope' may be summed up as a drama of combined words and music, symbolic of the life of every one of us.

THE Welsh Rhapsody (written for the Cardiff Musical Festival of 1904) is woven without seam, but has four pretty definite sections, a little like those of a Symphony, and each of these is a study in a different kind of Welsh melody or melodies.

The First (a stately one) is based on 'Loudly Proclaim.'

The Second (a skittish one) is made out of 'Hunting the Hare' and 'The Bells of Aberdovey.'

The Third (a tender one) brings a 'David of the White Rock.'

The Fourth (a march-like finale) uses the famous 'Men of Harlech.'

EDA BENNETT

I am Tirania (from 'Mignon')

Come out, come out, my dears

Four Cuban Dances .....

NORMAN WILLIAMS

Friend o' Mine .....

Joggin' along the highway

A Jog of This Sea Chanty

BAND

The Entry of the Gods into Valhalla

EDGAR

8.50 EDA BENNETT

L. Andro (I will love him, from 'H. R.')

Pastor! The Shepherd King

Hyman to the Sun (from 'The Golden')

THE SHEPHERD KING (H. R.)

Dr. Paderewski is a short 'Music Drama' (Mozart's own title) in two acts. It is an early work, written, when Mozart was Director of Music to the Archbishop of Salzburg, for the celebrations which were arranged when the Archduke Maximilian (the younger brother of Marie Antoinette) paid the Archbishop a visit.

The music, in its quiet expressive, most beautifully fits the spirit of this charming love song.

The so-called 'Hyman' was the song of the Queen of Shechem, which she made love to foolish old King Dodan. He had gone out to fight her, for she was coming to invade his kingdom, but instead he was conquered by her charm.

From Foreign Parts ....

10.15 Poland, Hungary

8.15 FROM THE BORGES 'What do we mean by personality?' S.B. from

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

9.50 'Kaleidoscope'

11.0 12.0 DANCE MUSIC

DERBY SOMERSETT'S CLUB BAND,

under the direction of RAMON

NEWTON, from Gira's Club



# Tuesday's Programmes cont'd (September 4)

## 5GB DAVENTRY EXPERIMENTAL

(450, 2 M. 810 K.C.)

### 4.0 A MILITARY BAND CONCERT

From Birmingham

Band from the Pump Room Gardens.

First Band of H.M. 1421 HURRAH

led by Bandmaster R. E. U.

March from 'Tannhäuser' ..... Wagner  
Overture to 'Oberon' ..... Weber

..... (Baritone)

Yeomen of England .....

..... Colorado T.

Boy from Ballyvaughan .....

..... Drigo

Salut d'Amour .....

### 9.0 A Light Orchestral Programme

From Birmingham

Conducted by Joseph L.

Overture to 'The Secret Marriage'  
Suite of Ballet Music to 'Le Roi de la danse' (The  
King's Diversion) .....

THE music of Camille (1759-1804), one  
of the most famous of Italian composers, was very well known to the public of his time more than a century ago. His 'The Marriage of Figaro' is his best remembered composition.

### 8.33 NELSON JACKSON

(Entertainer)

In Song and Story

1. Suite of Ballet Music for

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Portrait of Christine Silver

### CHRISTINE SILVER

will present a character sketch entitled  
'Which is the Variety programme from  
Birmingham tonight.'

### 5.25 NELSON JACKSON

In Old Nonsense

BAND

March, 'The Spirit of Pageantry' .... Fletcher

### 5.45 THE CHILDREN'S HOUR

From Birmingham

'Why we cannot always play,' by A. GORDON

WALTER HEARD (Flute and Piccolo Solo)

Songs by BERNARD STIE (Baritone)

CHRISTINE SILVER will read 'Chanticleer and  
Partlett' (Hans Andersen)

### 6.30 TIME SIGNAL, GREENWICH, WEATHER FORE-CAST, FIRST GENERAL NEWS BULLETIN

### 6.45 JACK PARSBURY'S COMED CLUB DANCE BAND

FRANK JONES (Light Songs at the Piano)

IDA JOHNSON (Animal Imitator)

### 8.0

### VARIETY

From Birmingham

MARIE HOWES (Sole Songs)

CHRISTINE SILVER presents 'Which is  
the Variety programme from Birmingham tonight.'

PAUL RAY, JR. (Entertainer)

Cecil Barker and FORTH GUTHORPE

(Duets for Two Pianofortes)

## OLD WORN FADED DOWN QUILTS RE-COVERED

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### WESLEYAN & GENERAL ASSURANCE SOCIETY

Chief Office  
Stoddards Lane, BIRMINGHAM

### LISTENERS' TALKS

A NEW feature in the Household series this autumn will be a monthly talk in which listeners are invited to contribute recipes or household hints. The first talk will be given on Monday September 24, at 6 p.m.

Recipes and hints should be personally known to and tested by readers. Recipes must not be more than 150 and preferably only 100 words. Hints must not be more than 50 words.

A fee of 10s. 6d. for each recipe and 5s. for each hint will be paid and a copy of the publication in which The Radio Times of any to be included. Books of the B.B.C. wish to use them for this purpose. No contributions will be returned.

Letters should be addressed to 'Household, B.B.C.' and marked 'Recipe'.







*Tuesday's Programmes continued (September 4)*

[illegible]

Bavarian Dances ..... *Elynn Tennant*  
 Wagoning at the House  
 5.0 *London* .....  
 5.15 **THE CHILDREN'S HOUR.**  
*Star-Dancing*  
 March, 'Under the Stars' ..... *Weiss*  
 Waltz, 'The Polar Star' ..... *Waltonfel*  
 Played by *THE ST. VINCENTS*  
 A Story, 'The Star which blinked'  
*Constance B. Richardson*  
 THE ST. VINCENTS .....  
 'Whistle, Whistle, a bit out' .....  
 Sung by **BETTY WEBBATELEY**  
 6.0 **SPIRITS ORNITEST**  
*Isolation and the ...*  
 Blackpool  
 Overture, 'Romantic' ..... *Keler Belo*  
 A ... ..  
 Waltz from 'The Merry Widow' ..... *Lehar*  
 Entr'acte, 'Sukors' Dance' ..... *Lavilla*  
 Selection from 'The Gondoliers' .....  
 9.30 **S.E. from London**  
 6.45 **...**  
 ... ..  
 7.0 **...**  
 ... ..  
 7.35 **...**  
 7.45 **...**  
 March, 'Pipes Returned' ..... *Deira*  
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[illegible]

Clearance of few remaining stocks left over from our great

# HALF-PRICE Sale

NEARLY ONE MILLION SOLD

Price was 13/6  
SALE PRICE

**NEARLY ONE MILLION SOLD**

...the ...  
...the ...  
...the ...

Price was  
**13/8**  
SALE PRICE  
**6/9**  
for 21st Ave  
Westbrook.  
Complete and Current



**BEWARE OF  
WORTHLESS**

## At Last

I'll wonder your presence were springing in the  
 and it may be, or how much it will be  
 and it will be even better than a Box of new  
 and it will be even better than a Box of new  
 and it will be even better than a Box of new

THE BEST INVESTMENT I EVER MADE."  
"Would have been a bargain at the full price."

**7 DAYS' FREE TRIAL**  
*Send No Money at All!*

Simply send the coupon stating width of your mattress. The "Ver-Sag" Vent-Air Comfort will be sent carriage PAID immediately. No wrapping. Sleep on it for seven days. You can do this and, order a "VER-SAG" for twenty dollars in our house.

This Free Trial Offer applies only in England,  
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I wish to purchase \_\_\_\_\_ from you at your support  
price of \_\_\_\_\_ per unit.  
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Date of Birth \_\_\_\_\_  
My Signature \_\_\_\_\_

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# THE BRITISH ASSOCIATION AND EDUCATIONAL BROADCASTING

**T**HIS, Wednesday, evening Sir William Bragg's Presidential Address to the Conference of the British Association (the greatest scientific body in the world) is to be broadcast from 8.15 to 9.15 p.m. The occasion is historic. But the connection of the B.B.C. with the Conference of 1928 does not end with this broadcast. The Association will, before their meeting ends, have a special session to consider and to discuss the help which broadcasting can give to Adult and Elementary Education. In the following pages Mr. J. C. S. has been invited to show how the loud-speaker has been introduced into the school-room and the lecture-hall.



FIG. 104. THE B.B.C. RADIO STATION.

**T**HE ninety-sixth meeting of the British Association for the Advancement of Science is now being held at Glasgow, and broadcasting is to play an important part in the programme. This is not the first time wireless has been one of the important subjects at this annual stock-taking of science and learning. At Oxford, in 1920, the Chief Engineer dealt with technical problems and I myself read a paper on the claims of wireless, chiefly in the matter of broadcasting to schools, and in 1927 the B.B.C. fair was housed at Leeds over a demonstration studio. This year, things will be done on a more important scale, for the British Association have come to recognize the growing importance of broadcasting not only as a scientific phenomenon but as an important factor in promoting education.

In addition to the broadcasting of Sir William Bragg's Presidential speech today, which follows the custom of the last two or three years, Section L (Science) have assigned the whole morning of November 11 to a discussion of the developments and aims of Educational Broadcasting. At ten o'clock there will be a paper by Sir John Reith, Director-General of the B.B.C., on Aims and Developments. We learn with regret that the Director-General will not be able to read the paper in person owing to his presence being required at Berlin for the International Broadcasting Conference. After the paper has been read, Mr. Salter Davies, Director of Education for Kent, will describe the school experiment which took place under the auspices of the Carnegie United Kingdom Trust in that county; and at 10.40 a.m., Dr Brockington, Director of Education for Leicester, will open the discussion, in which it is hoped that Sir William Bragg and Sir Oliver Lodge will take part.

**T**HERE will be, moreover, a practical demonstration of broadcasting. Two rooms adjoining the meeting-rooms of Section L have been fitted up as a model studio and a school class-room, so as to enable members to hear the voices of their friends reproduced in the class-room by means of a loud-speaker. There will also be an exhibit of models of receiving sets suitable for schools and adult study groups, and one of these sets will be used for the reproduction of special programmes from the Glasgow Station. The B.B.C. Education Engineers will be present to answer questions and give advice on the technical side.

To the B.B.C. Education Department, the year 1928 appears as a landmark in their history. For the past four years they have been engaged in making experiments and promoting developments in a pioneer spirit, and this year has given them two distinct verdicts in favour of their claims. The columns of *The Radio Times* have already referred to these two documents: *New Ventures in Broadcasting*, the official report of the Joint Committee of the British Institute of Adult Education and the B.B.C., sitting under the chairmanship of Sir Henry Hadow and

dealing with problems of broadcasting in relation to Adult Education, and secondly the *Joint Education Committee to the United Kingdom Trustees on a Wireless Working of wireless in the schools of Kent*. It is hoped that the Glasgow meeting of the British Association will draw the attention of the educational world conspicuously to these Reports, which need even more study than they have received, since in truth they mark an epoch. Hadow's wireless has put forward its claims in a modest spirit. The B.B.C. have long been convinced in their own minds that they have something of great value to contribute to education, but it has been on the school side. By example and demonstration and by local meetings up and down the country they have put forward these claims for the consideration of educational administrators, and their claims have generally been received with interest.

**T**HE report of the Hadow Committee was devoted to investigating the possibilities of wireless and its relation to the existing work of public authorities and universities, as well as voluntary organizations. They came to the conclusion that wireless was no longer to be regarded as a mere adjunct or a mere visitor and possible rival in the territory of adult education, but that it must be taken into partnership. Since the Report was published, an Inter-Committee under the chairmanship of Lord Justice Sankey has been discussing ways and means, and is setting down the constitution of a National Council for Adult Education by wireless, on which all the bodies interested will be adequately represented. This Council will share the duty of preparing programmes and organizing the work at the listening end with the officials of the B.B.C. Similarly on the schools side, the old advisory committee which used to deal in a purely consultative capacity with all grades of education have now tendered their resignations in order that the way may be clear for a separate Schools Council. The Interim Council for Schools has now been

constituted, and it will continue to work in close co-operation with the B.B.C. in the organization of school broadcasts.

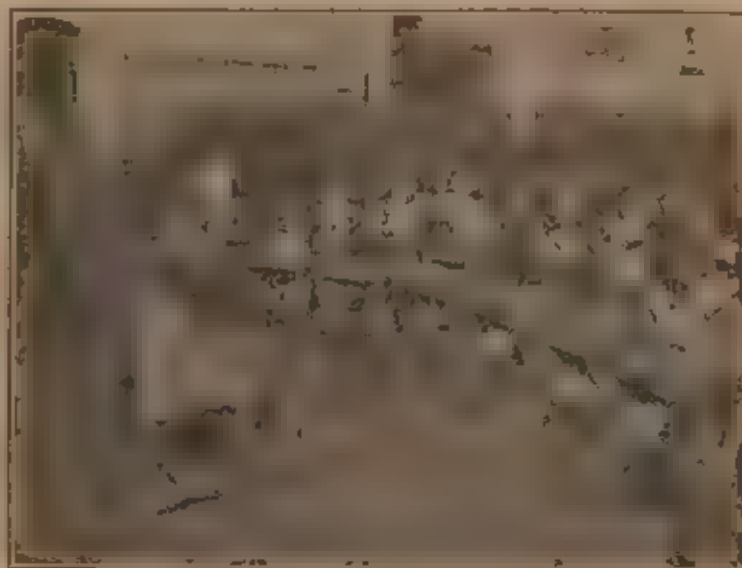
The programme of broadcasting to schools in the course of the last four years has been a remarkable one. There is nothing like it, so far as we are aware, in any foreign country. Four or five thousand schools have already been equipped, mainly through the enterprise of individual head teachers, and of these at least 3,000 schools may be regarded as regular addressees, taking at least one wireless lesson every week in term-time. They are mainly public elementary schools, though there is a growing proportion of central and secondary schools among them. An interesting article in *Education*, of July 27, showed how the various wireless lessons were used daily in all classes of a well-equipped secondary school. This example without doubt will be followed increasingly elsewhere.

and it is anticipated that they will meet in October to begin their plans for real and regular co-operation with the B.B.C. in the organization of school broadcasts.

The programme of broadcasting to schools in the course of the last four years has been a remarkable one. There is nothing like it, so far as we are aware, in any foreign country. Four or five thousand schools have already been equipped, mainly through the enterprise of individual head teachers, and of these at least 3,000 schools may be regarded as regular addressees, taking at least one wireless lesson every week in term-time. They are mainly public elementary schools, though there is a growing proportion of central and secondary schools among them. An interesting article in *Education*, of July 27, showed how the various wireless lessons were used daily in all classes of a well-equipped secondary school. This example without doubt will be followed increasingly elsewhere.

**T**HE Education Department of the B.B.C. believe that they have passed the stage of a priori discussions. The old objections are no longer heard. Nobody now thinks that the B.B.C. claim to replace the living teacher. It is generally recognized, even by the strongest pillars of the gospel of learning by doing, that there is a place for positive instruction in something approaching lecture form by a real specialist, even in the case of children between eleven and fourteen, and much more so in the case of their elders. On the other hand those who are working on the development of broadcast teaching technique are discovering satisfactory methods of securing an active response from the listening classes during the lessons. The spoken word does not supersede the book. On the other hand, there is ample testimony to the fact that the B.B.C. lectures send the listeners to the libraries in quest of books to follow up the subject in which their interest has been aroused. The most remarkable thing about the progress of wireless seems to be that none of the rivalries once feared have materialized in practice. The church, the theatre, the newspaper, the film, the gramophone record: all these have experienced an advance rather than a setback through the advent of wireless. The reason is fairly clear. Wireless is a stimulus which sets people thinking and inquiring, just as a healthy diet promotes a good appetite. Its only real enemies are ignorance and prejudice.

J. C. S.



A class listening to a broadcast lesson.











# Wednesday's Programmes continued (September 5)

**5WA CARDIFF.** 359 M. 850 KC.

**1.15-2.0 An Orchestral Concert**  
 Relayed from the National Museum of Wales  
**NATIONAL ORCHESTRA OF WALES**  
 Overture to 'Iphigenia in Aulis' (L. Beck)  
 Minuet (Rach. 1st)  
 D Minor, for Two Violins and Strings (Bach)

**4.0 THE STATION TRIO:**  
 FRANK THOMAS (Violin), ROBERT HARRIS (Violoncello), H. J. DUFFY (Piano)  
 EARLYS DUCH (Soprano)

**5.15 THE CHILDREN'S HOUR**

**6.0 London Programme relayed from Daventry**

**6.30 S.B. from London**

**7.25 S.B. from Manchester**

**7.45 Some Numbers**

The poet tells us that we should all be as happy as kings and gives, as his reason, that the world is 'so full of a number of things'. In his optimistic mood he overlooks 'wrong numbers'—human and telephone ones—and the wrong numbers in the programme are only characters in a play and the musical numbers are always right.

**THE STATION TRIO:**

FRANK THOMAS (Violin), ROBERT HARRIS (Violoncello); HUNTER PENNELL (Pianoforte); Fantasia on Saint-Saëns' 'Samson and Delilah' (Alder)

**DOROTHY THURSTON (Soprano)**  
 Rose softly blooming (Spohr)  
 Don't come in, Sir, please (S. S.)  
 Remembrance (Debussy)  
 Mrs. Puff (Chopin)  
 Trio  
 Scherzo (Mozart)  
 Mock Morris (C. S. G.)

**8.12 'WAGON MASTERS'**

A Play in One Act, by JEFF DINE

Number One ..... MARGARET DUFFY  
 Number Two ..... DOROTHY HOLLOWAY  
 A Woman ..... DOROTHY HOLLOWAY

The restaurant of a department store in New York at sale time is no haven of rest, for the busy shop assistant who has to serve the customers this day, a kind waitress allows a tired, nervous woman to use the table behind the screen as the superintendent is absent. While the waitress goes for the woman's order another shopper avails herself of the sanctuary.

**Trio**  
 Revue ..... Mrs. Duff  
 La Vieille (The Virgin) (Mrs. Duff)  
 (Gaelic Dance) ..... Mrs. Duff

**8.50 Sir WILLIAM'S BRAD'S PRESIDENTIAL ADDRESS**

At the Annual Meeting of the British Association  
 S.B. from Glasgow

**9.50 S.B. from London (10.5 Local Announcements)**

**10.10-11.0 A Light Finale**

**THE STATION TRIO**  
 Rose of Sharnland (Eric Coates)  
 JOHN RORKE (Light Baritone)  
 You can't be too particular ... (Kent)  
 By Dore (Duff)

**Trio**  
 'Coppélia' Ballet Music (Palmer)  
 JANE RORKE  
 Musical Monologue, The Bus Conductor (Foster)

**TRIO**  
 First Voice .... Duff

FRANK THOMAS (Violin)  
 From the Cantrane  
 JOHN RORKE  
 The Showman's Song  
 A Good Old London Town (Duff)  
 Trio  
 American Indian Songs (L. Alden)

**5SX SWANSEA.** 284.1 M. 1,020 KC.

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

**4.0 LOTT LEWIS (Contralto)**  
**THE STATION QUARTET:**  
 T. D. JONES (Pianoforte), MORRIS LLOYD (Violin); A. J. DUFFY (Violin), G. L. THOMAS (Violoncello)

**THE CHILDREN'S HOUR:**  
 MUSIC by the STATION QUARTET

**6.0 London Programme relayed from Daventry**

**6.30 S.B. from London**

**7.25 S.B. from Manchester**

**7.45 S.B. from Cardiff**

**8.50 S.B. from Glasgow (see London)**

**9.50-11.0 S.B. from London (10.5 Local Announcements)**

**5ZL LONDON.** 226.1 M. 920 KC.

**12.0-1.0 Gramophone Records**

**4.0 BILL BROWN'S DANCE BAND**  
 Relayed from the West of England

**5.15 THE CHILDREN'S HOUR**

**6.0 London Programme relayed from Daventry**

**6.30 S.B. from London**

**7.25 S.B. from Manchester**

**7.45 S.B. from London**

**8.50 S.B. from Glasgow (see London)**

**9.50-11.0 S.B. from London (10.5 Local Announcements)**

**5PY PLYMOUTH.** 480 M. 750 KC.

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

**4.0 London Programme relayed from Daventry**

**5.15 THE CHILDREN'S HOUR**

Play, 'The Sleeping Beauty' (Margaret Lodge)

**6.0 London Programme relayed from Daventry**

**6.30 S.B. from London**

**7.25 S.B. from Manchester**

**7.45 S.B. from London**

**8.50 S.B. from Glasgow (see London)**

**9.50-11.0 S.B. from London (10.5 Mid-Week Sports Bulletin, Local Announcements)**

**5NG NOTTINGHAM.** 275.3 M. 1,020 KC.

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

**4.0 London Programme relayed from Daventry**

**THE CHILDREN'S HOUR**

**6.0 London Programme relayed from Daventry**

**6.30 S.B. from London**

**8.50 S.B. from Glasgow (see London)**

**7.25 S.B. from Manchester**

**7.45 S.B. from London**

**9.50-11.0 S.B. from London (10.5 Local Announcements)**

**13.0 NEWCASTLE.** 294.1 M. 1,020 KC.

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

**4.0 London Programme relayed from Daventry**

**5.15 THE CHILDREN'S HOUR**

Play, 'The Sleeping Beauty' (Margaret Lodge)

**6.0 London Programme relayed from Daventry**

**6.30 S.B. from London**

**8.50 S.B. from Glasgow (see London)**

**9.50-11.0 S.B. from London (10.5 Local Announcements)**

**2ZY MANCHESTER.** 284.0 M. 750 KC.

**12.0-1.0 New Gramophone Records**

**4.0 Southport**

A Municipal Band Concert relayed from the Bandstand

**THE ROYAL ARTILLERY (MOUNTED) BAND,**  
 Conducted by T. J. HILLIER

**5.0 KATHLEEN INGHAM (Soprano)**

**THE CHILDREN'S HOUR**

**6.0 London Programme relayed from Daventry**

**6.20 Royal Horticultural Society's Bulletin**

**6.30 S.B. from London**

**7.25 Mr JOHN THOMAS 'The Industrial Romance of the Potteries'**

**7.45 Vaudeville**

**PURCELL and STANLEY**  
 Pops and Comedies (Purcell)

**THE WELL KNOWN MANCHESTER BARITONE**  
 (The Famous Shakespearean Actors)

**SAM DALTON (Animal Mimes)**

**8.50 S.B. from Glasgow (see London)**

**9.50 S.B. from London (10.5 Local Announcements)**

**10.10-11.0 A LIGHT ORCHESTRAL CONCERT**  
 By the NORTHERN WIRELESS ORCHESTRA

**Other Stations.**

**5NO NEWCASTLE.** 213.5 M. 900 KC.

**12.0-1.0 Gramophone Records. 4.15** Made relayed from the BBC

**5.15 THE CHILDREN'S HOUR**

**6.0 London Programme relayed from Daventry**

**6.30 S.B. from London**

**7.25 S.B. from Manchester**

**7.45 S.B. from London**

**8.50 S.B. from Glasgow (see London)**

**9.50-11.0 S.B. from London (10.5 Local Announcements)**

**5SC GLASGOW.** 425.5 M. 750 KC.

**11.0-12.0 Gramophone Records. 4.0** Made relayed from the BBC

**5.15 THE CHILDREN'S HOUR**

**6.0 London Programme relayed from Daventry**

**6.30 S.B. from London**

**7.25 S.B. from Manchester**

**7.45 S.B. from London**

**8.50 S.B. from Glasgow (see London)**

**9.50-11.0 S.B. from London (10.5 Local Announcements)**

**2BD ABERDEEN.** 600 M. 800 KC.

**11.0-12.0 Gramophone Records. 4.0** Made relayed from the BBC

**5.15 THE CHILDREN'S HOUR**

**6.0 London Programme relayed from Daventry**

















# PROGRAMMES for FRIDAY, September 7

## 2LO LONDON and 5XX DAVENTRY

(201.4 M. 530 KC.)

(1,504.2 M. 157 KC.)

10.15 a.m. The  
Daily Service

10.30 (Daventry only) TIME SIGNAL, GREENWICH;  
WAVELENGTH 200 METRES

11.0 (Daventry only) Gramophone Records

12.0 A SONATA RECITAL  
PEGGY RADMAILL (Violin)  
PEGGY GREENWICH (Pianoforte)

12.30 AN ORGAN RECITAL  
By J. ALBERT SOWERBOTT  
Organist and Director of the Choir, Guildford  
Cathedral  
Relayed from St. Mary-le Bow Church

Fantasy in D ..... Harvey Grace  
Voluntary in A Minor ..... Heron, 18th Cent  
Fugue (No. 5, on the name Bach) ..... Schumann  
Andante con moto, Op. 45, No. 1 ..... Basil Harwood  
Pavane on Orlando Gibbons' Song 32 ..... Stanford  
March—Schumann ..... Jongsom  
Voluntary in G (Op. 7, No. 9) ..... Stanley

10.2.0 LUNCH TIME MUSIC  
THE HOTEL METROPOLIS ORCHESTRA  
(Loudet, A. MANTOVANI)  
From the Hotel Metropole

4.0 MOSCOW and his ORCHESTRA  
From the May Fair Hotel

5.0 Mr. W. A. INDERWICK: 'Archery To-day'  
THE ancient British sport of archery no longer  
enjoys such publicity as it did in the days  
when Robin Hood used to split peevish wands  
at hundreds of paces away, and the English  
baron drove their arrows through coats of  
mail. But the longbow is far from being extinct  
either as a weapon (witness the recent big-game  
expeditions equipped only with bows and arrows)  
or as a sport. Mr. Inderwick, who gives this  
afternoon's talk, is a former English champion  
of the bow.

5.15 THE CHILDREN'S HOUR  
The 'Family' will gather round the Microphone

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

6.30 THE SUNDAY GREENWICH  
WEATHER FORECAST, FIRST  
CENTRAL NEWS BULLETIN

6.45 FRANK WESTFIELD'S  
ORCHESTRA (Continued)

7.0 Mr. C. V. AMMONSON. Song  
on the Screen

7.15 THE FOUNDATIONS  
OF MUSIC  
Solutions for Two Violins  
Played by Cyril Bonvalot and  
Doreen Cuthbert

7.25 Historical Reading from  
Herodotus

FROM some reason the writing  
of history has evoked  
some of the finest prose ever  
written. Herodotus, the Greek  
historian, was the first to write  
in prose. A century or more  
later, the Roman historians  
continued the tradition. The great  
historians of the world, from  
Herodotus, Thucydides  
and Plutarch, to Gibbon  
and Macaulay, and thus  
our own modern day is the first.

### 7.45 A MILITARY BAND CONCERT

LESLEY DUDLEY (Soprano)

THE LONDON MILITARY BAND

Conducted by B. WATSON O'DONNELL

Overture to an Irish Comedy ..... Arnold  
J. B. O'LEARY

Serenade ..... Verdi  
(are none (Dear name, from 'Rigoletto') Verdi  
The wicked Duke of Mantua has been making  
love to Gilda, the daughter of Rigoletto,  
the Duke's jester. Gilda is entranced by her  
lover, who has told her he is Gualtieri, a poor  
student, and when he has left her she names  
on his 'dear name.'

Two Impertinences from 'L'opéra dansant'  
Gervais Williams

Velvetta Brute; Raguetto très en  
A Norwegian Artists' Carnival ..... Seiden

### 8.20 REDDIE NASH

April is the sweetest (Open thy window, from  
The Song of the Lark) ..... Vaughan Williams

From the Hotel Metropole

From the Hotel Metropole

From the Hotel Metropole

From the Hotel Metropole

From the Hotel Metropole

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From the Hotel Metropole

From the Hotel Metropole

In The Message the  
lover begs the beloved,  
as it gently fans his be-  
loved, to listen, and,  
should she be wondering if he still lives in sorrow  
to whisper to her that he was indeed in the depths  
of gloom, until now hope came to him at the  
moment when he entered into her thoughts.

The Finn Sult is a lover's serenade (the words  
those of a folk song from the Lower Rhine).  
Rural Suite, 'Woodland Pictures'.

1 (Introduction and Dance, 'In the Hay  
fields'; Romance, 'An Old World Garden',  
Humoresque, 'The Beanfeast'

9.15 Dr. L. F. ROXBROOK WILLIAMS 'The  
Princes of India—Romance and Reality'

WHEN we think of 'India' it is usually of  
British India, which is directly administered  
by the Government at Delhi. But outside this  
India there is another India, and a large one of the States  
ruled by their own Princes, who maintain their  
own relations with the Government. Some of  
these Princes are as impressive as any of the  
potentates of the East; the Nizam of Hyderabad,  
for instance, rules more than twelve million  
people, and his revenues are in the neighbourhood  
of four million pounds a year, while he is one  
of the five princes who receive a salute of twenty  
one guns. Dr. Roxbrooke Williams has an  
extensive and intimate acquaintance with the  
'native States,' and, after holding numerous  
important posts under the Government of India,  
he became Political Secretary to the Maharaja of  
Palatka in 1925, and he is now Foreign Minister  
of the State.

9.30 WEATHER FORECAST; SECOND GENERAL  
NEWS BULLETIN; ROAD REPORT; Local A  
announcements. (Daventry only) Shipping Forecast

9.50 DUKES FOR TWO PIANOFORTE  
By CLAUDE POILLARD and ISABEL LEBLANC

Waltz ..... Kitzner  
Polka ..... Kitzner  
March ..... Kitzner  
Rondeau ..... Kitzner

Polonaise (from Suite, Op. 15) ..... Arensky

10.15 'Pride'

'Beginners, Please'

Characters

James Wren, JAMES RAHLAN  
Jane, JANE MATHESON

Joe Skinner—known as  
'Skinny' DONALD CALTHROP

See The empty stage of  
any theatre of Varieties on  
Sunday afternoon

The late James Welsh should  
play the part of 'Skinny';  
that it was laid aside and  
rediscovered on the last of  
these rare occasions when  
the author spring cleans  
that just at that time, the  
author had seen the perform-  
ance of Donald Calthrop in  
the character of an old stage  
hand and determined that his  
play should be performed,  
with Donald Calthrop in the  
chief part.

10.45 SURPRISE ITEM

11.0-12.0 (Daventry only)

DANCE MUSIC; ALBERTO  
AND HIS BAND AND THE NEW  
PRINCES ORCHESTRA, from The  
New Prince Restaurant



THE PALACE OF AN INDIAN RULING PRINCE.

This magnificent building is the new palace of the Maharaja of Mysore, who rules  
nearly six million people and has an annual revenue of two and a quarter million  
pounds. Dr. Roxbrooke Williams will take us to the Princes of India from London tonight.

A.S.A.

# Friday's Programmes continued (September 7)

## 5GB DAVENTRY EXPERIMENTAL

(491.0 M. 610 KC.)

TRANSMISSIONS FROM 11.15 TO 12.15 AND 1.15 TO 2.15

4.0 JACK PADDY'S  
COSMO CLUB DANCE  
B. N.

MELANIE CASTEL (Child Impersonator)

5.45 THE CHILDREN'S HOUR (From Birmingham)  
A New Fable, by RUTH MARSHALL  
Songs by GENE STODOLSKY (Soprano,  
Jacko will entertain  
The Reason Why—a Sketch by Dorothy  
Cooper

6.30 TIME SIGNAL, GREENWICH. WEATHER FORE-  
CAST FIRST GENERAL NEWS BULLETIN

6.45 Light Music

(From Birmingham)

THE BRUCKNER SYMPHONY ORCHESTRA  
Conducted by FRANK CASTELL

Overture to 'A Comedy of Errors' .....  
Waltz, 'Gently Gliding' .....  
MIRANDA SODEN (Soprano)  
The Dancing Lesson .....  
Bird's Song .....  
V. N.

7.15 ORCHESTRA  
Fantasia on 'Nielsen's' 'The Merry Wives of  
Windsor' .....  
Song of the Volga Boatmen  
Traditional Russian Air  
MIRANDA SODEN  
She wandered down the mountain side .....  
A bird's song .....  
The Cockoo

7.45 ORCHESTRA  
Sinto Intermission .....  
Piano

8.0 B.B.C. PROMENADE CONCERT

MR. HENRY WOOD

THE SYMPHONY ORCHESTRA

ETHEL OSGOOD (Soprano)

HARRY BRINDLE (Bass)

ISOLDE MENDES (Violin)

Relay from the Queen's Hall, London

PART I

Overture to 'Prometheus' ..... Beethoven  
The Overture begins with a slow introduction in  
F major. Beethoven's music is so full of  
richness that it is hard to believe that he  
chooses a discord, not a concord, as the key of  
the Movement, as the very first chord of the  
piece.

Immediately after the loud opening bars we  
have a grave, tender melody, which does not  
continue long, for the first main tune of the  
Overture proper breaks in impetuously. The  
second main tune soon follows, and there is a  
romantic episode soon afterwards.

The Composer develops and recapitulates this  
material, and ends the work with a lively Coda.

HARRY BRINDLE  
Dante's Air, 'Ah 'che voglio trionfare,' 'Ah  
how I will triumph,' from 'The Hussar'  
(Soprano)

ISOLDE MENDES and Orchestra  
Violin Concerto ..... Beethoven

THE five Drum notes which open the First  
Movement form a motif of which, as the  
music unfolds itself, considerable use is made.  
The Woodwind has both first and second main  
tunes; while the second is being given out (it  
begins with a lively, rising phrase) the Strings  
reiterate the opening Drum rhythm. As the  
Soloist enters and the game is fully afoot,  
yet a third time, in Strings and Woodwind,  
is heard—a loud one, rising boldly up the scale.

The Second Movement is a lovely example of  
Variation form, in which a tender, noble melody  
is heard in different forms, as if the Solo  
Violin were meditating upon and lovingly caress-  
ing it. This Movement goes directly, without a  
break, into the Finale, a gay Rondo.



### A PROMENADE CONCERT

will be relayed from the Queen's Hall,  
London, starting at 8.0 tonight.

ETHEL OSGOOD

Air, 'Pommes d'Amour' (Give me Love, songs on solo  
voice, from 'Figaro' ..... Mozart

ORCHESTRA

Fourth Symphony ..... Beethoven

THIS, one of the most exhilarating of all the  
nine Symphonies, is in four Movements.

The first Movement is a slow introduction pro-  
duced by the strings, whose first  
tune is a slow, sad melody answered by wood-  
wind.

The second main tune is a rather little phrase  
starting in Bassoon, then in Oboe, then in  
Flute, which prolongs the tune.

This leads to other tunes—  
first a low, rising one, then  
a quiet conversational one in  
Woodwind.

THE THIRD MOVEMENT. This is in strict sonata  
form. It opens with a sustained, song-like first  
tune.

THE FOURTH MOVEMENT. A gay Minuet (with the  
usual Trio) as contrast in the middle; needs no  
special description.

THE FIFTH MOVEMENT. A glorious bit of the  
music, woven out of the  
usual two main tunes (the first goes off at once,  
and second enters, after an orchestral attack  
and a dying down of the excitement, quietly and  
expressively).

9.30 WEATHER FORECAST AND GENERAL NEWS  
BULLETIN FROM RADIO

9.45 PROMENADE CONCERT

PART II

ETHEL OSGOOD  
Lullaby, 'The Little Lullaby' ..... P. N.

ISOLDE MENDES  
Life ..... Chopin  
The Little Lullaby ..... Schumann

ETHEL OSGOOD  
To one who passed whistling through the night  
(The Little Lullaby) ..... Chopin

ISOLDE MENDES  
Lo, here the gentle lark ..... Chopin

ETHEL OSGOOD  
Overture, 'The Butterfly Ball' ..... Cowen

10.30 LATE MUSIC: GEORGE FIDLER'S  
BAND from the 'The Cat Restaurant'

11.0-11.45 THE NEW PRINCES' ORCHESTRA and  
ALFREDO AND HIS BAND from the 'The New Princes'  
Restaurant'

## No relief until mother used Germolene

### CHILDREN'S SORES

Mothers are rightly anxious when small  
children suffer from sores which  
difficult to heal. Much worry and time  
would be saved if Germolene was tried first.  
We have many letters like the one below.  
They prove the superiority of Germolene as  
a safe and certain healer for every kind of  
skin trouble. A tin should  
always be kept, also, for little  
accidents that may happen  
at any moment.

RASH  
ECZEMA  
RINGWORM  
CUTS  
SCALDS  
BURNS  
and all  
obstinate skin  
complaints

## Germolene

ASEPTIC SKIN DRESSING



### A bad ear for 18 months

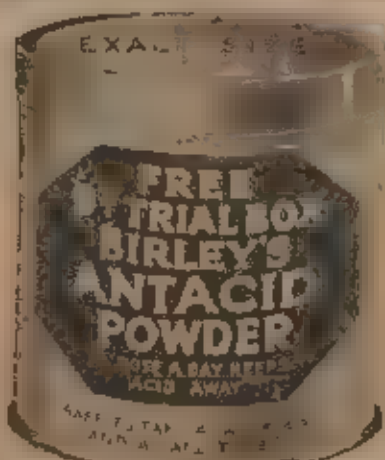
Just an appreciation of Germolene.  
My child's ear was in a very bad  
state for 12 to 18 months. I tried  
everything I could think of with no  
result. Finally I was advised to try  
Germolene, which I did, and am  
pleased to say it completely healed  
up the wound.—Mr. J. H. Brooks,  
18, Chalmers Street, Battersea, S.W.8



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## Friday's Programmes cont'd (Sept 7)

**5WA CARDIFF.** 852 M 850 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

4.45 Mr F. J. HARRIS, 'The Gentle Mento of the Sea'

5.0 THE STRAITS CAR TON CELEBRITY ORCHESTRA. Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 ORGAN RECITAL by ARTHUR E. SMITH. Relayed from the Central Hall, Newport

ARTHUR E. SMITH  
Meditation from 'The Bohemian Girl' ... Aiken  
The Love Player ... Allman  
ARTHUR E. SMITH  
Selection from 'The Bohemian Girl' ... B. J. G.

6.30 S.B. from London



GENE GERRARD.

the well-known West-End comedian, will broadcast from Cardiff this evening at 7.45

7.45 GENE GERRARD

8.0 AN ORCHESTRAL CONCERT  
THE BRISTOL ORCHESTRA  
Relayed from the Queen's Hall, London

On the stage  
Excerpt from 'Carmen' ...  
In the Youth ... Eric Carter

HAROLD WILLIAMS (Baritone) and Orchestra  
In the Creed from Act II, 'Othello' ... Fendi

On the stage  
Excerpt from 'Carmen' ...  
In the Youth ... Eric Carter

Selection, 'The Glory of Russia' ... A. J. G.

9.0 'Bill and Co.'  
A Dialogue between a modern father and his even more up-to-date son, who is just seven years old  
Written by DONALD DAVIES  
Performed by DONALD DAVIES and W. D. R. SMITH  
'Out of the mouths of babes and sucklings'

9.15-11.0 S.B. from London (9.45 Local Announcements)

**5SX SWANSEA** 804 + M. 8020 KC.

12.0-1.0 Gramophone Records

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 A PIANOFORTE RECITAL by T. D. JONES  
'Waldstein' Sonata, Op. 53 ... Barthorpe  
Chie de Louis (Moonlight) ... Holbrook

6.30 S.B. from London

7.45 S.B. from Cardiff

9.15-11.0 S.B. from London (9.45 Local Announcements)

**6BM BOURNEMOUTH.** 838 + M. 830 KC.

12.0-1.0 Gramophone Records

4.0 THE ROYAL BATH HOTEL DANCE BAND, relayed from the King's Hall Rooms, Bournemouth

5.0 Miss ANGELA CLIVE, 'The Merman Tavern' (Newspaper Prize Poem)

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

**5PY PLYMOUTH.** 800 M. 780 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 Mr. HERBERT THOMAS (Managing Director of the Cornish Associated Newspapers), 'In to Cornwall and The Empire'

5.15 THE CHILDREN'S HOUR:  
A Visit to the Toy Cupboard in which 'Dr. Glue and Dr. Stitches' will take part

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements; Forthcoming Events)

**5NG NOTTINGHAM.** 875 + M. 1,000 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.0 S.B. from London (9.45 Local Announcements)

# Friday's Programmes cont'd (September 7)

**6ST STOKES.** 294.1 M.  
1,020 MC.

**12.5-1.0** London Programme relayed from Daventry

**4.0** London Programme relayed from Daventry

**5.15** THE CHILDREN'S HOUR  
THE STATION 1.00 Local Music

**6.0** London Programme relayed from Daventry

**6.30-11.0** S.B. from London (9.45 Local Announcements)

**22Y MANCHESTER.** 354.6 M.  
780 MC.

**4.0** THE NORTHEAST WIRELESS ORCHESTRA

**5.15** THE KEY. E. C. TANTON, 'Literary Centenary' 1.20-1.30

**5.15** THE CHILDREN'S HOUR  
A Further stage in the Journey across Europe with Uncle Phillie  
Sings on the way by BETTY WHEATLEY and HARRY HOWEWEILL

**6.0** ORCHESTRAL MUSIC  
Relayed from the Theatre Royal

**6.30** S.B. from London

**6.45** M. DONALD H. SMITH ('Wharfedale' of the M. & P. An Eye-Witness Account of the 1st Race for Motor Cycles, held at the Isle of Man)

**7.0** S.B. from London

**7.45** Captain Cook

A Programme in celebration of the Bicentenary of his birth

9.0 from Leeds  
The Chronicle Play  
CAPTAIN JAMES COOK

by J. FAIRFAX-BLAKENBOROUGH  
Performed by the Leeds Art Theatre Players under the direction of L. B. Ransden

**7.45** THE NORTHEAST WIRELESS ORCHESTRA from Manchester  
Shepherd's Dance German

**7.50** Act I—The Boyhood of Cook

**8.10** ORCHESTRA  
Scenes from 'Nautical Suite' .... Howard Carr

**8.20** Act II—The Call of the Sea

**8.40** ORCHESTRA  
Scenes from 'Nautical Suite' .... Howard Carr

**8.50** Act III—His Last Voyage

**9.10-9.15** ORCHESTRA  
Shepherd's Dance .. German

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

**9.50** An Orchestral Concert

THE NORTHEAST WIRELESS ORCHESTRA  
Selection from 'Madame Butterfly' ... Puccini  
Entrances to Act II and Act III of 'The Jewels of the Madonna' ... Wolf Ferrari

**WILFRED HINDLE (Tenor)**  
Lend me your aid ('Irene') ... Gounod  
Flower Song ('Carillon') ... Bizet

**ORCHESTRA**  
Overture to 'Mirella' ... Go nod

**WILFRED HINDLE**

Lend me your aid ('Irene') ... Gounod  
Flower Song ('Carillon') ... Bizet

**ORCHESTRA**

Selection from 'The Mastering of Wagner'

**10.45-11.0** S.B. from London

## Other Stations.

**5NO NEWCASTLE.** 625 M.  
960 MC.

**12.0-1.0** Announcements 4.0-1.0 London Programme relayed from Daventry  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-11.0 S.B. from London (9.45 Local Announcements)

**5SC GLASGOW.** 405.4 M.  
740 MC.

**3.30** A. C. T. ... The Station ...  
4.5 THE CHILDREN'S HOUR  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-11.0 S.B. from London (9.45 Local Announcements)

**2BD ABERDEEN.** 500 M.  
600 MC.

**11.0-12.0** Transphone ...  
4.5 THE CHILDREN'S HOUR  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-11.0 S.B. from London (9.45 Local Announcements)

**2BE BELFAST.** 405.1 M.  
740 MC.

**12.0-1.0** Concert. The Radio Quartet. Overture to an ...  
4.5 THE CHILDREN'S HOUR  
5.15 THE CHILDREN'S HOUR  
6.0 London Programme relayed from Daventry  
6.30-11.0 S.B. from London (9.45 Local Announcements)

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PR 13	2	0.5	10.000	10.000
PR 14	2	0.5	10.000	10.000
PR 15	2	0.5	10.000	10.000
PR 16	2	0.5	10.000	10.000
PR 17	2	0.5	10.000	10.000
PR 18	2	0.5	10.000	10.000
PR 19	2	0.5	10.000	10.000
PR 20	2	0.5	10.000	10.000

**P.R. VALVES 17A PATERNOSTER SQ LONDON EC 4**



# PROGRAMMES for SATURDAY, September 8

## 2LO LONDON and 5XX DAVENTRY

(30) 4 M. 330 KD.)

(100) 3 M. 187 KD.)

10.15 a.m. The  
Daily Service

10.30 (Daventry only) THE NATIONAL  
WEATHER FORECAST

10-2.0 THE CARLTON HOTEL OCTET  
Directed by RENE TAPPOSSIER  
from the Carlton Hotel

3.30 A Ballad Concert  
ERIC GREENE (Solo)  
Orchestra

ERIC GREENE  
Sole at Woods  
The Caravan

ERIC GREENE

So often I find (If I were a Bird,  
Nocturne in B Flat  
Sole in A Major

THE CARLTON HOTEL OCTET  
The fact that the National  
Weather Forecast is the title so far as to  
of the firstman, John Ford, whose  
Name came out when they  
Field lived for a time in Russia with  
Chaplin, in whose piano-forte warehouse he  
demonstrated the qualities of music.  
When Chaplin left Russia he took with  
him a well known teacher.  
He toured in Europe, took a  
leisure, and died at the age of 10.

ERIC GREENE

I heard you singing  
M. 1003

ERIC GREENE  
Brynm

3.56 OCEA TROUPE  
A. M. 1003

FOUNTAINS, written in 1901, when Ravel  
was 19, was the first piece in  
which he showed his brilliant powers.

It has for preface a few words. The  
right of one of those sculptured, happy  
water-gods we have seen smiling beneficently  
in the midst of an ornamental fountain.

ERIC GREENE

At suddenly the wind comes soft  
Dorothy's a hundred times  
Love is a little bit

10.30 THE LONDON LECTURE

Lecture: Ecology

Make the Voice

On a Hair Root

The London Lecture  
The London Lecture

A. J. FROM 'Lecture'... Handel, or Heineberg  
S. 1003



LEO TOLSTOY

A striking picture, taken towards the close of his eventful life, of Count Tolstoy, author of *Anna Karenina* and *War and Peace*, the centenary of whose birth occurs tomorrow. Mr. Aymer Maude will talk on Tolstoy tonight at 9.15.

4.15 DANCE MUSIC  
JACK PADDURY'S LONDON CLUB DANCE BAND  
LION FRANCES and DORRIS SEASON  
(Comedy Duo)

5.15 THE CHILDREN'S HOUR  
'The Flouting of Don Fernando'  
A Play by the author of 'The Professor and the Bee', in which PATRICIA HAYES, CYRIL NASH, R. DE ROHAN, ROBERT SPEARHEAD and BRUCE BELFRAGE will take part.  
Incidental Music by THE GRESHAM PARKINGTON QUINTETS

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

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6.30 TIME SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, AND ANNOUNCEMENTS AND SPORTS BULLETIN

6.55 THE FINEST LONDON ORCHESTRA  
Au Moulin (At the Mill)  
Bachage (Chatter),...  
Intermezzi, 'La Mariposa'

7.0 MR. HASIL MAINE 'Next Week's Broadcast'

7.15 THE FOUNDATIONS OF MUSIC  
Sonatas for two Violins  
Played by Geo. Bonvalot and Dora by Charlton

7.25 Colonel PHILIP TREVOR 'A Review of the 1938 Cricket Season'

THE cricket season that is just over has seen some remarkable individual performances, and a shuffling in the order of the County in the Championship table, and the defeat of the West Indies in all three Tests. This evening Colonel Philip Trevor will point the moral of the season as revealed, which is particularly significant in view of the coming Australian tour.

7.45 VARIETY

THE PARKINGTON QUINTETS  
HAROLD CLEMENTE and MIRIAM FERRIS  
in a Cookery Song Series  
ANONA WILKS (Light Songs)  
T. C. STERNDALE BENNETT (Entertainer at the Piano)

THE WIRELESS SINGERS  
Conducted by STANLEY L. L. L. L.

8.45 From Sullivan's Operas  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL  
Overture to 'The Mikado'  
Sullivan's 'The Gondoliers'  
Music from 'Utopia, Ltd.'  
Selection from 'The Sorcerer', arr. Ulrich

9.15 Mr. AYMER MAUDE: 'The Tolstoy Centenary'

ON September 8, 1828, Leo Tolstoy was born at Yasnaya Polyana, the ancestral home of his family. His centenary is being observed throughout the world, wherever educated men realize that the author of *War and Peace* and *Anna Karenina* is one of the great writers of modern times. Many however are not content merely to regard him as an artist, but claim him as one of the greatest prophets of our age. They contend that he used his superb powers of literature to spread his vital and permanent message, and to help the suffering of humanity in general, and those of his own distressed country in particular. As an artist philosopher he is comparable to our own most famous Bernard Shaw.

Mr. Aymer Maude, who will give the centenary talk tonight, is well known as the author and editor of many of Tolstoy's works.

9.30 WEATHER FORECAST, 8.00 GENERAL NEWS BULLETIN, Local Announcements, (Daventry only) Shipping Forecast

9.50 Musical Comedy  
ROSE HIGWELL (Soprano)  
GEORGE BAKER (Baritone)  
THE WIRELESS ORCHESTRA  
Conducted by JOHN ANSELL

10.30-12.0 DANCE MUSIC: THE SAVOY ORCHESTRA and THE SAVOY BAND from the Savoy Hotel

### AN APPEAL!

ON Sunday, September 9, Sir Alfred Frupp is to be inaugurated on the first of his new hospital, which was founded in 1838 to give help and advice to parents, to arrange for the treatment of children, and to provide surgical appliances beyond the means of the poor. Over 50,000 children are treated every year at the hospital. A special appeal is being made for the treatment of children attacked by rheumatism, for which £10,000 is needed if it is to be carried out effectively. Donations should be sent to Sir Alfred Frupp, K.C.V.O., F.R.C.S., Invalid Children's Aid Association, 117, Piccadilly, W.1.

# Saturday's Programmes cont'd (Sept 8)

## 5GB DAVENTRY EXPERIMENTAL

(491.8 M. 610 KC)

STATION: 5GB DAVENTRY EXPERIMENTAL

### 3.30 A MILITARY BAND CONCERT

From Birmingham

THE 3RD LANCASHIRE M. L. B. BAND

Conducted by W. A. CLARK

Overture to 'The Wanderer's Goal' ... Suppe  
In the Evening, F. Schubert ...

JAMES HOWELL (Baritone)

Romance ...

An Autumn Thought ...

Wait ...

BAND

The Preludes ...

### 4.15 ERNEST ELLIOTT (Entertainer)

In his original Humour at the Piano

Waltz from 'The Rose Cavalier' ... Richard Strauss

JAMES HOWELL

At the Mid Hour of Night ...

After ...

The Song of Hybris the Trojan ...

### 4.32 BAND

S. to, ...

ERNEST ELLIOTT

In original Skits and Sketches

BAND

Suite, Russian Ballet ...

### 5.0 Instrumental Solos

S. C. CORRELL ...

There ...

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LEONARD DENNIS (Violoncello)

Chaconne, Song of Sadness ...

... ..

And More ...

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### 5.22 WALTER HEARD (Piano)

The ...

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### 5.45 THE CALLER'S HOUR (From Birmingham)

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### 6.30 Light Music

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### BESSIE JONES

Waltz Song from 'Tom Jones' ...

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A Brown Bird Singing ...

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### 7.45 QUINTET

Romance and Gavotte from 'The Phantom' ...

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### 8.0 'The Sea Hath Its Pearls'

From Birmingham

A programme of poetry and music devoted to deep water

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# Saturday's Programmes continued (September 8)

**SWA** **353 M.**  
**850 KC.**

## 12.0-12.45 A Popular Concert

Relayed from the National Music Hall

NATIONAL ORCHESTRA OF WALES

1. The Lark (by J. Williams)  
2. The Lark (by J. Williams)  
3. The Lark (by J. Williams)  
4. The Lark (by J. Williams)  
5. The Lark (by J. Williams)  
6. The Lark (by J. Williams)  
7. The Lark (by J. Williams)  
8. The Lark (by J. Williams)  
9. The Lark (by J. Williams)  
10. The Lark (by J. Williams)

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.30 London Programme relayed from Daventry

6.30 S.B. from London

7.0 P. E. BARKER: 'Walks in the West'  
Both to the Inn where Monmouth was  
and Penarth Castle

7.25 S.B. from London

7.25 N. BARKER: 'County Cricket' L.  
Woods: 'West of England Sport'

## 7.45 On the Beat

A. F. Brennan's Programme

T. J. STATION ORCHESTRA

Policeman's Hobby

1. P. E. BARKER

Variations on a Popular Humorous Song  
by J. Wood

## 'THE POLICEMAN'S SERENADE'

A Grand Little Opera by ALFRED REYNOLDS

S. J. BARKER OLIVE GROVES

1. P. E. BARKER HAD KIMBLETT

M. J. BARKER AD H. G. G. G.

P. E. BARKER ALAN LASTMAN

S. J. BARKER: Outside a house—Moonlight—discovered,  
a Policeman with lantern, truncheon and service  
gun

## 8.20 'THE CAT BURGLAR'

A Sketch for Broadcasting by HOBSON

The Squire..... RICHARD BARKER

George..... JAMES L. G. G.

Kitty..... IAN M. G. G.

The Burglar..... LUCIAN MILLER

The Squire has heard of the exploits of a  
cat-burglar in the neighbourhood of his house,  
and he arranges an ambush with the aid of  
Jackson, the gardener. While they are  
watching on the old nursery balcony they  
unwillingly act as ravedroppers when the  
Squire's daughter has a rendezvous with the  
cat-burglar. While the Squire is away the  
cat-burglar arrives, but he finds it quite easy to  
get in by the front door.

1. P. E. BARKER

March, 'Law and Order' W. J. G. G.

## 9.0 A Short Song Recital

OLIVE GROVES (Soprano)

HAROLD KIMBLETT (Baritone)

9.15 S.B. from London

## 9.45 B.B.C. PROMENADE CONCERT

SIR HENRY WOOD

and His Symphony Orchestra

Relayed from the Queen's Hall, London

MIRIAM THOMAS (Soprano)

FOSTER RICHARDSON (Bass)

## PART II

1. P. E. BARKER

Fantasia Upon Scottish National Tune

arr. Sir Henry J. Wood

MIRIAM THOMAS

The Early Morning

A Feast of Lyrics

FOSTER RICHARDSON

The Wanderer

FOSTER RICHARDSON

Goodnight Dance (Mazurka)

Tekshkent

10.20 Local Announcements: Sports Bulletin

10.35 12.0 S.B. from London

## 5SX SWANSEA.

284.1 M.  
1,030 KC.

1.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London



## 'THE POLICEMAN'S SERENADE'

will be broadcast during the 'Policeman's Pro-  
gramme' from Cardiff this evening at 7.45

7.0 Mr. C. H. CARPENTER: 'Swimming and  
Water Polo Topics'

7.15 S.B. from London

7.45 S.B. from Cardiff

9.15-12.0 S.B. from London (9.45 Local An-  
nouncements, Sports Bulletin)

## 6BM BOURNEMOUTH.

216.1 M.  
970 KC.

3.30 London Programme relayed from Daventry

6.30-12.0 S.B. from London (9.45 Local An-  
nouncements, Sports Bulletin)

## 5PY PLYMOUTH.

400 M.  
750 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

TO BE OR NOT TO BE—THAT IS THE QUESTION  
(Shakespeare)

5.0 London Programme relayed from Daventry

6.30 12.0 S.B. from London (9.45 Local An-  
nouncements, Sports Bulletin)

## 5NC NOTTINGHAM.

275.1 M.  
1,003 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

A Concert given at Puddle on the sea, by the  
Aunts and Uncle

'An Epistle in the Life of Jonathan' (H. J. G.)

Songs by ADA RICHARDSON and W. A. RICHARDSON

6.0 London Programme relayed from Daventry

6.30 12.0 S.B. from London (9.45 Local An-  
nouncements, Sports Bulletin)

## 6ST STOKE.

281.1 M.  
1,020 KC.

3.30 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

'If faith we have beneath our weight  
The Magic Carpet will unfold  
From 8.15 our slave he'll be  
And carry us o'er and and sea'

6.0 London Programme relayed from Daventry

6.30 12.0 S.B. from London (9.45 Local An-  
nouncements, Sports Bulletin)

## 2ZY MANCHESTER.

284.6 M.  
780 KC.

3.30 THE NORTHERN WIRELESS ORCHESTRA

March, 'Stars and Stripes' N. J. G.

Overture, 'Yelva' H. J. G.

Killic Serenade H. J. G.

La Mariposa H. J. G.

Invitation to the Ball H. J. G.

## 4.0 CAPTAIN COOK

BICENTENARY CELEBRATIONS AT MARSTON

S.B. from Newcastle

5.0 THE NORTHERN WIRELESS ORCHESTRA

Dances, 'Neil Gwynne' German

Selection, 'The Blue Domino' C. J. G.

5.15 THE CHILDREN'S HOUR

A Fairy found a fairy ring H. J. G.

Dawn, gentle dawn H. J. G.

Drake goes West H. J. G.

Come, Ladies and Lads

Dancing on the Hilltops

Sung by the UTKINGTON C.E. SCHOOL CHORUS

Stories: The Capture of Black Jim F. B. FORTNER

Our Bobcat Fight H. J. G.

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.0 Mr. W. P. COOPER: 'More of the Witness  
Sayings'

7.15 S.B. from London



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Olympia,  
Stands  
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Dull Emitters, 2, 4, 6v. - - - 6/6  
Dul. Emitter Power, 4 and 6v. - - - 8/-

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