

JAMES AGATE—SIR NIGEL PLAYFAIR—ST. JOHN ERVINE.

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## What Can Broadcasting Do For the Drama?

'What the Stage cannot do for it,' answers James Agate in his contribution to our series of articles on Broadcasting and the Future. Mr. Agate believes that the future of Radio Drama lies in a complete severance from the stage play and the stage technique.

WHAT can broadcasting do for the drama? At first sight this seemed to me rather like asking what wireless can do for the nightingale which pours out its full soul in perfect indifference. I imagine, as to who has or has not paid ten shillings a year to hear its rapturous jug-jug. Still, wireless does something for the nightingale, inasmuch as it gives it publicity—and what bird could be so foolish as to object to that? Presumably, too, it encourages the nightingale. Or shall we stop writing cant and say simply that wireless, while doing nothing whatever for the nightingale, does an enormous amount for those to whom bird-speech is the best of music? I will go farther and say that wireless may even teach the town-dweller what the nightingale sounds like. Personally I had never heard one until a month ago, when a kind night-nurse turned on my portable set to relieve the monotony of a sleepless night. Incidentally, I thought that both thrush and blackbird beat it hollow.

What can wireless do for the drama? In other words, what is the good of wireless plays? Of wireless plays I speak with the authority proper to almost complete ignorance. I remember listening to an early wireless play in which a soldier in the trenches was heard shaving while at the same time footsteps were heard approaching through lush grass. I remember listening to Mr. Sybil Thorndike panting forth

Empedocles with the distress of a primitive motor-car confronted with a hill. After these two experiences I came to the conclusion that the listener of wireless drama about to turn on his loud speaker goes, like Bully Bottom, 'but to see a noise that he will hear. All this is to say no more than that I am so much soil for conversion. It cannot be that I am right and that the dramatic section of the B.B.C.

is all wrong. I submit also that the last person who can be expected to relish seeing plays with the mind's eye is one who already sees far more than he wants with the physical eye.

It is quite possible that since my early experiences the B.B.C. have invented a new technique, and if they assure me that they have I will promise again to attend their theatre. But I simply don't believe that there is any aural equivalent for King Lear's beard or George Robey's eyebrows, for gesture, gait, facial expression, and the thousand-and-one things which go to make up the visual action of the stage. When Antony says:—

—Let each man render me his bloody hand.  
it is, to my way of thinking, essential that we shall see Marcus Brutus, Caius Cassius, Decius Brutus, Metellus, Cinna



Casca, and the unimportant Trebonius advance their bloody hands and confide them so little confidently into Antony's grip. If we don't see this, then the thing becomes no more than reading aloud. But even in being read to, one wants to see the reader. When my nurse tend to me as a child she did not go behind the screen for the purpose.

It seems to me that the first thing the wireless drama must do is to get hold of exquisite speakers who are not actors in the ordinary sense, but actors for the voice only. Then, again, it must avoid dealing with subjects the essence of which is that they must be seen rather than heard. And by seen I mean seen on the stage proper. To see a band of conspirators shaking hands with one another is a feasible thing,

*(Continued overleaf)*



and we are annoyed, or at least I am annoyed, when ever the wireless I can't see it done. But there are a number of things which on the stage are totally and completely infeasible, and it occurs to me that in the domain of the stage-unactable the wireless may be able to do for the ear what the cinema already does for the eye.

The point is that each medium must find its proper material. Neither the screen nor the wireless can begin to reproduce that moment in *A Doll's House* when, in the darkening room, Dr. Rank makes his declaration to Nora, and Nora, saying: 'Let me pass, please!' goes to the door and calls for the lamp. But neither can the theatre even begin to deal with the matter of a film like *Wings* or with the material of such a story as Conrad's 'Typhoon.' I seem to see faintly the possibilities of 'Typhoon' as a wireless drama. Indeed, I would set no limit to what, when once the wireless drama has found its line, it may be able to do in that line. But I am sure that there is one thing which it must not do, and that is to compete with the stage on the lines along which the stage is supremely perfect. It must not try to tell those who saw Sarah Bernhardt how

the Lady of the Camellias tortures to the window.

Now and again I get letters from people dwelling in the Macgillicuddy Reeks, in the Mull of Kintyre, in the remoter parts of Kettering, saying how much they have enjoyed a wireless drama, how many miles they are from the theatre, and how much the wireless drama makes them want to go to the theatre. In my view, that is utterly and absurdly wrong. The only wireless drama which is going to content me is one which makes me realise that, though I can any evening have my pick of forty theatres, none of them can give me the kind of emotion which the wireless drama gives me through the ether. This means the raising of the status of the wireless drama, which will no longer be a next-best thing replacing for dwellers in the Wash and in Blaenau-Festiniog the theatre to which they cannot get. It will be a theatre in its own right. The moment my friends of the dramatic section of the B.B.C. tell me that wireless drama of this order has begun to come into existence, I shall be its devoted slave. But I will not listen to a drawing-room comedy in which the Lady Vinolia asks Lord Shavallio whether he takes two lumps of sugar or three, and you hear first his Lordship's

'Two and a half, please!' and then two loud tinkles followed by a little one.

There seems to me to be no limit to what the wireless can do so long as it proceeds along the lines of suggestion rather than those of representation. But I believe with the complete fulness of belief that it must get away from the idea of vision, just as I believe that the film is doomed the moment it starts coquetting with sound. The other day I attended an exhibition in which film and gramophone were, alas! synchronized. As yet I can but guess at the horrors which await the film-goer, but of the reality of those horrors there can be no doubt. Not even the Los Angeles mind can harm the Pacific Ocean when it photographs its hero and heroine beholding that noble expanse. But I view with alarm and trepidation the day when we shall hear what the Los Angeles mind thinks about the passion which encircles the globe and the water which covers three-fifths of it. Or put it this way: The film-mind cannot vulgarize Nature; it only begins to be vulgar when it begins to think aloud about Nature. The B.B.C. is in no such danger. It thinks admirably, and the visual things it conjures up in connection with that thinking can never be vulgar.

JAMES AGATE.



## Sir Nigel Playfair, Famous Theatrical Producer, on My Ideal Hour of Broadcasting.

**A**N invitation to write this article gives me at least the opportunity to do what my conscience has long prompted me to do, and that is to pay publicly a tribute which for a long time I have paid privately and in silence to the authorities that control the programmes of the B.B.C. And this tribute is an acknowledgement of the amazingly high standard which, since the beginning, they have maintained, in spite of all temptation to take the easy way and pander to uneducated desires.

I am, myself, owing to a busy life, and partly also because I have passed the age when I can adapt myself readily to new forms of entertainment, only a very occasional and intermittent listener.

But I am a greedy reader of programmes, and I scarcely ever reach breakfast without knowing very well what I could listen to in the evening that is to follow, did I feel so moved, and amusing myself by speculating whether I should be bored by this or that or thoroughly interested in the other.

It is in this way, only with the difference that it happens the morning after instead of the morning preceding, that I watch cricket and golf with breathless excitement, though I never attend a match, and am a student of the Turf, though I have never been to the Derby, and doubt very much if ever I shall go.

And so it comes about that my ideal hour

with the earphones or before the loud speaker will always to my choice be largely taken up with descriptions of those happenings which I like to witness vicariously—boat races, steeplechasing, travels and explorations, and a hundred other things of the kind.

My greatest listening thrill occurred a year or two back when suddenly I found myself with the speaker stretched at the top of some belching crater—a moment of exquisite agony and delicious shrinking from horrors yet to come.

I don't know his name, for I was not present at his introduction; I only know from the fact that he was alive and speaking that he didn't fall into the boiling lava, for I was called to the telephone before he could inform me what actually did happen.

I must have, then, my hour filled with the thrilling and the unexpected, and if from restlessness or the calls of other duties there are frequent, but not too long-lasting, lacunae which my imagination has to fill, so much the better.

But give me, though perhaps I might die of it before that time had ceased, six months of quiet country life, and my ideal hour would be very different. I might then demand much of the ordinary form of 'entertainment,' which at present has small attraction for me.

I might ask for an orchestral suite, though now I can't suffer it unless I can catch a sight of the harpist's fingers and the puffed cheeks of the bassoonist.

I might even like a broadcast play, though I don't think I could ever contemplate the funny man—being funny all alone before an instrument—without an undercurrent of tearful sympathy that quenches my

amusement. But that is because of my calling, and cannot apply to many other people.

No; for me as I am, my hour must all be hangs and surprises; nothing, or nearly nothing, just pretty and soothing.

It must suddenly—yes—be Mr. Winston Churchill at a city banquet, and the 'hear, hears' and the laughter and the squeak of a fork upon a plate; and if there is to be a 'cello solo, the nightingales must lend their tongues as an obbligato.

Or I must make some discovery, as I did one day when I heard an unknown lady—unknown, at least, to me—give 'The Ode on a Grecian Urn,' with a perfection of diction which I did not believe possible.

Yes, and suddenly and unexpectedly to be moved to Scotland and hear the pipers, just as some day—is it possible yet? perhaps it is—I shall hear the waves breaking on the reefs of some island in the South Pacific and the drums that bent to a queer, unimaginable fest five miles up some river as yet unexplored. Meanwhile I ask nothing better really for my ideal hour than an hour in the next General Election. Between you and me, my readers, I am really quite indifferent as to whether Sloggett or Doggett is returned, and by what majority, for Slocum-in-the-Mud; but with the help of a little imagination I can work myself into a state of frenzy over any electoral result, and an announcement through a callous loud-speaker can be the most dramatic in the world.

Only I beg no music in between! Let it come suddenly—after a ghastly interval of unbearable nothingness—plop! My heavens! Sloggett in! 13,253! There's drama for you!

NIGEL PLAYFAIR.



## Sir Henry Coward's Uncompromising Condemnation of Jazz.

## 'Jazz Has No Future!'

he says in reply to Constant Lambert's recent article on 'The Future of Jazz.'

**R**ECENTLY there appeared in *The Radio Times* an interesting article on 'The Future of Jazz.' This at once suggested the query 'Has Jazz a Future?'

The writer of the article takes it for granted that the jazz fox-trot will be the dominant feature of the ball-room for, say, a century, and postulates by a series of assumptions that there is a possibility of jazz taking a permanent place as symphonic music, that is, if a great musician will come along who can, and will, transmute its vulgar banality into inspired artistry. Such special pleading seems to me to be on a par with the assumption and logic of the county magnate who denounced opposition to hunting because the hunters like it, the horses like it, the hounds like it, the onlookers like it, therefore the foxes must like it.

In spite of the specious arguments advanced, I am of opinion that 'jazz' as 'jazz' has no future.

Of course there are certain characteristics which may survive, such as its greater insistence of rhythm as opposed to the dull, dreamy, nerveless, rhythmless music, which, thirty years ago, had a sort of vogue amongst certain musical neurotics, whose admiration—real or counterfeit—for things exotic, was so irritating to the ordinary, sane, broad-minded musician, but it (jazz) will disappear, except as one of many forms of light diversion.

In my time I have seen vogue after vogue, of the light entertainment type, flourish for a season and then wither away. Therefore I feel sure that jazz, with its shallow and inartistic content, will soon 'have had its day and cease to be.'

## 15,000 Jazz Bands in England.

Jazzists may traverse this view and ask, how can such a thing be possible when—as a publisher of jazz music told me—there are 15,000 jazz bands in England; that the demand for jazz music is so great that, in addition to the flood of English issues, English publishers pay about £150,000 in royalties for American tunes, and that the best brains are now being employed in its orchestration, etc.

It seems at present unlikely, but as surely as the Blue Hungarian Bands, Nigger Minstrels, pierrots and other toy instrumental shows, have disappeared, so surely will another popular craze be added to the list.

Before giving my reasons for this opinion, it may be well to look at some of the causes of the popularity of jazz.

For seventy years I have been acquainted with the salient features of the twangy strains and grotesque posturings of negro music and dancing. At that time and for the next forty years, it was considered derogatory to the white races to indulge in them unless with 'corked' (blackened) faces, and even when thus disguised there was only a limited amount of the crude 'plantation' business. Those who remember the original Christy Minstrels, Harry Templeton's Company, Moore and Burgess Minstrels in London, Sam Hague's Minstrels—who had a run of about thirty years in Liverpool—and innumerable amateur Nigger troupes, will bear this out.

It was through these that the popular ditties 'Poor Old Joe,' 'Massa's in the cold, cold ground,' 'Swanee River,' 'Campdown

Races,' 'Willie, we have missed you,' 'Come where my love lies dreaming,' 'Kiss me quick and go,' 'I'm off to Charlestown,' etc., etc., became household songs. It may not be known to all that these 'negro' songs were nearly all written by white men. Stephen Collings Foster being responsible for most of the favourites.

Jazz, unashamed, as we know it, came into notice by certain 'newly rich' Americans disregarding the established conventions, and giving their patronage to the uncon-

ventional vulgarity of the plantation version of bigger improvisations on popular melodies. These were given with such pulsating energy and fierce syncopations—each player improvising as he listed—that the smart set was attracted by, and gave its sanction to, this new departure. Then the original eccentric features were constantly exaggerated until it blossomed into 'red-hot jazz.'

## Vulgarity Regardless of Expense.

It was imported into England by rich vulgarity regardless of expense. Therefore it was presented in its most attractive guise. With such a send-off no wonder it became the rage in fashionable quarters.

Here the law of evolution came in. These jingly, boisterous sounds and the prehistoric antics of the performers stirred the subconscious memories of a thousand generations and were thus eagerly welcomed as an old friend with a new face.

Therefore, without knowing why, the young especially yielded to its fascination. If it had stopped at simply lowering the standard of musical taste—which is bad enough—the charge against jazz would not have been so strong.

But here again evolution steps in. Whenever a subconscious reaction is set up, it always stirs up contemporary memories, and therefore as a complement to the music, prehistoric dances full of grotesque, lewd antics—now happily disappearing—were introduced and these were eagerly taken up by the thoughtless, those who followed blindly the latest craze, and by the disciples of 'freedom of personal expression.'

The ending of the war further accentuated the break from convention, and thus the fox-trot became the rage.

This seems such a simple and natural result that one can readily find excuse for it. But its implications were—and by some are now—overlooked. It did not dawn upon anyone that jazz was a development which, apart from its lowering the trend and standard of music, had a subversive action on morals and manners, through the recrudescence of old sensual dances connected with a very ancient negro fetishism which had its genesis in African worship of the unclean. Recently Captain Sillitoe, Chief Constable of Sheffield, said that he had seen these dances in Africa, and if the young people only knew what they were enjoying they would not be as keen on jazz dances as they are. Well might Sardar Ikbal Ali Shaw, an Afghan Chief, say in the *Morning Post*, 'If you accept the fantastic gyrations of savagery you can scarcely expect the more cultivated portion of Eastern Society to retain its respect for England today.'

## Batteries of Percussion.

Another lowering reaction must be noticed. To the constitution and use of the 'jazz' combinations we can unmistakably

*Continued in column 3, page 424.)*



'Dance, dance, dance, little lady!—the scene from the revue, *This Year of Grace*, which satirises the modern craze for jazz. On the right of the picture we see the 'little lady' wearied and bewildered by the all-night repetition of the saxophone's wicked moan.





### The Forthcoming Talks Programme.

THE broadcast talk threatened at one time to outstrip other accepted institutions as a popular subject for music-hall humour. The B.B.C.'s programmes were said to consist of little but chatter on white mice. The day of such beliefs is happily past. There are today talks for everyone. Some are more serious, others less. Students of the art of listening take their choice and no longer grumble when, for a quarter of an hour, the other fellow is entered for. The Talks Programme for the coming autumn contains some



Chats on white mice.

big names and attractive titles. On Fridays, at 7.25 p.m., listeners will hear Lord Melchett, Sir Herbert Samuel, Mr. Walter Citrine, etc., on 'Techniques in Modern Industries.' Another popular and distinguished talker is Mr. G. D. H. Cole, the economist, who is to give a series on Thursday evenings on modern industrial history.

### The World's Religions—and Science.

THERE have lately been signs of a revival of popular interest in religious problems. It is accordingly not unfitting that during the autumn there are to be six talks by Dr. E. S. Waterhouse on 'The World's Religions.' How many of us have ever the slightest idea of the beliefs which constitute religions other than our own? Scientific subjects include Sir James Jeans on 'The Romance of the Stars' and Prof. E. N. da C. Andrade on 'Science in the Modern World.' Sir James Jeans is Secretary of the Royal Society, and Prof. Andrade is well known for his lectures at the Royal Institution. From 8.15 only will come a series by Mr. Norman Walker, of Leeds, on 'How to begin Biology' (an interesting experiment embodying the use of simple apparatus and the performance of practical experiments), and by Mr. S. K. Ratcliffe on 'America Today.'

### Literature, Languages, etc.

IN regard to books, on Tuesdays Miss Victoria Sukville West will talk on 'Modern English Poetry' (who is herself a distinguished poetess and recently won the Hawthornden Prize with her long poem 'The Land') and Prof. R. Bar Evans on 'Nineteenth-Century Novelists.' On Wednesdays the Drama has its turn, in the broadcasting of four talks on 'Amateur Dramatics,' a series designed primarily for younger listeners. Later in the season comes also a series of talks by prominent theatrical managers and producers, entitled 'My Aims in the Theatre.' In the department of technical subjects Mr. C. C. Knight will talk on 'Selenium,' and Signor Boglia is giving a series of lectures in Italian.

## BOTH SIDES OF THE MICROPHONE



### For Fuller Particulars.

I HAVE given the majority of the subjects, but further and fuller details of the talks can be obtained by sending a twopenny stamp for the Talks Programme to Savoy Hill, or any local station. In addition to these connected series, there will be debates, discussions, travel talks and the lighter topical talks. There will be talkers and subjects to appeal to every type of listener. The subjects dealt with are such as in a necessarily briefer form occupy the columns of many popular newspapers and magazines. The B.B.C. programmes offer a further introduction to them, and one which is particularly fascinating, in that it is in every case infused with the personality of the speaker. Next week's issue will contain an article by the Talks Director of the B.B.C., forming a further introduction to this new season.

### De Courville's Hour.

SEVERAL weeks ago I announced that Albert de Courville was shortly to produce a Radio Revue. There was, at the time, some idea that this might come about, but negotiations fell through, and I was forced to take back what I had said. This annoyed a Hammermith reader, apparently an admirer of Mr. de Courville, who accused me of unjustifiably raising my readers' expectations. However, my Hammermith correspondent will now be glad to hear that Albert de Courville will positively present on Tuesday, October 8, not only a revue, but the first of a weekly series of six revues, in the manner of the lately completed 'Charlot's Hours.' It should be interesting to compare Mr. de Courville's methods with those of 'Uncle André.' In stage production they represent different extremes—the latter having achieved fame as a producer of tense drama, while the former has always specialised in spectacular shows demanding battalions of chorus ladies and scenery of bizarre magnificence. André Charlot, it would seem, started with a considerable advantage, since 'Intimacy' is a quality greatly appreciated by the microphone. However, Albert de Courville is a producer of great originality whose big revues at the Hippodrome and elsewhere introduced a number of notable 'stunts.'

### Radio Exhibition.

LONDON listeners and all those from afar who will be visiting the White City at the time, should make a note of the date of the Radio Exhibition, September 23. For a week Olympia will be packed full of every new and exciting form of wireless apparatus. Admission is only 1s. 6d. (except during the earlier part of Tuesday, September 25, when it rises for special reasons to 2s. 6d.).

### The Schools Series of Plays.

IN the series of Plays for Schools, *Fallan Currie*, which will be broadcast on Friday, September 31, will be followed on Fridays at fortnightly intervals by *The Riots*, *Henry IV*, *Part I*, *Robert E. Lee*, *As You Like It*, and *The Importance of Being Earnest*.

### Maurice Ravel for London.

ON October 23 Maurice Ravel, the French composer, is to be honoured by Oxford University with the degree of Doctor of Music (the only living Continental musician who held this degree are, I believe, Stravinsky and Glazounov). On the Friday before his visit to Oxford M. Ravel is to appear at one of the series of concerts which Gordon Bryan, well-known broadcaster, is giving at the Aeolian Hall. He will conduct the Harp-Septet and accompany some of his own songs.

### The Lighter Side.

THE Vandeville programmes are to contain some big names in the near future. On Saturday, September 22, Wilkie Russell leads a bill including Jack Strachey (a clever synopsised pianist), Billy Hill, Horace Percival (whom you heard as 'Batters' in *Lyons—and Batters*), and Ruby Miller, with Elliot Makeham, in *Expects*, a sketch by Edgar C. Middleton, the young Liberal candidate for Islington who recently enjoyed a *swells de scandale* with his play, *Pasipha's Wife*. Elliot Makeham is one of our finest character actors. His performance in *The Return of the Soldier* was magnificent. On the following Monday, September 24, the Vandeville show includes George Greaves (who must be tired of being called 'the original Baron Popoff'), Billy Mayerl, the symphonist who plays two pianos as easily as he plays one, Florence Oldham, Crucio Fields, and Kathleen Hamilton, the new 'discovery' of whom I wrote last week, in her act entitled 'People I have never seen and people I have never heard.' This bill will contain also a sketch by 'Seamark' entitled *The Hole in the Road*, 'Seamark' himself (his real name is Austin Small) will take part. He was the author, you will remember, of the powerful little play which formed the 'surprise item' on August 3. On the Thursday of the same week, September 27, a short 'variety' programme includes A. J. Alan and Wannie McVie and Derek Oldham; and on Saturday, September 29, Zaida Jackson, the coloured singer of spirituals, shares the bill with Betty Chester and Ted Sawyer, who produces music from a hack-saw.

### Twelve Million Detectives Soon.

IN these days the detective story has ceased to be the diversion of the schoolboy. The Prime Minister has been seen leaving for Conferences abroad with the latest 'thriller' under his arm. The popularity of 'crime plays' continues unabated. One's most maidenly aunt shows more skill in tracking down the guilty party than emotion in weeping over the unhappy fate of the innocent suspects. On September 29 and



Crime plays continue unabated.

the three following Saturday evenings we are to hear in four instalments *The Southampton Mystery*, by Margaret and G. D. H. Cole. The solution of the mystery should provide considerable occupation for the listener. *The Radio Times* will publish each week the previous week's instalment of the story in order to provide our 'strutts' with a permanent record of the drama which Mr. and Mrs. Cole will weather here and there. The mystery will not be unravelled until the fourth and final reading. Mr. Cole is a versatile broadcaster. As stated above, he also contributes to the Autumn Talks Programme in his capacity as an expert on Industrial Economics.



# BOTH SIDES OF THE MICROPHONE



## Our Vanishing Complex.

It is a strange fact that though we as a nation are proud of our achievement in such material spheres as conquest and manufacture, we suffer still from an 'inferiority complex,' born of Victorian times, in the matter of music. The illusion that Englishmen make neither good composers nor audiences is one which broadcasting is gradually helping to dispel. Sir Richard Terry has recently reminded us of one or two facts which may alleviate further our undue modesty. (a) It was an Englishman (John of Dunstable) who is acknowledged to have first brought form and structure



## Bach and Beethoven from 5GB.

THE Queen's Hall contribution to 5GB's programme next week will consist of a Bach evening (Wednesday, September 19) and a Beethoven concert (Friday, September 21). The former will include the first Orchestral Suite (in C), the Fifth Piano Concerto, played by Myra Hess, the Eighth Concerto for Solo Violin, Solo Flute, Piano and Strings, the Fifth Brandenburg Concerto and the G Minor Fugue in full orchestral garb. On the second evening the principal Beethoven works will be the Seventh Symphony, the first of the Piano Concertos, played by Edward Isaacs, and the Coriolanus Overture.

## The Announcer



Smith transformed into Finkelstein.

to European music. (b) It was an Englishman (William Byrd) who first brought form and structure to keyboard music. (c) It was English composers who first brought form and structure to concerted music for strings. Let us set these facts alongside the achievements of Drake, Wolfe, and Stephenson, and forget there was ever a day when a musician of the name of Smith had to transform himself by dead-poll into Finkelstein before he could be sure of a hearing or a reputation.

## The Bundletuppenny Tradition.

LORD BUNDETUPPENNY was mad and proud of it. His only fear was that his son, Eric Coldbath, was not mad enough to be his successor and wear the famous Bundletuppenny dressing-gown. However, Eric fell in love with Lucinda Frouk, who had a world-famous collection of oboes and was quite mad enough for two. Whereupon his father relented his decision to be buried in the dressing-gown and handed it over to his heir. Such in brief is the plot of *The Great Dressing-Gown Problem*, the vest-pocket burlesque musical comedy to be broadcast from London and Daventry on September 19. I know—because yesterday I heard the author read it. Both the 'book' and the songs which run through it are extremely amusing.

## When List Resigned.

THE name of Mr. R. Kneale Kelly is well known to readers of *The Radio Times* as that of the leader of the Wireless Orchestra. On September 20, Mr. Kneale Kelly is going to abandon his bow in favour of the baton, when he will conduct the orchestra in a concert of light music. His programme is to include Lalo's *Divertissement*, *The Ride of the Valkyries*, and the Overture to Cornelius' opera, *The Barber of Bagdad*. Peter Cornelius' comic opera is unhappily hardly remembered today outside Germany, though his songs are sung all over the world. *The Barber of Bagdad* was written as a manifesto of the opinions held by a group of musicians at Weimar in the 'fifties. List, then Director of the Opera at Weimar, produced the work which, overwhelmed by violent opposition, ran for only one night and led to his resignation.

## A Wagner Night.

LONDON'S 'Prom' next week will be a Wagner programme on Monday, September 17. We are to hear the following orchestral excerpts from the operas: from the *Ring* cycle, *The Entry of the Gods into Valhalla* and *Siegfried's Funeral March*, and from *Parsifal*, *Klingsohr's Magic Garden*, the *Transformation* music and the *Good Friday* music. Walter Widdop, one of our foremost Wagnerian singers, will sing the *Tristan Song* from *The Mastersingers*; and Miriam Licette *Elsa's Dream* from *Lohengrin*. The second half of the programme includes *Finlandia* and Liszt's *First Hungarian Rhapsody*. The concert will be preceded by a short recital of French solo pieces for the flute, played by Edith Penville.

## Samuel Pepys, Listener.

By R. M. Freeman.

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

Aug. 9.—Connie keeps her bed of a nosy rheum, which she lays to the late change of weather, but comes I believe of her pillioning yesterday with Gerald. But Lord! what with her Gerald, and Eric, and God knows how many more of them, my house now made a very hive of Connie's boys; that do come buzzing in at all hours. And the strange thing is, my wife abets them; which vexes me, her not knowing better at her age than to foster a young wench (whose guardian she should rather be) in such shameless goings-on. So to prayse God for Connie's nosy rheum, whereby, in particular her streaming eyes and swollen nose, as I saw them last night, she do lose what looks she ever had, the pert, boy-madd baggage. I shall be glad when she goes.

This night my wife staying to sit with Connie, I into Old Compton St. to the *Ristorante Italiano*, and here dine with mine old friend M<sup>r</sup> Murray and his lady—a good dinner with a  $\frac{1}{2}$  flask of mellow old Chianti thereto, as good as ever I drank, and onchie 7<sup>o</sup> to my great content. What pleased me was my bringing M<sup>r</sup> Murray's lady acquainted with Green Chartreuse, the first time, she says of her ever tasting it, and coughs and cries great tears over it, but at heart I believe she liked it.

Much good discourse, mostly of musique—in respect of which some jerks by M<sup>r</sup> Murray at the B.B.C., whom he charges with too often repeating the same performers and conductors, like a family party, to the exclusion of other musicians that should be given the chance to prove themselves, and, he believes, to please the public. He is notably strong for more of the lighter kinds of classical musique, being, says he, that present programmes be either too severe or too jazy, with noe  $\frac{1}{2}$  way. So I counselled him to write to *The Radio Times* hereon, as many be now doing, and they critiques not only welcomed, but very handsomely printed for all to read and consider of.

Aug. 10.—Connie leaves her bed and comes down, not so rumy as before she took to bed, but still pretty stuffily, making noises in her nose like sister-in-law's French bull-dogga. I to keep my distance of her, and presently out to the chymist's for eucalyptus oyl, which is, methinks, the best prophylactic, but my wife

says it smells the house out. So home again and here to find Gerald, and Eric, and a 3<sup>rd</sup> boy that she names Mervyn all sitting round Connie; which do move me to great hopes of her giving all 3 of the young ninkampoops her nosy rheum, as I pray God she shall.

I hear from M<sup>r</sup> Whiteley from West Wittering in Sussex, where he holidays, that he hath now written to the B.B.C., proposing a talk about our g<sup>t</sup> Sam<sup>l</sup> by M<sup>r</sup> Drinkwater, he being one of the 2 men alive that could best do it, and the other is my Lord Sandwich. God give a good issue to it. He (M<sup>r</sup> Whiteley) still very sad, of the 800<sup>l</sup> yet owed by us (The Clubb) for making good Pepys Farm at Brampton, but hopes, when the public knows it, they shall some of them come forward to help extinguish it. Enough, he writes, to make Samuel I. turn in his grave that never owed any man, albeit was often owed, but evened his accounts the last day of every m<sup>o</sup> with the utmost particularity. Whereas I do resemble him, alike the punctuality of my paying and the payn it gives me; both of us, moreover, martyrs to expensfull wives, and the same loving patience, both of us, in bearing with the 2 wretches.

Aug. 11.—M<sup>r</sup> Jumble comes to carry Connie home, for which I did bless God! The first time in all my life I have ever blest God for M<sup>r</sup> Jumble. An extraordinary thing is my wife kisses Connie in parting most lovingly and afterwards to speak high in her prayse. But Lord! what weathercocks these women: a few days since nothing bad enough to say of this baggage, Connie almost, but today nothing good enough. Whereby, methinks, the vanes on our church-steaples sh<sup>d</sup> more belittlingly have their names changed from weathercocks to weatherhens, correspondent to theyr quick shiftings.

With my wife this night to Queen's Hall to Sir H. Wood, where they give the 1<sup>st</sup> of this Season's Protras, and, if the rest be equal to it, shall come here pretty often. What I had the greatest joy of was H. Purcell's Suite for Organ and Orchestra—very noble musique, as all his be, and Master of the musique is the days of our g<sup>t</sup> Sam<sup>l</sup> that met and talked with him, to mine infinite pride in thinking on it. So home and to bed, with great content of mind.





## Are We a Music-Loving Nation? The Haphazard but Enthusiastic Englishman.

**A**N English boy once asked his father, 'Dad, which do you prefer—the Matherhorn, a strawberry ice-cream, or Beethoven's Choral Symphony?' and the ingenious parent replied, 'I should like to look at the Matherhorn while eating a strawberry ice and listening to a performance of the symphony.' That was rather typical of the average Englishman's attitude towards music, which he regards as a diversion or a background for other pursuits. When the confirmed optimist is dilating on the great love of music which he declares to be at least latent in the British bosom, he eagerly points out that one of the main attractions of the cinema is the music (which is often excellent both in quality and in performance), and that we delight in hearing an orchestra between the acts of a play (whereas other nations dispense with this). But the fact remains that the cinema's the thing, and the music in the interval at the theatre is a pleasant accompaniment to the buzz of conversation and the munching of chocolates.

To describe a whole people as being either musical, artistic, sporting, or anything else is always a very rough generalisation. There are far more unmusical souls in Germany and inartistic persons in Italy than is commonly supposed. We hear a great deal about the British love of games, but there are plenty of men and women in this country who take very little interest in them. It is all a question of degree and proportion. Among the Germans music has become more of a national tradition throughout the length and breadth of the land than it ever has here, with the result that not merely the capital but almost every town of any size and importance has its opera supported out of public funds in addition to concerts of various kinds; while music occupies a place in the family circle analogous, say, to wheat or bridge in England. Anyone there who confesses to being not interested in the art is regarded as a somewhat curious specimen just as we are surprised when we encounter a fellow for whom indoor and outdoor games mean nothing. Nevertheless, there is no man in the world who, if he be musicless at all, is more intensely so than an Englishman. Devotees of the art may be in a minority over here, but to a considerable extent they make up for their smallness of numbers by their enthusiasm and their deep knowledge.

Just as the British Empire grew up in a fit of absence of mind, so in matters musical we are in many ways a most haphazard folk. Ten thousand people will go to hear Kralak play, yet a mere sprinkling went to listen to Emma Gerhardt perform a splendid programme of Wolf's songs. The one department in which we can claim an unsurpassed tradition is choral singing; yet when one of our finest northern choirs visited London to give a special performance of Elgar's *Apostles* a few years ago, hardly a soul turned up to hear them! Covent Garden was crowded for the Grand Opera season this year, but Sir Thomas Beecham finds difficulty in inducing enough people to put up twopence a week to provide a permanent opera in our midst, although he is able to promise artistic renderings of all sorts of interesting works. The Promenade concerts are usually packed with an enthusiastic audience; but the other orchestral concerts in London are, as a rule, not so well attended. Sir Henry Wood and his 'Proms' seem to 'catch on' somehow, and I cannot believe that the difference in popularity is wholly due to the fact that

smoking is permitted at the Proms. No: it is considered, in a sense, rather 'the thing' to go to them, and there is a generally accepted and wholly justified idea that Sir Henry himself is a sportsman who gives various new composers a chance; it is rightly regarded as an astounding feat on his part and that of his orchestra to play a different programme every night for several weeks in succession. These reflections appeal to our sporting instinct, and so the Proms have established for themselves a real place in our lives.

It is quite true that Britain has produced no composers on the level of Bach, Beethoven, or Wagner. But the same might be said of any other nation outside Germany and Austria. So far as creative musicians are concerned, we were equal to any people in the world in Elizabethan times, and so we are today. The lovely old madrigals and part-songs of Byrd and Tallis and Morley, Weelkes and Wilbye, Hull and Gibbons, which the English Singers and others have recently been making popular again not only in this country but in America and on the Continent of Europe, are a legacy of which we have every reason to be proud. Then, after Purcell, the musical genius of England became so dominated by the work and personality of the great Spaniard, Handel, who came to dwell in our midst, that it took more than a hundred years to reassert itself. But with Purcell and Makenzie, Stanford and Elgar, the British musical renaissance set in, and if we can lay at least a partial claim to Darius, who was born in Bradford, and if we add the names of Vaughan-Williams and Holst and Bax and Bliss, we are able to hold our heads up pretty well in the musical world of the present generation. The British National Opera is really that of Gilbert and Sullivan, whose genius for musical comedy of the best sort never seems to grow dim—just as the dear old *Beggar's Opera* maintains its attraction for a twentieth-century audience.

The rights and wrongs of jazz, which is the subject of so much controversy, hardly affect the question whether we are a musical people. For jazz is no more, and no less, popular here than in most other countries of the Western world, and the real point is, how far do we appreciate other music? Although so-called 'classical' music has mainly been enjoyed hitherto by a small minority, the advent of the gramophone and of broadcasting is working wonders. No doubt a lot of people who find themselves listening to chamber music and symphony concerts are frankly bored. But making every allowance for this, a great deal of it 'gets home,' and thousands of people who would never have had a chance otherwise of hearing such things derive increasing pleasure from them.

All things are relative in this world. Admittedly the Germans and Austrians are the most musical nations on earth. The Italians love the opera—particularly Italian opera. The French are so patriotic as to be keener on their own music than on other people's, and the Russians are also very national in their tastes. The Englishman in his little island is the most broadminded of the lot. If he wants to hear music at all he does not mind where it comes from, and he welcomes the foreign performer as cordially as he applauds his own countryman when he feels that praise is due. There is a good deal of love of music in this country, and it is spreading.

R. W. S. MURST.

## Teaching by Wireless. Is It Worth While?

**I**S wireless in schools worth while? This question has exercised the minds of many of those employed on the administrative side of education during the last five years, and even now it is a matter for debate, both among Education Committees and numerous parents.

A short time ago the editor of a local newspaper remarked to me: 'What do you think of this wireless in school? My boy tells me he listens in twice a week. Do you think he is doing any good by it?' To my mind, there are far too many of these new-fangled notions being introduced into schools, and the children might be much better employed in their normal work.

Now, I suppose this parent had asked himself the same question as thousands of other parents have done. Fathers and mothers have little or no chance of seeing their boys and girls at work in school, except on the 'open' day which is dedicated to them, and their information obtained from Tom, Dick, and Harry is probably often vague and inaccurate. They have seen their children listen at home in a perfunctory kind of way, and no doubt they imagine something of the same kind of thing goes on in school.

Come with me in imagination to a large boys' school in suburban London, and see the preparations made for the weekly wireless talk. We have chosen quite a good school for our visit, where the Head is a wireless enthusiast, and has constructed his own set. On a certain day some time ago you would have been in good company, for one of the Directors of the B.B.C., together with other high officials, were visiting this school in order to report on the wireless talk.

Do not imagine that your boys are taken straight away to the lecture without having the benefit of previous preparation. The talk this week is on India; part dealing with the historical side, and the other half being concerned with the geography of the country. If you had visited their classroom earlier in the week you might have seen large pictures of Clive and Duplex exhibited on the wall, and you would have heard a most interesting account of these European pioneers in India. Some of the boys would have brought to school numerous specimens of the staple products of that vast country, together with characteristic metal-work of Benares and other Indian cities. It would be far too much for the lecturer to attempt in one short talk to describe one quarter of what he would like to do: he urgently needs, and indeed pleads, for the teacher's co-operation.

You notice that each boy has a well-illustrated pamphlet in front of him. This booklet is also partly filled with good clear maps of quite modern type. Each pupil has been given one of these booklets at the beginning of the course, and he has to be responsible for it during the term. It is issued by the B.B.C., and forms a highly important part of the educational course.

The boys are provided with note-books and pencils, and wall-maps, with perhaps sketches by the teacher, are displayed on a blackboard. Soon a pleasant voice comes through, and the boys are comparing the life of Clive and other Indian potentates with the information gathered from their teacher or their books. Now and again the lecturer asks the teacher to write a summary on the blackboard from his dictation. The fifteen minutes pass all too quickly, and then the geography man

(Continued on page 441.)

'King Lear' opens the Great Play Series.—See pp. 439, 442, 443.



# The First Capital of England.

In this article, broadcast on July 31 last in the form of a talk, Mr. H. J. Massingham, the writer and archaeologist, tells of the most fascinating ruin in England, which stands upon the downs of North Wiltshire. Avebury, of which now only a few giant pillars of stone remain, was a capital and a cathedral city 2,000 years before Christ, when Babylon was still a mighty Empire and Menelaus had yet to sail for Troy to recapture his stolen Helen.

**A**VEBURY, the city of the dead, on the Marlborough Downs, in North Wiltshire, was more worthy of its ancient splendour in the old days than it has been since 18th-century Farmer Greene and his fellow-criminals heated up the stones, poured cold water over them, and then broke them up for hardage, twenty cartloads to a single stone. All that is left of Avebury today are fifteen single unhewn blocks of stone and what the famous antiquary Aubrey calls 'an extraordinary great vallum or rampart,' which travels round the modern village for nearly 1,500 yards with a deep ditch, obviously ceremonial and not defensive, on the inside. The avarice of that little village has devoured the first cathedral city of England. Once upon a time there were 300 of these great stone hulks, the largest of which must have taken a hundred men to move. They formed an elaborate temple-plan of at least nine stone circles with obelisk, ring-stone, two 'Coves'—an arrangement of three stones possibly representing a triform deity—and a processional avenue of detached blocks connecting the circles at Avebury itself with others on Overton Hill, a few hundred yards away. Other remains once clustered round it like the litter of some enormous and profligate beast, the majority of which had disappeared, even in Aubrey's day. Most of the chambered long barrows of the Wiltshire Downs, were in the neighbourhood of Avebury, and the long barrow, which was built by the long-headed Iberians, was a descendant of the rock-cut tombs of Spain, Portugal, Sicily, Sardinia, Crete, and Egypt.

Between the central buildings of the temple and the West Kennet Long Barrow there is a vast pyramid of chalk, still 120 feet high and with the base spread over five and a half acres, which the accurate 18th-century antiquary, Stukeley, believed to be the sepulchre of the ancient kings of Avebury, just as the long barrows were the graves of the first lords that ever stepped on English soil. Bound up with these and now vanished stone circles, dolmens (a form of long barrow), terraces, flint factories and earthworks was an intricate and extensive system of trackways radiating from Avebury to all the important mining, agricultural and maritime centres of the England of nearly 4,000 years ago.

Let your imaginations try to re-people the now empty plateau of North Wiltshire with all these tombs, temples, workshops, granaries, and holy places. Summon on to your mental stage companies of small-statured, fith, dark-haired men hauling on the ropes which drag the wooden rollers bearing the



All that remains of a great city of long ago—Avebury as the centuries have left it.  
(From an old print.)

monoliths. See them lining the Avebury rampart to watch the priestly ceremonies within the circles, passing in procession down the stone avenue, chipping their flints and shaping their pots on Windmill Hill, gathering in the harvest above Pewsey Vale and tunnelling the chalk at Cissbury and other places for their domestic and industrial material. Lastly, think of Avebury as a junction of trackways, the focus of the spider's web, the centre of gravity as Bristol or Birmingham are of the Great Western Railway. Still you will possess only a very partial idea of the tremendous sanctity of Avebury as a holy city to these first civilized colonists of our land, nearly 2,000 years before the Roman galleys ran their prows into an English haven. For you will think of stones where they thought of the living dead. All the innumerable legends and superstitions of stones animated by the spirits of the dead which have come down the ages in our folk-lore owe their origin to the men of Avebury. Where we see a row of weathered blocks in a ring on the downland turf, they saw a Council of the Immortals presiding upon holy ground over the destinies of men, of demi-gods of the other world hid within their tents of stone. For we shall understand very little of our first civilization if we fail to realize that its creators thought a great deal more about the immortal dead than about the mortal living.

Now, there is nothing like Avebury in the whole of England, and there was no interest whatever in stonework or building of any kind among the rude primitives who lived in England before the men of Avebury arrived, probably some time after 3000 B.C. The severe and formal temple of Bronze Age Stonehenge was a more finished structure, but it could have been contained ten times over within the older, grander temple of Avebury. We, therefore, conclude

that the men of Avebury came from abroad, and there is no doubt that they were highly civilized before they came here. We observe that these colonists almost invariably set up their temples of ritual on metalliferous or flint-bearing soils, and we infer that though they did not actually make use of metals any more than the builders of Stonehenge did, they were familiar with and exported them to the Mediterranean lands whence they originally came. This deduction is strongly reinforced by their physical type, the form of their architecture, and other parallels too numerous to mention. We can be almost certain that they dwelt in comparative peace together for they possessed practically no weapons of war. They had no enemies, for besides themselves England was inhabited only by its harmless primitives. Men again whose labours on behalf of the dead were so stupendous had something else to do than destroy each other. Their complex social organization betrays no sign of tribal divisions, and the whole of their culture spells a rather morbid but in no sense savage or violent dwelling upon religion. That they were agriculturists is still more probable, since agriculture and civilization are interchangeable terms. The terraces, besides, were cornfields, and in some of them flints made by the Aveburians were buried. So you will see that there is good ground for my calling Avebury the first true civilized capital of England at a time when Crete and Egypt and Babylonia were what France, Britain, and Germany are today, and some centuries before the ships of Agamemnon went up against Troy.

Sixty years ago a fine old antiquarian developed the theory that civilization was the product of the fear-ridden, half-crazed and ferocious savage mind which gradually evolved a civilized habit of life just as the physical type of primitive man was evolved from that of an ape-like ancestor. This is what I may call the official view of the way civilization came into being, and it is only of late years that it has been seriously challenged. The new view, is of course, a very much more hopeful one for humanity than the old, for it shows primitive man to have been a simple, gentle, and guileless creature instead of the ravening monster he has been painted, and civilization, in its earlier phases, to have been correspondingly more peaceful than when it had grown a little older. The growth of the mind is a very different process from that of physical structure, and it is certain that the majesty of Avebury was born neither of savage nor of primitive thought.





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# HOME, HEALTH AND GARDEN.

A weekly page of special interest to the housewife and the home gardener.



## Seasonable Jam-making.

### Lemon Shred Marmalade.

6 lemons (weight approx. 1½ lbs.).  
6 pints water.  
Sugar.

CUT the lemons in half. Remove the juice by squeezing, shred the peel finely, tying about 6 ozs. in a piece of clean muslin. Put all the peel, with the juice and water, into a basin. Allow to stand overnight. Put the peel, juice and water into a preserving pan and mark the level of the contents on the outside of the pan. Allow to boil slowly for about 3½ hours or until the contents of the pan are reduced by rather less than one-half. Then strain. Next day, weigh the strained extract and allow 1 lb. sugar to 1 lb. extract. Bring the extract to the boil, add the sugar and the 6 ozs. of citric acid and boil for about 10 minutes, or until it jells when tested on a cold plate. Skim, allow to cool, and pour into clean dry jars. If potted whilst very hot, the jelly is too liquid to support the shreds and they are very liable to rise to the surface. If a thick marmalade is preferred use the same ingredients and method, but omit the straining.

### Lemon Curd.

1 lb. castor sugar.  
4 ozs. fresh butter,  
4 lemons.  
5 eggs.

Peel the rind very thinly: beat the eggs. Put the lemon rind and juice, beaten eggs, butter and sugar into a double saucepan. Whisk until the sugar is dissolved and the mixture cooks and thickens. Then strain into pots.

As boiling causes the eggs to curdle, it is advisable to use a double saucepan, but if such a pan is not available, place a jar in a large saucepan containing hot water.

Home made lemon curd containing a liberal proportion of eggs should be made in small quantities and only kept for a short time.



### Lemon and Marrow Jam.

2 lbs. prepared marrow,  
1½ lbs. sugar,  
½ oz. root ginger,  
6 lemons,  
1½ pints water.

Peel the marrow, remove the seeds and cut into dice. Put into a basin and sprinkle the sugar over it. Allow to stand overnight. Cut the lemons in half, squeeze out the juice and after the peel and pith thinly. Put the juice, shredded peel and water into a saucepan and boil slowly for about 1½ hours, or until it has reduced considerably and the peel is tender. Then strain. The extract should measure approximately half a pint. Put the half pint of extract with the prepared marrow and sugar into a saucepan, add the ½ oz. of root ginger, tied in a small piece of muslin. Bring to the boil and boil slowly for about 1½ hours. Pour into warm pots and tie down.

### Grape Fruit Marmalade.

This is the simplest of all grape fruit preserves. It produces a marmalade pale in colour, and of distinctive flavour.

4 grape fruit  
6 lemons,  
6 qts. water,  
9 lbs. sugar.

Wipe the lemons and grape fruit and cut in half. Remove and collect the juice, but reject the pips and centre core of the grape fruit. Shred the pith and rind of both the grape fruit and lemons thinly, either by hand or machine. Put the shredded pith and peel into a large pan with the water and juice and cook overnight. Next day, put into a saucepan and simmer slowly until the contents of the pan have reduced by half. This will take about 3 hours. Add the sugar, bring to the boil, stirring meanwhile, and boil until it jells. (Time required will be about 30 to 35 minutes.) Pour into pots and cover.—From a talk by Mrs. Cottingham Taylor on August 27th.

## The Treatment of Distemper.

UNLESS the dog has already had distemper, treat any indisposition with caution and take the temperature. A dog's normal temperature should register between 101 and 102, so anything above this must be treated as fever. Give the dog a dose of castor oil immediately and keep absolutely quiet—don't try and cheer him up by playing with him or giving him bits of food. Leave him as quiet as possible, and only go in to him at feeding times. Feed on light food—milk, eggs, fish—later on tripe or rabbit, perhaps, but never red meat with a temperature.

If the case is distemper, the symptoms will vary according to the type going about. Sometimes it is pneumatic or dysenteric, perhaps the catarrhal form, running at the eyes and nose, sometimes a suppressed type, ending in cholera, though I believe the latter to come mostly from feeding on meat during the fever.

One thing to remember about distemper is that it takes six weeks to run its course. Few people know or understand this, and let the dog out far too soon, often causing disastrous after-effects, and, anyway, spreading infection wherever the dog goes. Don't let the dog out till the temperature has been normal for a week. Therefore take the temperature daily; keep on with the light diet for at least a month, even if the dog appears to have a very light attack.

You need not worry about the dog getting thin. He will do so, but on recovery soon picks up again and puts on flesh. In severe cases one must sometimes resort to hand feeding—milk and eggs or some concentrated form of food, a teaspoonful now and again—and if the dog is very weak, constant care and attention during the night are most important.

The temperature of the room must be warm, but not stuffy, and never allowed to get cold. Sudden change of temperature is bad. In cases of catarrhal distemper, the eyes and nose must be bathed constantly with borax powder and warm water. A nose douche is excellent and relieves the dog enormously. Likewise eucalyptus sprinkled about. Rub the teeth night and morning with peroxide of hydrogen diluted with warm water. This keeps the teeth from getting yellow. In cases of pneumatic distemper, put on a pneumatic jacket as soon as you notice the faintest signs of difficulty in breathing, as panting, and keep on till the dog is really fit again, removing gradually by keeping a piece of flannel round the dog for a day or two after taking off the jacket.

Always leave fresh water where the dog can get at it easily without any chance of upsetting it on its bed. For this reason have a bed raised from the ground, and always big enough for comfort, allowing the dog to twist and turn and lie full

length. Keep the bedding either of straw or an old cushion covered with old stuff to be changed; the pieces must be burnt at once. Always burn everything that has been used by the sick dog, and disinfect all dishes after using. Feed in small quantities at each meal, and throw away what is left. Never give stale food or let another dog touch the remains. Do let me impress upon you never to give meat in cases of distemper.

Just a word about hysteria—which is most alarming. You cannot mistake the high-pitched scream which is ably described as hysterical. The dog rushes round screaming, often hanging his head about. When the fit has passed the dog appears perfectly fit and normal. But do not be misled by this apparent normality—some germ is at work to have caused this acute disturbance of the brain. Keep the dog in a darkened room and give a bromide mixture. Feed very light for some time. Do not excite the dog in any way. Hysteria is seldom fatal unless the dog is mismanaged after an attack.—Miss NANCY ROSE, in a talk from London on June 7, 1928.

## This Week in the Garden.

WHERE winter-flowering violets are grown the frames should now be prepared for the reception of the plants. The brickwork should be limewashed and the woodwork and glass washed. Prepare suitable soil and place in the frames on the top of efficient drainage. A good compost can be made from loam, leaf-mould, and wood ashes, with sufficient sand to keep the mixture porous. The level of the soil should be such that when the plants are put into it the foliage will be close to the glass.

There should be no delay in propagating geraniums and other tender bedding subjects for next season's bedding. Many of the hardier plants may also be propagated if frame room is available. The well-known *Nepeta* or cat mint may be pro-



pagated now. This is a common plant but it makes delightful edgings or masses in the herbaceous border and gives two crops of flowers during the season.

The potting of bulbs for forcing should be continued, and the pots should be plunged in sand or ashes until plenty of roots have been produced. It is important to remember that to be successful in forcing bulbs one must have the pots well filled with roots before they are put into a warm place.

Where gooseberry bushes have been attacked by American Gooseberry Mildew the ends of the shoots, especially those near the ground, will be soaked with a dirty white or brown felt. This felt contains the winter fruits of the fungus, and if nothing is done it will give rise to an early attack of mildew next season. Therefore, as soon as all danger of second growth has passed, the diseased portions of the shoots should be removed and burned. Care should be taken not to let the diseased tips fall on the ground, nor should the operation be delayed until some of the felt has flaked off, or the bushes may become re-infected next season from the soil.

The present is a good time to make a sowing of lettuce to stand the winter and come into use toward the end of April and early in May before those sown in the spring.—*Royal Horticultural Society's Bulletin*.



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# White Magic.

The Promenade Concerts, the most popular of musical institutions, now enjoy an audience of many millions; but only a few of those who listen are able to attend the concerts in person. Thereby they are the losers, for a great deal of the 'white magic' of the 'Proms' lies in their setting and atmosphere. The following article will help those who listen from afar, to appreciate what the 'Proms' mean to the audiences which year after year flock to the floor of the Queen's Hall.

**I**N the place at the Queen's Hall you will find a gathering of kindred souls to whom you cannot but feel drawn brotherwise like Scrooge on Christmas morning. Some are reading the score of tonight's symphony; others wrangle amiably over pet melodies from the Ring; all are on thorns for their hearts' desire.

A seedy-looking youth manufactures anti-macassars and dancing skeletons from the unpromising material of yesterday's newspapers. A man in a red neckcloth, with an



eye on the quality of his audience plays excerpts from Grand Opera on two tin whistles; his friend, fingers in mouth, offers incense to Verdi.

Beguiled by these various pleasures, the queue slowly fills the balcony, where early arrivals sit precariously on the flat coping of the balustrade, or lean on the sills of casements that overlook the dim empty spaces of the hall. From within comes the sound of an organ, impudently mocked by a hurdy-gurdy in the street below. The tower of the church nearby is shaped like a witch's hat, and, while the clock tolls the quarters, dusk grows to dark, and the doors are opened.

For a time the audience devotes itself to the fervid technicalities of the programme. Gradually, however, interest wanders to the orchestra, where, first the harpist, and then the kettle-drummer, are wheedling their instruments to concord. And now their comrades are assembling, and an ollapodrida of instrument wails 'like fifty stomach-aches.' By this time the lights are blazing fiercely beneath their wide green shades, the audience has crowded close upon the orchestra, and the floor of the promenade is so tightly packed with listeners that its title is a misnomer.

Many members of the orchestra are old friends—a flautist who preserves at the most excruciating crisis an air of bored detachment; a distraught horn blower with side-whiskers reminiscent of the Indian Matiny, a Rossetti lady with red hair and a jade necklace over a black satin dress and chalk-white arms, a 'cellist with a glorious abandon in playing that underlines the beat of the conductor; a little white-haired man who

presides butler-wise over the 'kitchen furniture' in the background. One moment he is rattling castanets; the next clashing cymbals with subtle shades of fervour and rhythm or ringing melodious chimes on long cylindrical bells, or belabouring the glockenspiel with wooden hammers. Near him a tall, lanky, sad-looking man, with an oblong head and hair brushed streakily across his forehead broods moodily over the dainty triangle and the ponderous side-drum.

In view of the almost daily notices of his exploits and the innumerable articles that have appeared to his address, it is to be supposed that Sir Henry is a familiar figure to all England. The story goes that he is shy and diffident, and his manner suggests those rare and comfortable virtues. He is in evening dress, with a white flower in his buttonhole, and his jet black hair is already inclined to tumble over his eyes. A dark beard and whiskers give swarthy-ness to a complexion originally pale. And that is all that the audience sees of his common humanity, for, weaving into his walk a timid, slinking bow, almost before the applause has had time to gather, he has turned on his heel and is installed in his brass-railed conning-tower, primed for adventure on perilous seas.

**H**ENCEFORWARD the audience sees Sir Henry as a figure of authority, a messenger to an army so obedient that, while you wink, command is action. The man is lost in the musician; he is the friend of gods and heroes with Wagner, foreboding with Beethoven gay and light-hearted with Mozart and old Bach.

Heresy or no, much of the pleasure of the evening derives from the contemplation of his activities. Every phase of the music he translates into action—soothing with outspread palms the too ebullient strings, lashing the brass to fiercer emphasis, tossing on baton or finger-tip a fragile melody from the flutes to the clarionets, with right arm erect holding a chord through long moments of triumph, smashing the rhythm home with clenched fist—encouraging restraining pleading, deriding, menacing—a wordless orator, a hypnotist, a conjuror of chords, the charioteer of wild horses that but for his spell would burst the bars of harmony.

Sometimes the theme is sad and wistful like the dusk, sometimes gay and frolicsome; sometimes martial and triumphant and 'glorious as an army with banners.' Or again it is foreboding and burdened with the ancient mystery of the years. There is something that the music is trying to say—something that strives to break its chains. You feel the very passion of the spirit of the mighty dead—Prometheus on his rock—agonizing for beauty and truth and the key to the riddle of the universe. Within the compass of the orchestra are all the voices of life.

And now Sir Henry's frenzy grows, as

the coda, pulsing Pelion on Ossa, climbs grandly to its climax. With dishevelled hair now in his eyes and now flung back by a jerk of head and hand that he contrives to make also a message to the strings, he lashes his team furiously, mercilessly, until it seems that the man and his puppets (for such the players have become) are crashing headlong to chaos and old night. What is the thing that has broken loose, and gripped men that are no longer their own masters? A few moments more and you would say the orchestra must smash to dust like a Prince Rupert's tear.

Too soon the web of harmony is spun to its appointed end. Chord reels upon chord, each more emphatic than the last, and then the old world of pains and penalties roll back again like mist upon a panorama. Sir Henry is no egotist, and courteously shares the applause with his followers. His beckoning hand brings them to their feet, while himself and the solo instrumentalist shake hands fervently beneath the cheers.

As the orchestra vanishes to find rest and refreshment, and the audience for a quarter of an hour may chatter, and mop its brow, and drink beer at the bar—in a peculiarly convincing reassertion of the bias of gross matter. The air is cooled by the thin jet of the fountain in the centre of the promenade, where gold-fish swim bewildered among pink lights sunk deep in the water.



Five minutes after the last coda the orchestra has vanished—ordinary men once more with trains to catch—the lights are lowered, and the hall empty. The strings are already garished against tomorrow like steel beneath the white glare of the lamps. And so to the rattle of trains, the thermos flask and the sandwiches, and the intimate luxury of bed, where harmonious dreams make slumber beautiful, and white magic knits up the unravelled sleeve of care.

A. B. GRISTWOOD



# What the Other Listener Thinks.

The Creation of Interest—The Other Man's Sixpence—From the Scilly Isles—The Yorkshireman and his Broadcasting.

THOUSANDS of people are agreed on two points, first, that the standard of public life is low, and, secondly, that married life is monotonous. The first point is far as the work of the radio is concerned as seconded by the fact of education and lack of training. This lack of education causes a lack of variety in the most basic of motives and emotions. Now that wireless is an established fact this can be remedied. As the first point of interest is concerned, just what is the cause? We all know of those who have been attracted to the radio by the novelty of it, but these are in the minority. The majority are attracted to it by the fact that it is a new and interesting medium of entertainment and education at your own home. And if you are feeling bad tempered you can grouse at the programme of the day or at the host, only to find for good or evil that your grouching is wasted. I am, Huddersfield, North.

HARDY will be the day when the long-bored-for interest in all language is a reality. Until then (except perhaps for a few successes in experimental sidelines), wireless must be content with its present principal achievements. It must rest upon its laurels, with the consolation of being one of the greatest inventions of the nineteenth or any century.—A. A. J., Goodpoeth.

W V W seems to have overlooked the fact that his vested interest in the B.B.C. programmes is identical with that of any other individual licensed listener, viz., ten shillings. He, apparently, takes exception to 'the talks' only, and, assuming that these occupy five per cent. of the programme time—costing W. V. W. sixpence—he asks me, who value the talks, not only to surrender my sixpence to his rapacity, but also to spend many additional shillings on the 'plentiful cheap manuals' he refers to if I would replace that of which his action would rob me! Absurd indeed!—H. C., Leicester.

I am an old lady of 78 and I have never played tennis or cricket in my life, therefore I am not interested in accounts of such games, but I have no doubt whatever that there are thousands who have no chance of seeing them with their bodily eyes, but who listen, and follow the commentaries with eagerness and intelligence.—E. M. C., Mfracombe.

I consider that all this protest against Radio Drama is entirely unfounded. The plays written for wireless are excellent. It is the listener at fault, not the artists. Cultivate the habit of listening intently, and all will be well.—G. W. B., London, E. 27.

MAY I be allowed to thank you for your repeated and successful efforts to bring more religion into our homes; and I will add that I, personally, know of at least two invalids who listen regularly to the Sunday service, and who would be heartily disappointed if they were unable to go to 'church' through the medium of their phones.—T. O. S., Bournemouth.

IMAGINE a crook, who has not always been one, but once led an active, busy life, but who is now, in the prime of life, tied to a chair in a quiet house in a quiet village. No cinema, theatre or music, no lectures and very little in the way of church services. Then one day a good fairy comes with a few bones, puts a wire through the window and links up with the world!—V. A. H., Lockington, East Yorks.

I am a student of the pianoforte and I have learnt not a little about composers, types and styles of music, to say nothing about pronunciation of some of the composers' names and titles of pieces, etc.—K. A., Derbyshire.

I live with my two sons on the smallest inhabited island of the Scillies, and when they are out hauling their fishing pots, I spend many hours alone. There are no shops or places of amusement, and only about sixty inhabitants, but we have a four-valve wireless set and so never feel lonely. The Weather Forecast and News we never miss, and the Shipping Forecast and Gale Warnings are of special interest to us. I put the loud-speaker on the kitchen table, so while doing my housework and eating my lonely meals, I always have something to listen to, and so the time passes quickly.—E. J., Scilly Isles.

A recent press article commenting on the decreasing sale of wireless receiving sets, contributed a suggestion that the popularity of the gramophone, coupled with the failure of the B.B.C. to 'deliver the goods,' was a probable solution. Well, were I, say, a jazz band, or a devotee of opera, or if my tastes ran solely to comic songs, or military bands, or if indeed it were possible for any such limited form of entertainment to satisfy, I might be persuaded that an up-to-date gramophone and a library of records might fill the breach, but as one of the common or garden type of Britisher, with interests in most of the ordinary things of life, I would like to record my appreciation of the policy of the B.B.C. in providing the excellent varied programmes nowadays available and particularly to emphasize the personal enjoyment derived from the form of debate recently presented and my eager anticipation in which I consider the many and varied subjects to which this entertaining and enlightening method can be extended.—W. G. H., Sheffield.

I HAVE just returned from a short holiday spent in the midst of the wild Yorkshire moors, and when I returned I was struck—or I can almost say it was forced upon me—by the great part that wireless is playing in the lives of the people of these sparsely inhabited districts, and to them it is no longer a mere form of entertainment but has grown to form part of their everyday life and custom. It is no uncommon thing for the inhabitants of these grey stone and weatherbeaten buildings, some of which date back as far as 1800 A.D., to be isolated for weeks together during the winter months, the majority of which families each own their home-constructed wireless receiver, and upon passing out is practically always greeted with the familiar afternoon programme relayed from Daventry. I can think of no more memorable and beautiful incident than in passing one of these old Yorkshire farmsteads at sunset on Sunday evening, and to hear the strains of 'The day Thou gavest' being sung by a Cathedral choir many miles away, the very sounds of which seemed to emanate from Heaven above and to float away over the bare but sunlit moorland. Do these people criticize the B.B.C. programmes? Not a bit, they deeply appreciate every minute of them from lunch time to that cheery 'Good-night, Everybody,' and it is only we town people in our peevishness who air our likes and dislikes, forgetting all the time that whatever type of entertainment is being sent across, it is at least giving happiness to someone.—L. W., Sheffield.

We are naturally polite and gregarious folk, but I fear it is a severe strain on our manners if a caller prevents our hearing a play. Finally—no rush for the last train, no trudge up from the station just a sigh of enjoyment, a 'good night' in reply to the Announcer, and so to bed, refreshed in mind and body, with fresh food for mutual discussion, thanks to the B.B.C.—W. A. J., Le Bampton, Cheshire.

'Sordid and materialistic . . . empty of sentiment and emotion.'

Sir Henry Coward, the famous Choral Conductor, on 'The Future of Jazz.'

(Continued from page 415.)

trace the revival of toy or semi-toy instruments and combinations—which, pre-war, we had outgrown—was a thing from a symphonic aspect, because of the consideration—except for special characteristic purposes—and that only semi-occasionally. These are the banjo and other twangy instruments, the elementary free reed accordion and concertina, mandolin and Balalaika bands, with their melodic clanging slurringings and ditherings; the sick contemptible ukulele and the battery of percussion noise makers. One can hardly believe that with such antecedents and legacy of ill effects, any jazz can survive. Happily there are several indications already that the 'writing on the wall' has appeared.

(1) Even our most noted jazz band has to take out a music-hall 'turn' by clowning and buffoonery.

(2) A friend of mine, the conductor of a famous jazz band, told me he had made over 400 records in less than twelve months. When I asked 'Why so many?' he replied that, figuratively, they lasted only five minutes each.

(3) Another indication of decay is that the present-day usage is to have a vocal refrain attached to each dance. This shows a wearing of the 'orchestral grip.'

(4) In a recent letter received from Lieutenant Riffon—late bandmaster of the Royal Marines—he says, 'A questionnaire was sent out by the leading American Broadcasting station asking for their preference in music, classical or jazz. The result was:

1. Heavens.
2. Light opera.
3. Good light music.
4. Jazz nowhere.

'Such things as the above, joined to the almost universal practice, in England, of cutting off the wireless as soon as jazz begins, point to the time when jazz will take its proper place as one of the dozen other kinds of light café or dinner music to aid digestion or exasperate by its banality. If such things are happening now with the 'immortal fox-trot' what will happen with the far-away, not so immortal jazz.'

The writer on 'The Future of Jazz,' said, 'The Symphony in Blue was unsatisfactory.' I quite agree. Having heard it under the 'Jazz King,' Pan, Whiteman, I say it was hideous, a nightmare.

## 'The Man with the Muck Rake.'

Before I close I must mention four objections to jazz having a future on a problematical higher plane.

(1) The limited outlook of its devotees. Their outlook never rises above some low form of dance. They remind me of the 'Man with the muck rake'—always looking downwards, never upwards to the things of heaven.

(2) It is too sordid and materialistic, too empty of sentiment or emotion.

(3) Jazz compositions seem to be a constant re-stuffing of the cards by the arranger, and recalls the French proverb, 'The more they change the more they remain the same.' Jazz is not big enough to satisfy the soul of man.

(4) It has no moral uplift. There is nothing in it to answer to the spiritual urge innate in humanity. It is of the earth earthy, and as Jack Hylton frankly says, 'Jazz has nothing to do with the smug nonsense of elevating the mind. In fact it merely ministers to their sensory pleasure.'

Therefore, as jazz is built on such a sandy foundation, I can say with confidence, jazz has no future.



Chapter Sixteen of 'Old Magic' by Bohun Lynch.

## Escape from Hamadon.

Carlew and Harvester, freed from their bonds, make their way on to the roof of the House of Hamadon. They lower a rope . . .

CARLEW took the cord between his hands and, exerting himself, tugged at it.

It may help, he said. Look here. Above this window, out of reach, there's an iron gutter. It ends just beyond the window at a chimney which juts out from the wall. I can't see what the roof's like, but that chimney will help once you're over the gutter. The point is—will the gutter hold?

What's the good if it can't be reached? You're lighter: I'll hold you up to it and you can test it. If it's sound you can pull yourself up and then, with that bit of cord, perhaps, to help, I'll follow—with luck. Come on. It's no good thinking about it.

So saying he tied up the severed cords into one clumsy length and lay it loosely round Harvester's neck. Next, with his knuckles protected in a fold of his coat, he knocked out a pane of glass from the closed half of the window. Then, sitting in the same part with his back outwards, with some difficulty he helped Harvester to scramble over him, so that presently the smaller man was standing with his right foot on the outer sill of the closed window and his left on Carlew's knee. After a moment Carlew put his own right foot beside Harvester's and his left knee on the sill. He put his right arm through the hole he had made so that he could join his hands round the stone mullion.

Now sit on my shoulders, he said, and Harvester obeying, he was presently in the attitude taken by a small child being carried upstairs to bed by his father. Hold on to my hair, Carlew said, and lean forward all you know.

With a great effort, hauling on the mullion with all his might, he gradually rose, straightening his left leg more and more until with his toe pressed closely to the window frame, he was standing nearly upright.

Can you reach? he gasped, as he felt Harvester leave go of his collar with one hand.

Nearly.

Another prodigious effort, and Harvester's weight seemed to waver for a second to and fro upon his shoulders. It was a hideous position. The little man had nothing to hold on to and he himself was so close to the window that it was only by continual effort that Harvester held himself from falling backwards. Carlew felt his feet braced against his back: he had shifted his grip about the mullion, so that now only the tips of his fingers were interlocked. Suddenly the weight upon his shoulders lessened and for one sickening instant he thought that Harvester was falling back. Then 'I've got it,' the little man whispered, there was a slight creaking sound, a foot was drawn up and placed upon his shoulder, another metallic creak, the other foot touched

his forehead and a spray of rain-water splashed in his face. Harvester had gained the roof.

Looking up, Carlew had a momentary vision of a pair of kicking legs, this was followed by a scraping sound, and Harvester had disappeared.

Presently his voice came from above.

I'm well planted, he said. I'll chuck the cord down only don't put all your weight on it, and the next moment the loose end flicked across Carlew's face. With his feet together on the outer sill he now let go of the mullion with his right hand and seized the cord which with a twist he contrived to turn around his hand. Then he raised his right foot and kicked gently against the closed portion of the window until he felt the empty space where he had knocked out the glass. The leaden bar, supported to some extent by the intact glass panes below it, would only hold him for a moment, he knew. But that moment would suffice if he could reach the gutter.

'Pull hard and steady,' he called up, and let go of the mullion with his left hand. For a moment he swayed. Harvester, arranging his grip upon the thin cord, did not bear upon it immediately and Carlew's groping fingers could not reach the gutter. A sound came from somewhere below. Were the Old Men already returning to the room?

Pull, man, pull.

There was a sharp, cracking noise as of a tile splitting. Carlew felt the leaden bar giving beneath his foot and at the same instant his left hand gripped the wet iron gutter. The thin cord cut viciously around his right hand as Harvester dragged at it with all his might. He now pulled so hard that Carlew's hand was carried above the gutter. He kicked his right foot free of the breaking window, managed with a violent effort to crook his left elbow, got his right knee on to the gutter and somehow flung himself forward so that the point of balance was passed and he sprawled upon the gently rising tiles in safety. Harvester, he could see now, was wedged at the back of the chimney stack, his feet spread out, and the cord running down between them. Another and a last tug and Carlew had his right foot upon the now shaking gutter. Then he was able to steady himself with his left hand against the chimney and with some little clatter he fell sprawling by Harvester's side.

For a minute or more, neither of them moved. Both panted with their exertions, hardly realising the still horrible danger of their position. A wave of momentary

Harvester, he could see now, was wedged at the back of the chimney stack, his feet spread out, and the cord running down between them.

cowardice surged over Tom Carlew so that he felt inclined to shout out to the occupants of the house to come and rescue them. This passed, and that high courage which consists in the will to overcome further difficulties after a temporary success returned.

Carlew had no doubt in his mind that the man whom Simon had brought to the house, as the woman downstairs had said, was Rooke. And he had gone to fetch a doctor. He was ill. He had been referred to by the Old Men, like that, with a peculiar inflection which meant both respect and awe. He was no doubt the squire—Hamadon himself.

Had Rooke come back? There seemed to be no enmity towards him at all events, and he would convince these strange people of their mistake. Apart from the extreme danger of his present situation, Guy Harvester was deeply enraged in his heart at being taken for one of those captains of industry. Fancy being compared with the sneering Pembton or the fat and pompous Bruntwith! Even here, upon the wet roof, where a single false movement would send him spinning to ghastly destruction, that was the idea for a moment uppermost in his mind.

Tom Carlew's first thought now was for his television disc, to which during the last

(Continued on page 197.)

This is a purely imaginary adventure of the future, and is not to be taken as propaganda for any policy.



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As soon as he had regained his breath, Carlew shifted his position and crawled, with as little sound as possible, to the low apex of the roof. The

the downpour for  
the rain came un-  
expectedly from  
the multiplication of  
the various  
with it a long  
to the  
between  
the  
the

they had crossed before entering the room, and found the door closed and fastened. This being the case, they fled from that part of the house which lay to the west of where they were, the fact being, that the room in which they had been imprisoned was the uppermost in a sort of square tower. In time to come they were to learn that this was, indeed, the oldest portion of the place, once been four or five stories high. Now, too, it had shown its age, especially in the fact that it was built in the sixteenth century. So much of Hamadon's decay, much had been done in order that, when the time should be less than a century or another must have been refaced in a ugly fashion, so that, striking to anyone looking at the various periods of the place to

Vague sounds came now and again from

that lower roof, whence they might be able to come safely to the ground outside the enclosed courtyard. With but the vaguest ideas of how they should proceed, they edged their way slowly along the ridge towards the west. Carew in front

Presently he saw, with a pang of disappointment, that the lower part of the house

'That wall's the only way,' whispered Harvester. 'It's pretty rough, and you'll get a bit of toothoid—enough to put a brake on.'

Carlew crawled to the outer edge of the roof to examine the place more closely. In climber's phraseology it formed an *arête*, which an active man could descend with one leg on either side and supported by rope. But the steeply sloping wall ended

[illegible]

"I go for it  
time," he said. "I  
can tell you it's  
coming fast."

Harvester saw the tide at its largest with the surf leaping into the air, but as the waves rolled in from the edge of the reef, the water was as calmly bracketed to the wall as the stones below, a large rough stone and a smaller one leaning noisily against the wall close to his feet, all but overbalancing. Instantly appeared below. But for the cord which he held with his left hand and from which he swung out for a moment over the wall, he must have fallen. As it was

with an effort, he recovered himself and in another moment was sitting astride the old wall, gripping it on either side with his hands and knees and feeling for such roughness with his toes as would help to support his weight.

(Chapter Seventeen of 'Old Magic' will be a feature of next week's issue.)

### Other Stations

Sunday 9.

3:30-5:30. Band Two Singers.  
4:45. Bach Church Cantata,  
No. 25. CBS at night  
german.  
9:5-10:30. Concert from the  
Korean Orient.

7:30-8:15. Orchestra Concert  
8:30-10:30. Musical Band.

3.30-4.30 Manchester, Chamber Music  
3.40-4.30 Cardiff National Orchestra of Wales.  
4.30-5.30 Glasgow, Orchestral Concert

Monday, 10.

9. 50-1. Light Orchestra  
Concert

45-100 Light (Orchestral Con-  
cert)

845-913 Belfast Pianoforte  
Requid Guilford 1874

Tuesday, 12.

7-45 8.45 Military Fl. 1  
8-45 9.45 Alfred Barker  
Pilot Bauman and  
Pilot.

4034 Murray Road.

7.45-9.15. Belfast, Orchestra  
concert  
8-9.30. Nottingham, Pro-  
menade concert

Wednesday 12

10 20 11 0 Ballad Concert

8:45-9:00	High Music Orchestra Singers
9:15-10:15	Military Band

(11) *War-dby* 17

7.45-8.15 Orchestra's Concert  
German, Male  
9.50-10.30 Swiss National  
Programme.

3-6-4-30. Bournemouthe Muni-  
cipal (reference)  
Sir David (reference)  
3-6-4-30 P. menage Con.

9 40-45 40 Redfest, The My-  
in Trumpeter Part  
7 45-50 40 Newland's (and  
1 55 40 Part 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 8

Friday, 24

8.5-10.30. Promenade Con.  
cert

8 1/2 80 St. Rita's Band  
20-90. Music of Comedy

40-514 Glasgow Scotland  
Cons. Off. Orchestra and  
Soprano

Saturday, 25.

4.30-5.15 Orchestral Concert.  
7.45-8.15. Band Concert.  
9.30-10.30. Old-fashioned  
(Dances, Orchestra).

8.0-10.30. Promtunde Con-  
cell-

1942-1944

715. Brahms' Pianoforte Music  
(Howard-Jones).

to which we hoped there might be some means of descent, was separated from the tower by a sort of miniature quadrangle or well, except on the outside overlooking the cliff, where it was connected by a narrow wall which sloped down at an abrupt angle, rather steeper than forty-five degrees. Against it, in a corner by the wall, grew a tall tree whose topmost branches just caught the moonlight below them. The actual width of this well was about twenty feet, but the lower roof beyond it was about thirty feet below them.

Across the well, partly on the opposite side and partly on the flat roof, was a pointed arch of light, showing that a room

The Winter Series of Great Plays opens on Monday and Wednesday of this week with a production of Shakespeare's *King Lear*. On page 442 will be found a special article on the play by

ST JOHN ERYINE











# Sunday's Programmes continued (September 9)

**5WA CARDIFF.** 353 M 850 KC.

**3.30 Orchestra and Ballads**
**NATIONAL ORCHESTRA OF WALES**  
 Organ by T. T. Jones *Wagner*
**WINIFRED FISHER (Soprano)**  
*The Sea*  
*With a Water Lily*  
*A Song* } *Three*
**ORCHESTRA**  
 Ballet Suite from *Henry VIII* *Strakosky*
**RONALD CRIVERS (Baritone)**  
*Be wed, it is more*  
*A Song of Thanksgiving* *Alburn*
**ORCHESTRA**  
 Second Hungarian Rhapsody, in D Minor *Liszt*
**4.38 ORATORIO**
**ORCHESTRA**  
*Freude and Angel's Farewell (The Dream of)*  
*Edgar*
**WINIFRED FISHER and Orchestra**  
*J. S. Bach's "St. Matthew Passion"*  
 With voice and clavier (The Cretion) *St. Dowell*
**ORCHESTRA**  
*Largo in G*  
*March from "Scipio"* } *Handel*
**RONALD CRIVERS and Orchestra**  
*Air, "It is enough" ("Elijah")* *Mendelssohn*  
*Requiem, "Behold, I tell you a mystery"* *(Mendelssohn)*  
*Air, "The trumpet shall sound"* *Handel*
**ORCHESTRA**  
*Meditation from "The Light of Life"* *Elgar*
**5.35-6.15 app. S.B. from London**
**6.30 A Religious Service**

in Welsh

Relayed from Ebenezer Welsh Congregational Church

Relayed to Davenry

 Organ Voluntary: Prof. E. P. Mills  
 Emyr 600, Tén, "Hyrydol", R. H. Pritchard  
 Dorian  
 Anthem: Psalm 9, "Eustadai tennarw bla",  
*D. Emyr Evans*
**Y Cor**  
 Gwasg  
 1. M. I. MARGARET OWEN  
 Emyr 600, Tén, "Henryd", J. Ambrose Lloyd  
 2. M. I. PARR H. M. HUGHES, O.B.E.  
 Gwasg  
 3. M. I. 4. 2. "Y Delyn Air", Alun Gymreig  
 4. M. I. 5. 1. 2. "Y Delyn Air", T. R. Williams  
 Hwyrdd, 1181, B. L. 517, T. R. Williams

**8.45 THE WEEK'S GOOD CAUSE.**  
 An Appeal on behalf of the Street Hostel, Bath

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

Epilogue

**10.40 11.0 The Silent Fellowship**  
 Relayed to Davenry

**5SX SWANSEA.** 224.1 M. 550 KC.

**3.30 S.B. from Cardiff**
**5.35-6.15 app. S.B. from London**
**6.30 A Religious Service**

 Relayed from St. Mary's Parish Church  
 Address by the Rev. Canon Cecil W. Wilson,  
 M.A.

**7.55 S.B. from London (9.0 Local Announcements)**
**10.30 Epilogue**
**10.40 11.0 S.B. from Cardiff**
**6BM BOURNEMOUTH.** 370.1 M. 950 KC.

**3.30-6.15 app. S.B. from London**
**7.55 S.B. from London (9.0 Local Announcements)**
**10.30 Epilogue**
**5PY PLYMOUTH.** 400 M. 750 KC.

**3.30-6.15 app. S.B. from London**
**7.55 S.B. from London**


**WINIFRED FISHER,**  
 soprano, will sing in the concert broadcast from  
 Cardiff this afternoon.

**8.45 THE WEEK'S GOOD CAUSE.**

 Appeal on behalf of St. Gregory's Home for  
 Babies, Peverell, Plymouth, by Paymaster  
 Rear-Admiral Hosking, O.B. (Hon. Treasurer)  
 (Contributions should be sent to the Honorary  
 Treasurer, Paymaster Rear-Admiral Hosking,  
 Greenbank, Crowland, S. Devon.)

**8.50 S.B. from London (9.0 Local Announcements)**
**10.30 Epilogue**
**5NG NOTTINGHAM.** 275.2 M. 1,000 KC.

**3.30-6.15 app. S.B. from London**
**7.55 S.B. from London (9.0 Local Announcements)**
**10.30 Epilogue**
**6ST STOKE.** 284.1 M. 1,020 KC.

**3.30-6.15 app. S.B. from London**
**7.55 S.B. from London (9.0 Local Announcements)**
**10.30 Epilogue**
**2ZY MANCHESTER.** 284.0 M. 750 KC.

**3.30 Artists of the North**

FROM LEEDS

THE YORKSHIRE STRING QUARTET

 LAWRENCE TURNER (First Violin); NORMAN  
 ROUSE (Second Violin); ALLAN SMITH (Viola);  
 COLLIN SMITH (Violoncello)  
 String Quartet in G, Op. 77 No. 1 *Haydn*

FROM MANCHESTER

**4.0 NORMAN ALLIN (Bass)**

 Terms of Fire  
 Her Picture  
 The Trout  
 A Shower of Tears } *Hubert*

FROM SHEFFIELD

**4.10 THE GEORGE DALEY TRIO**  
 GEORGE DALEY, ALBERT GHEAT, HAROLD BELL  
 (Accompanist, ROSE MORTON)  
 Seventh Trio for two flutes and bass flute—with  
 piano accompaniment ..... *Handel*  
 Largo; allegro  
 To a Wild Rose *Mendelssohn*

FROM LIVERPOOL

**4.20 IRABETH PASTORY (Soprano)**

 On the Boat  
 The Little Island  
 So, so } *Oring*  
*Hubert*

FROM LIVERPOOL

**4.30 QUARTET**

 String Quartet in A, Op. 41, No. 3, Schumann  
 FROM MANCHESTER

**5.0 NORMAN ALLIN**

 The Night Song  
 Secret Love  
 O Little Town of Bethlehem  
 Steal away

FROM SHEFFIELD

**5.10 THE GEORGE DALEY TRIO**

 Trios for two flutes and bass flute, Op. 87 Beethoven  
 Minuetto finale  
 Beethoven's ..... *Mendelssohn*

FROM LIVERPOOL

**5.20 IRABETH PASTORY**

 When we two parted ..... *Hubert Parry*  
 The Secret Song ..... *Hubert*  
 I love the jocund dance ..... *Wayford Davies*  
 Touch not the bottle ..... *Somerset*
**5.35-6.15 app. S.B. from London**
**8.45 THE WEEK'S GOOD CAUSE.**

 An appeal on behalf of the Sandbridge Schools  
 for the Feebleminded (The Lancashire and Cheshire  
 Society for the Permanent care of the Feeble-  
 minded), by Miss MARY DENNY

 Donations should be sent to Miss MARY  
 DENNY, Greenacre, Great Warford, Airedale Edge.)

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

## Other Stations.

**5NO NEWCASTLE.** 513.1 M. 950 KC.

3.30 London, 7.55 London, 10.30 Epilogue

**5SC GLASGOW** 400.4 M. 750 KC.

 3.30 - Orchestra Concert, The Glasgow Philharmonic Society  
 7.55 - London, 10.30 - Epilogue  
 5.35-6.15 app. - London

**2BD ABERDEEN.** 500 M. 800 KC.

 3.30 - Epilogue  
 5.35-6.15 app. - London  
 7.55 - London, 10.30 - Epilogue

**2BE BELFAST** 306 M. 750 KC.

 3.35-6.15 app. - S.B. from London, 7.0 - Epilogue  
 from St. James's Parish Church, Hynd, 7.45 and then the  
 King's Psalm 47 and 48 Maundy Thursday - New Year's Day  
 Anthem, "Send out Thy light" (Gospel), Hynd, 8.0 - Epilogue  
 10.30 - Epilogue  
 10.30 - Epilogue



# This Week's Bach Cantata.

Church Cantata, No. 25.

'Es ist nichta Gesundes.' ('There is no more Soundness.')

THE opening chorus of this Cantata, composed about 1731, is one of the finest choral fantasies. The vocal parts are met in the first measure in a fugue, with accompaniment by two oboes, viola and continuo. The oboes and viola have at first a plaintive, sighing figure with a rising and falling motion; the strings enter with a part flows smoothly and happily and peace in the text having given Bach the opportunity of using one of his favourite motives for depicting calm contentment. A thrilling effect is made by three flutes (in unison), cornetto, and three trombones, playing a chorale line by line, along with the accompanied figure of the voices.

In the accompaniment of the Bass aria, 'Ach, was ist das für ein Kitz?' (Ah, what man can do for his Lord?), the organ plays a figure which is a variant search, a similar figure is used in the Matthew Passion.

The melodious Soprano aria, 'Oftmal in der stillen Stille' (Hear me, Lord, when I humbly sing), is very beautifully accompanied by the three flutes, each now having its independent part, two oboes, and strings. The two groups of instruments keep up a meditative colloquy throughout.

The Cantata has the further interest of having been performed at Hamburg by the great Bach's son, Emmanuel; he gave it with some amendments of his own which have not met with the approval of later disciples.

(The text is reprinted by courtesy of Messrs. Breitkopf and Härtel.)

## I.—Chorus.

There is no more soundness in all my body,  
From thy displeasure,  
Nor is there comfort or rest in my members,  
From my offences.

## II.—Soprano.

How often, Lord, have I a sick house dread.  
When on my bed my numbers must appear.  
A feverish heat in their bed  
To pain must bow their little heads.  
And one there is, who knows no rest,  
A raging fever in his breast  
Another is laid low,  
For 'twas his honour that would have it so;

A third, to lust for gold a slave,  
Drops ere his time, into the grave  
To Man's first fall we all must pay our debt,  
The leprosy of Sin cleaves to us yet  
Ah! that foul taint is coursing through my

And what medicine shall I find?  
What comfort for my sore-afflicted mind?  
Who has the skill to quell such pains?

## III.—Aria (Bass).

Ah! what man can do me good?  
Vain thy groaning and appealing!  
Lilack my sins and pest all healing  
Save through Christ's redeeming blood!  
I say, O Lord, canst make me whole,  
Thou canst cure my stricken soul

## IV.—Aria (Soprano).

Hear, Jesu, my complaint! To Thee I fly,  
O strengthen Thou my spirit faint! O hear  
my cry!

Sure help! The feeble Thou dost raise,  
Lord, cast me not forth in thy just wrath!  
My Saviour! From the front of sin set Thou me  
free,

So shall I offer up my heart and soul a sacrifice  
to Thee

And all my days  
Shall I sing forth thy praise.

## V.—Aria (Soprano).

Hear me, Lord, when humbly singing,  
Jesu Christ, in mercy hear

When with angel voices clear  
I shall join, glad anthems bringing,  
Sweet my song, then, louder ringing!

## VI.—Chorus.

All my days I have extoll'd Thee,  
Lord, for thy great power and might,  
Thou dost guide me and uphold me  
Through life's stormy path and night

Not by mortal lips alone  
Shall Thy glory be made known;  
I hereafter praise will bring Thee  
Songs for evermore will sing Thee!

# London's Lost Rivers.

THE River Fleet is the best known—often still runs underground, along what is now Farringdon Street. A little stream rose at Holborn Burn and ran down a little valley—the hollow, and became known as the hollow bone, or Holebourne. (Not old bone, as some have vainly talked, which would be absurd. A stream, unlike a gate, a market or a castle, would not be called old, unless a new channel had been engineered for it.)

By Turnbull Street, which seems have not hesitated to say is a corruption of Turnbul Street, it joined the Fleet; Newcastle Street and Seacoal Lane remind us that ships came up here—colliers with cargoes for London. Fleetgate and Floodgate have become Ludgate, and Ludgate Hill has nothing to do with an entirely mythical King Lud.

Sherborne Lane recalls a stream that ran into the Thames near London Bridge, and the little Longbourne is remembered in the name of one of London's wards. On the south side of the Thames the River Effra has entirely disappeared—at least, it disappears within four and a half miles of its mouth at Lambeth, near Vauxhall Bridge.

Rising in Dulwich Wood it is visible for a short period from the railway near Herne Hill Station. It plunges underground through an arch in Sir Evan Spicer's garden at Dulwich, and leaves track of itself only in names.

Reixton is thought by some to be a corruption of Brighton or Bridgeton; Effra Road and Water

Lane show traces of its ghostly course. The Oval is the last recognizable trace of it. For a long time a great loop of the stream remained unburied over London grew and grew. At last someone with a little imagination thought of a brilliant idea. Make it into a cricket ground! And so we owe even the pleasure of watching cricket in South London to one of London's lost rivers.—(Extract from Donald Maxwell's talk, broadcast on August 17, 1928.)

## The Sailor's Friend.

If your business takes you to the dockside of our great seaports, you will have noticed the blue flag of the Missions to Seamen which bears a white angel flying upon it. The Society known as the 'Missions to Seamen' was founded in 1866, its object being to provide for seamen of all ranks a friend and a home in all parts of the world. At its missions (the latest of which is at Port Sudan) the friendless mariner can find shelter, companionship, the solace of books and music. Though it is a Church of England institution, the Society recognizes no distinction of creed. Its income, which is provided by voluntary contributions, is not adequate for the great and far-reaching work which it undertakes. On Sunday, September 16, Mr. Stuart Knox will appeal from the London Studio for funds for the Society. It is to be hoped that he will find a large and generous audience.

# CHARACTERS

from  
DICKENS



## BARNABY RUDGE

"How pale you are to-night, mother!" said Barnaby. "In these days he would have added—" "you really must take Iron Jelloids."

After taking Iron Jelloids, a feeling of well-being returns, the appetite is restored and digestion improved.

If you would have radiant health, an elastic step and well-braced nerves, you must have healthy blood. To improve and strengthen the blood take Iron Jelloids. In cases of Anaemia and Weakness, Nerve Strain, Overwork, Convalescence, etc., in Men, Women, and Children, Iron Jelloids will be found a most valuable treatment. A ten days' treatment (costing 1/3) will convince you. Everyone should take Iron Jelloids now and again—they are the great Blood Enrichers.

Dr. R. O. wrote: "I find the preparation (Iron Jelloids) particularly agreeable and reliable."

Dr. L. R. wrote: "I find that my patients thoroughly appreciate Iron Jelloids."

Dr. A. H. R. wrote: "My wife finds Iron Jelloids very agreeable and easy to take."

Dr. A. O. H. wrote: "Iron Jelloids give the greatest satisfaction."

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For CHILDREN ..... IRON JELLOIDS No. 1  
For MEN ..... IRON JELLOIDS No. 2A

Ten days' treatment 1/3 Five weeks' treatment 3/-



# PROGRAMMES for MONDAY, September 10

2LO LONDON and 5XX DAVENTRY

10.15 a.m. The Daily Service

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

11.0 (Daventry only) Gramophone Records Quintet ..... Franch

12.0 A BALLAD CONCERT  
ROSEMARY WALDON (Soprano)  
WALTER SAUND (Baritone)

12.30 JACK PARDURY & COSMO CLUB DANCE

1.0-2.0 AN ORGAN RECITAL  
by EDGAR T. COOK  
Relayed from SOUTHWARK CATHEDRAL

Sonata, No. 3 in E Flat (Bach)  
Fantasy, Capriccio, Intermezzo (Liszt)

Master W. ASHWORTH  
How broad are the feet ('Messiah') ..

EDGAR T. COOK  
Choral Preludes ..  
Herzlich! (My heart is filled with longing)  
Viel will ich dir geben (Farewell)  
Will I give thee  
College Procession

Master W. ASHWORTH  
Turn Thy face from my sin

EDGAR T. COOK  
Lament ..  
The ..

4.0 ALFREDER DU CLOS and his ORCHESTRA, from the Hotel Cecil

5.0 Household Talk Mrs. HAZEL TRESE: 'Ideas for School Children'

5.15 THE CHILDREN'S HOUR:  
'The Dragon Fly' and other Piano solos, played by CELIA DIXON  
'The Duel on the Sands,' from 'Westward Ho!' Charles Kingston  
'Casey the Pickler' and other Songs  
'The Little Blue ..  
Whimsical Story ..

6.0 Musical Interlude

6.25 Boys' Brigade and Church Lads Brigade Harkness

6.30 TIME SIGNAL, BARKSWICK; WEATHER FORECAST; FIRST GENERAL NEWS BULLETIN

7.00 Musical Interlude

7.0 Mr. DESMOND MACCARTHY: Literary Criticism

7.15 THE FOUNDATIONS OF MUSIC

BRAHMS' PIANOFORTE MUSIC (Second Series)  
Played by HOWARD JONES  
Scherzo, Op. 4

**BRAHMS' Op. 1** (published in 1858, when he was twenty) was a work for Piano. He began his career as a pianist, and during his early years of composition he tackled the Piano Sonata form several times. He had not yet learnt how to make the best of the keyboard, especially as regards delicacy and colour. His further study of the possibilities of the Pianoforte was made through the medium of Variations, of which he had written some half-dozen sets by 1864. Then, for about a dozen years, he almost entirely ceased to write music for the Pianoforte alone, his next work (Op. 76, in 1879) being a

set of eight pieces for one, two, three, and four hands

After the two powerful Rhapsodies of Op. 78 there is a gap until the last group of works for Pianoforte—Op. 116, 117, 118 and 119, the so-called 'Piano Quartets'. These are alone in the Brahms repertoire, and are the only ones which are not in the hands of the very first Pianoforte players. When Brahms, as a pianist, first met Liszt, that virtuoso asked him to play something; but Brahms was too nervous, so Liszt sat down and performed this

2.45 Pianoforte Recital and Reading

9.15 Mr. RALPH STRAUSS: 'A Sidelight on Charles Dickens'

LIKE very other great writer of the past, Dickens has his detractors: those who say he is vulgar, moderns who say he is outmoded, intellectuals who say he is crude. But despite these criticisms, Dickens is a normal, unaffected writer, one who writes as he feels, and whose and characterization, atmosphere and plot. Mr. Ralph Strauss, the novelist, is one of the moderns who have been attracted by the rich and vivid personality of Dickens, and he has just written a book on him which is the result of much original research.

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

9.50 A Light Orchestral Concert  
ROBERT CHIGNELL (Baritone)  
THE WINDS OF CHANCE  
Conducted by JOHN ANGELL

March, 'All Hail our King'  
Howard Talbot  
Overture to 'La Dame Blanche'  
(The White Lady) ..

ROBERT CHIGNELL with Orchestra  
Mephistopheles' Serenade (from 'Faust') ..  
Mephistopheles' Serenade (from 'Damnation of Faust') ..

THE philosopher Faust has sold his soul to the devil for the gift of renewed youth. Mephistopheles has given him his youth and has helped him to win the beautiful maiden, Marguerite.

When Faust has betrayed Marguerite, Mephistopheles stands outside her window, with a guitar, and sings an impudent Serenade.

ORCHESTRA

Rehearsal ..  
1. The Gathering of the Clouds;  
'Homage'—and 'Hollywood';  
2. Over the Sea to Skye;  
4. Flora MacDonald, 5. Memories—at Versailles

Selection from 'The Vagabond King'

ROBERT CHIGNELL

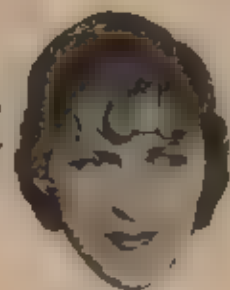
Have you forgot? ..  
To Philia ..  
The Kebe ..

ORCHESTRA

Cameo, No. 2 ..  
Chinese Chit-Chat ..  
Overture to 'Flu ka' ..  
Three Bavarian Dances ..  
Waltz, Nereida ..

11.0-12.0 (Daventry only) DANCE MUSIC.  
FRANK ASHWORTH'S BAND from the Hotel Metropole

STAR  
VAUDEVILLE  
TONIGHT  
FROM  
LONDON  
AT 7.45



GRACIE FIELDS  
Comedienne



WILL  
EVANS

and NORA EMERALD  
in a sketch  
'Building a Chicken House'



DOROTHY  
DUNS

The Girl who  
Whistles in Her  
Throat



PHYLLIS SCOTT  
AND  
IVAN TIRTY  
Old-Time Songs



Scherzo of Brahms' magnificently at sight, talking about it as he played. Liszt thought he detected the influence of one of Chopin's Scherzos in the music, but Brahms assured him that he knew nothing at all of 'Impromptu' music.

7.25 Mr W F I SHEARCRAFT: Six Pictures with Six Snaps

PHOTOGRAPHY, as it gets steadily cheaper and easier, is becoming a more and more widely-spread hobby, and the camera is now almost as indispensable a part of the outfit for a holiday or a day's outing as the bathing-suit or the lunch basket. Many listeners who want to make their snapshots as accurate reminders as possible of their happier moments will welcome Mr. Shearcraft's practical advice.







# Monday's Programmes continued (September 10)

**5WA CARDIFF.** 303 M. 850 KC.

## 1.15-2.0 A Light Orchestral Programme

Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

Overture to 'Zampa' .....  
La Jeune .....  
Italian Caprice .....  
The ..... one of Debussy's earlier com-

positions was written as a Pianoforte Duo. It was later arranged for Orchestra by Henry Büsser. It has four Movements—first a waltz, a Barcarole entitled 'Boating', a scherzo, and a finale. The last section of the work consists of a lively

Intermezzo. The composer had a visit to Italy, and it was there that he wrote the popular tunes he heard in the streets. One of them he wrote up into this 'Fantasia' (as he calls it) in the cheerful style of a Barcarole.

The opening military march is one of the music the composer heard when he was in a barracks in Rome. Then various folk songs are brought in.

The last section of the work consists of a lively

4.0 London Programme relayed from Daventry

4.45 F. O. M. L. S.: 'The Film—II, The Commercial Film'

5.0 JOHN STRAIN'S CARLTON CLUB .....  
Relayed from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Boys' Brigade Bulletin

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

## 9.50 A Welsh Programme

THE STATION TALK

FRANK THOMAS (Voice); RONALD HARDING (Voice); H. F. JONES (Voice);  
Three Welsh Melodies ..... E. T. Davies

THE GOMON GLEMMY, conducted by JOHN REES  
Ty Wyddost Beth Ddydd fy nghalon

Y Gwanwyn ..... Dr. J. Parry  
Mae ..... Mr. George

## 10.7 'The Eve of Saint John'

A Comedy of Welsh Life in Two Scenes, by J. SAUNDREY LEWIS

Sarah Morris ..... VERA MURRAY  
St. Michael's Mother ..... N. W. Jones  
The Girl ..... RONALD JONES  
The Boy ..... TOM JONES

Scene I: A Welsh Farm house. Late afternoon  
Scene II: The same. Half an hour before Midnight

Time: St. John's Eve, some early year of the last century

Sarah Morris, wife of a prosperous farmer, is anxious to arrange a match between her only daughter, Megan, and Harri Richard, a neighbouring farmer. Megan is romantic and recalls how her friend married a shipwrecked sailor. Harri is a goodly son of rooney awaiting him. Megan believes that if she lays a meal for the Devil at midnight on the Eve of Saint John, he will come and show her her future husband. If the night passes without incident, she promises to marry Harri Richard.

Note: The author of the play states that the practice of conjuring was frequent in Wales up to the early years of the last century.

Intermissions  
In Absence ..... Dudley Buck  
The Missing Bout Welsh Air, arr. Dr. R. Rogers  
Night and Day ..... Rec. J. Llewellyn Davies

10.45-11.0 Talk

The Look Selection ..... , arr. Middleton

**SSX SWANSEA.** 204.1 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 A PIANOFORTE RECITAL by JOHN EDWARDS

First .....  
Second .....  
Third .....  
Fourth .....  
Fifth .....  
Sixth .....  
Seventh .....  
Eighth .....  
Ninth .....  
Tenth .....  
Eleventh .....  
Twelfth .....  
Thirteenth .....  
Fourteenth .....  
Fifteenth .....  
Sixteenth .....  
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Eighteenth .....  
Nineteenth .....  
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Thirty-fourth .....  
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Thirty-eighth .....  
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Fortieth .....  
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Ninety-seventh .....  
Ninety-eighth .....  
Ninety-ninth .....  
One hundredth

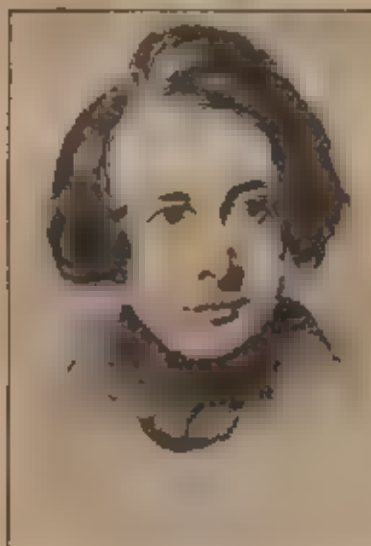
6.20 London Programme relayed from Daventry

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

9.50-11.0 S.B. from Cardiff

**6BM BOURNEMOUTH.** 328.1 M. 920 KC.

12.0-1.0 Gramophone Records



CHARLES DICKENS

as he was when first the publication of The 'Pickwick Papers' attracted the attention of the literary world. Mr. Ralph Straus will talk about Dickens from London tonight.

4.0 TEA TIME MUSIC

Directed by GILBERT STACEY

Relayed from Beale's Restaurant

Fox-trot, 'It don't do nothing but rain'. Cook  
Valse, 'Gipsy Song'. Bobb  
Selection from 'That's a Good Girl'. Charing  
Fox-trot, 'Wherever you are'. Hanley

Songs  
'Love's sweetest song'. Stacey  
'Archie of the R.A.F.'. Hanley

Three Dances, 'Henry VIII'. Hanley  
Melody, 'A Summer's Dawn'. Stacey

Selection of Popular Tunes, 'Conglomerate'. Stacey

Fox-trot, 'Blue-bird, sing me a song'. Hanley  
March, 'Lynwood'. Hanley

5.0 London Programme relayed from Daventry

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.15 Boys' Brigade Bulletin

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

**6PY PLYMOUTH.** 400 M. 760 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

THE CHILDREN'S HOUR

Once Upon a Time

Song, 'That's how it all began' (Southwold)

Song Cycle, 'Once Upon a Time' (Thomas)

6.0 London Programme relayed from Daventry

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

**5NG NOTTINGHAM.** 375.1 M. 1,000 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 'A Vagabond's Bookshelf'

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.20 Boys' Brigade Bulletin

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

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



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## FAMOUS PICTURES FREE

# 1 REMBRANDT'S "MILL"

The picture was sold for £100,000.

The sort of night of evening with its gentler hues reproduced as only Hearn could do it. The page is a panorama of the sky that might be the light of the sunset or the sunrise of a calm on which a storm is passing. In a few spots the clouds are white as at midday but by the moment they are darker to a black or a deep blue. On one or two occasions the blue is light but for most of the sky of deep blue to a black or a deep blue. The effect of suspended motion assists the whole quiet effect of the picture as though the world were resting after the labours of the day.

Some sense of the beauty of this pic can be gathered from the fact that the original was sold for the fabulous sum of £100,000. It is justly described as Rembrandt's Masterpiece.

**2 LINNELL'S "MILL"**  
(One of the great of our National coll.)

(One of the gems of our National collection).

[illegible]

The magnificent reproduction of this striking picture faithfully retains the sense of dusk and the drawing on of night captured by the painter.

3 LINNELL'S "LAST LOAD"  
(A masterpiece of gorgeous colouring).

(A masterpiece of gorgeous colouring).

[illegible]

The original of the picture which hangs in the Tate Gallery is rarely passed without an examination of admiration.

**4 CONSTABLE'S 'HAY WAIN'**  
(One of the most famous pictures in the world)

(One of the most famous pictures in the world)

This is a particularly charming picture, full of the peace and contentment of the English countryside. In the foreground is a picturesque cottage by a ford, while through the orchard, we glimpse a massive Hay Wain. One can almost hear the creaking of its wheels and the splash of the hoofs of the slow-moving cart horses. Beyond the eve is carried out as low, green nature in the wooded distance, lit by the radiant light of the sinking sun.

Constable's paintings are noted for the beauty of the landscapes in which he was working. In 1824 he made a sketch of the interior of his workshop, which is now in the collection of the National Gallery.

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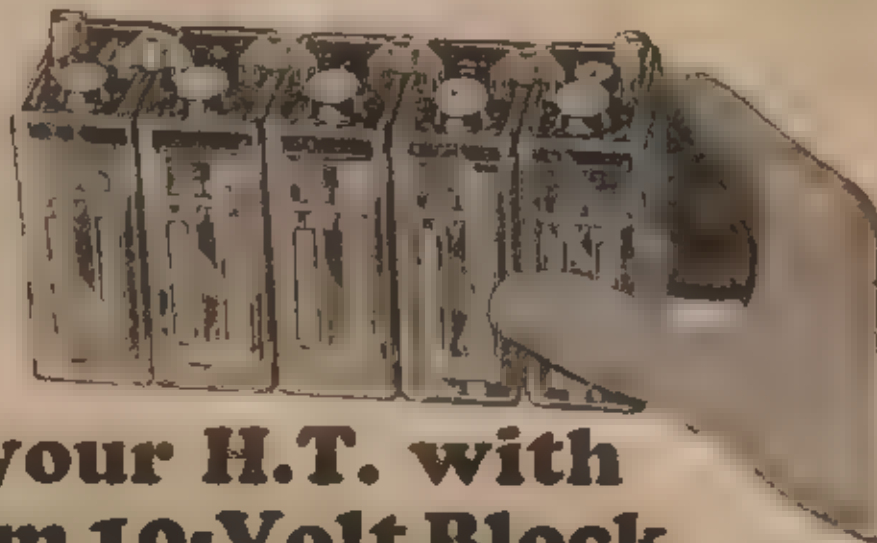
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Your set must have an adequate supply of smooth, steady H.T. current if you are to get the best out

of it. Purer tone, greater volume, increased range—these are some of the benefits you obtain from the use of the Oldham H.T.

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7th November 1971

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# Tuesday's Programmes continued (September 11)

SWA	SWANSEA	SPY	PLYMOUTH.
253 M. 180 KC.	204.1 M. 1620 KC.	400 M. 780 KC.	
<p><b>4.0 An Orchestral Concert</b>                      Jointed from the National Museum of Wales  <b>NATIONAL ORCHESTRA OF WALES</b>                      Overture to 'Le Baruffe Chizzotte' (The Squabbles at Chioggia) ..... <i>Simpagha</i>                      Symphonic Poem, 'Phaeton' ..... <i>Saint-Saëns</i>                      Lyric Suite ..... <i>Grey</i>                      Voenberg Music ('Tannhäuser') ..... <i>Wagner</i>                      Rhapsody, 'Spain' ..... <i>Chabrier</i>                      This concert by the National Museum of Wales is a most interesting one, and the Overture reflects the vivacious humour in the midst of which the troublous scenes are enacted.                      THE youth Phaeton, having been permitted by his father the Sun to drive the fiery chariot, loses control of the horses. The car of flames is approaching the earth, and must set it on fire if nothing can intervene. At the last instant Jupiter hurls a thunderbolt, saving the universe, but destroying the rash youth.                      This is the story Saint-Saëns illustrates in his Symphonic Poem.</p>	<p><b>4.0 London Programme relayed from Daventry</b>  <b>5.15 THE CHILDREN'S HOUR</b>                      Songs and a Story by LILLIAN MORGAN  <b>6.4 AN ORGAN RECITAL by A. CYRIL BAYSHAM</b>                      Relayed from St. Mary's Parish Church  <b>6.30 S.B. from London</b>  <b>7.0 S.B. from Cardiff</b>  <b>7.15 S.B. from London (9.45 Local Announcements)</b>  <b>8.50 S.B. from Cardiff</b>  <b>11.0-12.0 S.B. from London</b></p>	<p><b>4.0 London Programme relayed from Daventry</b>  <b>5.15 THE CHILDREN'S HOUR</b>                      Play, 'The Broom's Pipe' (O. B. Holmes). A musical play illustrating 'Jack's the boy for work and play'.  <b>6.0 'Aubrey Explains'</b>                      A Comedy by MICHAEL WOOD, presented by FIVE MICROPHONES                      Characters:                      Aubrey Smart (a stockbroker) .. ERIC MORRIS                      Reginald Benton (a friend) CHARLES STAFFORD                      Archie Simpson (a friend) .. JOHN EVERARD                      Mrs. Wolverton Brown .. PAULINE CARR                      Mrs. Smart ..... MOLLY SEYMOUR                      The scene is the sitting-room at Aubrey Smart's house in Burlington, and it is here that Aubrey becomes involved in difficult explanations which threaten to lead him to destruction.  <b>6.30 S.B. from London</b>  <b>7.0 Mr. R. A. J. WALLING, Editor of the Western Independent 'Don Miguel—An Episode in Plymouth History'</b>  <b>7.15 S.B. from London</b>  <b>8.0 B.B.C. PROMENADE CONCERT</b>                      Part I                      Relayed from the Queen's Hall, London.                      (For programme see Manchester)  <b>9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN</b>  <b>9.45 PROMENADE CONCERT</b>                      Part II                      (See Manchester Programme)  <b>10.30 app. Local Announcements</b>  <b>10.35-12.0 S.B. from London</b></p>	<p><b>5.0 RICHMOND HELLYAR: 'A Naturalist in Swaifland'</b>  <b>5.15 THE CHILDREN'S HOUR</b>                      A Programme of Scandinavian Stories and Music  <b>6.0 ORGAN RECITAL by JAMES N. BELL</b>                      Relayed from the New Palace Theatre, Bristol  <b>6.30 S.B. from London</b>  <b>7.0 A Welsh Interlude</b>                      Songs by Welsh Composers—                      E. T. DAVIES  <b>A RECITAL by ANNIE JENKINS</b>                      (Soprano)                      Ynys Y Plant                      Mercury's Paradise                      Lwly Hwi (A Mother's Lullaby)                      Plow'r Bwthyn                      Aderyn Y To  <b>7.15 S.B. from London (9.45 Local Announcements)</b>  <b>9.50 Romance Unlimited</b>                      (Second Edition)                      More Microphone Matrimonials by DOROTHY EAVES                      Members of the Firm                      Mr. Cupid, Managing Director DONALD DAVIES                      Miss Chance, his confidential clerk DOROTHY EAVES                      Puck, the office boy SIDNEY EAVES                      The Victim                      BLONDE and BRUNETTE                      JOHN ROBERT                      JAMES WATSON  <b>THE STATION ORCHESTRA</b>                      THE firm of Romance Unlimited, incorporated in the Year One, is the most successful company of its kind. Trade increases every year, and the Head Office is kept constantly busy turning out new romances. Mr. Cupid puts down his success to the fact that he personally attends to every case, and spares neither time nor energy in bringing each affair to its proper conclusion.                      On this particular morning in September, Puck, the office boy, is the first to arrive. He is seated in his Chief's chair, with his feet on his Chief's desk, reading his Chief's morning paper. Upon the entry of Miss Chance, Puck a whistling comes to an abrupt end.  <b>11.0-12.0 S.B. from London</b></p>
	<p><b>6.0 BOURNEMOUTH.</b>                      228.1 M.                      930 KC.  <b>4.0 THE THREE MUSIC</b>                      Directed by J. P. COLE                      from Bobby's Restaurant</p>		



MEDIAEVAL AND MODERN IN ANTWERP

A typical scene in the historic Flemish city about which Mr. Filson Young will talk from London and Daventry this evening at 7.0. A fine modern thoroughfare leading up to the beautiful cathedral begun in the fourteenth century and finished in A.D. 1535.

Symphonic Fox-trot, 'Did you mean it?'  
 arr. Lonje  
 Valse, 'Casino Dances' ..... *Gang't*  
 Selection from 'H.M.S. Pinafore' ..... *Sullivan*  
 Fox-trot, 'Don't do that to the poor Pussy Cat'  
*Sarony*  
 Operatic Fantasia on Gounod's 'Faust'  
 Valse, 'Ravana' ..... *Beeth*  
 Entr'acte, 'Moonlight' Sonata (1st Movement)  
*Berthelsen*  
 Suite, 'Vive la Danse' ..... *Finck*  
 Fox-trot, 'Close to your heart' ..... *Henny*

**5.0 London Programme relayed from Daventry**  
**6.30 S.B. from London**  
**7.0 Professor V. DE S. PIERCE, 'The Wessex Folk of Thomas Hardy'**  
**7.15 S.B. from London (9.45 Local Announcements)**  
**10.45 DANCE MUSIC** BILL BROWNE'S DANCE BAND, relayed from the Windover  
**11.15-12.0 S.B. from London**

**8.0 B.B.C. PROMENADE CONCERT**  
 Part I  
 Relayed from the Queen's Hall, London  
 (For programme see Manchester)  
**9.30 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN**  
**9.45 PROMENADE CONCERT**  
 Part II  
 (See Manchester Programme)  
**10.30 Local Announcements**  
**10.35 S.B. from Daventry Experimental**  
**10.45-12.0 S.B. from London**

**8.0 STOKE.**  
 204.1 M.  
 1620 KC.  
**4.0 London Programme relayed from Daventry**  
**5.15 THE CHILDREN'S HOUR**  
 A Sailor Evening  
 Play, 'The Broom's Pipe' (O. B. Holmes)  
 Pianoforte, 'Sailor Tunes'  
 Songs  
 A Life on the Ocean Wave ..... *Roscoe*  
 Sea Fever (Poem by Macaulay) ..... *Treadwell*  
 Sea Shanties ..... *arr. R. R. Barry*









# The First of the Great Plays Series: 'KING LEAR'



An Introduction to the Play by St. John Ervine.

The 1928-29 Series of Twelve Great Plays opens this week with two broadcast performances of Shakespeare's *King Lear*, on Tuesday (5GB) and Wednesday (all other stations). On page 461 will be found particulars of a booklet published by the B B C. in connection with this production.

**K**ING LEAR is one of the five great tragedies of Shakespeare, the others being *Romeo and Juliet*, *Macbeth*, *Hamlet*, and *Othello*, and it is the most difficult of the five to perform, so difficult, indeed, that many critics prefer to make a closet drama of it, a piece to be read in a study and not performed on a stage. Its author, however, had no such ambition: he designed it to be acted and cared so little for printed plays that he did not trouble to publish his and was very angry with 'pirates' who did. It is a terrible thought that we might, but for the devotion of Shakespeare's friends, Heminge and Condell, who prepared an edition of most of his works, have lost nearly all the plays that he wrote. Aeschylus wrote seventy plays of which only seven survive; Sophocles wrote more than a hundred, but he, too, is known to us only by seven; Euripides wrote seventy-five, some say, ninety-two; plays, of which at least fifty-five are lost. When we remember that Heminge and Condell did not publish the first folio until seven years after the death of Shakespeare, we realize how easily the bulk of his work might have perished with the bulk of that done by the great Greeks. It is this fact which accounts for the obscurities and variations of text in the plays.

It is very likely, in my opinion, that all the obscure passages are incorrect, for Shakespeare wrote in a singularly clear style. He was, however, strangely indifferent to plot and he made few efforts to be plausible. Any old plot would do: plausibility was sacrificed without a qualm to theatricality, and he rarely attempted to be tidy. He would invite his audience to accept without question a story so absurd as that of *The Merchant of Venice*, and was sufficiently theatrical to obtain an effect in *Hamlet* by making the priest imply that Ophelia had committed suicide, although in the preceding, and even in the same, scene Queen Gertrude and the grave-diggers make it plain that the death was accidental. In *King Lear* he almost goes out of his way to alienate our sympathies from Lear and Cordelia by making them appear to be silly. Lear's division of his kingdom among his daughters is made plausible by the old man's fear that he is losing his mind, but how are we to account for Cordelia's refusal to gratify a dotard old man's request that she shall tell him how much she loves him in return for a third of his estate? One is impatient with her, especially on the stage, when she splits hairs over her affection, and suspects her either of softness of the brain or of humourless and priggish intellectuality, which is, perhaps, merely the obverse of imbecility. The disasters, moreover, accumu-

late too swiftly, and the mad speculates on the queer fact that scarcely anybody in Lear's kingdom, excepting Kent and Gloucester and the Fool, had any kindly feeling for him. What, one inquires, were Lear's subjects and all the other lords and ladies doing while these sorrowful events were occurring?

**T**HE conclusion of the tragedy comes too abruptly. Goneril and Regan and Cordelia and Lear are killed off in wholesale fashion and with the flimsiest excuses. That was a habit Shakespeare had and one that he shares with all the Elizabethans, notably Marlowe, who were over-lord of slaughter. When the curtain falls on *Hamlet* the stage is strewn with corpses: Claudius, Gertrude, Laertes, and Hamlet himself are dead. Horatio has, with difficulty, been prevented from killing himself; and Ophelia and her father, Polonius are dead, too. The taste for violent death must have been strong when an author could conclude his play with all his principal characters dead. The death of Cordelia in *King Lear* seems to be arbitrary: there is not much rhyme or reason in it. Goneril and Regan may be said to have died untimely because of their filial impiety, but only an unworthy eagerness for a pathetic end to his play could have caused Shakespeare to hang Cordelia, he wanted the moving spectacle of the old, demented king bearing his dear, dead daughter in his arms. Theatrical, no doubt, but nevertheless immensely moving. Lear enters carrying the dead girl. 'Thou'lt come no more,' he murmurs, brokenly 'never, never, never, never, never!' And then, so sure is Shakespeare's sense of reality, he pauses in his grief to say to an attendant, 'Pray you undo this button,' and to add, 'Thank you, sir,' when his request is obeyed. Now his grief overcomes him.

Do you see this? Look on her,—look,—her  
ips.

Look there, look there,—

until, unable to endure the pitiful sight any longer, he drops dead by her young body

**B**UT there is one quality among Shakespeare's plays in which he excelled, and it is particularly revealed in *King Lear*: his ability to create credible people and keep them credible even when they are doing incredible things. We begin with the feeling that Lear is a dotard about to become a lunatic, and that Cordelia is a silly woman; but slowly, unaccountably, both are transformed into creatures of nobility. In the case of Cordelia,

the transformation is the more wonderful because we see and hear so little of her. She appears in the first scene of the first act in circumstances that cause us to feel antipathetic to her, and does not appear again until the fourth scene of the fourth act, when we briefly meet her, and again in the seventh scene. Her next, and last, appearance alive is in the third scene of the fifth act. We next, and finally, see her dead in the arms of her father. All her appearances are brief—we scarcely have time to recognize her when she disappears from our sight, yet somehow she leaves us with the impression of a rich and sweet and noble nature.

Lear himself, as his fortunes falter and his dreadful daughters, Goneril and Regan, become more brutal in their behaviour to him, seems to reach through his madness to a sublime sanity. In a terrible scene, the fourth in the third act, the half mad old-king and his Fool and Kent and Edgar enter into a state of frenzy in which lunacy is affected so skilfully that we begin to believe that the pretenders have actually lost their wits. It is followed by a scene in which Lear clears his vision and receives the bitterest of all disillusionments, that of a royal prince. 'They told me I was everything,' he cries out in his pain, 'tis a lie—I am not ague-proof.' And later comes this magnificent passage:

LEAR: A man may see how this world goes with no eyes. Look with thine ears: see how yond justice rails upon yond simple thief. Hark, to his ear: change places; and, handily, which is the justice, which is the thief?—Thou hast seen a farmer's dog bark at a beggar?

GLoucester: Aye, sir.

LEAR: And the creature run from the cur? There thou might'st behold the great image of authority: a dog's obeyed in office.

The whole of this passage, which comes in Act IV, Scene 6, is too long to quote here, but it is great writing and a most magnificent scene to act. The play is full of the scattered and concise wisdom in which Shakespeare abounds; and the Fool is a character apt with pregnant speeches. The play is a bitter tragedy, full of lamentation over the cruelty of the young to the old. More than once Shakespeare makes bitter reference to the eagerness of the young to displace their elders, but in none of his plays is his horror of it so clearly manifested as it is in *King Lear*. There is little relief from the bitterness of the play: only that afforded by Cordelia and Edgar, the son of Gloucester; and in a speech spoken by Gloucester, an old and unhappy man, we catch what seems to be its keynote

As flies to wanton boys are we to the gods—  
They kill us for their sport.

(Continued at foot of col. 1, opposite)







# Wednesday's Programmes continued (September 12)

## 5GB DAVENTRY EXPERIMENTAL

(431.8 MC. 610 KC.)

STATION WORKS FROM 10.15 TO 11.00 P.M. ON WEDNESDAY

M. H. M. M. (Dr. Mundy)  
JACK WALKER  
JOHN COMEDIAN  
JACK EDWARDS  
(Instrumental Solo)

HELENA MILLAR (The Actress Elbertson)  
PHILIP BROWN & DOMINIQUE DANCE BAND

9.0 WEATHER FORECAST, SECOND GENERAL NEWS  
B. LESTER

### 9.15 A MILITARY BAND CONCERT

NORMAN VENTNER (Baritone)

THE WIRELESS MILITARY BAND

Conducted by H. WATSON O'DONNELL

Overture to 'The Pearl of Brazil' ..... David

NORMAN VENTNER

At the hour the long day ends

A Love is a Garland

Love is a Ball

Hubert Parry

Hubert Parry

THESE three songs are from the sixth set of Parry's delightful English Lyrics.

The first two have words by Alfred Percival Graves, from the Greek.

The third, *Love is a Ball* is full of brisk wit. Its burden is that it passes the wit of man to make head or tail of love.

THESE three songs are from the sixth set of Parry's delightful English Lyrics.

The first two have words by Alfred Percival Graves, from the Greek.

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The third, *Love is a Ball* is full of brisk wit. Its burden is that it passes the wit of man to make head or tail of love.



PATRICIA ROSSBOROUGH

and her partner take part in the Vaudeville programme from Birmingham tonight

many folk stories that Russian composers have delighted to use as the basis of Operas and Orchestral Tone Poems.

The second piece is a depiction of the scene at the end of the first day of spring. In the domain of the Snow Maiden this is a day of festivity, on which all young folk who wish to wed come to receive the Snow Maiden's blessing. The Dance of the Fumblers makes a merry end to the occasion.

### 8.0 Vaudeville

(From Birmingham)

PATRICIA ROSSBOROUGH and PARTNER  
(Synopsisated Pianists)

6.0 PAUL M. OLIVER'S RIVOLI

THEATRE

From the Rivoli Theatre

5.0 JACK PADBURY'S COSMO CLUB DANCE BAND

5.45 THE CHILDREN'S HOUR

(From Birmingham)

'How things work—Electric Lamps' by Major

VERNON BROOK

HELENA MILLAR will entertain

JACK EDWARDS in Instrumental Solo

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

### 6.45 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by JOSEPH LEWIS

Overture to 'Foot and Peasant'

Selection from 'Patience'

Sappho

Sullivan

ETHEL WILLIAMS (Contralto)

To the Evening Star

In thy Dear Eyes

Raff

ORCHESTRA

Pizzicato, 'The Midge'

Stately Dance

Alford

Greig

Norwegian Dances, Nos. 1 and 2

THE WALKERS

When the two socks

Love in Spring

Love's Triumph

Sullivan

Alford

Greig

ORCHESTRA

Cradle Song, from 'Jocelyn'

The Flight of the Bumble Bee

Dance of the Tumbler

Hannover, 'The Lightning Switch'

THE two pieces by Rimsky Korsakov are among

the most popular and best played

examples of his light and sparkling music.

The first is from the Opera *The Legend of Tannhauser*, the story of which resembles in some

ways our fairy tale of *Cinderella*.

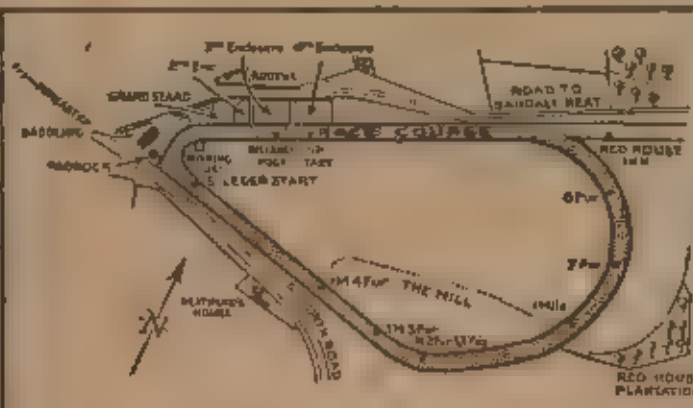
The Bumble Bee comes in to punish two

wicked sisters, who, after the manner of the pair

in *Cinderella*, are jealous of the third because

she has become the King's bride.

The tale of the Snow Maiden is one of the



### THE LAST CLASSIC RACE OF THE SEASON

The final 'Classic' of the racing season, the St. Leger, is being run today. Mr. R. C. Lyle, racing correspondent of the Times, is giving a running commentary on the event as it progresses. Above is the plan of the course which will help listeners to follow Mr. Lyle's broadcast.



The St. Leger—here is a name to conjure with, a National sporting festival almost fit to take rank with the Boat-Race or the Derby. For over one hundred and fifty years it has endured. It was founded in 1776 by way of an annual trial of the speed of the English racehorses. As to the other 'Classic' races, three year olds only are allowed to compete. The length of the course of the autumn town, most (has been laid racing there since 1800) is one mile six furlongs, one hundred and thirty two yards. Fields usually are not large. For only the great horses of the year are sent to the post. There are brave men who dare attempt to forecast the winner of this afternoon's race, but it is perhaps safer to give a picture of a famous winner of a past St. Leger—Lord Woolavington's Cornish.



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of Spain—  
Rothman's  
**PALL MALL** Virginia  
Made from selected leaf matured in the sun  
100 Cigarettes 5/8

**H.A.H. Princess MARIE LOUISE—**  
Rothman's  
**RHODESIAN** Virginia  
Made from the top grades of rich Golden  
100 Cigarettes 4/8

**H.E. the GOVERNOR-GENERAL**  
of the Sudan  
Rothman's **C.T.V.** (Cork Tipped Virginia)  
100 Cigarettes 4/2

**H.E. the GOVERNOR-GENERAL**  
of Mauritius—  
**GOLD FLAKE** No. 1  
100 Cigarettes 3/11

**H.R.H. Princess MARIE of Greece**  
Rothman's **PALL MALL** Turkish No. 5  
100 Cigarettes 6/8

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ROSE DES ANDES Virginia	4/8	21/8	45	
DOCK TIPPED	4	27	47/6	
ROYAL CORK TIPPED Virginia	4/2	20	40	
GOLD FLAKE No. 1	3	18		
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### 1. SAXON 3-VALVE LOUD SPEAKER SET

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### 2. SAXON 2-VALVE LOUD SPEAKER SET

Similar to above but runs entirely off the electric light circuit. Suitable for 200/240 volts A/C or 100/110 volts A/C. H.T. Batteries or accumulators are not required.

### 3. SAXON H.T. ELIMINATOR.

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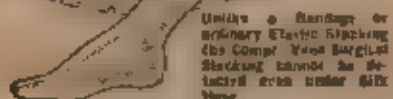
VALVE RECEIVER. This set makes use of an entirely new 2 val screened valve, and gives tremendous volume with absolute purity.

All above sets are supplied in parts, for home construction, all panels are drilled NO SOLDERING, NO COILS TO CHANGE, NO KNOWLEDGE REQUIRED. Booklet with diagram and full instructions for wiring any of the above sets 3d each post free. Two booklets 6d., or the whole lot may be obtained in our 192 page book "SAXON GUIDE TO WIRELESS." This book is priced at 1/3, but to readers of this paper a copy will be sent, post free, for 6d. This offer may be withdrawn at any time.

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## Wednesday's Programmes cont'd (Sept. 12)

5WA CARDIFF. 253 M. 850 KC.

### 1.15-2.0 A Symphony Concert

Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES

First Symphony ..... Brahms  
If this famous work were to be given an English nickname, it might be called 'The Cambridge Symphony.'

It was composed about half a century ago—in 1878. This was the period when Stanford, as Professor of Music at Cambridge, had brought to the height of its fame the Cambridge University Musical Society and he naturally lost no time in arranging a performance of a new work of such importance in a style so congenial to him.

Brahms was himself warmly invited to come and conduct, but all efforts at persuasion failed. When Brahms wrote this First Symphony he was already well over forty. The other three



MAX SCHULZ

a rather player, well known on the Continent, will give a short recital from London this evening at 7.45.

great Symphonies which stand to his credit followed in quick succession.

The Symphony consists of the normal four Movements, as follows:

First Movement—Introduction, opening with a slow melody. Movement proper (quick) with two main themes—the first (long and complex) related to the opening slow melody of the Introduction, the second a steadily rising chromatic scale in Woodwind, with reminiscences of the first tune meanwhile in the Strings.

Note, after a few moments, a peremptory little three-note ejaculatory in Violas (accompanied by the other Strings, plucked instead of bowed).

Out of all this material, first exposed, then developed and at length recapitulated (to use the technical terms), the whole long Movement grows up.

Second Movement. A steadily-moving, sustained, serious, and slow piece.

Third Movement. A fairly quick and very graceful piece. Note the lovely opening, with the main tune so happily sung by Clarinet.

Fourth Movement. Another slow Introduction (with an intentional 'quotation' of the Cor Anglais—see page 447). The music never heard is followed by the fairly quick Movement proper. This Movement abounds in vigorous tunes. In particular we shall note the march-like second main tune, one of the world's best.

2.50-3.15 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 S.B. from London

7.25 S.B. from Plymouth

7.45 GRACIE FIELDS  
(Comedienne)

8.0-11.0 S.B. from London (10.15 Local Antennae)

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

12.0-1.0 London Programme relayed from Daventry

2.50-3.15 London Programme relayed from Daventry

### 4.0 A Concert

SALLIE WILLIAMS (Contralto)  
THE STATION TALK

T. D. JONES (Soprano) MARGARET LLOYD  
(Violoncello) CHARMY TANNER (Violoncello)

5.15 THE CHILDREN'S HOUR  
Music by THE STATION TALK

6.0 Mr. L. G. PACHE (Hon. Secretary, Swansea B.C. Scouts' Local Association) 'What are the Scouts?'

6.10 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Plymouth

7.45 11.0 S.B. from London (10.15 Local Antennae)

6BM BOURNEMOUTH. 226.1 M. 820 KC.

### 12.0-1.0 Gramophone Records

2.50-3.15 London Programme relayed from Daventry

4.0 BILL BROWNE'S DANCE BAND  
Relayed from the Westover

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30 S.B. from London

7.25 S.B. from Plymouth

7.45 11.0 S.B. from London (10.15 Local Antennae)

5PY PLYMOUTH. 400 M. 730 KC.

12.0-1.0 London Programme relayed from Daventry

2.50-3.15 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

### 5.15 THE CHILDREN'S HOUR

Goldens and Ferris, Part II, in which the 'darts' and the 'fights' meet in combat

(Wednesday's Programmes continued on page 447)







# PROGRAMMES for THURSDAY, September 13

2LO LONDON and 5XX DAVENTRY

(251.4 m. 830 kc.)

(1,554.5 m. 187 kc.)

10.15 a.m. The

Daily Service

10.30 (Dauntrey only) TIME SIGNAL, GREENWICH  
WEATHER FORECAST

11.0 (Dauntrey only) Gramophone Records  
— (Various Artists) —

12.0 A CONCERT  
THE ORGANS TWO  
— (Various Artists) —

12.20 The Week's Record of Gramophone  
— (Various Artists) —

5.0 Evensong  
FROM WESTMINSTER ABBEY

3.45 Mr. GUY POONCE The Director as he sees  
— (Various Artists) —

WRITING a diary is a perilous business  
— (Various Artists) —

THE titles *Capriccio* and *Intermezzo*, with *Phantasy* (Dance), *Ballad*, and *Romance* (or *March*), are the only names Brahms gave to the forty pieces that constitute the bulk of a tonal, late 19th-century piano music—a collection of works, mostly in simple forms, that abound in charm and vitality and in emotional breadth and purity. *Capriccio* and *Intermezzo* broadly indicate the two types of piece—the one brisk and vigorous, the other quieter, sometimes almost grave. In this, as in most of Brahms's music, the emotion is not superficial. There are charms upon the surface, but some of the best must be sought a little beneath it.

Brahms was fond of interluding a drowsy rhythm (for example, in the *Intermezzo* in G major, Op. 117, No. 1) with a more vigorous one, and to the lyrical beauty of his music is added a certain ruggedness of outline.

The first *Intermezzo* of Op. 117 is a spiritual

lying may be vigorously defended from the social or the world point of view. It is a very common thing to find a man who is a very good person in the world, but who is a very bad person in the world. It is a very common thing to find a man who is a very good person in the world, but who is a very bad person in the world.

## 7.45 Edward German Programme

THE WIRELESS ORCHESTRA, conducted by  
— (Various Artists) —

DORE VANE (Soprano)

THE ORCHESTRA  
Overture to 'The Rival Poets'  
— (Various Artists) —  
(First Performance)  
— (Various Artists) —  
— (Various Artists) —  
— (Various Artists) —



at a value very different from that which he puts on himself. The ingenious diarist, of course, of whom Pepys is the prime example, reveals with complete candour both what he thinks he is and what he really is; but the conspicuous apologist is often nearly as naïve. Mr. Guy Pounce, who is well known as a litterateur, will discuss some famous diarists in his talk this afternoon.

4.0 AN URBAN REPUTATION

By EDWARD O'HEENY, from MADAME  
TANZARD'S CINEMA

4.30 JACK PARRY'S LUSHER CLUB DANCE BAND

5.15 THE CHILDREN'S HOUR

'Birthdays' and other songs, composed and sung  
by HELEN ALSTON

'The Facket Club,' another 'Mortimer Patten' story

'Jordina,' a Girls' School Story (Christine  
Cannon)

6.0 Ministry of Agriculture Fortnightly Bulletin

6.15 Market Prices for Farmers

6.20 Musical Interlude

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

6.45 JACK PARRY'S LUSHER CLUB DANCE BAND

7.0 Mr. FRANK LOW 'Bird Calls' S.B. from  
— (Various Artists) —

BIRD calls, both recorded by the gramophone and imitated by human beings, have before now come very successfully over the microphone. Mr. Low is a noted bird watcher, and he will illustrate this talk with innumerable calls.

7.15 THE FOUNDATIONS OF MUSIC

BRAMH'S PIANOFORTE MUSIC (Second Series)

Played by HOWARD JONES

Intermezzo in A Minor, Op. 118, No. 1

Intermezzo in E Flat, Op. 117, No. 1

Capriccio in C Sharp Minor, Op. 78, No. 5

9.50

## Swiss National Programme.

For four programmes in this series have taken the form of concerts with occasional talks and readings interpolated. Tonight's National Programme is different. It is in some ways a Feature Programme of a more intimate and unconventional type. Its aim will be to give to the British listener some idea of the life and manners and music of Switzerland as seen through the eyes of two imaginary tourists. Switzerland is pre-eminently a holiday country. Tonight's programme will be in the holiday spirit.

— (Various Artists) —



favourite. It is headed by a quotation from one of Herder's *Folk Songs*—a German form of the Scots cradle song known as *Lady Anne Blyth*. The first line of the poem is: 'Below, my babe, lie still and sleep.' It grieves me now to see thee weep.

Brahms writes a lovely little lullaby, the middle part of which, perhaps, reflects the darker moments of the poem (the lady, with her child, had been deserted).

7.25 Professor COCK: 'The Limits of Lying,'  
S.B. from Bournemouth

THE Devil was known to our ancestors as the Father of Lies, and lying has always been regarded by the moralists as one of the cardinal vices on which others turn. On the other hand,

DORE VANE  
Bird of this  
Who'll buy my lavender?  
Waltz Song from 'Merrie England'

ORCHESTRA  
Overture to 'Nel Gynin'  
Pavane and Pastoral (from 'Rom and Juliet')  
March Rhapsody

DORE VANE  
Daffodils are blowing  
Love is meant to make us glad  
Love the Pedlar

ORCHESTRA  
Selection from 'A Princess of Kensington'  
— (Various Artists) —  
Gipsy Suite

9.15 The Way of the World Relayed from  
Geneva

TONIGHT'S talk in the 'Way of the World' series will come from the present focus and hub of international activity, for it will be relayed from Geneva, where the session of the League of Nations has assembled statesmen and experts from all over the world.

9.30 WEATHER FORECAST, SECOND GENERAL  
NEWS BULLETIN; Local Announcements,  
(Dauntrey only) Shopping Forecast

## 9.50 Swiss National Programme

(See centre of page)

In the cast will be ARTHUR EWART as the tourist; MARY O'FARRELL as his wife; Captain A. H. DE VILLIERS as their friend; Mlle. RAYMONDE COLLIGNON as the singer in the concert; and Mlle. YVETTE DARNAG as the singer in the Cabaret. The WIRELESS ORCHESTRA will also take part.

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















It is of purpose and power and grandeur and  
impassioned rather than of a high  
among heres in the sweetest  
evolutionary world perhaps less, just a little  
different.

THE second of the series of Historical Reviews is taken from the famous History by Thucydides of the Peloponnesian War between Athens and Sparta. Thucydides was himself an Athenian general who was able to save the great city of Athens from the attack of the Spartan Commander, Lysander. He spent the rest of his life in travelling, and the writing of his history, which has won him a place in second only to that of Herodotus in the annals of antiquity. The first extract from his History includes the description of the Athenian ships as all the armies of Sparta, Persia and their long walls join at Athens to the port of Piræus, the inhabitants of Athens died in thousands from the deadly pestilence which was then raging in the city. The second extract tells of the birth of the new Republic of Syracuse, where the Athenian Fleet was destroyed by the Syracusans under the eyes of the expeditionary force it had transported to Sicily. The description has probably never been surpassed for vivid pictorialization and dramatic treatment of writing, which has made the battle-ships the best surviving picture of ancient war.

M. ...  
 W. ...  
 The ...  
 I'm ...  
 Role in the ...  
 Come into the ...

All the vigour and acuity that have made Miss Evelyn Colyer's overhead play famous are typified in this picture of her taking a flying backhand smash. Tennis-players will welcome the chance of hearing her broadcast from London and Denville this afternoon.

## 500 EASY WOOL

$$E_1 \cdot E_2 \cdot E_3 = 1728$$

Overturn to "Egmont" ----- Boethius  
By A. HENDERSON and O. G. ...  
Repit. Has gio vito (W.  
Auto won the ca-  
ser. "Videm. meum" in  
sonquet (Shall I be re-  
minded?)

"COUNT ALMAYIVA is a *Sekis* husband. He the Countess" said Susanna, who is betrothed to Figure, the Count's valet. Amidst great complications, we find in Act 3 the Count, deceived by Susanna, swearing vengeance in this relative and air

FANNY DAVIES and Orchestra  
Piano Concerto in C Minor ..... 12.00  
PIRELLA GALLERIE and Orchestra  
Concert Aria No. 2 "Erlös mich Armen, mein  
    My lovely one, (serenely)..... 12.00  
Ott. " " " "  
First (Berio) Symphony ..... 12.00

**BULLETIN - Road Report**

CONFIDENTIAL

**Orchestra**  
Siegfried's Journey to the Rhine & "The Lorelei"  
The Gulls ..... Wagner  
**Bella Musica**  
To a Nightingale ..... +! Berlioz  
A Love Song .....

**Roy Henderson**  
To The Forest ..... Tchaikovsky  
Serenade (Stamichany) .. Richard Strauss

**Orchestra**  
Carnival Overture ..... Beethoven

10 36 Local Announcements, Laundry - only  
Shipping Forecast

**10 35** Mr. HAMMILLING says The Seaside Yesterday and Today

THE English seaside has changed, in the last generation, as so many of our other institutions have changed. A century ago the professional classes went to the seaside for a holiday, as the sea, the sun and sand, the wind and spray, the change from town to life were what they sought there, and they found them. Nowadays those who seek these attractions go abroad, and through the resorts of the Norman and Breton coast. Our English seaside is populated, indeed, with people who want pier and lighthouse, cinema, concert parties, theatres, amusements—in fact, a constant whirl of urban amusements to which the sea is a background and little more. That, at least, is the impression that Mr. Hamilton-Evans, the well-known journalist, will record.

NO. 50	SURPRISE ITEM
--------	---------------

**11.5 12.0** (Dancing only) **DANCE MUSIC**  
CHARLES WATSON'S BAND, from the Cafe de Paris

**10 30** (Dinner only, **Union Signal**, 1255 W. 1st St.,  
Weather Forecast)

11.0 (Parents only) Stanuphas Records  
 (until 1860) (Thurs.) 1860-1869 Schaefer

120 A SONATA RECITALE  
ALLAS MCDONALD (Vigil)

Sonata in A .....	1 fl.
Old English Bandy .....	1 m.

1230 AN ORGANO KETONE ETAL

BY DR. RALPH H. THOMAS

Organist and Director of the Choir, Park Chapel,  
Lough Rost.

Product: *Quercus* and *Humulus* ("Water Music")

A Solocinet Film Rhapsody	Edna Thurman
1 " "	Edna Thurman
Carmel de Minc	Foreign
Exodus in 1 (Major the short)	Foreign

1.0-2.0      13 NOV-78      M 41  
THE HOTEL METROPOLIS OHLINSTEAD

ALEXANDER A. MASTOVSKIY

Front the Hotel Metropole

**MOSCHETTO and his ORKUTSTRY**  
From the Max Fink Hotel

5.0 Miss Loretta COLTIER, "Winter Tide," 1934.

At this time of the year those people who play tennis as a summer pastime are beginning to forget about it for another winter and those who are really keen about the game or have a special interest in it are busy with party play. Miss Evelyn Colver who will give some advice on winter tennis at her talk is one of the players for some years been one of the foremost Brutal and players of the younger school, who have not only been successful in the game but also in the social and literary circles. She is a very active and energetic person and is very well known in the community. She is a very active and energetic person and is very well known in the community. She is a very active and energetic person and is very well known in the community.

315 THE CHILDREN'S HOUSE

THE HAPPY DEAPON

A Whimsical Tale, by A. T. T. and  
C. H. H. showing how

\* A Dragon, when tamed, can be simply a dear \*  
(Toki in dragon fashion)

'A Knight's Day Out'

being the stirring story of the Great Sir  
Archibald Percy de Rosset

There will also be Selections by 'Genial Jemima'.

**FRANK WESTFIELD'S ORCHESTRA**  
From the Prince of Wales Playhouse, Lewinham

5.50 TIME SIGNAL, GREENWICH: WEATHER FORECAST, FIRST CENTRAL NEWS BULLETIN

5.45 FRANK WESTFIELD &amp; ORCHESTRA (Continued) I

7.0 Mr. PERCY SCHOLZ: The B.R.C. Music

715 THE FOUNDATIONS OF MUSIC

BRAMMS' PIANOIGHTS MUSIC (Second Series)  
 Played by HOWARD JONES  
 Fantasia, Op. 116, Book 1

Capriccio in D Minor: Intermezzo in A Minor;  
Capriccio in G Minor



# Programmes for Friday.

## 5GB DAVENTRY EXPERIMENTAL

(401.5 M. 810 MC.)  
TRANSMISSION FROM THE LONDON 401 MC.  
ON A WIRELESS SET

6.0 JACK PADBURY'S COMEDY CLUB DANCE BAND  
TOM ROGERS (The One Man Band)  
ALMA VANE (Light Ballade)

6.45 THE CHILDREN'S HOUR  
(From Birmingham)  
'A Page from the Diary of a House Master'  
Songs by VIVIANNE CHATTERTON (Soprano),  
and GEOFFREY DAVIS (Tenor)

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

## 6.45 Light Music

FRANK BUTLER, Piano  
ST. HILDA'S BAND, Organist, H. DEER, HARP  
Sung on the Veldt ..... Both  
'Trombone Solo, 'The Trombone King' ..... Greenwood

(Soloist, ELLIAN BOAK)  
Intermezzo, 'Priory Belle' ..... I Ord Hume  
Hawatha's Wailing (from No. 10) ..... Hawatha,  
No. 11 ..... Huh both

FRANK BUTLER  
King Charles ..... W. V. White  
A short cut ..... Travers

BAND  
Chinese Patrol, 'Ting-a-ling-a-ling' ..... Both  
Cornet Solo, 'Facile' ..... Hartmann  
(Soloist, Mr. GEORGE SWIFT)

Intermezzo, 'Bells across the Meadows' ..... Ketelby  
Doore

Descriptive, 'Jennie Patrol' ..... Schubert  
FRANK BUTLER  
Who is Syl ..... Quiller  
O mistress mine ..... Longstaffe

ARCHIE of the Royal Air Force  
HARP  
Entr'acte, 'Mustard and Cross' ..... Both  
Descriptive Piece, 'Way down Carolina' ..... Le Strange

Cornet Duet, 'Two Pale' ..... Dawson  
Dance, 'Poi-Poi' ('Maoriland') ..... Hume

## 8.0 A Musical Comedy Programme

(From Birmingham)

THE BIRMINGHAM STUDIOS ORCHESTRA  
Conducted by FRANK CASTELL

Selection from 'Dorothy' ..... Callor

VIVIANNE CHATTERTON (Soprano) and Orchestra  
Mary ('Our Miss Gibbs') ..... Monckton

Cora ('The Forerunner') ..... Monckton

ORCHESTRA  
Two Steps, 'Jule' ..... Joyce

ROBERT CHICKELL (Baritone) and Orchestra  
Josephine ('The Showgirl') ..... Rubens

ORCHESTRA  
Selection from 'Yvonne' ..... Gilbert and Duke

VIVIANNE CHATTERTON and Orchestra  
Chorus ..... Rubens

ROBERT CHICKELL and Orchestra  
Sally (Sally) ..... Post

ORCHESTRA  
Fox Trot, 'Sybil' ..... Jacob

## 9.0 "TOMMY'S TOURS"

A Special Revue presented by  
TOMMY HANDLEY

(For details see London, page 466)

10.0 WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN, Road Report

10.15 DANCE MUSIC: GEORGE FISHER'S  
KIT CAT BAND from the Kit Cat Restaurant

11.4-11.15 CHARLES WATSON'S BAND from the  
Café de Paris

(Friday's Programmes continued on page 464)

# Post Time is Adventure Time!

By ANITA RICHMOND

'You're very excited, Norah. What's the  
matter?'

'It's time the postman came.'

But—

'Ah, there he is.' Norah jumped to her  
feet and ran to the front door. When she  
returned she bore a letter which she flourished  
triumphantly in her friend's face.

'It's quite an adventure nowadays,' she  
exclaimed.

I don't understand, said Marjorie. 'Be-  
sides, that letter isn't for you. It's addressed  
to Miss Blanche—'

'My pen name. This letter's from a  
editor and—' She tore open the envelope.  
Yes, there's a cheque. Ten beautiful  
guineas.

For heaven's sake explain, Norah. Don't  
be so tantalising.

Norah sank into a chair, her eyes bright  
with excitement. 'I'm a real live authoress,  
Marjorie. Really I am. I've been writing  
now for over a year, and I've made—simply  
pounds. You wouldn't believe it.' She pointed  
across the room. 'See that book-case?  
That cost me three hours' work—if it can be  
called work. Really it's the most fascinating  
hobby imaginable.'

But you, Norah! exclaimed the other  
in amazement. 'Why you never—'

'I know. That's the wonderful thing about  
it. I never dreamt I could do it, although  
I always longed to be able to. One day I saw  
an advertisement of a correspondence course  
in article and story writing, and sent for a  
copy of the prospectus.'

And you joined?'

'Eventually I did. I doubted my ability  
to write; but the Course people were so

friendly and helpful in their letters that I  
plucked up courage and enrolled.'

I don't believe in those correspondence  
courses, said Marjorie, shaking her head.

'I didn't till I learnt more about this one.  
My dear, you wouldn't believe the trouble  
they take. I hadn't the foggiest notion how I  
should even start an article before I joined,  
yet two months afterwards the Director of  
Studies wrote and said that my last exercise  
would be up to standard if I revised it in a  
certain way and he gave me a list of papers  
to send it to.'

Well?'

'The first paper brought it. I got two  
guineas. Since then I've sold nearly every-  
thing I've written.'

'It's perfectly wonderful, Norah. I wish  
I could do it, but then, writers are born,  
not—'

'Rubbish! It's a matter of training. If  
you can write a good letter you can learn to  
write 'copy' for the papers—I'll tell you  
what I'll do. Marjorie, I'll write and get the  
Institute's new prospectus for you.'

The Institute?

The Regent Institute, Palace Gate,

'But I couldn't afford the fee, Norah.'

'It's really quite reasonable, and you can  
pay it in instalments. You might get it back  
in no time. I did within five months. Do  
let me get that prospectus for you.'

'I'll think about it.'

'Take my advice, Marjorie, and act now.  
I wish I hadn't waited so long. I'd have  
earned pounds more.'

'All right, Norah.' Marjorie rose to her  
feet. She was quite enthusiastic by this time.  
'Let's send for it now, dear.'

## LEARN TO WRITE—Earn while you Learn

Many striking parallels to the case of Norah  
are to be found in the records of the Regent  
Institute. Some students have earned the  
fee several times over while taking the postal  
tuition in Journalism and Short Story Writing.  
One woman pupil reported that she had sold  
55 articles within ten months of enrolment.

Hundreds of publications need the work of  
outside contributors. The supply of brightly-  
written articles and stories does not keep pace  
with the demand. Big prices are paid for good  
work.

The Regent tuition will show you definite  
and practically how to write in the way that  
appeals to editors, what to write about, how  
to get ideas, and where to sell.

Send to-day for a free copy of the Institute's  
prospectus, 'How to Succeed as a Writer'.  
It contains much striking information of  
interest to literary aspirants and describes  
the Regent postal courses, which have enabled  
so many to earn while learning.

Cut this coupon out and post in an  
unscaled envelope (add stamp), or  
write a simple request for the booklet.

### THE REGENT INSTITUTE

(Dept. 258C), Regent House, Palace Gate, London, W.3

Without obligation on my part, please  
send me a copy of "How to Succeed  
as a Writer"—free and post free.

Name .

Address .

The famous  
**Celestion Group**



The  
**Very Soul of Music**

Step by step the world-famous group of "Celestion" Loud-speakers has advanced through scientific development to a position of unquestioned supremacy. No greater human effort could have been made to perfect every detail of "Celestion" construction than has been made in order to assure that in point of performance and length of service "Celestion" would have no equal. "Celestion" in the home on the concert platform or in the largest exhibition remains always "The very soul of music" and is the nearest approach to the ideal loud-speaker yet achieved.

The famous Celestion group consists of four models in oak or mahogany as shown with prices varying from the C 10 in oak or £5 10 0 to the C 24 in mahogany at £25

Why not hear a demonstration at the new Celestion Showrooms one minute from Victoria Station. You are under no obligation to do so. Or ask your dealer to demonstrate. Celestion illustrations are giving full particulars of all models and of the Celestion Woodruffe Gramophone Pick-up. Price £4.4.0, sent free on request.

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The Very Soul of Music

Please Note New Address:

Write to Dept. F.  
**THE CELESTION RADIO CO.,**  
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100, VICTORIA STREET, E.W.1

CONSTABLE CELESTION & CO.  
89, RUE DE MONCEAU, PARIS

## Friday's Programmes cont'd (September 14)

### 5WA CARDIFF. 322 M. 650 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

4.15 G. M. HAINES: 'Theatrical Mysteries II' Was it Shakespeare's Owl? Was it in the Theatre Mare?

5.0 JONK ST. AGES (Children's Hour) relayed from the Carlton Radio

5.15 THE CHILDREN'S HOUR

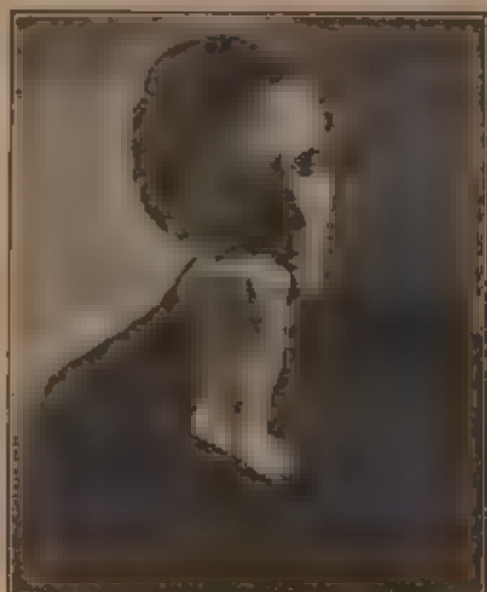
6.0 London Programme relayed from Daventry

6.30-11.5 S.B. from London (10.30 Local Announcements)

### 5SX SWANSEA. 294.1 M. 1,020 KC.

12.0-1.0 Gramophone Records

4.0 London Programme relayed from Daventry



#### THE FOUNDATIONS OF MUSIC

Mr. Howard Jones, the pianist, will this week play Brahms piano music from London in this series every evening at 7.5

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.5 S.B. from London (10.30 Local Announcements)

### 6BM BOURNEMOUTH. 226.1 M. 820 KC.

12.0-1.0 Gramophone Records

4.0 THE ROYAL BATH HOTEL DANCE BAND Relayed from the King's Hall Rooms

5.0 Miss JANIE BAX "From Sawing Time to Time"

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry

6.30-11.5 S.B. from London (10.30 Local Announcements)

### 5PY PLYMOUTH. 400 M. 750 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 Mr. P. F. RAWMAN, Local Historian, presents "A lot of the British Colonial for Dev" and the wall of the Council for the Preservation of the English

5.15 THE CHILDREN'S HOUR

A wonderful collection of valuable information served out in small doses

6.0 London Programme relayed from Daventry

6.30-11.5 S.B. from London (10.30 Local Announcements)

### 5NG NOTTINGHAM. 275.2 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

6.0 London Programme relayed from Daventry

6.30-11.5 S.B. from London (10.30 Local Announcements)

### 6ST 284.1 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

6.0 London Programme relayed from Daventry

6.30-11.5 S.B. from London (10.30 Local Announcements)

7.0 "The Children's Hour" (from "Lullaby")

7.15 "The Children's Hour" (from "Lullaby")

7.30 "The Children's Hour" (from "Lullaby")

7.45 "The Children's Hour" (from "Lullaby")

8.0 "The Children's Hour" (from "Lullaby")

8.15 "The Children's Hour" (from "Lullaby")

8.30 "The Children's Hour" (from "Lullaby")

8.45 "The Children's Hour" (from "Lullaby")

9.0 "The Children's Hour" (from "Lullaby")

9.15 "The Children's Hour" (from "Lullaby")

9.30 "The Children's Hour" (from "Lullaby")

9.45 "The Children's Hour" (from "Lullaby")

10.0 "The Children's Hour" (from "Lullaby")

10.15 "The Children's Hour" (from "Lullaby")

10.30 "The Children's Hour" (from "Lullaby")

10.45 "The Children's Hour" (from "Lullaby")

11.0 "The Children's Hour" (from "Lullaby")

11.15 "The Children's Hour" (from "Lullaby")

11.30 "The Children's Hour" (from "Lullaby")

11.45 "The Children's Hour" (from "Lullaby")

12.0 "The Children's Hour" (from "Lullaby")

6.0 London Programme relayed from Daventry

6.30-11.5 S.B. from London (10.30 Local Announcements)

### 2ZY MANCHESTER. 224.6 M. 750 KC.

4.0 THE VICTORIA WALKERS (The Victoria March, "The Children of the Regiment", "The Victoria March")

GLADYS MONTON (Soprano)

Air, "The first day of love" (from "Lullaby")

Open thy blue eyes.....

Manque Music from "As you like it".....

Sebastian from "The Catch of the Season" Baker

Orpheus with his lance.....

Among the Walloes.....

It was a lover and his love.....

Opus 100.....

Romance, "Simple Aven".....

Prelude in C sharp minor (by request)

6.0 Mr. CHARLES WELLS, Local Historian, presents "A lot of the British Colonial for Dev" and the wall of the Council for the Preservation of the English

5.15 THE CHILDREN'S HOUR

6.0 London Programme relayed from Daventry





01 504-3 00 000000

OLIVE KATZAK (Consultant)  
 HEEDLE NASH (Trust)

Stations	Arrival	Departure	Notes
LONDON ELO DAVENTRY EXL and all Stations except Glasgow Newcastle Edinburgh, Dundee	8.15 p.m.	9.15 p.m.	September 16th
GLASGOW NEWCASTLE EDINBURGH DUNDEE	8.0 p.m.	10.0 p.m.	September 14th
NEWCASTLE EDINBURGH DUNDEE	8.50 p.m.	10.50 p.m.	September 15th



# Saturday's Programmes cont'd (Sept. 15)

## 5GB DAVENTRY EXPERIMENTAL

(401.5 MC.)

TRANSMISSION FROM THE LONDON STUDIO EXCEPT WHERE OTHERWISE STATED

### 3.30 VARIETY

(From Birmingham,  
JAMES DUNN  
(Saxophone)

Mavis BARKER (Singer)  
in 'Bird Songs'

FRANKIE DOBBS  
(Entertainer)

Will It Come To  
This?

A Dramatic Episode  
of the future by MONA  
PARKER

Freddy, Trevor CASH  
Margaret, his wife  
MOLLY HALL

Elizabeth, a progressive maid GLADYS JONES



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

Overture. One of these  
exists in two different  
forms, so we play the  
first Overture in  
the first form.

The so-called Third  
Overture is only the  
first movement of the  
position) begins with a  
short, slow introduction,  
and then the  
vigorous main body of  
the Overture begins.  
There are two chief  
tunes—the very soft  
and mysteriously open-  
ing one, and the more  
vigorous, but less  
one.

Note the dramatic-  
ally interrupting Trumpet  
call in the middle of the Overture (generally  
performed, in the concert-room, by a player out  
of sight behind the Orchestra); this represents  
the crucial moment in the play, when the Minister  
of State appears—just in time to save the hero  
from execution.

ELIAS BLACK and Orchestra  
Where shall we  
Sail our Boat at Sea? (See Pictures) .. *Stigor*

Left PORTENHOFF and Orchestra  
First of the Forte Concerto .. *Saint-Saens*

THIS, one of the less frequently heard Concertos  
of Saint-Saens, came out in 1875, when the  
composer himself (aged forty) played the piano-  
part.

The first two Movements, a quick one and a  
slow one, are linked together the slow portion  
starting with a tune for Woodwind, accompanied  
by piano-forte *arpeggios*.

The next Movement is quick and lively, a  
Scherzo. It contains reminiscences of the  
heard near the opening of the work. Another  
slow section (following without pause) brings  
back a tune by now familiar, from the earlier  
slow section, and then comes the final quick  
portion.

FRANK TITTERTON  
Recit. and Cavatina, 'Ah, viene' (Ah, come, from  
'Prince Igor') .. *Modest*

ORCHESTRA  
Solenn Overture, '1912' .. *Tchaikovsky*

THIS piece, celebrating the salvation of Russia  
from Napoleon, was written for the con-  
secration of a church in Moscow which had been  
erected in thanksgiving for that event, and was  
to be performed in the open air by a huge military  
band, with cannon firing—all very grandiose.  
That performance, however, never took place.

Tchaikovsky himself afterwards described it  
in his diary as 'an indifferent sort of work  
possessing merely a patriotic and local signifi-  
cance.'

9.30 WEATHER FORECAST, SECOND GENERAL NEWS  
.....

9.45 PROMENADE CONCERT  
(Continued)

ORCHESTRA  
Fantasia upon Welsh National Songs  
arr. Sir Henry Wood

ELIAS BLACK  
To the Song .. *Stanford*  
Ecstasy .. *Walter Rutmer*

FRANK TITTERTON  
None shall sleep tonight ('Turandot') .. *Puccini*  
Sinfonia ('Cavalleria Rusticana') .. *Mascagni*

ORCHESTRA  
Three Ballet Pieces .. *Ruscan*

10.30 SPORTS BULLETIN (From Birmingham)

10.35-11.15 DANCE MUSIC: THE SAVOY  
ORCHESTRA and THE SAVOY BAND from the Savoy  
Hotel.

### 4.30 The Dansant

(From Birmingham)

BILLIE FRANCIS and his BAND  
Relayed from the West End Dance Hall  
BEATRICE DE HOLTHUIS (Dancer)

### 5.45 THE CHILDREN'S HOUR:

(From Birmingham)

'Brooky receives an S.O.S.' by Phyllis  
Richardson  
JAMES DUNN and his Saxophone  
FRANKIE DOBBS will entertain

6.30 THE 5 P.M. WEATHER  
FORCAST FIRST GENERAL NEWS BULLETIN;  
A SHORTLY TO FOLLOW SPORTS BULLETIN

### 6.55 Light Music

(From Birmingham)

1.15 BIRMINGHAM SYMPHONIC ORCHESTRA  
Conducted by FRANK CANNELL

Overture to 'The Italian in Algiers' .... *Rossini*

7.15 SEMI-ORCHESTRA  
Dear Love, remember me .. *Marshall*  
Orlando Age .. *Hubert Parry*  
Home .. *Wm. and Dan. R. R. R.*  
Nightmare .. *Russell*

7.15 ORCHESTRA  
Suite in old English Style from 'Henry VIII' .. *Koude*  
Ave Maria Stella .. *Grieg*  
Schön Rosmarin (Lovely Rosemary) .. *Koude*

7.35 SEMI-ORCHESTRA  
A Prayer to Our Lady ... *Donald Ford*  
So will go no more a-roving .. *M. V. White*  
Now in the hour of soft enchantment .. *Goring Thomas*

7.45 ORCHESTRA  
Suite of Four English Dances .. *Cornel*

### 8.0 B.B.C. PROMENADE CONCERT

SIR HENRY WOOD

and

His SYMPHONY ORCHESTRA

ELIAS BLACK (Contralto)

FRANK TITTERTON (Tenor)

Left PORTENHOFF (Pianoforte)

Relayed from the Queen's Hall, London

ORCHESTRA  
Third 'Leonora' Overture .. *Beethoven*  
Piano Concerto .. *Norman O'Connell*  
(Conducted by the Composer)

BIRMINGHAM SYMPHONIC ORCHESTRA had several visitor sides  
of fellows but it be said it was not  
not for the first time it be wrote a fresh



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# Saturday's Programmes cont'd (Sept. 15)

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**Sir Henry J. Wood**

(Conducting the New Queen's Hall Orchestra—  
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Two Records, L1796-7 (6s. 6d. each.)
- DANSE MACABRE.....** (Saint-Saens)  
Two Records, L1987-8 (6s. 6d. each.)
- MERRY WIVES OF WINDSOR,**  
Overture..... (Nicolai)  
Record No. L1723 (6s. 6d.)
- INTRODUCTION, Act 3, LOHEN-  
GRIN.....** (Wagner)  
Record No. L1905 (6s. 6d.)
- SONG OF THE RHINE DAUGHTERS,  
GOTTERDAMMERUNG** (Wagner)  
Record No. L1993 (6s. 6d.)
- "UNFINISHED" SYMPHONY—  
B minor.....** (Schubert)  
Three Records, L1791-2-3 (6s. 6d. each.)
- RIDE OF THE VALKYRIES**  
(Wagner)  
Record No. L1994 (6s. 6d.)

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## SWA CARDIFF. 363 M. 850 KC.

**12.0-12.45 A Popular Concert**  
Relayed from the National Museum of Wales  
A series of dances from the  
Overture to The Fisherman's Song  
Japanese Song  
Careful Valse  
Gaiety Popolare  
Hungarian Rhapsody, No. 1, in C  
THE Suite was written as a series of  
dances for a ballet produced by the famous  
dancer, Michio Itto, at the London Coliseum in  
1914.  
The first piece is the Overture to The Fisherman's  
Song, which is a very beautiful and interesting  
Dance, which is a very beautiful and interesting  
The Song of the Fisherman. This is a plaintive  
melody, which the Harp plays.  
Next comes a Ceremonial Dance, to which Beethoven  
has written the music. (This is sometimes  
called the Dance of the Fisherman.)  
Dance of the Marionettes. This has an appropriate  
jerkily rhythm in two-time, three notes  
to the bar.  
Interlude. A short, slow section, founded on  
the Fisherman's Song.  
Dance under the Cherry Tree. A dainty  
high Movement, started by the Flute.  
Finale, Dance of the Waves. This works  
up to a fine climax of excitement, the Xylophone  
and Gong helping things along.



AS THEY SHOULD LOOK

This photograph of 'the best dressed young man  
in the Empire' shows how effectively men's clothes  
can be worn. Listeners who want to look like this  
should not miss hearing the talk from Cardiff this  
evening at 7.0.

ELGAR'S *Canto Popolare* comes from his  
Overture *In the South—Alcania*, which is  
a musical record of impressions of Italy—more  
of a glorious afternoon in the Vale of  
Aosta, with snow-tipped mountains on the  
horizon and the blue Mediterranean, and with  
thoughts of the strife and power of the old  
Roman civilization, suggested by the ruins at  
Londrino.  
In the extract we are to hear, which covers  
the time of pastoral feeling, the theme is Elgar's  
own.

**3.30** London Programme relayed from Daventry  
**5.15** THE CHILDREN'S HOUR

**6.0** London Programme relayed from Daventry

**6.30** S.B. from London  
**7.0** P. S. S. 'Men's Clothes and How to Wear  
Them'  
**7.15** S.B. from London  
**7.25** Captain A. S. Bunge: 'Topical Sport'  
**7.45** S.B. from London (9.45 Local Announce-  
ments, Sports Bulletin)

## 9.50 Popular Marches and Dances

THE STATION ORCHESTRA  
March, 'Colonel Baggot' Alford  
Waltz, 'Wine, Women and Song' John Noyes  
Patrol, 'Wee Macgregor' Alford  
Mandarin Dance, 'Chang' Frock  
Waltz, 'The Lough' Eric Lough  
March, 'The Victoria Army' Alford  
Waltz, 'The Lough' John Noyes  
March, 'Tommy and the Constable' Eric Lough

**10.30-12.0** S.B. from London

## 552 SWANSEA. 204.4 M. 1,020 KC.

**3.30** London Programme relayed from Daventry  
**5.15** THE CHILDREN'S HOUR  
**6.0** London Programme relayed from Daventry  
**6.30** S.B. from London  
**7.0** Mr. W. H. Evans: 'Rugby Football Topics'  
**7.15** S.B. from London (9.45 Local Announce-  
ments, Sports Bulletin)  
**9.50** S.B. from Cardiff  
**10.30-12.0** S.B. from London

## 6BM BOURNEMOUTH. 204.4 M. 1,020 KC.

**3.30** London Programme relayed from Daventry  
**6.30-12.0** S.B. from London (9.45 Local Announce-  
ments, Sports Bulletin)

## 5PY PLYMOUTH. 400 M. 750 KC.

**3.30** London Programme relayed from Daventry  
**5.15** THE CHILDREN'S HOUR  
A Visit to a Gnome Village, where we find 'DEAN  
LOLU' (MABEL MARLOWE), who tells her story  
**6.0** London Programme relayed from Daventry  
**6.30-12.0** S.B. from London (9.45 Items of  
Naval Information; Sports Bulletin; Local  
Announcements)

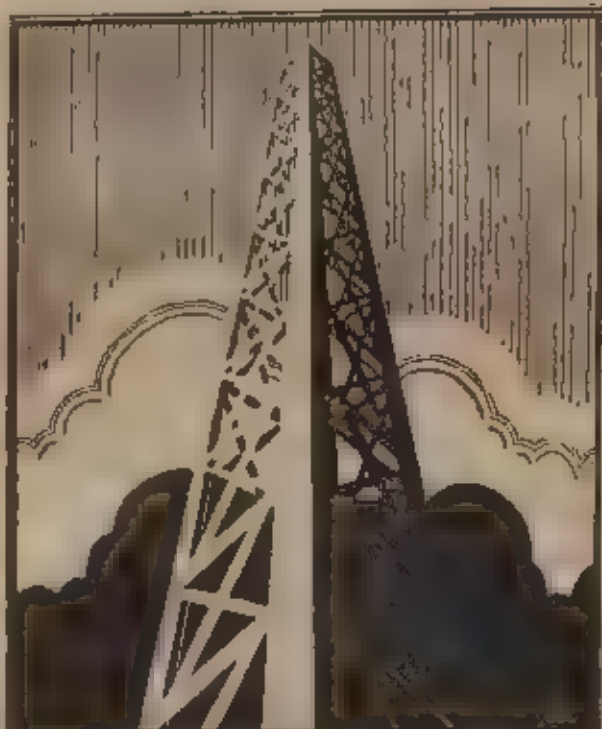
## 5NC NOTTINGHAM. 275.2 M. 1,020 KC.

**3.30** London Programme relayed from Daventry  
**5.15** THE CHILDREN'S HOUR  
'Making Up'  
The Aunt and Uncle again indulge in one of their  
Favourite Pastimes  
Songs by ADA RICHARDSON and WILKINSON  
RA. 100  
**6.0** London Programme relayed from Daventry  
**6.30-12.0** S.B. from London (9.45 Local An-  
nouncements, Sports Bulletin)

(Saturday's Programmes continued on page 400.)



# RADIO WEEK



SEPT. 22<sup>nd</sup> TO 29<sup>th</sup>  
**THE NATIONAL RADIO EXHIBITION OLYMPIA**  
 HAMPHAM DANCING  
 ALMANAC DAILY TIMES SEP. 22<sup>nd</sup> 2/6

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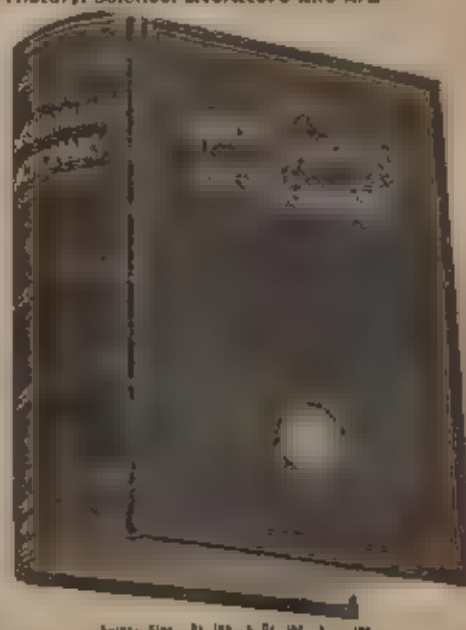
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# Publications Subscription Scheme.

The B.B.C. has instituted a subscription scheme for the convenience of listeners who wish to avoid the trouble of applying for individual pamphlets from time to time. The scheme only applies to the series mentioned below, and listeners may subscribe for any of the series, or inclusively for all of them. The names of forthcoming pamphlets and other relevant details will be published in 'The Radio Times' and elsewhere from time to time.

## BROADCAST OPERA SEASON 1928-1929

The New Season starts on September 26 with a new opera, 'The Merry Widow', which will be broadcast on the Home Service at 8.15 p.m. A subscription list of the B.B.C. will be sent to the subscribers of each service a copy of each programme of the season.

**OPERATING BROADCAST**

Monday, 26 September	8.15 p.m.	The Merry Widow
Tuesday, 27 September	8.15 p.m.	The Merry Widow
Wednesday, 28 September	8.15 p.m.	The Merry Widow
Thursday, 29 September	8.15 p.m.	The Merry Widow
Friday, 30 September	8.15 p.m.	The Merry Widow
Saturday, 1 October	8.15 p.m.	The Merry Widow
Sunday, 2 October	8.15 p.m.	The Merry Widow
Monday, 3 October	8.15 p.m.	The Merry Widow
Tuesday, 4 October	8.15 p.m.	The Merry Widow
Wednesday, 5 October	8.15 p.m.	The Merry Widow
Thursday, 6 October	8.15 p.m.	The Merry Widow
Friday, 7 October	8.15 p.m.	The Merry Widow
Saturday, 8 October	8.15 p.m.	The Merry Widow
Sunday, 9 October	8.15 p.m.	The Merry Widow

## THE GREAT PLAYS SERIES 1928-1929

For a year we broadcast on the Home Service a series of great plays which we have given monthly. A booklet will be published in connection with each play and will contain a long article by a well-known writer on the play and a list of the cast and a list of the scenes.

**GREAT PLAYS TO BE BROADCAST**

Monday, 26 September	8.15 p.m.	The Merry Widow
Tuesday, 27 September	8.15 p.m.	The Merry Widow
Wednesday, 28 September	8.15 p.m.	The Merry Widow
Thursday, 29 September	8.15 p.m.	The Merry Widow
Friday, 30 September	8.15 p.m.	The Merry Widow
Saturday, 1 October	8.15 p.m.	The Merry Widow
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Friday, 7 October	8.15 p.m.	The Merry Widow
Saturday, 8 October	8.15 p.m.	The Merry Widow
Sunday, 9 October	8.15 p.m.	The Merry Widow

## AIDS TO STUDY PAMPHLETS Autumn, 1928

In connection with the new Season of Talks and Lectures the following pamphlets are being published, and can be obtained either separately at 2d each post free, or can be obtained in a set of 12 at the rate of 4s. 6d. or 3 testaments of about 4 pamphlets.

**FIRST HALF OF SESSION (Ready Shortly)**

**TALES AND LECTURES SYLLABUS**

Monday, 26 September: The Merry Widow  
Tuesday, 27 September: The Merry Widow  
Wednesday, 28 September: The Merry Widow  
Thursday, 29 September: The Merry Widow  
Friday, 30 September: The Merry Widow  
Saturday, 1 October: The Merry Widow  
Sunday, 2 October: The Merry Widow  
Monday, 3 October: The Merry Widow  
Tuesday, 4 October: The Merry Widow  
Wednesday, 5 October: The Merry Widow  
Thursday, 6 October: The Merry Widow  
Friday, 7 October: The Merry Widow  
Saturday, 8 October: The Merry Widow  
Sunday, 9 October: The Merry Widow

## SCHOOL BROADCASTS Autumn, 1928

The programme of school broadcasts which has been put into operation with a view to providing assistance to listeners generally and can be obtained either separately at 2d each post free, or in a set of 12 at the rate of 4s. 6d. or 3 testaments of about 4 pamphlets.

**SCHOOL PAMPHLETS (Ready September 1)**

**SCHOOL SYLLABUS (Ready Now)**

**SYLLABUS FOR SECONDARY SCHOOLS**

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Scholarship English Manual: Mr. E. M. Jones  
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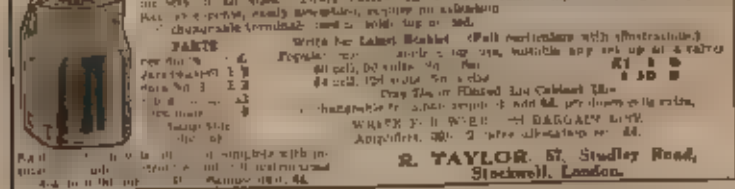
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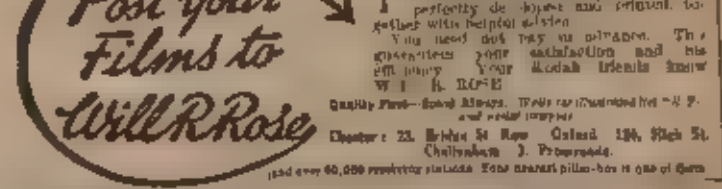
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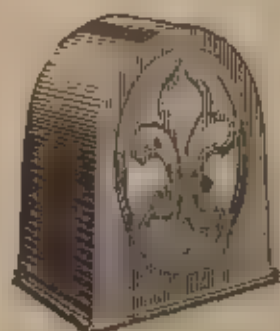


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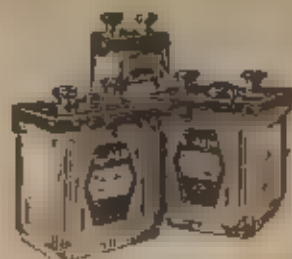


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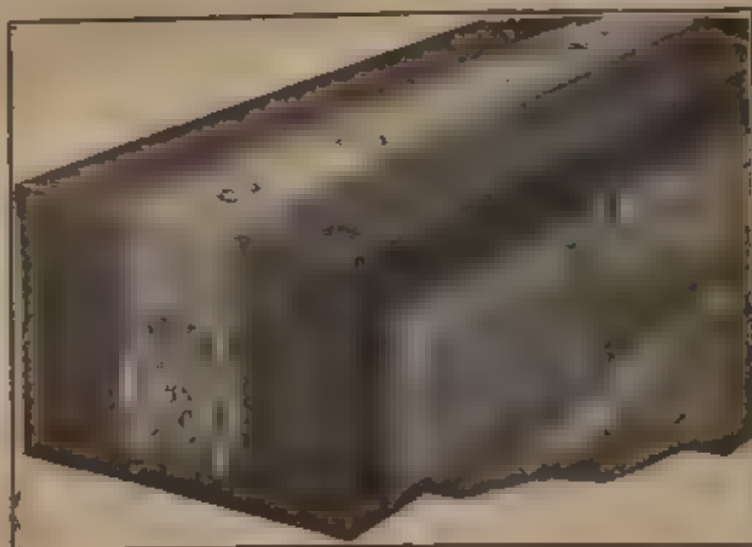
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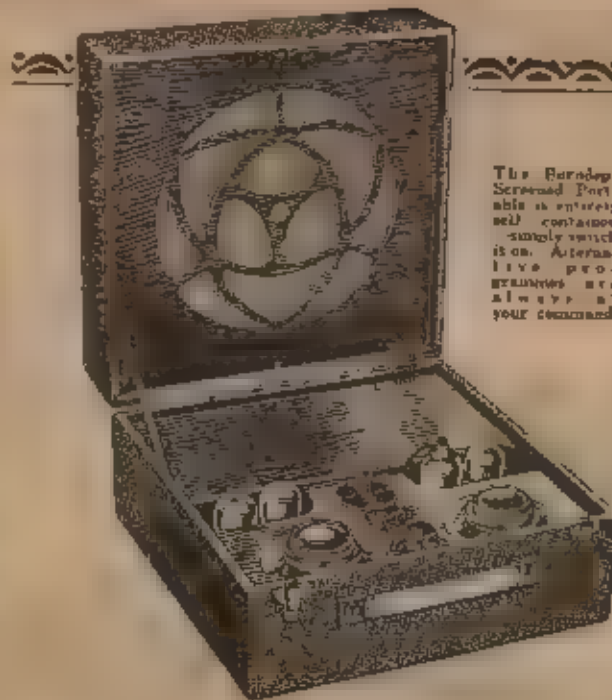
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M.C. 111





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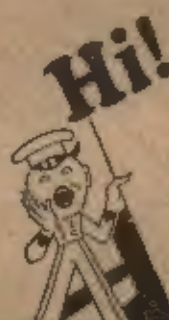
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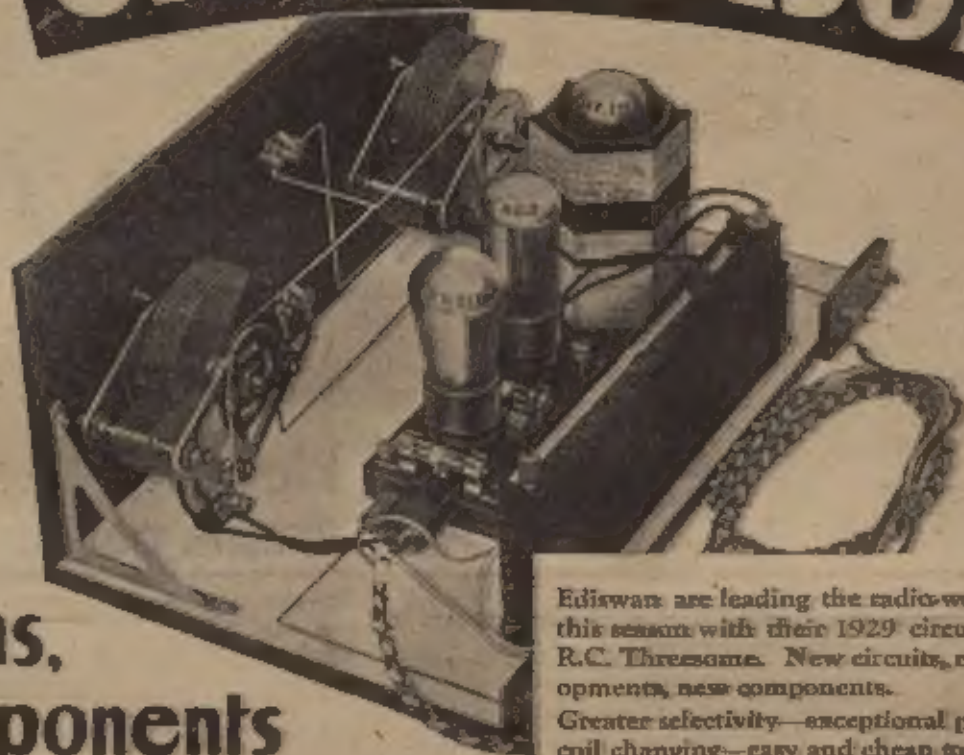
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The drama *King Lear* is to be broadcast for you from all stations on September 20th. It is a long story, well worth listening to. For a Lissen New Process Battery into your set is time for it. The seemingly inexhaustible energy of this battery, the pure power and smooth power will deliver the tale to you from the first word to the last with every shade of expression in the actors' voices retained for you. The background will be quiet, and the voices and incidental music and the singing in *King Lear* will come to you through a stillness that is the stillness of the darkened theatre.

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