

THE BROADCAST PROGRAMMES FOR SEPTEMBER 1-7

THE RADIO TIMES

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

AUGUST 30, 1939.

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THE RADIO TIMES

Vol. 24. No. 309.

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G.P.O. as a Newspaper.]

AUGUST 30, 1929.

Every Friday. Two Pence

IF STEVENSON COULD HAVE LISTENED.

TO taste delight of music with one's peers is perhaps the distinctive pleasure of the Proms. Other concerts I may prefer to listen to at home, but as soon as I hear the words, 'We are taking you over to the Queen's Hall,' a certain nostalgia seizes me. A second or two's pause, and the roar of the Hall is round one like a sea. What a difference there is between crowd-noises over the radio! Some are sullen, menacing almost, like a revolution. But you can tell this is a Prom crowd. There is such laughter and expectancy. It is the happiest of crowds. Through the mounting hubbub you hear—most exciting of sounds—the tuning of instruments. Then a terrific salvo of applause. ('That's Sir Henry,' you say.) Then the sudden silence. . . .

It is at this moment, at any ordinary concert, that I congratulate myself upon being where I am; alone and in my arm-chair. But now I long to be there, rubbing shoulders with my kind. I miss that amazing sense of fellowship which only the Proms set up. Moreover, the Queen's Hall is by now become a very hallowed place. It is the place where one heard so many of the great things in music for the first time; and such places are as shrines. And it was in just such a crowd—for the crowd at the Proms never changes.

The Proms are, in fact, the Annual Festival of the Ordinary Listener, and we are—we congratulate ourselves—the most wonderful audience in the world. We may not break into factions over a new composer or a new work, and tear up the benches and fight the matter out afterwards in Langham Place—one reads of this sort of thing happening in certain European capitals—and I suppose it is a sign of only nascent musical culture to enjoy everything as much as we do. Because, we do enjoy music—tremendously, perhaps indiscriminately—and we are quite unashamed about it. We applaud everything uproariously. In fact, we are the amateurs—in the old and great sense of the word: the lovers of music.

Time was when I and my kind never went to concerts at all. Youth in the 'eighties—and I suppose right up to the birthday of the Proms—appears to have been divided into two well-defined classes. I refer you to a well-known song by Sir W. S. Gilbert. Either you were 'greenery-gallery, Grosvenor gallery, foot-in-the-grave' and the rest; or you were 'steady and stolidly, jolly Bank holiday.'

In the latter case, you 'thought suburban hops more fun than Monday pops' (which were apparently a kind of early or primitive Prom), your symbol was 'a stick and a pipe and a half-bred black-and-tan,' and you had a



predilection for bottled beer. Social historians will probably consult this song for a perfect summary of the period. The horrid conclusion is that unless you had one foot permanently in the grave, you might never have both feet at any time in the Queen's Hall. It was unthinkable that you should smoke a pipe, keep a dog, drink beer, occasionally dance—and in fact, be a quite ordinary person—and at the same time be in the smallest degree interested in music. But Gilbert's notion of a really savage punishment for most of his fellow-countrymen was to send them to a concert: 'Bach interwoven with Spöhr and Beethoven.'

And this was only forty years ago. It was just about this time that a certain great amateur of music was busy with what he humorously described as 'pickling.'

Pickling was nothing else than trying to arrange the more difficult classics for a pair of very bungling hands; or as he himself put it, 'for two melodious forefingers.' Robert Louis Stevenson has been honoured from many angles—as the poet of youth and adventure, the impeccable stylist, the apostle of cheerfulness—but never yet as the musician. I doubt if he would have claimed the title.

Yet he was the type *par excellence* of Ordinary Listener. In that corner of one's regrets that one keeps for people who die before the days of Proms and radio he must surely hold the chief place. He adored music: and the amount of it he was actually able to hear could be noted on an envelope. One remembers a letter about the 'Eroica' Symphony, written after one of his very rare concerts: 'I am wrapped out of earth by it. Beethoven is certainly the greatest man the world has yet produced. I wonder if there is anything so superb—I can find no word more specific than superb. All I know is that all my knowledge is transcended.'

And so, hearing hardly any music, he was reduced to pickling. 'I write all morning,' he says, 'come down, and never leave the piano till about five: write letters, dine, get

down again about eight, and never leave the piano till I go to bed. It is a fine life.' Yes; but a thought pathetic. For this is all it came to: 'I now pickle with some freedom (1) the refrain of Martini's *Moutons*; (2) *Sul margine d'un rio*, arranged for the infant school by the Aged Statesman; (3) the first phrase of Bach's *musette* . . . the rest of the *musette* being one prolonged cropper, which I take daily for the benefit of my health. All my other works (of which there are many) are either arranged (by R. L. Stevenson) for the manly and melodious forefinger, or else prolonged and melancholy croppers. I have been pickling deeply in the *Magic Flute*, and have arranged *La dove prende* almost to the end for two melodious forefingers. I am next going to score the really nobler *Colomba o tortorella* for the same instrument.'

He even tried his hand at composition. His attempts were apparently somewhat elementary: 'The musical terms,' he writes, 'seem to be as good as in Beethoven, and that, after all, is the great affair. Bar the dam' barenness of the bass, it looks like a piece of real music from the distance. I am proud to say it was not made one hand at a time; the bass was of synchronous birth with the treble; they are of the same age, sir, and may God have mercy on their souls!—Yours, The Maestro.' He was promptly told his composition contained consecutive fifths. 'If they are,' he replies, 'it shows how dam' spontaneous the thing was!'

Pickling the classics, flirting with counter-point, made a meagre diet for one whose soul starved for orchestras. In Samoa, one supposes, the silence fell completely. *Æolian* harps made a wretched substitute for aerials, and the tall trees awaited their fuller destiny. One thinks of the crate of records that would have been sent out every month. One thinks, too, how packed the letters would have been with jolly things about music. That passage on the 'Eroica' would not be standing in pathetic isolation. He would have wallowed in gramophone. His radio would have raked the capitals. . . .

Well, pickling, after all, is only a name for all those dreary makeshifts which thousands of us used to drag a little music out of life before we could step across the room and turn on, at one time or another, most of the music that has ever been written. Life's a more melodious business than it was in the 'eighties. 'T' the air or th' earth,' as Ferdinand says in the play, there is music everywhere, nowadays. But I would cheerfully barter a year's radio to have Stevenson in London again and to hear him say, 'Let me see, what's on at the Proms tonight!'

W. ROONE-LEV.



'The Broadcasters' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



A Classic of the Air.

UNLESS we are mistaken, there seems of late weeks to have been an intense revival of public interest in aviation. We noticed that the Second News Bulletin a few nights since included no less than nine items referring to air-transport, etc. The Schneider Trophy Race, which is to be flown on Saturday afternoon next, September 7, promises to be one of the most popular sporting events of the year. In a few years we may find one horse-power playing second fiddle to a thousand, and the bookies transferring their business to the shores of Spithead. A record crowd is expected for the Schneider Trophy. Booming car-parks have been laid out at Gosport and elsewhere. In Ryde the street lamps are being kept alight through Saturday night, and all early closing and food-selling restrictions cancelled in order that spectators may be catered for. Shiploads of spectators will be anchored in Spithead. One shipping company is even combining a view of the race from a liner with a week-end cruise. Nevertheless, a thrilling impression of the speed and closeness of the race should be given by the B.B.C. commentary which begins at 1.50 p.m. on Saturday. Listeners will find a plan of the course and scoring chart on page 450. Spectators of the race would be well advised to take portable sets with them and 'pick up' the B.B.C. commentary on the state of the race.

Do Not Miss This.

NEXT week's *Radio Times* will include an important official article on the forthcoming inauguration of the new London transmitter at Brookman's Park, Hertfordshire, outlining how the transference from Oxford Street to Brookman's Park will be carried out and the effect which the change will have upon reception for London listeners. The article should be of general interest to all listeners, as the change will be the first step in the institution of the Regional Scheme.

The Suburbs Satirised.

LISTENERS who did not hear Tyrone Guthrie's *Squirrel's Cage* when it was first broadcast on March 8 should make a point of listening on Wednesday, September 11 (5GB), or the following evening, when this play is revived. *Squirrel's Cage* is a satire on the unchanging cycle of suburban life—the restraints of childhood, the jerry-built villa, the morning train, the mechanized routine of the office—the wheel



'Suburban life—the morning train.'

coming round to another child launched on the same circular track. In satire we must pardon exaggeration. We ourselves know from experience the immense difference between life in the suburbs of 1899 and 1929. But there is much that is painfully true in Mr. Guthrie's play—and much that will draw a laugh from the suburbs he satirizes. And some very amusing 'expressionism.' Mr. Guthrie uses the medium of radio in a novel and original manner. We hope that other authors of ideas may take their cue from him.

The National Lectures.

WE are now able to announce the names of the eminent lecturers who have accepted invitations from the B.B.C. to deliver the three National Lectures of 1929-30. The first lecture will be broadcast on November 18 by Professor G. M. Trevelyan, C.B.E., Litt.D., LL.D., D.C.L., who has chosen as his subject 'The Historical Aspect of the Union of England and Scotland, 1707.' Professor Trevelyan is Regius Professor of Modern History at Cambridge University. To the ordinary reader his best-known books are probably the fairly recent 'History of England' and the fine trilogy on Garibaldi and the making of modern Italy. It is eternally to the credit of our own headmaster that, on the occasion of our winning a prize, he presented us with the Garibaldi histories—instead of the luxurious calf-bound Motleys which were the usual reward of merit in our schooldays. Ours must be one of the few school prizes which was ever read until its covers fell away. The second National Lecture, on January 27, 1930, is to be delivered by the Master of Trinity, Sir J. J. Thomson, O.M., D.Sc., LL.D., F.R.S., whose subject, appropriately, will be 'Tendencies of Recent Investigations in the Field of Physics.' Sir J. J. Thomson, who was until 1918 Cavendish Professor of Experimental Physics at Cambridge, is among the greatest physicists of our time.

Lord Hewart on Law.

AS originally announced, the scope of the National Lectures scheme includes Physical or Natural Science, Philosophy, Literature, Exploration, Music, Art, Medicine, and Law. The lectures, which are delivered three times yearly, are lectures in the accepted sense of the term—that is formal and fairly comprehensive treatments of a subject, as opposed to the brief broadcast 'talk' which is at its most successful when given in an informal, colloquial style. The third National Lecture has been arranged for March 24 of next year, when Lord Hewart, D.C.L., LL.D., will lecture on 'Law, Ethics, and Legislation.' Lord Hewart has been Lord Chief Justice of England since 1922. In their selection of both subjects and lecturers the B.B.C. has the assistance of an Advisory Panel, consisting of the following: Lord Balfour, Lord Crawford, Mr. H. A. L. Fisher, Sir William Hardy, Sir Frederick Kenyon, Sir Donald MacAlister, the Marquess of Zetland, Sir J. J. Thomson, Sir William Bragg, Lord Crewe, Sir Israel Gollancz, Sir James Jeans, Sir Oliver Lodge, Sir Henry Newbolt, Sir Ernest Rutherford, and Dr. T. P. Toynbee. Two of this year's lectures have already been delivered—by the Poet Laureate, on February 8, and Dr. A. S. Eddington, on April 13. They attracted a large listening public and established the National Lectures on a footing of national importance.

Life and Letters.

WE must congratulate Desmond MacCarthy, the B.B.C. Literary Critic and Editor of *Life and Letters*, on the original step which he has taken in the current issue of his successful monthly. The whole issue is devoted to the printing of a new novel by Richard Hughes. 'A High Wind in Jamaica,' one of the most beautiful and original stories we have read for a long time, appears in *Life and Letters* in a slightly abridged form; the complete version will be published later. Richard Hughes has several times broadcast from London. He contributed to the recent Summer Number of *The Radio Times*.

When Heaven Rained Frogs.

WRITING in our Summer Number of bygone summers, Compton Mackenzie recalled seeing, in the infamous wet summer of 1888, a rain of frogs in Kent, when every bush and hedge was covered with them. Those who doubted Mr. Mackenzie's memory will be interested to learn



'Those were the days!'

that this fact has been confirmed by listeners who were living at the time not only in Kent, but in Wiltshire and other counties. There was snow in the West Country on Midsummer's Day, and, from June until September, it rained almost solidly. Queen Victoria, who had most institutions well in hand, had, it seems, no considerable control over the weather of her reign. Compton Mackenzie has a remarkable memory. One day he will write the story of his life—and that will be very well worth reading. His latest book, 'Gallipoli Memories,' will appear shortly.

Shakespeare for the Microphone.

IN our issue of August 16 appeared a letter from a Kent listener suggesting that the Great Plays series should be followed by a series of Shakespearean broadcasts. We entirely agree with this suggestion. Two of the most moving and effective broadcast productions we ever heard were those of *Hamlet* and *Henry V.* In these days when the theatre is able to do so little for Shakespeare, it is manifestly the duty of the B.B.C., which is unshackled by commercial considerations, to make the beauty of the plays known to the English. Our correspondent pleaded specially for *King John*. We would like to add as our own choice, *Troilus and Cressida*, a play crammed with superb poetry and one irksome to present on the stage because of its confused battle scenes (which would present no difficulty to the microphone). We have consulted the Productions Director as to his plans for Shakespeare and learn that during the coming year several of the plays will be included in the programme. The first will probably be *Antony and Cleopatra*. The Productions Director is opposed to the idea of a definite series at regular intervals which might tend to make the dramatic side of the programme ineffectual. We had the same sort of feeling about the Great Plays.

The 'Leger' Commentary.

AT 3 p.m. on Thursday, September 12, a commentary on the St. Leger will be given from Doncaster by Mr. B. G. Lyte, Racing Correspondent of *The Times*. The St. Leger (or 'St. Leger Stakes for three-year-olds,' to give it its formal title) is, of course, one of the five 'classics' of the Turf. The race was first run in 1776, but did not receive its present title until 1778, when, at a dinner given at 'The Red Lion,' Doncaster, my Lord Rockingham proposed the stakes be so named in honour of that prominent sportsman, Lieut. General Anthony St. Leger. The general, whom we see in Gainsborough's portrait leaning nonchalantly against a horse, is not known to the sporting millions who each year unconsciously honour his memory.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



A German Commentary from Chelsea.

A NOVEL event in the history of British broadcasting took place on Saturday last, August 24, when, with the assistance of the B.B.C., a running commentary on the England v. Germany athletic contest was relayed by landline and submarine cable from Stamford Bridge to Frankfurt, Hamburg, and Breslau. This commentary, which was given in German by Dr. Laven, Sporting Commentator of the Sudwestdeutsche Company, was not broadcast in this country. Britain's only share of the relay was the assistance which the B.B.C. engineers gave to the German radio people in the matter of microphones, amplifiers, and so on. Dr. Laven used the portable sound-proof hut from which Messrs. Allison and Wakeham have described so many football matches. On Saturday, September 28, British listeners are to hear a commentary on the Water-Polo International, England v. Germany, relayed from the Piccadilly Street Baths, Düsseldorf.

Busoni Was His Master.

THREE recitals that call for particular mention occur in the programmes for the week beginning September 8. On the Sunday afternoon (London) Egon Petri gives a pianoforte recital of Bach-Busoni arrangements. The programme is of more than common interest since Mr. Petri was a pupil of Busoni. Many listeners will already know, and be fond of, Busoni's arrangements of some of Bach's Chorales—arrangements which, while they keep all the dignity of the tunes themselves, add something else that is true and sincere, and in the spirit of Bach—but not so many listeners will know the Busoni arrangements to be played on the 8th. Busoni was one of the giants of the piano; and to have had him for master is surely as good a heritage as any pianist today could ask. Later in the week, on Tuesday evening, the 10th (London), North Drewett and Geze de Kress give a violin and pianoforte Sonata recital, their choice including Handel, Arne, Scarlatti, and Rameau; and on Thursday evening (5GB), Johannes Stockmart will give a pianoforte recital.

History of The Serenade.

SEVERAL listeners ask us why the light orchestral concert held in the cloisters of Canterbury Cathedral during last week's festival were styled 'serenades.' The term applies not only to music sung or played by lovers



'A short programme beneath the balcony.'

beneath their ladies' windows, but, in its older connotation, means music, generally with a pastoral theme, intended for open-air performances. The lover's serenade was not always a simple affair of a voice and a guitar. Often, he engaged a band of musicians to play a short programme beneath the blissful balcony. The pieces in this programme were arranged in a certain order—first a march, next a minuet and so on. From this the term 'serenade' was used by Beethoven, Mozart, and others to describe suites of short pieces.

Coloured and Colonial.

WILLIAM J. WILLSON'S hour of Nigger Minstrel Vaudeville seems to have been very generally popular—though the Moore and Burgess tradition of humour was a trifle too laboured for some of the younger members of the audience. Personally, we were delighted to hear a good rowdy banjo again after prolonged dross of the neurotic saxophone. Next week's programmes include two special vaudeville programmes devised at Savoy Hill. The vaudeville on Tuesday, September 10, will be 'all black'; the artists will probably include Williams and Taylor, Jackson and Blake, and Zaidee Jackson. On Saturday evening, September 14, the tone of the programme will be Colonial—Albert Whelan (Australia), Keith Wilbur (the animal mimic from New Zealand), Kerslow (the South African violinist), and Noel Eadie, the popular soprano, who also hails from South Africa. On Wednesday, September 11, there will be a brief synopsized recital by Clarke and Myddleton, two of the trio of pianists in the musical play *So This Is Love!* They will also be heard from 5GB the previous evening.

Gramophone Records.

THERE were half a dozen dance records in the gramophone programme broadcast by Mr. Christopher Stone on Friday, August 23, during the luncheon hour, and listeners were able to compare the orchestras of such leaders as Paul Whiteman (Col. 5484), 'Red' Nichols (Brunswick 5014), and Bert Ambrose (Decca M40). Melville Gideon (Duophones D548), Wish Wynne (H.M.V. B3039), Belle Dymon (Winer 4927), and Norman Blair (Zona, 5352) sang; Jack Leam's Band played the *Rosenkavalier* waltz (Piccadilly 305); the Dago's Bela Orchestra, a Selection from *Carmen* (Parlo. E10876); and the Berlin State Opera Orchestra contributed Weber's *Abu Hassan* Overture (Parlo. E10873) and Mozart's *German Dances* (arr. Steinbach, H.M.V. D1624); Isobel Easlie and Nellie Walker sang the *Barenolli* from *Tales of Hoffmann* in English (Col. 9054); and at the end the Zurich Tonhalle Orchestra, under Dr. Volkmar Andreae played the Gavotte from Mozart's *Idomeneo* (Col. 9053).

Garden Interlude.

MOST of us have at least a nodding acquaintance with the essays of Bacon; and the one with which we can usually claim most familiarity (if only by knowing its opening sentence) is the essay 'Of Gardens.' Bacon was no sentimentalist; and he mathematizes his subject until you would think all the romance of it must wither away; but it is only necessary to quote a string of flower-names or give the dimensions and uses of an ornamental pond for most minds to savour something of the delights of a garden. Or so it is with Englishmen. Though poems have been written about Persian gardens, and though in Europe there is no country from Portugal to Rethenia where one man will not boast to another of the peculiar pleasures of his garden, it is surely in England that this cult of little Edens is most beautifully understood. Where, for instance, in all the world, will you find plots equal to those cottage-gardens that surprise you in Cheshire lanes, shaggy with autumn's flaring brood of flowers? . . . On Tuesday night, September 10, a programme of songs and prose readings about gardens will be given from London, under the title of 'An Interlude about Gardens.'

Rhapsody Required.

IN last week's 'Proms' we heard Ford cars and the factory-aerons of Detroit. This week Honegger expresses in music the tense emotions of a Raggedy match. The cuckoo has often appeared in music, from Daquin to Delius. Rimsky-Korsakov gave us bees, Gounod an owl,



'The lay of the ice-cream vendor.'

Wagner and Saint-Saëns spinning wheels, Debussy rain, Glaxo a splash, Mendelssohn a donkey, Saint-Saëns a whole Zoo (including a pianist), Beethoven a nightingale and a quail, Strauss the whistling of wind (scored for a real 'wind-machine' as used in the old 'I have come back, mother,' melodramas) and so on. Our young moderns should be getting to work on a London Rhapsody, including the stammering of electric drills, the raucous laughter of postmen on first catching sight of the new Epstein figures, and the mournful lay of the ice-cream vendor.

Elgar's Violin Concerto.

BERNARD SHAW has recently been giving his friend, Sir Edward Elgar, a public pat on the back; his music, Shaw says, is among the greatest of our time. It is not Shaw's way, as everyone knows, to be redundant; and he knows a thing or two about music. Elgar has never been accorded the wide reception that his admirers claim to be his due. The War (when 'English music for Englishmen' became the ludicrously patriotic slogan of the concert-hall) brought Elgar's music much more prominently before the general public, and a name that will always be associated with the revival of his work at that time is Albert Sammons, whose fine playing of the violin concerto won so much praise that (though it was first played, in 1910, by Kreisler) it has become closely associated with his name. He will be playing it at the Prom on Thursday, September 12 (5GB). Included in the same programme is a *Suite for Orchestra* by Lennox Berkeley; the suite was broadcast during the course of a studio concert in June last of the work of the younger British composers. Mooran's *Second Rhapsody*, also included in this Prom, was another work played at the same memorable concert.

A Handful of Concerts.

FIVE 'Fancies' from the Fitzwilliam collection are included in the light programme of old English music (violin d'amore, Viola da Gamba, harpsichord) to be played by the Chaplin Trio from 2LO on Friday evening, September 13. The 'Fancies' are by Giles Farnaby, one of the most quietly appealing of all the great choir of Elizabethans; His Dream, His Humour, His Concert, and His Rest. As a matter of fact, these pieces were originally written for the harpsichord; but Nellie Chaplin and her sisters have arranged them for the particular combination outlined above. The recital, a short one, immediately precedes the Beethoven Prom; a graceful prelude indeed.

'The Broadcasters.'

In the 'Proms' Programmes.

LAST WEEK FORD CARS—THIS WEEK A 'RUGGER' MATCH.

'Rugger' in Music—

ON Saturday, the Prom Programme, broadcast from London and Daventry, etc., includes two new pieces, in one of which the French composer, Honegger, sets forth his view of Rugby. His music does not depict an actual game, but rather its idea as a whole—its struggle, its joy, its strength. Held by the French critics as marking a stage in the composer's progress towards real simplicity and the older classic forms, the work is already well and favourably known on the other side of the Channel, although in this country it is practically new.



—and a New British Work.

A PIANOFORTE Concerto by Stanley Wilson, one of the youngest native composers, is to be played by James Ching, and the performance has this special interest, that the composer, who will conduct himself, and the pianist to whom the piece is dedicated, are lifelong friends. Stanley Wilson's *Skye Symphony* has already been broadcast several times, so that listeners have some idea of the melodious and yet picturesque music which is to be expected from him.

A Waltz of Tchaikovsky's.

ON Tuesday, London and Daventry are to broadcast the first Tchaikovsky programme of the Prom season. It begins with the waltz from his opera *Lugene Orgein*, an melodious and smooth-flowing waltz as any which Tchaikovsky gave us. The opera, based on a sad story of Pushkin's which everybody in Russia knows, has never been so popular anywhere else as in its own country, although Tchaikovsky put much of his best work into it. So deeply was he engrossed in the story, that he confessed, in a letter written at that time, that he had fallen completely in love with the heroine, Tatiana, forgetting that she was a mere figment of the author's imagination, and thinking of her as a real creature of flesh and blood.

Zeus Hurling Thunderbolts.

TCHAIKOVSKY composed his first Concerto as a tribute to his friend Nicolas Rubinstein, the pianist, dedicating it to him. As soon as it was finished Tchaikovsky played it to him, and when, after each of the first two movements, nothing more encouraging than a grim silence rewarded his efforts, he went on to play the third with real misgiving. When at the end Rubinstein did pronounce judgment, it was, in Tchaikovsky's words, 'like Zeus hurling thunderbolts.' After the Concerto had been given instead to Hans von Bulow and had won a warm reception from music-lovers on both sides of the Atlantic, Rubinstein changed his mind, and often played it in his own concerts.

The work is too well known to need much by way of a reminder of its tunes; it will suffice to say that the big main tune of the first movement is one which Tchaikovsky says he first heard sung by a blind beggar adding that in Little Russia all blind

beginners sing the same tune to the same refrain. It is astonishingly unlike the sort of tune one might hear from a blind beggar in this country.

In the second movement the middle section, in more lively time than the first, is based on an old French song which Tchaikovsky records that he and his brother 'used continually to troll and hum and whistle in memory of a bewitching singer.'

Solomon, who plays it with all the strength and bigness, and yet with all the tenderness for which it calls, is one of the world's great pianists whom London is proud to claim as a citizen of her own.

Why not Ballet Music?

IN the biography of Tchaikovsky by his brother, Modeste, there are several letters which make the composer's aims and intentions in his Fourth Symphony as clear as it is possible for the written word to do with a piece of music. In one, addressed to Tancieff, Tchaikovsky replies to a criticism that many passages sounded like ballet music, asking 'Why not?' He says that if it be good music it is of no consequence whether 'our prima ballerina' dance to it or not. At the end of the same letter Tchaikovsky adds that at bottom his symphony is an imitation of Beethoven's Fifth—in its fundamental ideas, not in its musical content.

To his good friend Madame von Meck, to whom the work is dedicated, Tchaikovsky expresses himself more fully about the symphony. He explains that the introduction is the germ, and indeed the principal idea, of the whole work. The theme, which begins with a reiterated note in an insistent rhythm, Tchaikovsky tells us is Fate, the inevitable force which checks our aspirations towards happiness, watching jealously lest our peace should be unclouded, a force which hangs like the sword of Damocles above us. The main body of the first movement, too, expresses this overpowering force and man's submission and his grief. The sense of despair grows in strength and poignancy until the writer turns from reality to lose himself in dreams. Two themes are used in building up this section which depicts dreaming, and forgetfulness of all that was dark and dismal. But the theme of Fate from the beginning is heard again, and the music means that life is, after all, but a continual struggle between the bitterness of truth and the fugitive dreams of happiness. As Tchaikovsky puts it,

there is no haven. The waves drive us hither and thither.'

In the second movement the melancholy which is presented is that of recollection, the sadness of old-time memories. These pass, as it were, in a procession before the dreamer's mind, leaving neither courage nor desire to start afresh. But the music suggests moments when the warmth and happiness of youth make life rich with all that one might ask from it; there are moments of deep sadness too.

The third movement is capricious rather than illustrative of any definite mood, neither joyous nor sad. Again memory is busy and fussy follows the freest flights,

calling up pictures as divergent as those of street singers and passing military bands. But the images have no relation to real things, and are only wild, strange fancies.

But Tchaikovsky concludes his analysis of his own symphony by saying 'My description is not very clear or satisfactory,' and he quotes from Heine, saying, 'Where words leave off music begins.'

Wagner's Shoemaker Poet.

MANY of the characters in the Wagner operas were borrowed from real history, and the first piece in the Prom on Monday which GIB will broadcast tells of one of the greatest of them. Hans Sachs, the shoemaker poet of Nuremberg, adored both by his colleagues in the Guild of the Mastersingers and the ordinary listener in those far-off days, is one of the most lovable figures, as Wagner draws him, in the whole range of opera. A good deal of his own poetry has come down to us, and it fully bears out the position which Wagner gives him among the singers of his day; simple and dignified, though a little stilted, as the strict rules of the Guild involved. It embodies many touches of real imagination and some very lofty thought. Although we know but little of it in this country, there was a phrase constantly quoted in the war, which was borrowed from him. *Der Tag* came from a line of one of his hymns. 'Awake, it draweth towards the day,' a hymn of which Wagner makes use in the last act of *The Mastersingers*.

The hymn forms part of the prelude to Act Three, and little snatches of the Cobbler's Song from the Second Act are heard too, as well as a hint of the song which Walter sang in the First Act. The prelude sets forth the meditations of Sachs on his old city of Nuremberg and of the events which make up the story of the opera. It is the eve of the Festival of St. John, Midsummer Day, when the great song contest is to be held.

An Untranslatable Term.

PARSIFAL, as everybody knows, was the culmination of all Wagner's ideals for music-drama. It was completed only in 1882, the year before he died. It embodies not only what he regarded as the ideal union of music

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BRITISH COMPOSERS WHO WILL BE REPRESENTED IN THURSDAY'S ALL-BRITISH PROMENADE CONCERT.



Granville
Baptock



Frederick
Delius



Arthur
Bliss



Frank
Bridge



John
Ireland



Hamilton
Harty

MODERN EXPLORERS *By Dr. Thomas Gann.*

The Incurable Wanderer—The Adventurer de Luxe—The Publicity Hound.

Dr. Gann is to talk on Monday evening about the forthcoming British Museum Expedition to Central America.

EXPLORERS may perhaps be divided into three classes. First we have those who are afflicted by nature with an incurable wanderlust and love of adventure for itself. Of the doings and discoveries of these one seldom hears, for they are for the most part silent and solitary men, with little love for their fellows; but mahogany cruisers, or chicble bleeders occasionally come across a heap of rag-covered bones lying beneath a tree in the bush, which marks the end of the trail for one of them.

Next come the commercial explorers, of whom there is an infinite variety.

The large, well-equipped expedition out in search of gold, oil, or other minerals, with a big mule train, plenty of native servants, elaborate camping outfit, a doctor, a cook, a surveyor, and unlimited supplies of canned foods, and even a phonograph and small movie outfit for the benefit of natives, represents exploration de luxe.

The orchid hunter, the bug hunter, and the searcher for new mammals, new reptiles, and new birds belong to this category, though their equipment is usually far more modest.

Then we have the mahogany cruiser, who traverses the unexplored bush in search of hitherto unexploited tracts of mahogany trees, and the chicble bleeder in search of sapodillo trees yielding the valuable latex which forms the base of chewing-gum.

The scientific explorer, archaeologist, or ethnologist, is usually sent out by some great institution in search of new peoples and new customs, or the imperishable remains of ancient civilizations.

These are all to be encountered in increasing numbers throughout the waste places of the earth, as the unexplored territory becomes, year by year, less and less; and they are motivated less, I think, by a desire for any material reward, of which there is usually but a slender modicum, than by a genuine love of adventure. The same spirit which drove Columbus on to the discovery of the New World, which made Cortez burn his boats on the shores of the Gulf of Mexico, and supported Ponce de Leon through a thousand hardships in his search for the fountain of eternal youth,

burns as brightly in our young men of today as ever it did since the first paleolithic man felt an impulse to see what lay beyond the hills surrounding his valley settlement.

The last type of explorer seems to be an entirely modern product. Adventure for itself has no charm or attraction for him. He is in search solely of publicity and notoriety, all his geese are swans, every little mishap of the trail is to him a hair-breadth adventure, every little inconvenience of bush-life an intolerable hardship. Of him the less said the better. Fortunately he is a rare bird, though not perhaps so rare as one might desire.

My own experience of exploration is confined to the Central American forests, which offer perhaps one of the most interesting fields for the discoverer still remaining on the face of the earth.

Millions of acres in southern Mexico, British Honduras, Spanish Honduras, and Guatemala have never been trodden by the foot of man since the last aboriginal Maya Indian left them, more than twelve centuries ago.

This vast territory forms a happy hunting ground for every kind of explorer. Gold, silver, copper, tin, iron, oil and coal have already been found within it. Every scientific expedition that has gone in has come out with hitherto unknown varieties of birds, reptiles, insects and plants. It was here that the great American explorer John L. Stephens believed that there existed, hidden in the depths of the forest, a city still inhabited by the descendants of the ancient Maya race, with its white stucco-covered temple and palaces intact.

Here are certainly to be found a few degenerate descendants of these same Maya, still practising the rites and ceremonies of their ancient religion, and within the last few years there have been found, buried in its bush, vast stone cities with magnificent temples and palaces, splendid sculptured stone monoliths and painted stucco walls. These have been found by wandering Indians, in search of the precious chewing-gum tree, and reported casually to archaeologists on the outside as objects of no great interest or importance.

The field for archaeological and ethnological research throughout Central America is immense, for this region was once the site of the highest civilization ever developed upon the American continent, and was covered by a network of great stone cities and towns, not one quarter of which has as yet been discovered, for so dense is the tropical forest that one might pass within one hundred yards of a building as large as Westminster Abbey without becoming aware of its existence.

Central America has, it must be admitted, many drawbacks from the explorer's point of view. One travels, when possible, along the rivers in native dug-out canoes with native paddlers. On leaving these one takes to the bush, when, if there are trails, one can often procure mules to carry the heavy baggage; but not infrequently there are no trails, and then one has to hack one's way through the virgin bush, and to cross rivers and swamps as best one may.

In the dry season great tracts of the country dry up completely, the water holes become masses of damp mud, and the water supply of the expedition has to be carried in from the nearest river or lagoon, which may be many miles away. In the wet season, on the contrary, the rain falls incessantly from the low-lying leaden sky. One's clothes are never dry, the dismal downpour never ceases night or day, the tent is saturated, one's boots and everything made of leather grow green with mildew, the firewood is so damp it is almost impossible to kindle it, mules and carriers, miserable, wet and dispirited plod stolidly along the swampy trail, often converted into shallow lagoon.

Clouds of mosquitoes, bred in the swamps, annoy one, and make night hideous with their monotonous song, and one hears the miserable Indian carriers who are not protected by mosquito curtains mechanically slapping them off in their sleep, throughout the night.

Everyone's temper gets short, and not infrequently, as a climax, a go of fever comes along, due to an infected mosquito finding its way in beneath the net, and one wonders why one had been fool enough to leave the

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and drama: it is meant also to be a union of the two great influences which, more than any other, have moulded mankind in its present-day tradition, the two influences which Wagner called *Heidenthum* (the word is difficult of translation, meaning literally 'hero-hood') and *Christenthum* (Christianity). Wagner was at work, when he died, on a book which should explain just what he meant by the union of these two.

The story, as remodelled by Wagner from the old legends, is briefly as follows: The Grail has been given into the keeping of Titirel and his Knights. They have, too, the holy spear with which the soldier pierced our Lord's side upon the Cross. Titirel has built a great castle, Montsalvat, to guard these sacred relics against a pagan world, and especially against the magician Klingsor, who with the help of his Flower Maidens and the arch-enchantress, Kundry, endeavours to seduce the Knights. Amfortas, son of the old Titirel, has been overcome by the magician's arts, and has been forced to leave in his hands the sacred spear, with which he himself was sorely wounded when Klingsor seized it. Nothing can heal the wound save a touch of the spear, and it has been prophesied to the Knights that only a guileless soul can avail to win it back for them. Parsifal, our English Sir Percivale, is the guileless Knight who in the end overcomes Klingsor's magic, and not only restores the spear to Amfortas' keeping, but wins Kundry to abandon her sorceries and join the service of the Grail. She finds her death and forgiveness in the last mystic scene when Amfortas is healed and the radiance of the Grail is shed again over its Knights.

Parsifal's Son.

IT has often been pointed out how many of the Wagner operas are linked with one another, and especially how the early Lohengrin foreshadowed Parsifal. Miss May Blyth and Mr. Walter Widdop, who have often sung the same *roles* on the stage, are to sing the beautiful duet for Elsa and Lohengrin from the third act of the opera. Lohengrin, listeners will remember, was the mysterious knight who came at Elsa's prayer to defend her against her arch-enemy, Telramund. He wins her as his bride, but has to lay down the stern condition that she may not ask his name. The beginning of the duet in the bridal chamber is wholly peaceful and joyous, as Lohengrin begins, 'We are alone, the first and only time since we have met.' Gradually Elsa's doubts and misgivings, springing from the bitter seed planted in her thought by her enemies, gather strength until she begs to know who her deliverer is and whence he came. That means, as he tells her, solemnly and very sadly, that he must leave her, and at his request the Court is summoned once more on the banks of the river, in the place where he did battle for her. Then he tells them

that he is a Knight of the Grail, the son of Parsifal, and that he was sent by heaven to deliver her. Now he must return to his task amid the guardians of the Sacred Vessel.

The Bridal Procession from the same opera, which is the last piece to be broadcast on Monday, is no doubt one of the two best-known pieces of wedding music in existence. Mendelssohn's *Wedding March* must be the only one which could claim to be more popular than it.

Brahms in Contrasted Moods.

THERE is a striking contrast in Wednesday's programme, which 3GB is to broadcast, between the opening overture and two of the songs, and the joyous concerto and symphony which come after that. The *Tragic Overture* was composed in the same year (1882) as the *Academic Festival Overture*, and the two works made their first appearance in the same programme at a concert which was given in Breslau, with Brahms himself conducting; the occasion was his graduation as honorary Doctor of Philosophy at the University there. The work has no special programme, and its title is the only clue which Brahms gave to the mood of its music.

The second pianoforte concerto also appeared in that year, Brahms playing it for the first time in Vienna in the Christmas week. Nearly twenty-two years have elapsed since the first pianoforte concerto came out, and by contrast with the stress and conflict which sounds almost all through it, this second seemed to Brahms' admirers too light-hearted. Happiness certainly inspired it, and its message is one of sanity and wholehearted rejoicing. There are four movements, and Brahms himself explained that he added the second because the first and third were both so simple that something bigger was needed between them.

Johanne Stockmann, who is to play it, was known to us first in this country as the pianist above all others who was authorized to play the Grieg Concerto. She has, however, long ago made it clear that she is no less at home in the breadth and largeness of Brahms' music.

Symphonies in Pairs.

BRAHMS had reached the age of forty-three, and his published works had already attained to the imposing total represented by Op. 67, before he gave the world a Symphony. The first was very soon followed by the second, a fact of which much has been made, as forming an interesting parallel with Beethoven's Fifth and Sixth, and again with the Seventh and Eighth, which also appeared practically as pairs. And the coincidence is even more than that; apart from the contrast in character between the two Symphonies in each pair, we know that Brahms' first and Beethoven's Seventh scored immediate successes; while the

second, like Beethoven's eighth, was at first looked on with disappointment. To this day there are some who speak of it with an air of apology, as though its brightness and good spirits called for excuses; but the great world of music has very little patience with such an attitude, and has always recognized the breadth and bigness of this Symphony as giving it every right to an equal place of honour with the other three. In actual length the second is the longest of Brahms' Symphonies, and the first movement is one of the rare examples of a very long movement which is throughout perfectly orthodox in design.

Brahms' Songs.

AS everybody knows by now, Brahms' songs range over a very wide field, and here are three, to be sung by Mr. Dale Smith, of very different orders. The first, *Gracious and fair art thou, my Queen*, is a finely reverent love song, in which the poem and the music tell of the beauty and the gladness which follow the adored one wherever she goes.

The second tells of one who wandered on a day of wind and rain through a neglected churchyard and seemed to see on all the forgotten tombstones the sad word *Genesen* (which means simply 'seen') but at the end he knows, with a blessed hope, that the word should be *Genesen* (which means 'recovered from sickness,' and is here used in the sense of 'arisen').

The third is a rhapsody of blue skies mirrored in the waters of a lake, and at the end the poet calls to all the beauty about him to reflect itself in his song.

British Composers.

IN a programme of British music to be broadcast from London and Daventry from Thursday's Prom, there are three works which have already secured for themselves warm places in the hearts of music-lovers. There is one quite new, by Frank Bridge. It consists of two poems for orchestra, after Richard Jeffries, the first based on the sentence from 'The Open Air': 'Those thoughts and feelings which are not sharply defined, but have a haze of distance and beauty about them, are always the dearest'; and the other on a passage from 'The Story of My Heart': 'How beautiful a delight to make the world joyous! The song should never be silent, the dance never still, the laugh should sound like water which runs for ever.'

A Concerto for two pianofortes and orchestra, also new to most listeners, is to be played by Ethel Bartlett and Rae Robertson, who have for some time made a speciality of music for two pianofortes. The composer, Arthur Bliss, himself says of this work that its music is characterized by a kind of steady force and dynamic energy. Although it was played in Boston, U.S.A., as long ago as 1924, this is its first performance in England.

SAMUEL PEPYS, LISTENER

Aug. 1. This day 128 y^r was born g^d Aunt Jacyntha Pepys, that was crast in love and into a sisterhood (Anglican) and rose to be Reverend Mother; the oncle Reverend Mother we have ever had in our family (equall to a Bishop, for a man, almost), and did make us in a measure proud of her. Yet the vexing thing was her having 6,000^l when she went into the sisterhood and they incessantly (God forgive them) to scroff the lot of it.

Aug. 3. Coming the Pripp woman to drink tea with us, very observable it was how she lengthens her skirt and brightens her jumper; doing it, I suppose, to please Bluck the same as my wife once drest to please me till she had me safely married. Their wedding, says widow, fixt for September 25; which be quick work, yet wise in her, methinks, to give him no time to repent of it, and some of his priestly brethren, I hear, already at him, his going back on his celibacy. A strange thing was widow's openly telling us she will not discard Pripp's wedding-ring, but to wear Bluck's above it, so as she shall sport a wedding-rings to her marriage-finger; in token, says she, alike of her past and her present fidelity. But I believe she really does it out of swank, like the Red Indians' scalp.

Aug. 4 (Lord's Day). My wife to church.

I at home of the plum-sickness, by eating a dish of raw gages last night and sorry for it ever since. So to listen-in to the jamboree service from Birkenhead, with as much attention as a man can have that is gript every 2 or 3 minutes almost with twakes of the plum-sickness.

Aug. 6. The first all-rainy day we have had this great while. Doris sets our aspidistras and other pott-plants on the door-step to catch it, with so straight a passage betwixt them that I cannot help wetting my trousers against the damned things every time I goe in or out. Whereby being vext, I bade my wife speak to Doris hereof, but very meanly (though vainly) tries to make it my business, saying, if Doris is to be rated, I may do it myself. Which was, methought, like her woman's cowardice; yet, if she will not pluck up courage to rate her own she-servants, I cannot make her. So to the Club, where some games of snooker with Mullings at 1st a point, and had 3rd 11¹ of me, to my great discontent. Presently to the smooking room, here among others was silly Snagsby, loving his own voice as much as ever, but still jumping a little from the sciatique and goes with his wife for a cab to Harrogate tomorrow; which is the one thing I have found to praise God for all this devilish day.

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

Aug. 7. To Selsdon golf-clubb to M^r Lacey, the professional, of whom I h^{ad} instruction how to streighten my drive, wherein of late I have erred and strayed like all the lost sheep in Christendom almost. This he lays to the way I gripp my clubb in swinging it, with the hands fighting instead of supporting each other, and shews me how to mend it. A thing that surprised me was his disabling the old maxim of 'Slow back,' also of tautening the left legg, but needs, says he, a slight easement of both leggs to make a nice balance and the weight of the body passing naturally thereby from right legg to left, without jerking or forcing it. Trying my shots this way, I find he is right and I mean to continue it. Anon, being driven home by rain, and my wife still abroad, did clear away her work-table with other matters and to practise 4 mashies, after M^r Lacey's manner, on the drawing-room hearth-rug, watching myself in the glass to see I do it right, but mine ears prikt the while against the sound of my wife's incoming. Which by-and-by hearing, back in a trice with her work-table and the other matters, and to thrust my mashie under the Chesterfield, and snatcht up the evening paper. Whereby she entering do find me most respectably buried in The Dean of St Paul's.



THE FAMOUS
DAN,
a comedian of
almost legendary
greatness.

MUSIC-HALLS— AND DAN LENO.

Continuing his History of Vaudeville, Mr. Willson Disher comes to Early Victorian times, to the first music-halls, the scene of the triumphs of Sam Collins and the Great Vance. He tells of Jenny Hill ('The Vital Spark') and Dan Leno, and the final decline of 'the halls' when the highbrows took them up.

ORDERS, gents.' The chairman cannot make himself heard. 'Orders, gents.' The tone of his voice is a reminder that as the cost of the entertainment comes out of the sale of liquor, there can be no songs if there are not enough suppers. 'ORDERS, GENTS.' This is clearly a threat that unless tankards are more hastily emptied and replenished, he will hold up the programme indefinitely. A real gent at his table mollifies him by asking him (yet again) what he will have; he answers, raps on the table with his hammer, and announces the next song-and-dance. Most of the audience are tradesmen and mechanics; they smoke pipes, drink porter, and keep their money for their wives. But these Saturday nights at the Canterbury Arms in the Westminster Bridge Road are so popular that the inn is crowded out.

Charles Morton, who has borrowed the idea from Evan's supper-rooms, now starts Thursday nights as well, and they, too, are crowded out. In less than a year he builds a hall over his skittle alley big enough for 700 persons. It is opened in 1849.

Argumentative old stagers deny that this was the first music-hall. They offer, as proof, old programmes of concerts given at various theatres and halls before 1849. They miss the point. Morton was the first to make a regular entertainment out of a tap-room sing-song. This is his sole claim to be called 'the father of the music-hall.' At first his ideas had little to do with vaudeville. Concerts, not variety entertainments, were given during his early seasons. It was at the Canterbury Hall that Gounod's *Faust* (selections) was first sung, and Offenbach popularized.

The comic singers were, like Sam Cowell, actors of some standing in the theatre. What we think of as the halls were not evolved until tap-room singers trod their boards; and when Morton was building his hall, those who were to make this type famous were amusing pot-house loafers for very small rewards. George Leybourne was a mechanic from the Midlands who came to London on a holiday, gained a hearing, and decided to stay. Sam Collins, the first Paddy of the halls, was a chimney-sweep, the great Vance a solicitor's clerk, and Harry Liston (who sang 'When Johnny Comes Marching Home') a commercial traveller. There was so great a demand for singers at the beginning of the 'sixties that every man with a voice, no matter what his trade, could down his tools one day and turn 'pro' before the next.

Music-halls were being born in litter. Some were old buildings transformed, and

others new ones quickly erected at heavy cost. The Holborn National Schoolrooms were taken over by Weston, the publican next door, and became the Royal Music-Hall. The South London was built on the site of a Roman Catholic chapel. The Boar and Castle Inn was enlarged into the Oxford. An old stableyard which had been a wax-works show and a skating-rink became the Pavilion. The Oxford was burned down in 1863 and the South London in 1869. Both were rebuilt at once. In seven or eight years huge profits had been made.

Those were the years of the *lion comique*, the swaggering dandy who sang of a roystering life and the joys of champagne. Yet the most characteristic career of this period is that of Jenny Hill, the 'Vital Spark.' Her father, according to H. G. Hibbert, was a cab-minder, hanging about a rank in Marylebone. She worked in an artificial flower factory until given the part, in a pantomime at the Westminster Aquarium, of the legs of a goose. She was apprenticed to a North Country publican for seven years to learn the trade of a serio-comic singer while making herself useful as a household drudge. In 'Fifty Years of a Londoner's Life,' Hibbert says: 'On market days, the farmers would sit over their cups till one and two o'clock in the morning. While ere they lingered, the poor little serio-comic singer and dancer must be ready to take the stage of the "free and easy." And at five o'clock in the morning, she must be alert

to scrub floors, polish pewter, or bottle beer, at which she became quite an adept. At noon, the performances began again.' She married an acrobat, who taught her his trade, not too kindly. While barely out of her teens she was waiting, with a baby in her arms, in the offices of music-hall agents. One, to get rid of her, sent her with a note to the manager of the Pavilion. It ran: 'Don't trouble to see bearer. I have merely sent her up to get rid of her. She's troublesome.' It had the effect of moving the manager to give her a chance. That night she was so great a success that Leybourne was kept waiting in the wings. 'The audience wanted more of its new favourite, and was not appeased till Leybourne, who was a pleasant fellow, took the slender creature in his arms and held her up to view.' Though she became a brilliant principal boy, she was at her best as 'Arry describing the joys of Southend,' as the 'Coffee Shop Gal,' imitating her customers, and as the dancer of the 'Cellar Flap.' But her early hardships and the 'lessons' her husband had given her in acrobatics, brought about a premature old age. At forty she had to leave the stage, and she died six years later (1896) with nothing left of the large sums she had earned.

Compare Jenny Hill's childhood with that of Dan Leno, born Galvin. His parents, under the names of Mr. and Mrs. Johnny Wilde, did a song-and-dance at any place of amusement that would engage them. I have already told the story in *The Radio Times* (February 8, 1929) of his early struggles, when his uncle, Johnny Danvers, danced with him for hours at a time in a public-house for a handful of coppers. Such close contact with alcoholic squalor provided the raw material for his wonderful gift of grotesque comedy. People tell me that what Dan Leno said was not funny in itself; everything, they declare, was in the way he said it. I wish I could set down his description of his family ties. After getting thoroughly confused over his uncles, cousins, father and grandfathers, he remarked:

(Continued in cols. 2 and 3 overleaf.)



WHEN LÉOTARD'S DARING THRILLED THE ROYSTERERS OF THE ALHAMBRA.

A rare old print showing the interior of the old Alhambra and the type of audience which thronged the 'halls' of seventy years ago. Léotard was the first trapezist to appear in England.

Home, Health, and Garden.

THE NEW HOUSEHOLD TALKS.

THE autumn programme of Household Talks begins this week, and while many of the series which have proved most popular in the past are to be continued, several new and interesting features have been arranged for the last three months of the year.



Mrs. Strachey.

The morning talks on Mondays will be in two series, the first on Common Sense in Household Work, when advice will be given on choosing a home, how to work a small house with and without a maid, and how we can best lighten, or eliminate household fatigue. The speakers on these subjects will be Miss Sydney Bushell, who has specialized in Housing schemes, and Mrs. R. O. Raphael (Miss Winifred Spielman), of the Institute of Industrial Psychology. The last talk, on November 4, will take the form of answers to questions which may have been put by listeners during the series.

On November 11 a series of talks on "How to Make the Best of Oneself" will begin. Miss Barbara Cartland, the young novelist whose sympathetic talks on similar subjects have been much enjoyed by listeners in the past, will be the speaker, and in the talks will discuss how much a smiling face and pleasant appearance can help us to overcome many of the difficulties encountered during our daily round, and how this desirable and may be achieved even in drab and unpromising surroundings.

Tuesdays and Fridays will, as in past months, be devoted to recipes, menus, and household hints, many of an extremely economical nature, while on Wednesdays Mrs. Oliver Strachey will continue the weekly commentary on current affairs which has been so much appreciated by intelligent women whose circumstances tend to cut them off from the wider world outside their homes.

Thursdays will again be given up to talks on various problems of childhood. These will be in sets of four, and here again the last talk on each subject will be answers to listeners' questions. The talks will deal with problems of the frightened child, whether excitements such as parties, etc., do harm, how to prevent winter ailments, and the like. The speakers will include the Hon. Mrs. St. Aubyn and Miss Muriel Payne, of the Institute of Medical Psychology. Miss E. O. MacLeod, of King's College Hospital, whose helpful talk on stammering will be remembered, is also contributing four talks on speech defects and how they can be, if not wholly cured, at least considerably improved.

On Saturday mornings there will be talks on very varied subjects. Miss Ethel R. Hambridge is to give four talks on dressmaking, which have been specially designed to give help to teachers and students who have to prepare work for classes of pupils; Mr. Arthur J. Bendy will give some further advice on "Odd Jobs About the House," while talks on Fashions will be given by Miss Janet Hunter, Mrs. Towson Settle, and Miss Julia Cairns. Home Decoration will be dealt with by Mr. Leslie Menzies, Miss Violet King, Mrs. J. Webb, and others.

The Household series on alternate Friday evenings at 6 p.m. will include talks on housekeeping for business people, planning a small party, and one or two on specialized cookery.

Another series likely to be of special interest to parents is that on New Careers for Boys and Girls, which will be given on alternate Mondays at 6 p.m. beginning on September 30.



Miss Cartland.

THIS WEEK'S WORK IN THE GARDEN

—and a list of Bulbs recommended to listeners for growing in fibre.

THE renewal and replanting of plants in the Rock Garden may be carried out now. It is of great importance for the future of the plants that the old exhausted soil should be removed and replaced with suitable compost for the plants it is intended to grow. If the weather is dry, water well until the plants become established.

Melba carnations already layered in frames will now be sufficiently rooted to be severed from the parent plants and placed in pots of suitable sizes, according to the roots they have made. It is a good plan to cut the layer from the parent plant about ten days before potting. The compost should consist of a medium well-decayed lawn with sufficient old mortar rubble and sharp sand to keep the whole porous. After potting the plants may be placed in a cold frame or cool greenhouse and shaded from bright sunshine for a time. When they are established give them all the light and air possible.

Richardias that have been at rest in their pots may now be potted on if early flowers are required. The size of pots will vary according to the size of the specimens required. If large plants are needed, 10- and 12-in. pots can be used. Single plants in 6-in. pots are useful for house decoration. Remember that Richardias are gross feeders and enjoy a rich compost. After potting they should be stood in a cold frame and carefully watered until new roots are formed. If the old plants were planted out in the garden, they will now be making nice growth and should be lifted and potted as advised for those that have stood in their pots all summer.

Amongst herbaceous plants that require attention, if division is contemplated, is the stately Eremurus. These plants have thick, fleshy, brittle roots which radiate from the crowns. The crowns will be found to divide quite easily without the use of a knife, but any that are accidentally broken should be cut clean off. Eremuri are sun-loving plants, and as the early spring frosts are liable to destroy their flower spikes, a sunny, well-sheltered position should be chosen for them. They love a well-drained, moderately rich soil. Where soil is heavy or wet,

a bed may be made by draining with brickbats and broken pots and raising it slightly above the level of the surrounding ground.

Celery requires attention. Remove the side growths and prepare for earthing up. Give the rows a good soaking with water, using liquid manure on alternate waterings. Dust the rows at least once a week with soot, which acts as a fine stimulant for celery.

Sow a few rows of winter spinach within this next week or two in an open, well-outfitted site. See that the soil is not sour. Do not sow too thickly. Thin out to nine or a foot as the seedlings become large enough.—Royal Horticultural Society's Bulletin.

Bulbs for Growing in Fibre.

ROSEMARY HYACINTHS.—If planted in September can be had in bloom middle of December.

MELBORA HYACINTHS.—Each bulb produces six to twelve thin and elegant spikes of bloom.

STYLLIS OR MINIATURE HYACINTHS.—These are very easily grown, most effective four to twelve bulbs of one variety planted in a bowl.

ORDINARY HYACINTHS. Named varieties best for forcing.—*White*: L. Innocent, December; Queen of England, December; *Coquelicot*, January; Queen of Whiten, February; *Red and Blue*: La Victoire, Christmas; Lady Duff, Christmas; The Prince, January; Jacques, end of January; Chastant Flower, February; *Blue*: Bonaparte, Christmas; School, Christmas; President, Paris, January; Grand Maître, end of January; King of Elms, February; *Purple and Violet*: Marie (deep purple), Christmas; Distinction, January; Laura, January; Mouve Queen, February; *Yellow*: Yellow Hammer, Christmas; Salmonella, end of January; City of Haarlem, February; Prince Henry, February; *Small Tulips*—*Crimson*: Brilliant, Vermilion, Brilliant; *Princes of Austria* (rich oranges), Delphin (white), Pouterbuck, (white), President Cleveland (pink), Yellow Prince, Rose (candy), (delicate rose), Lady Dorset (white), Mon Trésor (yellow), Rose Louise (late Brilliant Rose).

Double Tulips—*Muriel* (rose flushed white), Imperator (scarlet), Carrouge d'Or (deep yellow), Ten Rose, Saffron Rose, Peach Blossom, Scarlet and Yellow Tinseltail.

Daffodils and Narcissus for very early forcing.—*Golden Spur*, *Cervantes*, *Spring Glory*. To be followed by: *Emperor*, *Empress*, *Victoria*, *Madame de Grand*, *St. Mark*.

Small Narcissus—*Complaisant* and *Imperator*. *Small Tulips*—*Crimson*: Brilliant, Vermilion, Brilliant.

Small Tulips—*Crimson*: Brilliant, Vermilion, Brilliant.

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Small Tulips—*Crimson*: Brilliant, Vermilion, Brilliant.

THE MUSIC-HALLS—AND DAN LENO.

(Continued from previous page.)

'There's a postman mixed up in all this.' That remark, to me, is still funny in cold print. How much funnier it was when uttered by Leno as a casual parenthesis is another matter. (All the same, I would like to hear Leno's records again. Perhaps the B.B.C. will accept my suggestion of a music-hall programme sung, through the gramophone's aid, by comedians of the past.)

Most of the idols of the halls jested at things which were squalid. The more rigid polite society's standards of propriety became, the more licence was claimed by vaudeville. Since its nature is saturnalian—the topsyturvydom of holidays—the music-hall was the safety-valve for people whose high spirits could not be for ever repressed by mid-Victorian respectability. Marie Lloyd and Bessie Bellwood were priestesses of saturnalia. Many worthy citizens, inexpressibly shocked at their goings-on, yet found relief in the secret and guilty joy of listening to their songs.

Then the halls became the cult of the intellectuals, and that was the beginning of the end. When George Moore declared that living art was to be found in the music-hall and not in the theatre, William Archer replied that the art of the music-hall was

the art of 'elaborate ugliness, blatant vulgarity, alcoholic humour, and rancid sentiment.' It exhibited, he said, the life of the rich as one long, rowdy swagger, the life of the poor as a larky, beery, maudlin Bank Holiday. To him it was a significant, not to say a terrible fact, that not one verse, not one line of any music-hall song had passed into the common stock of the language. He asked whether there was ever in the world such 'a gigantic mass of effort in the direction of literature and art, so hopelessly ephemeral and negligible in its results.' With all veneration and affection for William Archer, I cannot restrain a chuckle over this astonishingly wrong-headed pronouncement. However, I must admit that when he wrote this, the days of alcoholic humour were ending. Despite the loyalty of the British public to old favourites, the red-nosed comedian was finding himself a thing of the past. The real old music-hall died at the beginning of the twentieth century. The 'variety theatre' took its place.

M. WILLSON DISHER.

In next week's issue Mr. Willson Disher will conclude his series of articles, bringing the history of Vaudeville up to the present day.)

Doubting listeners have questioned the truth of the adventures recounted by 'Greenhorn.'

'BUT THEY ARE TRUE,' SAYS 'GREENHORN.'

And in the accompanying article sketches the story of his venturesome trip round the world for a wager.

THESE stories are told from a five years' trip around the world, and though I know from the letters I've received, and from the remarks I've heard, they have been enjoyed, at the same time very few people really believe they are true.

That is just exactly what they are.

They've been lived through, every minute of them, and when I've broadcast I haven't needed any notes. I've needed no diaries to help me—they're so imprinted on my mind as never to be forgotten.

It would be utterly impossible, in the space I have, to go into details of any of the various adventures which befell me, but I can give you a short summary of the trip and the reason.

It was the outcome of a wager to go completely around the world in five years—and I started with £25 in my pocket. It is just as well I had this amount, because I had to start off by paying my passage in a French emigrant ship outward bound for America, and this was the only time I paid for a journey the whole of the five years away, and it was very nearly the worst trip I had!

I was laughed at, ridiculed, and abused for my good clothes and accent—and if it hadn't been for a friendly Yankee, who lent me a suit of dreadful reach-me-downs till we arrived in New York, I shudder to think what might have befallen me that voyage!

In New York, much more by good luck than anything else, I got a job unpacking spools of thread in a large warehouse on Broadway, and a few weeks later pushed off North into the woods, on the border of Canada and America in Maine, to work as a lumberjack.

And if ever an Englishman went through the hoops—I did—for that six months in a lumber camp!

In the spring I started South for Louisiana, and got a job working on a Derrick floor in the oilfields drilling for oil, but, because of the hideous monotony of it and the putrid food, I cleared out and went up to Missouri where I got a job learning to break in horses on a large ranch.

Here they made me toe the mark, too; for it's an unbelievable joy for them to find a real live Englishman to beat, and I used

to swallow at first everything—book, line, and sinker!

From here I travelled South to Texas and started to work the harvest—for, as the sun gets warmer and summer comes on, so the harvest moves North, and as one State finishes so another starts, and it's possible to spend three to four months doing nothing else but cutting, stonking and threshing wheat, oats and barley, right up to the border line of Canada.

Most of the time I travelled on goods trains, sometimes on the top of box-cars, sometimes hidden under machinery or bundles, and once, a never-to-be-forgotten occasion, on the front of a huge locomotive!

I stayed some time on a cattle ranch in Montana, before going into Canada, where

prospecting for gold, pearing and beach-combing—it was the most fascinating life not a care in the world and everything one wanted to eat.

But on I had to push, and a few months later found me outward bound, working my passage for Sydney, Australia.

I had in Sydney the roughest spin I ever experienced, I think. I couldn't get work anywhere, and I got up against it as never before—in fact, I very, very nearly went to prison! By good chance I got a small job as a roustabout on a sheep station, and I stuck to this until the spring came and I could get away up to the Islands again.

This time I made for New Guinea—Papua—and in many ways did I earn my living there—travelling about, by land and off the coast, trading, collecting natives for the plantations, exploring, living in the native villages, wrecked off the dangerous coast and taken far inland amongst strange tribes, working later on plantations of hemp and coconuts—it was a life I shall never forget!

A year later I picked up a small trading schooner bound for Sydney, and then pushed off, homeward bound, in a third-class tourist ship, washing plates! This voyage was pure fun. There was a crowd of young fellows working their passage home, and we cost that steamship company something in plates.

But my time wasn't up yet, and at Durban I left the ship and worked my passage back to Australia in an emigrant ship—a 'hell' ship—where more outrages and indecencies were committed than I'd ever seen before—where the emigrants were starved for days on end down in the bowels of the ship, where they'd commit any crime for a hunk of cheese and a ship's biscuit. Hard North of Scotland women, who'd never been away from their villages before—they could fight like hell and win.

And in Australia again I did a final job of work on a huge sheep station before picking up another ship, on my time homeward bound—my time up the wager won. It was all good fun. I learnt the ways of the world—from the under dog's point of view. I loved it all, and I love talking about it so long as people can be bothered to listen.

On Wednesday evening next 'Greenhorn' will tell the story of his adventures in a Canadian Lumber Camp—an experience to which he refers in this article.

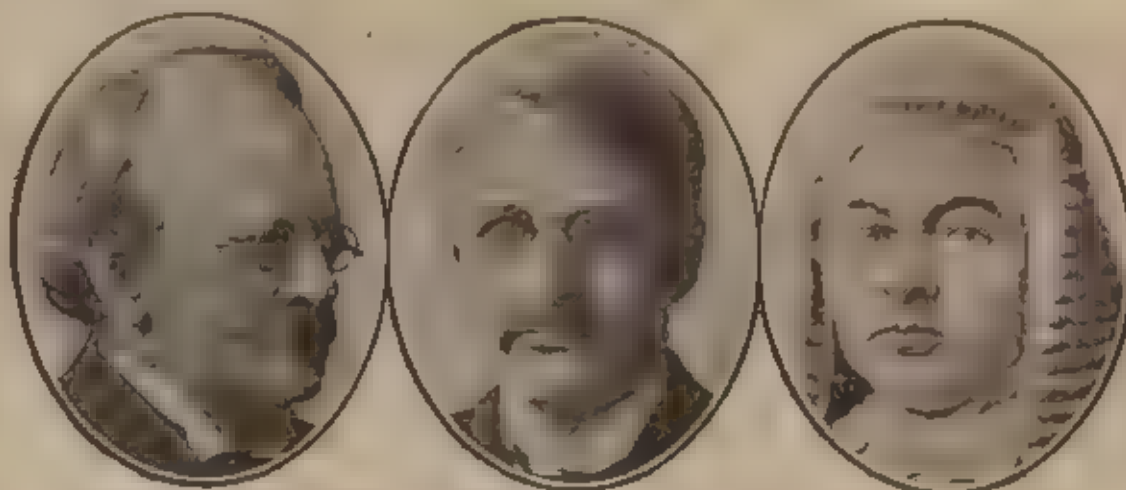
I realized a life-long ambition by joining the Royal North-West Mounted Police. Then started adventures I can't go into here, but they are easily the finest and straightest body of men I've ever known or been with, and sometimes I very much regret ever having left them.

But on I had to go—and I shipped to sea from Vancouver in a small three-masted schooner, 'before the mast'—and such a seventy days as never was I served in her!

I can almost write a small book on that trip alone: of sore hands and heavy blows of a mate who hated me from the beginning and showed it each hour—of starvation and danger—and storms and sunsets.

And then we reached the South Seas.

Romance started then in earnest. I travelled through the South Seas trading



THE THREE DISTINGUISHED MEN WHO WILL DELIVER THE NATIONAL LECTURES.

Sir J. J. Thomson (left), Master of Trinity, Prof. G. M. Trevelyan, and Lord Hewart, the Lord Chief Justice. (See announcement on page 412.)

GB Calling!

GHOSTS IN COVENTRY CATHEDRAL?

The Verger's Ferie Story Movements from Favourite Symphonies The Lun in Everyday Happenings - Memories of a Strange Royal Performance.

A Story of the Supernatural.

DR. HAROLD RHODES gives another re-September 12. That reminds me—there is an interesting ghost story connected with the church, the truth of which I can vouch for. So far as I know, it has never appeared in print, but many of my older Coventry residents may have heard of it. In 1892, my father, who was on a visit to Coventry, was practising on the organ of St Andrew's church. The whole building was in darkness with the exception of the lights over the organ. Presently there was the rattle of a door being opened and a man entered. He was of fair complexion, had been a London bus-conductor in his young days, entered and made his way to the organ. 'Excuse me, sir,' he said, 'I am a friend of your father's. He should have told me that you were here. I am sorry to trouble you, but I have to practise.' 'Then you haven't heard what happened last Friday night?' said the verger, and told the following story.

A Grey Figure.

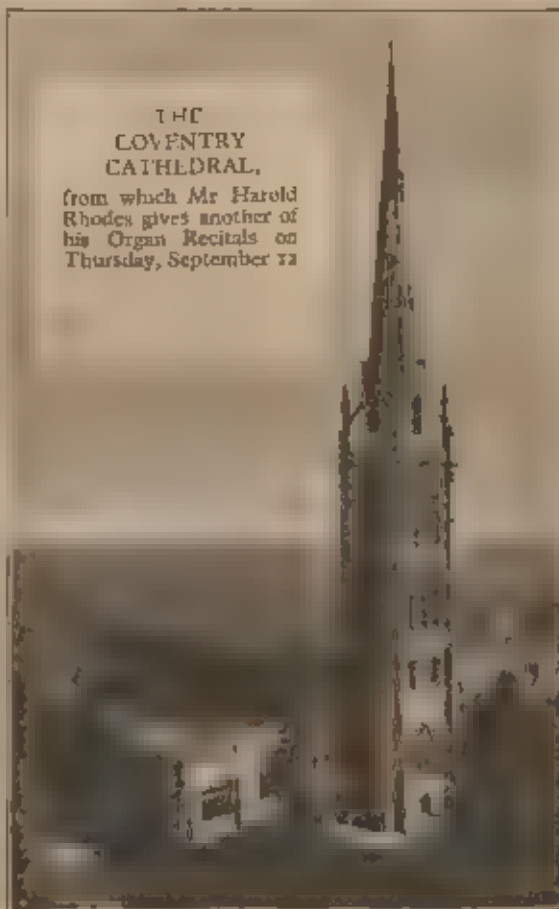
A CHURCHWARDEN had died the previous week, and on the night before the funeral the choir were rehearsing the music for the funeral service. On that occasion, when the building was in darkness, the only lights being those in the choir stalls. Suddenly the verger's son who was one of the choir-boys, cried out: 'Look, father! What's this thing coming up the church?' The singing stopped, and they all saw a grey figure, carrying a light, pass slowly up the centre aisle and into the pew usually occupied by the deceased churchwarden. The boys were terrified, and ran out of the church, but the men, thinking it might be a practical joker, rushed down the aisle to catch him. As they approached the pew they saw the light again pass across the west end of the church, and disappear behind a wooden housing concealing the bells, which at that time were on the floor of the church for restoration. The verger took a flying leap over the barricade, searched amongst the debris at the back, but without success. The ghost had vanished. No explanation was ever found of this mystery, although experiments were made with lights both inside and outside the church.

Romance Unlimited.

THE business of the author and arranger Dorothy Hayes, as a 'Match-making Madley,' and finds itself in the Birmingham programme on Friday, September 13. 'Romance Unlimited' is not one of those companies which finds its shares quoted in the Stock Exchange lists. Its shareholders are the members of its staff. In its Head Office there is always plenty to be done. Every day scores of new romances are produced, and the work of the production methods are employed, but personal attention is given to each. It has been a flourishing concern since the year one, and in spite of the scepticism of the cynics, the activities of the firm are still crowned with success. The Managing Director, Mr. Cupid, is ever up to date, and we find him in his office arrayed not in the type of attire popularly associated with this gentleman, but in a suit, morning coat, and immaculate striped trousers.

Middlemore Emigration Homes.

THE Middlemore Emigration Homes were founded in 1872, by John Throgmorton Middlemore, to rescue boys and girls from pauperizing and unhealthy surroundings. The method adopted is to remove the children permanently from the environment amid which they were born and bred, and transfer them, by means of adoption, to entirely different and hopeful surroundings overseas. On Sunday, September 8, the Lord Mayor of Birmingham (Alderman Ryoog Kenrick) will make an appeal for funds to help cancel the debt of £8,000 on the new Home at St. Albans.



THE COVENTRY CATHEDRAL, from which Mr. Harold Rhodes gives another of his Organ Recitals on Thursday, September 12.

Snatches of Conversation.

A VAUDEVILLE will on Monday September 9, include Jack Morrison (Scotts comedian), George Gregory, whom provincial theatregoers will remember as musical comedian, Pankine and Diana in an instrumental act, and Philip Van der Stuyvenant in 'Snatches of Conversation.' Mr. Middlemore and his wife have their own material, the result always being a very successful one. There is a lot of fun and interest in every snatch of conversation, particularly in far-fetched and unusual situations, that people are always only too willing to listen to humorous sketches of everyday happenings, provided that the characterization is apt. For this reason it will nearly always be found that listeners can recognize in Mr. Middlemore's impersonations at least one person they know quite well. During the war he was in the 48th (South Midland) Division, so that old Warwickshire Regiment men may remember him as a member of the 'Curios Divisional Concert Party.'

A Singer and Composer.

A PART from entertainers, it is not that one comes across a singer who writes as one hears. The father of the composer, Napoleon Lambelot, as father—surprising that Vivien Lambelot, who appears with the Midland Street Orchestra on Sunday afternoon, September 8, has inherited his gift of song-writing. She will sing two of her own compositions at this broadcast—'Love Song' with the orchestra, and 'September' with pianoforte accompaniment. Miss Lambelot, like many vocalists, started her career as a soloist.

After two years at the Royal Academy of Music, she went to Brussels, and studied composition with a well-known professor, but left him because he shouted too much. Afterwards she learnt that he only did this with his best pupils. Pianist's cramp prevented her from continuing her piano work, and she took up singing, obtaining several engagements in London theatrical productions. In addition to her musical accomplishments she has written a number of poems.

A Royal First Performance.

ALL these accomplishments provided you with at least one thrill in life. 'Well,' she said, 'I think the most eventful evening was when my father produced his musical play, *Voltaire*, in Athens. Not only was it a first performance, but the king and his suite were present. The house was full, everybody keyed up to concert pitch, and no leading lady! She was ill. The English ambassador who travelled with us said: 'Not you, it, baby?' I was seventeen. I did it—in English, and the rest of the play in Greek. At the end I had a wonderful reception and ovation. The king of Greece sent me a letter, and the manager whom I had saved thousands of drachmas after even said: 'Thank you!' Next night his brother understudy played the part. In those days it was not the thing for a girl to be on the stage in Athens.'

The Children's Hour.

ON September 11, Angus Wilson, a newcomer to broadcasting, will talk about 'Scotland and the Scots'; Janet A. Fitch will read 'The Story of the Little Girl who was not afraid of the Dark'; and the play 'The Hungry Child's Alphabet' will start. The programme will be followed by a play by the children, 'The Story of the Little Girl who was not afraid of the Dark,' and a play by the children, 'The Story of the Little Girl who was not afraid of the Dark.'

On September 12, a new series of plays will start, with 'The Treasure Lady No. 1, The Treasure Lady No. 2, The Treasure Lady No. 3, The Treasure Lady No. 4, The Treasure Lady No. 5, The Treasure Lady No. 6, The Treasure Lady No. 7, The Treasure Lady No. 8, The Treasure Lady No. 9, The Treasure Lady No. 10, The Treasure Lady No. 11, The Treasure Lady No. 12, The Treasure Lady No. 13, The Treasure Lady No. 14, The Treasure Lady No. 15, The Treasure Lady No. 16, The Treasure Lady No. 17, The Treasure Lady No. 18, The Treasure Lady No. 19, The Treasure Lady No. 20, The Treasure Lady No. 21, The Treasure Lady No. 22, The Treasure Lady No. 23, The Treasure Lady No. 24, The Treasure Lady No. 25, The Treasure Lady No. 26, The Treasure Lady No. 27, The Treasure Lady No. 28, The Treasure Lady No. 29, The Treasure Lady No. 30, The Treasure Lady No. 31, The Treasure Lady No. 32, The Treasure Lady No. 33, The Treasure Lady No. 34, The Treasure Lady No. 35, The Treasure Lady No. 36, The Treasure 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THE WIRELESS
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WALTER HEALING, *Pittsburgh*Solve for x

5.15 A MISSIONARY IN MADAGASCAR

5.15 Programme see opposite page.

5.15 MISSIONARY TALK

5.15 MISSIONARY TALK
by
The Rev. J. H. McNeill, M.A.
The Rev. J. H. McNeill, M.A., will be the speaker at 5.15 p.m. on the subject of 'A Missionary in Madagascar'. He will be speaking from the text: 'And he went to Madagascar, and he preached the Gospel there.' (Acts 13:47). The Rev. J. H. McNeill, M.A., is the Principal of the Wesleyan Theological Institute, London, and is also the author of 'The Wesleyan Way of Life'.

5.30 BIBLE READING

5.30 BIBLE READING
Isaiah and Matthew. Acts 13:47-48.

5.45-6.15 CHURCH CANTATA (No. 78) BACH

From St. Ann's Church, Manchester.
S.B. from Manchester.

'Jesu, der du meine Seele' (Jesu, Thou soul's Creator).

Conductor: F. H. McNeill, M.A.

THE ST. ANN'S CHURCH CHOIR
LUX NORTHGATE WAREHOUSE

Conducted by T. H. Morrison
George Partchard at the Organ

These are some of the features which make this a specially attractive programme.

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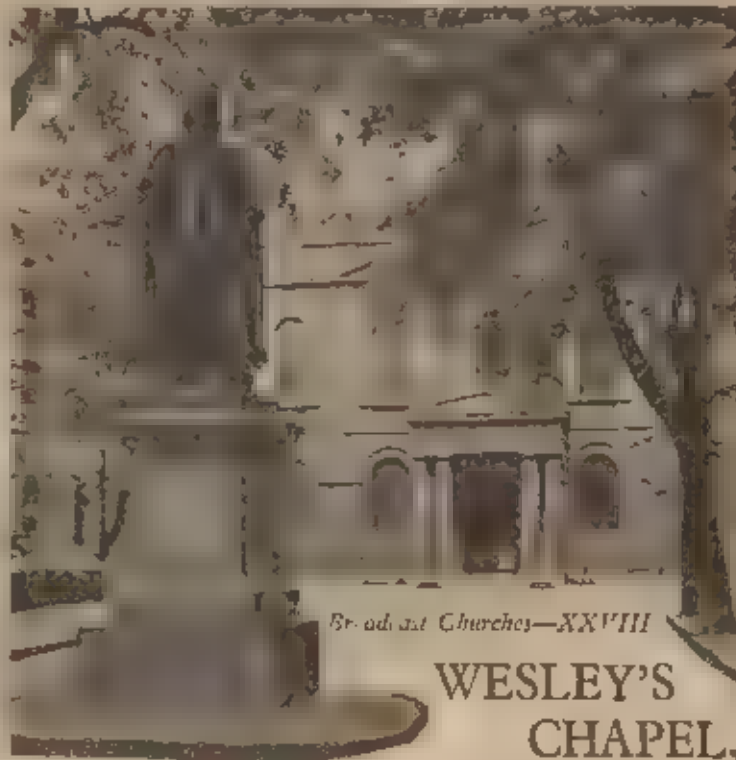
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THE ST. ANN'S CHURCH CHOIR
LUX NORTHGATE WAREHOUSE

THE DAY OF REST Sunday's Special Programme.

From 2LO London and 5XX Daventry



Broadcast Churches—XXVIII

WESLEY'S CHAPEL,

City Road, from which a service will be relayed tonight

By the Rev. George H. McNeill, M.A.

WESLEY'S CHAPEL, City Road, London, from which the new President of the Wesleyan Conference, the Rev. Principal William R. Lofthouse, M.A., D.D., will broadcast tonight, is the old Mother Church of world Methodism. It was opened by John Wesley himself on All Saints' Day, November 1, 1778. The 150th anniversary of the opening was celebrated last November, when Archbishop Lord Davidson, Mr. Stanley Baldwin, the Lord Mayor of London, and many others took part. Wesley's Chapel took the place of John Wesley's old Foundry in Moorfields, which had been from 1739 to 1778 the headquarters of the early Methodist work, so that the Church that now has its headquarters in City Road dates back not merely 150, but 190 years.

Methodism began by open-air services in Moorfields conducted by the brothers Wesley. When they needed a place to gather their converts, they thought of this old Foundry that had been left a ruin in 1716, when the work was removed to Woolwich and the Arsenal there started. Wesley bought the Foundry for £150 and, being poor, was only able to spend some £800 upon it, but for nearly forty years this was the home of the publishing house, benevolent centre, etc. There was instituted the first free dispensary in London.

Since Wesley's Chapel was opened in 1778, on the average two new Methodist preaching houses have been opened every day somewhere in the world, so that the Chapel is the mother of over 108,000 Methodist Churches throughout the world. It has been called the Cathedral of Methodism, for it contains the graves and the monuments of the great Methodists of the past including John Wesley himself, Dr. Adam Clarke, Richard Watson, Joseph Fowler (the father of Lord Wolverhampton), Dr. James Hunting, John Bakewell (author of the hymn, 'Hail! Thou once despised Jesus'), Thomas Oliver, who wrote 'The God of Abraham praise,' and many others.

The Chapel remains pretty much as it was in Wesley's time, the pulpit, Communion rail, gallery, etc., being the same. It has, however, been beautified and renovated in recent years. Since the present minister, the Rev. George H. McNeill, M.A., was appointed five years ago, no less than £15,000 has been raised and spent on the buildings and the historic house next door, where John Wesley lived and died. This house has an interesting Wesley Museum. The study, prayer room, and bedroom (where Wesley died) are shown in visitors, and they contain many wonderfully interesting relics of the past. Anyone going down City Road and facing the Chapel—which is opposite Bunhill Fields burial ground—recognizes the Chapel and its surroundings as a beautiful green oasis in the heart of one of the busiest centres of London.

But the Chapel is not merely an interesting survival of the past. It is still the centre of busy spiritual and social work. Not only are there well-conducted Sunday services, a vigorous Sunday school, Scouts and Guides organizations, and music bands, but there are various clubs and societies. The whole of the premises are open every day of the week and are visited by thousands of Methodists and pagans who come to the March of Methodism from the ends of the earth.

8.0 A SERVICE FROM WESLEY'S CHAPEL

And all who love the Lord will sing
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God

VI—Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God

VII—Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God

VIII—Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God

IX—Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God

X—Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God

XI—Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God

XII—Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God

XIII—Lord is God
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The Lord is God, the Lord is God
The Lord is God, the Lord is God

XIV—Lord is God
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The Lord is God, the Lord is God

XV—Lord is God
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The Lord is God, the Lord is God

XVI—Lord is God
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XVII—Lord is God
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XVIII—Lord is God
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XIX—Lord is God
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XX—Lord is God
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The Lord is God, the Lord is God
The Lord is God, the Lord is God

XXI—Lord is God
The Lord is God, the Lord is God
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The Lord is God, the Lord is God
The Lord is God, the Lord is God

XXII—Lord is God
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The Lord is God, the Lord is God
The Lord is God, the Lord is God

XXIII—Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God
The Lord is God, the Lord is God

AND NOW TOULOUSE!

Kolster - Brandes Latest Broadcast Enterprise

Again Kolster-Brandes have provided a special programme attraction for radio listeners. From September 1st K-B concerts will be broadcast every other Sunday from Toulouse to alternate with the well-known Sunday programmes from Hilversum. The orchestra will be one of the finest in France, the reception—for Kolster-Brandes listeners—the finest in England. Here is the first programme. From 6—8 p.m.

PROGRAMME OF CONCERT 1st SEPTEMBER 1929

1. OVERTURE, *Le Freischütz*
Ch. M. Weber-L. Bajus
2. Deuxieme Valse *B. Godard-H. Mouton*
3. L'Heure du Mystere *C. Charnade-Salabert*
4. SELECTION, *Les Salomabanques*
L. Ganne-E. Tavan
- ENTR'ACTE—GRAMOPHONE MUSIC
- (a) "Air du Miroir" (From "Thais")
Massenet
- (b) "Priere de Tosca" (La Tosca) ... *Puccini*
5. Chant de Concours (Meistersingers)
R. Wagner-Salabert
6. SUTTE, *La Damnation de Faust*
H. Berlioz-G. Auray
7. La Voix des Cloches *A. Lugnu*
- ENTR'ACTE—GRAMOPHONE MUSIC
- (a) "I Can't Give You Anything but Love"
Field, McHugh
- (b) "Sometimes I'm Happy"
Cesar-Youmans
- (c) "Why do I Love You?"
From "The Shore Boat"
8. SELECTION, *Talza of Hoffman*
J. Offenbach-Ch. Delsaux
9. Aubade à Nyon ... *P. Lacombe*
10. SUTTE, *Espana* ... *J. Albéniz-S. Chapetier*
11. Marche Tzigane ... *E. Reyer-G. Auray*

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

SUNDAY, SEPTEMBER 1 5GB DAVENTRY EXPERIMENTAL

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3.30 A MILITARY BAND CONCERT

(From Birmingham)

THE BAND OF H.M. 1st BN THE ROYAL
WATERBURY REGIMENT
(By kind permission of the Commanding and
other officers)
Conducted by C. A. HARTMAN
Relayed from the Jephson Gardens Pavilion,
Leamington Spa

Suite, *The Two Pipers* (The Messenger, arr. Godfrey
Selouson, La Grece, arr. (The Great Road)
Valente, arr. Winterbottom
Suite, "Egyptian Ballet Music" *Ludwig*
Excerpts from "Morris England"
German, arr. Godfrey
Suite, "Three Irish Pictures" *Irish*

ANDER MESSIAER, known to us in this country as the composer of *The Little Machine* and of *Veronique*, is the last of the long line of French opera composers whose music really possesses qualities worthy to be dignified by the name "Opera." He was a pupil of Saint-Saëns, and in every way a worthy pupil. All his music has not merely charm and sparkling grace, but a dignity and style which tempt one to call him the aristocrat of the modern opera stage.

The suite *The Two Pipers* is a ballet in six movements. The first is a march, energetic and with a hint of Hungarian rhythm; the second is the dance of the two pigeons (we should call them in English "the two dear young things"), dignified and capricious by turns; the third is a theme with three variations. The fourth is a piece of music which is a masterpiece of melody and rhythm, a Hungarian dance with a real energy for which it is called, and the last, called simply *Finale*, is again in a very quick march rhythm, finishing on a note of boisterous energy.

4.30-5.15 A Recital

FRANK PHILLIPS (Baritone)
NORMAN ASKENASE (Pianoforte)

FRANK PHILLIPS
Aria, "O subterranean winds!" *P. Puccini*
What though I trace each herb *Shakespeare*
When a maiden takes your fancy ("Savaglio") *Verdi*

4.40 STELLAN ASKENASE
Sonata in D, Op. 29 *Beethoven*
Four Studies *Chopin*
E Minor, Op. 25; F Minor, Op. 25; A Minor, Op. 10; C Sharp Minor, Op. 10

5.5 FRANK PHILLIPS
Quand je suis pris au pavillon *Reynaldo Hahn*
In the Garden of the Soraglio *Verdi*
The Soldier *Verdi*

8.0 A RELIGIOUS SERVICE

From the Birmingham Studio
Conducted by The Rev. R. L. HODSON, of St.
Peter's Church, Wolverhampton
Order of Service
Hymn, "Praise to the Highest in the height"
(A. and M., No. 172)
Prayers



The Rev. R. L. HODSON,
of St. Peter's Church, Wolverhampton,
conducts the service from the Birmingham
Studio tonight.

Lesson
Antiphon, "How lovely is thy dwelling place"
Psalm 134
Prayers
Hymn, "Praise, my soul, the King of Heaven"
(A. and M., No. 172)
A. and M.
Hymn, "O, worship the King all glorious above"
(A. and M., No. 167)
Benediction

8.45 The Week's Good Cause
See London

8.50 "The News"
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Chamber Music

THE SEVEN

THE SEVEN

ANDRE MANOIR (Violin)
ALBERT VIOUX (Violoncelle)
(Harp), J. SHINEROUK (Piano)

QUARTET

Quartet for Strings in G
Op. 34 No. 3 *Mozart*
Adagio
Andante

Phases d'Amour (Love)
Happiness *Mozart*
The Song of the Flea
Moussorgsky

9.55 QUARTET
The Song of the Flea *Moussorgsky*
By the Sea *Debussy*

9.15 HERBERT SPENCER
The Fairy Lough *Stanford*
Immanence *Edward Elgar*
Two Songs from the Greek Anthology
D. Miller Craig
The First Kiss, To the World's End
Dream Pedlary *Bernard van Dieren*
When as the Rye *Peter Warlock*

10.0 QUARTET
Quartet for Strings *Debussy*
Andante *Debussy*
great declamation; (2) Andante vivace et bien rythmée
(very lively and rhythmic); (3) Andante
doucement expressif (tenderly expressive); (4)
Allegro moderato (very moderate)—Tres mouvementé
et avec passion (impetuously in movement).

10.30 Epilogue

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Monday's Programmes continued (September 2)

5WA

980 kc/s
(200.9 m.)

11.15-2.0

Orchestral Concert

Relayed from

The National Museum of Wales

NATIONAL ORCHESTRA OF WALES

(Cerdorfa Genedlaethol Cymru)

Overture 'Euryanthe' Wels.
Pavane No. 17, in D Mozart
Overture, 'La Baruffa Chiozzota' (The Hubb
at Chioggia) Sinigaglia

Almost all the smaller orchestral pieces of Mozart's, called by many various names, are what the Germans know as 'Unterhaltungsmusik' — 'Entertainment Music.' Many of them were intended for performance in the open air, which no doubt accounts for the prominent parts given to the winds. Sometimes, depending on the players who were available, a little miniature concerto would make its appearance between the more usual movements, to give the performer a

4.0 London Programme relayed from Daventry

4.15 S.B. from London

7.45 The Band of H.M. Welsh Guards

By permission of Colonel R. E. K. LEATHAM, D.S.O.

Director of Music, Capt. ANDREW HARRIS

Relayed from

Bristol's Annual Exhibition, Colston Hall, Bristol

March, 'Austria' Newbury

Polkas on Sullivan's Operas Dan Godfrey

Two Patriotic Sketches Fletcher

Dance Music: Red Music

By the Blue Hawaiian Waters Kestley

9.45 S.B. from London

10.55 West Regional News

10.6-10.45 S.B. from London



The man
who
smokes
Player's
gets
Quality



NCC 684



THE COLSTON HALL, BRISTOL,

at which the Annual Exhibition is now being held. Cardiff will relay a concert by the Band of the Welsh Guards from the Exhibition this evening, at 7.45

question a specially good sample of his own. As a rule, the Divertimento consists of six movements of which a Minuet and Trio is almost invariably one.

SINIGAGLIA, although he is already past his sixtieth year, is holding his own in contemporary Italian music alongside of a young and very enthusiastic school of moderns and even ultra-moderns. A pupil of Dvorak's, he no doubt acquired from the Bohemian master something of his enthusiasm for folk-music, and has long been active in the collection and use of the folk-tunes of his native Piedmont. His Piedmontese dances appear frequently in concert programmes all over the world.

The name of this piece means 'the squabbles, or even 'the shindy' at Chioggia: it is markedly unresponsive of boisterous country dances.

4.0 London Programme relayed from Daventry

4.50 SYDNEY CHARLES (Tenor)

The Star Rogers

I heard you singing Eric Coates

Sing no more Asken

The Crying of Water Campbell Tipton

5.0 JOHN STRAN'S CARLTON CELEBRITY ORCHESTRA

Relayed from the Carlton Restaurant

5.15

The Children's Hour

1,040 kc/s
(282.5 m.)

11.15-2.0 S.B. from Cardiff

4.0 London Programme relayed from Daventry

4.50 S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.45 S.B. from Cardiff

8.5 S.B. from London

10.55 S.B. from Cardiff

10.6-10.45 S.B. from London

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

4.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 Boy Scout Talk

7.45-10.45 S.B. from London (10.55 Local Announcements)

Monday's Programmes continued on page 41

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B.C. 980

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RECREATES the living artist!
Gives volume that is simply
amazing . . . without any trace
of chatter or distortion. Tone that
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Dealer for the Brown "Vee" Unit,
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price 15/- Anyone can assemble the
"Vee" Unit to the Brown Chassis
in 2 minutes for £2.

AS BRITISH AS
BRITANNIA



Radio Times
Exhibition
1929-30
Sept. 2nd-11th
10th, 2nd 1/229,
Stand No. 233,
A 14 & 125.



Price:

25/-

(Continued from page 430.)

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8.0

CHAIKOVSKY

CONDUCTED BY

SIR HENRY WOOD

TUESDAY, SEPTEMBER 3

2LO LONDON & 5XX DAVENTRY

842 kc/s 356.3 m

173 kc 1574.4 m

10.15

THE FURTHER
ADVENTURES OF
A. J. ALAN

8.15 AM THE DAILY
SERVICE

11.30 (Daunt only) TIME SIGNAL
WEATHER FORECAST

10.45 Reception

11.0 (Daunt only)
Gramophone Records

1.0 ORGAN MUSIC

by Mr. A. J. ALAN

8.15 AM THE DAILY

WEATHER FORECAST

MASTER W. B. F.

August Ever Bright and Fair

EDGAR T. COOK

Three Short Pieces

Including Air & Gavotte

Andante from String Quartet

MASTER W. B. F.

It is beautiful are the feet (Mendels) Handel

EDGAR T. COOK

First movement

Variations on an Original Theme

1.0 LIGHT MUSIC

ALPHONSE DE CLOS and his Organ
From the Hotel de Cl

2.0-2.25 (Daunt only)

Experimental Transmission of St. I
By the Photograph Process

1.0 LIGHT MUSIC

FRED KITCHEN and his Organ
Relayed from the Brixton Ast

5.15 THE CHILDREN'S HOUR

RED FERRIS, a Play by COOPER
and

6.0 Musical Interlude

6.15 'The First News'

FORECAST, FIRST GENERAL NEWS
BULWORTH

5.30 Musical Interlude

5.45 THE FOUNDATIONS OF MUSIC

MOZART QUARTETS

Played by

1.0 THE DAILY NEWS

1.0 THE DAILY NEWS

1.0 THE DAILY NEWS

1.0 THE DAILY NEWS

Quartet in G (Last movement)

Quartet in B flat (dedicated to Haydn)
First two movements

7.0 Topics Talk

7.15 Musical Interlude

7.25 Major CYRIL BAYNE 'From
Shadow to Sunshine



SOLOMON (left), ELSIE SUDDABY and DENNIS NOBLE (right) are the soloists in the Promenade Concert from the Queen's Hall tonight.

RUSSIAN FOLK SONGS

Sung by MARIE RAGNAR

Korovounka

Nach Terna

Sharaban

Chorus and guitar

(Traditional Russian
Folk Songs)

Korovounka is an old peasant song of which the refrain is 'A! because of a little brown cow'

Nach Terna is a song of a young woman who has been happily married against her will

Sharaban The name of the third song looks as though Russia had borrowed it from a more familiar tongue. It means 'the jaunty car, and the song is a merry one describing the start

ing off for a trip

By unpoetical. Again, this has a pathetic note. It may be translated, 'You have said

adieu to me'



LONDON'S NEWEST SUPER CINEMA

The Brixton Astoria, with its 'atmospheric' decoration and its seating capacity of 4,000, is the latest of the vast buildings with which London is honouring the art of the motion picture. Although the Brixton Astoria is a talkie house, it does not dispense with an orchestra, and Fred Kitchen's music, which is a regular feature of the programmes, will be relayed at 4.0 this afternoon.

8.0 Promenade Concert

Relayed from the Queen's Hall

(Solo Lessons, Mr. A. J. ALAN)

1.0 THE DAILY NEWS

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402

9.10
'THE THING
THAT
IS PLAIN'

WEDNESDAY, SEPTEMBER 4
2LO LONDON & 5XX DAVENTRY

543 kc/s. (356.3 m.) 393 kc/s. (754.4 m.)

10.5
THE SCOTTISH
COMMAND
TATTOO

10.15 a.m. THE DAILY SERVICE

1.30 (Daventry only) TIME SIGNAL, GREENWICH
1.45 Mrs OLIVER STRACHET: 'A Woman's
Commentary'

11.0 (Daventry only) Gramophone Records

11.0 A Ballad Concert
ARTHUR MILDREY (Soprano)
LIAM WALSH (Irish Pipes)

12.30 A Revival of Gramophone Records

1.0-2.0 LIGHT MUSIC
Directed by GEORGE HAZES
From the Restaurant Frescati.

4.0 DANCE MUSIC
JACK PADBURY & COSMO CLUB S.S.

4.45 Organ Music
Played by ALEX TAYLOR
Relayed from Davis' Theatre, Croydon

5.15 The Children's Hour
At the invitation of THE WICKED FIDDLE
we go for a picnic in Woolly Woods
(NEAR FOLLY MANOR)

6.0 Musical Interlude

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

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
MOZART QUARTETS
Played by
THE INTERNATIONAL STRING QUARTET
ANDRE MANGEOT, ALBERT VOORSANDER, E. BRAY,
J. SMITHOURNE
Quartet in B flat
Third and Fourth movements

7.0 Dr. ERNEST VANSTONE: 'Science and Agri-
culture—II, The Laming Problem.' S.B. from
Plymouth

7.15 Musical Interlude

7.20 Dr. H. A. HARRIS: 'The Growth of a Child'

7.45 A Concert

DONOR: SMITHARD (Contralto)
HARRY BRIDLE (Tenor)
REYNOLD KING and his ORCHESTRA
Selection, 'Maiden Lament'Puccini
DONOR: SMITHARD
Connais-tu le pays (Know'st thou the land?)
.....Ambrose Thomas
A Voochella (by request)Tom
ORCHESTRA
Selection, 'Little Pal'Henderson, arr. R. King
HARRY BRIDLE
Shipmates of Mine
Requiem
Johannes
ORCHESTRA
Valse MignoneLeo Peter, arr. R. King
Praying for Rain...Relayed, transcribed R. King
Grasshopper's Dance



The Fairies' Dance Michael Head
Two Little Stars
Love's a Merchant
Lyric Suite Grieg

There can be but few pianists, however modest their attainments, who have not played some at least of Grieg's many lyric pieces for the pianoforte. They must be as well known as Mendelssohn's Songs without Words were to our grand parents, and they have certainly had a very large share in making Grieg's name the home old word which it is.

Towards the end of last century it occurred to the great conductor, Anton Seidl, that some of them were admirably adapted for orchestral arrangement, as indeed they are, he accordingly arranged four, scoring them effectively for a big orchestra. Grieg himself approved of the idea, though the actual orchestration struck him as a little too heavy for the light nature of the pieces, and he accordingly re-arranged the second, third, and fourth numbers himself in a simpler way and substituted the 'Shepherd Boy' in the first which Seidl had chosen. He scored it for strings and harp only.

11.0-12.0
Time to Go Sanderson
Tavern Song
ORCHESTRA
Lullaby
Valse Mignone

9.10 'The Thing That is Plain'

A PLAY IN ONE ACT

by

ALAN MITCHELL

Scene: A Banquet Hall, 1800 A.D.

How Thorold, son of Olof, forewore his vengeance on Gref the Biter, who had slain his father, and how his sister, Maid Gunvor, helped him to find the Thing that is Plain

9.40 'The First News'

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

10.0 Musical Interlude

10.5 The Scottish Command Tattoo
(See centre of page)

10.15 'Greenhorn'—A Tenderfoot in a Lumber
Camp

A LUMBER camp in the forests of New England is a place where a varied collection of tough types from all the nations of Europe put in protracted spells of intensely hard work varied by fits and starts. The lower runs the risk of having his face kicked in with longspiked boots. Polacks, Hungarians, a sprinkling of Danes, and an occasional Wop, work immensely hard for six months at a time, then put their pay in their pockets, make for the nearest town, and blow it on bad Scotch inside a couple of weeks. It was into a lumber camp of this kind that 'Greenhorn' landed on the occasion that he will describe in his talk tonight.

10.35 The Scottish Command Tattoo
(Continued)

10.45 DANCE MUSIC

FROM CROZ CLUB

11.0-12.0 JACK HYLTON'S AMBASSADOR CLUB BAND,
directed by RAY STARITA from THE AMBASSADOR
CLUB

10.5 The Scottish Command
Tattoo

Relayed from Dreghorn Castle

S.B. from Edinburgh

Selection of Highland Tunes

by
MASSIE P.P.L. BANDS
of

THE 51ST (HIGHLAND) DIVISION

THE BLACK WATCH

THE SCARFORTH HIGHLANDERS

THE GORDON HIGHLANDERS

THE QUEEN'S OWN CAMERON HIGHLANDERS

THE ARGYLL AND SUTHERLAND HIGHLANDERS

THE SCOTTISH HORSE

THE LOVAT SCOUTS

10.15 From the London Studio

10.35 The Scottish Command Tattoo
(Continued)

Relayed from Dreghorn Castle

S.B. from Edinburgh

TORCHLIGHT EVOLUTIONS and MASSES
BANDS

THE BANDS OF

THE ROYAL SCOTS GREYS

1ST BATT, THE ROYAL SCOTS

2ND BATT THE BLACK WATCH

2ND BATT, THE QUEEN'S OWN CAMERON
HIGHLANDERS

Torchbearers from

THE QUEEN'S OWN CAMERON HIGHLANDERS

Wednesday's Programmes continued (September 4)

5WA CARDIFF. 900 kc/s (300.9 m.)

11.15-2.0 **Symphony Concert**
Relayed from the National Museum of Wales
NATIONAL ORCHESTRA OF WALES
(Conductor: Gwyneth Evans)

Overture, 'Leonore' No. 3 Beethoven
Symphony, No. 4 in D Minor Schumann

4.0 **THE STATION TRIO**

FRANK THOMAS (Violin); RONALD HARDING
(Violoncello); H. HUGHES (Piano)

Phantasia Trio in A Minor John Ireland

T. RIVERS LLEWELLYN (Baritone)

Prologue ('Fugate') Llewellyn

Marie, my Girl Alken

Trio

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10.15 S.B. from Edinburgh (See London)

10.15 S.B. from London

11.1 S.B. from Edinburgh (See London)

5SX SWANSEA. 1,040 kc/s (284.5 m.)

11.15-2.0 S.B. from Cardiff

4.0 S.B. from Cardiff

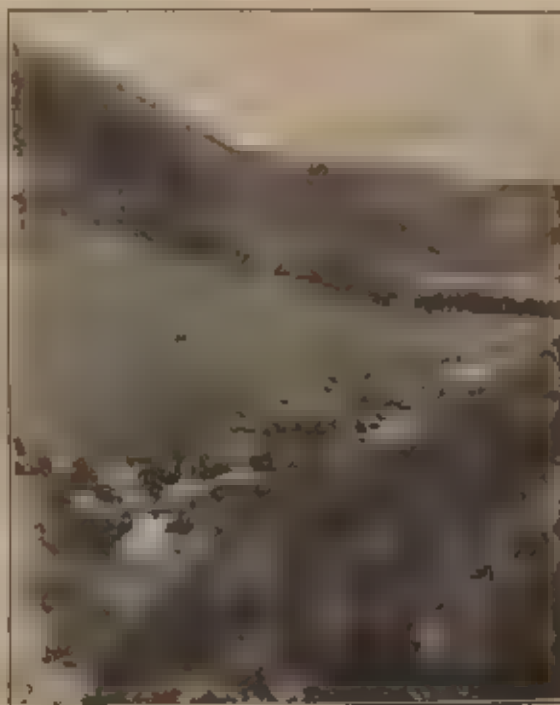
6.0 London Programme relayed from Daventry

8.15 S.B. from London

7.0 S.B. from Plymouth

7.15 S.B. from London

7.45 S.B. from Cardiff

**IN THE WEST COUNTRY**

A West Country programme will be broadcast from Cardiff this evening at 7.45.

8.10 S.B. from London

8.15 S.B. from Cardiff

11.0 S.B. from London

11.1 S.B. from Edinburgh (See London)

10.15 S.B. from London

10.15-10.45 S.B. from Edinburgh (See London)

6BM BOURNEMOUTH. 1,040 kc/s (284.5 m.)

4.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 S.B. from Plymouth

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

10.5 S.B. from Edinburgh (See London)

10.15 S.B. from London

10.35-10.45 S.B. from Edinburgh (See London)

5PY PLYMOUTH. 1,040 kc/s (284.5 m.)

4.0 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

7.0 Dr. ERNEST VANSTONE: 'Science and Agriculture - II The Lining Problem'

7.15 S.B. from London (9.55 Mid Week Sports and Local Announcements)

10.5 S.B. from Edinburgh (See London)

10.15 S.B. from London

10.35-10.45 S.B. from Edinburgh (See London)

2ZY MANCHESTER. 787 kc/s (376.4 m.)

4.0 Southport

A Municipal Band Concert

Relayed from the Bannockburn

THE BLACK DYKE MILLS BAND

Conducted by ALFRED D. PEARCE

5.0 FRED SHORTEHOUSE (Pianoforte)

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

6.30 The Royal Horticultural Society's Bulletin for North of England and Lancashire

6.40 S.B. from London

7.0 S.B. from Plymouth

7.15 S.B. from London

7.45 CHARLES HAYES (The New Vandewick Star)

8.0 FAMOUS NORTHERN RESORTS

HARROGATE

S.B. from London

8.10 S.B. from London

9.35 North Regional News

10.0 S.B. from London

10.5 S.B. from Edinburgh (See London)

10.15 S.B. from London

10.35-10.45 S.B. from Edinburgh (See London)

Other Stations.**5NO NEWCASTLE.** 1,040 kc/s (284.5 m.)

4.15 Music relayed from Plymouth

5.15 S.B. from London

6.15 S.B. from London

6.30 S.B. from London

6.45 S.B. from London

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10.55 S.B. from London

11.0 S.B. from London

11.15 S.B. from London

11.30 S.B. from London

11.45 S.B. from London

12.0 S.B. from London

12.15 S.B. from London

12.30 S.B. from London

12.45 S.B. from London

1.0 S.B. from London

1.15 S.B. from London

1.30 S.B. from London

1.45 S.B. from London

Both Sides of the Bristol Channel.

WHEN 'REBECCA'S DAUGHTERS' BURNED THE TOLLS.

One-Act Play of the 'Hungry Forties' N.O.W. at Concy Beach Pavilion—'The Copper Age' of Swansea—Minister and Lover of Birds.

A Welsh Programme of General Interest

A WELSH PROGRAMME of general interest will be broadcast on the 13th at 8.0 p.m. The programme will begin with a recitation of the Welsh poem 'The Night of the Wolf' by the poet, and this will be followed by Ion Pickering, the Welsh tenor, in a Recitative Aria from Handel. After Welsh Melodies by the Orchestra, there will be a performance of 'The Penillion Singer', a one-act play by Ernest Jones.

A Distinguished Son of Wales.

E RNEST JONES, a distinguished son of Wales, is out of his native land. He was born in London, but his father was from Carmarthen-shire. He has been described as a man who writes poetry in prose, and his book on the South Wales Coast describes those who, paying it for its practical title, find it not so much a guide as a book of word-pictures. His wife, the well-known poet, Gwelo Rhys, is editor of the 'Celtic Anthology', and visitors to their house found in the drawing of the Irish and Welsh characteristics a rare combination. Although Ernest Jones is a writer of discernment and charm, his name is known through the land as editor of the 'Every-

'The Penillion Singer'

T HIS play deals with an exciting time in the 'Hungry Forties' when the small farmers and fishermen of South Wales were up against the fate in many ways, especially the tyranny of the landlord. The farmer had to pay his rent in kind, his beasts to fair or foul, and his children to work; so cruel that the children were driven to the workhouse. The farmers disguised their children as 'Rebecca's Daughters', so called from a text in the Bible, which is quoted by the Captain in the play. They were women in bedgowns and kerchiefs, and the 'Welsh-hats' with white ribbons were commonly worn. The play is a tragedy to deepen the tragedy. The Ranters, a band of right-minded men, were sent to the toll-gates, where they were sewing them down, and then the toll-keepers with pikes, guns, or pistols. In the end, some of these Welsh Ranters were caught and sent to jail, or transported over sea. Others escaped in the dark of that wild mountain country.

The Hero of the Play

E VAN CWM, the hero of the play, is one of the Dragoons sent to arrest him he makes his way by night to a lonely inn, the 'Red Lion' at Penillion. The innkeeper, Mrs. Jones, is a Welsh singer—that is, a singer of improvised songs to the accompaniment of a harp which she plays. How, to save her lover, she begins to beguile the Captain of Dragoons, hoping to keep him by her, while her lover awakes through the footbridge to prevent the soldiers from crossing the river, the play itself must hold the listener in sharp suspense.

Concert at Porthcawl.

D AVIES (tenor) and Lionel Falkman (violin). Mr. Falkman is the popular Musical Director of the Capitol Cinema, Cardiff, and although he is a native of Glamorgan, having been born in Port Talbot, he spent many years in the great musical centres before returning to his native country. He was a pupil of Professor Leopold Auer.



AT THE SPINNING WHILL.

A Welsh woman in typical old-time costume, completed by the tall hat seen on the chair to the left. This costume was used as a disguise by the rioters referred to in 'The Penillion Singer' (see col. 1).

A Cure for Nerves.

M R. W. H. JONES, who has become more and more of a man of letters, has a great deal to say to and know that criticism is not to be feared in their unknown days. But a great deal at the right moment. Nothing worse can happen than that landmark! Mr. Falkman tells me that he has such a landmark. 'I have had no nerves,' he said, 'since a certain lesson with Auer, when Zimbalist played the accompaniment to the Paganini Concerto-which Kathleen Parlow and Elman listened.' At the age of fifteen, Mr. Falkman was in the New Symphony Orchestra with Landon Ronald, and the Royal Opera, Covent Garden, with Rubner and Campanini. He has also played in the Beethoven and Royal Philharmonic Orchestras. At the age of eighteen he was principal violinist to Madame Parlow.

Copper at Neath and Swansea.

M R. W. H. JONES, who has an interesting series of talks on 'The Romance of Life in South Wales,' on Friday, September 13, at 8.0 p.m. The subject for this talk is 'Copper at Neath and Swansea.' Neath first, and Swansea afterwards, may be said to have been the cradle and the coffin of the copper-smelting industry in South Wales. In the nineteenth century Swansea was its home, and then smelting was conducted upon so important a scale that it became the metropolis of the world in respect of this manufacture. The story of the introduction of copper works to Neath is another exemplification of how wide is the difference between the ownership of all the component parts of such establishments in the Elizabethan days, and the frequent difficulties which crop up against those parts, in our time. For instance, in these days of arbitration between masters and men in many branches of industry how refreshing it is to see the close confidence with which employer and employee then co-operated—in the trust that the worker may prosper, that good government may exist to set the work forward where they may all have profit, and the commonwealth be maintained to God's honor.

Preservation of the Countryside.

I N Swansea in the early 1700's the Corporation sanctioned the lease of a site upon the riverbank for the erection of a copper works—the first to be built in the town, and the only one—when there arose a great outcry from the burgesses against the innovation, on the score that the copper-smoke would ruin the verdure and vegetation of the whole neighbourhood, but the promoters were influential and stubborn men and carried their point, and so the works were started. But the prediction of the despoiling of the rural features proved too true, and when the lease of the works expired, the site was re-let on condition that copper or lead or other metals should be smelted there, and much later the Swansea Pottery was built upon the site. The rise and decline of the copper industry in Swansea and Neath form material for the history of a distinct epoch in the history of the important manufacturing county of Glamorgan.

God's Joyous Little Fowls.

T HE REV. GORDON HAMLIN, the busy minister of a large central church in Cardiff, who finds a captivating hobby in a growing acquaintance with birds, will give a talk entitled 'A Bird Lover in Cardiff and Bristol,' on Monday, September 9, at 4.45 p.m. Mr. Hamlin holds that ten in the garden is made doubly pleasant when a rol in redbreast comes to share it. He considers that one of life's best thrills is when a little bird, unafraid, comes to his hand and takes a precious morsel of food. City folk, as well as others who live in the country or on the fringe of the town, can enjoy the delightful friendship of the birds. For it is surprising how many different specimens can be seen and heard in many a town garden. This talk tells how to begin acquaintance with them—an acquaintance that, once made, leaves us the richer by an interest in life on a remoter, airier plane.

'STEEL HOLM.'

80
THE MUSIC OF
BRITISH
COMPOSERS

THURSDAY, SEPTEMBER 5
2LO LONDON & 5XX DAVENTRY
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100
MR. HENDERSON
SPEAKS
FROM GENEVA

10.15 a.m. THE DAILY SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH
WEATHER FORECAST

10.45 'Parents and Children' I, Introductory
Talk by the Hon. Mrs. St. Aubyn: 'Parenthood,
a Social Trade'

11.0 (Daventry only) Gramophone Records

12.0 A CONCERT
MARY OCHS (Contra-Alt)
HARRY COSTELLO (Baritone)
RICHARD ALDRIDGE (Pianoforte)

1.0 ORGAN MUSIC
by REGINALD FORD
Relayed from the Regent Cinema, Bournemouth
S.B. from Bournemouth

2.0-3.25

(Daventry only)
Experimental Transmission
of Still Pictures by
the Fultograph Process

3.0 EVENSONG
From Westminster Abbey
3.45 RONALD WATKINS, reading
from 'Gulliver's Travels,'
by Jonathan Swift

4.0 A Concert
by THE BAND OF THE ROYAL
AIR FORCE
Conducted by Flight-Lieut.
J. I. VANCE, M.C.
Relayed from the
Imperial Theatre, London
S.B. from Newcastle

5.15 THE CHILDREN'S HOUR
songs at the Pianoforte by
OLIVER GROVES
'The Tale of Tim who
could hang-on' (Arthur
Daventry)
'Rabbits' - more about the
Gosson Family (Mabel Mar
lowe)

6.0 Musical Interlude

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

6.30 Market Prices for
Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
MOZART QUARTETS
Played by
THE INTERNATIONAL STRING QUARTET
ANDREW MANGROFT
ANDREW MANGROFT
E. BRAY
J. SHENBURN

7.0 MISS SACKVILLE WEST: New Novels

7.15 Musical Interlude

7.25 Reading from English Letter Writers

7.45 Frederic Rannow (Baritone)
Long ago in Alcalá Messenger
When I awake Ellen Wright
The Bands o' Dee Ten
Almost yet Present Maud Valerie White
At the mid-hour of night Cowen
& Jug o' Punch Charles Wood

While many of the songs which were popular in the end of last century have completely vanished from concert platform and from draw, there are several by Maud Valerie White which seem destined to keep their hold on the affections of listeners and singers. And their popularity is in every way worthily earned. They not only choose poetry which is usually far above the standard of the ordinary verse which composers set to music, but they treat it with a poet's regard not only for its beauty of sound, but for its meaning. Her settings of lyrics by Horace and Shelley, for example, are admirably adapted, in one case to the old-fashioned turn of thought and phrase, and in the other to the passionate sentiment of the words. 'My soul is an enchanted boat,' to name only one instance, is a really poetic piece of music.

A former holder of the Mendelssohn's scholar-

THE GATHERING OF THE NATIONS AT GENEVA.



The Assembly of the League of Nations in session at Geneva, with (inset) four of the personalities of this year's meeting—(top) Mr. Arthur Henderson, Foreign Secretary, and Lord Cecil of Chelwood, doyen of the League movement in Great Britain; below M. Briand, the veteran French statesman, and his opposite member, Herr Stresemann, of Germany. Mr Henderson will describe the work of the Assembly in a talk from Geneva tonight

ship of the Royal Academy of Music, Miss White is equally at home in French and in German poetry, as many of her settings of Heine, Victor Hugo, and Schiller amply testify. And she has composed in larger forms, too, although it is mainly by her songs that she has won so secure a place in the music of our time.

8.0 Promenade Concert

Relayed from the Queen's Hall
(Solo Leaders: Messrs Chappell and Co., Ltd.)
Joh Sebastian
KATE WINTER (Soprano)
FRANK MULLINGS (Tenor)
ETHEL BARTLETT and RAY ROBERTSON
(Pianoforte)
SIR HENRY WOOD
and his
SYMPHONY ORCHESTRA
(Leader, CHARLES WOOPHURST)

British Composers' Concert

ORCHESTRA

A Canady Overture Hamilton Harris
English Rhapsody, 'A Strophure Laid' George Butterworth

SIR HAMILTON HARRIS'S Overture is among the most important contributions which Britain has made to contemporary European music. Light-hearted in character, it never loses sight of the dignity which may well go hand in hand with laughter, and with that dainty grace and freshness of which all really English music is eloquent. Remembering Sir Hamilton Harris's brilliant achievements as conductor, it hardly needs mention that the work is characterized by a confident mastery of his medium, and that its efforts are made with that certainty which betrays a skilled hand.

FRANK MULLINGS and
Orchestra

Epilogue from 'Forsythia' Janine

ORCHESTRA

Two Poems for Orchestra
after Richard Jeffries Frank Bridge

RAY WINTER

Three Songs from Poems
by Paul Verlaine Delius

FRANK ROBERTSON and NINET
BARCELONNE and Orchestra
Concerto Debussy
(First Performance in
England)

ORCHESTRA

1. 'The Second News'
WEATHER FORECAST,
SECOND GREENWICH NEWS
bulletin Local
householdings; (Daventry
only) Shipping Forecast

10.0 The League of
Nations Assembly

The Rt. Hon. ARTHUR
HENDERSON, M.P.,
Secretary of State for
Foreign Affairs

'The Beginning of the Assembly'
(Relayed from Geneva)

DURING the course of the League of Nations Assembly (the opening of which, was described on Monday, by Mr. Vernon Bartlett, four Thursday talks will be given, surveying the Assembly's work week by week. The Rt. Hon. Arthur Henderson, H.M. Secretary of State for Foreign Affairs, opens the series tonight with a talk relayed, by permission, from the studio of Radio Geneva. Viscount Cecil, Mr. M. A. Hamilton, M.P., and Professor P. J. Baker, M.P., who are also members of the British Delegation at the Assembly, will be giving the remaining talks in this series.

10.15 SURPRISE ITEM

10.30-11.0 DANCE MUSIC
BERTINI and his ORCHESTRA from THE TOWER
BALROOM, BLACKPOOL
S.B. from Manchester

THURSDAY, SEPTEMBER 5

5GB DAVENTRY EXPERIMENTAL

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TO 9.00 PM. FROM 9.00 PM. TO 11.00 PM. TO 11.00 PM.

3.0 A Symphony Concert

No. XV of the Summer Season

Issued from the New

THE DORSETSHIRE

Conducted by Sir DAN

Overture, 'The Flying

Scotch Symphony (No. 3)

Andante con moto, Al-

Vivace con trillo

Adagio; Allegro vivo

Violin Concerto in E Minor

Andante molto appassion-

And. Presto; Andante

Allegro

Spanish Capriccio



FLORENCE McHUGH

sings in the programme 'From the Musical Comedies' which will be broadcast tonight at 9.15

4.30 Organ Music

by EDWIN J. GARRARD

Issued from the

THE DORSETSHIRE

5.30 The Chatterbox Hour

L. LIP BROW & FRANK M. JONES & CO.

MARKL ADAMS

6.45 'The First News'

First General News Bulletin

7.30 Organ Recital

by Dr. HAROLD R. ORR

Relayed from Coventry Cathedral

From Birmingham

Sonata No. 5, in D Mendelssohn

Choral; Andante con moto, Andante con moto

Forza in E Flat (St. Ann) Bach

Choral Song and Fugue Wesley

9.15 'FROM THE MUSICAL COMEDIES'

DANCE MUSIC
JACK RADFORD'S CUSMO

8.0 Vaudeville

From Birmingham

SANDY & MAY

In Calabrian Rhapsody

LEA BIRSE and ALAN

GLEN (Original and Un-

Favourite Songs)

LIA WALKER and her Irish

JACK NORMAN (The York-

shire Farmyard Minnie)

MAUDL ADAMS

Comedienne)

JIMMY BROWN & DOMINOS

9.15 'From the Musical Comedies'

From Birmingham

THE DORSETSHIRE

Conducted by

FLORENCE McHUGH

Chorus: The Arrivals

Song: The Don't Song

FLORENCE McHUGH and Orchestra

Largo & Cigarette ('A Southern Maid')

Viva ('The Merry Widow')

Parowell ('The Maid of the Mountains')

CHORUS

Waltz: The Last Waltz

Intermission

Alce Blue Gown ('Irons')

Waltz: The Wonderful ('Yes, Uncle')

Selection: 'The Chinese Honeymoon'

10.15 11.15 DANCE MUSIC

Thursday's Programmes continued on page 414

HOW THE ANNOUNCERS WILL PRONOUNCE IT. (Continued from page 410.)

The main Western European classical languages of linguistic, etymological, and religious importance is Latin, and the pronunciation of Latin has been a vexed problem in the West of Europe since the Renaissance. The Roman Church has one standard, based upon the Italian pronunciation of Latin, in France, Latin is pronounced as though it were French, in England, as though it were English. An attempt has been made in recent years by the Classical Association to encourage a pronunciation having some approximation to its original pronunciation. This will succeed only if those who advocate it take the trouble to make the actual sounds they recommend, in place of the nearest equivalent English sounds. The Advisory Committee recommends that the pronunciation advocated by the Classical Association shall be used for reading Latin quotations. It is too late in the day to expect the Latin tags and phrases that have long since become part and parcel of our English tongue. 'Eius die' will be 'yuu-ee dy-ee,' and 'nec prius'

will be 'nec-ee pry-ee' as far as we can tell, until the crack of doom.

Lastly there is the question of the cypher O, what is it to be called?

The telephone custom of calling it 'owe' is sound, because not one of the English numerals up to ten requires the vowel used in 'owe'; confusion of vowel sounds is the bane of the telephone. But what is it to be called in reading out election results, cricket scores, tennis scores, and so on? The Committee recommends that where strings of figures have to be read out, 'owe' shall be used, but where the cypher means 'nothing,' as, for example, in '8 wickets for O,' the Announcer will read 'naught.' In lawn tennis scores, he will read '0' as 'love.'

The Committee is continuing its work upon the pronunciation of place names, and hopes to publish late in the year a list of the principal English place names that cause uncertainty.

A. LLOYD JAMES



New 1929 "Universal" Fortiphone enables even the very

DEAF

to hear everything, everywhere!

New discoveries in "the science of sound" which have given us wireless telephony, talking pictures, television, have revolutionized the production of hearing aids for the deaf. The very latest invention is the new 1929 "Universal" Fortiphone, "four hearing aids in one," enabling even the VERY DEAF to hear everything, everywhere.

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From Derry came Bridget O'Flynn
To be a West End mannequin.
Her style and her brogue
Became quite the vogue

1st PRIZE £50

2nd PRIZE £20

3rd PRIZE £10

4th PRIZE £10

100 PRIZES OF 10/-

100 PRIZES OF 5/-

200 PRIZES OF 2/-

200 PRIZES OF 1/-

CONDITIONS.

The Proprietors of 'Diploma' Crustless Cheese offer a first prize of £50 and other prizes, as a reward to a best last one to the Limerick. Write your last one on a piece of paper and attach it to a small label from a portion of Diploma Crustless Cheese (either Cheddar, Cheshire, or Dunlop) or label from Diploma Milk or 'Oronol' Milk. Send as many as you like, but to each must be attached a The Managing Director's decision is final and legally binding. Address to

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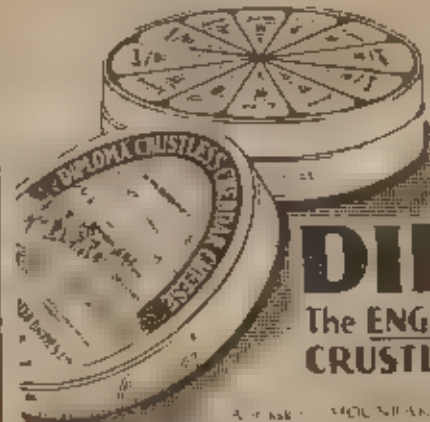
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Result: A complete list of winners will be forwarded by post to every competitor.

Cheddar or Cheshire
BOX OF
6, 8 or 12 portions
1/4 1/2

£50 WINNER

A chauffeur who hailed from Mayfair
Was blessed with extremely red hair:
He'd drive every night
Without any light
What struck me was his bonnet, not hair.



£50 WINNER.

A budding young poet of Keen,
Wrote, "My inspiration is keen
Oh, Crustless Diploma!
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 "...HEAR DEM
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 SINGIN' "

FRIDAY, SEPTEMBER 6

2LO LONDON & 5XX DAVENTRY

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

8.30
 VAUDEVILLE
 FOR
 AN HOUR



This evening at 7.45

DOWN in the CANEBRAKE

A Plantation Programme by
 DEREK MCCULLOCH

Banjos thrumming on warm Southern nights, the moon shining on the Lacey, a strain of melody from the cotton fields, the spirit of the plantation.

After the day's work in the darkies gather round to sing their songs of liberty

'In de evenin' by de moonlight
 You can hear dem darkies singin'.



5.15 THE CHILDREN'S HOUR
 'Puppet the Banaroo,' from Mum
 budget (Helen Simpson), arranged as
 a dramatic story, with music from Mum
 by THE GERBSON PARKINGTON QUINTETT

6.00 Mr. A. B. B. VALENTINE, Tenor
 Music from Charing Cross - 11 Little
 Rivers

6.15 'The First News'
 TIME SIGNAL, (Bell's) WEATHER
 FORECAST, FIRST NATIONAL NEWS
 TELEVISION

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
 MOZART QUARTET

Played by
 THE INTERNATIONAL STRING QUARTET
 ANNE MARGRIT AND VOICE
 SOLOIST F. L. J. S. N. ROBERTS
 Quartet of Prussia - First two movements

Best known as the composer of what is by common consent the best dance music in existence - Johann Strauss left also many operettas which were, in his own day, no less universally successful than the inimitable waltzes. His vocal style is brilliant and melodious, as one would expect from the composer of so much that is gay and light-hearted; only singers with a real command of coloratura may hope to be successful with such pieces as the joyous song in honour of Spring which Miss Gertrude Johnson is singing, as well as with the vocal version of the famous Blue Danube.

QUINTETT
 Romance and Two Dances ('The Conqueror')
 German

The violinist inclines to divide music for his instrument into two great classes—musical, and virtuosic music, meaning by the first, works composed by the great masters, and by the second pieces written by violinists. Many of these last are almost worthy to stand in the former class, some of Wieniawski's among the best.

The son of a doctor in Poland, he showed his musical bent so early that at the age of eight he was allowed to enter the Conservatoire in Paris, winning the first prize for violin playing when he was only eleven. Most of his busy life was spent in concert tours, and even after his health was failing he continued to make brilliantly successful appearances. In one of his last concerts, he was seized by sudden illness, and had to break off. Joachim, who was in the audience, stepped on to the platform and, taking Wieniawski's fiddle, finished the piece, to the delight of the audience.

His music, although laid out chiefly to display the fine qualities of his own instrument, is graceful and melodious, and this legend has always enjoyed a well-earned popularity.

QUINTETT
 The Deus of Youth
 The Smile of Spring
 Romance
 Waltz, Beautiful Spring

11.0-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by AL STARKITA and the PICCADILLY GRILL BAND directed by JERRY HOBY from the PICCADILLY HOTEL.

12.0-12.15

Experimental Transmission of Still Pictures by the Pultraph Process

10.15 a.m. THE DAILY SERVICE

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

10.45 Recaps

11.0 (Daventry only) Gramophone Records

12.0 A Sonata

JULIUS ROSSINI (Violin)
 HENRY BRONKHORST (Piano)

Sonata No. 1 in D Minor.....John Ireland
 I. Allegro leggiero
 II. Romance
 III. Rondo

12.30 Organ Music

Played by
 J. EDGAR HIMPHEYS
 Organist and Director of the Choir
 Relayed from St. Mary-le-Bow Church

Toccata and Fugue in D Minor Bach
 Canzone Mary F. n.
 Prohibition A. n.
 Movement Sonata in C Minor G. n.
 Fugue Fugue

1.0-2.0 A Recital of Gramophone Records By CHRISTOPHER STONE

4.0 NORA DUBALD (Soprano)
 JOYCE HERMAN (Pianoforte)

Cries of Old London ... Vincent Thomas Herman
 Primrose, Mockery Matches, Claws to Meow

Negro Folk Songs:
 Water Boy ... Avery Robinson
 Peter going down bells ... H. T. Burleigh
 There's a new world ... L. n.

Folk Songs:
 All thro' the Night ... Geoffrey Shaw
 Cuckoo ... Cecil Sharp
 The Carriage Crow ... Cecil Sharp
 Early one Morning Geoffrey Shaw
 The Old Woman and the Plover Cecil Sharp

4.15 LIGHT MUSIC

LEONARDO KLMP and his PICCADILLY HOTEL ORCHESTRA from the PICCADILLY HOTEL

7.0 Mr. F. L. MATTLAND DAVIDSON Tenor

7.15 Musical Interlude

7.25 G. L. DE VREE 'New Impressions of America'

7.45 'Down in the Canebrake'
 (See top of page)

8.30 Vaudeville
 (See foot of page)

8.40 WEATHER FORECAST, SECOND CENTRAL NEWS
 Shipping Forecast and Fat Stock Prices

10.0 Topical Talk

10.15 A CONCERT

GERTRAUDE JOHNSON (Soprano)
 THE GERBSON PARKINGTON QUINTETT

QUINTETT
 Ballet of the Flowers Had: y

The son of a musician, Henry Hadley had his first lessons in piano and violin from his father. After a successful career as a student of the New England Conservatory in Boston he toured the United States as an operatic conductor. In 1894, at the age of twenty-three, he had an overture, *Beecher and Andromache*, performed by Walter Damrosch in New York, and in the same year went to Vienna to carry on his studies of composition. Since then he has spent a strenuous and active life in conducting, playing, and composing, producing his own works in many parts of the world. He has won many of the prizes offered by American societies for native work, and is one of the most industrious and successful of present-day American composers. He makes no violent departures from tradition, and his music is all fresh and vigorous and wholesome. A good deal of it has been heard in the past, and he has at least once conducted the London Choral Society at the Queen's Hall in a performance of one of his own pieces.

GERTRAUDE JOHNSON
 Blue Danube
 The Voice of Spring

8.30-VAUDEVILLE-9.40

THE ROOSTERS' CONCERT PARTY

CLAUDE HULBERT *Some More*
 and ENID TREVOR *Nonsense*

TEDDY BROWN (*Xylophonist*)

JACK PADBURY'S
 COSMO CLUB SIX

Friday's Programmes continued (September 6)

(Manchester Programme continued.)

Nancy Wilson
M. P. Lister A. French Scientist
Jonathan Olay (President of the British Association)

1st Narrator
2nd Narrator

The Play produced by D. E. ORMEROD

Incidental Music by

THE NORTHERN WIRELESS ORCHESTRA

Songs sung by MABEL SKELLEY (Soprano)

The scene opens in the vestibule of the Manchester Town Hall in 1929, before the statue of John Dalton, and then changes to London in 1733.

9.40 S.B. from London

9.55 North Regional News

10.0 S.B. from London

10.15-11.0 A Light Orchestral Concert

THE NORTHERN WIRELESS ORCHESTRA

Overture Ziegfeld
Scherzo, Lullaby Prologue (The Pied Piper)
Lullaby

Little Modern Suite
March "Guns to the Front"

The overture and melodic Suite is in three movements. The first, a graceful, dance, is called "In a country garden" and is in 3/4 time. The first violin and the oboe together have an alternating tone, and then the first returns.

The second movement is a Nocturne. Beginning in a very quiet mood, it has a rather more impetuous middle section, and closes strongly with a broad melody played by the whole orchestra.

The third movement, "Hymn to the Sun," is a merry Hornpipe in 2/4 time of dance and then a 3/4 time which merges into energy to the end.

Other Stations.

5NO NEWCASTLE. 1.45 hrs. (2.00 p.m.)
7.45 Music relayed from three Manchester Street Restaurant Suite. Overture "The Merry Dancers" and "The Merry Dancers" (Harp).
8.00 "The Merry Dancers" (Harp).
8.15 "The Merry Dancers" (Harp).
8.30 "The Merry Dancers" (Harp).
8.45 "The Merry Dancers" (Harp).
9.00 "The Merry Dancers" (Harp).
9.15 "The Merry Dancers" (Harp).
9.30 "The Merry Dancers" (Harp).
9.45 "The Merry Dancers" (Harp).
10.00 "The Merry Dancers" (Harp).
10.15 "The Merry Dancers" (Harp).
10.30 "The Merry Dancers" (Harp).
10.45 "The Merry Dancers" (Harp).
11.00 "The Merry Dancers" (Harp).

5SC GLASGOW. 7.52 hrs. (2.00 p.m.)
7.45 "The Merry Dancers" (Harp).
8.00 "The Merry Dancers" (Harp).
8.15 "The Merry Dancers" (Harp).
8.30 "The Merry Dancers" (Harp).
8.45 "The Merry Dancers" (Harp).
9.00 "The Merry Dancers" (Harp).
9.15 "The Merry Dancers" (Harp).
9.30 "The Merry Dancers" (Harp).
9.45 "The Merry Dancers" (Harp).
10.00 "The Merry Dancers" (Harp).
10.15 "The Merry Dancers" (Harp).
10.30 "The Merry Dancers" (Harp).
10.45 "The Merry Dancers" (Harp).
11.00 "The Merry Dancers" (Harp).

2BD ABERDEEN. 7.55 hrs. (2.00 p.m.)
7.45 "The Merry Dancers" (Harp).
8.00 "The Merry Dancers" (Harp).
8.15 "The Merry Dancers" (Harp).
8.30 "The Merry Dancers" (Harp).
8.45 "The Merry Dancers" (Harp).
9.00 "The Merry Dancers" (Harp).
9.15 "The Merry Dancers" (Harp).
9.30 "The Merry Dancers" (Harp).
9.45 "The Merry Dancers" (Harp).
10.00 "The Merry Dancers" (Harp).
10.15 "The Merry Dancers" (Harp).
10.30 "The Merry Dancers" (Harp).
10.45 "The Merry Dancers" (Harp).
11.00 "The Merry Dancers" (Harp).

2BE BELFAST. 1.55 hrs. (2.00 p.m.)
7.45 "The Merry Dancers" (Harp).
8.00 "The Merry Dancers" (Harp).
8.15 "The Merry Dancers" (Harp).
8.30 "The Merry Dancers" (Harp).
8.45 "The Merry Dancers" (Harp).
9.00 "The Merry Dancers" (Harp).
9.15 "The Merry Dancers" (Harp).
9.30 "The Merry Dancers" (Harp).
9.45 "The Merry Dancers" (Harp).
10.00 "The Merry Dancers" (Harp).
10.15 "The Merry Dancers" (Harp).
10.30 "The Merry Dancers" (Harp).
10.45 "The Merry Dancers" (Harp).
11.00 "The Merry Dancers" (Harp).

12.0 Light Music. The Radio Quartet Selection. "The show must go on," Selection, The Merry Dancers (Harp).
12.15-1.0 "The Merry Dancers" (Harp).
1.15-1.30 "The Merry Dancers" (Harp).
1.30-1.45 "The Merry Dancers" (Harp).
1.45-2.00 "The Merry Dancers" (Harp).
2.00-2.15 "The Merry Dancers" (Harp).
2.15-2.30 "The Merry Dancers" (Harp).
2.30-2.45 "The Merry Dancers" (Harp).
2.45-3.00 "The Merry Dancers" (Harp).
3.00-3.15 "The Merry Dancers" (Harp).
3.15-3.30 "The Merry Dancers" (Harp).
3.30-3.45 "The Merry Dancers" (Harp).
3.45-4.00 "The Merry Dancers" (Harp).
4.00-4.15 "The Merry Dancers" (Harp).
4.15-4.30 "The Merry Dancers" (Harp).
4.30-4.45 "The Merry Dancers" (Harp).
4.45-5.00 "The Merry Dancers" (Harp).

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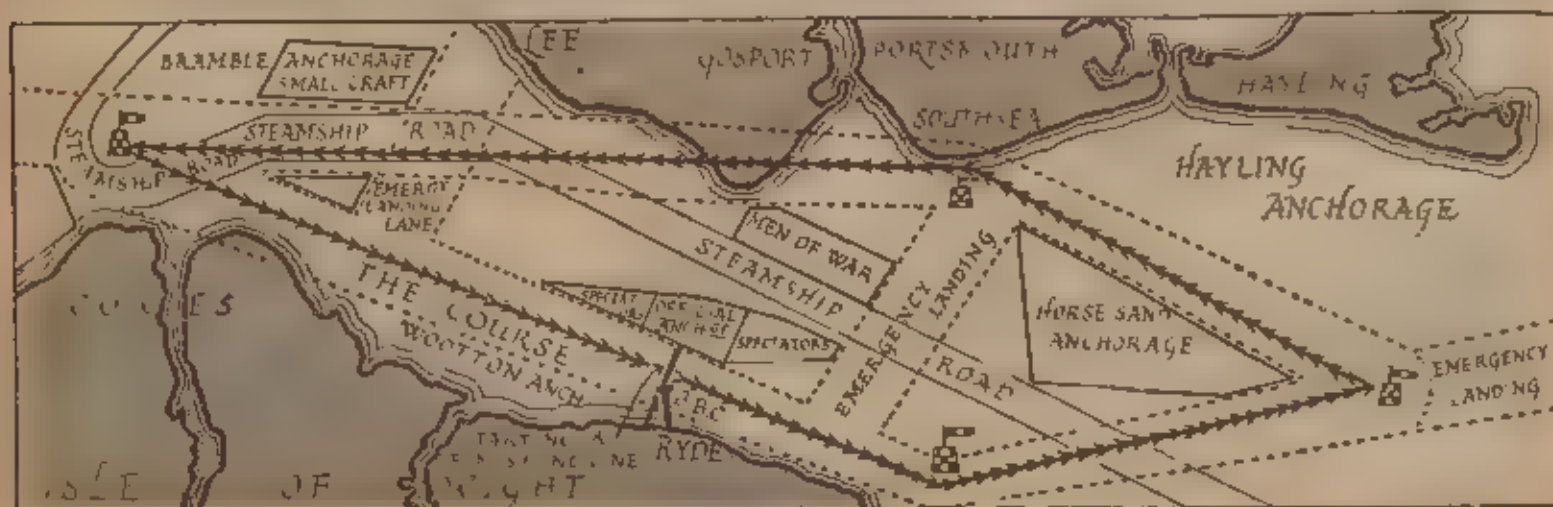
The Easily Digested Marmalade
ROBERTSON—only maker

THE YEAR'S GREATEST SPORTING RELAY.

Your Map and Scoring Chart for this afternoon's commentary on the Schneider Trophy race

This afternoon at 2 p.m. the first of the powerful seaplanes took off into the air over Ryde Pier, Isle of Wight, and took a day on the first lap of the 350 kilometre (217 miles) Schneider Trophy Course. It was the first of a series of approximately 20 flights, each lasting about 15 minutes, in compliance of the rules of the race. The BBC commentators will pass on to listeners the time taken and the speed flown, the former in minutes and seconds, the latter in miles per hour (to the nearest mile, decimals omitted). Listeners

He did not fail to hear it, only, the sound of such a passing. For me, he perceived, through a machine, on the dark and in noise of a railway. The noisiness of the computing machines, given in the case of starting space, being left for the noise of the given, which is not the same as before the start of the race, and below, for people who express a lot of the moment of going to get. The machines, which are used in the community by the managers by which they are indicated here.

[illegible]

N.B.—Should the Race be postponed until Sunday or Monday, do not destroy this sheet with your discarded issue of *The Radio Times*!

1.50
THE
SCHNEIDER
TROPHY

10.15 a.m. THE DAILY SERVICE

10.30 (Dauntrey only) TIME SIGNAL, GREENWICH
WEATHER FORECAST

10.45-11.0 Handicrafts at Home—I, Mrs. J. Webb How to make cushions

This is the first of a series of talks, to be given once a month, in which listeners will be told of some handicrafts that can be carried on without needing any very elaborate equipment or technical skill at home. This morning Mrs. Webb will describe how to make cushions—a hobby that many women will find amusing, and that may well be made quite profitable.

1.0 LIGHT MUSIC

MAX JAFFA and the PICCADILLY HOTEL

On 1.5.34

From the Piccadilly Hotel

1.50 The Race for the Schneider Trophy

A Running Commentary relayed from the roof of the Pier Pavilion, Ryde

Commentators

Squadron Leader W. HELMORE and Flight-Lieut. R. L. RAGG

The Pier Pavilion is on the starting and finishing line, and the commentators will be in close touch with the official judge, Colonel LINDSAY LLOYD. The actual racing, results, and summaries will be given at intervals.

A plan of the course and further details will be found in the programme page.

1. The race for the Schneider Trophy has to be completed by Sunday, September 8, broadcast on the radio. It is thought that this possible conclusion of the published programme is desirable in view of the international importance of the race and the widespread interest taken in it.

6.10 Interlude

5.15 THE CHILDREN'S HOUR

Subscribed by the National Children's Home, 4, York Road

The Story of 'Patch, a Husky' (George Surrey)
The Story of 'The Yellow Fairy' (Book 1)

6.0 Musical Interlude

SATURDAY, SEPTEMBER 7
2LO LONDON & 5XX DAVENTRY

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

6.15 'The First News'

TIME SIGNAL, GREENWICH, WEATHER FORECAST,
FIRST GENERAL NEWS BULLETIN, ANNOUNCE-
ments and Sports Bulletin

6.40 Musical Interlude

6 THE FOUNDATIONS OF MUSIC

MODERN QUARTETS

Played by

THE INTERNATIONAL STRING QUARTET

ANDREW MANOFF

ALBERT VOGELBEINER

E. BRAY

J. G. VERBOVEN

Quartet in B flat Last two movements

7.0 Mr. HARVEY GRACE, 'Next Week's Broadcast'

1.0 Mr. J. BERNARD 'Autumn Salmon Fishing'

Mr. Bernard is this season is drawing on a close knowledge of the river to gather a new crop of long days by the river. He is this morning capturing the essence of the season. Mr. Bernard is a well-known expert on all matters of the river.

7.30 Students' Songs

For the first time in the history of the

THE WIRELESS MUSIC VENUE (Conducted by STAFFORD)

For the first time in the history of the West End Park, Stafford. When we were boys together... Edward Land A few days ago... P. J. Mansfield I am a Priest of Orders Grey... arr. Moffat Deep River... arr. P. J. Mansfield The Dark is Sunny School... All from The British Students' Song Book

8.0 Promenade Concert

Relayed from the Queen's Hall

Sole London—Messrs. Clippell and Co., Ltd., 34, St. James's

MAY HUXLEY (Soprano)

BERNARD ROSS (Baritone)

JANE CLING (Pianoforte)

7.30
SOME MORE
STUDENTS'
SONGS

SIR HENRY WOOD

and his

SYMPHONY ORCHESTRA

(Leader, CHARLES WOOLHOUSE)

Over the

Over the 'The Merry Wives of Windsor'

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Over the 'The Merry Wives of Windsor'

FLYING OFFICER
WAGHORN
COMES ASHORE

ONE OF THE BRITISH HOPES

THE BRITISH TEAM

FUELLING THE S6

THE SCHNEIDER TROPHY RACE TO-DAY

Notes from Southern Stations.

TALKS FROM BOURNEMOUTH, PLYMOUTH, AND CARDIFF.

Germany of Today—Life in Borneo—Place Names of Wales—Regiments of the West.

IT is likely that, when the post-war years in which we still live come to be studied in their true perspective, there will emerge the picture of a people which, triumphing over defeat and disaster, regained its place within the space of a decade among the great nations of the world. On Tuesday, September 10, at 7.0 p.m., Professor E. W. Patehett (Professor of Romance Languages at University College, Southampton), will broadcast from Bournemouth on the subject of "The New World in the Old World." A people with whom he first made close acquaintance in pre-war days.

CAPTAIN H. A. HAYDON, well known in the West Country for his interest in travel talks, is to visit the Plymouth Studio on Tuesday evening, September 10, to give a further description of the various aspects of Life in Borneo.

AN NEW series of talks on place names will be broadcast by Mr. J. K. Patehett from Bournemouth on Wednesday, September 11, at 7.0 p.m. Mr. Kyrie Fletcher tells me that he was born at Rose-on-Wye in Mid-Victorian times. "I was named," he says, "after John Kyrie, 'son of Rose,' and as so many people call me 'son of Rose,' it is as well to know that the name sounds like 'curl.'" Mr. Kyrie Fletcher came to Cardiff thirty-six years ago, and has written on various aspects of Welsh life, art and letters in the daily Press as well as in art journals.

SOUND by Mr. Frederick Slade (baritone) will be heard during a Cardiff afternoon concert on Wednesday, September 11, at 4.0 p.m. Mr. Slade, who studied at the Royal Academy, has been associated with the Cardiff Lyric Opera Society since its inception, and he was its first hon. secretary. He has taken important parts in all the Operas produced by the Society. This is one of the many occasions on which a broadcast from Cardiff has interest for both sides of the Bristol Channel. For although Mr. Slade has been resident in Cardiff for many years, he is a native of Bristol, and his many friends in that city look forward to his broadcasts. Bristolians are frequently divided in their county allegiance, some having a bias towards Gloucester and others towards Somerset. Mr. Slade claims Somerset as his county and for many years tramped over Exmoor for his summer holiday.

THE new series of Cardiff talks on West-country Regiments will be continued on Saturday, September 14, at 7.0 p.m., when Lieutenant Colonel Officer Commanding the 2nd Battalion, Gloucestershire Regiment, will give a short history of the Gloucesters. The Gloucestershire Regiment is one of the oldest Regiments in the British Army, the first Battalion having been formed in 1694, when King William III ordered that success against the French depended on more than just English gold. It is pleasing to know that quite seventy-five per cent. of the men came from Gloucestershire.

SIR THOMAS HUGHES gives a talk from Cardiff on Tuesday, September 16, on "My First National Entertainers, Wrexham, 1888." Residents in Wales know that "The National" is referred to as the great event of the year in hundreds of Welsh homes, and this story of more than forty years ago will stir many memories.

Ian Eastman (baritone) will give Vaughan Williams' *Five Mystical Songs* with the National Orchestra of Wales on Thursday, September 12, at 7.45 p.m. Following this, Emil Payne will play Mozart's *Piano Concerto in A Major* with the Orchestra.

NEXT week's 5GB programmes include the following: On Saturday, September 8, will be conducted by the Rev. W. Watkin Davies of Edglaston Congregational Church.

Marjorie Tibben (mezzo-soprano) and Olga Thomas, a young Cornish pianist who is frequently heard in London, and has also broadcast on the Continent, will be the artists in the Light Music, on Monday, September 9.

Linda Seymour (contralto) and James Dawes (pianoforte) will be heard in a Light Orchestral Programme on Tuesday afternoon, September 10. Herbert Flint (tenor) sings in the relay from Lozels Picture House on Thursday, September 12.

Dawkins (baritone), well known in the Light Operatic circles, and Henry Bertley will appear in the Light Music on Friday, September 13.

BROADCAST OPERA SEASON, 1929-1930.

THE forthcoming Broadcast Opera Season, starting in September and extending into August of 1930, will comprise twelve operas, broadcast at the rate of one a month. As in previous seasons, librettos will be available and will be issued to subscribers during, approximately, the first week of each month.

The B.B.C. Opera libretto, which is now generally recognized as indispensable for the complete enjoyment and appreciation of the broadcast opera, provides listeners with the words of the opera, a synopsis of the story, together with a brief notice of the composer, and, as a general rule, one or more illustrations of scenes in the opera.

The subscription for the complete series is Two Shillings, while individual librettos can be purchased, as published, at the price of Twopence each, post free.

Twelve of the following Operas will comprise the 1929-1930 series, of which:—

'THAIS'	Massenet (September)	'AIDA'	Verdi (October)
'LOUISE'	Charpentier (November)	'KINGSKINDER' (Royal Children)	Humperdick (Dec.)
will be followed by eight, to be selected from among:—			
'CAVALLERIA RUSTICANA'	Mascagni	'L'ENFANT PRODIGE' (Prodigal Son)	Debussy
'LA BOHEME'	Puccini	'MIGNON'	Thomas
'GIANNI SCHICCHI'	Puccini	'LA BASOCHIE'	Massenet
'FRANCESCA DA RIMINI'	Zandoni	'SHAMUS O'BRIEN'	Stanford
'SISTER ANGELICA'	Puccini	'THE BARTERED BRIDE'	Smetana
'PELLEAS AND MELISANDE'	Debussy	'LE ROI D'YS' (The King of Ys)	Lalo
'MADAM BUTTERFLY'	Puccini	'THERISE'	Massenet
'PENELOPE'	Fauré		

'Thais' (Massenet), the first of the series, will be broadcast on September 23 and 25, and an order form in respect of this opera is appended. Time, trouble and disappointment, however, are avoided by placing an advance order for the complete series, and listeners are invited to complete Part 2 of the form below in order to ensure supplies of the librettos in good time for the respective broadcasts.

2. 'THAIS' only

Please send me copy (copies) of 'Thais'.
I enclose stamps in payment at the rate of 2d.
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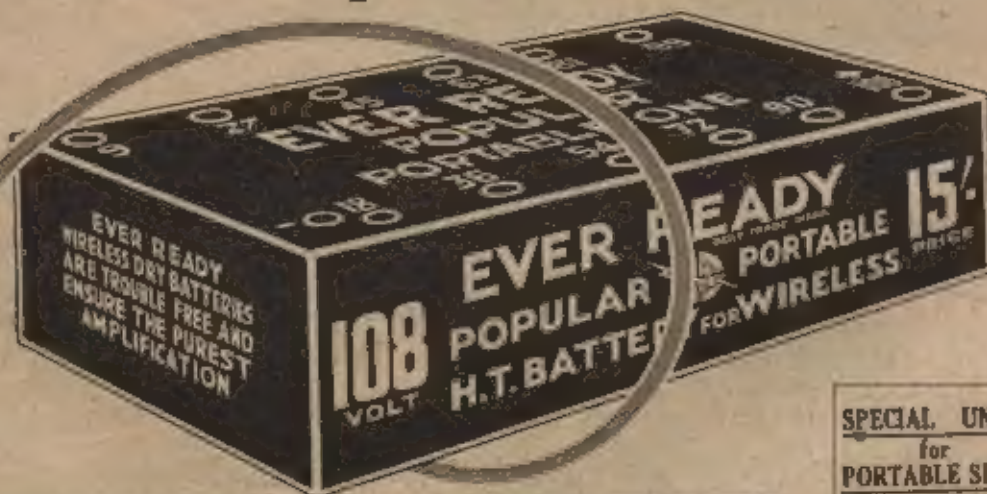
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