

# THE RADIO TIMES

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## DEVELOPING THE REGIONAL SCHEME

**T**HE new London transmitter, situated at Brookman's Park, in Hertfordshire, is now ready for preliminary transmissions.

Apart from the alternative service within a strictly limited area, which is provided by the Daventry station (5GB), the B.B.C. has been supplying what is virtually a single programme service from a large number of transmitters, all of which, except Daventry 5XX, are situated within large cities and work on low power. This system has served well in the past, particularly in the early days when the service was rapidly expanding, but its disadvantages tended to outweigh its merits.

In short, the system is obsolete and extravagant. Obsolete because of improvements in the technique, both of transmission and reception; extravagant particularly on account of operating costs and, what is even more important, in the use of the few precious ether channels. Under the old system of many low-power transmitters, a single programme at an overwhelming strength was given in some of the large cities and towns, while in many important areas the strength was barely adequate for good reception. The system of the future will provide to the vast majority at least two programmes, both with a sufficiency of signal strength for high quality reception.

The fact has often been stressed in these columns that every broadcasting organization is embarrassed and hampered by the shortage of ether channels. The Prague Plan cannot, of course, remove this fundamental difficulty, but at least it gives a sense of security to broadcasting organizations in that their share of frequencies has been allotted by an agreement between Governments and is, therefore, likely to be permanent. Great Britain's share is ten exclusive frequencies, nine in the normal broadcast band of 1,500-550 kilocycles, and one in the band of lower frequencies.

In addition to the shortage of ether channels, another difficulty confronts those entrusted with the provision of a national broadcasting service, and that is the scientific fact that no station working in the medium

band of frequencies can give an entirely reliable service beyond, say, eighty to a hundred miles. This is on account of fading or continual variation of strength which is unavoidable after nightfall, and for which there is no known practical remedy. The cause of this fading need not be discussed here beyond pointing out the most important fact that it occurs at a certain distance from the transmitter, irrespective of the power of the transmitter. Thus the radius which can be served by any station working in the normal broadcast band cannot exceed a dis-

transmitting stations when both are received at approximately the same strength than when one preponderates over the other. Therefore, it is most desirable that both programmes be radiated from the same place so that they will be of approximately equal strength over the largest possible area.

So much for the alternative programme service in general. The new London station is now ready. It is situated at Brookman's Park, in Hertfordshire, and consists of two transmitters, each capable of delivering a power of 30 kilowatts to the aerials. In a few months' time a different programme will be radiated from each transmitter, one on a frequency of 842 kilocycles per second (356.3 metres), and the alternative on 1,148 kilocycles per second (261.3 metres). At present, however, the station will start working on a single programme basis, using the same frequency as that used by the Oxford Street transmitter, namely, 842 kilocycles (356.3 metres).

We need hardly stress the obvious advantage to be derived from the new station by actual or potential listeners living in London or the Home Counties. At present the Oxford Street transmitter gives a single programme within an area having a radius of from thirty to thirty-five miles, while ultimately, the new station will provide

alternative programmes available to a considerably greater population in a wider area.

Considering the effect of the change-over from Oxford Street to Brookman's Park on a single programme basis, it will be found that in most localities reception on a crystal set, in conjunction with a normal outdoor aerial, will be good at distances up to fifty miles on an average instead of fifteen to twenty miles, the present average. This will bring the possibility of broadcast reception within the means of many who have been unable to take advantage of the present service. However, a word of warning must be given to some listeners, particularly crystal set users, who live within three to six miles of the Marble Arch. In this area the signal strength from the new transmitter will be appreciably weaker than that now obtained from the Oxford Street transmitter,

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THE BROOKMAN'S PARK TRANSMITTER.

The New London Station in Hertfordshire, whose advantages to listeners are outlined in the accompanying important article.

tance of roughly a hundred miles if high quality reception is to be obtained on all occasions.

It is thought that the system of stations known as the Regional Scheme will provide the best service possible in the circumstances. In the place of many lower-power transmitters situated for the most part within the great cities, this scheme provides for fewer stations of much higher power on sites chosen at a suitable distance from the great urban centres, but in the heart of the densely populated districts. These stations will contain two high-power transmitters, each radiating a different programme with a sufficient separation between the two frequencies to allow either programme to be received at will on reasonably selective apparatus.

Anyone who has tried will know that it is far easier to separate the programmes of two





### The Human Note.

**Y**OU are too perfect,' writes a Hampstead listener; we do not blush, for he is referring to the B.B.C. and not to ourselves. The theme of a very interesting letter is briefly this: that, admirable though the punctuality and precision of our programme-service may



'When things went awry.'

be, these qualities in so high a degree tend to depress the sensitive listener with a sense of inhuman perfection. 'Where,' asks our correspondent, 'is the entertaining informality of the earlier days when things frequently went awry and were not put back on the track without anxious whisperings and requests to "stand by a moment, please"?' In these clockwork times I have a feeling of quite profound relief when the transmitter breaks down for a moment or the announcer apologises for sneezing and scattering his papers all over the studio. These contretemps give us a friendly insight into the human side of Savoy Hill.

### Caruso in the Rockies.

**U**NDER certain circumstances music can have a value quite outside its own intrinsic worth. We were once, for instance, exiled for a number of weeks in the silent Rockies. Our only companions were our horses—and ourselves. We might perhaps have foregone some of our iron rations if one of the packs could have carried a portable wireless set; but that was before the days of portables. We had no link with the outside world—nor wanted any. All the same, we shall not easily forget the moment when, soon after we had arrived at the hotel by Lake Louise, someone wound up the gramophone and put on 'Caro Nome,' sung by Caruso. We have no great admiration, as it happens, for this bit of melodious melodrama; but Caruso's voice, anywhere, could command a magic that would transform the most idle trifle; you can guess, therefore, the thrill of his voice to us, newly come from a tough time in that mountainous forest, where almost our only music was the falling avalanche, a roaring water—or the indomitable Whiskey Jack. His voice, heard under those circumstances, was for us an experience every bit as moving as anything we had come upon in the Rockies.

### Recital of Dead Voices.

**C**ARUSO, it happened, had just died; but the gramophone takes no count of mortality. It is idle to regret that gramophones were not invented earlier; all the same, what a pleasure it would give if we might hear today, Tagliani or Tietjens, or Albani—or, in another field, Mrs. Siddons. At any rate, future generations will not be able to voice such a regret. On Thursday, September 19, listeners will be able to relish over again some of the voices that pleased them long ago: many of them will be voices the majority of us never even heard.

## 'The Broadcasters' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



### Of magpies, wines, apes—and Spain.

**W**E have never been to Spain; and our picture of that country is largely conditioned by travellers' tales (which we distrust), by an inordinate partiality we have for Spanish music (which, doubtless, gives far too romantic a view), by Don Quixote, by an extraordinary half-fight article we once read by E. V. Lucas, called 'Whenever I see a White Horse,' and by an odd assortment of facts picked up at school. We remember, for instance, that in Spain the magpies are blue, that there are flamings, and that the country boasts a 'Spanish sparrow.' We remember, too, that the only wild monkey left in Europe, the Barbary ape, hails from Spain—though we believe this poor creature ekes out a miserable existence, today, only on the rock of Gibraltar. We remember that 'sherry' is only a perversion of 'Jerez,' the town from which it comes; and that at the end of last century over eight hundred million gallons of wine were vintaged yearly. . . . But there are only the flotsam and jetsam of facts that all schoolboys love to collect. The spirit of Spain still evades us—though sometimes we catch a glimpse of it in, let us say, a Valencian, or a piece of music by Granados. On September 18, the next National Programme will be given, Spain being the choice. Dare we say, despite the meagreness of our knowledge on the subject (as outlined above) that Spain seems to us to offer as splendid an opportunity as any of the national programmes to date—and some have been astonishingly good?

### 'In Choirs and places . . .'

**S**INCE an anthem is (or so our dictionary tells us) 'a piece of concerted vocal music sung in the offices of the Anglican and kindred churches to words which do not belong to the prescribed Liturgy,' it is difficult to see why the song chosen by each particular nation as its peculiar musical emblem of patriotism should be also called an 'anthem.' Perhaps because it is sometimes rendered in 'choirs and places where they sing.' Anyway, national examples apart, the anthem covers some of the finest concerted vocal music that has ever been written—and some of the worst. Elizabethan composers almost uniformly gave of their best to the anthem, their contrapuntal methods finding there plenty of scope; but the anthem as a serious contribution to music (for no one would take the average nineteenth-century anthem seriously as music) lapsed in England until the modern composers turned their attention to it. A recital of Sacred Music by the Wireless Choir (conducted by Leslie Woodgate) will be broadcast on Sunday evening, September 15, the anthems represented including work by Palestrina, Byrd, Bach, Elgar, Parry and Holst.

### Erratum.

**I**N a recent issue we wrote of a 'Collection of Simple Prayers' which had just been published by The St. Martin's Review and which comprised (so we said) the prayers used at the Daily Broadcast Service. This was incorrectly stated; the book in question includes some, but not by any means all, of the prayers used at that service. We further stated that the collection had been made by the Rev. Dick Sheppard, C.H., D.D.; we should have said, instead, that he had written a short introduction to the book.

### Foundations of Music.

**I**N the 'Foundations of Music' series, during the week beginning September 15, Edgar Bainton will play the six Partitas of Bach. These works, which contain some of Bach's finest writings for the Clavier, are like the Suites in design only on a rather larger scale, both in actual length and in the emotional field which is covered; and some of the lighter movements, such as the rondo from the C Minor Partita, are as charming as anything that Bach ever wrote, while the magnificent surge of the D Major Partita is one of the finest things in the entire pianoforte repertoire. Although, of course, they were not originally written for the pianoforte, these works are perhaps even more suited to it than most of Bach's other work.

### Maurice Cole in Vaudeville.

**Q**UITE a number of young pianists owe their success, in no small measure, to the advent and progress of broadcasting. One of them most familiar to the average listener is Maurice Cole, who is giving a recital from London on Saturday evening, September 21. His programme, by the way, includes two pieces by Boyce, an old English composer who is enjoying an interesting revival at the moment. (The late Serge Diaghileff, we believe, was somewhat responsible for this revival.) Maurice Cole is unusually versatile on the piano. Not many pianists, worth our really serious consideration, would be able to fill an item in vaudeville; he does, however, and fills it well. It happens that, in the same week (London, September 16), as his Boyce-Chopin-Liszt recital, he will play in a light vaudeville programme, in which the other artists are Mischa Motta, The Masks, and George Bellamy. The principal variety programme that week, however, is on Thursday evening, the 19th. Ann Penn, Peter Bernard, Lou Abolardo and his guitar, Julian Rose—and Tommy Handley are the artists.

### Our Frivolous Contemporaries.

**W**E were surprised and delighted to read on the left-hand centre page of a recent issue of *The Times* newspaper the following item of news:—

*Tangerine Chickens.*

(From our Moroccan Correspondent.)

Some anxiety has been caused in Tangier by a rumour, happily inexact, that chickens, inocu-



'Chickens had been stolen.'

ted for hydrophobia, had been stolen from the Pasteur Institute and sold as good in the market. It appears that if any chickens have been stolen at all they were birds undergoing experiments for changes in the colouration of plumage by inoculation with certain mineral products. The evidence which traces these fowls to the restaurant of a local casino is almost convincing. During the last week a distinct change is noticeable in the colour of the hair of the dancers, of whom no fewer than five have become blondes. No other explanation of this curious coincidence seems possible.





## With Illustrations by Arthur Watts

# BOTH SIDES OF THE MICROPHONE



### All About Noises.

**R**ECENTLY we complimented the 'sound effects' department on the excellence of the shots in *Ingredient X*. Result—a note from another member of the B.B.C. saying, 'I showed them how to do it. Don't ask them how it is done, because it's a trade secret, and no one



'Fifteen yards of underfelt.'

could ever guess by what means the sounds are made.' We had no idea that there was such a thing as copyright in noises. We, ourselves, have discovered an ingenious method of imitating the footfall of one-legged men crawling downstairs in bedroom slippers. Among the ingredients are an ice-pack, a birdcage, and fifteen yards of underfelt. Having performed the trick at several birthday-parties with huge success, we had thought of presenting the idea to the B.B.C. Now we shall proceed no farther in the matter without consulting our patents lawyer.

### From Geneva.

**M**ANY listeners will have a special interest in the third of the relays from Geneva on Thursday, September 13, in which accounts are being given of the week's proceedings of the Assembly of the League of Nations; it is to be given by Mrs. M. A. Hamilton, M.P. Until recently Mrs. Hamilton was B.B.C. book critic.

### Gramophone Records.

**T**HE programme of new gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Friday, August 30, included part of Tchaikovsky's *Casse-Noisette Suite*, played by the Royal Philharmonic Orchestra, Col. L2318-20; The Flower Duet from *Madame Butterfly*, sung by the late Meta Seimsemer and Holm Jung, Parlo. E10383; Elton's *Stradella Overture*, Zono. 5371; Tosti's *Paride*, sung by Esie Oakland, H.M.V. C1702; Intermezzo from Bizet's *L'Arlésienne Suite*, the J. H. Squire Chamber Orchestra, Col. 9835; Peter Dawson in Kipling's *Boots*, H.M.V. B3072; the Roosters in a *Concert Concert*, Regal 30369; Master Griffith in *Drink to me only*, Col. 5489; the Victor Olof Sextet in *The Dorset Daisy*, Parlo. R407; and a Selection from *Bitter Sweet*, played by Jack Hylton and his Orchestra, H.M.V. C1727.

### New Novels.

**T**HE following books were reviewed by Miss V. Sackville-West on Thursday, August 22: 'Indian Village Crimes,' by Sir Cecil Walsh (Benn); 'The Boundary Post,' by Lisbet Dill, translated from the German by Eleanor Stahl (Benn); 'A High Wind in Jamaica,' by Richard Hughes, published in the August number of *Life and Letters*, to be published in book form this autumn by Chatto and Windus; 'The Mystery of the Roman Hat,' by Ellery Queen (Dollancz).

### A Pianist of Bach.

**F**OR many of us amateurs, the awakening of our highest appreciation of Bach's music dates from the time of Harold Samuel's first series of Bach recitals. Somehow, our memory of those recitals always recalls hot afternoons in June—a London concert hall a drowsy hum of traffic outside, and a ghost of a breeze blowing the window curtains. It was uncomfortable enough, in all conscience, to be sitting there in such a heat; but Bach's music—his Suites, his Partitas, his Preludes and Fugues—opened, to Harold Samuel's key, on such pleasant vistas of the mind that we forgot the sultry air of a London hall. It is probably no exaggeration to say that, among our own generation at least, Harold Samuel has done more than anyone else to send us exploring that multitudinous music of the grand old man of Leipzig. On Wednesday night, September 13, he is going to broadcast from London the Goldberg Variations. These Variations, thirty in number, constitute not only the greatest pianoforte (or, rather, clavichord) work Bach ever wrote, but one of the greatest pianoforte works of all time. They were composed for a favourite pupil, at the request of Count Keyserling, who was at that time Russian Ambassador in Berlin. The story goes that, for his work, Bach received in return a hundred florins and a golden goblet. The demands made on the performer, by these Variations are colossal—in technique alone, whilst emotionally, they cover the whole range of intensity, from the lightest to the most serious. But Harold Samuel is a pianist equal to these extreme demands. The Variations are, for obvious reasons, seldom performed and listeners should on no account miss this broadcast.

### Where Chaucer's Pilgrims Rode.

**W**E can think of no happier exploration in the South-East of England than to trace the Pilgrims' Way from Southwark to Canterbury, or, better still, from Otford or Kemsing, where the path becomes really interesting. It winds along the sheltered slope of the Downs, a narrow chalky path most of the way, hedged on one side by the hill, and on the other by a hedgey copse between which peeps all 'the dim blue goodness of the Weald.' Walking that path, particularly from Wrotham on to Rochester, it is easy to throw oneself back into the mood of Chaucer's poem for it was along this very path that odd assortment of humanity wended its way, at the time of year when 'logen folk to gon on pilgrimages.' Here, under this rowan tree, for instance, surely the good Cook rested 'to boille the chickens with the mary bones'; here, where an opening in the hedge reveals a quiet Kentish church tucked among the trees, the Clerk, that 'hadde gotten hym no benefice,' paused for an envious glimpse; and here, perhaps, the Good wil of 'hiside Bathur' told her rude and ribald tale. Anyway, it is a walk well calculated to feed the traveller with the stuff of dreams. Only now and then, as the path is intersected by some hill-climbing road, will he be brought back again, for the moment, to the century of petrol and charabancs: the rest of the way his only company will be the crows scurrying among the chalk-stones above, an occasional voice calling in the fields below—and his ghostly dreams. It is such a walk, too, as the more literally minded student will enjoy; and of this aspect of it, no doubt, Mr. A. L. Simpson (otherwise and more familiarly known to ramblers as 'Pathfinder') will have a good deal to say when he broadcasts his talk, on Friday, September 20, on 'The Pilgrims' Way and other Old Roads.'

### A Double Surprise.

**H**ERE is an interesting tit-bit in connection with the recent *Mauretania Surprise Item*, of which, you will remember, the most dramatic moment was the great ship's own 'good-night.' A listener writes: 'About fifteen seconds after hearing the three blasts from the *Mauretania* on the wireless, we heard the original blasts. We live about ten miles from Southampton.'

### Music for the Million.

**A**CENSUS of opinion as to what comprised the half-dozen most genuinely popular pieces of light music today would almost certainly contain Kotelbey's *In a Monastery Garden*. We will not attempt to find out what exactly constitutes the remarkable appeal of such a composition; the composer says what he has to say with wonderful fineness, and it is to be supposed that what he has to say is what (in the matter of music) the majority of people wish to hear. Anyway, there can be few homes in England where the strains of either *In a Monastery Garden* or *In a Persian Market* have never been heard. All this popularity has in no way interfered with Mr. Kotelbey's sense of the fun of things, and it is hoped that, in the next issue of *The Radio Times* he will recount for us something of the inner (and extremely amusing) history of his most popular piece. On September 15, a concert of his orchestral and other works is to be broadcast from London. Among the compositions to be played are a descriptive piece, *By the Blue Hawaiian Waters*; two movements from the suite, *In a Fairy Realm*; and a reverie, *The Sacred Hour* (with Chorus). The composer himself will conduct. The concert offers an unusual opportunity of hearing typical examples of his work.

### The Beastliness of Parents.

**A**T 10.45 a.m. on Thursday, September 13, Mrs. Susan Isaacs is to give a third talk in the 'Parents and Children' series. The title will be 'The Trials of the Child.' The trials of children are manifold. We recall a horrid day when our father arrived at the school sports in a tweed deerstalker cap; we were so ashamed that we fell in the three-legged race, an event for which we were regarded by our fellows as a 'cert.' We are acquainted with the daughter of a surrealist painter, whose contact with her father's portraits



'Portraits of herself.'

of herself has quite destroyed her faith in her own quite considerable good looks. A novelist friend of ours told us when, as a boy, he used to pretend that the mulberry tree in his parents' garden was the rigging of a pirate ship, his mother said tartly, 'Don't be silly. It's only a tree!' We will spare listeners any further revolting instances.

'The Broadcasters.'



## In the 'Proms' Programmes.

## A MUSICAL GUIDE TO THE FOUNTAINS OF ROME.

## A Musical Baedeker.

**R**ESPIGHI'S three best-known orchestral works all deal with his native city of Rome, with its fountains, its pines, and its church windows, so that flippant people talk of him as a 'Musical Baedeker' to the city. The 'Fountains' was the first of the three to appear, and is, not unnaturally, still the best known. It is in four movements, each of which describes for us in music one of the famous fountains, and the Suite takes us also through the whole of a Roman day. It will be played on Saturday (5GB).

The first movement is the 'Fountain of Valle Giulia at Dawn.' The music is pastoral in character, and with his mind's eye the hearer can see droves of cattle passing and fading into the cool mists of morning. The second part is still morning, and presents the Triton Fountain. It opens with resounding horn calls, over trilling figures on the rest of the orchestra, and it is easy to imagine the figures of the fountain coming to life and joining in a laughing dance among the sparkling streams of water.

In more solemn mood, the third movement is the 'Fountain of Trevi at Noon.' Over an undulating figure in the main body of the orchestra there is a solemn theme which is passed from the woodwinds to the brasses. Something of a triumphal note can be heard in it, and while trumpets sound, we are to fancy the ten-horses of Neptune drawing his chariot, with a train of sirens following it over the shining water. The chariot and its train pass by, and the piece ends with soft trumpet notes as if from a great distance. The fourth movement is evening—the 'Fountain of the Villa Medici at Sunset.' There is something of sadness in its theme, and while a pealing of bells fills the evening air, we can hear, too, the rustling leaves and the twittering of birds as they fly homeward. And, as evening passes into the silence of night, the music dies away very softly.

## Another New British Work.

**S**ATURDAY evening's Prom also includes an interesting piece by a young British composer which is almost new to listeners. It has been broadcast once, but from a studio, not from a concert hall.

Born in Lancashire in 1903, William Walton studied for a time, after leaving Christ Church, Oxford, with Sir Hugh Allen, but except for that he has been largely self-taught. In 1923 he enjoyed

the distinction of having a string quartet selected by the International Festival Society for performance at Salzburg, and in the same year made a great impression with 'Fagade,' a setting of poems by Edith Sitwell, presented in a very novel way. An orchestral suite of his is in the repertoire of the Dugdale Ballet, and one of his chamber music works has won a Carnegie award. In 1925 he again



William Walton.

had a work selected for performance at the International Festival—the Overture 'Portsmouth Point.'

This Sinfonia is not to be regarded as a piano-forte concerto, although the piano-forte has many important solo passages; it is used rather as one of the orchestral instruments. There are three movements, the first and last bold and vigorous and the second in slower measure.



THE FOUNTAIN OF TREVI, IN ROME.

One of the beautiful fountains that were the inspiration of Respighi's 'Fountains of Rome.'

## Mozart's 'Jupiter.'

**W**HY this great Symphony is called 'Jupiter' nobody knows, but nobody has ever doubted that it is a fitting name for so splendid a piece of music. It is to be included in Tuesday's programme (5GB).

One of the most amazing feats of Mozart's wonderful career of less than thirty-six years was the production within six weeks of three great symphonies, each of them a masterpiece. And things about him were anything but encouraging for the conception of fine music. He had succeeded Gluck as Master of the Imperial Music (Kapellmeister) but the salary had been cut down by more than half, and Mozart was really hard put to it to find the wherewithal for his household's daily needs. The Emperor (that Joseph II whom schoolboys remember for his exceptionally fine teeth and his partiality for boiled bacon) kept Mozart chiefly employed in furnishing dance music for the Court balls.

## A Sprightly Pianoforte Concerto.

**M**OZART'S first Concerto (included in the same programme) was written while he was still the merest child, and yet the work was so difficult that no one in the family's circle of acquaintance could be found to play it. The youthful composer insisted that that was why it was called a Concerto and that it simply had to be practised until it could be played.

Without counting that precocious effort, there are some forty-five Concertos from his hand, most of them for pianoforte. While not all of equal importance, they are regarded, on the whole, as being his most valuable contribution to the development of orchestral writing. And, important or no, they are all instinct with his own inimitable freshness.

## Don Giovanni's Avenger.

**O**NE of the airs which Don Ottavio sings in Mozart's sparkling opera *Don Giovanni*, has already been sung in this season's Prom series. On Tuesday, Heddle Nash, well and happily known to all wireless listeners, is to sing the other and better-known one, 'Il mio tesoro' ('To her I love, now hasten'). It is a charmingly melodious air, and one of those which sounds better on the concert platform than in the course of the opera. It has its absurd side; instead of really hastening to his beloved's aid, to help her carry out her vengeance on Don Giovanni, he sings this aria, telling the audience of a haste which is not very obvious.

## Sir Edward Elgar.

**T**HE piece with which the Thursday Prom begins (5GB), so the composer tells us, owed its inception to a tune which he once heard sung in the distance, when he was on holiday in Wales—a tune which impressed him particularly by its cadence of a falling third. From it he evolved the main theme, sufficiently like a Welsh tune to be taken for real folk-music. Later, another song, heard in the Wye Valley, confirmed the first impression, and the work was carried to completion.

The piece is laid out for a string quartet—that is, two violins, a viola and a cello—along with the main body of the strings of the orchestra.

## Music and Violin Music.

**V**IOLINISTS, like players of other instruments, are wont to divide their literature in to two great classes, music and violin music. The former means, of course, music by the great masters in which the violin is chosen as the best medium for presenting the particular musical picture which its composer would give us. The latter, composed by violinists, is more often laid out with a view to displaying the fine qualities of the instrument itself.

It need hardly be said that Elgar's great Concerto belongs to the former class, and that it is in every way as noble and distinguished as his Symphonies. It was first played by Kreisler, the occasion being a Royal Philharmonic Society's Concert in 1910. This evening (Thursday) it is to be played, as is very right and proper, by a distinguished English master of the violin—Albert Sammons.

Scored for very full orchestra, it begins with a lengthy introduction in which we hear quite near the beginning the first main tune. As is often true of Elgar's works, this great tune seems to be made up of a little group of shorter tunes. The second main tune is not given in full in this introduction, although it is clearly foreshadowed. When the soloist enters he introduces himself with a few passages which sound like preparation for his task, before he sails into the full exposition of the first main tune. The second, when he plays it, will be heard to be of simpler character, and though both are presented in many elaborate guises in the course of the big movement, the attentive listener will always be able to discern their re-appearances.

The second movement is of a dreamy character, at times suggesting almost a mystic atmosphere, and it is throughout what musicians call 'poetic' music. For most of its course it is very quiet, though none the less impressive on that account.

The third movement can best be described by the word 'brilliant.' The soloist begins with some vigorous passages and then the bold main tune is given out with the full strength of the orchestra, the soloist taking it up a few bars later, to rush off immediately into strenuous variants of it.

But the feature which stamps this movement as specially original is its Cadenza, not, as of old, left to the player to improvise without accompaniment, but an important part of the composer's intention, and with a very interesting accompaniment from the orchestra, in the course of which the string players will be heard plucking their strings after the 'thrilling' manner of the old stringed instruments played without bows.

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Albert Sammons.



# BEING SHOCKED *is a form of* PLEASURE

says Francis Birrell, in this amusingly serious article. The B.B.C., in compiling programmes, is always vigilant against anything that may offensively shock listeners; but, Mr. Birrell suggests, the very fact of being shocked is a pleasure to certain people.

THE ordinary man spends a great proportion of his time being shocked. From the cradle to the grave his attention is being continually directed to phenomena of the most harassing order. Religion and Morality—the pursuit of truth and virtue—are the most elevating occupations of man and provide paradoxes calculated to torture anybody. But the ordinary man can find plenty of other subjects to shock him. The correspondence columns of every newspaper are filled with the letters of citizens complaining how deeply they have been pained by the activities of their neighbours. Any picture which does not portray nature exactly as the good citizen sees it causes him genuine anguish. Any statue, which is not exactly like any other, is an offence against the moral order. A poem in which the first letter of each line is not printed in capitals or is written in an unaccustomed metre rouses in quite gentle souls passions which in other days caused forty thousand persons to be burned outside Seville Cathedral. The invention of a new drink causes particular exasperation. Persons with digestions ruined by port inveigh against cocktails though they have no notion what the ingredients of a cocktail are. Girls excite peculiar animosity. At all times in the history of the world their morals have been already bad and getting worse. Had women not been considerably braver than men, their hair would still be as long as their skirts.

The shocked excite considerable dislike in the hearts of the shockers. The moment a man writes a letter to the papers saying how shocked he is, a dozen bright young people compose an abusive answer in which they puff themselves and insult him, pointing out that if only he and all his friends were dead, the world would be a better and happier place. The shingled cocktail-shaker, when aroused, can grow as virtuously indignant as her tormentor. The supporter of an Epstein monument enjoys a moral glow every bit as warm as that which radiates from the Microphants of Academic Art. Ultimately being shocked is a form of pleasure, like any other.

As a humble friend to all forms of pleasure, I am no out-and-out enemy of the pleasure of being shocked. I remember how tremendously I used to enjoy it myself, and I see how happy it makes people all round me. 'Push-pin is as good as poetry,' wrote the great philosopher Jeremy Bentham, who argued logically for his hypothesis that happiness should be the only pursuit of man. John Stuart Mill, who accepted his hypothesis but was repelled by his conclusions, tried to complicate the issue, and got into a muddle about 'sorts of pleasure.' Thus he destroyed his hypothesis by introducing something else—value—into an utilitarian problem, and was demolished by Leslie Stephen, who observed



that a hog did well to pursue hog-wash and to neglect the Socratic dialogue.

Supporters of being shocked should argue that their sensations are pleasurable. So far they will be on sure ground. Their opponents, while admitting that the sensation is pleasurable and hence good, will have to argue that the pleasures of not being shocked, though harder to attain, are, when attained, even more pleasurable and hence even better. The whole problem of work enters into it, and unfortunately work is generally disagreeable. The pleasures of being shocked are idle pleasures, like lying on the sand smoking. The pleasures of not being shocked, or we might call them of scepticism, are violent pleasures akin to training for the Schneider Cup. To adopt all forms of novelty is as easy as to oppose them all. Harder and in the long run more pleasurable is the attitude of open-minded doubt. When my friend comes along and says he has found a poet better than Milton, who prints the words upside down and zigzags across the page, I shall probably do well to doubt him, but I shall do even better to look into the matter. I shall remember that famous critics, editing magazines of vast authority, said that Wordsworth and Tennyson were unintelligible, that Keats was a vulgar charlatan, and that everyone ought to go on imitating Crabbe. I had better try and find out for myself why my friend, who after all is not a complete fool, is in such a state of excitement. I had better also rub up my Milton, who I am more given to praising than to reading. I may then enjoy the exquisite satisfaction of having an opinion of my own, one based on the intellect, not on laziness and emotion. But this entails a lot of hard work.

Mr. Bertrand Russell tells of how he once met an American and rashly observed to him that perhaps in some particulars the constitution of Great Britain was better than that of the United States. The American, who had never heard such a view expressed and knew nothing whatever about the British Constitution, flew into such a violent temper that Mr. Russell was lucky to escape with his life. No doubt the citizen of the great Republic derived considerable satisfaction for his outraged virtue. But I believe he would have enjoyed himself even more had he been able to ask Mr. Russell to give his reasons for such a curious point of view. He would then have collected new information by which he would have checked his existing opinions. The process would probably have been painful, like taking lessons in lawn tennis, but worth it in the long run.

The whole problem of present and deferred pleasure is among the most harassing in philosophy. If we lived in eternity, deferred pleasure would probably win each time. But life is short and we cannot go on deferring all our pleasures till we are dead and can no longer enjoy them. The practical philosopher must therefore fall back on the compromises of common sense. We must defer our pleasure along certain lines. We must try and find out what subjects interest us most and concentrate on having original opinions on those subjects. We shall probably soon be surprised to observe how very remote are our informed opinions from the general conceptions with which we started. We shall have stopped being shocked about our own subject. And, in the process, we shall probably have stopped being pained by unexpected opinions on subjects in which we are not expert. Many points of view will become, if not correct, temporarily defensible or even stimulating. We shall then be in a position to appreciate the most delicious of all pleasures—Conversation, in which any point of view can be put forward and defended by any argument which is not grossly illogical. The shocked man, on the other hand, will soon be brought up against a prejudice, retire in dudgeon, and write a letter to the newspapers. In a short time he will be interviewing his Member of Parliament, suggesting the passage of a Bill through the House. Meanwhile he has missed the laughter tinkling among the teacups, the society in which everything can be discussed and nothing is taboo, the world in which people can get along without 'respectability' and 'position,' where nothing counts except good temper and a well-informed mind, from which nobody, except bores, is excluded, and where happiness is free. The shocked man may talk all day long. But he will never know the pleasures of conversation.

FRANCIS BIRRELL



(Continued from page 464.)

## Two Composer-Conductors.

**ERNEST JOHN MOERAN** began to compose already during his school days at Uppingham, where music has always been enthusiastically cultivated. Like many others of the younger generation of English composers, his original work goes hand in hand with an enthusiasm for native folk-music; that of Norfolk, where a good part of his life has been spent, has always attracted him specially, making its appearance in more than one place in his own music.

His second Rhapsody (Thursday—5GB) has a fine, wholesome English flavour and is throughout fresh, breezy music. There is an introduction beginning with a march-like tune, giving way to a broader section, and the main body of the piece is founded on two tunes of folk-song character, one merry and mischievous and the other bigger and more smoothly-flowing. Reminders of the introduction are blended with these, and the piece works up to a vigorous finish.

The other composer-conductor, **LENNOX BERKELEY**, is one of the very young men of present-day English music who owes allegiance to no definite school. His musical bent showed itself already during his undergraduate days at Oxford, and more than one of his pieces was performed then. The present work shows more than traces of modern French influence; Mr. Berkeley has made his home for some time in Paris and is closely in touch with the present-day tendencies there.

His Suite is in four movements, all of them belonging to the old classical forms, but all infused with the most modern spirit. The first, a Sinfonia, begins with a stately theme, and passes through a robust climax to a calmer mood, finishing with a reminder of the opening. The second is a Bourée, with the woodwinds beginning the vivacious theme; the third is a short Aria, whose tune is given first to clarinets, and the last is a lively Gigue with a thought of merriment in its bounding energy. Bassoons begin it alone.

## Fairy Music.

**TREFOR JONES** is another singer whose fine voice has many times been heard by listeners.

He is to sing, in the same programme, two songs from Rutland Boughton's *Immortal Hour*. The wonderful success which it enjoyed at more than one London theatre must be fresh in the memory of many listeners. It is not too much to call it one of the most popular works of its kind which has ever been produced in our country.

The tale is a very simple one, drawn from old folklore; Ewin, a princess of the fairy people, has wandered from her own land among human kind, and Midir, a prince of her kindred, tries, and at last succeeds, to lure her back to her own people. The beautiful *Fairy Song* is the strain which he sings to her, and which prevails on her to come back.

## 'Bare and Blank the Sea.'

**MONDAY** evening's *Prosa*, devoted as usual to Wagner, is made up for the most part of pieces which everybody knows well, and which figure more than once in every season's programmes. London and Daventry are to broadcast it.

But the Prelude to the third Act of *Tristan*, with which it opens, is not quite so familiar as some of the other numbers. The scene is the neglected courtyard of Tristan's castle of Karol in Brittany; he has been brought there by the faithful Kurwenal and lies on a couch near the sea wall, dying of the wound which Melor's sword inflicted. Longing to see Isolda once more before he dies, he asks again



Norfolk is the county of E. J. Moeran's inspiration. His Second Rhapsody is included in the Proms on September 12.

and again of Kurwenal if no ship is yet in sight, but always the answer is the same. All that weariness, with the foreboding of death, and all his longing, are set forth in the profoundly melancholy Prelude. And no less mournful is the strain which a shepherd plays on his pipe, sitting on a rock that looks out over the sea.

## The Old Gods Perish.

**MADAME TATIANA MAKUSHINA**, whom listeners have heard before in this same rôle, is one of the few singers whose voice and commanding personality can successfully cope with Brunnhilde's great song which comes at the very end of the cycle, *The Nibelungs' Ring*.

The ardent Wagnerite is prone to object that parts of the great music-dramas should not be torn from their context and presented as concert music. It might well be replied that some of the scenes are so hopelessly beyond the power of even modern stage-

craft to present at all adequately, that it is better to let the music tell its own story. And of no part of *The Ring* is this more true than of the great closing scene which shows an open space before the wide Hall of the Gibichungs, on the banks of the Rhine. The body of the murdered Siegfried has been brought there, carried by his vassals upon his own shield, and set down amid a great gathering of all the men and women of the clan. Brunnhilde, proud and commanding, in all the radiance of her former godhead, strides through them, and gazes for a long time in silence on the face of Siegfried. Then, still solemnly, she addresses them. She bids their mourning be silent, and tells them to raise a huge funeral pyre by the river and to bring her Siegfried's horse, Grane, the steed which once bore her through thunder and lightning in her Valkyr days. At her bidding, the young men build a mighty pyre on the banks of the Rhine, before the Hall, and the women adorn it with flowers.

## The Close of the Cycle.

Brunnhilde sings a long eulogy of her hero, showing how well she understands the tragedy of his betrayal, how well she knows that others brought it about. As she reaches the words 'Rest thee, rest thee, O god,' she makes a sign to the men to place Siegfried's body on the top of the pyre; then, taking the fateful Ring from his finger, she contemplates it for a long time, at last placing it on her own hand again. Telling the Ring that the Rhine-daughters will come again to win it through the ashes of the fire when it has burned Siegfried's body and her own, she turns towards the pile and takes a lighted torch from one of the men. Bidding the ravens, the birds of ill-omen that foretold Siegfried's death, 'Fly to Valhalla and warn the gods that their doom also is drawing near,' she thrusts the torch into the pyre, which kindles rapidly. Two ravens fly away into the distance. Two of the young

men bring her horse, and Brunnhilde greets her old friend. She leaps on the horse's back, and with one bound is in the midst of the burning pyre. The flames rise higher on the instant, seeming to menace the great Hall itself; they suddenly fall and only a great cloud of smoke is left on the horizon. The Rhine overflows its banks and sweeps right over the embers of the fire, and the three Rhine-daughters appear swimming in the waters. Hagen, whose eyes have followed every movement of Brunnhilde's, plunges into the flood and snatches the Ring, but two of the maidens seize him and drag him down to death in the waters. The other captures the Ring and swims above them, holding it up joyously. The cloudbank on the horizon grows red like sunset, and the Rhine flows once more within its banks. In the sky can be seen Valhalla, with the gods and heroes seated together. Flames seize on it, and the curtain falls on its destruction.

## SAMUEL PEPYS, LISTENER

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

**AUG. 12.**—At me my wife this day about a wedding-gift to old Bluck and the Frigg woman. Whereof told her it shall be time enough for this when the invitations go out; since none knows what slips may yet be 'twixt cup and lip, and meanwhile no sense in risking the waste of good money.

Feans me Sir T. Bluxon to eat lunch with him at his City club, in terms so civil that I cannot say him nay, and is moreover a good man to be seen with. A choice lunch with roast grouse thereto, having, says he, been sent express by air from Darbyshire this morning; whereas old William, the waiter, to look as winkly as ever I saw a man look, short of open winking.

By and by, we cozy with meat and drink (a bottle of Clicquot between us), so come to segars and Napoleon brandy, Bluxon chatting all the while most affably; acquaints me, among other matters, of his sub-secretary (that we met at Walton, on the yacht) gone yesterday to her holidays, and his wife expected home from Homburg tomorrow, but knows nothing of

business having compelled him willy-nilly to take Mia aboard, and, though in all respects most innocent, hoaps it shall not be brought to my lady's ears, she having already a too suspicious nose for evil where none is: looks at me, moreover, most straightly in saying it. Whereof 'You may trust me, Sir Thomas,' said I. 'Why the "Sir Thomas"?' quoth he. 'What's the matter with "Bluxon"?' So carries me into the smoking-room, full of City bigg-wigs, where he used me most handsomely, and I called him plain 'Bluxon' before them all. But God forgive the pride I had in their all hearing me call him plain 'Bluxon.'

All the talk is of Mr Snowden, the stout fight he makes at the Hague; as to which Sir H. Beger, the Alderman, wishes Savoy Hill could broadcast the meetings; and, if telephotos might be added thereto, then what a joy, says he, to see the foreigners' faces, in particular Mounser Cheroot's (as he pronounces it), and our stiff-necked Philip jutting out his chin at them. So home, mightily pleased with myself, these new marks of my daily increasing consequence,

and to pray for a humble heart that I be not uplifted thereby.

**AUG. 15.**—Meeting mine old friend, Mr Hann, he hears of one of his acquaintances, a churchwarden, a most sober solemn man, that did aforetime always cut 'Samuel Pepys, Listener' out of *The Radio Times*, before he let the paper into his family's hands, being, says he, no fit reading for a godly household. But goes one day to the Vicarage and here finds the Vicar's lady smiling over it, and wonders she can smile (using his own words) 'over this impudent wretch's bare-faced discoveries.' Whereof all she says is, 'My good Mr X—, have you read the original Pepys?' Which he denying, then 'Do!' says she. And he does, in the full edition, and, while doing it, gets such shooques from Sam<sup>l</sup> I that it cures him of ever again being shooqued by Sam<sup>l</sup> II., but now admitted to the family's reading: which I was glad to hear. But Lord! What a delicate task is his who wd now re-enact our g<sup>d</sup> Samuel whole, in all his departures, and yet, in doing it, never tread on the toes of churchwardens or other solemn persons.



# PAST MASTERS IN THE ART OF 'VARIETY.'

*Mr. Willson Disher concludes his miniature History of Vaudeville with an entertaining account of some of the geniuses of the Variety Stage.*

**B**Y far the easiest way to distinguish music-halls from variety theatres would be architecturally. 'Fig. 1' is the Coliseum, shedding a benevolent beam upon the clock of St. Martin-in-the-Fields. 'Fig. 2' is Gatti-in-the-Road, rubbing shoulders with 'pubs' and fish shops on the unfashionable side of Westminster Bridge. 'There,' you say, 'is the difference.' But buildings are unimportant. What distinguishes the one phase of vaudeville from the other is a new fashion in songs and singers. 'Variety' began when audiences first tired of alcoholic humour, with its stress on the mirth to be found in the misfortunes of wretched old women. That occurred in the 'nineties. Though mothers-in-law, lodgers, chancellors-out, and booze were themes which still knocked at the heart and stirred the inmost fibres of our being when Marie Lloyd and Dan Leno sang of them, newcomers had to find fresh topics. Victorian propriety had passed. People no longer wanted to yallow as a relief from the strain of living up to it. There were sinner, sweeter notes in the new songs.

On the night of February 2, 1891, a young actor became a 'turn' at the London Pavilion. The songs he sang were *Knocked 'em in the Old Kent Road* and *My Old Dutch*. He showed a delighted audience what that pure-blooded aborigine of London the coterie, was really like. There were resemblances to Jenny Hill's 'Arry and Vance's 'Chickaleary Boko,' but Albert Chevalier had not studied his subject on the hills. He had lived in Camberwell and watched 'Arkies walking out with 'Liza, wearing pearls and dancing that Cockney's holiday dance which is far more exhilarating than all the Morris dances, country dances, and nigger dances in the world. W. H. Timmerman described it more vividly than I can:—

'Oh, that grotesque, jubilant patter, patter of the collar-flap! that hopping of tiny feet as light as those of a prima ballerina! that rocking of the jiggling body forward and back; that quick electric, comical gesture of hand and head; that impudent, grave smile; that confidential flitting of a thumb over a shrugging shoulder.'

Very little of this performance could not have been watched at Camberwell street corners. Chevalier's verses are a rough sort of poetry, for they create a little glamour around emotional experiences common to all men.

**S**UCH has been the aim of the finest 'variety artists.' The next to arrive was a Scottish coal-miner with an Irish song called *Calligan, call again*. He sang it at Gatti-in-the-Road in the December of 1900, and as the Irish comic songs of today are exactly what they were seventy years ago or longer, the new spirit of vaudeville hardly shone in that. But as soon as he sang of Scotland, Harry Lauder revealed himself as a son of Burns. Though *Mary, my Scotch Blue-bell* cannot be set by the side of *Highland Mary*, the composer of such is a minstrel with the power to make people sing love songs again. Lauder's Highland lovers bring the scent of the heather across the footlights. Though he has quite a stock of them, every one is distinct; the one who courts Mary is the best. What eagerness there is in his gose as he waits for her, one foot in the air, head running away from his body with eagerness, and the stick not daring to touch the ground lest this should delay him from running to meet her directly she shall appear. The lover whose lass is in Ohio has no such immediate hopes. His tenderness is expressed in a dance that acts as safety-valve for his soul's impatience. Each of these lovers has his own particular dance, though all the dances are ecstatic, just as each has his own stick though all the sticks are curly. Now, to get a full under-

standing of Lauder's contrasts, think of the lofer in trousers—nobody could loaf in kilts, at least not on a cold day—who sings, *It's nice to get up in the morning, but it's nicer to lie in bed*. It is another picture drawn from the life. All the same, it is not the quintessential Lauder. Why the wide world has taken him to its heart is because he conjures up all those multitudinous memories of sacred little things that are lost to us by a vision of home.

Because there is nothing of the poet in him, Will Fyffe is less than Lauder. As a creator of characters, however, he is greater. All his people are so real that they make us forget our surroundings. Walls and roof, proscenium arch and footlights, orchestra and audience, all vanish. Even the painted back-cloth becomes a real place somewhere in Scotland. Perhaps we are standing with him outside a house of call, watching Ghagay as he roond and roond, or perhaps at a cottage door in Perthshire, or at the foot of a mighty ben in the Highlands. Even if he stood before a plain curtain these scenes would still be there. They are conjured up by the atmosphere of the characters he represents. How that bridegroom of ninety-four smells of corn and the countryside! What a real old age is his! Other actors of ancient gaffers endeavour to walk as stiffly as possible. Will Fyffe tries to step as lively as possible—the stiffness is so natural it seems to be in his joints. He is at his best when acting old men. Whether tragic, like his shepherd, or comic, like his centenarian, they win nothing less than our love.

**H**ERE, in three rough sketches, I have tried to show what the variety theatre of this country achieved. Its standard is so high that few performers can live up to it. And yet one who died in despair of keeping abreast of the times seemed to me to have caught the knack of it. Read the smirking seaside songs of the old halls, and then recall how Mark Sheridan changed their time to the

sparkling, natural lilt of *I do like to be beside the seaside*. Surely the new spirit of variety is there. Eugene Stratton also captured it—with the aid of Leslie Stuart's inborn gift of melody. As another prize product of the variety theatre, I will instance Harry Tate, no matter how many poor souls may fail to appreciate his very subtle humour. He makes bad mistakes, I must admit, but when he acts a piece of nonsense as perfect as *Wal Pink's 'Fishing'*, I feel inclined to ask, 'Where's your Lewis Carroll now?' That remark of the village idiot, 'I shake pepper on the water and hit 'em over the head when they come up to snore,' deserves to become 'classic.'

**A** CLOWN for 'variety' was invented by Crook. He came from the circus, but only after a severe tussle could his *entrée* (a performance seen in the round) be transformed into an act presented in the picture-frame of a proscenium arch. Then Yvette Guilbert contributed the delicate art of the *chansonnette* to the Coliseum's programmes, and Ruth Draper that of the *désolée*. The Russian Ballet proved to be a cuckoo in the wren's nest, but it was following a tradition passed on from the old halls where the ballet has ever been cherished. Actor-managers came, and Sarah Bernhard also. An 'Indoor Radio' became a variety act—but that was a fluke.

The new spirit has affected jugglers and acrobats also. Though film critics have borrowed the term, 'the poetry of motion' was long ago inspired by Rastall's feats with plates, batons, and balls. The Doves present a strangely lovely spectacle when, caught in a spotlight which throws their shadows on the backcloth, one slides down a rope wound about his waist and gripped only by his knees, while the other, spinning round, is suspended by a strap they both hold in their teeth. If modern audiences understood acrobatics as well as their grandfathers did, such performances as those would be at the top of the bill.

Today the strangest phase of vaudeville history is observable. Until this year of grace, performers have acted on the advice of Horace (no, not Noni's partner, but the Latin poet), when he wrote:—

'—ever things that run  
In at the ear, do stir the mind more slow  
Than those the faithful eyes take in by show.'

For centuries dumb show, in all its manifold branches, has been the greater part of vaudeville. Now, practically for the first time in the history of popular amusement, singers and jesters are studying how to appeal to hearing alone. Broadcasting has demanded this fascinating change. Inflections of voice must now express all the meanings implied by gesture and grimace. Red noses must be translated into hiccup, R.S.V.P. winks into the accents of honeyed-tongues, and falls by 'glass crashes.' It is rather curious that Gracie Fields, who amuses our ears far more than our eyes, should have anticipated the needs of wireless. Further evidence concerning how this revolution in entertainment may be brought about is provided by Clapham, for however funny he may be to look at—more monodic than face, more collar than neck, more hat than head—he expresses the psychology of the compleat silly ass in his voice alone. Dwyer, his faithful foil, similarly conjures up visions of solid common sense merely by speaking. Of course, there is always a possibility that this newly-born art will be suddenly destroyed by the mechanical marvel of transmitting pictures from studio to homes. So enjoy this rural slapstick while you may.

Here I temporarily halt. I cannot finish the history of vaudeville for the simple reason that I shall be finished first.



Albert Chevalier, whose songs—and pearls—were the joy of the variety stage of the 'nineties.



## TOMMY HANDLEY tells the truth, 'and nothing but the truth,' about the recent SENSATIONAL CHANGES AT THE B.B.C.

**D**URING my recent provincial tour, in every London newspaper I read the same old story—all was not well with the B.B.C.; the public everywhere had ceased to listen; the ether had become attenuated; the staff had been superannuated; and gone for ever were all the men who had made broadcasting what it was yesterday, what it might have been today, and what it never would be tomorrow. The papers all wept oceans of printers' ink, and editors threw down their ear-phones and muffled their loudspeakers. It was all very sad.

As I had known the old firm since its inception, I naturally shed a silent tear as well, for if all this were true, I would never be able to broadcast again. On my return to London, therefore, I determined to visit the scene of my former triumphs, to try and gain admittance to the deserted studios, where I had on sundry occasions irritated the ether and offended the ozone.

I strolled down the Strand with steps solemn, mournful, and slow, and, reinforced with a glass of neat tonic-water, set out for Savoy Hill with the intention of viewing the body of the dear departed B.B.C. I knew I'd feel a pang to see the shuttered windows, the ivy creeping o'er the walls, and spiders spinning their coils where so many coils had once been spun. So, buttoning my funereal coat across my heaving bosom, I turned the corner and commenced to descend the hill.

Alas, all I had read must be true, for a crowd of several hundred had collected in Savoy Street, and a score of policemen carefully kept them moving to allow a few cars to pass through. Here, I thought, were angry listeners trying to win back their licence fees, or a covey of artists demanding compensation for broken contracts; but as I forced my way, with difficulty and two elbows, through the throng, I found it

was only a wedding at the Savoy Chapel!

As I neared the portals of the B.B.C. a more significant portent of the decline of broadcasting met my saddened gaze. A large van was drawn up near the main entrance and men were busily engaged placing therein large baskets and bundles. Evidently the men had called to collect the furniture on which the B.B.C. had not paid the last instalment. Then an ice wagon drew up outside. 'Ah!' I cried, 'they are going to embalm some of the announcers.' Again I was wrong, for both the ice cart and the baggage van were the property of a near-by hotel.

Certainly, there seemed to be some sign of life within, for a commissionaire whom I knew well guarded the portals. Yet it appeared to me that this man, who in other days had been placed inside to keep people out, was now put outside to keep people in! Fortunately he recognized me, and regaled me with some of the ancient wheezes I had cracked years before, and I had no difficulty in gaining admittance. It seemed too much to hope that everything within would be the same as when I had left. I imagined, if all I had heard had been true, that only one faithful servant remained, and that he, equipped with roller skates, or a scooter, would give the whole programme himself. Rushing from studio to studio, he would in turn be an announcer, a lecturer, an organist, and a one-man band. Tolling, rejoicing, sorrowing, he would give the weather forecast, then a variety programme, some chamber music, and a Children's Hour, never failing to weigh in with a Surprise Item on appropriate occasions.

But all this did not appear to have happened. I shook hands with a lot of old faces I knew well, and found the same studios on the same floors, and the same lift working (?) in the same way. Of course, there were changes. No one entering the service of the B.B.C. takes a vow of perpetual fidelity, nor does he promise to remain there until his whiskers strangle the microphone. It is only natural that a man who for years has monopolized the ether should occasionally sample the outside air.

It was in the general waiting-room, however, that I found the greatest and most revolutionary change of all. There was a new paper on the table, resting between *The Radio Times* of January, 1925, and *Home Chat* of April, 1899.



Marmaduke the Mouse, who was the terror of the studio.

Here was the first new thing I had found. I sank into a springless couch and mopped my brow with a *Listener*!

There had been, it was true, two changes on the staff. Gone for ever was that bane of the broadcaster, Slippery Sam, the page-boy, who always took hours to find anybody. If he were asked to look for anyone he would go round by Hampton Court and the Crystal Palace, and return ten hours later to say he couldn't find anyone in.

Another departed friend whom I missed was Marmaduke the Mouse, who was the terror of the studio for some months. He would stroll around just as a lady vocalist was tuning-up, and ruin her broadcast for the entire evening. He it was who caused the celebrated Slavonic soprano, Madame Tomi Kzolla, to sing the highest C she had ever reached in her career. And now he had disappeared, a victim to his predilection for the cat's whisker!

In very truth these were the only apparent changes I found, and in future, when I am temporarily separated from Savoy Hill and out of touch with London, I will treat everything I read about the B.B.C. with more than my customary caution, or, in the vernacular, *own grano magnifico*.

Contributors to next week's issue of 'The Radio Times' include:

**Dr. W. H. D. ROUSE;**  
**W. ROOKE LEY;**  
**VICTOR MacCLURE;**  
**ALBERT KETELBEY;**  
**R. M. FREEMAN.**

And all the Programme Features.



A large van was drawn up near the main entrance.



An anticipatory review, by Scott Goddard, of some of this winter's operas.

## THE COMING SEASON OF BROADCAST OPERA

Of the operas which will be performed during the forthcoming season, four alone have as yet been definitely decided—'Thais' (September), 'Aida' (October), 'Louise' (November) and 'Königskinder' (December). The remaining eight will be chosen from the list of operas contained in the special announcement on page 509. In this article Scott Goddard reviews the season which will introduce many little-known operas to listeners.

AN opera season beginning! It seems almost incredible. Something unusual must have come to pass in England, which has only lately shaken off the reproach of being the world's most unmusical country, that such an event could be even rumoured. And then, again, although we are no longer smiled at by our neighbours for our insensitiveness to music, there yet remains one great gird which the enlightened foreigner can, and does, utter: London is the only European capital that does not support its own opera. That reproach we still suffer under, and the time is not yet come when we are to rid ourselves of it. At enormous expense each year we gather together a number of prime singers to whom we listen, for a couple of months in the summer, and, be it said, not wholly indiscriminately. For we know a good thing when we hear it, and generally can make a rough-and-ready estimate of quality. But for all that we have never been able to take the plunge and provide ourselves with a stable operatic concern. We lag behind and are an object of scorn to the rest of Europe. How comes it, then, that an opera season really is starting at this moment? The answer is in the word 'broadcast.' The B.B.C. is again ready with a series of operas which is to run a regular course for the next twelve months. Of course, this cannot be quite as good, it will be urged, as real staged opera. Well, apart from the fact that many will say that not to see opera (as it is done too often at present all over the world), but just to hear it, is one of the best ways of dealing with it at all, it is certainly better to have invisible, unstaged opera than none whatever. Also, there is no need to insist on the great value there is for listeners being able to acquaint

is *The Bartered Bride* by the Czech composer, Smetana. It is a novelty here, but more than that it is a work of great importance historically. Czechoslovakia has produced two signal composers, Anton Dvorak and Bedrich Smetana. Dvorak we all know about, and his music has long had a world-wide reputation and popularity. But those

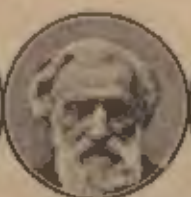
series. Whether Zandonai's music can add anything to the beauty of that work remains to be heard. The story of Paolo and Francesca is divine spoil for the musician seeking a libretto, though one might well think that he must needs have courage who would attack so immense a theme. Dante's 'wearied souls,' whom he found in hell 'so



STANFORD



PUCCINI

AMBROISE  
THOMAS

MASCAGNI



CHARPENTIER

### A selection from well-known composers of opera—

who have lived with the music of both composers are liable to discriminate very definitely between them. Smetana's operatic music has only just started to penetrate to other countries than his own. At home he is remembered with something passing veneration, and such a phrase as 'Dvorak was a great master, Smetana a national hero,' shows how this feeling runs. So far his operas have not, I think, been heard in England, and the B.B.C. will be doing us a great service. *The Bartered Bride* is a comic opera, with a delightful story and music full of vitality. The gramophone has already taught us to enjoy the overture.

If Smetana is typical Czech, then Humperdinck is as truly German. It is only necessary to recall a half-dozen of the lovely tunes from *Hansel und Gretel* to realize that. *Hansel und Gretel* is musically a miniature *Meistersinger*, and *Königskinder* is Humperdinck's

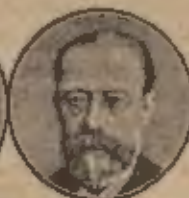
light upon the wind,' suffered on earth trials and torments that have rendered their names immortal. 'There is no greater pain,' says Francesca, 'than to recall a happy time in wretchedness,' which, Dante hearing, he fainted for pity as if he had been dying. Add the moving powers of music to the tragic significance of this tale, and the result will surely be almost unbearable.

Tragic, too, is a tale of a very different complexion which forms the libretto in Puccini's *Sister Angelica*, where the nun, once a princess of the outside world, poisons herself on hearing of the death of her child. This one-act opera will be remembered from some years back at Covent Garden, when it was performed with two more of similar length by Puccini, namely *Il Tabarro* and *Gianni Schicchi*. This last is also down for broadcasting, and I hope it will be done, for it is the gayest fun, its story should easily be got over the ether, and its music is some of the most excellent ever written by Puccini. While we are naming this composer it is the right moment to mention that two more of his operas, old stagors burdened with a great familiarity but evidently no contempt, are to be given: *La Bohème* and *Madama Butterfly*.

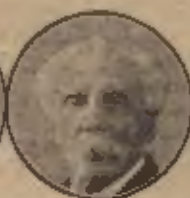
The list under discussion shows, for that matter, a very fair balance between the old and the new, those that the listener is sure to be glad to hear never mind how many times, and those he may be asked to take some trouble to understand on first acquaintance. Besides the two well-known operas just named, others are to be included, and there can be no need to doubt into which category they will be placed. There is, for instance, Massenet's *Thais*, which always seems, in some curious manner, to shade down the hectic atmosphere of Anatole France's tale, probably because there never was a singer built—or at least she has not so far appeared, to my knowledge—who combined an adequate voice with the physical attributes of



HUMPERDINCK



SMETANA



FAURE



MASSENET



VERDI

—whose work will be broadcast during the coming season.

themselves with music which otherwise they would never have had a chance of hearing. For the musical enthusiast this is an immensely valuable opportunity to prepare for the day (may it not be far distant) when the last remaining reproach is cancelled, and a permanent opera is founded in London. Finally, the list of operas either definitely chosen, or likely to be, is extremely interesting, containing many unusual and charming works. It is the purpose of this short notice to display and discuss some of the excellent things which the listener is soon to hear.

Possibly the most striking title on the list

next most masterly work. It also is a fairy tale, and the music is of that clear quality and beautifully constructed style that should come through perfectly in broadcasting.

Real tragedy is contained in the next opera on the list, Zandonai's *Francesca da Rimini*, and if this work is put into rehearsal it will provide something quite new for English audiences. It is by a living composer thought much of by his countrymen, and is considered Zandonai's masterpiece. The libretto is based on Gabriele D'Annunzio's tragedy, which listeners will remember has lately been broadcast in the 'Great Plays'

(Continued on page 504.)



## Home, Health and Garden.

## A CHOICE OF FRUIT PRESERVES.

## Pear Conserve.

**P**EEL and core the pears. Cut in two and place in earthenware pan for 24 hours in alternate layers with sugar to the proportion of  $\frac{1}{2}$  lb. sugar to 1 lb. fruit. Stir carefully when cooking so as not to break the fruit. When half cooked, add grated lemon rind to taste. Ripe fruit should be used.

Boil until the fruit is tender and of a rich dark colour.—Mrs. Appleby, Thatched Nook, Dinton, Giltade.

## Preserve Plums or Damsons Whole.

Take  $\frac{1}{2}$  gallon damsons (3 lbs.) put in a clean, dry crock, tie down with two thicknesses of brown paper.

After cooking or baking (when oven is hot) place in the oven, turning round several times till oven is cool. Then put on top of damsons 2 lbs. lump sugar (do not stir). Tie down and repeat the process till the sugar has soaked right in.

These damsons are delicious on sweet pudding.—Mrs. M. Bourne, Townland, Woodchurch.

## Green Tomato Jam.

- 4 lbs. green tomatoes (cut into slices).
- 1 lb. apples (peeled and cored).
- 2 ozs. bitter almonds (chopped).
- 3 lbs. preserving sugar.

Boil the apples and tomatoes to pulp, then add the sugar and almonds. Boil as usual for jam.

The bitter almonds give the flavour of greenage jam as nearly as an imitation can.—Mrs. L. M. Williams, 10, Manley Road, Newport, Mon.

## Matrimony Jam.

- Pare and core 2 lbs. of apples.
- Stone 2 lbs. of plums.

Put the stones and parings into a preserving pan with a pint of water. Simmer for half an hour and strain.



## Banana Jam.

- 1½ lbs. bananas.
- 2 lbs. ripe pears.
- ½ lb. apples.
- 2 lbs. sugar.
- 1 lemon.
- ½ pint water.

Weigh fruit after peeling and cut into small pieces. Put into preserving pan water, pears, apples, half quantity of sugar, juice and rind (thinly pared) of lemon. Bring to boiling point, add gradually bananas and remaining sugar. Boil for one hour, skin, remove lemon rind and then pour into jars.—Mrs. T. E. Clarke, 17, Devonshire Road, West Bridgford, Notts.

## Blackberry Jelly.

Choose the large, crisp, red, unripe berries, so plentiful in October. Wash the fruit and place in a preserving pan. Cover with water and boil gently until all the juice is extracted. Then put into a jelly bag, and let it run all night, or put it through a fine sieve; and to each pint of liquid add a pound of best lump sugar. Boil in preserving pan for nearly an hour (or until it jellies, when a little is put on a cold plate), stirring occasionally with a wooden spoon. Take the scum off as it rises. Instead of the usual black jelly made from ripe blackberries, this is a bright red jelly, and the flavour is delicious.—Mrs. F. Langley, 24, Grove Road, Fishponds, Bristol.

## THIS WEEK IN THE GARDEN.

**T**HE month of September is a busy time for the propagator. Next to seeds, cuttings afford the best means of propagating the numerous plants needed every year to replenish the garden. Shrubs, as a rule, can be quite easily rooted from cuttings, and the plants so raised are in most cases as healthy and long-lived as those raised from seeds. In selecting wood for cuttings, avoid strong, vigorous growths. Choose rather the short side-growths, which can be taken off with a slight 'heel' of the previous year's wood attached to the base. The 'heel' of the older wood is often an important factor, and cuttings possessing it will root more readily than those cut under a joint. The average cutting should be from 12 ins. to 18 ins. long. About one-third of this should be inserted in the soil. The medium for striking cuttings of shrubs should consist of two parts of sharp silver sand and one part of sifted loam. If the plants are peat lovers, then the mixture should be three of sand and one of peat. There are various methods adopted for rooting cuttings. Probably the best is by bell-glasses or cloches.

September is also a busy time with the propagation of alpine plants. These can be rooted under bell-glasses where small numbers are required, or in ordinary frames in a bed of pure sand. If pure sand is used it is important that the cuttings should be lifted and potted on as soon as they are rooted.

From the beginning to the third week in September is the best time to sow grass seeds for lawns. This applies more to light soils than to heavy.

Much better results are obtained by sowing on light soils during early autumn than by spring sowing. The area should be well prepared by deep digging or bestard trenching if necessary. If the soil is poor it should be given a dressing of bone meal at the rate of 4 ozs. to the square yard. After digging, the ground should be levelled and raked, and thoroughly consolidated by rolling in different directions. When a fine seed bed has been obtained, sow the seeds at the rate of 3 ozs. to the square yard, then rake in and finish by passing a light roller over the surface. When forming new lawns, remember they are expected to last for a long time, and therefore careful preparation of the ground in the first instance is essential, as no amount of work later on will correct bad preparation at the beginning.—Royal Horticultural Society's Bulletin.

**T**WO talks of special interest to parents will be given on Sept. 12 and 19 by Mrs. Susan Isaacs, M.A., late Principal of the Milling House School, Cambridge, and Author of 'The Nursery Years.' The first will discuss the trials of the parent, while in the second the child's point of view will be considered. In the third talk on Sept. 26, Mrs. Isaacs will deal with questions which listeners may wish to ask on difficulties which they have experienced in dealing with their own children.

## THE REGIONAL SCHEME.

(Continued from page 461.)

varying in degree with the actual distance from Marble Arch. In spite of its comparatively low power, 2LO gives an unavoidably overwhelming signal strength at close quarters as, of course, does every other transmitter. Thanks to this strong signal, reception has been abnormally easy in these districts, and crystal reception has been possible with the most makeshift of indoor aerials. Nevertheless, there will be ample signal strength in all districts of London, more than sufficient for reception on crystal apparatus, but it is essential that the latter be in good order and used in conjunction with an efficient aerial and earth system.

At present, in some cases, faulty apparatus is giving audible results due to abnormal strength in the immediate vicinity of the Oxford Street transmitter. It is inevitable that these faults will be shown up by the changed conditions. A pamphlet, 'Crystal Sets and the Brookman's Park Transmitter,' has been prepared by the B.B.C. to assist listeners living in this area of weaker signal strength. It is obtainable on request from the B.B.C., Savoy Hill, and all crystal set users living in the 'affected area,' i.e., within the boundaries of, say, a three-mile wide, radius round the Oxford Street transmitter, who find they are unable to receive the new station are advised to write for a copy or, if they prefer it, to call in a wireless expert.

Those living in the vicinity of Brookman's Park will experience much greater strength than at present. This, of course, is the reverse of the conditions mentioned above, and it is probable that the quality of their reception may be affected by over-loading. In these cases a reduction in the size of the aerial is advised. Quite close to Brookman's Park it may be necessary to use hardly any aerial at all, in fact four or five feet of wire will probably be sufficient.

In order to inconvenience listeners as little as possible by the change-over to the new conditions, the Oxford Street transmitter will not shut down immediately, and for a period of two weeks, starting on September 16 at midnight, Brookman's Park will transmit for one hour every night after the normal programme is ended. For a further period of two weeks it will transmit the normal programmes from about 10.30 p.m. onwards, the exact time depending on the occurrence of a suitable gap between programme items. After this period of four weeks, the new station will take over the whole service, and the Oxford Street transmitter will close down entirely.

Listeners in the north of London may experience difficulty in separating 5GB from the new London transmitter at Brookman's Park. This difficulty, of course, will last only until the alternative programme is provided from Brookman's Park instead of from Daventry. Then both programmes from Brookman's Park will be received at roughly the same strength. It should be noted, however, that the introduction of the second programme at Brookman's Park will be effected in a gradual, experimental manner, so that listeners may have ample opportunity of adapting their apparatus in order to take advantage of the extended service.



# Christopher Stone, the B.B.C. gramophone recitalist, writes about THE FRIENDLY RIVALS: RADIO AND GRAMOPHONE.

THE day is long past since two young men who had spent many years in the gramophone record business, whether they should help to finance him in the face of the competition from broadcasting. Things looked very black, funds were needed if business was to continue, and the menace of radio fell like a shadow over the prospect. But one of the young men said: 'Why shouldn't it turn out just the other way? Why shouldn't the broadcasting help the gramophone instead of killing it? It's a gamble, but the odds aren't impossible. So the two young men gambled and, like the other man, they must today be very rich. For today one wonders why there was ever any doubt that broadcasting would help the gramophone. It seems perfectly obvious. People hear music that they like on the radio and want it on a record to play whenever they feel in the mood. They hear Mabel Constanduros or Leslie Sarony, or Clapham and Dwyer broadcasting and at once want to know whether they can get records of the Bugginses and *Tweet Tweet*, and Cissie the Cow. Dozens of names come to mind of artists now equally popular with the radio and the gramophone public.

The difficulty is rather to remember that the two publics are not identical. When a gramophone enthusiast discovers Florence Oldham, or Olive Groves, or Tommy Handley, or the Gershwin Parkington Quartet, or comes running with the news that George Graves has made a wonderful record of a thing called 'The 'ole in the road' it is hard for a moment to grasp that he has never heard them on the wireless; and conversely, when I get letters, as I do every week, asking me to repeat next Friday that lovely record of the *Lost Chord*, or Handel's *Largo* or whatever it is that has been so much enjoyed when I broadcast it last Friday, I have to check my natural impulse to reply: 'Dear Madam, if you really enjoyed that record, why on earth don't you buy it for your gramophone and play it silly?' I have to remember that she hasn't got a gramophone—probably only a crystal set.

There's the rub—not so much on the ears as on the purse. Gramophones are not cheap. In fact, they are comparatively very expensive; and records are worse. It would be foolish to start being a gramophone-owner unless you could face an outlay of seven or eight pounds. That would cover a portable and a score of discs. But the expense would not end there. You would want to get more new records; you would want to change your portable for a better gramophone. It would not be too much to assert that no one who has learned through the radio to appreciate good music would really be satisfied till he had acquired a gramophone costing somewhere about £15, and a library of not less than five dozen records.

If anything that I have written seems to throw even one drop of cold water on any

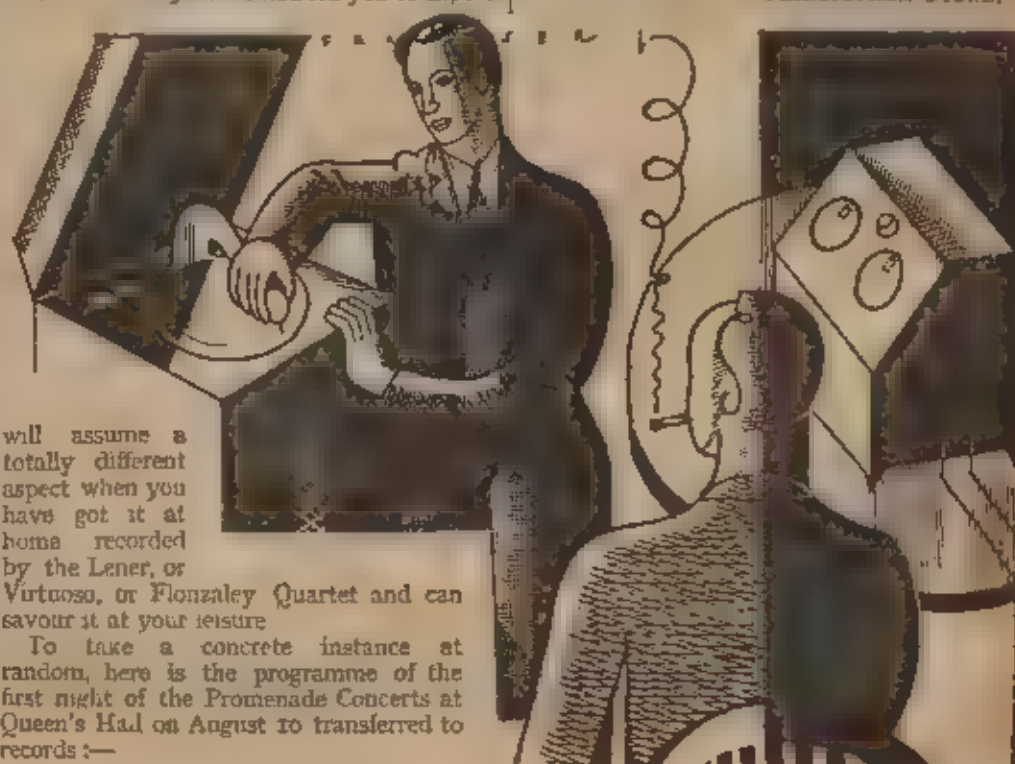
listener's impulse to get a gramophone, consider it unsaid. You *must* have a gramophone if you are going to get the best out of the B.B.C. programmes. When you have got it, the whole atmosphere of radio seems to lift and to reveal new vistas of enjoyment. Putting aside the advantage of having the B.B.C. Wireless Symphony Orchestra, Choir, Military Band and Dance Orchestra, Sir Henry Wood and the Queen's Hall Orchestra, Sir Hamilton Harty and the Halle Orchestra, the J. H. Squire Celeste Octet, Frank Westfield's Orchestra, the Victor Olof Sextet, the New Gallery Cinema organ, Gracie Fields, John Henry and Blossom, and dozens of other individuals and ensembles constantly at hand to play and sing and talk to you—and always in their best form—think of the music itself. Sir Walford Davies often refers to records that will help the listener to follow up his talks; and every week the leading gramophone companies offer you records of the works that are in the programmes, in the advertisement columns of *The Radio Times*. But these are only snatched from the vast treasure-houses of the general catalogues. In them you will very likely find not merely an exact replica of a performance that you have just heard broadcast, and by the same artists, but you will find, what is more interesting, a record of the same work played by another orchestra under another conductor in Philadelphia, Berlin, Vienna, Barcelona, or Paris, the song that you liked when sung by a good singer recorded by the most famous voice in the world, the little piece that you rather enjoyed during the luncheon hour broadcast from a London restaurant recorded by Kreisler, or Heifetz. The chamber music that last night seemed rather less interesting than Mr Harvey Grace had led you to expect

*Capriccio Espagnole* (Rimsky Korsakov). Hallé Orchestra, Col. 8716-7.  
*Three Sea Songs* (Stanford). Peter Dawson, H.M.V. B2.43. 15" 78 (10").  
*Concerto in E Minor* (Mendelssohn). Krumpholtz and Berlin State Opera Orchestra, H.M.V. 15" 78, 10".  
*Ewenspiegel's Merry Pranks* (Strauss). London Symphony Orchestra under Coates, H.M.V. D1418-9.  
*Depuis le jour from Louise* (Charpentier). Ninon Valin, Parlo R2200F.  
*William Tell Overture* (Rossini). New Queen's Hall Orchestra under Wood, Col. 8716-7.  
*Capriccio Italien* (Tchaikovsky). Berlin State Opera Orchestra under Engel, H.M.V. 15" 78.  
*Sarony's Dance in G Minor* (Dvorak). New Queen's Hall Orchestra under Wood, Col. L2813.

To have this fine programme permanently at your disposal will cost you nearly five pounds, but they would be well spent.

There is much in broadcast programmes that cannot be recorded for the gramophone, and much that is not worth recording. But in certain directions which must be tolerably clear the gramophone and its discs are an almost necessary adjunct of the radio set; and since the Gramophone Company has lately celebrated the twenty-first anniversary of the pressing of the first H.M.V. record at Hayes it is not to be doubted that the experience of all those years has produced an extraordinarily high standard of efficiency. It would be unbecoming of me to hint in *The Radio Times* that from the riches of the record catalogues far more brilliant programmes, orchestral, operatic, instrumental, variety and dance, could be broadcast than are possible even on gala nights in the studio; but, if I did, it would be graceful to add that to hear the announcer turning over a record in order to play the other side in the middle of an orchestral overture is one of the minor irritations of the listener's life.

CHRISTOPHER STONE.



will assume a totally different aspect when you have got it at home recorded by the Laner, or Virtuoso, or Flonzaley Quartet and can savour it at your leisure.

To take a concrete instance at random, here is the programme of the first night of the Promenade Concerts at Queen's Hall on August 10 transferred to records:—





## WHAT THE OTHER LISTENER THINKS.

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

### THE MAURETANIA'S MESSAGE

A MAURETANIA message of most happy for the splendid... (The text is partially obscured and difficult to read due to the image quality.)

Among others who have written in praise of the above... (The text is partially obscured and difficult to read due to the image quality.)

### SAY 'GOOD NIGHT' LIKE A GOOD GIRL

(Capt. McNeill)

LISTENING to your 'Surprise Item' tonight we (my wife and I) were treated to what you might call a double surprise. As the three 'good night' blasts from the Mauretania came through the wireless my wife casually remarked 'We might have heard that outside' and even as she spoke I interrupted, 'Listen!' and we heard the first blast of the siren daisy in the closed room. Rushing into the garden, we heard the second and third blasts at about the same strength that we had previously heard over the wireless. As you will see by the address, our home is about six to seven miles from Southampton. —H. H. Howe, Church Road, Weymouth, Mr. Southampton.

### MOST SURPRISING!

WHY can we expect the full of the... (The text is partially obscured and difficult to read due to the image quality.)

### THE SINGING OF HYMNS.

I HAVE often noted in the correspondence which has appeared in the radio... (The text is partially obscured and difficult to read due to the image quality.)

### ARTIFICIAL DIRECTION.

A RECENT case of... (The text is partially obscured and difficult to read due to the image quality.)



### — AND THE PARROT SAID

A GRACE FULLY... (The text is partially obscured and difficult to read due to the image quality.)

### GOOD NIGHT GOOD REST

I MOST heartily agree with A. E. L. in appreciation of our favourite... (The text is partially obscured and difficult to read due to the image quality.)

### SLEEP WELL

Does the A.L.O. announcer think that it is quite fair and square to say at the end of the evening's programme 'Sleep well, when many of the listeners (for the safety and welfare of others) must not sleep? —Doris Hull Painter, Ealing

### SIX LOUD SPEAKERS.

Last Friday night, on going over to my wireless set to switch it off after a two hours programme, I found on the floor in front of the cabinet, a newly born kitten, how it came there I did not know at the time. On going to the set to switch it on again after an interval of one hour, I heard a slight noise and on looking into the back of the set, found the mother cat who was lying against the hanging wires (as if in a hammock) with five more lovely black kittens, the other had evidently fallen to the floor through the wires. I had to disconnect fourteen leads before I could get the happy family to new quarters. The mother is now listening to the best and newest cat's whistler set she has ever heard. —H. H. P. The Promenade Cafe St. Leonards-on-Sea



THE WRITER of the letter published in a recent issue under the heading 'From the Sublime' in which he (or they) complains about dance music following immediately after the masterly organ... (The text is partially obscured and difficult to read due to the image quality.)

### CONTRASTS.

THE WRITER of the letter published in a recent issue under the heading 'From the Sublime' in which he (or they) complains about dance music following immediately after the masterly organ... (The text is partially obscured and difficult to read due to the image quality.)

### FROM THE SUBLIME

I NOTICED in this week's issue a paragraph from a correspondent concerning a transcription of classic music immediately following an organ... (The text is partially obscured and difficult to read due to the image quality.)

### CHANGED PROGRAMME TIMINGS.

I WONDER how many listeners, like myself find the present (Preston) programme... (The text is partially obscured and difficult to read due to the image quality.)

### MINE HOST IN IRAQ AND PERSIA

I WAS very interested in Sir Edward Denison Rose's recent talk on 'The Near East Today'... (The text is partially obscured and difficult to read due to the image quality.)

### TUT! TUT

I DON'T suppose you care even ask for what the Other Listener thinks. —Morrison.

### MUSICAL MISSETS

THE programme recently have shown many examples of musical missets... (The text is partially obscured and difficult to read due to the image quality.)

(In reply to our correspondent's last paragraph: All the music played more than once... (The text is partially obscured and difficult to read due to the image quality.)

### THE STANT BAGPIPES.

In reply to 'The Stant Bagpipes'... (The text is partially obscured and difficult to read due to the image quality.)

Will 'Pro-Scotts' kindly let me know what 'Bagpipes and men of Scotland' had to do with bringing success to Lady Smith? Was it not Buller's Army with Dundonald's Cavalry leading (Imperial Light Horse, Natal Mounted Rifles and Border Mounted Rifles)? —Graham

### THE SAXOPHONE AND MILITARY BANDS.

I WONDER would your correspondent 'Pro-Scotts' be surprised to know that the saxophone has been (and is still) used in almost all British (including Scottish) military bands for about forty years... (The text is partially obscured and difficult to read due to the image quality.)

### THE BROADCAST FROM BLACKPOOL.

ALLOW me to say how delighted I was with the programme from Blackpool to which listeners were treated last Tuesday evening, the 30th instant. I hope it is the forerunner of similar ones, for it was the brightest and most varied we have heard for many a long day, and so say all of us. —A. B. H. Southfield.



### BI-METAL

A fortunate few who have married and lived happily ever after must have been shown a broadcast of 'Love's Old Sweet Song'... (The text is partially obscured and difficult to read due to the image quality.)



# ALL THE WORLD'S A CAGE



A Discussion on Monotony (with special reference to *The Squirrel's Cage*), by Michael Murray and Robert Herring.

**M**ICHAEL MURRAY: So sorry I'm late, but you know what it is with these regular jobs. You can never get away at the regular time.

**ROBERT HERRING:** Not at all. I've been so restless, waiting for phones that didn't ring and posts that didn't come, that I've been listening to the play on the wireless. It made me think that all the world's a cage—

**M. M.:** For squirrels only! And I'm one of them. That's my one excuse, and even that is so monotonous. You at least have the fun of thinking out new excuses.

**R. H.:** And you don't know how exhausting that is. Far more exhausting than all the most monotonous jobs in the world. And that's where I disagree with the moral of that play. I was quite envious of all those easy, monotonous people with their trains, their jobs and their four hundred a year. Besides, to get back to your excuse for your excuse. It's almost worth having a job like yours to have an excuse like yours, for you're sure of being believed.

**M. M.:** Oh, everyone believes in a martyr, and I'm a martyr, though I haven't the consolation of being more than half-dead... or tamed, it's the same thing. Do you remember in that play you were talking about (I heard it, too, in the wash-and-brush-up place) how someone said (I think it was Mary) that 'you can never set a squirrel free after it's been tamed... they get so used to captivity that freedom makes them afraid.'

**R. H.:** That's you, perhaps, but listen to me. I'm so used to freedom that I'm absolutely captivated by it. I wish I had a wire cage to determine my steps.

**M. M.:** And then you'd be in the treadmill like all the rest of us, who just go on and on. Catching the same train each day—I catch a bus, that's my one bit of freedom. And I'm so proud of it, for all the people in 'The Squirrel's Cage' caught trains. We haven't the courage to break away nor the cowardice to surrender. Out of bed at eight, no time to shave—it's all right, I'm a blonde, it'll wait till lunch—down to the office, lunch a failure, shave as well, work, work all day per schedule, with our mind making its own plans of what it'll do in those few precious hours when it escapes from the office; and then, when the time comes, being too tired for anything but sleep.

**R. H.:** What Noel Cowardice!

**M. M.:** Yes.—No. All my energy's sucked out of me, you see, without my being aware of it. The less energy one devotes to one's work, the more tired it makes one. That's the result of having to be in an office—in body, at any rate, and you're free from it. I tell you, one isn't concentrated on a routine job, one just dilutes it, dissipates it. One's energy is

used on something not amusing enough to enjoy nor absorbing enough to employ one.

**R. H.:** You seem to be putting quite a lot of it into talk, all the same. I suppose that is a matter of routine with you? You say you've no time or energy for any life outside your work, but at least your work ends when you leave the office. Mine never seems to end, and as for beginning, it only makes several false starts. Not being tired results in my life being frittered away on a series of hobbies I haven't the energy—you don't mind if I use that word, too, do you?—to make me serious. And instead of an office, I have bars I have to hang around, in the hope of meeting someone I ought to know—I never get a good invitation till after I've accepted a worse one.

**M. M.:** What are the good of invitations to me? I always have the worse one—to the office. How I envy you your freedom to

**'THE SQUIRREL'S CAGE,'**  
Tyrone Guthrie's successful  
radio expressionist play, is  
to be repeated on Sept. 12  
(2LO) and Sept. 11 (5GB).

pick and choose who you'll see, what you'll do and where you'll go. I stick here all day, seeing the same people *failing* to do the same thing. Squirrels in a cage, turning, turning, turning. And when one's gone round often enough, it makes one giddy. It's a kind of fascination. My office hypnotises me, too, like a cat does a mouse.

**R. H.:** Well, the cat's away now, so strut your stuff, mouse.

**M. M.:** Can't. Too tired. And I don't know what to do. There aren't any rules how mice should play when the cat's away. That's my tragedy.

**R. H.:** But think what a comfortable, solid background you've got. Your little time-table job holds you like river-banks, and you flow between a nice Swinburnian stream, safe to sea, without any effort. I have no banks, I flounder about like a dam that's burst. If I ever did reach a sea of any sort, it'd be too big for me. I shouldn't know what to do, or how to lose myself in it. I drift on alone, you know, when everyone else is pulling together. I ought to be getting on with something, with a whole crowd of people like me, people I agree with, and I'm so used to being on my own, I don't agree with anyone. I've nothing to hold me. I'm here and there—and I daren't be here in case I miss something there. You escape this... There's the telephone again.

**M. M.:** No, it isn't. And if it had been, it would probably have been to dine at the Ritz, or one of those larger Soho restaurants, and dance at the Mayfair afterwards. Whereas, have you ever seen the kind of evenings I and my sort have? Have you ever seen us at our *palais-de-danse*?

**R. H.:** No I can't say I have. It's no fault of my own. But I listened to something that sounded rather like it tonight. I mean, the dance scene in *The Squirrel's Cage*.

**M. M.:** Yes. We're all so equally well dressed, or badly dressed, whichever you like, but dressed—that's the main thing. Our detestable double-breasted jackets, our trousers that widened too late, our lighters that don't work—

**R. H.:** Have a cigarette?

**M. M.:** No, thanks. Our men's eyes that are too dull to be tired, our women's mouths that are too uniform to smile!

**R. H.:** I've never been to these places, but I'm sure they are very pleasant. At any rate for Ivy in the play. She got her husband there.

**M. M.:** And look at the kind of child she and her husband had!

**R. H.:** Exactly the kind of child you and I would have—if we ever found anyone rash enough to marry us, or were foolish enough to let them make us marry them. For you would make your child exactly like you are. It would be your great revenge against the routine system—to repeat it. And mine, I am convinced, would react violently against the type of man his rather embarrassed father was. So both our children would be like the one in *The Squirrel's Cage*. Look here, you wouldn't go to the *palais-de-danse* you talk about if you didn't like it. You get something from being there, even if you'd rather be somewhere else. In fact, you get it both ways. But I don't really get much kick out of being anywhere, because I always feel that I *might* be somewhere else. There's no need for me to be anywhere or do anything, so there's no reason why I should do anything. I am no one. Just one like a lot of others, a herd if you like, all trying to develop our 'personalities,' heaven help us. But when I ring you up in the morning, to discuss this discussion, someone says that she will see if you are 'disengaged.' And so because you're one of an organized herd, you are, you can be 'engaged.' I'm not, and nothing would be upset if I ever were 'engaged,' except myself—and what's that? A creature relying on others' whims. After all, I relied on your whim of coming to talk to me tonight to break up the monotony of my evening. I got nothing from it except having my lack of anything to do broken up. But you, I'm sure, received encouragement, relaxation, and I think—yes, I'm certain—refreshment.



## 5GB Calling!

## PLAYS OF LIFE 'BELOW STAIRS.'

A Trifle called 'Café au Lait'—Hasland Prize Band—From Favourite Grand Operas Play by a Nobel Prize Winner And another by Gertrude Jennings.

## Café au Lait.

**M**OST of us remember those brown and cream-coloured tins which during the War were an indispensable part of every well-run company's mess equipment in the front line. With the euphemistic title of 'café au lait', they contained a condensed, glutinous mixture which, if mixed with hot water, produced something that was welcome, if only for the fact that it was hot and wet. *Café au Lait* figures in 5GB's programme for Monday, September 16. It is also described by its writer as 'condensed'—a condensed musical comedy. The author is Charles Brewer, who has been responsible in the past for several successful light productions from 5GB, such as *Moonshine*, *Cabaret*, *The House the B.B.C. Built*, etc. The scene is a village somewhere up West, and Alf Higgins, the proprietor of a somewhat henpecked husband, will be played by that joyously 'miserable' comedian Harold Clements. His friend, a policeman, will be Alfred Butler; while the hero is played by Cyril Diddington. Sylvia Thorburn, the heroine, who is described as possessing a voice which makes this a land fit for heaven to tune-in to, is in the hands of Wynne Ajello.

## Don't Shoot . . . !

**T**HE artists in the Light Music programme on Monday, September 16, are Bernard Sims (baritone), a young singer from Stamford, who possesses to a marked degree that good asset of a broadcasting artist—the ability to make his words heard, and Rita Sharpe (violin-cello). Miss Sharpe, like many another artist, has been the recipient of a few very remarks which might, perhaps, have been expressed more tactfully. On the broadcast the following strange but appreciative letter arrived: 'I listened to you on Sunday. I think your playing is so beautiful that it is almost human. I remember one of those artists who uses a "musical evening" where the hostess, a dear old lady, had a habit of never failing to "put her foot in it" and say the wrong thing, if humanly possible. We had all performed our "party pieces", including a friend of mine, whom we will call Mr Smith. He had sung a Victorian ballad in the throes of throaty tenors, in fact the applause at the end was one more of relief than anything else. Then came a pause while the hostess tried to persuade her daughter to play. "Come along, my dear," she said. "Mr So-and-so has sung, Miss Blank has played, and Mr Smith has done his best!"'

## Fostering Village Musical Life.

**T**HE Hasland Prize Band, which has its headquarters in the little village of Hasland, near Chesterfield, makes another appearance in 5GB's programmes on Sunday evening, September 15. First formed about 1874, it has had a long series of successes. Harold Fairhurst (violin), is one of the soloists in the same programme.

## An Operatic Programme.

**F**RENCH, German, and Italian opera will be represented in an operatic programme from Birmingham on Thursday, September 19, when excerpts from Wagner's *Die Meistersinger*, *Lohengrin*, *The Flying Dutchman*, Gounod's *Faust*, and Mascagni's *Cavalleria Rusticana* will be presented by the Birmingham Studio Symphony Orchestra, conducted by Joseph Lewis, and Parry Jones (tenor).

## Vaudiville.

**A** STRONG vaudiville bill is due from the Birmingham Studios on Tuesday, September 17. James Donovan, the leader of Philip Brown's Dominoes Dance Band, will play saxophone solos. At the age of sixteen he conducted a military band, and has specialized on the clarinet and saxophone since quite an early age. Versatile and Partner present a life-like absurdity, *Dancing Out*, written by Austin Melford, who will be remembered as a member of the Co-Optimists and a writer of many of their amusing sketches. Jack Richards and his Partner appear as Soundalmongers, while there will be a sure welcome for an old friend, Tommy Handley.

## Violins and Violoncellos.

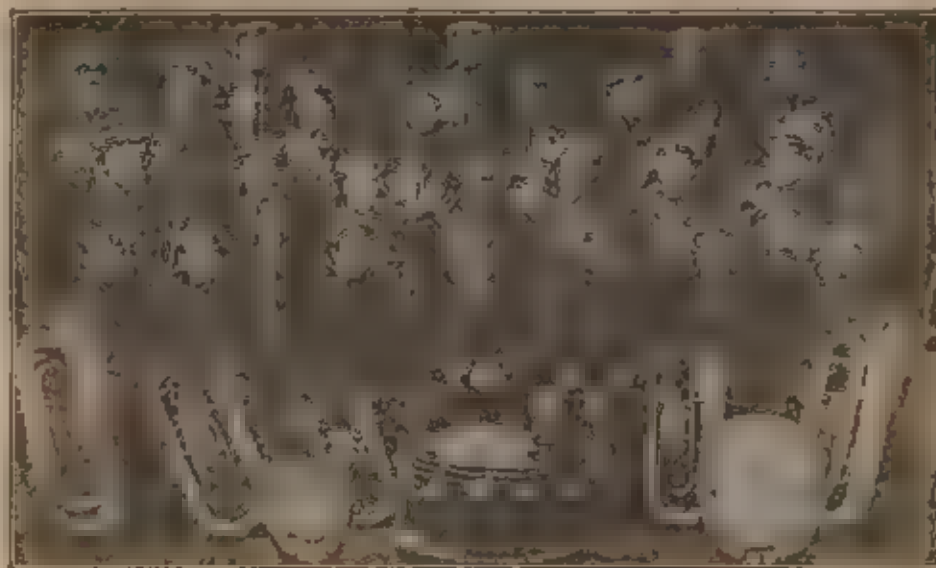
**T**HE Birmingham Studio Symphony Orchestra provides a concert on the evening of Tuesday, September 17, when Mary Pollock (soprano) will sing an aria from *Madame Butterfly*, and a group of Hebraean songs arranged by Mrs. Kennedy-Fraser. Eda Kersey (violin) will play Mozart's *Violin Concerto No. 6 in E Flat*. Miss Kersey tells me of a rather pathetic little incident which occurred at Euston Station not long ago. A bent and quite ancient porter approached and seemed most anxious to help her with her luggage. She gave him her suit-case, but not her fiddle, as she feels (in common with most other violinists, I think) that it is safest with the owner. He suggested he should take the violin as well, to which Miss Kersey replied that it was so precious that she preferred carrying it herself. He then turned a most pleading face to her and said, "Aw, missus, let me take it—I plays it!" Which rather reminds me of the porter who had been given charge of a highly valuable 'cello. Presently he re-appeared from among the throng on the platform and inquired of the owner: "Excuse me, sir, but is that fiddle o' yours an old one?" "Yes," he replied, "very old, indeed." "Ah," the porter sighed with relief, "that's all right then, it won't matter so much. There's a cabin trunk just fallen through it!"

## Two 'Kuchen' Plays.

**T**WO short plays are being broadcast from Birmingham on Friday, September 20. As it happens, although very different in character, they both have their scenes laid in archaic. The first is *The Pot of Broth*, by W. F. Yeats, a Senator of the Irish Free State, a Doctor of Literature and of Law and in 1923 the recipient of the Nobel Prize for Literature. *The Pot of Broth* was this poet and playwright's first comedy in dialect, and the author remarks concerning its earlier history: "In some country village an audience of farmers once received it in stony silence, and at the fall of the curtain a farmer stood up and said that nobody had ever seen a play. Then Mr William Fay explained what a play was, and the farmer asked that it might be performed again, and at the second performance there was much laughter and cheers."

## For Amateurs.

**T**HE second play is the popular and much performed *Between the Soup and the Savoury*, by Gertrude Jennings. Although it might be termed an 'old-timer' it has been included in the programme with a definite purpose. The simplicity of the author's craftsmanship commands her, especially, to amateurs and it is for the benefit of those that it is being performed before the microphone. The winter season when amateur societies emerge into activity, is drawing on and there may be societies, rural or urban, which do not know the play. For others it may serve as a refresher, and for the individual listener it will provide a half hour of good, humorous entertainment.



THE HASLAND PRIZE BAND,

which has fifty years' history in the little village of Hasland, near Chesterfield, is to broadcast from 5GB on Sunday, September 15.

## Tommy Handley Up.

**B**Y the way, the last time I saw Tommy he told me a good story of his adventures at a provincial fête which was to be broadcast immediately before the Children's Hour. A press camera-man dashed up and asked for the senior B.B.C. official. Tommy directed him, and soon after the Aunts and Uncles present emerged from the tent and were drawn up in a line to be photographed. "What's your name?" he asked. "We are," said one of the camera-men, "and I am," and the photographer, disappointed, "a jockey!" Next morning, Tommy happened to pick up a local paper. There, star-bright in the face, was the photograph, and underneath the following caption: "Rending from left to right, L. N. So-and-so, Auntie Somebody-else, Cousin What-a-her-name-is, and T. Peabody, jockey, from London."



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## FOR THE KOLSTER-BRANDES FORTNIGHTLY SUNDAY CONCERTS

Use the K.B. 103 (Portable Receiver Price 18 gns. including valves and royalties) for best reception of the fortnightly Sunday Concerts broadcast from the Hilversum V.A.R.A. station by the Kolster-Brandes Radio orchestra under the direction of Hugo de Groot.

### KOLSTER-BRANDES CONCERT ON SEPT 8

1. BRANDES Radio March *Hugo de Groot*
2. As you like it (OVERTURE on English Airs) *T.M. Toban*
3. Wedding of the Winds *John T. Hall*
4. Bont's Steldcheim Intermezzo *Herman Kraus*
5. Dancing Doll *E. Poldars*
6. Bagpipe Music (Scottish March and Dance) *Margaret and Dance*
7. Chiquita (Waltz Song) *Mabel Wayne*  
(Organ Solo on the Vava-Standsart Organ,  
Organist Johan Jong)
8. OVERTURE Orpheus in the Underworld *Offenbach*
9. Waltz from "The Rose Bearer" *Richard Strauss*
10. "Poem" *Fibic*
11. BALLET "Sylvia" *Debussy*

# Kolster Brandes

RADIO MANUFACTURERS  
CRAY WORKS SIDCUP KENT



## SUNDAY, SEPTEMBER 8 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

Transmitted from London except where otherwise stated.

3.30

### ORGAN RECITAL

by LEONARD H. WARNER

Relayed from St. Botolph's, Bishopsgate

- Prelude Fugue Variation ..... *Franch*  
Two Choral Preludes ..... *Bach*  
"Veni videri der geben" (B Flat)  
"Wachet auf"  
Lohengrin ..... *Wagner, arr. Fricker*  
Ave Maria ..... *Haydn*

### 4.0 A String Orchestral Concert

THE M. A. S. ORCHESTRA  
Conducted by JOSEPH LAW  
J. M. S. ORCHESTRA  
V. L. LAMBELET

#### ORCHESTRA

Symphony, 1st, 2nd, 3rd, 4th  
Violins, Violas, Cellos, Double Basses

#### PROFESSOR B. A. S.

Violins, Violas, Cellos, Double Basses  
Flutes, Oboes, Clarinets, Bassoons, Trombones, Trumpets, Timpani, Percussion

In this Suite, produced at the Three Choirs Festival in 1933 (it was at Hereford that year), he makes use of several well known tunes such as "Way

and "Johnny, get your gun." There are four tunes all bright

TOM BRADLEY and Orchestra

Concerto in D Minor for Violin and Piano

#### 4.40 V. L. LAMBELET

Violins, Violas, Cellos, Double Basses  
Flutes, Oboes, Clarinets, Bassoons, Trombones, Trumpets, Timpani, Percussion

#### ORCHESTRA

Andante in E Flat, Op. 25 ..... *Beethoven*  
Aria in E ..... *Bach, arr. Wahrle*

#### TOM BRADLEY

Pavane ..... *Chausson*  
Tragic Poem ..... *Scriabin*

#### ORCHESTRA

Concerto in D Minor ..... *And Bach*

#### 5.10-5.30 VIVIAN LAMBELET

L'An Blanc (The White Donkey) ..... *Hud*  
A Maiden's Song ..... *Vivian Lamberlet*

September ..... *Mary Andrews*  
Love and Life ..... *Mary Andrews*

#### ORCHESTRA

The "Holberg" Suite ..... *Greg*

#### 5.30 A RELIGIOUS SERVICE

From the Birmingham Studio  
Conducted by the Rev. W. WATKIN DAVIES,  
M.A., of Edgbaston Congregational Church

Order of Service  
Hymn, "Guide me, O Thou Great Jehovah" (S.P., 245)  
Prayers  
Hymn, "When I survey the wondrous Cross" (S.P., 397)

Address  
Hymn, "Lord, kindly light" (S.P., 266)  
Benediction

8.45

### The Week's Good Cause

(From Birmingham)

An Appeal on behalf of the M. Alderman Homes by Alderman BYNG KENDRICK (Lord Mayor of Birmingham)

Contributions should be forwarded to the Secretary, the M. Alderman Homes, Selly Oak

8.50

### "The News"

WEATHER FORECAST, GENERAL NEWS BULLETIN

### 9.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE MILITARY BAND  
Conducted by RICHARD WATKINS

H. B. RALPH, F. H. R.  
WATKIN WATKIN  
B. H. R.

#### BAND

Mus. b. "Algerian Suite"  
Overture, "Poet and the Sea"  
S. H. R.

#### HERALD RALPH

Prelude, "The Sea"  
Prelude, "The Sea"  
A. H. R.

#### BAND

Tone Poem, "Finlandia"  
S. H. R.

The Wanders  
My Rosting, Schubert

#### BAND

Concert Solo, "The Promise of Life" .. Cowen

Introduction and Rondo  
Co. H. R.

#### BAND

Selection, "Remini-  
scent of the Sea"

#### WATKIN WATKIN

Ever so Far Away ..... *Charles Brown*  
If wishes were Horses ..... *Alec Rowley*  
Gifts ..... *Dunkell*

#### BAND

Norwegian Rhapsody ..... *Lolo, arr. Godfrey*

EDOUARD LALE, best known to us in this country by his sparkling "Symphonie Espagnole," is recognized abroad as one of the great composers of the modern French school of which Debussy, Dukas, and d'Indy were the illustrious founders. All three acknowledged his great influence, and all of them paid him the sincere tribute of studying his work deeply. It is recorded that each of them knew by heart his masterpiece, the opera *Nemours*, produced in Paris in 1891.

Calling on the ear always with a happy sense of freshness, Lale's music has those qualities of colour which are proof against the stalemate which repetition may involve, and does indeed involve with music of less intrinsic charm.

The Norwegian Rhapsody appeared first as a Fantasia for Violon and Orchestra. Later, Lale arranged it for orchestra alone, and added a second, much livelier, section. The times are not actual, but are suggested on the Norwegian air.

10.30

### Epilogue

(From Birmingham)



# Sunday's Programmes continued (September 8)

## SWA 94.9 kc/s. (209.2 m.) CARDIFF.

### 3.30-5.0 p.m. A BAND CONCERT

THE SWINDON G.W.R.  
BAND AT THE INTERNATIONAL  
EXHIBITION, CARDIFF

Conductor, J. LOCKWOOD

March, 'Knight of the

Summer

Conductor, J. Lockwood

MARGARET FRANCIS

By the Almighty

Schubert

Wings of Song

Heard

Do not, happy day

Frank Bridge

BAND

Selection, W. H. Squire's

Songs and J. Ord Hunt

For a Solo, Friend O Mine

Soloist, D. BAKER

W. SATTERBURY BAKER (Baritone)

Kindness Song

Love Lyrics

MARGARET FRANCIS

Autumn

A Song of the Evening

The Little Road Home

BAND

Selection, H. M. S. Pinafore

Coronet Solo, Seven on

(Soloist, N. MURRAY)

W. SATTERBURY BAKER

'Maid my Girl

'Drink to me only'

'Blow, Blow thou Winter Wind'

BAND

Selection, 'Faust'

Hymn, Deep Harmony

5.0-6.15 app. S.B. from London

6.0-8.45 S.B. from London

8.50 S.B. from London

9.0 West Regional News

9.5 A CONCERT

Delayed from the Concy

Beach Pavilion, Porth

concy

NATIONAL ORCHESTRA

OF WALES

Conductor, J. Lockwood

Conductor, J. Lockwood

Conductor, J. Lockwood

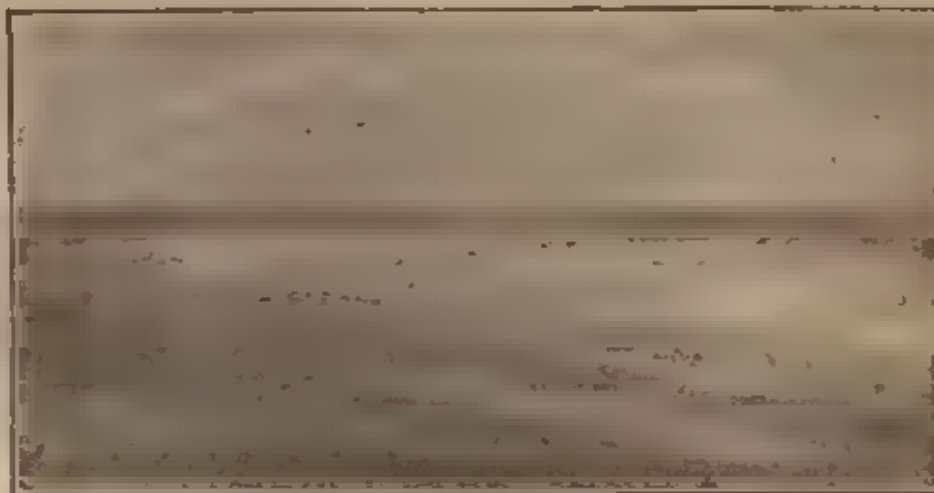
Conductor, J. Lockwood

Conductor, J. Lockwood

Conductor, J. Lockwood

Conductor, J. Lockwood

Conductor, J. Lockwood



ON THE BEACH AT PORTHCRAWL.  
A peaceful scene at the Welsh seaside resort, from which another concert is to be broadcast from Cardiff Station to-night at 9.5.

## ORCHESTRA FACSIMILE EAST & CHIMES IN LITTLE R. (Soloist, Volschen)

10.0 S.B. from London

10.30 Epilogue

10.40-11.0 The Silent Fellowship

Delayed to Daventry (5KK)

55X SWANSEA. 904.0 kc/s. (332.5 m.)

3.30 S.B. from Cardiff

5.0-6.15 app. S.B. from London

6.0-8.45 S.B. from London

8.50 S.B. from London

9.0 S.B. from Cardiff

9.5 S.B. from London

10.30 Epilogue

10.40-11.0 S.B. from Cardiff

6BM BOURNEMOUTH. 1040 kc/s. (285.5 m.)

3.30-6.15 app. S.B. from London

8.0 S.B. from London

## 8.45 The Week's Good Cause

Appeal on behalf of the  
Police Division of the St.  
John Ambulance Brigade  
by Capt. J. W. WARR,  
J.P., County Commis-  
sioner, County of Dorset

8.45 S.B. from London  
(Local Announcements)

10.30 Epilogue

## SPY 1,040 kc/s. (285.5 m.) PLYMOUTH.

3.30-6.15 app. S.B. from London

8.0-8.45 S.B. from London

8.50 S.B. from London (Local Announcements)

10.30 Epilogue

## 22Y MANCHESTER. 797 kc/s. (376.4 m.)

### 3.30 A Symphony Concert

A PROGRAMME OF LYON'S MUSIC  
(Lyon born this day, 1941)  
THE NORTHERN WIRELESS ORCHESTRA  
Conducted by T. H. MONTAGUE  
PERCY BLISS (Tenor)

5.0-6.15 app. S.B. from London

8.0 S.B. from London

## 8.45 The Week's Good Cause

An Appeal on behalf of the Yorkshire Federation  
for Maternity and Child Welfare by Mrs. KATSON  
CLARE S.B. from Leeds

9.0 S.B. from London

9.0 North Regional News

9.5 S.B. from London

10.30 Epilogue

## Other Stations. 5NO NEWCASTLE. 752 kc/s. (398.9 m.)

3.30-6.15 app. S.B. from London. 8.45 S.B. from London. 8.45 The Week's Good Cause. Appeal on behalf of the Yorkshire Federation for Maternity and Child Welfare by Mrs. KATSON CLARE S.B. from Leeds. 9.0 S.B. from London. 9.0 North Regional News. 9.5 S.B. from London. 10.30 Epilogue.

## 58C GLASGOW. 752 kc/s. (398.9 m.)

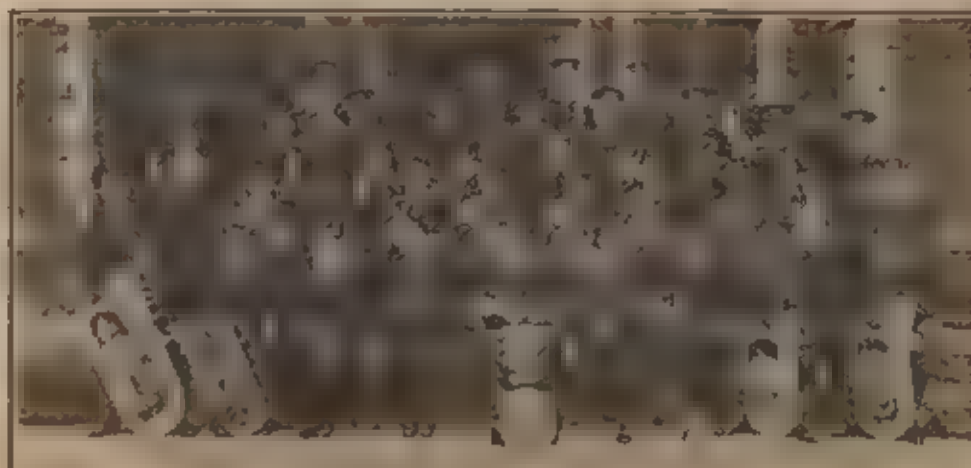
3.30-6.15 app. S.B. from London. 8.45 S.B. from London. 8.45 The Week's Good Cause. Appeal on behalf of the Yorkshire Federation for Maternity and Child Welfare by Mrs. KATSON CLARE S.B. from Leeds. 9.0 S.B. from London. 9.0 North Regional News. 9.5 S.B. from London. 10.30 Epilogue.

## 28D ABERDEEN. 695 kc/s. (431.8 m.)

3.30-6.15 app. S.B. from London. 8.45 S.B. from London. 8.45 The Week's Good Cause. Appeal on behalf of the Yorkshire Federation for Maternity and Child Welfare by Mrs. KATSON CLARE S.B. from Leeds. 9.0 S.B. from London. 9.0 North Regional News. 9.5 S.B. from London. 10.30 Epilogue.

## 28E BELFAST. 1,138 kc/s. (263.3 m.)

3.30-6.15 app. S.B. from London. 8.45 S.B. from London. 8.45 The Week's Good Cause. Appeal on behalf of the Yorkshire Federation for Maternity and Child Welfare by Mrs. KATSON CLARE S.B. from Leeds. 9.0 S.B. from London. 9.0 North Regional News. 9.5 S.B. from London. 10.30 Epilogue.



THE SWINDON G.W.R. BAND,  
a concert by whom will be broadcast from Cardiff this afternoon.



7.45  
THE SONGS OF  
LAWRENCE  
KELLIE

MONDAY, SEPTEMBER 9  
2LO LONDON & 5XX DAVENTRY

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

8.0  
SIR HENRY WOOD  
and  
HIS ORCHESTRA

10.15 a.m. THE DAILY SERVICE

10.30 *Dauntsey only* TIME SIGNAL, GREENWICH.  
WEATHER FORECAST

10.45 Miss SYDNEY M. BUSHFIELD  
in Household Work—I. Choosing a House

THIS begins a series of, in all, 10 talks—four of which will be given by Miss Bushfield and five by Mrs. R. O. Raphael (Miss W. Spence). Director of the Household Section of the Ministry of Industrial Psychology, Miss Bushfield is a graduate of the London School of Economics and has had considerable experience in the types of housing schemes now being carried out.

11.0 *(Dauntsey only)* Gramophone Records

12.0 A Ballad Concert  
MURIEL LAWRENCE KELLIE (Soprano)  
KENNETH LOWE (Baritone)

12.30 Organ Music  
Played by EDWARD O'HENRY  
Relayed from Tuscan's Cinema

1.0-1.5 Light Music  
LEOPARDO BEMP and his PICCADILLY HOTEL ORCHESTRA  
From the Piccadilly Hotel

4.0 Jack Payne  
and the  
B.B.C. Dance Orchestra

4.15 LIGHT MUSIC  
ALPHONSE DU CLOS and his ORCHESTRA  
From the Hotel Cecil

5.15 THE CHILDREN'S HOUR  
'Water Wagtail' (Cybil Scott) and other Piano Solos Played by GAIL DIXON  
The Story of 'Jonathan and the Wild Mouse,' written and told by J. C. STOBART  
Various Songs, including 'The Longshoreman,' sung by ARTHUR WYNN  
'Getting Ready for the Rugby Football Season,' by Captain H. B. T. WARRIAM

6.0 Mr. A. J. PRIOR: 'Organizing a Juvenile Hobbies and Handicrafts Exhibition'

A TALK that should be specially useful and acceptable to scouts, guides, boys' brigades, boys' and girls' clubs, etc. Mr. Prior is Secretary of the Brighton and Hove Juvenile Welfare Council—a Council which, on several occasions, has successfully run Juvenile Hobbies and Handicrafts Exhibitions.

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

7.0 Mr. DESMOND MURPHY  
Literary Critic

7.15 Musical Interlude

7.25 Major N. G. BRETT-JAMES:  
How Seventeenth-century London  
lived and died



IN HIS OWN HAND.

This portrait of Richard Wagner is reproduced from a photograph in the possession of Mr. Alfred Cammeyer, signed across the foot by the composer himself. A Wagner Prom. will be relayed from the Queen's Hall tonight.

7.45 Lawrence Kellie's Songs

Sung by  
MURIEL LAWRENCE KELLIE (Soprano)

She dwelt among the untrodden ways  
The day has a thousand joys  
A Leavetaking  
The Boy and the Brook  
Now will I sing to God



THE VILLA WAHNFRIED AT BAYREUTH,  
where Wagner lived from 1872 to 1882, the period during which Bayreuth  
became the centre of a world-wide musical influence.

8.0 Promenade Concert

Relayed from the Queen's Hall  
Sole Lessee, Messrs. Chappell and Co., Ltd.  
3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 35



# MONDAY, SEPTEMBER 9

## 5GB DAVENTRY EXPERIMENTAL

525 kc/s. (479.3 m.)

TRANSMISSION FROM LONDON EXCEPT WHERE OTHERWISE STATED

### 8.0

#### AN HOUR OF VAUDEVILLE

**4.0 LOVELL'S PICTURE HOUSE ORCHESTRA**  
(From Birmingham)  
Conducted by E. A. PARSONS  
Overture, 'The Italian in Algiers' .... Rossini  
Incidental Music, 'Faust' .. Onslow  
Dance of the Witches; The Four Visions;  
In the Devil's Kitchen  
Intermezzo Romance, 'Callantry' .. Ketchley

**4.30 Dance Music**  
(From Birmingham)  
BILLY FRANKS and his BAND  
Relayed from the West End Dance Hall  
WORTLEY ALLEN presents 'Characters from  
Fables'

**5.30 The Children's**

(From Birmingham)  
'About Scotland and  
the Scots,' by Angus  
Wilson  
Scots Song by JANET  
MA'ARLANE (Soprano)  
'The Hungry Child's  
Alphabet—Breakfast,'  
by Margaret Macleod  
Songs by GUYMARTIN  
FOON (Baritone)

**6.15 'The First News'**  
JIMMY S. SAIL, CHIEF  
AND WEATHER FORE-  
CASTER  
FIRST GENERAL  
NEWS BULLETIN

**6.30 Light Music**

(From Birmingham)  
THE BIRMINGHAM  
ORCHESTRA  
Conducted by JOSEPH  
OFFERT  
MARGARET TILSON  
(Mezzo-Soprano)  
OLGA THOMAS  
(Pianoforte)

ORCHESTRA  
Overture, 'The Ma-  
dama's Boy' ... On-  
slow  
Selection, 'The Girl of  
Tones'

MARGARET TILSON  
My Love's an Arbutus ..... arr. Stanford  
Irish Folk Song ..... Arthur Foote  
A Soft Day ..... Stanford  
I Know Where I'm Goin' ..... arr. Hughes

**7.5 ORCHESTRA**  
A Little Suite ..... Patrick Barron  
Carnegie, Minuet, Jug

OLGA THOMAS  
Study in B Sharp ..... Arensky  
Military March ..... Schubert, arr. Tansley  
MARGARET TILSON  
Now sleeps the crimson petal ..... Quiller  
Fair Hues of Joy ..... Quiller  
Among the Willows ..... Phillips

**7.35 ORCHESTRA**  
Waltz, (Catherine) ..... Tchaikovsky  
OLGA THOMAS  
Prelude in E Minor ..... Mendelssohn  
Study in A Flat ..... Chopin  
Rhapsody in G, No. 3 ..... Dohnanyi  
ORCHESTRA  
First Children's Suite ..... Ansell

**8.0 Vaudeville**  
(From Birmingham)  
WALTER JONES and PARTNER (Light Songs and  
Harmony)

JOCK MARRISON (Scots Songs and Stories)  
PAULINE and DIANA (Instrumentalists)  
ANDREW GUNBOY (Comedian)  
PHILIP MIDDLETON and WINIFRED WINTON  
in 'Sketches of Conversation'  
PHILIP BROWN and DOMINOS DANCE BAND

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

**9.15 A Popular Orchestral Programme**

(From Birmingham)  
THE BIRMINGHAM  
ORCHESTRA  
Conducted by JOSEPH  
OFFERT  
HOLLYWOOD  
ORCHESTRA

Overture, 'The Girl of  
Tones'  
Selection, 'The Girl of  
Tones'

THOMAS, although known almost wholly now by Mignon, was the com-  
poser of at least twenty operas and full-sized ballets which enjoyed  
great popularity in the second half of last century. In his own day,  
indeed, he was easily the most popular of composers for the Paris  
stage. The latter part of his life was spent, however, in teaching,  
as head of the famous Paris Conservatoire—a post which he held for  
twenty-five years. It was the success of his Opera *Hernani*, follow-  
ing on *Mignon*, which won him that distinc-

tion, and to Mignon he owed the award of the Grand Cross of the Legion of Honour which was given him on the occasion of his thousandth performance.

The Opera *Ruy Blas*, of which only the Over-  
ture is now played, although that is well known and popular, appeared in 1861.

**HELEN ALSTON**  
The Lover's Task ..... Traditional, arr. Cecil Sharp  
Dashing away with the .....  
smoking iron .....  
The Wandering Night Song ..... Easthope Martin  
The Brightest Day ..... Easthope Martin

ORCHESTRA  
Prelude, 'The Girl of Tones' ..... And J. S. Bach  
Rose Minuet ..... Messiaen

**HELEN ALSTON**  
Buy my Strawberries ..... Herbert Oliver  
The Red Sea ..... J. B. Wells  
Day's End ..... Helen Alston

ORCHESTRA  
March of the Crusaders ..... Finch

**10.15-11.15 DANCE MUSIC**

THE PICCADILLY PLAYERS, directed by AL  
STARITA, and THE PICCADILLY GRILL BAND,  
directed by JERRY HOVEY from THE PICCADILLY  
HALL

Monday's Programme continued on page 483.



### THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

#### Orchestral and Band.

CARNEVAL Overture No. 18035-  
BENEDICTION DES ROYSAUX (Wagner) No. 18036-  
POST AND PLACANT Overture No. 18037-  
FINLANDIA TONE POEM No. 18038-  
NORWEGIAN Rhapsody No. 18039-  
TRISTAN AND ISOLDE Prelude to Act 2 No. 18040-  
RIENZI Overture No. 18041-  
TANNHAUSER Overture No. 18042-  
TANNHAUSER Overture No. 18043-  
RAYMOND Overture No. 18044-  
BELL OF NEW YORK No. 18045-  
CONDOLI RE No. 18046-  
SYMPHONY No. 18047-  
MORNING NOON AND NIGHT Overture No. 18048-  
TOM JONES No. 18049-  
LA PALOMA No. 18050-  
SEMIKAR DE Overture No. 18051-  
EIMONT Overture No. 18052-  
SYMPHONY No. 18053-  
MADAME BUTTERFLY No. 18054-  
SUMMER DAYS No. 18055-  
VALSE TRISTE No. 18056-  
EXOTIC SUITE No. 18057-

#### Instrumental

ARE ON THE G STRING No. 18058-  
SCOTTISH FANTASIA No. 18059-  
INVITATION TO THE WALTZ No. 18060-  
LICHORSTRAUM No. 18061-  
ROMANCE No. 18062-  
MEMORIES OF MENDELSSOHN No. 18063-  
EVENING LULLABY No. 18064-  
SERENADE No. 18065-

#### Vocal.

SEMIKAR Scherzo No. 18066-  
TRIPS No. 18067-  
AMONG THE WILLOWS No. 18068-  
I KNOW OF TWO BRIGHT EYES No. 18069-  
MADE MY GRIE No. 18070-  
O KISSING KISS No. 18071-  
NIVANA No. 18072-  
LOVE'S OLD SWEET HOME No. 18073-  
LONDON LIA No. 18074-  
IMMORTAL LOVE-PARTY SOUL No. 18075-  
IMMORTAL LOVE-SOUL No. 18076-  
SEE US FAR FROM THE LAND No. 18077-  
PHILEMON AND BAUCIS-Vulcan's Song No. 18078-

Now on Sale at all Stores and Dealers.

Complete Catalogue of Columbia Records and Gramophone Records  
10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100















# TUESDAY, SEPTEMBER 10

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRADE MARK FROM LONDON FACTS WHICH OFFICERS STATED

### 4.0 A Light Orchestral Programme

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA

Conducted by FRANK CANTELL

LINDA SKYMOOR (Contralto)

JAMES DAWES (Pianoforte)

#### ORCHESTRA

Overture, 'Die Fledermaus' ('The Bat')

Johann Strauss

LINDA SKYMOOR

Bonfire ..... Harry

I know a bark ..... John Harrison

No. 10 in G minor ..... Rachmaninoff

The Lones ..... Rachmaninoff

#### ORCHESTRA

Prelude and Eastern Dance ('Nero')

Guaranga Taylor

### 4.35 JAMES DAWES

Four Preludes ..... Chopin

No. 6 in B Minor; No.

10 in G Sharp Minor;

No. 15 in D Flat; No.

20 in G Minor

#### ORCHESTRA

Three Dances ..... Cyril Scott

LINDA SKYMOOR

An Andante ..... Sir

George Martin

The Shape of Arcady ..... Michael Head

A Birthday ..... Woodman

### 4.55 ORCHESTRA

Soloist in 'The Prodigal

Son ..... Wormes

#### JAMES DAWES

Prelude and Fugue in B

Flat Minor ..... Bach

Antiquities, No. 1 in E

Chopin

#### ORCHESTRA

Hilbertson Suite ..... Roedel

### 5.30 The Children's Hour

(From Birmingham)

Musical play in two acts

by L. B. POWELL

HAROLD MILLS (Violin)

LOREN JAMES will Entertain

### 5.45

#### 'The First News'

TIME SIGNALS, GREENWICH; WEATHER FORECAST,

FIRST GENERAL NEWS BULLETIN

### 6.30

#### LIGHT MUSIC

(From Birmingham)

PATTON'S SALON ORCHESTRA

Directed by NORMAN STANLEY

Relayed from the Café Restaurant, Corporation

Stance

Overture, 'Fugue in G' ..... Mendelssohn

Valce, 'Tales of the Vienna Woods' ..... Strauss

The melody which forms the chief tune of the Overture, 'Fugue in G' (see comments on the Hebrides) was written by Schubert in 1815, after a visit, with Mrs. Schumann, to the little town of Heiligenstadt, off the west coast of Scotland, and sent home in one of his delightful letters, describing the visit with all his own buoyant enthusiasm.

The Overture begins with lower strings and bassoons, presenting a theme which depicts the long, rolling Atlantic breakers, and later the same instruments give us the second chief tune. The Overture is built up of these, simply and together; a very beautiful instance of their use in combination is heard near the end, where flute and horn join to play them very softly.

NORMAN STANLEY (Violin)

Nocturne in E Flat ..... Chopin, arr. Borovitz



CLARA SERENA

is one of the soloists in the Promenade Concert tonight at 8.0.

#### ORCHESTRA

For a list of the soloists in the Promenade Concert tonight at 8.0.

Selected by the Promenade Concerts

### 7.15

#### ALBERT WHELAN

(The Australian Entertainer)

### 7.30

#### Lozells Picture House Organ

(From Birmingham)

Edwin J. Goodgold (Organist)

Memories of Walden ..... arr. Finch

Andante in G ..... Finch

March ..... Finch

### 8.0

#### A Promenade Concert

Relayed from the Queen's Hall, London

(Soloist: MRS. L. J. B. and Co., Ltd.)

35th Season

CLARA SERENA (Contralto)

HEDDIE NASH (Tenor)

EGON PETRI (Pianoforte)

A. B. NEWTON (Bassoon)

SIR HENRY WOOD

SYMPHONY ORCHESTRA

(Leader: CHAS. H. WOOD)

Haydn and Mozart

ORCHESTRA

Overture in D ..... Haydn

CLARA SERENA and Or-

chestra

The Spirit Song, 'Hark,

what I tell to thee' Haydn

ORCHESTRA

Symphony in B Flat (No.

10) ..... Haydn

EGON PETRI and Orchestra

Concerto in F ..... 450

March

HEDDIE NASH and Or-

chestra

Aria, 'Il mio tesoro' ('My

Treasure') ('Don Gio-

vanni') ..... Mozart

#### ORCHESTRA

Symphony in C ('Jupiter') (K.551) ..... Mozart

### 9.40

#### 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS

BULLETIN

### 9.55

#### CLARK and MYDOLTON

(Pianoforte Duets)

### 10.15

#### DANCE MUSIC

TEDDY BROWN and his BAND, from Ciro's Club

### 11.0-11.15

#### THE CAFE DE PARIS RAGE LYRES BAND.

FROM THE CAFE DE PARIS

(Tuesday's Programmes continued on page 486.)

#### This Week's Epitome

#### 'PROSPERITY'

Psalm 128 (Lilient)

St. Luke xii, 15-28

Hymn, 'Light's Abode, Celestial Salem'

Psalm 20, vv. 6, 7 and 8



A woman's  
discrimination  
makes her  
delight in saying

Player's  
Please



PLAYER'S "MEDIUM"  
NAVY CUT CIGARETTES

10 for 6d. 20 for 11½d.  
also 5 for 3d.











8.0  
BACH FROM  
THE  
QUEEN'S HALL

WEDNESDAY, SEPTEMBER 11  
2LO LONDON & 5XX DAVENTRY

842 kc/s. (156.1 m) 101k 1 3,554.4 m/s

10.15  
DANCE MUSIC  
AND  
VARIETY

10.15 a.m. THE DAILY SERVICE

10.30 (Daventry only) THE SIGNAL GREENWICH  
WINTER FORECAST

10.45 Mrs. E. M. HUBBARD: 'A Woman's  
Story'

11.0 (Daventry only) Gramophone Records

12.0 A Ballad Concert

(Sole Lessee, Messrs. Chappell and Co., Ltd.)  
HAROLD WHITE (Baritone)

12.30 A Rental of Gramophone Records

1.0-1.30 LIGHT MUSIC

From the Restaurant Menu

2.50-3.15 The St. Leger

A Running Commentary by Mr. R. C. Lyle  
Relayed from the Town Moor Racecourse,  
Doncaster

4.0 DANCE MUSIC

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

4.45 ORGAN MUSIC

Played by ALAN TAYLOR  
Relayed from Davis' Theatre, Croydon

5.15 THE CHILDREN'S HOUR

THE GILES BARN GARDEN AND THE HAY  
The story of the life of Toy Town (Hindu  
mythology) and a new story, with  
Incidental Music by THE GRESHAM PARLINGTON  
QUARTET

6.1 Musical Interlude

6.15 'The First News'

THE NATIONAL CHRONICLE AND THE  
CENTRAL NEWS BULLETIN

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

6.45 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

7.0 Mr. H. J. MARSHALL: 'The Paving of  
W. J. Roads and Bridges'

7.3 Musical Interlude

7.45

CLARK and MYDDLETON  
Piano and Violin Duets

8.0 A Promenade Concert

Relayed from the Queen's Hall

(Sole Lessee, Messrs. Chappell and Co., Ltd.)

8.15

ISOLDE MENON and ORCHESTRA  
(Violins)

ORCHESTRA

SIR HENRY WOOD

and his

SYMPHONY ORCHESTRA

(Lessee, CHARLES WOOD)

Bach Concert

ORCHESTRA

8.15 in B Minor, for Flute and Strings

FLUTE: ALAN WALKER

ANDREA DESMOND and ORCHESTRA

8.30 in A Major (Mass in B Minor)

ISOLDE MENON and ORCHESTRA

8.45

FRY GREENE and ORCHESTRA

8.55

See what His love will do (Church Cantata, No. 85,  
'Ich bin ein guter Hirt') (I am a Good  
Shepherd)

My Jesus is risen (Church Cantata, No. 67, 'Hallelu-  
jah') (Hallelujah Jesus Christ) (Hallelujah  
Jesus Christ)

ISOLDE MENON and ORCHESTRA

8.55 in D Major for Two Solo Violins and  
Orchestra

In the whole realm of musical music there is no  
more beautiful than the truth

and the most popular. Fresh and wholesome  
music, distinct with the splendid melody of  
Bach. It is so full of what the 'man, in  
the music, takes' as to dispose of the

tenor of the music, and the music is  
necessarily hard to hear. The music is  
Bach is always a

It is in three movements, of which the first  
and third are similar in manner and design  
with the slow movement between them. The first  
movement is in the nature of an interlude. Scored for  
two solo violins and strings. The first movement is  
restricted throughout to the one tone-color  
but Bach contrives to vary the shades of tone  
the most interesting way. The first movement is  
a simple, unadorned, and unadorned  
of the first movement is a simple, unadorned  
with a merry, bustling tune which is really the  
basis of the movement. The first violin  
solo and orchestral, take it up at an interval  
of four bars, and throughout the movement it  
will be heard now in solo, now in orchestral, at  
times for a short time on all the strings at once.

The second movement is a simple, unadorned  
of the second movement is a simple, unadorned  
with a merry, bustling tune which is really the  
basis of the movement. The first violin  
solo and orchestral, take it up at an interval  
of four bars, and throughout the movement it  
will be heard now in solo, now in orchestral, at  
times for a short time on all the strings at once.

All out the two solo violins and the bass begin  
the last movement together, but again with  
comparatively slight accompaniment, the greater  
part of the movement is a duet for the two  
solo violins. No more need be said of it than that  
it closes the concert work in the same happy spirit  
in which it opened.

ORCHESTRA

Score for full Orchestra, No. 6

9.40 'The Second News'

WEATHER REPORT, THE NATIONAL NEWS,  
THE LONDON AND DAVENTRY NEWS,  
THE DAVENTRY NEWS, THE DAVENTRY NEWS,  
THE DAVENTRY NEWS, THE DAVENTRY NEWS

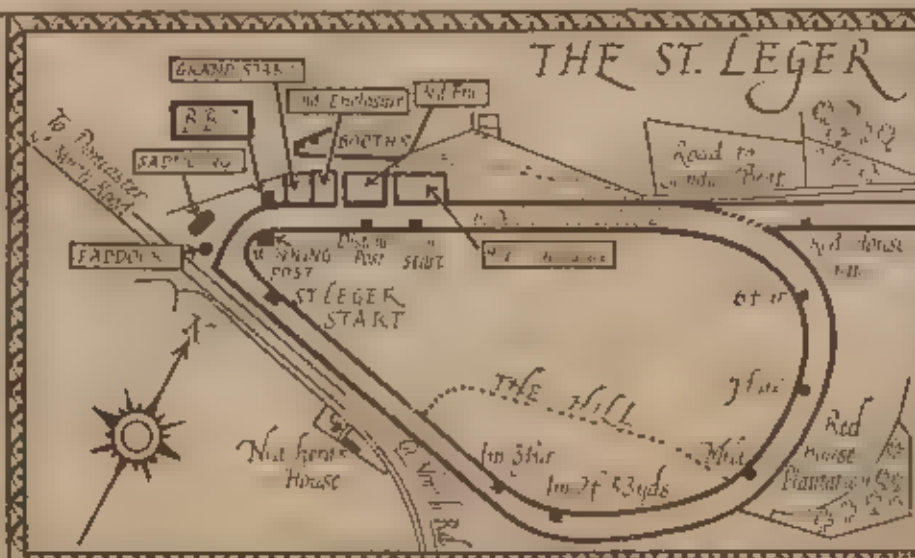
10.0 Topical Talk

10.15 A Variety Item from  
THE LONDON COLISEUM  
and  
JACK PAYNE and THE B.B.C. DANCE  
ORCHESTRA

10.45-12.0 DANCE MUSIC

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

The  
Town Moor  
at Doncaster  
where the  
ST. LEGER  
will be run  
this afternoon



A running  
commentary  
on the race  
will be  
broadcast  
between  
2.50 and 3.15



# WEDNESDAY, SEPTEMBER 11 5GB DAVENTRY EXPERIMENTAL

536 kc/s. 479.3 m.

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED

- 4.0 A Military Band Programme  
(From Birmingham)  
THE BIRMINGHAM  
CLARK  
DOROTHY WITCOMB  
(Conductor)  
BAND  
March, 'La Diabla' ...  
San Miguel  
Overture, 'Sijetous Iwa'  
(If I were King) ...  
Horn  
The Lament of Iwa ...  
Harp  
The Star ... James Rogers  
Cotting Bums ... Wilby  
BAND  
Waltz, 'Gondola Song' ...  
Third and Fourth Move-  
ments from 'Schubert's-  
zade' ...  
Pinsky-Kursakov  
DOROTHY WITCOMB  
Still as the Night Bells  
The Birth of Morn' Leons  
Four Ducks on a Pond ...  
Newham  
BAND  
Lullaby ...  
Giles

- 5.0 DANCE MUSIC  
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA  
6.10 The Children's Hour  
(From Birmingham)  
Merry Heart, by Cecily Fleming  
Songs by PHYLLIS LANE (Mrs. Sapp)  
SIDNEY HULL (Baryte)  
7.0 'The First News'  
TIME SIGNAL GREENWICH, WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN  
8.30 DANCE MUSIC  
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA  
7.0 Light Music  
(From Birmingham)  
THE B.B.C. DANCE ORCHESTRA  
On the ...  
Overture, 'Morning, Noon and Night' ... Suppe  
Waltz, 'Autumn Visions' ... Lullaby  
I know of two bright ...  
Austrian Boat ...  
The ...  
Scherzo, 'The Idea of Hoffmann' ... Offenbach  
If I might only come to you ... W. B. Square  
Suite, 'Holiday Sketches' ... Lucas

## 8.0 'Squirrel's Cage'

(abridged)

## TYRONE GUTHRIE'S PLAY, 'SQUIRREL'S CAGE,'

which was a notable success  
when it was broadcast early in the  
year, is to be revived

FROM 5GB TONIGHT AT 8.0,  
and broadcast again from London  
and Daventry tomorrow night.

Further particulars of the pro-  
duction will be found on page 494,  
and a discussion of the central  
idea of the play appears on page  
473.

- PIERINA ROSSELLI  
Aria, 'La Hobemia' ...  
Nixon ...  
BAND  
Symphony on French Themes  
Schubert, arr. Gerard Williams  
Austrian and variations, Rimsky-Borschko  
10.15 DANCE MUSIC  
BILLY FRANCIS and his BAND, relayed from THE  
WEST END DANCE HALL, Birmingham  
11.0-11.15 FOR THE DANCE BAND,  
Relayed from THE TOWER BALLROOM, BLACKPOOL  
S.B. from Manchester

## NOW IS THE TIME

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## The Listener

The B.B.C.'s New Literary Weekly

The Autumn Talks begin  
on September 23

Place an order with your  
Newsagent to-day.

EVERY WEDNESDAY - PRICE 2d

## 9.15 WIRELESS MILITARY BAND

- 9.0 'The Second ...  
WEATHER FORECAST  
SECOND GENERAL ...  
9.15 A WIRELESS  
MILITARY  
BAND CONCERT

- PIERINA ROSSELLI  
(Soprano)  
THE WIRELESS  
MILITARY BAND  
Conducted by  
B. WALTON O'DONNELL  
(1) 'The ...'  
Mendelssohn  
PIERINA ROSSELLI  
Maiden ...  
Your Eyes ...  
BAND  
Drei Lushige Märsche  
Three ...  
(First ...)



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

- OVERTURE RAIN ...  
PRELUDE ...  
DANCE OF THE APPRENTICES ...  
CLOSING SCENE ...  
ET NOVA BALLY ...  
MARCH ...  
NOW SLEEPS THE CRIMSON PETAL ...  
RAYMOND OVERTURE ...  
SCHERZADE ...  
SLAYONIC DANCE NO. 1 ...  
SLAYONIC DANCE NO. 2 ...  
STANDUP ...  
MORGEN ...  
PORT AND PARANT ...  
AIR ON THE ...  
FINLANDIA ...  
INTRODUCTION AND RONDO ...  
EGMONT OVERTURE ...  
SYMPHONY NO. 5 ...  
LUTE PLAYER ...  
INVITATION TO THE WALTZ ...  
LIEBESTRAUME ...  
SEA ...  
DANCE ...  
TRADE WINDS ...  
TOMBE ...  
LULLABY ...  
VARIATION ...  
SYMPHONY NO. 4 ...  
SBERNADE ...  
OVERTURE ...  
LARGO ...  
THE ...  
LAPALOMA ...  
BER ...  
WEDDING ...  
LOVE ...  
LINDEN ...  
OVERTURE ...  
TWENTY ...  
OVERTURE ...  
WALTZ ...  
JUPITER ...

## "His Master's Voice"

The Gramophone Co. Ltd., London, W.1.



## Wednesday's Programmes continued (September 11)



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London, W.1



Gillette  
blades

## SWA CARDIFF. 885 kc/s. (289.2 m.)

## 1.15-2.0 A Symphony Concert

Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cerdorfia Genedlaethol Cymru)

Symphony No. 41 in G ('Jupiter') .... Mozart  
Ballet Suite ..... Olrik, arr. Mott

2.50-3.15 London Programme relayed from  
Davertry

## 4.0 An Afternoon Concert

THE STATION TRIO

FRANK THOMAS (Violin); RONALD HARDING  
(Cello); FREDERICK P. ALLEY (Piano)

Potter Suite (Little Suite) ..... Debussy

FREDERICK BLADE (Baritone)  
The Wedding of Sam  
Leo Katharine Barry

Beloved, I shall wait  
I shall wait

TAIO

Two Old French  
Dances .. ..

THE DEVIL'S LIPS

The Devil's Lips

Maude Valerie White

Love's Coronation

Finances Aylward

O Flower Divan

H. Wood

Trio

Spanish Serenade

Glasgow

Ballet .. .. Briton

## 4.45 THE CONY BEACH FIVE

Relayed from the  
Cony Beach Dance  
Restaurant, Portl  
outh

5.15 S.B. from Swansea

## 5.30 The Children's Hour

6.0 London Programme  
relayed from Dav  
entry

6.15 S.B. from London

## 8.0 A Welsh Programme

NATIONAL ORCHESTRA OF WALES  
(Cerdorfia Genedlaethol Cymru)

Conducted by WARWICK BRATHEWAITE

Welsh Rhapsody ..... German

TOM PICKERING (Tenor) and Orchestra

Rosie, and Aria, 'Lo' here my love' .... Handel

ORCHESTRA

Welsh Melodies ..... At yllwain

'The Penillion Singer'

A One-Act Play of the time of the 'Rebecca  
Riots,' by ERNEST RHYS

Characters

Dai Cantwr (a harper)

Evan Cwn (a farmer, and Mari's lover)

A Captain of Dragoons

Mari the 'Lion' (the Penillion Singer)

In the 'Hungry Forties,' the small farmers  
and yeomen in Wales were rebelling against  
the tyranny of the toll gates. One of the rebels,  
Evan Cwn, comes to the Red Lion Inn at Llun  
gwm in the Black Mountains.

ORCHESTRA

Fantasia on Welsh Airs, 'Cambria' .. .. Bonnyman

## T.M. PICKERING

Bugle's Gwennith Gwyn ..... Welsh Melod  
Adagio ..... arr. Hubert Pongelly  
Dagran ..... Tom Jenkins

ORCHESTRA

Celtic Rhapsody ..... Jenkins

9.40 S.B. from London

9.55 West Regional News

10.0-10.45 S.B. from London

## SSX SWANSEA. 1,040 kc/s. (288.5 m.)

1.15-2.0 S.B. from Cardiff

2.50-3.15 London Programme relayed from  
Davertry

4.0 S.B. from Cardiff

5.15 The Children's  
Hour

5.30 S.B. from Cardiff

6.0 London Programme  
relayed from Dav  
entry

6.15 S.B. from London

8.0 S.B. from Cardiff

9.40 S.B. from London

9.55 S.B. from Cardiff

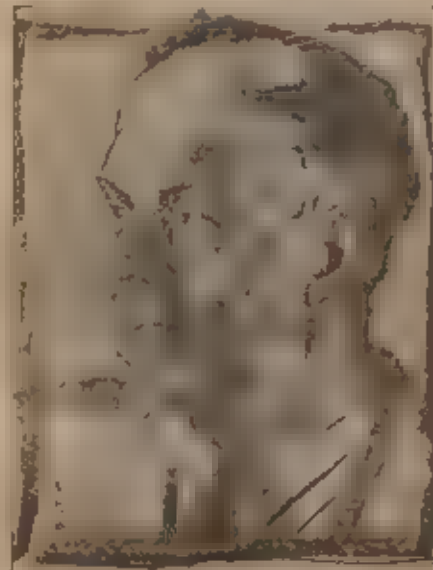
10.0-10.45 S.B. from  
London

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

2.50-3.15 London Pro  
gramme relayed from  
Davertry

4.0 London Programme  
relayed from Dav  
entry

6.15-10.45 S.B. from  
London (9.55 Local  
Announcements)



ERNEST RHYS,

the well-known editor and man of letters, whose  
one-act play *The Penillion Singer* will be broad  
cast during the Welsh Programme from Cardiff  
tonight.

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

2.50-3.15 London Programme relayed from  
Davertry

4.0 London Programme relayed from Daventry

5.15 The Children's Hour  
THE MARIONETTE SHOW

We have fully equipped the little theatre, and  
new puppets will make their debut

6.0 London Programme relayed from Daventry

6.15-10.45 S.B. from London (9.55 Mid-Week  
Sports Bulletin and Local Announcements)

(Wednesday's Programmes continued on page 121)

Rates of Subscription to 'The Radio  
Times' (including postage): Twelve months  
(Foreign), 15s. 8d.; twelve months  
(British), 14s. 6d. Subscriptions should be  
sent to the Publisher of 'The Radio  
Times,' B-11, Southampton Street, Strand,  
W.C.2.



# The Writer's World

No. 2

6th September, 1929

For New Writers

## What Editors Want

By a Professional Journalist

If you are able to view a subject in a new light, you are, if you can write English, a potential journalist capable of earning a considerable income in your spare time.

The keynote of all newspaper contributions is novelty. There are comparatively few new subjects, but there are many variations on the same themes. Any averagely intelligent person is capable of striking a new note. It is that new note that variation of familiar themes, that literary editors want. In fact, one type of "magazine" article is nothing more than a novel point of view upon a familiar or topical subject.

But there is another kind of article—that which deals with unfamiliar aspects of or gives interesting facts about a particular business, profession or experience. They are usually signed "By a Lawyer," "By a Hostess," "By a Teacher," "By a Gardener," "By a Philatelist," etc. It is quite common for one person to be hostess, gardener, philatelist, and a dozen other things, so that the writer's scope is not limited.

That is the secret of subject choosing. Ideas for articles are endless. But the free lance needs something more: he needs to know the technique of article writing. It is not difficult to acquire. Anybody who takes the trouble to do so and can learn how to treat subjects in an entertaining way has a wonderful chance to add to his income—and in a way that is not only really fascinating but which broadens his outlook and interests amazingly.

The Regent Institute offers practical correspondence tuition in article and story writing. If you have aptitude for literary work—if you, for instance, can write an interesting letter—you can be trained to turn out articles for which editors will pay big prices. Send for the interesting booklet "How to Succeed as a Writer" (free and post free) to-day, and learn how the Institute has enabled hundreds of men and women to write for the Press. Many of them are paid to sell their work while still taking the Course.

## How I Made £600 in Spare Time

By a WOMAN WRITER

I had always been keen about writing, though I had no practical knowledge as to how to dispose of my MSS. I decided to join the Regent Institute, for the simple reason that the slogan "Earn While You Learn" appealed to me! I paid my fee, and before I had got to the end of the third lesson had refunded myself in full. Evidently the slogan was a true one.

I finished the Course, which I found tremendously interesting, stimulating and helpful. Not only were my articles criticised and corrected, but I was given the names (with the happiest results) of those papers likely to take my MSS. In a few months I had made more than enough to encourage me to continue.

## ... Now I Earn £400 a Year

By JOHN CLEMENT

The assertion that writers are born, and that the art of writing saleable articles and stories cannot be taught, is quickly disproved when one becomes a student of the Regent Institute.

My literary career began after an interview, some two years ago with the Assistant Director of Studies. I knew nothing whatsoever of writing at that time, and, moreover, I had not the advantage of a good education.

After reading a sample of my work, the Assistant Director told me that I had a fair chance of success, provided, of course, that I was willing to work. That day I enrolled as a student and although I have much more to learn, I am now a professional journalist earning about £400 per annum.

It is but giving the Regent Institute their due to say that I owe my success to their valuable tuition, and the minute pains to which they were put in instructing one who knew absolutely nothing about journalism. I have no hesitation in recommending those who have an urge to write to place themselves as students with the Regent Institute. The fees charged are ridiculously small when compared to the remuneration that success brings.

That I enjoyed none of the advantages of a public school education, and yet progressed to the extent of contributing to most of the big daily and weekly newspapers within eighteen months, is sufficient to illustrate the great value of the tuition offered by the Regent Institute.

It was pointed out in one of the lessons that an author should write on those subjects of which he or she has some personal and practical experience. This advice has been the keynote to my success. I asked myself what subject I knew most about. The answer came in a flash. I wrote my first book. It ran at once into over 20,000 copies and is still selling. I followed this up with others on the same subject, and in four years have made well over £600. Last year I made £240 from royalties and other sources, and this in the midst of a very busy life.

Truly, my introduction to the Regent Institute was a very lucky one—for me!

D. H.

## Earning While Learning

### Swift Success of Regent Students

Hundreds of Regent students have earned money by the pen during tuition; many of them have recouped the fee several times over while taking the Course. Most of these successful pupils were novices when they enrolled. Typical reports of *earning while learning* are given below.

Write to-day for a copy of the Institute's prospectus, "How to Succeed as a Writer." This interesting booklet will be sent free and post free on application to The Regent Institute (Dept. 258G), Regent House, Palace Gate, London, W.8.

#### Selling Two or Three Articles a Week.

"For some time the *Liverpool Echo* and the *Evening Express* (and occasionally the *Weekly Post*) have published my articles each week. . . . I remounted a few articles according to the slots in your lessons, and they were at once accepted."

#### Thirty-Three Times in Print.

"I have now (after Lesson 6) been in print thirty-three times."

#### Permanent and Remunerative Work.

"I have secured permanent and remunerative work, besides selling every one of my exercises."

#### Over £30 Earned.

"I am doing fairly well. I expect to touch £50 from Journalism by December, as I am now beyond £30 (after eight lessons)."

#### A Busy Writer.

"I have heard my sixth lesson for criticism. . . . At present I can scarce find time to continue with the Course, as every spare minute is spent in writing articles. Some weeks I place as many as four."

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

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(Dept. 258G)

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Please send me, free of charge and without any obligation on my part:—

(a) A free copy of your INTERESTING BOOKLET, "How to Succeed as a Writer," describing your Postal Courses and giving full details of the openings for new writers, together with evidence of substantial earnings by students in spare time.

(b) Particulars of the moderate fee and the convenient terms of payment.

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WOOLWICH S.E. 18



# Wednesday's Programmes continued (September 11)

(Continued from page 410.)

## 2ZY MANCHESTER. 767 Mc/s (876.4 m.)

7.15 *London Programme relayed from Deventry*

## 4.0 Famous Northern Resorts Southport

A Municipal Band Concert relayed from the Bandstand

The Besses o' th' Barn Band  
Musical Director, Fred Boyle

Fantasia, "Turn o' Shanter" *Round*  
Lullaby, "Ballet" *Light*  
Trombone Solo, "Boronia" *Gay & Lively*  
(Soloist, W. Whiteside)  
Selection, "The Girl in the Taxi" *Light*  
Gems of British Songs *Light*

## 5.0 YELDA BOCK (Pianoforte)

Rhapsody No. 3, Op. 11 *Andante* *Dohnanyi*  
Prelude *Andante* *Chopin*  
Nocturne in A Flat *Andante* *Chopin*  
Sing a Song of Sixpence *Light* *Leo Lincus*

## 5.15 The Children's Hour A SHORTKISS EXPEDITION Songs by DENIS GAMMILL and HARRY HOPKINSON

6.0 *London Programme relayed from Deventry*

6.15 *S.B. from London*

6.30 Royal Horticultural Society's Bulletin for North of England Listeners

6.45 *S.B. from London*

## 7.45 Famous Northern Resorts Blackpool

Organ Music by Max Bruce  
Relayed from the Tower Ballroom

8.0 BRITTON and his ORCHESTRA, in a programme of Popular dances of the 1920 Season  
Relayed from the Tower Ballroom

8.30 SPIERO and his PALACE PICTURE THEATRE ORCHESTRA, in a specially arranged programme of Light Music  
Relayed from the Palace Picture Theatre

## 9.0 LILLIAN GRIMMOND (Pianoforte) From Manchester

Spring Song *Mendelssohn*  
Spinning Song *Chopin*  
Fantasia, Op. 42

## 9.15 Blackpool (Continued)

Two Excerpts  
from Julian Wyllie's 1929 Revue

"THE SHOW OF SHOWS"

Relayed from the Pavilion, the Winter Gardens  
Scene V, BILLY DARTERS  
(The Popular Lancashire Comedian)

9.25 Scene VI, MONA VIVIAN  
(The Well-known Revue Comedienne)

## 9.31 SPIERO and his ORCHESTRA (Continued)

9.40 *S.B. from London*

9.55 North Regional News

10.0 *S.B. from London*

## 10.45-12.0 DANCE MUSIC

BERTINI'S DANCE BAND, relayed from the Tower Ballroom, Blackpool. Relayed to London and Deventry

## Other Stations.

### 5NO NEWCASTLE

7.55-8.15 *London Programme relayed from Deventry*  
8.15-8.30 *London Programme relayed from Deventry*  
8.30-8.45 *London Programme relayed from Deventry*  
8.45-9.00 *London Programme relayed from Deventry*  
9.00-9.15 *London Programme relayed from Deventry*  
9.15-9.30 *London Programme relayed from Deventry*  
9.30-9.45 *London Programme relayed from Deventry*  
9.45-10.00 *London Programme relayed from Deventry*

### 5SC GLASGOW

7.55 *London Programme relayed from Deventry*  
8.15 *London Programme relayed from Deventry*  
8.30 *London Programme relayed from Deventry*  
8.45 *London Programme relayed from Deventry*  
9.00 *London Programme relayed from Deventry*  
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11.45 *London Programme relayed from Deventry*  
12.00 *London Programme relayed from Deventry*

### 2BD ABERDEEN.

7.55 *London Programme relayed from Deventry*  
8.15 *London Programme relayed from Deventry*  
8.30 *London Programme relayed from Deventry*  
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### 2BE BELFAST.

7.55-8.15 *London Programme relayed from Deventry*  
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11.30-11.45 *London Programme relayed from Deventry*  
11.45-12.00 *London Programme relayed from Deventry*

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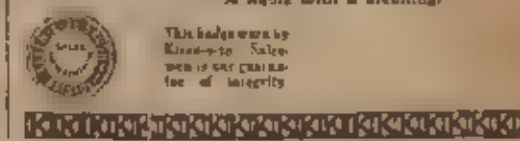
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# THURSDAY, SEPTEMBER 12

## 5GB DAVENTRY EXPERIMENTAL

625 kc/s. (479.2 m.)

TRADE SHOWS DON'T BEGIN UNTIL WHERE OTHERWISE STATED.

### 3.0 A Symphony Concert

No. XVI of the Summer Season

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

Conducted by Sir DAN GODFREY

Overture, "The Sea" ..... Beethoven  
Tone Poem, "A Vision" ..... Edith Sitwell  
Pianoforte Concerto in A Minor, Op. 17 ..... Frederic  
Chopin ..... Romaine, Allegro molto  
Vivace

(Summit, London Baran)

Irish Symphony ..... Stanfor  
Allegro moderato; Allegro molto vivace;  
Andante con moto;  
Allegro moderato, con  
crescendo

### 4.30 LOZELLE PICTURE HOUSE ORGAN

(From Birmingham)

EDWIN J. GODFRIED

(Organ)

HERBERT FLINT (Tenor)

EDWIN J. GODFRIED

Overture, "Santaluzza"

Entr'acte, "The Wed-

dning of the Painted

Doll" ..... Brown

ONLY the Overture of  
an opera that survives.  
It is interesting, however,  
to recall that this opera itself  
was something of a success  
at the King's Theatre,  
London, in 1911, being a  
feature on his original  
production of the year  
before.

The Overture begins  
with a vigorous measure  
where strings and wood  
wind enter, and a  
continued roll on the  
drum to reach a  
thrilling climax. Then  
there comes a more slowly  
moving section, based  
on a duet which is sung  
in the opera by the  
heroine, Santuzza, Empress  
of Ninaveh, and  
Arturo, the leader of her  
armies, and, though she  
does not know it, her son.  
This slower section is  
followed by another  
Allegro, which brings  
the work to an end with  
all Rossini's usual  
brilliance and energy.

HERBERT FLINT

O Mistress Mine

Norina

EDWIN J. GODFRIED

Selection, "L'Amour Masqué" (Masked Love)

Love's Old Sweet Song ..... Molloy

HERBERT FLINT

Linden Lea ..... Vaughan Williams

I hear you calling me ..... Marshall

EDWIN J. GODFRIED

Three Hungarian Dances ..... Brahms

### 5.30 The Children's Hour

(From Birmingham)

'Adventures with the Treasure Lady She

receives her gift by the end of the

Songs by MARJORIE PALMER (Soprano)

WINIFRED COCKERILL (Harp)

### 6.15 'The First News'

TIME SIGNAL, GREENWICH; WEATHER FORE-

CAST, FIRST GENERAL NEWS BULLETIN

### 6.30 Organ Music

Played by Dr. HAROLD RHODES

Relayed from Coventry Cathedral

(From Birmingham)



JOHANNE STOCKMARR  
will give a pianoforte recital tonight at 9.55.

Prelude and Fugue in G ..... Bach  
Come, Kindly Death ..... Bach, arr. Jackson  
Sketch in D Flat ..... Schumann  
First Symphony in D Minor ..... Schubert  
Introduction and Allegro; Pastoral, Fugue

7.0

DANCE MUSIC

JACK PAYNE

and the B.B.C. DANCE ORCHESTRA

8.0

### A Promenade Concert

Relayed from the Queen's Hall, London

Sole Lessees—Messrs. Chappell and Co., Ltd.

55th Season

GLADYS PALMER (Soprano)

THORNTON JONES (Tenor)

ALBERT SAMMONS

SIR HENRY WOOD

and his SYMPHONY

ORCHESTRA

LEONARD BARTON

WOODROUSE

A British Composers'

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10.30-11.15 DANCE MUSIC

JACK PAYNE

and the B.B.C. DANCE ORCHESTRA

Thursday's Programmes continued on page 456.





# Sensational Case THE TRIUMPH OF RADIUM OVER RHEUMATISM.

The Famous Authoress, Lilly Porthan,  
Relates Her Experiences.

**A** SMALL grey piece of flannel that looked like worn-out home-spun. That begins the Authoress in her account of her experience of Radium-radium pack. She continues:

So simple and unassuming is the external appearance of the celebrated Radium pack Radium. But it contains radium, which substance for the human body means health and strength. And therefore the pack is worth more than gold and jewels.

As I have myself been entirely cured of serious rheumatism in the joints by the pack, I wish to convince other sufferers of the wonderful and rare qualities which the Radium packs possess.

A year ago I fell ill with pains, which began in both knees and quickly spread to all the joints in the body. The doctor declared that it was a most severe case of rheumatism in the joints, and very difficult to cure. Medicines, compresses, electricity, nothing relieved or helped. The pains were horrible. The joints had become much inflamed, and I could not move the slightest degree move the left arm and the right leg. New ointments, new compresses. All to no avail.

Every day I had fever, and the heart weakened through waking and pains. A burning headache gave me the presentiment that the rheumatism had already reached so high up. The night became bad, and even the eyes ached, so that I saw everything as through a red mist.

I had myself lost all hope. Then I heard something spoken of that was said to cure. Just as a drowning person will clutch at even the weakest support, so I did at the new remedy which would be sure to cure me. It was ordered and it came.

I must admit that it was with a feeling of great disappointment, almost of contempt, that I examined the plain, Spartan piece of flannel which was called Radium, and which would for certain restore me to health.

There on the sick table was standing a considerable collection of precious jars containing expensive ointments, bottles of strong-smelling and richly-scented liquids, and patent tubs of neat glass. These had not helped me at all. And now the small radium pack was going to show them all what it could do.

It was placed on the most affected knee. And I waited. About half an hour after I fell asleep. When I woke up, after having slept for three hours, the pain in the knee had grown considerably less and the fever had disappeared. The pack was placed on the shoulder. Two days later I could move as I liked the arm which had hitherto been stiff and no pain was to be felt in it any more. Now I knew that it was the little pack which had brought me relief in my illness. I ordered a larger one. And thanks to those two packs I got quite well, so that, after having used the same night and day for four weeks, I had no more pains whatever and slept excellently. And my night has grown stronger since I have worn the pack on the forehead during the night. It was the radium, that wonderful substance, which soothed and cured.

(Signed) LILLY PORTHAN.

So much for the authoress. But it is not only against Rheumatism or its numerous forms that Radium has proved its unique healing effects, but also against Gout, Lumbago, Sciatica, Neuralgia, Insomnia, and other diseases which have their origin in defective metabolism. Our imposing collection of testimonials from persons in all ranks of society and in different countries bears witness to this.

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*Both Sides of the Bristol Channel.*

## GHOSTS OF THE QUANTOCKS.

Great Men who Lived in Somerset The Bard of Nether Stoway More about the Industries of South Wales  
A New National Pleasure Ground—A Civic Reception Concert.

On the Quantocks.

IT is often the good fortune of poets and artists that, when the public is still shy of their work, a patron comes forward to enable the creators to devote themselves to their art. Poets perhaps need this assistance more than other creators, and the poets Coleridge and Wordsworth were particularly fortunate in their friends. These poets when young met in Bristol, and both of them fled from the city to the peaceful Lake District. Wordsworth lived at Alfoxden and Coleridge had a cottage at Nether Stowey, three miles distant. This cottage was provided for the impetuous poet by Thomas Poole, who has been described as "one of these rare souls whose genius it is to earn the friendship of genius."

### Crannock Ghosts.

**M**R. FRANK TYLER has arranged a production of "The Wreck of the Great Eastern" at 8 P.M., October 19.

"Quantoek Ghosts, an Evening with Great Men in a Somers Village." The remnants will be taken from "Wuthering" by Emily Brontë and Dorothy Wordsworth, and in the first scene, in 1797, we find them in Tom Poole's home. He kept, we are told, open house, and distinguished people made it a rendezvous. This scene will be followed by an interlude giving glimpses of the poets, and Scene 2 finds them at Tom Poole's again in 1799. An Epilogue is entitled "Nether Stoway revisited in 1941."

*At Neither Slowly*

[illegible]

▪ *The Ancient Mariner.*▪

THE two poets, Coleridge and Wordsworth, tried to write *The Ancient Mariner* as a joint composition and the idea of shooting the albatross was Wordsworth's. 'Let the Ancient Mariner kill one of these birds,' he suggested, 'and let the tutelary spirits of the region avenge that act of brutality.' Fortunately the poets decided that their 'respective manners proved so widely different' that it was not prudent to attempt the work in collaboration, but they discussed the subject on a tramp to Lynton. Joseph Cottle, the Bristol publisher, visited Coleridge shortly afterwards and took the poem with him.

*Sight and Sound.*

A NEW vocabulary is needed to describe again a divorced from sight. Blind people speak the language of seeing folk, for they say to visitors: "It's a long time since I saw you last," or a blind man will say to a child, "How long it is since I saw you!" and "When shall I see you again?" Sight is not really referred to, but the words connected with sight would be too blunt for they wish to convey that they

was felt when the programme of the Quincentenary of Christopher Columbus was decided to make the shades of the great poets come to life once more, not as a play but as they spent an hour or two in happy

our word "ghost," for a ghost is but a pain and the great poet, like Arthur, must

*The Forest of Dean.*

**T**HE Forest of Dean is receiving much attention at the moment on account of the proposed plan to make it a national pleasure ground. Mr. B. W. Murray the Gloucestershire poet gives the first of a series of talks on the Forest on Tuesday, September 17 at 4.0 p.m., in which he will deal with its history.

## Talks for Women. 1

**M**RS. NELSON EDWARDS, who has had much experience in lecturing to Women's Institutes, gives the first of a series of talks on Economical Cooking on Thursday September 10th at 3.45 pm. The Glamorgan Federation of Women's Institutes had a most interesting stall with demonstrations and exhibits at the Royal Agricultural Show held at Cardiff early in August. There were many attractive specimens of jams, marmalades and bottled fruits displayed.

This series of talks is being welcomed especially by the stricken areas in South Wales, for I gather Mrs. Nelson Edwards does not make economy a synonym for dullness. Variety is as substance is necessary to a healthy appetite. The series is very practical, and the first talk will deal with the poet of a common-sense dinner.

## Wash Wicket.

**M**R. D. RHYSS PHILLIPS, who has given several interesting talks on Old Welsh Beliefs and Customs, takes the absorbing subject of Welsh Witches for his talk on Saturday, September 21, at 7 p.m. Mr. Rhys Phillips considers that "otherworlds are brought into existence by the credulity of some of the rest of us, and that while the witch in Wales has changed her dress and even her nationality, she has not changed her nature." What calls forth this occupation? "The craving," says Mr. Rhys Phillips, "for knowing the mysteries of the future, for discovering the face of a potential 'Prince Charming,' for identifying the intruder who carried away the favourite kitter."

*Music at a Civic Reception.*

**A**LTHOUGH the concerts at the City Hall do not begin again until October 3, listeners will hear the National Orchestra of Wales play in the Assembly Room on Monday, September 24, at 8 p.m. when the Lord Mayor of Cardiff will give a ~~concert~~ <sup>reception</sup>. The Lord Mayor must be specially proud of Cardiff when it features a ~~concert~~ <sup>reception</sup> by the very first of its civic bandings are admittedly unique.

**'STEEP HOLM'**



THE ASSEMBLY ROOM IN THE CITY HALL  
at Cardiff, in which the National Orchestra plays. Their music will be relayed  
from the Assembly Room during the Lord Mayor's Civic Reception on Monday,  
September 16.

*Tin-plates at Llanelli.*

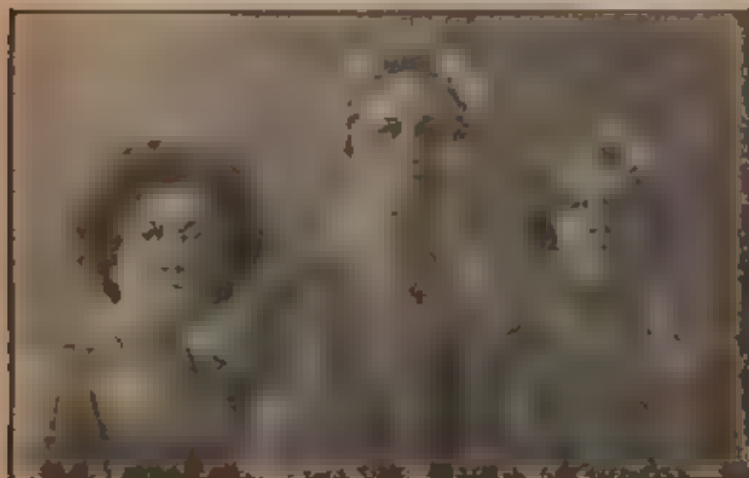
**M**R. W. H. JONES will tell of tin-plates at Llanelly in the fifth talk of his series, "The Romance of Industry in South Wales," on Friday, September 20, at 6 p.m. The word 'tin-plate' conveys a meaning very different from that intended. It is not a plate of tin that is produced in the manufacture. The word is a corruption of the descriptive term, 'tinned-plate,' afterwards written 'tin'd plate,' and in its manufacture, in the olden days, every plate was beaten out by hand on an anvil, pickled in lye and water fermented, and then heavily tinned. Later on 'charcoal iron' was prepared by the 'dandy' and 'running-out fire,' and later still there was the so-called steel-plate which was not steel at all, but was made of homogeneous iron. Since the early days the coating of tin has become thinner and thinner, until it is a marvel how many tin-plates can be coated from a pound of tin.

he deliberately put his hand into the cash box behind the counter, or poured water into the pot on the tank—this never happens. For every malady there is a physician: for every eerie problem there is a witch who can offer a solution at a price, sitting beside her cauldron in a beauty parlour, in a sunless almshouse dwelling, or in a lonely cottage on the moors.

7.45  
MUSIC BY  
THE  
CHAPLIN TRIO

FRIDAY, SEPTEMBER 13  
2LO LONDON & 5XX DAVENTRY  
842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

8.0  
THE  
PROMENADE  
CONCERT



THE CHAPLIN TRIO. Tonight at 7.45

10.15 a.m. THE DAILY SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH, WEATHER & CURRENT

10.45 Recipes: 'More ways of cooking eggs'

11.0 (Daventry only) Gramophone Records

12.0 A Sonata Recital

MATTHE DIXON (Pianoforte)

HALEN LUND (Violoncello)

Sonata in G, Op. 6, No. 1 ..... Beethoven  
Adagio sostenuto; Allegro; Allegro vivace

12.30 Organ Music

Played by

BENTHAM J. OSWALD

Relayed from St. Mary le Bow

Fantasia and Fugue in G Minor ..... Bach  
Three Preludes on Welsh Hymn Tunes ..... Heyes  
Lullaby Rhwyndre, R. by lo

Evening ..... Vaughan Williams  
Passacaglia in E Minor from Sonata Op. 132 ..... Rheinberger

1.0-2.0 A Recital of Gramophone Records

by

CHRISTOPHER STONE

4.0 EILEEN ANDERLEKOVITCH (Violon)

The Answer (The Answer)  
W. Walstenholme, arr. Muffat  
Giga (from D Minor Sonata)  
Veracini, arr. Muffat  
Romance (from Second Concerto)  
Wieniawski, arr. Wilhelm  
Cavotte ..... Gosset, arr. Emil Kraus

4.15 LIGHT MUSIC

LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA (from the PICCADILLY HOTEL)

5.15 THE CHILDREN'S HOUR

THE FAMILA

Will gather round the Microphone

6.0 Prof. V. H. MORTHAM: 'Gardening on a Clay Soil' II

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

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

7.0 Mr. FINEST NEW NAME: 'The B.R.C. Music Clinic'

7.15 Musical Interlude

7.25 Mr. G. L. DE VINE: 'More about America'

7.45 THE CHAPLIN TRIO

KATE CHAPLIN (Violon)

MAHUR CHAPLIN (Violon da Gamba)

NELIEL CHAPLIN (Harpsichord)

Trio: 'Fancies from FitzWilliam Collection' (G. L. de Vintry) arr. Chaplin Trio

A Tove, His Dreams, His Content: His Rest, His Humour (A Wayward Fairy)

The FitzWilliam Collection, which embraces many valuable works of art besides its collection of music, was bequeathed to Cambridge University in 1816 by Viscount FitzWilliam. Partly printed and partly in manuscript it contained a very fine old English psalter which would otherwise have been hopelessly lost—a veritable storehouse on which scholars and musicians are still drawing freely. One of the most interesting aspects of the collection is the volume which contains the manuscript of Queen Elizabeth's Virginal Book, now called The First Virginal Book. The book is a treasure of a specially printed psalter, but the book is a work of art which is a masterpiece of old English illumination. Many works are dated, and it is clear that the book, as a whole, belongs to Queen Elizabeth, although the origin of it and its early history are still something of a mystery.

The Virginal was a little keyboard instrument rather like a spinnet and was certainly popular in England in Tudor times. Henry VIII is supposed to have played it well and Queen Elizabeth was a good performer, she was surpassed by Queen Mary. Many of the instruments can be found in the collection, and they are all in good condition. The book is a treasure of a specially printed psalter, but the book is a work of art which is a masterpiece of old English illumination. Many works are dated, and it is clear that the book, as a whole, belongs to Queen Elizabeth, although the origin of it and its early history are still something of a mystery.

Harpsichord: Schubert ..... Scarlatti  
Violon: J. A. de V. 'Plaisir d'Amour'  
(Love & Longing)

8.0 Promenade Concert

Relayed from the Queen's Hall

(Sole Lessee: Messrs. Chappell and Co. Ltd.)

15th Season

RACHEL MORTON (Soprano)

HOWARD FRY (Bass-Baritone)

EDWARD ISAACS (Pianoforte)

SIR HENRY WOOD

and his

SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)

Beethoven Concert

ORCHESTRA

Overture, 'Egmont'

HOWARD FRY and Orchestra

Wonne der Wehmuth (Rapture of Melancholy)  
Song of the Flea

EDWARD ISAACS and Orchestra

Concerto, No. 1, in C

RACHEL MORTON and Orchestra

Sonata and Aria, 'Ah, perfido' ('Ah, Traitor')

ORCHESTRA

Symphony No. 4 in C Minor

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

10.0 Talk

10.15 THE ZIGZAGGER ENSEMBLE

Overture, 'The Beautiful Galathea' ..... Suppe  
Waltz, 'Charming of the Mountains' ..... Zichner  
Requiem for Johann Strauss arr. C. Morena  
(from Performance at England)

11.0-12.0 DANCE MUSIC

TEDDY BROWN and his BAND from CRO'S CLUB

12.0-1.0  
Exposition of the Science of the Future  
by the Royal Society



SIR HENRY WOOD

From a drawing by Edmund X. Kapp, in the possession of One Klennu, Esq.





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far. The one thing more than any other that enables a man to rise above his fellows and win a way into the better-paid jobs is a sound and practical technical training. He cannot possibly get such a training in the course of his everyday work.

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## Friday's Programmes continued (September 13)

11A	CARDIFF.	888 kc/s. (202.8 m.)	6BM	BOURNEMOUTH.	1,040 kc/s. (288.5 m.)
1.0-1.5	London Programme relayed from Daventry		4.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry		6.15-11.0	S.B. from London (9.55 Local Announcements)	
6.0	JOHN STEAN & CARLTON CELEBRITY ORCHESTRA Relayed from the Carlton Restaurant		SPY	PLYMOUTH.	1,040 kc/s. (288.5 m.)
5-15	The Children's Hour		4.0	London Programme relayed from Daventry	
8.0	Mr. W. H. JONES: 'The Romance of Industry in South Wales IV, Copper at Neath and Swansea'		5-15	The Children's Hour The 15th is not always unlucky, for today we present a new play, 'RED PETER', by CONSTANCE SMEDLEY	
6.15	S.B. from London		6.0	London Programme relayed from Daventry	
6.30	Mr. J. KYRIE FLETCHER: 'Place Names—I, Early Man as an Artist'		6.15-11.0	S.B. from London (9.55 Forthcoming Events and Local Announcements)	
6.45	S.B. from London				



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### 'THE BOILING' AT PONTYPRIDD.

The Berw, or in English, 'the boiling,' is the name of this spot on the river at Pontypridd—a good instance of early man's eye for natural beauty, about which Mr. Kyrie Fletcher will talk from Cardiff this evening at 6.30.

7-45	ALBERT WHELAN (The Australian Entertainer)		9.55	West Regional News	
8.0	S.B. from London		10.0-11.0	S.B. from London	
5SX	SWANSEA.	1,040 kc/s. (288.5 m.)			
4.0	London Programme relayed from Daventry		5.0	S.B. from Cardiff	
6.15	S.B. from London		6.30	S.B. from Cardiff	
6.45	S.B. from London		7.45	S.B. from Cardiff	
8.0	S.B. from London		9.55	S.B. from Cardiff	
10.0-11.0	S.B. from London				

## 2ZY 787 kc/s. (375.0 m.) MANCHESTER.

### 4.0 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA

Egyptian Ballet Lancers

PETER DAVIES (Tenor)

Nirvana Adams

Now sleeps the crimson pillow Quiller

Al joy be has Sanderson

ORCHESTRA

Serenade, 'Kisses in the Dark' Michels

Suite, 'In a Fairy Realm' Krumpholtz

The Moonlit Glade; The Queen Fairy Dances; The Gnomes March

PETER DAVIES

Gwlad y Delyn J. Henry  
La Donna e Mobile (Woman is Fickle)...Verdi  
To Daisies Quiller

ORCHESTRA

Scherzo, Op. 35, No. 1 Chopin  
Dances of the Little Feet...Brahms  
Selection, Little Nelly Kelly (John)

### 5-15 The Children's Hour

ROGUES AND VAGABONDS

Songs by HARRY HOPKINS

'The Jackdaw of Rheims' will be recited by HARRISON BROWN

6.0 Short Story Reading—ISABELL MURRAY GILCHRIST, reading: 'A Family Supper,' by R. Murray Gilchrist. S.B. from Sheffield

6.15 S.B. from London

9.55 North Regional News

10.0-11.0 S.B. from London



### Other Stations.

[illegible][illegible][illegible][illegible]

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One of the outstanding events of the Radio Season will be the introduction of the



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SATURDAY, SEPTEMBER 14  
2LO LONDON & 5XX DAVENTRY  
842 kc/s. (355.3 m) 193 kc/s. 1,554.4 m.

8.30  
ARTISTS  
FROM  
OVERSEAS

To be Broadcast Tonight from 8.30 to 9.40.

10.15 B.M. THE  
DAILY SERVICE

10.30 (Daventry only)  
TIME SIGNAL, GREEN-  
WICH W. WEATHER  
FORECAST

11.1-11.30 Miss JANEY  
1-11.30 Ours  
11.4-11.45

12-2.0 LIGHT MUSIC  
MAX JATTA and THE  
I. A. A. A. A. A.  
ORCHESTRA, from  
THE PICCADILLY  
HOTEL

3.30 A CONCERT

MARGARET BARNETT  
(Soprano)

STANLEY POPE (Bar-  
itone)

THE J. H. SQUIRE  
CHAMBER ORCHESTRA

Invitation to the  
Waltz .... Weber

Lachmann ("Love's  
Dream") .... Liszt

Twilight on the  
Waters

J. H. Squire  
(First Performance)

MARGARET BARNETT  
A Land of Silence

Songs of Silence) ....  
Liszt, ("Flowing Tones")

I love the jocund Dance  
OCTET

Ch. d. r. Euryanthe ...  
Romance

STANLEY POPE  
When dull care ...

The Pretty Creature  
The Slighted Swan

Come you, Mary ...

OCTET  
M. a. r. o. s. of Mendelssohn

E. m. Lullaby ...  
The Day

(For Four Violins in Unison)

MARGARET BARNETT  
The Hungarian

Songs my Mother taught me  
The Tunes

Over the Mountain  
OCTET

Age ...  
M. m. d.

STANLEY POPE  
Son of a Gun

When the founding bellows roll  
C. d. r. W. d.

Heard a Dream  
OCTET

R. m. d. ...  
N. d. r. d.

5.15 THE CHILDREN'S HOUR

WHILE THE SUNDAY BAKERS

A Play, specially written for the Microphone by  
MARJORIE J. RICHMAN, with incidental Music by  
the GEORGIAN TRIO

6.0 Musical Interlude

6.15 "The First News"

TIME SIGNAL, GREENWICH WEATHER FORE-  
CAST, FIRST GENERAL NEWS BULLETIN; An-  
nouncements and Sports Bulletin

6.40 Musical Interlude



Cavatina, "Fra Poco  
a me piacere"  
(Full room from  
wed. d. pure school  
vocal)

BAND

Baller The Swan  
Lake Tchaik. m.

Waltz; Dance of  
the Swans; Hun-  
garian Dance

HUGHES MACLEIN

The Fairy Fiddler  
(C. m.)

An evening's evening  
W. d. r. d.

I love thee (C. m.)

BAND

Symphonic Poem,  
"The Preludes" (L. m.)

8.30 Empire  
Vaudeville

ALBERT WHELAN

(The Australian En-  
tertainer)

6.45 THE FOUNDATIONS OF MUSIC

7.0 Mr. HARVEY GRACE Next Week's Broad-  
cast Music

7.15 Col. PHILIP THORPE "A Review of the 1929  
Cricket Season"

7.30 A MILITARY BAND CONCERT

HUGHES MACLEIN (Tenor)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, "Fra Diavolo" ... Auber

HUGHES MACLEIN

Recit., "Tosca degl'avi miei" (Tombs of my  
noble Fathers) ... Verdi

KEITH WILSON (The New Zealand Mimic)

KENSLOVA (South African Violinist)

NOEL EADIE (South African Soprano)

PEGGY MURRAY (Canadian Entertainer)

THREE AUSTRALIAN BOYS

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

9.40 "The Second News"

WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN; Local Announcements, (Daventry  
only) Shipping and Post Block Prices

10.0 Mr. GERALD BARRY The Week in London

10.15-12.0 DANCE MUSIC

AMERSON'S BAND from THE MAY FAIR HOTEL

THE BROADCAST OPERA SEASON.

(Continued from page 469.)

France's character. This performance will escape that difficulty by the simple expedient of inevitability. Then there is Verdi's *Aida*, about which nothing need be said, unless it is to marvel once again at the pre-owned greatness of Giuseppe Verdi, which never fades, always holding some fresh surprise of philosophy or artistry for those who study his work. Another favourite is Charpentier's *Louise*, the tale of Paris, which still has an undimmed vogue among opera enthusiasts. And what more fitting than to end this list of old stagings with one of the world's most famous twins, "Oav, and Pag."? Or, if that is thought irreverent, Mascagni's *Cavalleria Rusticana* may be chosen for the series.

There remain, however, other interesting things. The opera *Mañana* is old history but it is a long enough since it was done here for the B.B.C. to deserve to have something of the air of a premiere. "In son Titania" comes from B. one of Gull Quen's famous records, and, before that, Tetrazzini's. *La Bohème*, by Messager (who wrote the exquisite *Peroniquet*) is a comic opera which had a run last century in London, and will be practically unknown to most. It was important in Messager's career, being his first success, and gaining him popularity in England as well as in France.

The next two operas are French. It is, indeed, good news to hear that Gabriel Faure's *Prélude* is to be performed. The music is of the finest possible texture, and the composer's letters written at the period of its composition show the trouble taken in perfecting its workmanship. Also on the list is Debussy's *L'Enfant Prodigue*. This will be interesting, though it is the very earliest Debussy (a *Pris de Rome* piece), and listeners must be warned that it is nearer to Massenet than to *L'opéra-midi d'un fou*. Lastly, and a fact to be grateful for, there is Stanford's *Silken O'Brien*, one of his best works, seldom heard, thoroughly Irish and typically Stanford.

This closes a remarkably varied list of operas. Whether all the items will stand a broadcast successfully is a matter that experience alone can settle. The orchestra and chorus will have some pretty problems with which to enrich their existences. Listeners might well meet the performers half-way by making a habit of studying the booklet containing the libretto before the evening, so as to get the main details of the plot and any special points of a witty or tragic dialogue firmly in their minds.

That done, the opera season should be a pleasant experience.



# SATURDAY, SEPTEMBER 14

## 5GB DAVENTRY EXPERIMENTAL

526 kc s. (479.2 m.)

TRANSMISSION FROM 12.00 PM TO 12.15 PM

### 3.30 An Orchestral Concert

(From Birmingham,  
THE BIRMINGHAM STUDIO ORCHESTRA  
(Leader, FRANK CANTELI)  
Conducted by JOSEPH LEWIS  
GLADYS WARD

#### ORCHESTRA

Overture, 'Land of the Mountain and the Flood'  
MacCann  
Auretta graziosa (Fourth Symphony in G)  
Dvorak

HAMISH MACCANN was among the first Scotsmen to give to the world of Concert and Opera, music which is strongly racial, his work does, indeed, express, in terms of modern music, much of what Scotland means to her children, with a depth and virility and tenderness which stamp it as wholly sincere.

Born in Greenock, in 1868, he was one of the original students of the Royal College of Music, gaining a scholarship for composition, on its opening. While still a student he had an Overture performed at the Crystal Palace Concerts which at once made it clear that he was a young composer with a new and strongly individual message. The work to be played this evening at Daventry was only twenty years old, and it even more to prove his fame.

In the early age of twenty-two, MacCann was a Professor of the Royal College, and in the next year, he had already gained the first prize for music, for instance, the productions in England of several of the new works of Wagner, and producing two Operas of his own. This Overture, however, remains the best known of his works; truly Scottish, it is definitely original, bristling with the fresh, bracing vigour and the picturesque which its subject demands.

GLADYS WARD and Orchestra

The Witches' Song (a Declamation with Orchestra)  
Max Schmelling

#### ORCHESTRA

Valse Triste  
Smetana  
Smetana and Third Movement  
in B Minor (The 'Pathetic')  
Tchaikovsky

### 4.45 The Dancers

BILLY FRANKS and his BAND, moved from the West End Dance Hall, Birmingham

### 5.30 The Children's Hour

(From Birmingham)

'Snooky Joins an Orchestra,' by Phyllis Richardson  
CHORUS: THOMAS and her Musical Glasses  
Songs by BERNARD SHAW (Baritone)  
'Polly, a Canoe Story,' by Gladys Ward

### 6.15 'The First News'

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

### 6.40 Sports Bulletin

### 6.45 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA  
Conducted by JOSEPH LEWIS

Overture, 'The Pirates of Penzance' .. Sullivan  
Selection, 'Veronique' .. Messager

### 7.10 GARDIA HALL (Soprano)

Ophelia's Scenes and Aria ('Hamlet') .. Thomas  
ORCHESTRA  
Nautical Scenes .. Fletcher  
GARDIA HALL  
Listening .. Bealy  
A Japanese Lullaby .. Stanford  
To one who passed whistling through the night .. Kennedy Russell  
The Hole in the Fence .. Kennedy Russell

### 7.45 ORCHESTRA

Don Giovanni .. Mozart  
A Kettle Suite .. Poulton

### 8.0 Promenade Concert

Relayed from the Queen's Hall, London  
(Solo Lessons, Messrs. Chopin and Co., Ltd.)  
Fifth Season

IRA SOUZZ (Soprano)  
FOSTER RICHARDSON (Bass-Baritone)  
ERA KERSEY (Violon)  
VICTOR HILLY HUTCHINSON (Pianoforte)

SIR HENRY WOOD and his SYMPHONY ORCHESTRA  
Leader, CHARLES WOOD

Overture, Don Giovanni .. Mozart

Dance Rhapsody, No. 1 .. Debussy

FOSTER RICHARDSON and Orchestra

Aria, 'Vulcan's Song' .. Verdi  
'Philemon and Baucis' .. Gounod

VICTOR HILLY HUTCHINSON and Orchestra

No. for in Concert .. William Walton

(Conducted by SIR HENRY WOOD)

#### ORCHESTRA

Largo in G .. Handel

ERA KERSEY and Orchestra

Symphonie Espagnole .. Lalo  
First Movement—Adagio and Finale

IRA SOUZZ and Orchestra

Scenes and Aria, 'Ernani Involenti' ('Ernani, fly with me') ('Ernani') .. Verdi

ORCHESTRA

Symphonic Poem, 'The Foundlings of Rome' .. Respighi

### 9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

### 9.55 Sports Bulletin (from Birmingham)

### 10.0 STUDENTS' SONGS

(From Birmingham)

By THE BIRMINGHAM STUDIO CHORUS  
Conducted by JOSEPH LEWIS

### 10.30-11.15 DANCE MUSIC

AMERSON'S BAND from THE MAY FAIR HOTEL

11.15-11.45

Experimental Transmission of Still Pictures by the Fultograph Process

(Saturday's Programmes continued on page 506)

## 8.0 THE PROMENADE CONCERT



## See this Waterman's Self-filling device

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## Saturday's Programmes continued (September 14)

(Continued from page 514)

### 5PY PLYMOUTH. 1,040 kc/s. (128.6 m.)

12.0-1.0 A Gramophone Recital  
Of Light Orchestral Music  
Overture, 'Orpheus in the Underworld' *Offshoot*  
The Clans ..... ('Keltic Suite') *Faulds*  
A Lament ..... *Quilley*  
Munros of Montserrat ..... *arr. Scar*  
Selection, 'The Gay Haron' ..... *arr. Scar*  
The Angelus ..... *Pictorial Scenes* *Munro*  
The Valse ..... *Rare*

3.30 London Programme relayed from Daventry  
5.15 The Children's Hour  
To be continued—  
The Story of 'The Golden Cicada' by Charles  
Sibbigh  
Incidental Music by THE PLYMOUTH LADIES  
TRIO

6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
6.40 Sports Bulletin  
6.45-12.0 S.B. from London (0.55 Items of Naval  
Information; Local Announcements; Sports  
Bulletin)

### 22Y MANCHESTER. 797 kc/s. (376.4 m.)

12.0-1.0 THE NORTHERN WIRELESS ORCHESTRA  
J. DODDS (Musical Solo)  
3.30 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA  
March, 'Under Freedom's Flag' .. *Nowotnik*  
Overture, 'La Princesse Jaune' ('The Yellow  
Princess') ..... *Saint-Saëns*  
MARY ROBINSON (Contralto)  
Si mes vœux avaient des ailes (If my songs had  
wings) ..... *Hahn*  
Le Cœur de ma Mie (The Heart of my Love) ..... *Daloz*  
It is only a tiny garden .. *Haydn Wood*  
I see ..... *Rachmaninov*

ORCHESTRA  
Waltz, 'Tales from the Vienna Woods' .. *Strimling*  
ARTHUR BROADBENT (Bass)  
The Sea Gipsy ..... *Michael Head*  
Captain Stratton's Fancy ..... *Paul Corder*  
The Fishermen of England ..... *Philips*

ORCHESTRA  
Suite, 'Egypta' .. *Haydn Wood*  
MARY ROBINSON  
Cradle Song ..... *Schubert*  
The Shepherd's Song ..... *Elgar*  
The Sweetest Flower that blows ..... *Hawley*

ORCHESTRA  
Selection, 'All round the world' .. *Yoshimoto*  
ARTHUR BROADBENT  
The Vagabond's Song ..... *Woodman*  
Why so pale and wan? ..... *Perry*  
My sword and I ..... *Byng*

ORCHESTRA  
Selection, 'Katie the Dancer' ..... *Gilbert*

5.15 The Children's Hour  
S.B. from Leeds  
IN A MONASTERY GARDEN  
Songs by GUNDEL HAMLYN and MIRIAM DITCH-  
FIELD  
Sketches from 'Robin Hood' played by RICHARD  
WEATMAN and others

6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
6.40 Regional Sports Bulletin  
6.45 S.B. from London

7.0 Mr L. M. ANTON BUTTERWORTH: 'The  
Laser Industry in the North'

7.15 Mr F. STACEY LINTOTT Sports Talk

### 7.30 Old English Folk Dances

THE NORTHERN WIRELESS ORCHESTRA

Bury Fair  
Newcastle  
Apley House  
Apley House  
Pop goes the Wee-wee ..... *Traditional*  
Epping Forest  
Selling the Bacon

8.30 S.B. from London

9.55 North Regional News; Sports Bulletin

10.0-12.0 S.B. from London

### Other Stations.

#### SNO NEWCASTLE. 1,148 kc/s. (260.5 m.)

12.0-1.0 Music from Fenwick's Terrace Tea Rooms. 1.30  
London Programme relayed from Daventry. 5.15 The  
Children's Hour. 6.0 London Programme relayed from  
Daventry. 6.15 Sports Bulletin. 6.40 Sports Bulletin.  
6.45-12.0 S.B. from London (0.55 Items of Naval  
Information; Local Announcements; Sports  
Bulletin). 7.0 Mr L. M. ANTON BUTTERWORTH: 'The  
Laser Industry in the North'. 7.15 Mr F. STACEY  
LINTOTT Sports Talk. 7.30 Old English Folk Dances.  
THE NORTHERN WIRELESS ORCHESTRA. Bury Fair.  
Newcastle. Apley House. Apley House. Pop goes the  
Wee-wee. Traditional. Epping Forest. Selling the Bacon.  
8.30 S.B. from London. 9.55 North Regional News;  
Sports Bulletin. 10.0-12.0 S.B. from London.

#### 55C GLASGOW. 752 kc/s. (398.8 m.)

1.0-1.0 A Recital of Gramophone Records. 1.30  
The Children's Hour. 6.0 London Programme relayed  
from Daventry. 6.15 Sports Bulletin. 6.40 Sports  
Bulletin. 6.45-12.0 S.B. from London (0.55 Items  
of Naval Information; Local Announcements; Sports  
Bulletin). 7.0 Mr L. M. ANTON BUTTERWORTH: 'The  
Laser Industry in the North'. 7.15 Mr F. STACEY  
LINTOTT Sports Talk. 7.30 Old English Folk Dances.  
THE NORTHERN WIRELESS ORCHESTRA. Bury Fair.  
Newcastle. Apley House. Apley House. Pop goes the  
Wee-wee. Traditional. Epping Forest. Selling the Bacon.  
8.30 S.B. from London. 9.55 North Regional News;  
Sports Bulletin. 10.0-12.0 S.B. from London.

#### 2BD ABERDEEN. 955 kc/s. (312.5 m.)

11.0-12.0 Recital of Gramophone Records. 1.30  
The Children's Hour. 6.0 London Programme relayed  
from Daventry. 6.15 Sports Bulletin. 6.40 Sports  
Bulletin. 6.45-12.0 S.B. from London (0.55 Items  
of Naval Information; Local Announcements; Sports  
Bulletin). 7.0 Mr L. M. ANTON BUTTERWORTH: 'The  
Laser Industry in the North'. 7.15 Mr F. STACEY  
LINTOTT Sports Talk. 7.30 Old English Folk Dances.  
THE NORTHERN WIRELESS ORCHESTRA. Bury Fair.  
Newcastle. Apley House. Apley House. Pop goes the  
Wee-wee. Traditional. Epping Forest. Selling the Bacon.  
8.30 S.B. from London. 9.55 North Regional News;  
Sports Bulletin. 10.0-12.0 S.B. from London.

#### 2BE BELFAST. 1,228 kc/s. (242.5 m.)

11.0-12.0 Recital of Gramophone Records. 1.30  
The Children's Hour. 6.0 London Programme relayed  
from Daventry. 6.15 Sports Bulletin. 6.40 Sports  
Bulletin. 6.45-12.0 S.B. from London (0.55 Items  
of Naval Information; Local Announcements; Sports  
Bulletin). 7.0 Mr L. M. ANTON BUTTERWORTH: 'The  
Laser Industry in the North'. 7.15 Mr F. STACEY  
LINTOTT Sports Talk. 7.30 Old English Folk Dances.  
THE NORTHERN WIRELESS ORCHESTRA. Bury Fair.  
Newcastle. Apley House. Apley House. Pop goes the  
Wee-wee. Traditional. Epping Forest. Selling the Bacon.  
8.30 S.B. from London. 9.55 North Regional News;  
Sports Bulletin. 10.0-12.0 S.B. from London.



## Notes from Southern Stations.

## THE PLACE-NAMES OF WESSEX.

A Talk on Wessex Customs—Roundheads and Cavaliers—A 'Toy' Symphony—N O W. Concert.

## BOURNEMOUTH.

**T**HE talk on 'Old Wessex Customs' which Mrs. Gould broadcast from Bournemouth on June 11, occasioned much interest, and her many listeners in the South Country will be glad to know that she returns to this subject on Tuesday, September 17.

**H**OW many of us have been struck in our reading, both of history and fiction, by the fascination of the story behind a name! But how few of us realize that the same fascination attaches to the names of the places where we live, even of the humblest village, whether the names are beautiful, quaint, or even ugly! The Wessex country is, perhaps, as rich as any in England in such names and within the compass of a talk from the Bournemouth Station on Thursday, September 19, at 3.45 p.m., Miss Ethel M. Hewitt will speak of some of the 'place-names of Wessex,' and here, perhaps, a new interest to a familiar countryside.

## CARDIFF.

**A** RADIO Play by Julius Hare, entitled *Force, Fate, and a Woman*, will be given on Monday, September 16, at 10.15 p.m. The Station Trio will give selections before and after the play, which deals with incidents of the time of the Civil War. Feeling ran high between Roundheads and Cavaliers, and the heroine, although a Roundhead, is much admired by a soldier of the King's party.

**E**VERY autumn a studio concert is specially arranged to broadcast some of the victors at the Royal National Eisteddfod. This concert this year will be given on Sunday, September 15, at 3.30 p.m., and the first items will be given by the Cory Silver Band, conducted by J. G. Dohbing. Other artists include Ethel Gomer Lewis (mezzo-soprano), Ben Jones (baritone), Edmund Hopkins (violin) and The Pennyboat Quartet.

**A** CONCERT will be given on Friday, September 20, at 10.15 p.m., when the National Orchestra of Wales will play music inspired by toys. Haydn's *Toy Symphony* will, of course, be included, and other items will be Ansell's *Children's Suite No. 1*, Pierné's *March of the Little Leadens Soldiers*, and Debussy's *Gallus's Cuckoo Walk*. Kathleen Proctor (contralto) will be the vocalist.

**A** CONCERT will be given by the National Orchestra of Wales on Sunday September 15, at 8.15 p.m., and relayed from 9.5-10 p.m. The artists will be Gwladys Nash (soprano) and Meles (violin), and Watcyn Watcyns will sing with the Orchestra in an afternoon concert on Thursday, September 19.

**T**HE Maix Mascots Concert Party will be relayed from the Pavilion, Llandaff Fields, on Saturday, September 21.

**T**HE REV. GORDON KAMLIN gives a talk on Birds on Monday, September 16, at 4.45 p.m. He knows Bristol and Cardiff intimately and he will describe the birds he has found in both cities and his friendship with them.

## SGB.

**T**HE service on Sunday, September 15, will be relayed from St. Mary's Church, Nottingham, the address being given by the Rev. John Waring of St. Andrew's Church, Nottingham.

Blanche Allen (soprano) and Wilfred Ridgway (pianoforte) are the artists in a Light Orchestral programme on Tuesday afternoon, September 17, while the Light Music in the evening comes from Pattison's Restaurant. Later in the evening a programme of Plantation Songs will be given by the Birmingham Studio Chorus under Mr. Joseph Lewis.

The Birmingham Military Band, under Mr. W. A. Clarke, provides the afternoon programme on Wednesday, September 18, while Gwyneth Edwards (soprano) sings in the evening Light Music on the same date.

A vaudeville programme on Saturday afternoon, September 21, will include Stainless Stephen, Nan Ellis (syncepatated pianists), and Marjorie Edwards (sings at the piano), while Geoffrey Dams (tenor) sings in the Light Music at 8.45.

## BROADCAST OPERA SEASON, 1929-30.

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

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

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

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

'THAIS'.....Massenet (September)  
'LOUISE'.....Chabrier (November)

will be followed by eight to be selected from among

'CAVALLERIA RUSTICANA'.....Mascagni  
'LA BOHEME'.....Puccini  
'GIANNI SCHICCHI'.....Puccini  
'FRANCESCA DA RIMINI'.....Zandonati  
'SISTER ANGELICA'.....Puccini  
'PELLEAS AND MELISANDE'.....Debussy  
'MADAM BUTTERFLY'.....Puccini  
'PENELOPE'.....Faure

'AIDA'.....Verdi (October)  
'KONIGSKINDER' (Royal Children) Humperdinck (Dec.)

'L'ENFANT PRODIGE' (Prodigal Son).....Debussy  
'MIGNON'.....Puccini  
'LA BASOCHIE'.....Messager  
'SHAMUS O'HRIEN'.....Stanford  
'THE BARTERED BRIDE'.....Smetana  
'LE ROI D'YS' (The King of Ys).....Lalo  
'THERESE'.....Massenet

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

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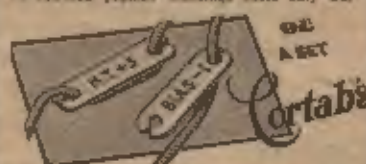
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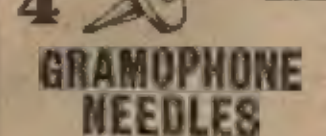


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