

THE BROADCAST PROGRAMMES FOR SEPT. 15—SEPT. 21.

THE  
**RADIO TIMES**  
THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



NATION SHALL SPEAK PEACE UNTO NATION

Vol. 24. No. 311.

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

SEPTEMBER 13, 1929.

Every Friday. TWO PENCE.

CONTRIBUTORS TO THIS WEEK'S ISSUE

**Dr. W. H. D. ROUSE**

*The National Lectures.*

**W. ROOKE LEY**

*'The Tragedy of Mozart.'*

**GORDON PHILLIPS**

*'Scout per Scout.'*

**ALBERT KETELBEY**

*Some Reminiscences.*

**VICTOR MacCLURE**

*'Like Stars Old Tunes of Spain.'*

**'THE BROADCASTERS'**

*'Both Sides of the Microphone.'*

FOUR OUTSTANDING PROGRAMMES OF THE WEEK

*From London, etc., at 9.15 p.m.  
On Monday, Sept. 16.*

**KETELBEY CONCERT**  
(CONDUCTED BY THE COMPOSER)

WORKS BY THE COMPOSER OF  
'IN A MONASTERY GARDEN'

*The Wireless Orchestra.*

*From London, etc., at 8.40 p.m.  
On Wednesday, Sept. 18.*

**SPANISH PROGRAMME**

*A FEATURE PROGRAMME*

FROM THE LAND OF CASTLES,  
CASTANETS AND CABALLEROS

*From London.*

*From London, etc., at 10.15 p.m.  
On Wednesday, Sept. 18.*

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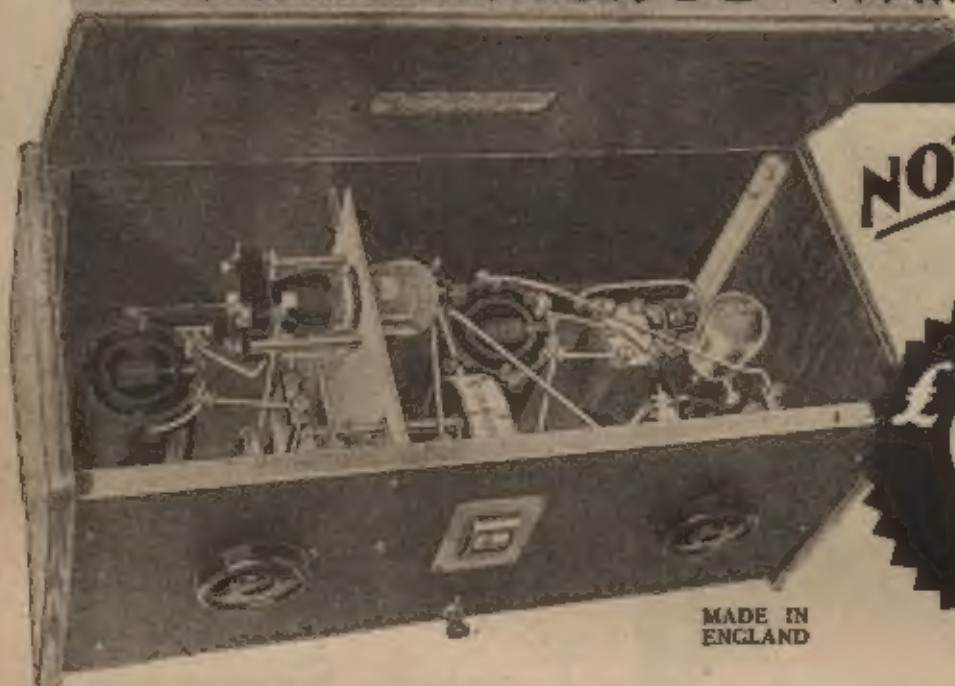
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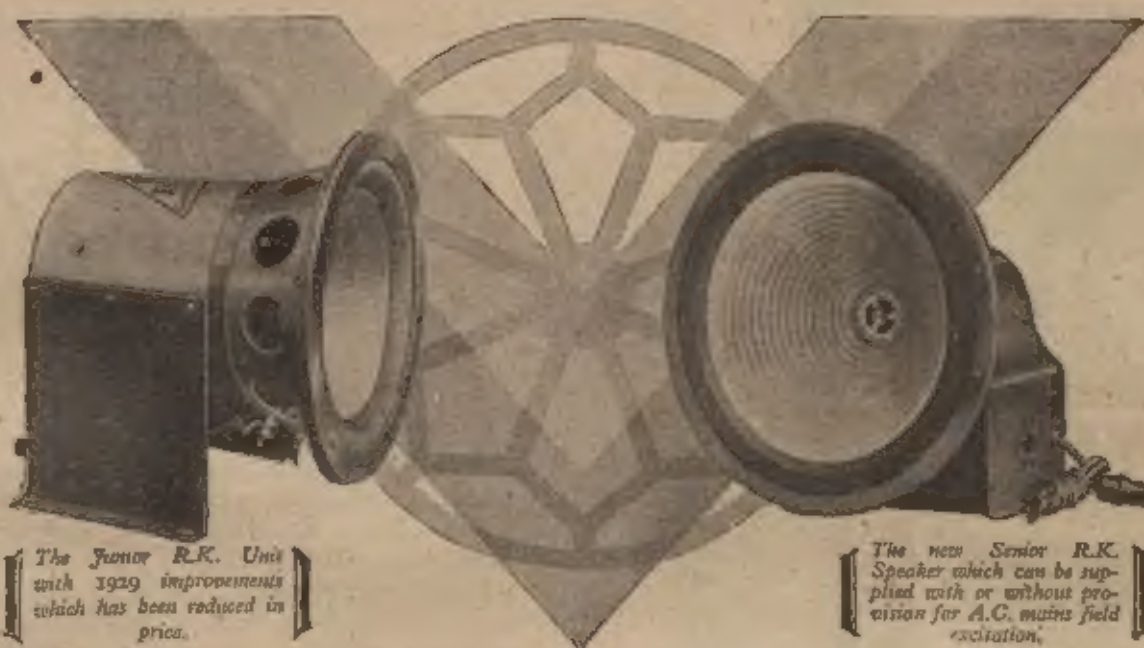
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# THE RADIO TIMES

Vol. 24. No. 317.

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SEPTEMBER 13, 1929.

Every Friday. Two Pence.

## THE FORTHCOMING NATIONAL LECTURES

**I**T is a matter of great satisfaction to the people of this country that the B.B.C. has made so good a use of a unique opportunity. So great a power, in the hands of improper persons, might have done infinite harm. As it is, we are enabled to hear week by week beautiful music which most of us would never have heard at all otherwise, and this alone would be enough to earn our gratitude; besides which, there is an endless succession of talks, readings, and discourses, instructive and amusing.

The National Lectures are a new and ambitious attempt. The plan is to have such lectures at intervals, delivered by persons of national or more than national reputation upon their own subjects. Here, as in the matter of music, what could otherwise be the privilege of a few becomes open to millions; and the only drawback is that we cannot see the lecturers. The series was begun by the Poet Laureate and Dr. A. S. Eddington; and we are shortly to hear Prof. G. M. Trevelyan ('The Historical Aspects of the Union of England and Scotland, 1707'), Sir J. J. Thomson ('Tendencies of Recent Investigations in the Field of Physics'), and Lord Hewart ('Law, Ethics, and Legislation').

Dr. Trevelyan, who has lately been appointed amid general approval as professor of Modern History at Cambridge, comes of a family which is closely connected with fine letters. Lord Macaulay's History broke the tradition of the dry-as-dust historians, and told the story of England with the vivacity of a novel. His nephew, Sir G. O. Trevelyan, wrote the historian's life in a work which still keeps its interest. Dr. G. M. Trevelyan has more of the historian's critical temper than Macaulay, but he is not neglectful of the human interest; and in an age of vast (and sometimes dull) accumulations and conglomerations of facts, the reader is gratified to find a more life-like picture. Works like the Cambridge Modern History are rather the materials of history than history itself; if Lytton, Strachey, and Philip Guedalla go too far in the other direction, they remind us at least that men cannot live on facts alone. The admirable series of French histories, edited by Funck-Brentano, is a good example how history should be written. Dr. Trevelyan himself is attracted by the romantic story of Garibaldi, but he is also a deep student of his own country's story, and it is a crisis of that story which he is to discuss for our hearing. What feelings he had to see the Union with Ireland undone, I do not know; but the

by Dr. W. H. D. ROUSE

(Late Headmaster of Perse School, Cambridge).

importance of the Union with Scotland, after so many centuries of war, cannot be put too high. In the history books we read just that it was made; the difficulties overcome, the intrigues for and against, do not appear in a brief statement. And such things are useful to us, who live in the midst of other difficulties and other intrigues; we cannot see the wood for the trees, and are apt to be lost for want of a guiding hand.

When we turn to the next lecturer we are reminded of Mr. Silas Wegg. He, it will be

and so full of human experience: the origin and growth of our national law and custom, which is really national, like so many English things, and not, as on the Continent, built upon a foundation of Roman law. A fascinating lecture might be made out of the publications of the Selden Society; another of the records of Court Leets and local authorities. In the East, where codes of law existed, the lawgivers seemed to have had a mania for fixing maximum prices—which of course at once became minimums as well. The Roman emperors were not free from that; and we can remember certain attempts made during the war, which did not always have the

effect that was expected. Sump-tuary laws, again, have a long and chequered history, and in particular those which related to women's dress. St. Paul, followed by Clement of Alexandria and other fathers of the church, with Mussolini to wind up, all have attempted to make women dress properly, and I believe every one of them has failed. Who does not remember John Knox's sermon on 'Top Knot, come down!' which text he got from Matthew xxiv, 17, 'Let him that is on the housetop not come down.' Lord Hewart will have a notable example of the effect of legislation upon ethics in the American Prohibition law;

and I can't help hoping he may have a word to say on Dora, of whom we are all heartily sick. It is a remarkable thing that amidst all the diversity of local customs, two have always been invariable in England, so long as local customs were allowed to rule. The authorities always made sure that there was good bread and good beer to be had, at the lowest prices that allowed a reasonable profit; and they ruthlessly punished offenders who tried to cheat the Englishman of his inheritance. One man in the borough of Clitheroe was made to drink a gallon of his own beer, after which the rest was poured over his head, and he was imprisoned at the King's pleasure.

These are the lighter sides of legislation, but if rightly considered, they are seen to embody the wisdom of experience; and we may expect Lord Hewart to turn the light of his own wise experience upon our problems of today. The lucid exposition of a great judge gives us the same sort of satisfaction as the voice of fate. It is far from the advocate's appeal to the emotions, or his clever presentation of one side of a case. Nothing concealed, nothing extenuated, nor aught set down in malice: and no doubt left as to the meaning.

W. H. D. ROUSE.

### THE INTERNATIONAL RADIO EXHIBITION

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### FEATURES OF SPECIAL INTEREST

will be included in next week's issue of

'THE RADIO TIMES.'

remembered, was careful to suit his salutations to his clients: to the doctor he gave 'a confidential bow, as to a gentleman whose acquaintance with his inside he begged respectfully to acknowledge.' Sir J. J. Thomson has an acquaintance with our insides which really gives us the shivers. After two thousand five hundred years of a firm faith that we were resting on a solid foundation, in the last resort: atoms of various shapes and sizes, but indivisible and indestructible, the new physicists of this century have cut the ground from under our feet. So far from being solid, we seem to be chiefly gas; and yet we feel solid enough. It is a mystery indeed, and no lecture will be listened to with greater attention than this. We shall hope to hear from the leader of this revolution in thought what it all means, how it was discovered, and what is the nature of the evidence. If he were also to explain what Einstein means, he would do a public service; it cannot be all higher mathematics if there be a real principle involved, but I never found anyone who could explain it.

Lord Hewart, on 'Law, Ethics, and Legislation,' has a wide scope. It would be worth while, indeed, to have other lectures on the subject of Law, one so little known



### New York Calling!

THE miracle of wireless has probably never come home more vividly to Englishmen than during the recent relay of the landing of the Graf Zeppelin, after her successful round-the-world tour. The running commentary was a good example of how the thing should be done. A breath of freshness trepassed on our hot August noon with the announcer's words: 'She's just lovely up there, with the early morning light on her.' Listeners could hear the hum of the engines, the cheers of the crowd, the instructions being issued to the ground-crew, and the messages of the commander and passengers of the airship. For over two hours New York was at our very door. A special word of praise seems due to the dance band: such melodious numbers, over here, are not usually associated with seven o'clock in the morning, or earlier. By the way, one listener wrote in under the delusion that he had, all by chance and unbeknownst, picked up America, while the rest of England contented itself with the silences of 2LO and 5GB.

### Recital of Madrigals.

THE English Singers will broadcast a recital on Friday, September 27. This sextette of singers must have done more than anyone else to show us (and the world—for they are admired on the Continent and in America no less than here) what a fine heritage of concerted vocal music we possess in our old English madrigals. To hear them, sitting round a table, singing those dexterous contrapuntal songs with an ease that makes us almost forget their difficulty, is to enjoy an experience not easily forgotten. They sang some Byrd and Gibbons at a recent Prom; and if the sight of them, grouped so easily around their table, was a shade startling, their singing was the most appreciated item of a thoroughly memorable concert. On this occasion they will sing Byrd, Morley, Weelkes, Vantor, and some folk-songs. Henri Casadesu will play the viola d'amore.

### No Escape in These Days.

WE write these words on the balcony of a small hotel, overlooking many miles of violently blue sea, palm-trees, jazz-bands, ladies in trifling bathing dresses, and all the usual 'stage-props' of Act One of the Musical Comedy. We are, in fact, on a holiday, a thousand miles from Savoy Hill. But what is a thousand



'A thousand miles away'

miles in these progressive times? Strolling under the stars yesterday evening we were startled to hear a well-known voice remark, 'That is all the news.' It was, of course, our friend the Chief Announcer, and the source of it a radio set tuned in to Daventry. In an instant we were home again and almost expected to see a number 73 'bus turn the corner by the station along whose platform elanders are in vivid flower. With flashing cosmopolitan wit we remarked to our companion, 'C'est petit, le monde, n'est-ce pas?' 'A thousand miles away'.

## 'The Broadcasters' Notes on Coming Events. BOTH SIDES OF THE MICROPHONE



### A Pretty Piece of Wit.

WE wish we could print, exactly as it stands, the buff-colored memorandum which was recently handed in here (accompanied by a parcel of silver paper) to the delighted Organizer of the Children's Hour. The memorandum, in proper Army parlance, ran: 'Herewith, as requested, *Linings*, silver (clouds, dark, for the embellishment of). Passed to you for distribution to proper quarter, please.' The Organizer was addressed as 'O.C., 5.15 G.M.T. "Infantry" Bn., B.B.C., Savoy Hill.'

### Autumn Talks and Lectures.

THE autumn issue of the Talks and Lectures Programme is now available. An interesting experiment, we notice, is being tried on Tuesday and Thursday evenings: series of talks are to be given on Science and Economics respectively, which will run continuously throughout this session and the next two, thus providing a complete course of thirty-six talks in all, carried on from session to session by different speakers. During the course of the Science talks the speakers will include Professor J. W. Gregory, Professor W. Watts, Sir Arthur Smith Woodward, and Professor A. C. Seward: the Economics series will start with a series of talks by Dr. G. G. Coulton, of St. John's College, Cambridge, on 'England in the Middle Ages,' the next six talks being given by Mr. A. V. Judges on 'Life and Labour in England from Elizabeth to Anne.' Monsieur E. M. Sulpice's French talks will continue on Monday evenings, alternating with a new series of Spanish talks by Dr. A. R. Pastor. On Wednesday evenings Mr. Roger Fry will give a series on 'The Meaning of Pictures.' Those who are going to follow this series will find the pictures, to which Mr. Fry is going to refer particularly, reproduced in *The Listener* a week in advance of each talk. Another subject to be dealt with on Wednesday evenings in the second half of the session is 'The Coal Mines: Past, Present and Future,' discussed by Sir Richard Redmayne, K.C.B., C.B., a great authority on the subject, who has recently been a member of numerous Government Committees and Commissions on Mines and Mining.

### Ibid.

ON Friday evenings, Lieut.-Col. W. B. Little, D.S.O., M.C., Director of the Rural Industries Bureau, and various craftsmen, will discuss the position of the village in community life today and the revival of village crafts. Mr. M. R. Ridley, Chaplain and Fellow of Balliol College, Oxford, will talk about 'Poetry and the Ordinary Reader.' Further, two series of talks have been arranged to be given on Daventry 5XX only on Tuesday evenings. During the first half of the session Professor W. G. de Burgh is going to discuss 'The Meaning of Ethics.' As these talks will last for half an hour, it is hoped to have in the studio representative students who will be present to question him on the subject of his talks. During the second half, Dr. William Brown, Wills Reader in Mental Philosophy at Oxford University, will give a series of six talks on Psychology under the heading 'Mind and Body.' Aids to study pamphlets will be issued in connection with these two series, as well as for 'The Village and the Village Craftsman,' and 'Coal Mines: Past, Present and Future.' These pamphlets can be obtained from any B.B.C. Bookshop, price 1d., or 2d. post free. The Talks and Lectures Programme costs 1d.

### About the Tango.

THE tango, we feel, is a pleasant enough rhythm provided we are not forced to perform to it. In fact, we thoroughly enjoyed the recently broadcast 'Argentine Interlude.' But here, in our summer paradise, we find ourselves expected to dance the tango all the time—a step at which Englishmen are not expert. Though we are adequate exponents of the fox-trot and



'Englishmen are not expert'

other dances which 'get a move on,' we find the South American languor of the tango too slow for us; we have to stay balanced for just too long. The other day, after nearly falling over seventy times, we vowed that, if ever we were dictator, we would get our own back on the country which inflicted this indignity on us by having the orchestra at English dance-halls play 'Sir Roger de Coverley' nine times out of ten for the special benefit of visitors from abroad. But we can forgive the tango everything for the sake of that enchanting little tango of Albania, which is played sometimes from London while Daventry revels guiltily in the Shipping Forecast.

### English Music at the Proms.

MUCH attention has been given to the Thursday Proms, wherein only works by British composers are to be found. A variety and vitality surprising to some listeners has marked these concerts. At the Thursday Prom, on September 20 (London), the chief works are a *Concerto Academico* for violin and orchestra, by Vaughan Williams, Percy Pitt's *English Rhapsody*, and *A Carol Symphony*, by V. Hely-Hutchinson. The four movements of the latter, played continuously, reveal every aspect of the Festival, its mystery, its dignity, its joy. Free use is made throughout of well-known Christmas tunes. In the same programme are also one of Boyce's Symphonies, and some songs from Vaughan Williams' ballad-opera 'Hugh the Drover.'

### B.B.C. Symphony Concerts.

THIS year's B.B.C. Symphony Concerts will almost double in number those of last year; from twelve, the concerts have increased to twenty-two. They begin on October 25 and go on, weekly, with a month's break at Christmas, until April 11. Among the names of conductors, that of Sir Thomas Beecham stands out boldest, with a list of some ten concerts against it: the other conductors are Sir Henry Wood, Sir Landon Ronald, Franz von Hoesslin, Ernest Ansermet, and Hermann Scherchen. Here is a selection from the major works to be played: Strauss's *Domestic Symphony*; Elgar's *Second Symphony*; Hindemith's *Viola Concerto* (with the composer as soloist); Walton's *Sinfonia Concertante for Piano and Orchestra*; Bartok's *The Amazing Mandarin* (with the composer as solo pianist); Rax's *Third Symphony*; and, last but very far from least, Mahler's *Eighth Symphony*.



# With Illustrations by Arthur Watts

## BOTH SIDES OF THE MICROPHONE



### Recognition of Delius.

**A** DELIUS Festival, in London, is announced to take place from October 13 to November 1. There will be six concerts in all, orchestral, chamber music, and choral. The intention of the committee of this Festival is to give the public an opportunity of appreciating the fact that in Frederick Delius, England has produced not merely a great British composer, but one of the greatest composers of all time. All the most important of Delius' compositions are, therefore, to be included and will have Sir Thomas Beecham for conductor—whom Delius himself considered to be his ideal interpreter. *Appalachia, Brigg Fair, Sea-Drift, and Dance Rhapsody No. 1* are in the list; the third act of his opera, *A Village Romeo and Juliet*, and the entire episode of Gerda from his opera *Fennimore and Gerda*; the sonatas for violin and cello, and the concertos for cello and piano-forte; and the seldom heard *A Mass of Life*. The Royal Philharmonic Society, the Columbia Graphophone Company, and the British Broadcasting Corporation are participating in the scheme, and a fine list of British singers and instrumentalists. The occasion is surely one of almost unique interest in the history of British music, and will provide us with a rare opportunity for familiarizing ourselves with the work of this great composer. Some of the concerts will be broadcast, but full particulars will be announced later.

### For Motorists.

**T**UESDAY evening, September 24, will see the first of a series of six fortnightly talks for motorists. Lord Cottenham opens the series, with a talk on 'Long Journeys'; Lt.-Col. J. T. C. Moore-Brabazon follows with a talk on 'Overtaking,' and another on the Motor Show; whilst Mr. H. C. Lafane (of the *Autocar*) will give some 'Automobile reminiscences' in amusing vein.

### Our Best Radio Dramatist.

**S**HAKESPEARE looks like coming into his own again. It is the wireless that will do it. The last of the 'Great Plays' series, you will remember, was his (7) *Henry VIII*. It was splendidly received. Many listeners wrote in asking for more Shakespeare. The demand was, however, unconsciously, based on a very rational foundation: Shakespeare's plays appeal more to



'My fat cook.'

the ear than to the eye. There are numberless speeches in Shakespeare which are a perfect pageant to the mind's eye; declaimed from the stage their power is hindered by the shortcomings of the actor, by the scenery, by the actor's very presence. Shakespeare over the microphone admits none of these blemishes. His success as a radio dramatist is eloquently vouched for in the following extract from a listener's letter: 'It is the only play of the twelve I have really enjoyed—also my mind—also, I believe, my fat cook, who wept over the death scene.'

### 'So dangerous a place as London.'

**I**T is odd to hear London described as a dangerous place for children, yet this is how it struck Mozart's father, when he came over with his two children in 1764. He was taking them from one capital to another on a concert tour. Wolfgang was eight, and his sister a year or two older. They were advertised as 'prodigies of nature,' and their playing created an immense sensation everywhere. They were in London over a year, living first in Frith Street, Soho, and later in Lower Ebury Street, Chelsea. Their first appearance was at Buckingham Palace, where they played for three solid hours—receiving (as the father writes, not without a hint of disappointment) 'only twenty-four guineas—but the greatest condensation.' Then came a charity concert, at which little Wolfgang 'played the British patriot'—not, as it seems, a piece of music—as this is the way to gain the love of the English! The children gained it so successfully that their public concerts were quite lucrative—until the novelty began to wear thin. It was then that the father wrote home: 'I am determined not to bring up my children in so dangerous a place as London. You see scarcely anything but bad examples. It is astonishing to see how children are brought up.' Their legacy, before leaving, was the practice of duet-playing, which apparently Wolfgang and his sister were the first to introduce into England—a legacy that some of us (with memories of our school days) would have been quite willing to waive! An article on Mozart, one of the favourites at the Proms, appears on another page of this issue.

### Gramophone Records.

**T**OSCANINI, conducting the Philharmonic Symphony Orchestra of New York in the Finale of Haydn's 'Clock' Symphony (H.M.V. D1071), was one of the new gramophone records broadcast by Mr. Christopher Stone during the luncheon hour on Friday, September 6, the programme including also Paderewski in Chopin's *Revolutionary Etude*, H.M.V. DA1047; Fritz Joki in an aria from *Strodelia*, Parlo. E10884, and Lotte Lehmann in Agatha's Aria from *Der Freischütz*, Parlo. R20087; Foster Richardson in *The Bandolero*, Zono. 6388, and David Brazell in the *Cobbler's Song*, Imperial 2119; an *Il Trovatore Selection* by the B.B.C. Wireless Symphony Orchestra, Regal G1071; *Waldteufel Memories Fantasia*, by Herman Firkel and orchestra, Col. 9836; a *Broadway Selection*, Col. 9783; Gershwin's *An American in Paris*, H.M.V. C1609; and Ethel Bartlett and Rae Robertson in a two-piano duet by Arensky, Homochord D1230.

### 'Thais.'

**M**ASSENET'S *Thais* is the next libretto opera to be performed (GGB, September 23; BLO, September 25). The story is set in Egypt and tells how the young monk, Athanasius, fresh from Alexandria, where he had heard tales of the scandalous ways of Thais the courtesan, resolved to save her from herself. He had known her in his earlier years. After much endeavour he snatched her from Alexandria and conveyed her to a convent. Only then, when Thais lay dying within the holy walls, did he realize the real motive that had prompted his action—his jealousy. In the last scene of the opera, a strange scene, and one of genuine power, we see Athanasius trying to snatch her from death, careless of the religious ecstasy she has found, mindful of only one thing, his love for her.

### Among the Gauchos.

**A**LFREDO RODE, the violinist, who is broadcasting from London on Friday, September 27, and is the solo artist of the week, writes: 'I am from Argentina. At six year old I used to go riding with my father's gauchos with a violin to my mother, who was a music-lover, first bought me. And while the gauchos were camping,



'When the gauchos were camping.'

they used to sing me old Argentine songs that I tried to play immediately on my fiddle. So at seven my father gave me a teacher; and at eight, for the first time I produced myself before an audience and I had a big success. From that time I have been practising ten hours a day for twelve years, always travelling around the world.'

### Roland.

**I**N his account of the battle of Hastings, William of Malmesbury says: 'Then beginning the song of Roland, that the warlike example of that man might stimulate the soldiers, and calling on God for assistance, the battle commenced.' Whether or not this was a part—on such an occasion it could scarcely have been the whole four thousand lines—of Turpin's Song of Roland, it is now impossible to establish. But it must have been derived from the same source, for another report states that Taillefer, the jongleur, sang before Duke William of Normandy at Hastings a song of Roland and Oliver and of Roncevaux. If so, it was not the first occasion that the story was used to encourage troops, for some say that Turpin himself was more or less commissioned by the Pope to write his poem as a stimulus to recruiting for the second Crusade. It is not, however, as an incitement to war that the drama *Roland* will be broadcast from 5GB at eight o'clock on October 1. The story itself needs no military or historical peg to hang upon. It contains the stuff of which the greatest tragedies have been made. A young man of great charm and signal virtues, courage, courtesy, and fidelity, falls the victim to his own rashness and another's jealousy. Heroically endowed, he over-reaches himself, pays the inevitable penalty almost gladly, and attains immortality. The story is an old one; but the treatment is modern, and, in one respect, unique. It will be the first occasion in the history of radio drama that sound effects have been orchestrated by a musician.

### Next Sunday's Preacher.

**I**T is three years since the Rev. John McNeill last broadcast, from the Metropolitan Tabernacle. He will be heard again, this time from the Westminster Congregational Church, on Sunday next, September 15. He tells us, by the way, that, after the occasion of his last broadcast over here, he received, among thousands of cordial letters, a postcard, worded simply, 'John, John; too long!'

'The Broadcasters.'

## In the 'Proms' Programmes.

## WHEN BEETHOVEN COMPOSED FOR THE VILLAGE BAND.

## Tchaikovsky

THE Programme which is to broadcast from the Prom on Tuesday begins with a well-known piece from a very little-known opera of Tchaikovsky's. The story of *Mazeppa* was made from a poem by Pushkin, and is a rather clumsy and extremely dismal one, so that, even in Russia, the opera has never really been popular. This *Cossack Dance*, however, taken from it, has none of the gloom of the story; it, at least, is always sure of a welcome wherever Tchaikovsky's music is played. It comes from the first act of the opera, where *Mazeppa* is being entertained by a rival, and where the followers of the two leaders contend against one another in dancing and singing.

## A Discouraging Reception

REFERENCE was made in these notes a fortnight ago to the way in which Tchaikovsky's friend Rubinstein damned the first Piano Concerto when Tchaikovsky played it to him. The Violin Concerto met with a welcome almost as cold from the violinist Auer, to whom it was dedicated. It was left to Adolf Brodsky, for so long a well-loved figure in the music of Manchester and, indeed, of the whole of England, to make the work known. In his hands it quickly won its way to a foremost position among concertos for the violin, and after that Auer reversed his first unfavourable judgment, and played it regularly.

One interesting thing about the Concerto is that, though Tchaikovsky himself liked the work as a whole when it was finished, feeling that it ought to be successful, the original slow movement seemed to him less satisfactory than the other two. He accordingly destroyed it and wrote instead the one which we now know. It begins with a short prelude on the woodwinds, and then the soloist plays the first big tune, a fine, broad melody in Tchaikovsky's vein of quiet melancholy. It has a fine and beautifully orchestrated accompaniment, not less interesting than the melody itself. The second theme is another flowing tune given to the solo violin; unlike the first, which begins with an upward movement, this one opens with a downward flow.

## Tchaikovsky's Country House

IN the early months of 1888, Tchaikovsky established himself in a country house at Protolovo, near Klin. It was, in those days, a quiet and rather remote part of the wooded country between Moscow and St. Petersburg, and Tchaikovsky had a warm affection for it. He soon found himself quite at home in the new surroundings, liking his house, and especially the fine garden which belonged to it. He wrote, in many letters to friends, enthusiastically of his flowers, and talked of making a gardener of himself in his old age. He seems, indeed, to have adapted himself easily to such a country existence, making it an invariable rule, whatever the weather might be, to go out alone after his midday meal and walk steadily for two hours. He has told us himself that it was in the course of these solitary rambles that he conceived much of the music which that summer produced; the conditions were certainly such as to assure him the nearest approach to peace of mind, if not actual happiness, which a nerve-wracked temperament such as his might hope to attain. He had the satisfaction of working to really good purpose; in at least one letter to his good friend Nadejda von Meck, he speaks of the pleasure he felt in the spontaneous growth of this Fifth Symphony, and of the *Hamlet* Overture, on which he was working at the same time. Another letter—its date is August 26 in the same year—tells of ill-health, but of so much happiness in the Symphony he has just finished, that he was forgetting his bodily troubles. He was



MAZEPPA: A LITTLE-KNOWN OPERA.

The picture shows the hero of Tchaikovsky's opera at the moment when, cast adrift on the Steppes, he was overtaken by a horde of wild horses.

busy, too, with a scheme for the ensuing winter, in which he would bring forward and himself conduct a number of his own works, the new Symphony among them.

It had its first performance at St. Petersburg on November 17, 1888, Tchaikovsky himself conducting. It quite clearly pleased the enthusiastic audience, but the Press was on the whole discouraging; after a second performance, a week later, at one of the concerts of the Musical Society, Tchaikovsky himself began to have misgivings that the work was after all not so good as he had hoped, hinting even that as a composer he must be "played out."

Modeste, in the biography which he wrote of his illustrious brother, suggests, with true fraternal candour, that the failure of the Symphony to please the critics was due to the composer's not very efficient conducting. Posterity has in no wise endorsed the view either of Tchaikovsky or of his stern brother, and the work has steadily won for itself a stronger hold on the affections of music-lovers till it is now a close, as it is in every way a worthy, rival of the sixth—The Pathétique.

## Comic Relief

MUSICIANS, like the practitioners of any art or craft, are prone to disguise their affection for their chosen calling when they talk about it among themselves, under a veil of good-humoured banter. The singers, for instance, in a concert of instrumental music, are usually referred to by the players as "comic relief," although no disrespect is meant for the brother or sister artist who is to sing, nor for the music itself. In Friday's "Proms" programme, for instance, to be broadcast from London and Daventry, there is no hint of irreverence in the laughing suggestion that while Beethoven provides the music, the lighter entertainment is in the hands of Mozart.

The Beethoven Overture, *King Stephen*, was composed for a special occasion. In 1812 a new theatre was opened at Peash, and two of Kotzebue's plays were performed as the first pieces there: *King Stephen*, Hungary's First Benefactor, and *The Ruins of Athens*. Beethoven composed an overture and incidental music for each play and gave to each a strong infusion of Hungarian colour. Neither can be fairly counted as among his noblest works, but both are melodious music, and both have always been popular. The *King Stephen* Overture begins with a little slow section which goes on to a brisk movement in which the attentive listener will notice a striking resemblance to the great tone of the last movement of the Ninth Symphony.

## An Early Piano Concerto

THE third of Beethoven's five Piano Concertos was composed in 1800, a time which was in many ways the happiest part of his career. He was beginning to win something like due recognition for his work; his affairs were much more prosperous than they had ever been before, and the ill-health and deafness which clouded his later years had not yet begun to be serious.

The Concerto is usually regarded as among the works which mark the transition from the earliest of the three creative periods into which his work is divided, the period in which we think of him as more or less intentionally imitating Haydn and Mozart, to the second period, in which he reached his own sturdily independent maturity.

The Concerto begins with a full-sized orchestral prelude, introducing both the main themes, before the soloist enters. He, in turn, has a good share in presenting both themes, but for a great part of the big first movement he is concerned rather with weaving embroideries about them, while

the themes themselves are heard in the orchestra. The movement is in orthodox form, and though slight as compared with his own later works, and with those of our generation, is a big and important movement, more elaborately worked out than was the custom at that day.

The soloist begins the slow movement without accompaniment, playing one of Beethoven's big noble themes, and, at first, he and the orchestra carry on a sort of dialogue. But in this movement, too, the pianist for the most part has rather a brilliant commentary on the tunes which the orchestra is playing.

The last movement is a Rondo, a movement in which the main theme keeps on coming round again, after others have interrupted it. It is a merry theme in spite of its being in the minor key, and here too, as in the slow movement, it is the pianist who plays it to us first without any accompaniment.

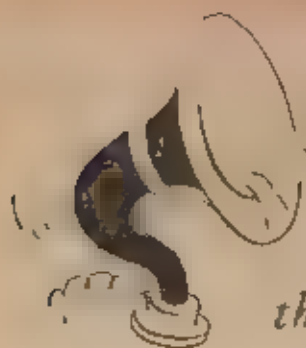
Miss Elsie Hall, who is to play the Concerto, has not been heard at the Proms for some time, though her early successes there are happily remembered by the older promenader. She has been winning laurels in South Africa, and her reappearance in Queen's Hall is sure to be warmly welcomed.

## One of Beethoven's 'Jokes'

THE 'Pastoral' Symphony stands among the pine as an instance of 'Programme' music by Beethoven. As a rule he professed to despise any attempt to tell a clear-cut story or paint a distinct picture in music, and even here, where he makes an exception for once, he takes care to explain that his music "is more an expression of feeling than a painting." Nevertheless, each of the movements has its own title. The first is called: "The awakening of pleasant sensations on arriving in the country." It is a fresh and happy movement, in which it is easy to imagine a quiet pastoral landscape. The second is called "Scene by the Brook," and through most of the movement there can be heard a theme which quite distinctly presents the rippling of the stream. There are two main tunes heard above it, both noble melodies in Beethoven's impressive vein. At the end of the movement there is one of the passages which has aroused a good deal of controversy. It is such obvious 'Programme' music as to belie the principle laid down by Beethoven and it is usual to regard it as one of his jokes. It presents clear musical versions of the songs of the nightingale, the quail, and the cuckoo.

The third, "The Peasants' Merry Meeting," includes a humorous imitation of a village band which Beethoven used often to hear at an inn

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# SCENT & SCENT

## the Secret History of a Lost Cause

by Gordon Phillips



**T**URN it off' croaked a voice from the corner of the hotel lounge. 'Please,' it added with an obvious effort.

It was the man who sat alone at the small table in the dining-room and looked as though he had a permanent load on his mind.

We had just been left alone in the lounge and I was nearer the loud speaker than he was. Moved more by curiosity than compassion, I stretched forth a hand to the switch.

'You don't care for dance music?' I remarked.

I do not,' he croaked, decisively.

'A matter of taste,' I suggested.

'On the contrary,' he snarled. 'It is entirely a matter of smell.'

It seemed to me that I was nearer smelling a rat than a ragtime, but I held my peace.

'I have listened to dance music' said the man in the corner presently, 'when every bar brought with it not only the murmur of voices and laughter but scents as consummate as any that M. Coty ever contrived. More than that I could all but see the moon-drenched garden beyond the balroom; for with the wireless music there was also wafted the freshness of the night, drenched with the perfume of lilac and rose. This was in mid-winter in a backroom in Bootle,' he added, abruptly.

'Dear me!' I said, playing for safety.

'**P**SYCHOLOGISTS are agreed,' he continued, 'that our emotions can be influenced, stimulated or recalled to memory by the appropriate odours with which they are connected. Music is only one aspect of a balroom, and that an insufficient one. But transmit also its perfumes and reality is reconstructed. And I, let me tell you, perfected the transmitting process.'

'A sort of smell-vision,' I suggested pleasantly. 'But are not these languishing odours that you describe a little enervating and ultra voluptuous? A little lacking in the more robust and tonic values, perhaps?'

'Do you think my process stopped short at balrooms?' he retorted, angrily. 'My dear sir! Ah! you should have sniffled in to one of my Urban Nasal Symphonies! With what a crash the tar-boilers took up the native wood-notes wild of the petrol fumes! How adroitly the orange-peel and 'gasper' motif was suggested in the theatre-queue passages. How splendidly the exhaust fumes of a General omnibus merged and re-emerged from the moaning reek of the

Thick Fog Movement! Not one lackadaisical or half-hearted about that assortment, sir!

I suppose not,' I agreed, hastily.

And what about my Modern Industry, scene?' he continued, leaning forward and waving a admonitory forefinger at me. 'The gasworks in all their resplendent richness, mingled with the even more vile odours from a neighbouring brewery! Was that a concession to the idle aromas of romance?'

**B**EFORE I could reply he was off again. 'Broad comedy or light relief it was all there. I tell you, you should have got your nose well down to my Seaside Sonata for subtle nasal values and variety of effect—the hard, thin smell of hot asphalt with a ripe under-current of wet seaweed and every now and then a whiff of shrumps and char-bangs. And what about my freakish Little Moroccan, "The Trippers' Saturday Night fish and chips and cheap face powder, with the vinegar-bottle obbligato so cleverly developed that you could sense the very wrinkles being tickled from the shell?'

It seems to me for a good deal of imagination on the part of the sniffer-in,' I suggested. 'If many a plain man cannot see beyond the end of his nose, it is possible that he might not be able to smell any farther.'

'My loud-scenter,' he retorted 'would have made a nose-bug smell like a haystack. Besides, you have programmes with explanatory notes for musical symphonies, why not the same thing for nasal orchestration? This kind of thing, for instance. "In the second movement of the Oriental Intermezzo particular notice should be taken of the camp fires lighted by the hated caravan. This rich and arresting motif is repeated throughout, lending a background of raw reality to the more sensuous theme introduced by the incense and odours of the dancing girls, and is only finally eclipsed by the tremendous entry of the goat herd (with goats) from the neighbouring oasis." In any case, for a beginning I never intended my process to be more than an odorous accompaniment and emphasis to the ordinary wireless programme. That was how it was offered to the B B C.

Then it was actually brought to their notice—or should I say nostrils?'

Of course it was! That's where it was tested out.' He snorted bitterly. 'And that's where it went wrong and was turned down.'

So it went wrong and was turned down,' I said, thoughtfully. The gloomy man rose violently to the bait.

'Of course it went wrong. What could you expect when I dropped my precious experimental transmitting set in getting out of the cab? But I had to go on with the test. And the whole thing was jarred and disorganized—the test programme was absolutely ruined.'

'How?'

'All mixed up—wrong scents to right items. The Children's Hour should have been peppermints, pineapple drops, and orange, the machine released petrol fumes in a London particular. Rear-Admiral Wreckage, R.N., was down for a tale entitled "At Sea with the British Tar"; it emerged through a rich concentration of Poudre d'Amour, lipstick and Ashes of Desire. The Beethoven Sonata got the peppermints and pineapple left over from the Children's Hour, with a strong under-current of sage and onions from a cookery talk. A Cockney comedy in one act was reinforced with camels, curry powder, and a little nasal symposium of my own entitled "Breezes of Benares." On the other hand, the "Indian Love Lyrics" were surrounded by the relaxing of a section of rubber road surface, coupled with fish and chips and a fire at a glue factory. It was hopeless!'

**B**UT you could have explained the accident and asked for another test.'

I explained nothing. I lost my head. I tried this valve and then that, but, alas! The loud-scenter was working at hundred-per-cent. efficiency; something snapped and all my odours swept forth at once and overwhelmingly—tar-boilers, goats, gasworks, M. Coty, cough drops, cookery, incense, asphalt, ozone, orange peel, and Old English Herb Gardens in one high and hideous effluvium. The B B C. experts fled, leaving me wrestling with the wrecked controls, at last even I collapsed as Bernardino, Benares, Bournemouth, and Bootle swept over me in wave after wave of disaster. . . . When I came to, men in gas-masks and mining rescue apparatus were beating my precious instrument to bits with sledge hammers. From the street below, a fire brigade played on the remains through the broken window, and on the neighbouring side-walk scores of people were laid out in rows while the ambulance workers administered the artificial respiration. And was over, I was a ruined man.

He rose to his feet.

'I will say good night to you, sir,' said, harshly. 'On my behalf, have the goodness to tell anyone who turns on that loud-speaker again tonight!'

GORDON PHILLIPS

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called 'The Three Ravens,' for whose dance even now he wrote some of the tunes himself. The movement is really merry, and the bassoon is made to suggest that the player was not so strictly sober as he might have been.

The fourth movement is a storm scattering the players of the band as it breaks overhead. As one critic has it, 'Beethoven's thunder put to silence all the storms that music had ever produced before. At the end the storm subsides, to make way for the last movement, 'The Shepherd's Song,' glad and graceful feelings after the storm.' There is a ram-cow-herd's tune and a hymn of thanksgiving. The whole movement leaving the hearer with a sense of serene calm.

#### From Many Lands

SATURDAY'S Prom Programme, which 5GB is to broadcast, is drawn from many places in the world, as well as from one at least which is nowhere at all. The programme begins with Lalo's popular Overture 'The King of Ys,' a purely mythical realm. It is well by Kodaly's 'Hungarian Dance,' which has already been heard by many of our listeners, although not for some time.

Ernő Kodály studied at the Royal High School of Music, Budapest, where, in 1906, he became professor, and, in 1919, Deputy Director. In the early part of this century his interest was awakened in the national folk-music of Hungary, and since then he has collected over 1,500 folk tunes, many of them taken down from the singing of peasants in remote parts of the country. His own music necessarily owes something to this peasant music, but apart from that, he is certainly among the most original composers of the modern European school.

#### A Hungarian Tale

THE Suite to be played this evening is made from the music of a comic opera produced at Budapest in the autumn of 1926, and the hero, Hary Janos, is in some sort the Hungarian counterpart of our old friend Munchausen. But in his tales of wonderful doings, related day by day in the village inn, there is something more than fantasy; they embody something of the Hungarian folk-spirit, living in a

world of noble imaginings, dreaming of splendours which are not, but which courage might achieve.

The first movement is a Prelude, headed 'The Fairy Tale.' It is a piece of music that if a listener sneezes while being told, what the speaker has just said, he will find it very funny. At the end of the first movement, there is a great emphatic outburst.

In the second movement Hary tells of his delight in the clockwork music of the Palace in Vienna, where little soldier-figures in bright uniforms move out and in as the clockwork revolves to make the music. Four bells open it, and then there is a merry, jumping theme for woodwinds and horns.

The third movement is called 'Song,' and it is a very simple song, an old Hungarian folk-song, which the viola sings alone. We are to imagine the hero and his sweetheart longing for home and the homelike melodies.

The fourth movement is headed 'Battle and Defeat of Napoleon.' Hary, at the head of his own wonderful hussars charges the whole French Army, the enemy fall in greater and greater numbers, until at last the Emperor himself alone confronts the victor and begs for mercy. At the very end the movement becomes a funeral march, the saxophone playing a slow form of the melody which the trombones had at first.

An Intermezzo follows, what sounds like a real Hungarian tune is set before us with real vividness and energy. It breaks off suddenly to make way for a horn solo with a new melody, which clarinet and flute have in turn. The tune of the opening returns at the end.

The last movement, 'Entrance of the Emperor and his Court,' is again in march rhythm, and begins with a stirring figure played by woodwinds and xylophone. Soon the trumpets have another theme, over a permanent bass from the pianoforte, and for a time this is interchanged with the first.

The movement grows in energy and ends with an imposing climax. There are a few bars of Intermezzo, and then the music ends with a faster and more lively movement, which is received in a spirit of good humoured irony.

#### Brahms and Wagner

MONDAY Evening's Prom, which 5GB will broadcast, is, according to tradition, devoted to Wagner, and all the pieces are by now well known whatever music is played. Wednesday's 5GB Programme is Brahms, and it is made up of pieces which, although familiar, are of the splendid order which no familiarity can diminish.

#### A Dutch Admiral

PETER VAN ANROOY went through the best possible apprenticeship for an orchestral conductor. After thorough courses of study in the theory of his art, first in his native Holland and then in Russia, he played, as virtuoso more than one European orchestra. In the age of twenty-three, he began his career as a conductor in one of the Amsterdam theatres, but since 1903 has been almost wholly occupied in conducting symphony orchestras. Since 1917, he has been Director of the Residentie Orchestra at the Hague, one of the foremost in Holland, and in 1914 the University of Groningen made him honorary Doctor of Music in recognition of his fine work.

As can be easily heard from this example of his own music, he is a warm admirer of Bach, Beethoven and Brahms, and a distinguished conductor of their music. This piece, in its forward simplicity and dignified form, is rather a contrast to a good deal of our present-day

In Holland's long-drawn fight for freedom from the Spanish yoke—it lasted for eighty years, from 1568 till 1648—a noble part was played by the Admiral Piet Heil. One of his greatest exploits was the capture of a fleet of specie ships, laden with Spanish silver, a feat of arms which every Dutchman remembers proudly to this day. A stirring narrative in verse was made in honour of it by the poet Heil, about the middle of last century set to music by J. J. Viotta as 'The Song of the Silver Fleet,' it won such popularity that in Holland they count it among their folk-songs. It forms the basis of this stirring and breezy overture, so straightforward in design, so wholesome in its melodic and rhythmic vigour, as to need neither explanation nor illustration for its enjoyment.

It falls into three main sections, followed by another without break. The first is a brisk march, called Variation 1, in more lively measure, and the third, Variation 2 and Coda is vivacious—it pulls up for a moment, to give a broad emphatic version of the tune before hurrying to the close.

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## SAMUEL PEPYS, LISTENER

Aug. 1. Resumed this day my body belt, but I first shed at Walton in the heat and not since worn it. Which I now goe back to, not for warmth, but from the way I begin to spread at the middle without my belt: and the sight of my middle, how it protuberates, in my bath this morning, did frighten me into the instant need of belting it up again.

Golfing to Selsdon Park, a thing to remember was my carrying the bunker from the 1<sup>st</sup> tee, but swerving wide to the right lost my ball in a deep rubbish-plot that lurks there, which, the loss of a new & crown ball at the 1<sup>st</sup> shot, did vex me into calling this devilish plot all the naughty things under the sun, albeit could not but bug myself a little on the rare swipe that had put me into it.

In discourse with Mullings, he told me of his late visit to Ireland, to his old home in County Cork, and most gloomy it made him, all the gentry now quitted, the countrymen have

a sadly forsaken appearance, once gay prosperous Cork now dull and shabby beyond words, with the shoppes in particular looking most afflicted. Matters, however, peaceable enough since the Government ran down the gun-men, all of whom somehow since taken and shot, or perished miserably of want on the hills, like hunted wolves; so as Ireland be now as safe a country to live in as any in Europe. Thus and the roads are the 2 things he commends, being mighty good roads with the cars on them, and, praise God, says he, no speed limits. Says that the Irish, for all their outward civility, still in their hearts hate the English, whose money indeed they regret, but not themselves, and had liefer, on a balance, be without the money and them, than have the money back and them with it. A pretty thing he told me was of his bringing back a little colleen to stand as wife, and, being come to London, carries her home by Buckingham 'place to show her where the King lives, and of her crying out with wide

eyes, 'Shure, 'tis greater than the whole town of Bandon!' Which was so sweetly simple as did please me beyond everything in the hearing of it.

Aug. 23. Listening-in Circle at ours this night, the first since the holidays, but Snagsby by God's mercy still at Harrogate. A very good Orchestral Concert from Canterbury Cathedral, whereof what liked me best was Butterworth's 'Two Idylls,' but the Frpp woman warm for the Bach marriage, a counterfeited warmth for Bach's sake, I believe, he being a stout Bachite. Wears his signet-ring to her 3<sup>rd</sup> finger, in speaking to him, diminutives his proper Christopher into 'Toffykens' and he calls poor Sylvia into 'Syllababa'—the only piece of fondness at their ages ever I did bear. Set me thinking how sadly this publick pet-naming do devalue a pastor's dignity in the world's eyes, and can never again command my old respect for his sermons since he have become Frpp's 'Toffykens' and she his 'Syllababa.'

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

# LIKE SLOW OLD FOLDS OF SPAIN

**T**HAN Spain, there is probably no country in Europe about which so many false ideas exist in the ordinary mind.

In the popular conception, that peninsula on the extreme south-west of the European map is a land of languorous ease, where a man will live on a melon and a cigar a day, doze his life out in the shade of a fig-tree and make no call on his energy unless it be to watch a bull-fight or twang the strings of some guitar under the window of some staid and passionate *señorita* of the *puerto*. Mention Spain to the ordinary Englishman, and it is a hundred to one that he will immediately say "Ah! *Mañana—mañana!*"—mispronouncing the word, but implying that the Spaniard never will do today what he can possibly put off for a succession of tomorrows.

Now it is just as absurd for the Englishman to imagine Spain in the lump as a perpetually sunlit land of laziness as it is for the Spaniard to believe Britain a country of everlasting fog and intense shop-keeping. It is as nonsensical to imagine the Spaniard living on melons and cigars as to think of the Englishman as content with ingurgitating roast beef and ale.

The fact that Spain is an almost isolated peninsula on the extreme south-west corner of our continent may explain why few Europeans, let alone English people, have any accurate ideas about the country and its inhabitants. Certainly Spain's geographical situation has had great effect on her history and development. It has helped to keep her art, her music, her architecture and customs distinctive.

It cannot be said of Spain that she was on the road to anywhere. The traffic of Europe passed her and that from the Orient touched her but lightly at the most. Like Britain she was a terminus rather than a route. And, as with England, it has been armed invasion rather than peaceful penetration that has left permanent marks upon her. So here, perhaps, is an explanation why two nationalities to outward seeming so diverse should be, as in fact they are, so much alike in respect of conservatism and independence of outlook. For an Englishman, once the barriers of language and differing habit are passed, there is none in Europe so easy to understand, and so easy to respect, as the Spaniard. More the pity, then, that in the popular idea of both nationalities regarding each other there should be so much misconception.

One need, however, penetrate only a little into Spain beyond the stern frontier of the Pyrenees to have at least two of these odd misconceptions swept unthinkingly away, brings one to Bilbao. Except in the height of summer, it is ten chances to one that one will arrive there with rain, for this active city, the heart of the thriving steel and iron industry of Spain, lies up a river some miles from the sea, and in the midst of mountainous country. This is Vizcaya, the Basque country, lovely enough to leave even the most casual visitor with a permanent nostalgia. The train journey westward from Bilbao merely to Santander by deep and splendidly-wooded rivers, under towering mountains, is enough to dispel all idea of an arid Spain, for only generous rainfall could bring so lush a green, so limpid a blue. Go farther west by Asturias into Galicia, see the grey rain-smitten cathedral town of Santiago de Compostela, mark the green stratas and the pine forests, the smiling fields. At the generous northern food, the *huidas*, the astonishing variety of shellfish, the



By Victor MacClure

From the eastern gateway to Barcelona is but a step, as journeying goes in these days. And Barcelona is one of the busiest cities in Europe, as it is also one of the finest. Its docks extend for miles and they throng with shipping under all flags. It has a core of ancient city, crowned by its old cathedral, and that is hedged about by narrow streets. But the other half is modern—wide and gracious avenues, broad plazas, faced by handsome bank and office buildings. Round the cores of old and new city there lies a broad fringe of industrial area, which, like the interior, is full of activity, and which has new factories and buildings, modernly conceived springing up almost daily.

From the western gateway a few hours

mariscos, the *langostinas* prawns, shrimps, the *percebas*, the firm-fleshed sweet fish. See the energy and industry of the shrewd *puerto*. And leave the melon and cigar

The Spain of the coloured novel, the Spain—if it ever existed—of bad roads and insect-infested hostels, is a thing of the past. The Spain of dilatory trains and venal officials has gone. The country is woven over with first-class roads, and even the smallest of inns is subject to sanitary inspection. The *posada* which offers hospitality at as little as five *pesetas* a day (roughly three shillings odd for food and lodging) is usually so clean that one could eat off the floor, and ordinarily the sheets of one's bed smell of green fields.

Spain is alive. On a recent tour right round the coast from Pasajes to Barcelona and Palma de Mallorca, there was hardly a port which was not being extended with new breakwaters and dock works. There was hardly a town that was not engaged on making new streets and building the most up-to-date buildings. At the moment the out-of-work problem is non-existent. The people are contented and merry. In spite of the increase in public and municipal works, taxation remains as it was. The only difference is that, instead of the money lining the pockets of officials, it is going straight to the public coffers. The prosperity of the individual and his property is as well looked after as in any country in Europe.

But at heart Spain remains a country of romance and colour. The people, with all their modernity, cling to their custom. The *torero* who is an adding machine and the latest system of cost accounting in his daily toil still will "eat the iron" (*comer el hierro*), that is, do his love-making

through the grill that guards his sweetheart's window. He will have a conversation by telephone with Liverpool or even New York, but he will take himself off at five-thirty to the *corrida de toros* and yell his most enthusiastic "Olé!" when his favourite bull-fighter makes that beautiful pass of the cloak which is called the *veronica*. He will tango and fox-trot to American jazz with the best of them, but it is the *flamenco* and the *jota* which make him cheer the loudest.

It is difficult within the confines of a short article to explain the fascination of this modern Spain. The Roman, the Goth, the Moor, and the ancient Iberian himself, they all have left their marks on the Peninsula and its people. Electric light may illumine the narrow streets of the smallest towns as it does, but in these streets there still echo the blare of trumpets and the drums and trampings of long-jeared conquerors.

## A SPANISH NATIONAL PROGRAMME WILL BE BROADCAST FROM 2LO ON WEDNESDAY EVENING, SEPT. 18



## A VIGNETTE OF MOZART.

By WILFRID ROOKE LEY.

## IF ONLY THEY HAD LET HIM LIVE!

One of the most welcome names that appear regularly in the *Prom* programme is Mozart, whose music has always a freshness as of the morning. He died at a child, but he gave a god for the rough and tumble of this treacherous world killed by the world's mediocrity.

THE little Mozart, with his music to make us think of him always as someone very youthful, was a child of seven when he was brought to Vienna. He was a little brocade suit with the lace ruff and the little sword, the child who threw his arms round the neck of the Empress and kissed her, who told Marie Antoinette he would marry her when he grew up, and who was petted by the King and Queen of France. He was the child whom the tall Swiss Guards made a way for through the crowd at Versailles so that he might go right up to the table where Her Majesty was dining and lean over the Queen's shoulder and receive dainties from her hands. He was the greatest prodigy the world had ever seen. He could play the most difficult concerto at sight, improvise like a master on organ or clavier—music bubbled up within him like water from a spring. Learned professors put him the sternest tests, an English scientist read a paper about him to some society or other; and the simple Neapolitans, when he went to play to them, thought his powers must be due to the magic of a ring he wore. To such genius as this, even the *Almanach de Gotha* must waive its tables of precedent.

Those were brilliant years when he and his father wandered all over Europe, from city to city, cap in hand like gipsies, the child playing his music and receiving when they were lucky, guineas and *louis d'or*, though as often as not it was only a little sword or a watch or a snuff-box—or even kisses. And kisses, as they wrote to the mother at Salzburg, would pay neither host nor postmaster. It was the twilight of the *ancien régime*, when Germany was littered with little courts as a nursery floor may be littered with toys after a long day's play. There was yet an hour or two before darkness, and to the tired, overgrown children in their toy-courts came this real child, a wonder-child, to make their last plaything. It was a pity these princelings were often so poor, but the women raved over him; though when he went the round of the little courts again, a grown youth, begging for a post, there was nothing to offer him. He had ceased to be a prodigy. And he was now too old for kisses—or even watches.

And so, almost in despair, he takes refuge with the Archbishop of Salzburg and sits at table above the cooks but below the valets, and is bullied and finally kicked out into the streets of Vienna. Over there at the other corner of the empire was Haydn, cosily settled with the Esterházys. What would have happened, one wonders, if they

had submitted to the Archbishop's tyranny—he might have gone on singing a confidant to the Emperor. He was a child, but he was a god for the rough and tumble of this treacherous world killed by the world's mediocrity. He was a child, but he was a god for the rough and tumble of this treacherous world killed by the world's mediocrity. He was a child, but he was a god for the rough and tumble of this treacherous world killed by the world's mediocrity.

But the world in the year 1781 was a



MOZART AT THE AGE OF SEVEN

An old print of the greatest prodigy the world has ever seen.

difficult place for the free-lance. Mozart was twenty-five. We see him always against a background of tall mirrors and candle-light, amid the laughter and the sparkle, and the wit of a dying century whose spirit we fancy he embodies. Yet is this true? Is there not, to a finer ear, something adventurous in his music, something that searches far horizons; a beating of wings? His rich discoveries in opera alone were but a tithe of what remained to be mined if only he had lived—if only they had let him live! Mozart was a genius, and geniuses were suspect. In his case not by the public of Vienna, who took him to their hearts, but by Salieri and others of his kind, who had their livings to make and were alarmed. Salieri, whose talent was so neatly adjusted to the taste of the hour; who, moreover, had the ear of the Emperor. Mozart was a child. You

quicksilver through the hours, a sort of Peter Pan who never grew up. Tiny things that he did, and tiny things that he said, were all so new and so fresh. He was a child, but he was a god for the rough and tumble of this treacherous world killed by the world's mediocrity. He was a child, but he was a god for the rough and tumble of this treacherous world killed by the world's mediocrity. He was a child, but he was a god for the rough and tumble of this treacherous world killed by the world's mediocrity.

Poverty had been the dark fairy that came to the child's christening and stood by his side all his life. Into the memory of that glittering boyhood, and into the passages of his music, as we listen to them there will enter sometimes, like the ghost of the Commendatore in *Don Giovanni*, a vision of that last scene of all, at the gates of Vienna, when the rain fell and his friends turned back, and the coffin was driven on alone to the cemetery and tumbled without priest or mourner into a pauper's grave. For Mozart's life was a tragedy; but the tragic figure in the story is the Emperor—that earnest, worthy, dull man whose parsimony blinded him to the presence in this young genius of all that he most prized. The Emperor might have saved him from the intrigues of Salieri, the trickery of Shikaneder, the drudgery of teaching, from all the forces that fettered his spirit and slowly silenced it. It is the eternal tragedy of the well-meaning, the unimaginative.

Thus, at the age of thirty-five, this joyous little figure dies, with a child's heart which had been bruised and a child's imagination which had been frightened; with all the touching pictures of home still clinging to him, his generosity which gave away so much more than money, his patience which had waited so long. They gave some formal name to the cause of his death, but this, like the place of his grave, is disputed. The true finding is that life had crushed him—trodden him under foot, as flowers are trodden on a triumphal way, or as sweet herbs are crushed—that his fragrance might perfume the world.

WILFRID ROOKE LEY.



# WHAT THE OTHER LISTENER THINKS.

Selections from the Editors Post Bag  
Enlivened by GEORGE MORRIS

## ADVICE TO THE OTHER LISTENER

YOUR correspondent, W. H. Roughton, is so singularly unfortunate in his wide circle of acquaintances that someone much more fortunate than he is has written to him to advise him to be more considerate to the other listener. The advice is as follows: "When you are listening to a programme, do not forget that there are other people listening to it. Do not make a noise, do not talk, do not eat, do not drink, do not smoke, do not write, do not read, do not sleep, do not get up, do not go to bed, do not do anything that might disturb the other listener. This is the only way to be a good listener."

## CHAMBER MUSIC

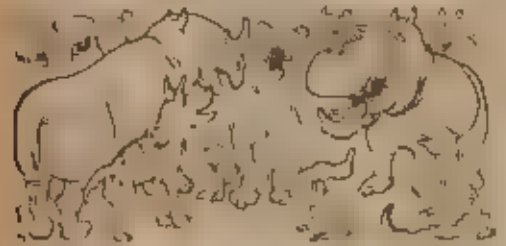
W. H. Roughton writes that he has spoken to hundreds of people who never come across one who likes chamber music. He has evidently not spoken to a member of this class as each and all love the broadcasting of chamber music. He will concede, however, that to be a good listener is a pleasant task and one that he is a good listener.

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Among others who have written in praise of chamber music are: "The Radio Times" and "The Radio Times".

## A LOVER OF POETRY

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# ALBERT KETELBEY tells how fame and fortune were found IN A MONASTERY GARDEN

For the first time ever here is the music of "In a Monastery Garden" as it was composed by Albert Ketelbey. In the accompanying article (sub-titled "The author of 'In a Monastery Garden' tells how fame and fortune were found in a monastery garden") he tells how it came to be composed.



WHEN I was a boy I had a strong inclination to become a monk, or, alternatively, a sailor, voyaging (by preference) to Eastern lands. There are nasty people about who, no doubt, devoutly wish I had become anything but what I am, for then I might not have inflicted on their quivering nerves *In a Monastery Garden*, or *In a Persian Market*; but not caring a brass farthing for nasty people's nerves, I resolutely resisted the youthful inclinations to return to a cloister, or to go and get drowned at sea. I decided instead, to become something really bad, namely a 'popular' composer.

I started by composing, at first, little things such as a *Sonata for Violin and Piano*, a *Sonata for Piano Solo*, a *Concerto for Piano and Orchestra*, a *String Quartet*, a *Quintet for Piano and Woodwind*, a *Dramatic Overture for full orchestra*, etc., and I even ventured gingerly into the exciting domain of 'Grand Opera' (during which period I developed into a very Fregoli of many voices). Then I had the temerity to try to sell some of these little efforts to publishers, as I found it unfortunately necessary to live (after a time) unaided. 'Je n'en vois pas la nécessité' says the nasty person, but I never did mind what nasty people said, so I persisted in going on living (or trying to) and making myself into a popular composer, by endeavouring to sell my *Concerto* and *Sonatas*, etc., to suspicious publishers, whom I tried to hoodwink by enlarging upon the melodious character of my 'second subjects.' I stuck it for quite a long time (several years, in fact), but not either my beloved 'second subjects' were too melodious, or they were not melodious enough, and there was 'nothing doing': neither popularity nor a decent living seemed to lie this way for me, and I began to wonder whether I should ever have anything better for dinner than a cold sausage and a cup of coffee, and whether I was to be condemned for ever to share the third floor back of an apartment house with ladies who very plainly loathed my French-born playing, so that I was eventually compelled to practise this (for beginners) doleful argument on the roof.

But, lo! and behold, one fine day I had a bright idea. I took one of my melodious 'second subjects' bodily out of its natal surroundings and dressed it up as a 'Something in Z Minor'—the miracle happened, I got it published, and the publisher actually sold quite a nice number of copies on which,

however he had successfully resisted the temptation to pay me a royalty. Still, it was a beginning, I began to see the faint dawning light of a possible popularity, and I was encouraged to go on murdering my innocents and pay my way instead of having to borrow fivers from trusting acquaintances. In due course I lost all sense of shame and boldly chopped off whole limbs of my poor children without a blush or the tremor of an eyelid, and what was once a tragic theme in a dramatic overture became a sweet little thing for 'pianists with small hands.' Having now tasted blood my appetite grew by what it fed on and I began to search—yes, actually search—for despicable opportunities of becoming popular. I found that the slow movement from a *String Quartet* was just the thing for a nice little river-scene in a music-hall sketch—certainly the musical director of the music hall, good fellow, seemed to suspect



'... a nice little river-scene in a music-hall sketch'

something, for he said: 'This is rather above the average of the stuff we get here; you really ought to try and write some serious work.' I thanked him cordially for his encouraging words—and laughed in my sleeve.

About this time a friend of mine was conducting at a Yorkshire resort, and he had asked me to compose for his orchestra a special 'exclusive number'; he had rather a flair for spotting 'winners,' and I think he suspected that I was threatened with popularity, and also that if he had a tuneful piece that no other orchestra was playing, it would give him a 'pull' in the scramble for re-engagement. During a week-end visit I paid him, we went for a motor-car trip, and en route we stopped at a beautiful monastery, or priory. The day was glorious, the birds were singing, the whole place was bathed in sunshine and serenity, and the picture made a vivid impression on my mind,

so that when I got home again it occurred to me that the beautiful monastery garden I had seen would form a very appropriate and probably inspiring theme for the 'exclusive' piece I had promised to write for my friend.

I therefore tried to put into simple and odious form my own impression of the scene, and for the moment at least, became the 'poet lost in reverie in the quietude of the monastery garden.'

The piece was completed in due course, and obviously had to be entitled *In a Monastery Garden*. I sent it to my friend, who played it and reported 'great success.' I was myself rather sceptical about this 'great success'; I had heard so many pieces so described that I did not attach much importance to the friendly verdict. However, my friend played it again the next season, and yet again the season after that, always reporting 'great success,' but (very artfully) advising me not to publish it.

After a while, however, I began to receive inquiries from publishers with regard to publishing it. The first one suggested he would like to do it as a 'waltz,' but as I could not imagine monks waltzing in a monastery garden, I said: 'No, thank you,' and departed without the expected advance 'on account of royalty.'

The next publisher suggested that he would like to do it if I would cut out the 'Kyrie' part, which he was sure would ruin any chances of popularity the piece might have. To omit this section seemed to me to savour of *Humpty* without the Prince of Denmark, so I regretfully again said 'No, thank you,' and again departed empty-handed. Then, after a while the present publisher of *In a Monastery Garden* got in touch with me, and as he did not suggest putting in a cake-walk instead of the 'Kyrie' we came to terms and the piece was at long last published in the form I had written it. My friend's verdict, in due course, was thoroughly verified and the piece became one of the best-hated (or best loved—as you will) 'best sellers,' and I passed from the doubtful position of a 'promising musician' to that of a 'successful composer.' For which transformation I was very grateful, and which probably accounts for my recently receiving a letter addressed to 'Sinfield' Gardens, instead of 'Landfield' Gardens!

ALBERT W  
KETELBEY



A KETELBEY PROGRAMME, CONDUCTED BY THE COMPOSER, WILL BE  
BROADCAST ON MONDAY EVENING, SEPTEMBER 16 (2LO).

## 5GB Calling!

# BIRMINGHAM CATHEDRAL'S NEW ORGAN

First Recital, after Cathedral Relay—An Infirmary Appeal—Remembering a Holiday by Music—Wireless on the Stage First Performance of 'The Mower Damon.'

### The Need of a Hospital.

**P**ITY and need make all flesh kin, and the sympathy of the listening public is directed towards the Stamford, Rutland, and General Infirmary, which is to be the subject of the appeal on Sunday, September 22. Originally founded a hundred years ago by Dr. Fryer, a physician practising in the town of Stamford, the infirmary is situated on the site of an old Friary. It consists of a main block of six wards, X-ray room, etc., and a new wing of three children's wards and a maternity block of three small wards. The infirmary serves a large area and meets the needs of nearly 45,000 people, most of whom are very poor and unable to subscribe much to the upkeep. As it is absolutely necessary to provide more accommodation for the nursing and medical staff, the governors have decided to build a new block of 40 beds and six private wards with an X-ray room and a dancing theatre, and turn the present main block into a nurses' home and administrative block. To do this the greater part of the present capital will have to be spent unless some philanthropic comes to their rescue and provides all or part of the cost of about £10,000. The appeal on September 22 is being made by the Marchioness of Ely.

### Birmingham Cathedral.

**A** SERVICE of particular interest is being relayed from Birmingham Cathedral on Sunday, September 22. It marks the opening of the new organ, which incorporates the best of the original pipework and the fine case, but is new in all other respects. Consisting of four complete manuals, the organ possesses forty-eight speaking stops and twenty-one couplers. The service will be conducted by the Rev. R. J. Campbell, of Holy Trinity, Brighton, and Honorary Chaplain to the Bishop of Birmingham. In addition to accompanying the service, the organist, Mr. Fred Smith, will give an organ recital later in the evening, about 10 p.m., which will also be relayed by 5GB.

### A First Broadcast

**I**N a Light Orchestral Concert on Thursday, September 26, the chief feature is the first broadcast performance of *Three Dances* by Edward Elgar. Dr. Armstrong-Jones has achieved a great triumph in his presentation of this work to the Birmingham and Midlands Choral Society, and has won a huge amount of credit and recognition. The *Three Dances*, which he has arranged for this programme, are the first of a series of three dances, and the first of a series of three dances, and the first of a series of three dances. The first of the dances is a waltz, and the second is a mazurka. The third is a polka. The dances are all in the style of the early 20th century. The first dance is a waltz, and the second is a mazurka. The third is a polka. The dances are all in the style of the early 20th century. The first dance is a waltz, and the second is a mazurka. The third is a polka. The dances are all in the style of the early 20th century.

### Harp Concertos.

**T**HE Birmingham Studio Symphony Orchestra presents an attractive programme on Saturday, September 23. In place of the usual symphony two works for harp are included: *Martini's Concerto in G* for the Flute and Harp, and a *Fantasia* for Harp and Orchestra by Dubois. The soloists are Muriel Dilling and Walter Heaton (flute). Another point of interest is that the programme includes Schubert's *Romantic Overture* arranged for orchestra from the original piano duet by Stillman Kelley. This performance will be its first broadcast.



BIRMINGHAM'S NEW ORGAN

The new organ that has been built into the two-hundred-year-old organ case of Birmingham Cathedral will be heard in the service relayed on Sunday, September 22. A recital on it will be given later in the same evening.

### An Oratorio Programme.

**T**HE main programme on Sunday, September 22, consists of passages from oratorios, with a performance of the sacred cantata, *A Heart Song*. This is by G. L. Lee-Williams, at one time organist of Gloucester Cathedral, and still closely identified with the work of the Three Choirs Festival. It will be followed by excerpts from Haydn's *The Creation*, Mendelssohn's *Hymn of Praise*, and one choral scene from *The Rose of Sharon*, by Sir Alexander Mackenzie, who recently celebrated his eighty-second birthday. It is hoped to include at some date in the near future the whole of this latter work. The artists in the programme are Isobel Baillie (soprano), Eric Greens (tenor), and Herbert Simmonds (bass).

### 5GB Interference!

**M**ANY listeners will have seen the Harley Street play *Interference*, in one scene of which one of the main characters switches, on a dummy portable set and listens for a brief moment to the wireless programme. Usually the music is provided by a gramophone record, but Birmingham is nothing if not up-to-date. When the play was recently produced at the Alexandra Theatre, two members of the Birmingham Studio set all wire in the house, and when the set was switched on they were astonished to hear the accents of their own announcer—'This is 5GB, coming from Birmingham,' etc. A real portable set was in action, and as the theatre authorities noticed that at 5GB was broadcasting a programme of music at the same time as the play, they determined to take advantage of the real thing. Another curious coincidence, the publisher tells me, took place later in the evening when the set was in use again. This time it was switched on in the middle of the Blackpool broadcast and the first voice heard was that of Billy Danvers, the well-known comedian, who has been the principal of the Alexandra Theatre pantomime for the last two years and will appear again this Christmas.

### Women's Symphony Orchestra.

**T**HE evening programme on Sunday, September 22, takes the form of a relay from the Town Hall, Birmingham, of the British Women's Symphony Orchestra, conducted by Dr. Mat. The artists are Eva D'Amorty (contralto) and Mary (pianoforte), who is, incidentally, the daughter of the concert, being a Vice-President of the B.W.S.O. The orchestra was founded by various leading women musicians in England as it was felt that the time had come for professional women musicians to be represented by their own symphony orchestra. The difficulties of such an enterprise can scarcely be imagined, and the fact that the B.W.S.O. has surmounted them is a wonderful achievement and proof of the unselfish determination of its members, who have been called upon to make considerable sacrifices to this end. On many occasions rehearsal times have clashed with individual engagements, and players have actually paid deposits while they themselves have benefited musically under the inspiring baton of Dr. Sargent, to whom a great share of the credit of their success is due.

### A Woman Composer.

**I**N addition to the Beethoven *Symphony, No. 8 in F*, the Town Hall relay of the B.W.S.O. includes Dorothy Erhart's *The Mower Damon*, which is a set of variations on an original theme for pianoforte and orchestra. The score is preceded by the following quotation from Andrew Marvell's *Charmida and Damon*—  
'I am the mower Damon, known  
By all the meadows I have mown;  
On me the sun and dew descend  
Before her darling daffodils,  
And, coming home, the evening sweet  
In cowslip water bathes my foot.'

'MERCIAN'

# "Inside Knowledge" By Mr Full O'Power

who personifies the Siemens  
Unit Cell, brim full of energy



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8.15  
A RECITAL  
OF  
SACRED MUSIC

10.30 a.m. (Derbyshire only) TIME SIGNAL, GREENWICH. WEATHER FORECAST

3.30 A BAND CONCERT

S.B. from Manchester

THE TUDOR SINGERS

Directed by Dr. J. E. WALLACE

CLAYTON FORTER, BETTY RODGERS, ELYSABETH

DECK, J. R. ABBOTT, S. R. MAHNE

From Liverpool

THE ECCLES BOROUGH BAND

Conducted by JAMES DOW

From Manchester

Overture, 'The Bohemian Girl'

Egyptian Ballet, Parts III and IV

.. Rufe

Living in

3.44 THE TUDOR SINGERS

Awake, Sweet Love

.. Rufe

Lullaby, my lullaby

The Nightingale

.. Rufe

Now is the month of maying

.. Rufe

3.55 BAND

Excerpts from the Music of

Beethoven in the House

4.10 TUDOR SINGERS

Dainty Fine Sweet Nymph

Love's folk in green arraying

I Love Thee

Just as the tide was flowing

arr. Vaughan Williams

4.19 BAND

Concert Waltz, 'Pamona

Flower'

Selection, 'The Magic Flute'

4.33 TUDOR SINGERS

Arise, get up

The Turtle Dove

The Soling Song

Chorus Folk Song

On 'Hawthorn through the

4.43-5.0 BAND

Hymn, 'Eccles' (By Request)

The Children's Prayer

Overture, 'The Creation'

(For 3.0-5.15 Programmes see opposite page)

8.15

A Recital of Sacred Music

THE WIRELESS CHORUS

Conducted by STANFORD ROBINSON

At the Organ, LESTER WOODGATE

Relayed from the Guildhall School of Music

For Anthem as a musical style, is one which England may quite fairly claim as its own. More than any other part of the Church music, it lends to the English Cathedral service its own distinctive character.

Known in this country from a very early age, the Anthem is mentioned already by Bede. Chaucer refers to it too, as well as some of the other early English authors, and though there is no actual provision for it in the Prayer Book of Edward VI nor of Queen Elizabeth, by her reign it was at any rate sanctioned, if not ordained as part of the church service. It was, at that date, 'a hymn or such like song in churches.' That is, in fact, the definition of an Anthem to this day: a piece of concerted music for voices, which is not actually part of the prescribed liturgy.

By the time State prayers were added to the Prayer Book the Anthem was officially included in quires and places where they sing, here Iohoweth the Anthem." In post-Reformation

SUNDAY, SEPTEMBER 15  
2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.9 m.)

193 kc/s. (1554.4 m.)

days its popularity was obviously due to the desire of the Reformers for music in a 'tongue understood by the people,' but many of our early English composers wrote Anthems which could be used either in the Reformed or in the Roman Church. Some of them, indeed, have alternative English and Latin words.

In the latter part of the sixteenth century, when the composers of Anthems flourished, Byrd was one of the first to introduce short solo passages for one or other of the voices, usually with an independent accompaniment for the organ. Gibbons, who followed him, advanced still further along the same line and many of his Anthems have passages which may be accompanied either by the organ or by viols. In the Restoration period the names of Blow and Purcell stand out, and in the early Georgian era Handel's Anthems, though often beyond the limits of the ordinary Cathedral service, were fine examples of his church music.

It is a style which has attracted composers



THREE PEOPLE IN TODAY'S PROGRAMMES.

LESTER WOODGATE (left) plays the organ during the recital of Sacred Music tonight at 8.15, SIR WILLIAM GOSCHEN (centre) appeals on behalf of the Royal Dental Hospital at 8.45, and HORACE STEVENS (right) sings in the Orchestral Concert which starts at 9.5.

right down to the present day, and the daily Cathedral service is still a constant supply of short Anthems—a supply to which the demand has always been fully equal.

8.45 The Week's Good Cause

Appeal on behalf of the Royal Dental Hospital, by the Hon. Sir WILLIAM GOSCHEN, K.B.E., Chairman of the Royal Dental Hospital of London.

The Royal Dental Hospital of London and its School of Dental Surgery was first opened in November 1, 1858. It is the Senior Dental Hospital of the world. In 70 years its work has expanded enormously, although the original poor, the Out-Patient attendance last year was 57,813. Although other thoroughly equipped hospitals have since been opened, it still remains the chief centre for children. Thus alone would make its existence more than worth while. The Hospital is entirely supported by voluntary contributions, and it becomes increasingly difficult to carry on its valuable activities, more especially as it has now become essential to have a Department for In-Patients. The Hospital is facing the most anxious time, and funds are most urgently needed. Contributions will be most gratefully received by the Chairman, the Hon. Sir W. H. Goschen, K.B.E., The Royal Dental Hospital of London, 32, Leicester Square, W.O.2.

Contributions will be most gratefully received by the Chairman, the Hon. Sir W. H. Goschen, K.B.E., The Royal Dental Hospital of London, 32, Leicester Square, W.O.2.

8.50 'The News'

WEATHER FORECAST GENERAL NEWS Local Announcements (Derbyshire only) Shipping Forecast

9.5  
AN  
ORCHESTRAL  
CONCERT

9.5 An Orchestral Concert

HORACE STEVENS (Baritone)

THE WIRELESS ORCHESTRA

Conducted by JOHN ANSELL

Homage March

Conductor: J. Ansell

Two Arabesques

Homage March is the third movement of a Suite which Grieg made from the music he composed for the drama by Bjørnson, *Sigurd Jorsalfar*, an old Norse tale of the Crusades. Two Kings, brothers, reigned over different parts of Norway in bitter rivalry and animosity with one another. But at the end they became reconciled and together made their way in solemn procession to the Temple of Law Giving, to dedicate themselves to the service of their country, and their passing is acclaimed by the joyous shouts of the people. This march is the music which, in the play, accompanies their procession.

HORACE STEVENS with Orchestra

Seconded Aria: 'Er in the' (The House of the Dead)

Orchestra

Divertissement, 'Les Rois'

Mock Morris

Selection, 'La Boutique Fantastique'

Selection, 'The Fairies'

Selection, 'The Fairies'

Musset, whose fund of fresh, flowing melody was apparently inexhaustible, could afford to be lavish with his tuneful ideas. He certainly never gives his hearers the impression, as some composers do, that, having had an idea, they wish to make the most use of it before leaving it and turning to something else. Where many composers would be content to give us repetitions or variations, Musset, with generous hand, throws us ever new, and always fresh, tunes.

That is as true of this sparkling divertissement for orchestra as of many of his better-known works for the stage and for the concert platform. It begins with a vigorous introduction which makes way soon for a flowing tune on the violins. Charming and delicate, it forms an admirable foil to the energy of the opening with which it is more than once interchanged before the clarinet gives us another and no less melodious theme. Woodwinds and strings together have the next broad melody, to be played, as Musset often directs, 'bien chanté,' (singly). It is as apt a description as could well be devised of the qualities which make his tunes so popular as they are.

The piece is in one continuous movement and in the same metre—three in the bar, until at the very end a swift two in the bar brings it to its brilliant close.

HORACE STEVENS

Three Poor Mariners

A Soft Day

My Nanny No

Vagabond

Orchestra

Solo Music, 'Farrars'

An All-Over Land

10.30

Epilogue

POVERTY



# AND NOW TOULOUSE!

★  
**Kolster - Brandes**  
**Latest Broadcast**  
**Enterprise**  
★

Again, Kolster-Brandes have provided a special programme attraction for radio listeners. K-B concerts are being broadcast every other Sunday from Toulouse to alternate with the well-known Sunday programmes from Hilversum. The orchestra is one of the finest in France, the reception—for Kolster-Brandes listeners—the finest in England. Here is the first programme. From 6-8 p.m. (380 metres)

## PROGRAMME OF CONCERT

15th SEPTEMBER, 1929

1. SUITE-BALLET, Sylvia L. Delibes-H. Mouton
2. Chant sans Paroles P. Tchaikowski-Salabert
3. Diverissement sur des Chansons Russes H. Rabaud-Chapelier
4. SELECTION, Le Petit Duc Ch. Lecocq-E. Tavan
- ENTR'ACTE—GRAMOPHONE MUSIC
5. Comment disaient-elles? .. E. Lal-Salabert
6. OVERTURE, La Flûte Enchantée W. Mozart-Salabert
7. Quatrième Mazurka .... B. Godard-Turlet
- ENTR'ACTE—GRAMOPHONE MUSIC
8. SELECTION, La Bohème .. G. Puccini-Cranston
9. (a) Les Buveurs de Manzanilla .... J. Turina-Chapelier
- (b) Danse Castillane
- (c) Miramar
10. L'angle .. .. Alexandre Georges-Salabert
11. March de Bravoure .. P. Schubert-Salabert

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

## SUNDAY, SEPTEMBER 15 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.3 m.)

TRANSMISSION TIME 10.15 TO 11.15 P.M.

### 3.30 A String Orchestral Concert

Relayed from the Midland Institute, Birmingham

THE MIDLAND SYMPHONY ORCHESTRA  
Conducted by JOSEPH LEWIS

On the programme:  
Sally in our Alley .. .. } arr. Frank Beatty  
Cherry Ripe .. .. }  
Edna Liles and Orchestra  
Concerto in F Major  
Allegro moderato, Andante, Allegro con fuoco

3.30 ORCHESTRA  
Andante con moto, String Quartet, Op. 11 .. .. .. Tchaikovsky  
Waltz Serenade in C Major, Op. 48 .. ..

As a young composer, Tchaikovsky was greatly attracted by the String Quartet and even expressed dislike for its tonal quality. There is nothing astonishing in that, when one remembers the joyous use he makes of orchestral tone colour, the restraint and simplicity of a string quartet must have seemed to him very strange. In his opinion and wrote his String Quartet in D major.

It is a work which is full of appeal, and full of appeal.

The slow movement, well known in many parts of the world, is throughout. It has two melodies, the one with which the movement opens in a rhythmic inter-

play between the bar and two in the bar, and another which follows on it very naturally and easily, above a reiterated figure which the violoncello plays in plucked notes.

JOHN EDWARDS and Orchestra  
The Song of the Lovers .. .. Edmund Ratten  
Boy Johnny .. .. Alexander Broad-Simons

EDNA LILES and Orchestra  
Concerto in A .. .. .. Bach

3.30 ORCHESTRA  
Serenade, Concerto in G Major .. .. .. Handel, arr. Hermann

\* EDNA LILES  
Forsy Amor (Misty Love) .. .. ..  
Non so più (I know no more) .. .. ..

EDNA LILES  
Mazurka in A Minor (Pompierous) .. .. ..  
Mazurka in A Minor, Op. 17 No. 4 .. .. ..

EDNA LILES  
Serenade in G (K. 525), 'Eine kleine Nachtmusik' .. .. .. Mozart

The name of this Suite is very nearly a literal translation into German of the French 'Serenade'. The latter meant originally a piece of evening music, while this is 'A Little Night Music'. It was composed, so far as we know, for some special happy occasion, shortly after the tremendous

success which Beethoven achieved in Paris. Suite, like a string quartet, is in the key of G major. The first, a brisk allegro, is in the key of G major. It has two main themes which are developed in the last part of the movement. Next comes a slow movement, very unusual for a string quartet. The movement begins at the outset with the same theme as the first.

The Suite comes to an end with a final Ron-do. The principal tune, keeping up the common chord and then repeating a note four times, has a real suggestion of mischief. In other ways, too, the movement is full of the brightest good spirits.

### THE BELLS A RELIGIOUS SERVICE

Conducted by .. ..  
Andrew .. ..

Relayed from St. Mary's Church, Northampton

8.45 The Week's Good Cause

8.50 'The News'

### 9.0 A BAND CONCERT

BERNARD ROSE .. ..

HAROLD FAIRHURST .. ..

BAND .. ..

M .. ..

Overture, 'The Bohemian Girl' .. ..

BERNARD ROSE .. ..

Son of Man .. ..

My Hope .. ..

To-morrow .. ..

POEM .. ..

Poem, 'Labour and Love' .. .. Fletcher

VARIATIONS .. ..

Variations on a Theme of Corelli .. ..

BAR .. ..

Habanera .. ..

Allegro Ronde .. ..

BAND .. ..

Descriptive Piece, 'The Bells of Somerset' .. ..

55 BERNARD ROSE .. ..

Quasway, awake, Beloved .. ..

Requiem .. ..

Let there be Light .. ..

BAR .. ..

Barot Music, 'Rosamunda' .. ..

BAR .. ..

Slav Dance in E Minor .. ..

To a Humming Bird .. ..

BAND .. ..

Hallelujah .. ..

Overture, 'Tannhauser' .. ..

BAR .. ..

Overture, 'Tannhauser' .. ..

BAR .. ..

Overture, 'Tannhauser' .. ..

BAR .. ..

Overture, 'Tannhauser' .. ..

BAR .. ..

Overture, 'Tannhauser' .. ..

BAR .. ..

Overture, 'Tannhauser' .. ..

BAR .. ..

Sunday's Programmes continued (September 15)

2 30 A CONCERT

**230** - R. E. M. Macdonald & Son (London) Ltd. 6 D-8-15 up  
from 6 D-8-45 1st group, 1st group, 1st group.  
James's Parish Church, London by the Rev John Richards  
at M.A. Canon of St. Peter, Dean of Portsmouth.  
**D.12** - R.E. from London 1938. 1st group.



12.30  
ORGAN MUSIC  
by  
EDWARD  
O'HENRY

# MONDAY, SEPTEMBER 16

## 2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 197 kc/s. (1,554.4 m.)

9.0  
MUSIC  
by  
ALBERT  
KETELBEY



### 10.15 a.m. \* THE DAILY SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH, WEA. 10.30-11.00

10.45 Miss SYDNEY M. BERNELL: 'Chintheese' in Household Work—II, The Mysterious House

11.0 (Daventry only) Gramophone Records

12.0 A Badad Concert  
MURIEL MONAGHAN (Comedienne)  
TREVOR GLENN (Tenor)

12.30 Organ Music  
Played by EDWARD O'HENRY  
Relayed from Thesau's Church

1.0-2.0 LIGHT MUSIC  
LEONARDO KEMP 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  
The Carnival of Peace, from  
'Long Lance' (Chief Buffalo Child  
Long Lance)  
Various Songs to suit the occasion  
sung by OLIVE GROVES  
The Story of 'The State Umbrella  
of the Great Hoo-Wi' (Margaret  
Lilke)  
Piano Solos by GERALD DIXON

6.0 Miss E. M. HEWITT: 'Lakes,  
Festive and Funerals'

6.15 'The Firm News'  
1.00-1.15 GENERAL NEWS  
WEATHER FORECAST FIRST  
GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
BARRY J. LANTIER  
Played by EDGAR BAINTON  
(Pianoforte)

7.0 Mr JAMES AGATE: Dramatic  
Criticism

7.16 Musical Interlude

7.25 Talk

### 7.45 Vaudeville

MIRIAM MOTER, at the Piano, and RALPH  
JOHNSON

THE MARRIAGE (Vocal Trio)

GEORGE BELLAMY (in selections from further  
'Extra Tunes' by F. W. Thomas)

MATTHEW COLE (Pianoforte Solos)

NINA DREMA (in Neapolitan Songs)

EWART SCOTT and DAVE VALERIE

or

Low Seem and Non-sense  
by

CLIFFORD ST. JOHN

Music arranged and composed by HAROLD  
SCOTT

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

### 9.0 A Ketelbey Programme

THE ALBERT KETELBEY

Conducted by THE ALBERT KETELBEY

Descriptive Piece, 'By the Blue Hawaiian  
Waters'

(LEN FILLIS, Hawaiian Guitar)

Gipsy Overture, 'Chal Romano' (Gipsy Lad)  
Two Movements from Suite, 'In a Fairy Realm'

The Quot: Fairy Dances, 'The Gnomes' March  
New Pine, Revoria, 'The Sacred Hour,' with  
Patrol, Jungle Drums'

### VAUDEVILLE TONIGHT AT 7.45.

*Military March - Schubert's Tune*  
*A 'Tingy' hummel from Maurice Cole*  
*March in the*  
*Blue P...*  
*Hawa - Hawai...*  
*March in the*  
*"A historical glorious Regia"*  
*Edward Scott*  
*and*  
*John Valerine*

ALBERT WILLIAM KETELBEY, happily known  
wherever popular music is played by  
band or orchestra, has had a wide experience of  
music in several directions. Born in Birmingham, he  
was a student of Trinity College, London, taking  
courses in organ, violoncello and horn, as well  
as composition. He has been conductor at several  
of the London theatres, Music Editor of one of  
the big publishing firms, and Director of Music  
of an equally distinguished gramophone Company,  
and has done valuable work also in examining.  
Best known for his popular Suites, in which  
he has a particularly happy knack of describing  
the scenes his music would bring before us, he  
has composed also in more serious vein, and  
besides several big orchestral works, produced  
a comic opera, *The Wonder Worker*. A Quintet  
of his for Pianoforte and Woodwind instru-  
ments won an important prize, so that he is  
by no means to be regarded solely as a successful

purveyor of music for the band or  
orchestra. None the less, it is  
of that order that he holds his place most  
securely in the affections of the listener who does  
not take his music too seriously.

### 9.40 'The Second News'

WEATHER FORECAST, SEVEN O'CLOCK NEWS  
BRILLIANT, Local Announcements: (Daventry  
only) Shipping Forecast and Fat Stock Prices

### 10.0 Topical Talk

### 10.15 An Orchestral Programme

Overture, 'The Model'... Supp  
Two Orchestral Dances, Liszt  
Selection, 'The Valse'...  
Monkton

Valse Intermezzo, 'Furcation'  
Liszt's 'Clara'...  
Ballet Music, 'The Tilt'  
Liszt's

TRIUMPHANTLY successful as Gounod  
was more than once in his career,  
know what it was to mean to him.  
He met it with unflinching  
courage, refusing to let despair  
or bitterness hinder him, even  
after quarters with the music  
business as before. His opera,  
*Tribute of Zamora*, had its first  
performance in 1891.  
In any case, the work of Gounod  
add to his fame as a composer  
disappeared. But spite of  
lack of success as a writer  
includes some very bright and  
sparkling ballet music, a direction  
in which Gounod was very early  
at home.

The suite made from it, con-  
sists of four movements. The first  
is a Barcarolle, with a slow  
and stately movement, a  
Spanish Dance, marked with a  
lively and fiery rhythm. The third is  
a little solo dance for the prima  
ballerina, delicate and vigorous by  
turns, and the fourth is an Italian  
Dance—a sparkling and vivacious  
Tarantelle.

### 11.0 DANCE MUSIC

THE CAFE DE PARIS BLUE LYRES BAND, FROM  
THE CAFE DE PARIS

Experimental Transmission of Still Pictures  
By the Futograph Process

(Monday's Programmes continued on page 542)

### This Week's Epilogue:

### 'POVERTY'

Magnificent  
11 Baroque, XII, vv 1-6  
Hymn, 'Ten thousand times  
St Luke's vv 21-24

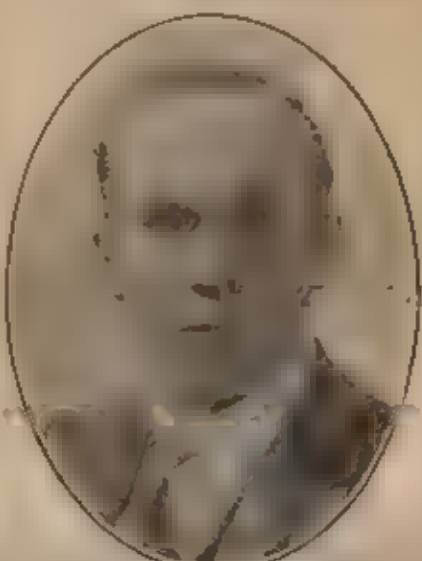




# Monday's Programmes continued (September 16)

5WA	CARDIFF.	268 kc/s (300.0 m.)
1.15-2.0	<b>An Orchestral Concert</b>	
	... from the National Museum of Wales	
	NATIONAL ORCHESTRA OF WALES	
	(Cerdoria Gwedlaethol Cymru)	
	... The ...	
	... Act III, 'Oisinnoda	
	Two Fragments ... MacDonell	
	The Beautiful Aids	
	... into Valhalla ('Ragnarok')	
	... Wagner	
	MERLIN DAVIES (Tenor)	
	The Star ... Rogers	
	Number Song ... Grechanov	
	... Spenser	
	O Na Bwida'n Haf o Hyd ... Davies	
4.5	London Programme relayed from Daventry	
5.15	The Children's Hour	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
9.0	<b>A Concert</b>	
	Relayed from the Assembly Room, City Hall	
	NATIONAL ORCHESTRA OF WALES	
	(Cerdoria Gwedlaethol Cymru)	
	Leader LOUIS LEVY	
	Conducted by WARWICK BRAITHWAITE	
	Lyric Suite ... Grieg	
	Norwegian Rustic March, Nocturne, March of the Danes	
	OWEN BRINGWYN (Baritone)	
	Y Gwynedd ... arr. Lloyd Williams	
	Comed yr helydd ... arr. Soperch	
	THE MOUNTAIN AND THE ...	
	Conducted by Miss E. THOMAS	
	The Night Bells ...	
	To a Wild Rose ... arr. John	
	Harlech (with Descant) ... arr. Gully	
	... Harp, ALWYN JONES,	
	... F	
10.0	WEATHER FORECAST, NEWS	
10.15	West Regional News	
10.30	S.B. from London	

5SX	SWANSEA.	1,030 kc/s (288.5 m.)
1.15-2.0	S.B. from Cardiff	
4.0	London Programme relayed from Daventry	
4.45	S.B. from Cardiff	
5.0	London Programme relayed from Daventry	
6.0	London Programme relayed from Daventry	
	S.B. from London	
	S.B. from Cardiff	
9.40	WEATHER FORECAST, NEWS	
9.55	S.B. from Cardiff	
10.0-11.0	S.B. from London	



OWEN BRINGWYN, baritone, is the soloist in the Concert given by The National Orchestra of Wales from Cardiff this evening at 9.0.

6BM	BOURNEMOUTH.	1,040 kc/s (288.5 m.)
4.0	London Programme relayed from Daventry	
6.15	S.B. from London	
9.45	Local Announcements	
10.0-11.0	S.B. from London	

SPY	PLYMOUTH.	1,040 kc/s (288.5 m.)
4.0	London Programme relayed from Daventry	
5.45	The Children's Hour	
	NOTES BY THE WAY	
	Including a few from Nature, 'Nature Notes' (Taylor), and also from 'Long Lances' (Chief Buffalo Child Long Lance)	
6.0	London Programme relayed from Daventry	
6.15-11.0	S.B. from London (9.55 Local Announcements)	

**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. I., Southampton Street, Strand, W.C.2**

2ZY	MANCHESTER.	797 kc/s (376.1 m.)
4.0	<b>An Afternoon Concert</b>	
	THE NORTHERN WIRELESS ORCHESTRA	
	MARIE RINE (Soprano)	
5.15	The Children's Hour	
	S.B. from London	
	THE SPARKLETS with a Firework Display in the Leeds-Bradford B.B.C. style	
	Songs by DONOVAN KITCHEN and J. Woods	
6.0	London Programme relayed from Daventry	
8.15	S.B. from London	
9.0	The Fifth Symphony in C Minor, Op. 67	
	(Beethoven)	
	Allegro con brio; Andante con moto; Allegro	
	Played by	
	THE NORTHERN WIRELESS ORCHESTRA	
	Conducted by T. H. MORRISON	
9.40	WEATHER FORECAST, NEWS	
9.55	North Regional News	
10.0	S.B. from London	
10.15-11.0	Light Orchestral Music	
	THE NORTHERN WIRELESS ORCHESTRA	
	Over the Hills and Far Away ... Aubrey	
	The Song of the Lark ... De la	
	The Sea and the Shore ...	
	Selection, 'Twice of Hoffmann' ... Offenbach	

## Other Stations.

6NO	NEWCASTLE.	1,140 kc/s (263.1 m.)
4.0	London Programme relayed from Daventry	
5.15	The Children's Hour ... (Soprano)	
	The Song of the Lark ... (Soprano)	
	The Sea and the Shore ... (Soprano)	
	Selection, 'Twice of Hoffmann' ... (Soprano)	
6.0	London Programme relayed from Daventry	
8.15	S.B. from London	
9.0	The Fifth Symphony in C Minor, Op. 67	
	(Beethoven)	
	Allegro con brio; Andante con moto; Allegro	
	Played by	
	THE NORTHERN WIRELESS ORCHESTRA	
	Conducted by T. H. MORRISON	
9.40	WEATHER FORECAST, NEWS	
9.55	North Regional News	
10.0	S.B. from London	
10.15-11.0	Light Orchestral Music	
	THE NORTHERN WIRELESS ORCHESTRA	
	Over the Hills and Far Away ... Aubrey	
	The Song of the Lark ... De la	
	The Sea and the Shore ...	
	Selection, 'Twice of Hoffmann' ... Offenbach	
5SC	GLASGOW.	752 kc/s (397.6 m.)
4.0	Days of Childhood. The Station Orchestra	
5.15	The Children's Hour ... (Soprano)	
6.0	London Programme relayed from Daventry	
8.15	S.B. from London	
9.0	The Fifth Symphony in C Minor, Op. 67	
	(Beethoven)	
	Allegro con brio; Andante con moto; Allegro	
	Played by	
	THE NORTHERN WIRELESS ORCHESTRA	
	Conducted by T. H. MORRISON	
9.40	WEATHER FORECAST, NEWS	
9.55	North Regional News	
10.0	S.B. from London	
10.15-11.0	Light Orchestral Music	
	THE NORTHERN WIRELESS ORCHESTRA	
	Over the Hills and Far Away ... Aubrey	
	The Song of the Lark ... De la	
	The Sea and the Shore ...	
	Selection, 'Twice of Hoffmann' ... Offenbach	
2BD	ABERDEEN.	800 kc/s (375.0 m.)
4.0	Afternoon Concert. The Station Orchestra	
5.15	The Children's Hour ... (Soprano)	
6.0	London Programme relayed from Daventry	
8.15	S.B. from London	
9.0	The Fifth Symphony in C Minor, Op. 67	
	(Beethoven)	
	Allegro con brio; Andante con moto; Allegro	
	Played by	
	THE NORTHERN WIRELESS ORCHESTRA	
	Conducted by T. H. MORRISON	
9.40	WEATHER FORECAST, NEWS	
9.55	North Regional News	
10.0	S.B. from London	
10.15-11.0	Light Orchestral Music	
	THE NORTHERN WIRELESS ORCHESTRA	
	Over the Hills and Far Away ... Aubrey	
	The Song of the Lark ... De la	
	The Sea and the Shore ...	
	Selection, 'Twice of Hoffmann' ... Offenbach	
2BE	BELFAST.	1,233 kc/s (243.3 m.)
12.0-1.0	Light Music. The Station Orchestra	
1.15	The Children's Hour ... (Soprano)	
2.0	London Programme relayed from Daventry	
4.0	The Fifth Symphony in C Minor, Op. 67	
	(Beethoven)	
	Allegro con brio; Andante con moto; Allegro	
	Played by	
	THE NORTHERN WIRELESS ORCHESTRA	
	Conducted by T. H. MORRISON	
9.40	WEATHER FORECAST, NEWS	
9.55	North Regional News	
10.0	S.B. from London	
10.15-11.0	Light Orchestral Music	
	THE NORTHERN WIRELESS ORCHESTRA	
	Over the Hills and Far Away ... Aubrey	
	The Song of the Lark ... De la	
	The Sea and the Shore ...	
	Selection, 'Twice of Hoffmann' ... Offenbach	

**10.15-11.0 The Station Trio**  
FRANK THOMAS (Piano), RONALD HARDING (Violin), ...  
Trio in B Flat, Op. 97, Scherzo ... Beethoven  
...  
'Force, Wit—and a Woman'  
A Radio ... by JULIUS HARE  
Characters  
Montague, a Cavalier  
Answorth, another Cavalier  
Ruth, a Roundhead girl  
The Lord of an Inn, Ruth's Father  
Iceland, a young Roundhead  
... in the year 1646, before the battle of Naseby ...  
... the final issue of the struggle between the forces  
of Charles and Cromwell, was still in the lap of  
the gods. This dramatic episode ...  
... not only of arms, but of wit.



# TUESDAY, SEPTEMBER 17

## 5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.3 m.)

TO BE HEARD IN THE FOLLOWING DISTRICTS: DAVEN

### 4.0 A Light Orchestral Programme

(From Birmingham)

THE ORCHESTRA

Conducted by FRANK

BLANCHETT ALLEN (Soprano)

WILFRED RIDGWAY (Pianoforte)

ORCHESTRA

Conductor: The Catman

BLANCHETT ALLEN

Romance and Scene, 'Cavalleria Rusticana'

Gathering Daffodils

Four Ducks on a Pond

ORCHESTRA

Lullaby for a Modern Infant...

September ('The Months')

### 4.15 WILFRED RIDGWAY

An Idyl Op. 7, No. 1

Berceuse (Cradle Song)

Op. 11, No. 1 Lullaby

Impromptu in F Sharp

Op. 36 Chopin

ORCHESTRA

Suite, 'La Douce Maison

(The Kindly House)

BLANCHETT ALLEN

Love Song

LOVE SONG

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### 8.0 Vaudeville

(From Birmingham)

HAMLEY and BARNES (Light Songs and Harmony)

JACK RICHARDS and PARTNER (The Seniors)

TOMMY HANLEY (The Winesap Comedian)

VERA ASH and PARTNER

present 'DINWIDDIE', a Short Play by AUSTIN

MILNER

JAMES DONOVAN (Saxophone)

PHILIP BROWN'S DOMINION DANCE BAND

Medley 9.0

'The Second News'

WEATHER FORECAST

SIXTH GENERAL NEWS

10.15

### 9.15 Plantation Songs

(From Birmingham)

by

THE BIRMINGHAM ST

CHORUS

Conductor: J. J.

LEWIS

### 9.45 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM ST

CHORUS

Conductor: J. J.

LEWIS

MARY POLLOCK (Soprano)

EDA KERSKY (Violin)

MARY POLLOCK,

soprano, sings in the Orchestral

Concert from Birmingham tonight

at 9.45.

ORCHESTRA

Overture, 'The Marriage of Figaro'

MARY POLLOCK and Orchestra

Aria, 'Oun Fine Day' ('Madame Butterfly')

PARSONS

In this sad-hearted song, listeners will recognize Butterfly, deserted by her lover, Pinkerton, sings of her steadfast faith that he will one day return. She tells of how she will go to meet him, hiding at first, and then springing out to greet him joyously.

EDA KERSKY

Hebrew Lullaby

Roumanian Air and Gypsy Dance (Korosi Vany)

ORCHESTRA

Idyll, 'Springtime'

### 10.20 EDA KERSKY and Orchestra

Violin Concerto No. 6 in E Flat

Allegro; Un poco adagio, Rondo, Allegretto

MARY POLLOCK

A Fairy's Love Song

Hebrew Ostinato Chant

Land of Heart's Desire

Heart a Fire Love

ORCHESTRA

First Irish Rhapsody

(Tuesday's Programme continued on page 548.)

8.0  
AN HOUR  
OF  
VAUDEVILLE

Here's happiness and prosperity for you and yours

£275

## A YEAR FOR LIFE, WHEN YOU RETIRE

Think of it! A care-free life from say, age 55. An income of £275 a year absolutely secure to you for the remainder of your days—even if you live to be a centenarian. An income irrespective of business or other investments, and not subject to market fluctuations, trade conditions, or political troubles. What a boon to you and yours! What a burden off your mind.

The plan devised by the Sun Life of Canada makes this splendid prospect possible for you. You deposit with them a yearly sum you can well afford out of your income, and the money, under the of this most prosperous company, accumulates to your credit and to it are added extraordinarily generous profits. Thus you share in the Company's great prosperity.

The figures here given assume an age of 35, and are estimated on present profits, but full details of other ages and amounts will be sent upon request. Here is how the plan works out.

£275 a Year for Life.

From 55 years of age you will receive £275 a year for life. If you prefer it, a cash sum of £3,400 will be given you instead of the yearly income.

£20 a Month if Unable to Work.

Applicable to residents of the British Isles, Canada, and the United States.

Supposing you adopted this new plan now, and next week, next year, or any year until you are 55, you become—through illness or accident—permanently incapacitated for earning a living, £20 a month will be paid to you until the £275 a year becomes due.

Income Tax Rebate.

If you take this plan you will save over £200 a year the term of the arrangement. This is additional to the profit you make on the transaction.

£1,000 for Your Family if Anything Happens to You.

Should you not live to the age of 55, £3,000 plus accumulated profits will be paid to your family. If death results from an accident the sum would be increased to £4,000 plus the profits.

Any Age, Any Amount.

Though 55 and £275 a year for life have been quoted here, the plan applies at any age and for any amount, even for a policy of only £100. Whatever your income, if you can spare something out of it for your and your family's future, this plan is the best and most profitable method you can adopt.

£108,000,000 Assets.

The Sun Life of Canada has assets of over £100,000,000 which are under Government supervision. In addition to the foregoing Plan, the great Annuity Company is responsible for protecting thousands of men and women under its Life Assurance and Pension Plans.

FILL IN AND POST THIS FORM TO-DAY

To J. F. JUNKIN, Manager,  
SUN LIFE ASSURANCE CO. OF CANADA  
12 Sun of Canada House, Cockspur Street,  
Trafford Square, London W. 1

Assuming I am 35 years of age and intend to  
pay £100 per year for the next 20 years, I will receive  
£275 a year for life, or £3,400 cash, or £20 a month if I become  
incapacitated before I am 55 years of age.

Name \_\_\_\_\_  
Mr. Mrs. or Miss \_\_\_\_\_  
Address \_\_\_\_\_  
Occupation \_\_\_\_\_  
Exact date of birth \_\_\_\_\_

Tuesday's Programmes continued September 17

**LWA** **CARDIFF.** 08846 9  
6307 2 00

4.0 London Programme relayed from Davenport  
7.15 The Children's Hour  
6.0 Mr W W HARVEY: The Forest of Dean  
in History  
6.15 S.B. from London  
7.0 Egwyll Gymraez  
A Welsh Interlude  
A Recital of Welsh Gramophone Records  
7.25 S.B. from London  
9.55 W-41 Regional News  
10.0 S.B. from Aberdeen (See London)  
10.15 S.B. from Manchester  
11.0-12.0 S.B. from London

55X 7,040 kg/a.  
5200-5 m. 2

4.0 Lo Ion Program m.  
relayed from Daventry  
6.15 S.B. from Qued. J.  
6.15 S.B. from Lymington  
7.0 S.B. from E. Cliff  
7.25 S.B. from Lymington  
7.55 S.B. from Carlisle  
10.0 S.B. from Aberdeen  
(See London)  
10.15 S.B. from Man-  
chester  
11.0 2.0 S.B. from  
Lymington

7,040 кс. э.  
(200 Б. см.)

12.0-1.0 London Programme relayed from  
1.0-1.15  
1.0 London Programme relayed from Duvenalty  
2.15 S.B. from London  
7.0 Mrs. GORDON, 'Old  
Incesting Survivors'  
7.15 S.B. from London  
8.55 Local Announcements  
10.0 S.B. from Aberdeen  
10.5 S.B. from Manchester  
11.0-12.0 S.B. from London

**SPY** **PLYMOUTH,** 1,040 kg/m  
(233.5 mi.)

12.0-1.0 London Programme relayed from  
Davertry

1.0 London Programme relayed from Daventry

1.15 The Children's Hour  
Edith Lytton provides a play for you  
entitled 'The Healers of Calais'

2.0 London Programme relayed from Daventry

2.15 S.B. from London

3.0 Mr. P. J. Darr A Review of the Tennis  
Season

3.15 S.B. from London

4.05 Local Announcements

4.10 S.B. from Aberdeen (See London)

4.15 S.B. from Manchester

4.20 S.B. from London

2ZY MANCHESTER. 707 kc  
1370.4 m

Gramophone Records

11.30 The Manchester Tuesday  
Midday Society's Concert  
Relayed from the Bridgewater Hall  
To be followed by GRAMOPHONE  
Conducted by T. H. MOULTON

4.0 An Afternoon Concert  
The North-East Wireless Orchestra  
Bessie Hill (Contralto)

5.15 The Children's Hour  
Eight Nursery Rhymes, by Eric Coates, sung  
by the Children of the  
Manchester and Salford  
A Song "The Water Polo Match" by Sid. G.



A BEAUTIFUL CORNER OF THE FOREST OF DEAN  
Mr. F. W. HARVEY is talking on the history of the Forest of Dean from Cardiff this evening at 6.0

5,0 Old North Country Recipes - I. Miss LAYMOCK  
'Bread-making Simple first--Muffins and Dough  
Cakes'

6.15 S.B. from London

7.0 Bolton Civic Week: The Mayor of Bolton (Alderman FRANK CHUBBLE). 'Bolton Civic Week, 1929'

718 *S.B. from London*

7.45      EWART SCOTT and BABS  
                 VALERIE  
n. LESS SENSE and NONSENSE  
                 by Clifford Sayler  
                 Music Composed  
                 and arranged by HAROLD SCOTT

E.O. S.H. from London

0.55 North Regional News

10.0 Professor J. ANTHON THOMPSON      Bird  
Migrations. S B from Alameda

10.15-12.0 DANCE MUSIC  
PERTINI's DANCE BAND, relayed from THE TOWER  
P. L. RUGGS, BLACKPOOL  
K. 10.15 to London and Daventry from  
10.15 to 11.0

### Other Stations.

NO NEWCASTLE 1945 to 46  
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## SSC CLASCOW

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11.0	12.0	Programme	
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52	1-1-1	1-1-1	5 D

## 2BE BELFAST.

40 - Light Music. The Radio Quartet. 40 - 45  
 no Delilah (Santana, arr. Alder) 45 - 50  
 Police Suite Moderna (Gosse). 50 - 55  
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## Both Sides of the Bristol Channel.

# THE GLORY OF WELLS.

All about the Forest of Dean Winners of the Royal National Eisteddfod The Author of 'Rhapsody' A Steel Trade Talk.

### West Country Sketches

**M**R. FROOM TYLER has 'The Glory of Wells' as the subject of a talk on Monday, September 23, at 4.45 p.m. This is the first of a series entitled 'West Country Sketches' from this Bristol dramatic critic and playwright. It is not true to say of Wells, as one may say of some cathedral cities, that if the cathedral were taken away the place would be but a mediocre country town, for there are gateways which delight the visitor, an attractive market place and churches which would be better known were it not for the supreme charm of the cathedral. And those who would see something of the beauties of the city should do so before visiting the cathedral, for

What shall be my who comes after the king? As is the work of men's hands as of men themselves. Ask a traveller: 'Have you been in Wells?' and he will almost certainly reply, 'Yes, I have seen the cathedral!'

### The Forest of Dean

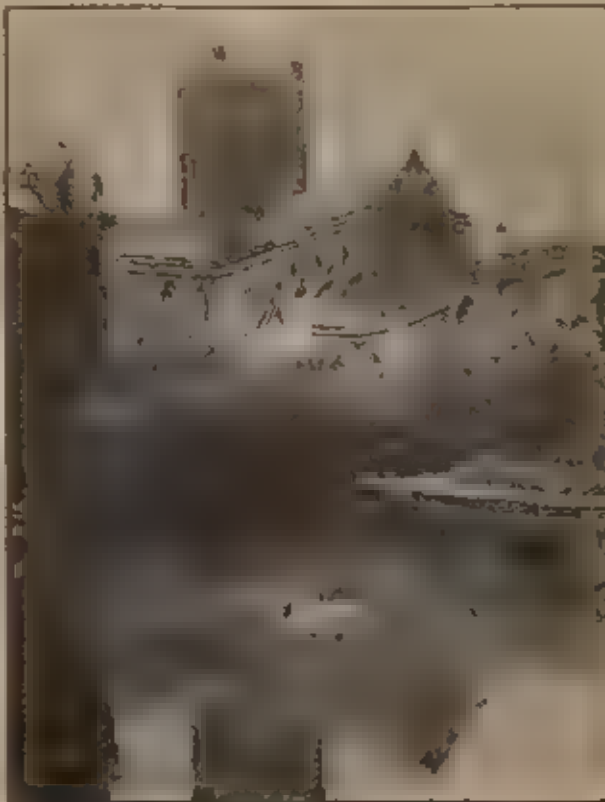
**M**R. F. W. HARVEY gives a talk on a subject which must be very appealing to him on Tuesday, September 24, at 6 p.m. He will tell of the beauty of the Forest of Dean. Lord Bledisloe's proposal to make the Forest of Dean the first English National Park, has attracted much attention to this historic old woodland. The proposal is to be presented to the Prime Minister. The Forest possesses a fascination all its own to those who wander through its lovely glades and over its breezy commons. The Silures, the Roman legionary, the raising Dano, Saxon, and Norman knights. In age of Elizabethan celebrations, Cavaliers and Round heads have walked beneath its sturdy oaks, upon the springy turf that has never known the plough. Its wealth of flora is unique in a district of its size in Great Britain, for it is computed that no less than 750 varieties of flowering plants and twenty-five varieties of ferns are to be found within its borders. In its outlying woods, where the undergrowth is thick, are animals which are almost extinct in this country. The centre of the Forest is the 'Speech House,' which was erected in 1680 to accommodate the forest courts, of which the Verderers, instituted by Canute, still continue to meet. It is now used as an hotel, where each summer many visitors from all parts of the Empire eat their meals in the old Court Room.

### Eisteddfod Winners.

**A** SECOND concert of winners at the Royal National Eisteddfod of Wales, held at Liverpool this year, will be given on Sunday, September 22, at 3.30 p.m. The concert will be opened by the Rhonda Ladies' Choir, conducted by Mr. James Davies. Among the vocalists are Emily J. Burns, five times a National Winner, and winner of the dant competition at Liverpool with Mr. Emyln Jones (bass-baritone), with whom he will sing, Miss Margaret Rose (soprano) and Miss E. Grove Morgan (contralto). Miss Rhodwen Jones will give violin solos, and Miss Nesta Jones will give pianoforte solos. Miss Nesta Jones is a student at Cardiff University. She won the first prize at the Liverpool Eisteddfod this year for pianoforte solo and the first prize in the violin and piano duet. She played as a solo violinist at the Queen's Hall, when she was fifteen, and she plays the violin at the College Concerts.

### Talk for Women

**M**ISS EDITH EDWARDS, by request, will give a talk on Thursday, September 26, at 3.45 p.m. It is possible that listeners who know of her literary reputation may imagine that this talk will be hard to digest, but they may be reassured. If she were quite unknown she would still be valuable as a broadcaster not only on account of her light, entertaining style, but because she is so much interested in the mysteries of dressmaking, laundry and domestic economy as the modern woman. I suspect she differs from the house-proud matron in that she is a good deal more interested in household affairs.



THE WATERS OF WELLS  
Wells Cathedral, seen from the Bishop's Palace Gardens, reflected in the waters flowing from St. Andrew's Well. Mr. Froom Tyler will talk on 'The Glory of Wells' from Cardiff on Monday, September 23.

### An Unpublished M.S.

**S**HE gave me no news of her next novel. I gather that it is germinating in her mind, but she has not yet begun to write it. Musical motifs play a very important part in her writings, and I was interested to see a guitar which she has just bought. She is going to sing and accompany herself on it, and as she sings old Welsh songs, I should not be surprised if she developed a form of song and accompaniment resembling penillion singing to the harp. The use of musical motifs in her writings began long before her first published book, 'Rhapsody,' for I had the pleasure of seeing a story, written in an exercise book, when she was eleven years old, entitled 'The Spirit of Music.' Apparently this early effort was not the first, for the title page was set out with the proud additions—'on or of' 'The Lady of Daniel Pass' and 'Love I' etc. The romance is in three books, of which the titles are 'The Land of Hypocrites,' 'The Land of Visions,' and 'The Land of Unknown Love.'

### Round the World

**T**HE TIME Music by John Stean's Carlton Celebrity Orchestra is relayed from the Carlton, Cardiff, twice a week, and on Monday, September 23, at 10.15 p.m. the Orchestra will give a novel programme from the studio, entitled Round the World. Mr. John Stean has had the honour of playing to many famous people, and on one occasion in a house in Park Lane (as was asked by a very distinguished lady to 'play a waltz in 4-4 time, something like a Boston two-step'). Mr. Stean at once agreed to do so and got a good deal of difficulty by playing an old-time favourite waltz which, luckily, was reversed as fulfilling the desired conditions. The Carlton Orchestra is an extremely versatile combination, and the members between them play thirty-eight instruments. They can thus present an entire Hawaiian combination, a complete tango band, and a concert orchestra, besides the usual dance instrumentation. When the Orchestra went by road to a seaside resort recently, in addition to tyre trouble, they found that the motor heater went dumb. That presented no difficulty, for the saxophonist came to the rescue!

### The Steel Trade at Port Talbot

**T**HE Steel Trade at Port Talbot is the subject of Mr. W. H. Jones' talk on The Romance of Industry in South Wales on Friday, September 27, at 8 p.m. He tells me that we shall probably be surprised to learn how to explain how the steel industry at Port Talbot, near Swansea, when at its zenith, was engaged in the making at the same time of the huge armour plates for battleships and the diminutive sewing needles, the weighty plates and framing for shipbuilding, and the finest steel wire. This was the varied work accomplished by the process introduced into steel-making by Dr. (afterwards Sir) William Siemens at the Landore works. Formerly the works had been established by Mr. L. L. Dabwyn, the father of the House of Commons of his day, who in his time had managed the pottery at Swansea and developed a silver works, before he adventured upon steel, with the ambition of producing steel rails for railway work at a period when that industry was employing many furnaces throughout Glamorganshire and Monmouthshire. Dr. Siemens became associated with the venture in 1878, in order to introduce his process. In an endeavour to satisfy the requirements of the chief constructor of the Royal Navy, who asked for a peculiar quality of steel for building Her Majesty's ships, the experiments on the Siemens lines were actively pursued at Landore for many months, and at last a material was produced which was admitted to be of tensile strength more than fifty per cent. greater than that of what was technically known as Best Best Iron. An order was placed with the Landore Siemens Steel Company for the materials for building H.M. ships *Irus* and *Mercury* at Pembroke Dockyard, and the patronage of the Government was thus secured.

### All Welsh Concert.

**A**N All Welsh Concert will be relayed from The Pavilion, Caernarvon, on Thursday, September 26, at 7.45 p.m. The artists will be Leila Megane (contralto), Watryn Watcyn (baritone), Evan Roberts (pennillion), Myfanwy Bryngwyn (soprano), Telynor Gwynn (harp). The Caernarvon Choral Society, conducted by T. Osborne Roberts, will sing. This important concert given in North Wales and broadcast to South Wales listeners will have many friends in the Prince of Wales. 'STEEP HOLM.'

7.45  
THE WIRELESS  
MILITARY  
BAND

WEDNESDAY, SEPTEMBER 18  
2LO LONDON & 5XX DAVENTRY

842 K.C. 356.3 M. 193 K.C. 1554.4 M.

8.40  
A GLIMPSE  
AT  
SPAIN

10.15 AM THE DAILY  
SERVICE

10.30 (Daventry only) TIME  
OF DAY WEATHER FORECAST

10.45 Mrs. E. M. BURBA  
'A Woman's Commentary'

11.0 (Daventry only) Gramo-  
phone Records

12.0 A BRAND CONCERT  
JANE RONA (Soprano)  
THOMAS CARR (Baritone)

12.30 A Review of Gramo-  
phone Records

1.0-2.0 LIGHT MUSIC  
Directed by the HUSBANDS  
From the Restaurant

4.0 DANCE MUSIC  
JACK PAYNE  
and T. J. QUINCE

4.45 ORGAN MUSIC  
Played by ALAN TAYLOR  
Adapted from David Theatre, Croydon

4.15 THE CHILDREN'S HOUR  
'The Child in the House' an Adventure Story  
R. M. WOODSTOCK Smith  
'The Blue Bird' (Norman O'Neill) and other  
stories played by THE GEMSBORN PIANO  
QUINTET  
'The Story of how Six Men Travelled through  
the Wide World' from 'The Yellow Story  
Book'

6.0 Musical Interlude

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

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

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC  
BACH PAVANES  
Played by EDGAR BUNTON (Pianoforte)

7.0 Talk

7.15 Musical Interlude

7.25 The Rt. Hon. Lord DUNBOYNE: Weather  
Forecasting

WEATHER forecasting, once the lot of countrymen  
has now become on the one hand a science  
and on the other a branch of the lighter jour-  
nalism. The scientist works out his forecasts  
on complex meteorological data, but too often  
the weather prophet of the newspapers impresses  
the ordinary man as something of a joker. Lord  
Dunboyne is a conspicuous exception. His  
weather forecasts are based on records going  
back for the last eighty years, and their accuracy  
is all the more remarkable for the fact that they  
deal not only with the following few days  
but with periods as long as six months ahead.  
On this score, of course, weather forecasting  
is something more than a useful science for  
household makers; it is an invaluable aid to  
agriculture and to many branches of industry  
in which the weather plays an important part.  
In his talk this evening he will explain to listeners  
the principles on which he works.



8.40  
SPANISH NATIONAL  
PROGRAMME

Spain is the country where we  
all own castles which we visit only in  
imagination.

This is not, however, the only reason  
for the glamour which surrounds its  
name, its art, its music, and its  
history.

Those fortunate Englishmen whom  
circumstances allow to make the ac-  
quaintance of the most picturesque  
and romantic country in Europe,  
only feel more deeply when they  
reach it, the fascination they had  
always felt.

The cities, the streets, the very  
stones of Spain have their legends,  
their romantic traditions. Bay and  
Lluna gave life to its sculpture,  
Ruca and Marquina embroider its  
spirit with their verse, while living  
composers revive its soul with their  
colourful music.

It is, of course, difficult to present  
in a broadcast programme more  
than a few impressions of this most  
interesting country.

Fortunately, there is in Spanish  
music alone all that is most attractive  
about the country of its origin.

7.45 A Programme of  
Military Marches

by THE WIRELESS MILITARY  
BAND  
NIGHTLY 7.45-8.40  
ON 2LO

Like the problem of the  
bean and the soldier, the  
marching tunes were not  
suggested by the rhythmic  
trump of many feet, or  
whether bodies of men  
learned to march in step  
together by means of rhythmic  
music sung or played. In  
fact, it is probably almost as old as  
civilization itself, and it is  
certainly as old as war, which  
is nearly the same thing.

But the strange thing is  
that the oldest march music  
of which we have any trace  
now is comparatively  
modern—no older than  
seventeenth century. In  
fact, the march music of each  
different nation has its  
own characteristic character  
than now, and in  
Tudor and Stuart days there was probably only  
one marching tune for all the British armies.

Many of the earliest marches were founded on  
folk songs and were no doubt sung by the troops  
when no marching band was available or even  
going with the band, when it was. This  
programme includes several of these old  
tunes which were originally songs, as well as  
others which are, from a strictly musical point  
of view, not much more than a stirring and  
rhythmic martial noise.

8.40 SPANISH NATIONAL MUSIC  
(See also centre of page)

That Spain is rich in music of its own has long been  
known to travellers there, particularly to those  
who have wandered off the usual tourist track  
and seen something of the unspoiled and un-  
phosphated peasant folk. In Catalonia and  
Andalusia more than in other parts, there is  
still to be heard folk songs and dances which have  
probably undergone very little change in being  
handed down through generations from one  
singer or guitar player to another. In recent  
times Spanish musicians have done much in the  
way of collecting and arranging these fine old  
tunes, and listeners have had a good many  
opportunities of hearing such music as de Falla  
and Granados delight in giving us. Vivid  
rhythm is their strongest characteristic, and it is  
often easy to imagine the harmonic guitar  
accompaniment to which these tunes were first  
sung. Even many of the dance tunes were  
probably sung as well as played, and, indeed,  
are still to this day.

9.40 'The Second News'  
WEATHER FORECAST, SECOND GENERAL NEWS  
BULLETIN; Local Announcements, (Daventry  
only) Shipping Forecast and Fat Stock Prices

10.0 Talk

10.15 Bach's Goldberg Variations  
Played by HAROLD SAMUEL (Pianoforte)

11.0-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by AL STARITA,  
and THE PICCADILLY GILL BAND, directed by  
JERRY HOBY from THE PICCADILLY HOTEL

(Wednesday's Programme continued on page 2)

# DURING SEPTEMBER ONLY — THIS SAMPLING CABINET OF 100 ASSORTED ROTHMAN CIGARETTES @ SPECIAL PRICE OF 5/-

Every time we offer this Assortment of Cigarettes at the special price of 5/-, smokers rush to secure it. They recognise intuitively they are getting more than their money's worth — an opportunity of testing fourteen varieties of special cigarettes in a de luxe cabinet at the price of an ordinary box.

The assortment of cigarettes includes all the most popular Rothman brands, ranging from luxury cigarettes at 7/11 per 100 to 3/8 per 100, and the shop value of the 100 cigarettes (apart from Cabinet) is at least 6/6.

It is really intended as an introductory offer to those who have not previously tried Rothman cigarettes. Contains 14 different varieties — 80 out of the 100 being Virginia; 10 Rhodesian; and 10 Turkish. In handsome Cabinet. Almost every smoker finds in it a cigarette which exactly suits his taste, and saves him from 5/- to 7/- in the £ on his smoke-bill.

The Cabinets can be secured BY POST, or at any of our Shops below  
**BUT ARE ONLY AVAILABLE DURING SEPTEMBER.**



**All these CIGARETTES are included in the SAMPLING CABINET** and are regularly sold in boxes of 100. Direct-by Post, or at any of our Shops.

5 Pall Mall Virginia	7/11
5 Pall Mall Virginia (Cork Tipped)	7/11
10 Gold Flake No. 2 (Extra large)	5/2
10 Gold Flake No. 2 (Extra large) (Cork Tipped)	5/2
5 White Horse Virginia	4/2
5 White Horse Virginia (Cork Tipped)	4/2
5 White Horse Virginia (Cork Tipped)	4/2
5 White Horse Virginia (Cork Tipped)	4/2
5 White Horse Virginia (Cork Tipped)	4/2
5 White Horse Virginia (Cork Tipped)	4/2

5 Pall Mall Turkish No. 3	7/8
5 (Cork Tipped)	7/8
5 Meridian Virginia	4/8
5 Meridian Virginia (Cork Tipped)	4/8
5 Meridian Virginia (Cork Tipped)	4/8
5 Meridian Virginia (Cork Tipped)	4/8
5 Meridian Virginia (Cork Tipped)	4/8
5 Meridian Virginia (Cork Tipped)	4/8
5 Meridian Virginia (Cork Tipped)	4/8
5 Meridian Virginia (Cork Tipped)	4/8

**ALSO CABINET OF EMPIRE TOBACCOES**

Contains 80 cigarettes of 10 different brands. Price 5/-

**5/-**

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- London Branches:
- 1 HIGH STREET KENSINGTON W.8
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  - 6-8 OLD BOND STREET W.1
  - 1 LANGHAM PLACE W.1
  - 4 CHEAPSIDE E.C.3
  - 111 HOLBORN E.C.1



- Branches:
- 34 LORD STREET, LIVERPOOL
  - 14 ALFRED ST. GLASGOW
  - 1 CLARE STREET, BRISTOL
  - 8 DEANS GATE, MANCHESTER
  - 24 GOLDHALL ST. LONDON N.1
  - 15 HIGH STREET, MILDSTONE

To **ROTHMAN'S**, (Dept. 39), 5-5a, Pall Mall, London, S.W.1  
Please send me one Sampling Cabinet of 100 Cigarettes as advertised in the press. I attach my letterhead (or visiting card).  
**AND OR**—Send me one Cabinet of Empire Tobaccoes as advertised.  
**AND OR**—Send me the following cigarettes:

Name \_\_\_\_\_  
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I enclose remittance of £ \_\_\_\_\_

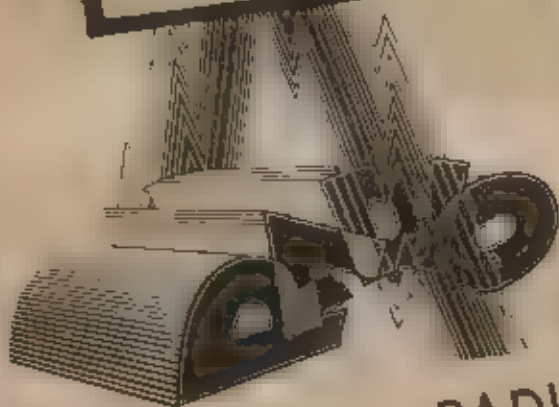
**POSTAGE**  
By Post \_\_\_\_\_  
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**Rothman's GUARANTEE**  
Order one hundred (or more) of our cigarettes, and we will guarantee you find necessary to make a thorough selection. If you are not completely satisfied, just return them to us and we will refund the price.

**ROTHMAN'S OF PALL MALL**

# ★ Note the Dates

**Sept. 23<sup>rd</sup>  
to  
Oct. 3<sup>rd</sup>**



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RENOVATED AND MADE OF BEAUTIFUL APPEARANCE  
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one light and new one  
under one re-cover-  
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## DON'T BUY

Electric Motors on Price only

Low price motors are often combined  
with Low efficiency, which increases the

### REAL COST

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been Proved to be the

### MOST EFFICIENT

You will save money with

# Brook Motors

made with over 35 years experience  
behind them

Empress Works, Huddersfield  
Branches and Agents Everywhere

## Programmes for Wednesday.

(Continued from page 552)

### 5BM BOURNEMOUTH. (4040 Mc/s. (288.6 m.))

1.0 London Programme relayed from Daventry  
6.5-11.0 S.B. from London (0.55 Local An-  
nouncements)

### 5PY PLYMOUTH. (4040 Mc/s. (288.6 m.))

1.0 London Programme relayed from Daventry  
5.15 The Children's Hour  
7.0 London Programme relayed from Daventry  
8.5-11.0 S.B. from London (0.55 Midweek  
Service) Local Announcements (15)

### 2ZY MANCHESTER. (707 Mc/s. (420.4 m.))

4.0 Famous Northern Resorts  
Southport  
A MUNICIPAL BAND CONCERT  
Relayed from the Bandstand  
THE WINGATES TEMPERANCE BAND  
Conducted by H. Moss  
5.0 MARY HASLAW (Pianoforte)  
5.15 The Children's Hour  
S.B. from London  
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
6.20 The Royal Horticultural Society's Bulletin  
for North of England Listeners  
6.40 S.B. from London

7.15 FLOREN WILLIAMS  
(The Well known Entertainer)

8.0 Famous Northern Resorts  
Scarborough  
THE SEA CHORUS  
CONDUCTED BY ALICE MACKAY  
LORD FAIRFAX  
ARROYO, MISS ALICE & DEAN  
MAY & CO. (Dance)  
S.B. from Hull  
GABRIELLA & SONS  
LADY HYDEN (Song)

9.0 Famous Northern Resorts  
Scarborough  
(Continued)

9.40 S.B. from London.  
10.5 North Regional News  
11.0-11.5 S.B. from London

### Other Stations.

5NO NEWCASTLE. (4040 Mc/s. (288.6 m.))  
4.15 Midweek News from London (0.55)  
The programme relayed from Daventry  
6.0-6.30 S.B. from London (0.55)  
6.35-11.0 S.B. from London (0.55)

5SC GLASGOW. (550 Mc/s. (545 m.))  
4.0 An Open House for the Glasgow Orchestra  
Where the music is 6.15-6.30 S.B. from London  
6.35-11.0 S.B. from London (0.55)  
6.35-11.0 S.B. from London (0.55)

2BD ABERDEEN. (550 Mc/s. (545 m.))  
4.0 Midweek News from London (0.55)  
The programme relayed from Daventry  
6.0-6.30 S.B. from London (0.55)  
6.35-11.0 S.B. from London (0.55)

2BE BELFAST. (1,270 Mc/s. (236 m.))  
4.0 Midweek News from London (0.55)  
The programme relayed from Daventry  
6.0-6.30 S.B. from London (0.55)  
6.35-11.0 S.B. from London (0.55)

# EWART'S GEYSERS

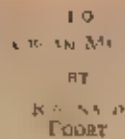


## 30 GALLONS of HOT WATER for an average cost of as little as 1½

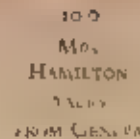
Ewart's geysers are the result  
of almost a century's experience.  
They are safe, they are effi-  
cient, they are matchless. And,  
though they are serviced and  
maintained by skilled engineers,  
they are extremely simple and  
fool proof. If you want a  
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stant hot water night and day  
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## 842 kg/a. (356.3 m.) 193 kg/a. (85.54 m.)



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# THURSDAY, SEPTEMBER 19

## 5GB DAVENTRY EXPERIMENTAL

625 kc/s. 479.2 m.

TRANSMISSION FROM LONDON AS SET BY THE FOLLOWING TIMES

### 3.0 Symphony Concert

Relayed from the New Pavilion, Birmingham

THE LONDON SYMPHONY ORCHESTRA

Conducted by Sir DAN GODFREY

- Overture, "Carnival" ..... Dvorak
- Violin Concerto in D ..... Haydn
- Allegro moderato, "The Merry Wives of Windsor" ..... Wagner
- Symphony (No. 6), "Pastoral" ..... Beethoven
- Allegro ma non troppo, "The Merry Wives of Windsor" ..... Wagner

### 4.30 LOZELL'S PICTURE HOUSE ORGAN

(From Birmingham)

EDWIN J. GODBOLD (Organist)

ELMER COOK (Conductor)

- Edwin J. Godbold
- Selections: "Lady Mary" ..... Swaney
- Waltz, "Butterfly" ..... Ratten
- Edwin J. Godbold
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- Waltz, "Butterfly" ..... Ratten
- Edwin J. Godbold
- Selections: "Lady Mary" ..... Swaney
- Waltz, "Butterfly" ..... Ratten
- Edwin J. Godbold
- Selections: "Lady Mary" ..... Swaney
- Waltz, "Butterfly" ..... Ratten

### 5.30 The Children's Hour

"Adventures with the Treasure Lady—The Palace of a Thousand Splendours," by Winifred Ray

SINNEY HARRIS (Flute and Piccolo)

Songs by MARJORIE PALMER (Soprano)

### 6.15 The First News

TIME SIGNAL, GREENWICH, WEATHER FORECAST, FIRST GENERAL NEWS

### 6.30 ORGAN RECITAL

By Dr HAROLD RHODES

Relayed from Coventry Cathedral

- Allegro, Sonata in E Minor ..... Rheinberger
- Adagio, Sonata No. 1 ..... Bach
- Choral No. 3, "A Mass" ..... Fauré
- Pastoral in E ..... Schubert
- Fantasia with Choral in G ..... Stuart

### 7.0 Light Music

(From Birmingham)

LOZELL'S PICTURE HOUSE ORCHESTRA

Conducted by E. A. PARSONS

- Overture, "Russian and Ludmila" ..... Tchaikovsky
- Waltz, "The Merry Wives of Windsor" ..... Wagner
- Dance Polovtsianska ..... Borodin
- Overture, "Roman Carnival" ..... Berlioz

### 8.0 From the Operas

(From Birmingham)

THE LONDON SYMPHONY ORCHESTRA

THE LONDON SYMPHONY ORCHESTRA

Conducted by Sir DAN GODFREY

London: HARRY CANTRELL

London: G. J. COOPER LEWIS

PARRY JONES (Tenor)

- Overture, "The Flying Dutchman" ..... Wagner

### 9.15 THE KUTCHER STRING QUARTET

PARRY JONES

At the "The Kutchers"

Opening Chorus, "Sweetly the Birds" ..... Mascagni

See the Merry Wives in Winking (Drinking Song and Chorus) ("Cavalleria Rusticana") ..... Mascagni

Dance of the Apprentices ("The Mastersingers") ..... Wagner

PARRY JONES and Orchestra

Waltz, "The Merry Wives in Winking (Drinking Song and Chorus) ("Cavalleria Rusticana") ..... Mascagni

Chorus and Orchestra

Bridal Chorus ("Lohengrin") ..... Wagner

PARRY JONES and Orchestra

Lohengrin's Farewell ("Lohengrin") ..... Wagner

Chorus and Orchestra

Soldiers' Chorus ("Faust") ..... Gounod

### 9.0 "The Second News"

WEATHER FORECAST, SECOND GENERAL NEWS

### 9.15 Chamber Music

THE KUTCHER STRING QUARTET

HAROLD KITCHER (Violin), PETER TAS (Violin)

RAYMOND JEREMY (Viola), DOUGLAS CAMERON (Violoncello)

Quartet in G, Op. 76, No. 1 ..... Haydn

Allegro con spirito; Adagio sostenuto ..... Puccini

Allegro ma non troppo

ODETTE DE FORAS (Soprano)

Songs

QUARTET

Molly on the Shore ..... Grainger

ODETTE DE FORAS

Songs

QUARTET

Quartet No. 2, in D Flat, Op. 15 ..... Debussy

Andante—Allegro; Trio, Molto allegro

### 10.45-11.0 Mr. DEMOND MACCARTHY

Reading one of his own stories "The Most Marvellous Man in the World"

(Thursday's Programme continued on page 556.)

## YOU MAY BE UNABLE TO LISTEN

just when the most interesting Talk is being Broadcast,

## BUT YOU CAN READ

the text of that Talk in

## The Listener

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

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## Thursday's Programmes continued (September 19)

SWA	CARDIFF.	955 kc/s. (305.0 m.)	SPY	PLYMOUTH.	1,040 kc/s. (288 m.)
3.0	London Programme relayed from Daventry		12.0	0 London Programme relayed from Daventry	
3.45	Mrs. VERA NELSON EDWARDS: 'Economic Cooking—I, A complete dinner for 1s. 6d.		3.0	London Programme relayed from Daventry	
4.0	London Programme relayed from Daventry		5.15	The Children's Hour	
4.45	BERRY'S STRING ORCHESTRA			Treasure Hunt for forty-five minutes, during which time 'The Unimportant person' and his fortune (Margaret Githa)	
5.15	The Children's Hour		6.0	London Programme relayed from Daventry	
6.0	London Programme relayed from Daventry		6.15-12.0	S.B. from London (9.55) Local Announcements	
9.15	S.B. from London				
9.30	Market Prices for Farmers		22Y	MANCHESTER	787 kc/s. (376.4 m.)



FAY ST. SCOTT and BOB VALERIE are appearing from many of the stations that we hear in 'Less Scents and Nonsense'. Listeners to London and Daventry heard them on Monday and 5GB listeners on Tuesday, and they will broadcast from Cardiff on Saturday Night.

9.30 S.B. from London  
West Regional News  
10.0-12.0 S.B. from London

5SX	SWANSEA.	1,040 kc/s. (288.5 m.)
3.0	London Programme relayed from Daventry	
3.45	S.B. from Cardiff	
4.0	London Programme relayed from Daventry	
4.45	S.B. from Cardiff	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	S.B. from Cardiff	
6.35	S.B. from London	
6.40	S.B. from Cardiff	
10.0-12.0	S.B. from London	

6BM	BOURNEMOUTH.	1,040 kc/s. (288.5 m.)
10-12.0	ORGAN MUSIC	
	Played by REGINALD FOOT	
	From the Reginald Picture Theatre	
	Relayed to London and Daventry	
3.0	London Programme relayed from Daventry	
3.15	Miss ETHEL M. HEWITT: 'The Story of some Wessex Place Names'	
4.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	Market Prices for South of England Farmers	
6.40-12.0	S.B. from London (9.55) Local Announcements	

12.0-1.0	A BALLAD CONCERT	S.B. from Stoke
	NELLIE WILLIAMS (Contralto)	
	A Lie-wake Song ... G. Taylor	
	The Lotus Flower ... Schumann	
	The Maid ... Schubert	
	J. B. GRAY (Tenor)	
	Serenade ... Della	
	Chaconnette ... Eric Morea	
	THE CROWN OF THE ...	
	WATERFALL'S NIGHT ... Easthope Martin	
	FRANK O' DAY ... Sanderson	
	Silly awakes my heart (Sanderson and ...)	
	A BROWN BIRD SINGING ...	
	J. B. GRAY	
	Unhatched Love Song ...	
	Sunshine Serenade ...	
	THE WILD ROSE ... MacDowell, arr. Hartmann	
	THE BROWN MONGER ... Easthope Martin	
	A BROWN ...	

10.0-12.0 S.B. from London

5.15	THE CHILDREN'S HOUR	TUE DEES TEACH US TO BEEHIVE
	Songs by BEATRICE COLERMAN and HARRY ...	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	Market Prices for North of England Farmers	
6.45	S.B. from London	
9.55	North Regional News	
10.0-12.0	S.B. from London	

5.15	THE CHILDREN'S HOUR	TUE DEES TEACH US TO BEEHIVE
	Songs by BEATRICE COLERMAN and HARRY ...	
6.0	London Programme relayed from Daventry	
6.15	S.B. from London	
6.30	Market Prices for North of England Farmers	
6.45	S.B. from London	
9.55	North Regional News	
10.0-12.0	S.B. from London	

Thursday's Programmes continued (September 19)

### Other Stations.

[illegible][illegible]

2BD ABFRDEEN

110	120	130	140	150	160	170	180	190	200	210	220	230	240	250	260	270	280	290	300	310	320	330	340	350	360	370	380	390	400	
g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag	ah	ai	aj	ak
g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag	ah	ai	aj	ak
T	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag	ah	ai	aj	ak	al	am	an	ao	ap	aq	ar	as	at	au	av	aw	ax
T	u	v	w	x	y	z	aa	ab	ac	ad	ae	af	ag	ah	ai	aj	ak	al	am	an	ao	ap	aq	ar	as	at	au	av	aw	ax

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THE RADIO TIMES

*The Journal of the British Broadcasting Corporation.*

*Published every Friday—Price Two pence.*

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Age (yr)	Weight (kg)	Height (cm)	Body mass index (kg/m <sup>2</sup> )
10	32	140	16.4
11	35	145	16.8
12	38	150	17.2
13	42	155	17.6
14	45	160	17.9
15	48	165	18.2
16	52	170	18.5
17	55	175	18.8
18	58	180	19.1
19	62	185	19.4
20	65	190	19.7
21	68	195	20.0
22	72	200	20.3
23	75	205	20.6
24	78	210	20.9
25	82	215	21.2
26	85	220	21.5
27	88	225	21.8
28	92	230	22.1
29	95	235	22.4
30	98	240	22.7
31	102	245	23.0
32	105	250	23.3
33	108	255	23.6
34	112	260	23.9
35	115	265	24.2
36	118	270	24.5
37	122	275	24.8
38	125	280	25.1
39	128	285	25.4
40	132	290	25.7
41	135	295	26.0
42	138	300	26.3
43	142	305	26.6
44	145	310	26.9
45	148	315	27.2
46	152	320	27.5
47	155	325	27.8
48	158	330	28.1
49	162	335	28.4
50	165	340	28.7
51	168	345	29.0
52	172	350	29.3
53	175	355	29.6
54	178	360	29.9
55	182	365	30.2
56	185	370	30.5
57	188	375	30.8
58	192	380	31.1
59	195	385	31.4
60	198	390	31.7
61	202	395	32.0
62	205	400	32.3
63	208	405	32.6
64	212	410	32.9
65	215	415	33.2
66	218	420	33.5
67	222	425	33.8
68	225	430	34.1
69	228	435	34.4
70	232	440	34.7
71	235	445	35.0
72	238	450	35.3
73	242	455	35.6
74	245	460	35.9
75	248	465	36.2
76	252	470	36.5
77	255	475	36.8
78	258	480	37.1
79	262	485	37.4
80	265	490	37.7
81	268	495	38.0
82	272	500	38.3
83	275	505	38.6
84	278	510	38.9
85	282	515	39.2
86	285	520	39.5
87	288	525	39.8
88	292	530	40.1
89	295	535	40.4
90	298	540	40.7
91	302	545	41.0
92	305	550	41.3
93	308	555	41.6
94	312	560	41.9
95	315	565	42.2
96	318	570	42.5
97	322	575	42.8
98	325	580	43.1
99	328	585	43.4
100	332	590	43.7

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119

**SEND NO MONEY**

7-45  
A  
FLUTE  
RECITAL

FRIDAY, SEPTEMBER 20  
2LO LONDON & 5XX DAVENTRY

53° K. (356.3 m.)

593 kc/s (554.4 m.)

8.0  
THE  
PROMENADE  
CONCERT

10.15 a.m. THE DAILY SERVICE  
10.30 a.m. (Daventry only) TIME SIGNAL, GREEN  
WAVE, WAVELENGTH 2000  
10.45 Labour Saving Hints  
11.0 (Daventry only) Gramophone Records  
12.0 A SODDEN RECITAL  
MORTAGUE BREAKFAST (T. 101 9)  
LUTHER, FISHER (Pianoforte)  
Sonata, Op. 13 . . . . . Fauré

12.30 Organ Music  
Played by DOUGLAS L. HAWK  
Organist and Director of the  
Choir, St. Mary's Church  
(Relayed from St. Mary in Row)  
Toccata and Fugue in D Minor  
Bach  
Canon in D Minor - Schumann  
Thou art, Art  
Handel, arr. Best  
Chorale Preludes . . . . . Fauré  
(a) Martyrdom; (b) Nazareth  
Pastorale . . . . . Stanford  
1.0-2.0 A Recital of Gramophone  
Records  
by CHRISTOPHER STONE

4.0 BINA W. AUSTY (Soprano)  
Russian Love Song . . . . . Lordella  
N. blue (Missa)  
Bella Porta di Rimini - Respighi  
(Fair maid of Rimini)  
Calm as the Night . . . . . Bach  
Hindoo Song . . . . . Elgar  
It is a broad, wide river  
Respighi's song tells of returning.  
Mists rise slowly across  
the moonland and caverns fly  
fully over it. The bare branches  
of trees face the biting winds of  
winter, praying. Lonely and  
cold, the singer hears across  
the cold grey heavens a sigh of  
his lost beloved and a voice that  
calls 'Come!'

BELLA PORTA DI RIMINI is  
one of five songs in the  
style of an older day, very  
unlike the brilliant orchestral  
music of Respighi's symphonic  
poems. With all the simplicity  
of a folk song, it is in two short  
stanzas, sung to the same  
melody with the slightest of  
variations. The singer speaks of his  
beloved a life as a fair  
maid of Rimini.

4.15 Light Music  
MUSIC FROM THE MAY FAIR HOTEL  
5.15 THE CHILDREN'S HOUR  
AT THE WINDLASS  
Whom Miss Host, Mr. BARNES, offers Captain  
POTTER, GEORGE, and Jack the hospitality of the  
house.

6.0 Mr. A. L. SIMMONS: 'The Pilgrim's Way and  
other Old Roads'  
We are some of us who prefer our walks to have  
purpose, or even an objective; others of us  
simply walk. For the former, if they should live  
in the Southern counties, what a joy it is to  
take a long part of the way to the sea, or to the  
city, from Kewington or Oxford, to the sea, or to the  
city. The way runs along the south  
side of the Downs, sheltered from the north winds  
and overlooking the rich fields and quiet villages  
of Kent. Here it was last, in other days, the  
bands of pilgrims journeyed on the way to the

Sir of St. Thomas & Becket at Canterbury.  
Here, Chaucer's own immortal company set out  
in the spring 'when songmen folk to goon on  
grimages.' If you are romantically minded, you  
will not find it difficult to imagine today, as you  
walk the Way, the silent ghosts of that old  
pilgrim band. This Pilgrim's Way and other old  
roads will be dealt with by Mr. A. L. Simmons  
in his talk. He is, of course, the familiar 'Path-  
finder.'

6.15 The First News  
TIME SIGNAL . . . . . WEATHER FORECAST  
1.0 FIRST GENERAL NEWS BULLETIN

instance, and in his bigger devotional works, it  
has a big share in expressing the simple faith  
which the music knows so well how to set forth.  
But in his more earthly music it has no less  
happy a share. We have two sets of three  
sonatas each, for flute and pianoforte, the first  
three on a rather more elaborate scale than the  
others—laid out with something of the import-  
ance of concertos. The other three, of which  
this is one, are more nearly akin to the sonatas,  
with movements in the dance rhythms of that  
age. The one in E Minor begins with a slow

movement, rather grave and  
although it is a sonata, it  
finishes with emphatic strength.  
The second carries along at  
great speed and with an irre-  
sistible freedom, so that one  
feels, as so often with Bach,  
that there was no reason at  
all why it should come to a  
end so soon as it does. It is  
the first of three, suggests that Bach  
had exhausted the possibilities  
of the merry running melody  
which goes all through it.




# BEETHOVEN and MOZART

## A PROMENADE CONCERT

relayed from the Queen's Hall

### TONIGHT AT 8.0

GEORGE PARKER

GEORGE PARKER and ORCHESTRA  
ARIA, 'Fin ch'han dal vino' (Let wine flow like a fountain)  
(Don Giovanni) . . . . . Mozart  
ELSIE HALL and ORCHESTRA  
Concerto No. 3 in C Major . . . . . Brahms  
NOEL EADIE and ORCHESTRA  
ARIA, 'Ah! so so' ('The Magic Flute') . . . . . Mozart  
ORCHESTRA  
Symphony No. 6 in F ('Pastoral') . . . . . Beethoven  
For notes on this Concert see page 326.

SIR HENRY WOOD  
and his  
Symphony Orchestra  
Leader,  
Charles Woodhouse



ELSIE HALL

THE SOLOISTS:  
Noel Eadie (soprano)  
George Parker  
(baritone)  
Elsie Hall (pianoforte)

8.0 Promenade Concert  
Relayed from the Queen's Hall  
(Sale Leases, Messrs. Thompson  
and Co., Ltd.)  
35th Season  
1.0 (Soprano)  
1.0 (Baritone)  
ELsie HALL (Pianoforte),  
SIR HENRY WOOD  
and his SYMPHONY ORCHESTRA  
(London, Charles Woodhouse)  
Beethoven and Mozart  
Concert  
(See centre of page)  
9.40 'The Second News'  
WEATHER FORECAST, BLEND  
GENERAL NEWS BULLETIN,  
Local Announcements  
(Daventry only) - Shipping  
Forecast and Fair Stock Prices  
10.0 M. JAMES HESLOP  
'Tips on Tipping'  
10.15 The Gershwin Parkin-  
ton Quintet  
PHILIP EVENNETT (Conductor)

6.30 Ministry of Agriculture Fortnightly Bulletin  
6.45 THE FOUNDATIONS OF MUSIC  
BACH PARTITAS  
Played by EDGAR BAINTON (Pianoforte)  
7.0 Mr. CHRISTOPHER STONE: 'Film Criticism'  
7.15 Musical Interlude  
7.25 Mr. G. L. DE VREE: 'More About America,  
IV—the West'  
7.45 EDITH PENNELL (Flute)  
At the PHONO. ROLAND REVELL  
Sonata in E Minor . . . . . Bach  
Adagio and Allegro  
Two Pieces . . . . . Charles Lejeune  
(1) Barcarolle mélancolique; (2) Scherzo  
Sol. . . . . Krumpholtz

How successfully the great Bach makes use of the  
innocent tone of the flute is by now known to all  
wireless listeners. In his hands it can be either  
plaintive, devotional, or frankly light-hearted  
at will. In many of the church cantatas, for

THE GERSHWIN PARKINGTON QUINTET  
LARRY LARSON . . . . . Trumpet  
PHILIP EVENNETT  
The Harvester's Night Song . . . . . Dayton Power  
A Little Coo's Prayer  
QUINTET  
A Barge Affair . . . . . Beany  
Pulcinella . . . . . Beany  
PHILIP EVENNETT  
The Little Silver Ring . . . . . Chaminade  
The Waters of Minnetonka . . . . . L. Janice  
QUINTET  
None but the Weary Heart . . . . . Tchaikovsky  
W. S. 'Napoleo' . . . . . Komzab

11.0 DANCE MUSIC  
JACK HYLTON'S AMBASSADOR CLUB BAND, directed  
by RAY STARITA, from THE AMBASSADOR CLUB  
12.0-2.15  
Experimental Transmission of Still Pictures  
by the Photograph Process

THOMAS, JOHN ED. PERSONAL EFFECTS WITH HIS WIFE AND TWO CHILDREN.

DAVID M. HARRIS  
JAMES W. HARRIS  
ANN THOMAS  
LARRY S. HARRIS  
**BETTY LEE BROOKS**  
LESLIE C.

\* *Model A* is published in No. 5 of 1996.

5:30 The Children's Hour  
*From Birmingham*  
 The Shepherd Boy, by  
 Helen S. Harper  
 Tony will Entertain  
 The Tale of a Dog and  
 Heronism, by  
 Hubert W. Ascroft  
 Songs by FRANKLIN PARK  
 Southern

615 "The First News"  
TIME SIGNAL GREENWICH  
40 TOLSON ST. N.Y.  
FIRST GENERAL NEWS  
PUBLISHED

**6.30 Light Music**

7 15      Those Four Chaps  
CLAUDE HULBERT,  
PAUL ENGLAND,  
B. H. ...

Two Plays  
 'The Pot of Broth'  
 From *Ben Sira*  
 by W B YEATS  
 John Conolly  
 & Lily Conolly  
 A Tragedy  
 'The Seaside is a Cottage Kitchen'  
 'Between the Soup and the Savoury'  
 (From *Ben Sira*)  
 by W B YEATS  
 Maria, the Cook  
 Alice, the Parlourmaid  
 Emily, the Kitchenmaid



W B. YEARS,  
the Irish poet, whose short play  
*The Pot of Broth* is to be broadcast  
tonight from 9. B

others who had been approached by D'Oly  
Carte. He had no new work ready. Later  
his career he had composed at least one Opera  
to order, *Semiramide* having been commissioned  
by the Carl Rosa Opera Con  
fely pronounced by them at Drury Lane in 1837.  
In this way it is one of the chief of the  
and has had the distinction of being  
English Operas, of being given in Germany and  
France as well. Except for this one and  
from it is now all but forgotten.

BAND  
 Three Dances ("The Bartered Bride") Smetana  
 FRANK WABSTEN  
 Sometimes with Deep Ragat  
 In the Greenwood Tree Herbert Frey  
 Little March (An Indian Love Song) F. Chopin  
 BAND  
 Hungarian Rhapsody No. 1

10.15 **DANCE MUSIC**  
THE CAFE DE PARIS BLUES  
LYRIS BAND from the CAFE DE PARIS  
11.00 5 JAZZ HOLIDAY AMBASSADORS ORCHESTRA  
directed by RAY STARITA, from the AMBASSADOR CLUB

Friday's Programming continues on page 50.

80  
TWO  
SHORT  
PLAYS

[illegible]

p. 2 'The Second News'

9.15 A MILITARY  
BAND CONCERT

FRANK WEBSTER (Tenor)  
THE WHOLESALE MILITARY

Consulted by  
B. WATSON & DONNELLY  
Catholic Parishes, Annapolis

FRANKLIN D. ROOSEVELT  
 VICE PRESIDENT  
 HARRY S. TRUMAN  
 PRESIDENT  
 FRANKLIN D. ROOSEVELT  
 VICE PRESIDENT  
 HARRY S. TRUMAN  
 PRESIDENT

Tennant was one of  
of English Opera  
founder. But like the

en approached by D.O. only  
new work ready. Barrier  
imposed at least one Opera  
having been commissioned  
Opera Con  
om at Drury Lane, 1841  
of the ch. 1841  
the distri  
sing given in Germany and  
except for this one line  
but forgotten.

Bartered Bride \*) Smetana  
n Raguet - Lamb  
d Tree Herbert Frey  
n Love Song F. Chopin  
No. 1 I

10.15 **DANCE MUSIC**  
THE CAFE DE PARIS BLUES  
LYRIS BAND from the CAFE DE PARIS  
11.00 5 JAZZ HOLIDAY AMBASSADORS ORCHESTRA  
directed by RAY STARITA, from the AMBASSADOR CLUB

Friday's Programming continues on page 50.

FROM THIS WEEK'S 'PROMS'

Continued from page 528

Two More! And

**M**rs GEORGE PARKER, happily known to our listeners as a cultured singer is Friday night to sing Don Giovanni's rollicking "Champagne Aria." His languishing ball is full of guests, and the merriest revelry is in preparation. "Let wine flow like a fountain," he sings. "Let all be carefree, mad, and

Miss Noel Eddie, whose fresh voice and fine singing have had a share in the success of several broadcast operas, will sing the sad song of 'Purano' from *The Magic Flute*. In the music which Tapino and the maids undergo before their betrothal can have the sanction of the gods, the stern condition has been imposed on him that he must pass her by

in silence. In despair she sings ' Ah, I knew it,  
He who loved me not

### A Splendid Veteran

[illegible]

THE BEST RECORDS  
OF THIS WEEK'S  
WIRELESS MUSIC

## Orchestral and Band

MO <sup>1</sup> <sup>2</sup> <sup>3</sup> <sup>4</sup> <sup>5</sup> <sup>6</sup> <sup>7</sup> <sup>8</sup> <sup>9</sup> <sup>10</sup> <sup>11</sup> <sup>12</sup> <sup>13</sup> <sup>14</sup> <sup>15</sup> <sup>16</sup> <sup>17</sup> <sup>18</sup> <sup>19</sup> <sup>20</sup> <sup>21</sup> <sup>22</sup> <sup>23</sup> <sup>24</sup> <sup>25</sup> <sup>26</sup> <sup>27</sup> <sup>28</sup> <sup>29</sup> <sup>30</sup> <sup>31</sup> <sup>32</sup> <sup>33</sup> <sup>34</sup> <sup>35</sup> <sup>36</sup> <sup>37</sup> <sup>38</sup> <sup>39</sup> <sup>40</sup> <sup>41</sup> <sup>42</sup> <sup>43</sup> <sup>44</sup> <sup>45</sup> <sup>46</sup> <sup>47</sup> <sup>48</sup> <sup>49</sup> <sup>50</sup> <sup>51</sup> <sup>52</sup> <sup>53</sup> <sup>54</sup> <sup>55</sup> <sup>56</sup> <sup>57</sup> <sup>58</sup> <sup>59</sup> <sup>60</sup> <sup>61</sup> <sup>62</sup> <sup>63</sup> <sup>64</sup> <sup>65</sup> <sup>66</sup> <sup>67</sup> <sup>68</sup> <sup>69</sup> <sup>70</sup> <sup>71</sup> 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## Instrumental

Monday TANQUARY ENINOIS  
 TUESDAY OF THE EUMBLE DUE  
 ALEXANDRIA  
 Tuesday HERSCHEL DO JOCELYN  
 ROMANCE  
 Thursday LA CINQUANTAINES W H  
 Wednesday 5th 11th 22nd 4th 6th  
 MONTESQUIEU Prince Mong W H  
 MOLLY ON THE SHORE French Reel  
 Friday HUNGARIAN RABBITRY No 3  
 Saturday IESSE A LA BELLE  
 LAKES

1450

T H E E Y M A D A M E B U T T E R F L Y G O E S I N P R I  
T H I N K I N G S U N S T E E P A D M E S O N G I I  
L O B N I L A N L E N G T H S F A C E W A S I I  
F A C E T T O U G H A N D I I  
T H I I D O N D I S C O M F O R T I I I I I I I I I I I I  
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D A N N Y E D I I I I I I I I I I I I I I I I  
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Now on Sale at all Stores and Dealers

# Friday's Programmes continued (September 20)

## 5WA CARDIFF. (308.5 m.)

12.10 London Programme relayed from Daventry

6.0 **MURIEL MIDDLETON (Contralto)**  
 Prelude ..... ('A Cycle of Life')  
 The Winds are Calling ..... London Herald  
 The Fairy Pipes ..... Brewer  
 The Star ..... Rogers  
 Early in the Morning ..... Phillips  
 Sanctuary ..... Bennett

4.16 London Programme relayed from Daventry

5.0 **JOHN STANLEY'S CELEBRITY ORCHESTRA**  
 Relayed from the Carlton Restaurant

5.15 **The Children's Hour**

6.0 Mr W. H. Jones: 'The Romance of Industry in South Wales—V. Tin-plates at Llanrhay'

6.15 S.B. from London

9.55 West Regional News

10.0 S.B. from London

10.15-11.0 **The Toy Box**

NATIONAL ORCHESTRA OF WALES

(Conductor: Gen. Sir John Glynne)

Conducted by Wm. Wick Brattlewhite  
 March of the Little London Soldiers

Toy Symphony

Page 2

times and the man who can make good use of his own job is often the most successful in taking it seriously, when that is needed. But to Haydn it can never have been difficult to indulge in wholesome good spirits; almost all his music is instinct with happiness and the brighter side of life. We are inclined to think, in view of the great mass of it, that he must have composed easily and quickly, but he has left it on record himself that that was not so, and that he wrote slowly and with infinite pains. In another place, he says of his own work, 'I am of my children are well-bred, some ill-bred, and here and there is a changeling among them.'

This 'Toy Symphony,' one of the slightest works in existence which bears that imposing name, is laid out for only two violins, violoncello and toy instruments—a child's rattle, a toy trumpet, and drum, and the little instruments which imitate respectively the nightingale, the cuckoo, and the quail. The actual tunes are mostly in the hands of the three string instruments, the toys merely adding to the mythical effect of the whole. There are only three movements—a merry Allegro, in the orthodox form with two chief tunes, although quite short. It leads without a break into the Minuet and Trio. It is in the usual form and no shorter than many of Haydn's Minuet movements, but the last movement, a bustling Allegro, is very brief, and leads up on one simple figure.

**KATHLEEN PROCTOR (Contralto)**

The Toyman's Dream ..... Golden  
 The Lost Doll ..... Dunhill

**ORCHESTRA**

Chorus: The Magic Box The Box of Soldiers, The Story Book; The Fairy Doll

**KATHLEEN PROCTOR**

Toy Town ('Brie-a-Brac') ..... Monckton  
 The T. A. Soldier ..... Eileen Quigley

**ORCHESTRA**

Wedding of the Painted Doll ..... Darnley  
 Golwg & Cakewalk ..... Darnley

## 5SX SWANSEA. (338.5 m.)

4.0 S.B. from Cardiff

4.15 London Programme relayed from Daventry

5.0 S.B. from Cardiff

6.15 S.B. from London

9.55 S.B. from Cardiff

10.0-11.0 S.B. from London



The Music of THE TOY BOX from Cardiff tonight

Music depicting the joys and sorrows of the nursery will form the programme that the National Orchestra of Wales will broadcast tonight at 10.15.

## 6BM BOURNEMOUTH. (288.5 m.)

4.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.55 Local Announcements)

## 5PY PLYMOUTH. (338.5 m.)

4.0 London Programme relayed from Daventry

5.15 **The Children's Hour**  
 'Money for Jam,' a new play by Coker Grey, with incidental music

5.0 London Programme relayed from Daventry

6.15-11.0 S.B. from London (9.55 Forthcoming Events; Local Announcements)

## 2ZY MANCHESTER. (379.4 m.)

4.0 **An Afternoon Concert**

**THE NORTHERN WIRELESS ORCHESTRA**  
 EDITH ROBINSON (Soprano)

5.15 **The Children's Hour**  
 S.B. from Leeds

6.0 Short Story Reading, Miss RUBY C. ASHBY: 'The Girl Game'

6.15 S.B. from London

9.55 North Regional News

10.0 S.B. from London

10.15-11.0 'The Rest Cure'

A Comedy in One Act by GERTRUDE E. JENNINGS

**Characters**

Claret or Reed  
 Olive (his wife)

Alice Palmer } Nurses at the Home  
 May Williams }  
 Muriel (Servant at the Nursing Home)  
 Scene: A Bedroom in a Nursing Home  
 Produced by D. E. ORMEAU

## Other Stations.

### NEWCASTLE.

4.15 Music from 'The Children's Hour' 5.15  
 The Children's Hour 5.0  
 Daventry 5.15—S.B. from London 5.15  
 and Dada Valerie in 'Ten Scots and a Soldier' by 10.0  
 Moller. Music composed and arranged by Harold Best.  
 10.30-11.0 S.B. from London.

### 5SC GLASGOW.

4.0 A Sea Programme—The Station Orchestra

Plymouth Hon. (August) 1.000 m. (288.5 m.)

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No wireless receiving apparatus, crystal or valve, may be installed or worked without a Post Office licence. Such licences may be obtained at any Post Office at which Money Order business is transacted, price 10s. Neglect to obtain a licence is likely to lead to prosecution.

# GIZIRAH CIGARETTES — MORE VALUE FOR MONEY

## Buy your Cigarettes at Maker's Prices



Every Gizirah Cigarette is at full value. Compare them with any others you can get and you will find that Gizirah is the only one that is offered by a firm in your district.



### GIZIRAH SELECTION CABINET

Contains 6 varieties of Gizirah quality cigarettes. You can determine for yourself which you like best and incidentally obtain a variety from which your guest will like to smoke his choice. Our Maker's Price 6/-

#### TO PUBLIC SPEAKERS

The Gizirah cigarette is the very thing you have been looking for. It has a remarkable mellowness. As a result it does not tend to cause tenderness in the throat.

This offer is worth the careful attention of every cigarette smoker. The quality of cigarettes you are accustomed to smoke at about twice the price and Gizirah cigarettes are so thoroughly guaranteed that you take no risk you can't go wrong.

### This is how you benefit

**QUALITY** The wonderful quality, flavour and cool smoking will astonish you. But then the tobacco is carefully selected and blended by experts of many half a century's experience, specially to meet the requirements of those people who are a little more particular about the cigarettes they smoke. You'll note this when you try them.

**FRESHNESS** Being the actual makers and selling direct to the public, we are able to estimate our requirements very closely and our cigarettes are made accordingly. They can never be stale, never suffer from damp, never become dry. They're as fresh when they reach you as when they left the factory.

**A SAVING OF 30%** How can it be done? You wonder! The explanation is quite simple. We actually make the cigarettes. We are no proxy to Wholesaler or Retailer, no voluminous wrapping, no price padding, no cigarette profits. We give you cigarettes instead at lowest possible prices. And after all, that's what you really want.

**A GUARANTEE OF SATISFACTION** We are determined to give you satisfaction. To prove it, we guarantee in this regard: We gladly invite you to purchase any of the kinds mentioned above. If you are not completely satisfied, send back the remainder and we will return your money in full. Could anything be fairer?

**ALL THESE PRICES POST FREE**



**GIZIRAH GOLD FLAKE**  
A hand-made standard cigarette. Quality guaranteed. The money which you usually pay at 20 for 100. Our Maker's Price 3/9 per 100.

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Made from carefully selected Virginia leaf. A quality price for this quality is 4/6 per 100. Our Maker's Price is only 4/6.

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A hand-made Turkish cigarette of particularly choice flavour. Well pleased the most fastidious smoker. Lowest price 5/9 per 100. Our Maker's Price 5/9 per 100.

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	GIZIRAH GOLD FLAKE .. *(Plain or Cork Tipped)	3/9	18/3	35/-				NAME _____  ADDRESS _____ (Printed)
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**THE GIZIRAH TOBACCO CO. LTD.** (Dept. D) 6, DUKE STREET, ST. JAMES, LONDON, S.W.1

80  
A MILITARY  
BAND  
CONCERT

symphonies, short works related to the other Concerti Grossi, and

A circular illustration of a large, multi-story building, likely a government or institutional structure, surrounded by trees and a fence. The building has a central section with a prominent entrance and several windows. The illustration is in a sepia or brownish tone, typical of older documents.

[illegible][illegible][illegible]

9.40 "The Second News"  
 10.00 MEAL SALES  
 10.10 A VARIETY ITEM  
 THE PALLADIUM  
 and  
 JACK PAYNE  
 and  
 THE B.B.C. DANCE ORCHESTRA  
 10.45-12.0 DANCE MUSIC  
 12.00-12.15 THE MAY FAIR HOURS

# SATURDAY, SEPTEMBER 21

## 5GB DAVENTRY EXPERIMENTAL

626 kc. (492 m)

TRANSMISSION FROM 1.15 PM TO 11.15 PM. THE BEAR STATION.

3.30

### Vaudeville

(From Birmingham)

BEN OGDON and NELSON FRAYNE  
(The Comedy Two)

PITZ and MARIE (Humorous Dances and Songs)

STANLEY STEEL

NAN FLEMING and her (Pianists)  
MARJORIE EDWARDS, Soloist at the Piano  
J. J. EDWARDS and his DANCE BAND

4.30

### The Dancer

BILLY FRANKS and his BAND  
Relayed from the West End Dance Hall  
FRANK T. and his (Pianists)

5.30

### The Children's Hour

(From Birmingham)  
'The Million of Mary' by Mary Richards  
Selections by  
CYRIL JOHNSON'S JUVENILE ORCHESTRA  
'A Day in the Life of a Spanish Boy' by Phyllis

6.15

### 'The First News'

TIME SIGNAL, GREENWICH  
WEATHER FORECAST,  
FIRST GENERAL NEWS

6.40

### Sports Bulletin (From Birmingham)

6.45

### Light Music

THE BIRMINGHAM SYMPHONY ORCHESTRA  
CONDUCTED BY GEORGE GARDNER  
GEOFFREY DAVIS (Tenor)  
Overture, 'Mazurka' Schubert



APRIL PENDAVIS,

contralto, sings in the concert that will be broadcast between 10.0 and 11.0 tonight.

(For notes on this concert see page 628)

9.45

### 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS

10.0

### Sports Bulletin (From Birmingham)

APRIL PENDAVIS and his

WILLIAM ANDERSON (Bass)

THE GEMMOR PARKINGTON QUINTET

Fantasy Suite  
Prelude, 'Asleep in the Garden, Lullaby',  
Pavane, Waltz, Canoodle, Caprice, The  
Dance Suite

WILLIAM ANDERSON  
Yeomen's Wedding Song ..... Poniatowski  
The Song ..... Marshall  
For O'Flynn ..... Stanford

APRIL PENDAVIS ..... Frank Bridge  
Overture ..... London Ronah.  
A Song ..... Mr. Weatherly  
Dainty Boy

LOVE DANCE (Madame Sherry) ..... Haydn  
The Song ..... d'Amico  
Song ..... Eric Coates

WILLIAM ANDERSON  
The Song ..... arr. Wilson  
Off to Philadelphia ..... Hyman

APRIL PENDAVIS  
The Dreary Stoppo ..... Grotchman  
Leaves in the Wind ..... Lanna  
The Star ..... J. Rogers

11.11

### QUINTET

Song in 'The Garden' ..... L. d'Amico  
The Song ..... L. d'Amico  
Song ..... L. d'Amico

Notes on the Programmes continued on page 664.

8.0

## THE PROMENADE CONCERT

7.20

### GROFFNEY DAVIS

North Noy

Flanore ...

Les Syntades

The Fairy Tale, ...

Suite, 'From the Sardinian Isles'.

8.0

### Promenade Concert

Relayed from the Queen's Hall, London  
(Relayed from the Queen's Hall, London)

FLORA WOODMAN (Soprano)

FRANCIS RUSSELL (Tenor)

IRVING SCHAEFER (F)

SIR HENRY WOOD

Le Roi d'Ys

The King of Ys

The King of Ys

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# A Great Physician

## And A Great Tonic IRON JELLOIDS



WILLIAM HARVEY.

Padua was once the most famous medical school in the world. It was here that a quiet Englishman spent four of the years of his life—years in which he discovered the circulation of the blood.

What the freight trains and merchant ships of our larger worlds do for us—the blood and its corpuscles do in their circulation in the body supplying all parts with what is needed. It is most important to maintain the number of your red blood corpuscles—you can do so with **Iron Jelloids**. Poorness of blood is known as Anæmia. Good, strong, rich blood builds up and fortifies the system, tones up the nerves, bringing sound sleep, brighter spirits, renewed energy and vitality.

An English Physician of high standing writes:—"I obtained by far the best results of all with the preparation known as Iron Jelloids. In order to determine this I have relied not only on the clinical side of the question, but chiefly on the actual results determined by repeated examinations of the blood during the course of the treatment."

# Iron Jelloids

Enrich the Blood—Restore Energy

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

Of all Chemists 1/3  
Large economical size 2/6.

**Beecham's  
Pills  
CLEANSE  
AND TONE  
THE  
STOMACH,  
BANISH  
BILIOUSNESS**

## A MESSAGE TO THE DEAF

...of the world-known and fallacious character study of

Dear Mr. Dean

[illegible]

Figure 1a,b,c,d

**J. E. STEINBERG** Editor

[illegible]

Mr. J. M. Foster has acquainted SEYMOUR RUBINSON, the Deputy Collector, and is interested in the deal at the following addresses where negotiations stage denunciations and will may be kept without be - unknown. The U. S. Marshal has said in 1911, in Boston.

MR. R. H. DENT, Suite 77,  
309, OXFORD ST., LONDON, W.1

• Presidents Poland Prime and Deputy Prime

[illegible]

1. 姓名: 王 明 性别: 男 出生日期: 1985-03-15 身份证号: 310101198503150001  
 2. 姓名: 李 华 性别: 女 出生日期: 1990-07-22 身份证号: 310102199007220002  
 3. 姓名: 张 伟 性别: 男 出生日期: 1978-11-08 身份证号: 310103197811080003  
 4. 姓名: 刘 芳 性别: 女 出生日期: 1982-05-19 身份证号: 310104198205190004  
 5. 姓名: 陈 强 性别: 男 出生日期: 1975-09-03 身份证号: 310105197509030005



THE MANX MASCOTS CONCERT PARTY  
will be heard in a relay from the Pavilion, Landaff Fields,  
this evening at 7.45

That's the good old sunny South  
Yellow and green Agave

Sports Bulletin

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(Specialty Programs continued on page 567)



# for MAINS UNITS MAINS COMPONENTS MAINS RECEIVERS

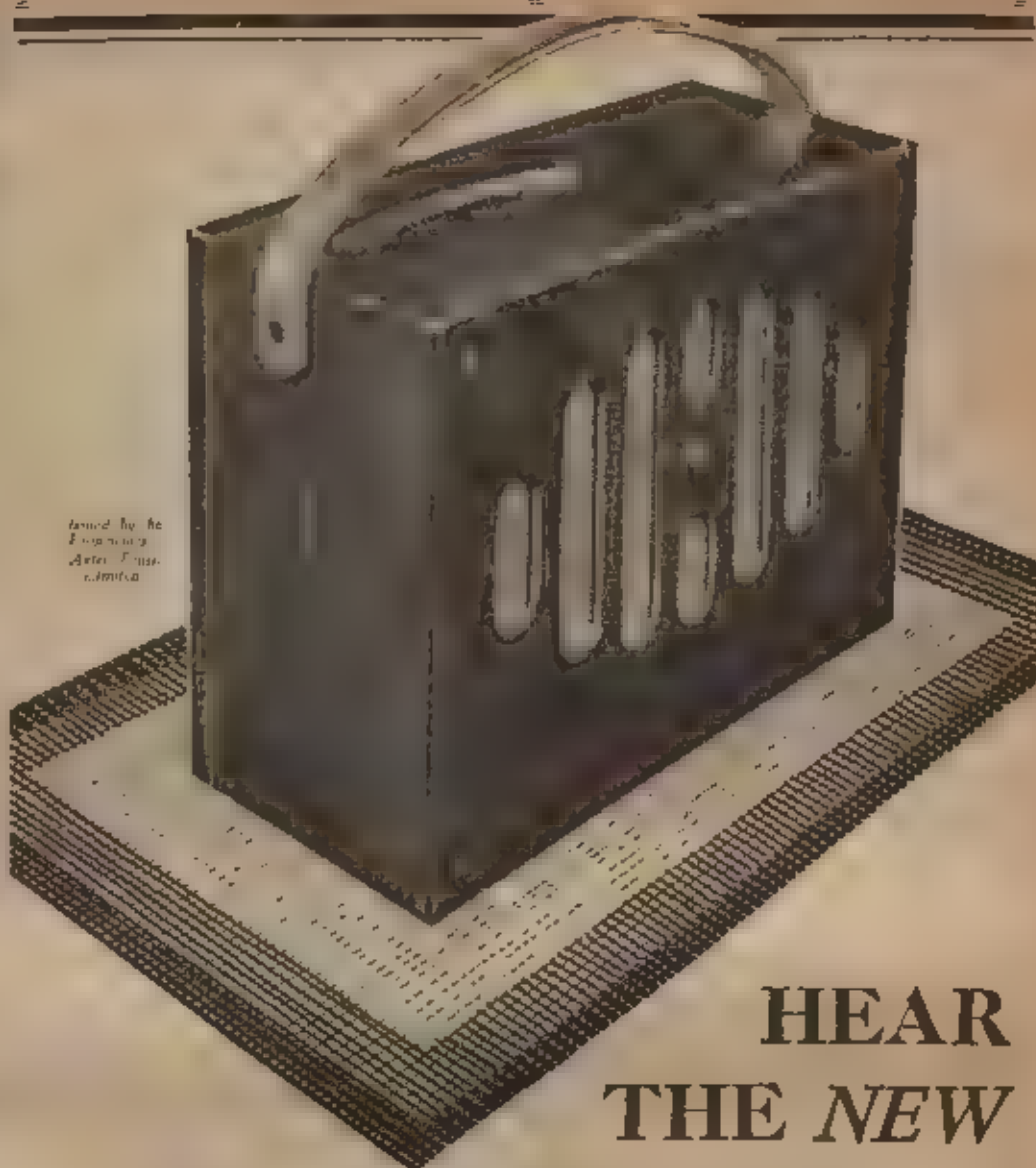
Ad of them the outcome of 5 years' special experience in Mains Work. A certificate covered by our 12 months' guarantee which includes the Westinghouse Metal Rectifier incorporated in all our A.C. Models.  
Our new 4th T.B.U. K.I.E.T. contains much more than 12 months' Radio from the Mains. Write today for free copy.



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STANDS  
15, 17 & 18  
National Radio  
Exhibition.  
OLYMPIA  
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REGENT RADIO SUPPLY CO.  
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London, E.C.4. Telephone, Central 9661



Designed by the  
Engineering  
Dept. of the  
National Electric  
Company

## HEAR THE NEW "DE LUXE NATIONAL"

The new "De Luxe National" while maintaining all the features that won for the "National" Portable its high place in the public favour, has many improvements and refinements in construction which make it more than ever the most astonishing value ever offered to the public.

The "De Luxe National" brings in Home and Foreign stations at the touch of a switch, with volume enough to fill a hall if required. It can be reduced to a whisper at will.

The "DE LUXE NATIONAL" Five-Valve Portable absolutely complete and ready to play, costs only 15 gns., Royalties included, no extras. A simple system of deferred terms if desired.

**£15 : 15s.**

Royalties included.

Obtainable from all good wireless shops and stores. A postcard to our Information Department will bring you the address of the nearest dealer where you can see and hear the "National" at once.

# NATIONAL PORTABLE RADIO

NATIONAL ELECTRIC COMPANY, 10114, Beak Street, Regent Street, London W.1

# NO MORE RECHARGING WORRIES!

Get L.T. and  
H.T. from the  
electric light

★  
Wonderful new  
**OLDHAM Auto  
Power Units**  
give dead smooth  
output

★  
No ripple—  
no hum

★  
Constant output  
at all voltages

★  
**Eliminators now  
out of date**

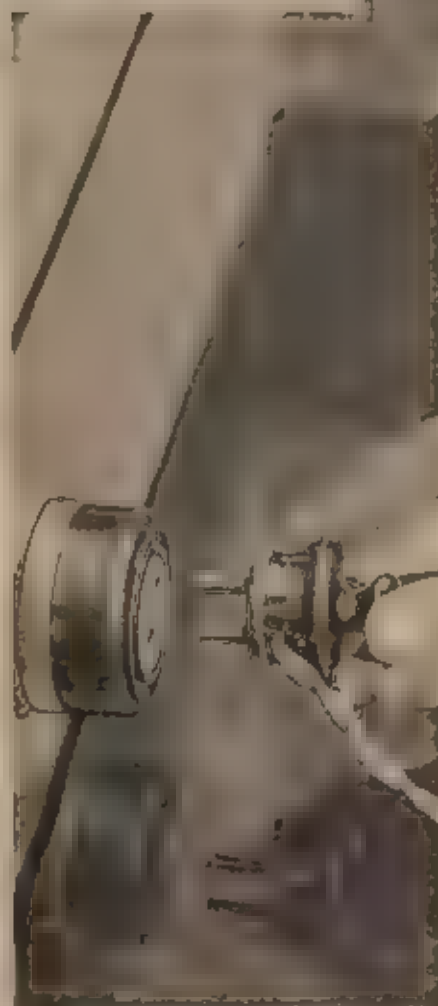


Illustration: Wire a Metal  
Recharge Unit

At last you can end the inconvenience of recharging. No longer need you be without Wireless because your accumulator has run down. If you have electric light you can draw L.T. and H.T. from the Mains and store it in the wonderful new Oldham Auto-Power Units.

The Oldham L.T. Auto-Power Unit consists of an Oldham "Faithful Service" Accumulator and a Charger housed in a strong metal case. Once connected to your Set and to the nearest wall or light socket it is brought in or out of action by a quick change, two-way plug. Plug in and the Accumulator is automatically disconnected from the mains and connected to your Set. Plug out—and automatically the charger comes into action, replacing the power which has just been drawn from the accumulator. Your set is never connected direct to the mains.

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# Notes from Southern Stations.

## A CHARITY CONCERT BY THE N.O.W.

The Musicians' Union Benevolent Fund A National Dog Week Talk Playing 300 Works in a Season - Programmes from 5GB.

THAT the number of dog owners is steady on the increase is an uncontroversial fact, and undoubtedly a large percentage of new owners start by getting a puppy. Having settled what sort of dog they are going to get, they buy him in the same care-free spirit in which they get their first car, and with about as much knowledge of the care and interior economy of the one as of the other. But, whereas with a new car, a handbook of instructions is a part of the purchase, there is no such valuable medium delivered with the puppy. To remedy this defect among others, and to prevent intentions, suffering due to thoughtlessness and ignorance, the National Dog Week movement was launched last year, and in connection with the second annual Dog Week, Surgeon-Captain L. F. Cope will broadcast a talk on the Care of Puppies from Bournemouth on Thursday afternoon, September 21.

THE National Organisation of Women and Girls, which has been active since 1911, has arranged for a concert on September 22 at the N.O.W. Theatre, which is a fund-raising concert for relief in case of illness and distress to members of the Union. As the fund depends almost entirely upon the takings at concerts arranged, it is hoped that the musical public will attend the concert in large numbers. The vocalist will be Mavis Bennett (soprano), who has been a delight to Cardiff audiences on many occasions.

NEXT, a programme of 300 works in a season - Programmes from 5GB.

THE first of the National Dog Week programmes on 5GB, on September 21, will be a talk on the Care of Puppies by Surgeon-Captain L. F. Cope, who will be accompanied by a band of 100 musicians. The programme will be broadcast from Bournemouth on Thursday afternoon, September 21.

THE LORD BISHOP OF LLANDAFF makes an appeal from Cardiff on behalf of the Rest Convalescent Homes at Porthcawl and Southendown, on September 22. The first seaside home, the old Rest, was established in 1862. There are fine buildings at Porthcawl containing 170 beds for men and boys, and at Southendown there are 90 beds for women and girls.

FOR a short period 5GB listeners are to have the opportunity of hearing music from a new House. This is the Grand Opera House, Birmingham, and the first two recitals of Baydu Heard's Orchestra will take place on Monday, September 23, and Thursday, September 26, when the artists will be Joseph B. Stone (tenor) and Alice Vaughan (contralto).

In the last item on Monday, September 23, Dorothy Weston will be the artist. In the afternoon, on September 24, a programme of 300 works in a season - Programmes from 5GB.

Herbert Cave (tenor) and Harry Storer (soprano) are the soloists in a light Classical Concert on Tuesday, September 24.

Edgar Morton gives an organ recital relayed from the Church of St. Michael, Thetford, on Wednesday, September 25. The programme will be broadcast from 5GB.

A Vaudeville programme on Thursday, September 26, includes Mason and Armes, the well-known Birmingham entertainers, and Eddie K. (the lad from Lancashire).

Arthur Smith (baritone) and a violinist (violinist) appear in the last item on September 27 while Constance Hope and Frank Ward later in the evening present a short musical comedy feature.

## 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 Two pence each, post free.

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

'THAIS'.....	Massenet (September)	'AIDA'.....	Verdi (October)
'LOUISE'.....	Chabrier (November)	'KONIGSKINDER' (Royal Children)	Humperdick (Dec.)
will be followed by eight to be selected from among			
'CANTERBURY RUSTICANA'.....	Macdonald	'L'ENFANT PRODIGE' (Prodigal Son)	Debussy
'LA BOITFME'.....	Puccini	'MIGNON'.....	Thomas
'GIANNI SCHICCHI'.....	Puccini	'LA BASOCHE'.....	Messager
'FRANCESCA DA RIMINI'.....	Zandonati	'SHAMUS O'BRIEN'.....	Stanford
'SISTER ANNETTA'.....	Puccini	'THE BARTERED BRIDE'.....	Smetana
'PELLEAS AND MELISANDE'.....	Debussy	'LE ROI DES YEUX' (The King of Eyes)	Lalo
'MADAM BUTTERFLY'.....	Puccini	'TIGERSE'.....	Massenet
'PENELOPE'.....	Fauré		

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

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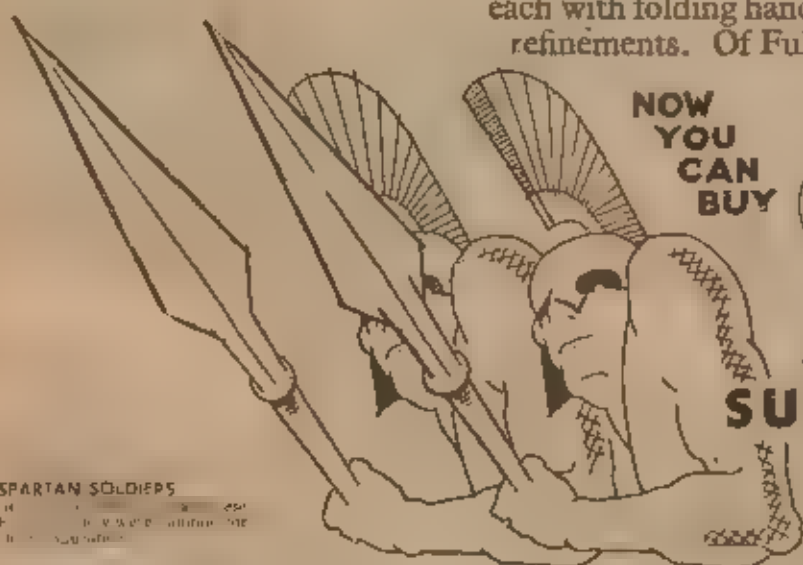
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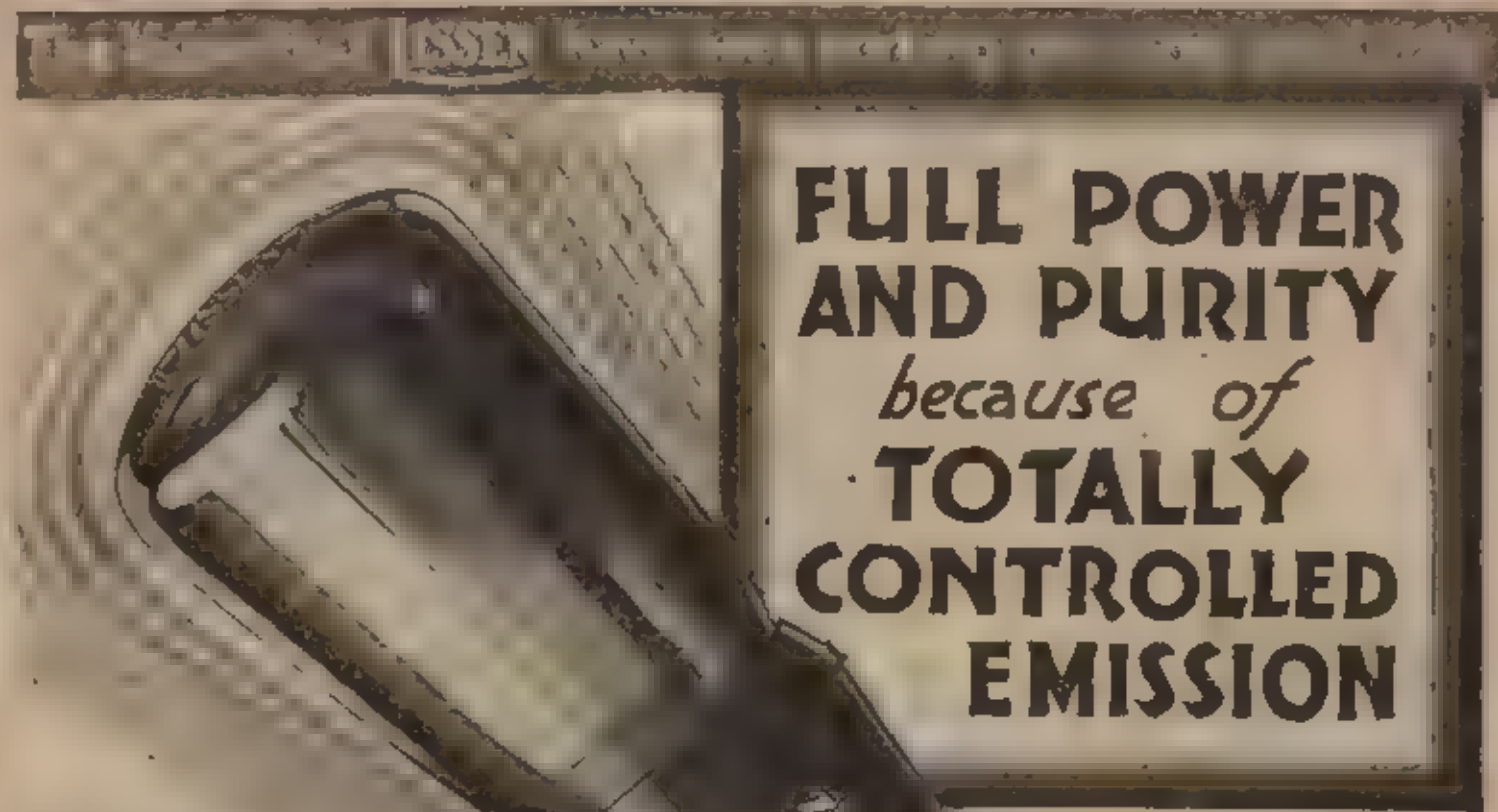
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120 volt	15/10
36 volt	4/6
60 volt Super Power	13/6
9 volt Grid Bias	1/6
4 volt Pocket Battery 5d. ea. b.	4/6
Single Cell Torch Battery	4 1/2d.



Your loudspeaker talks naturally to you if you use the pure D.C. current of the Lissen Battery, there is no hiss at the ends of words, no unwanted sibilants in the consonants.

The pure D.C. power that flows from a Lissen battery is pure, it is not in a few drops of current, it is a continuous flow. It is not a fluctuating current, it is a steady, unvarying current. It is not a weak current, it is a powerful current. It is not a noisy current, it is a quiet current. It is not a dirty current, it is a clean current. It is not a cheap current, it is a valuable current. It is not a common current, it is a rare current. It is not a ordinary current, it is an extraordinary current. It is not a simple current, it is a complex current. It is not a basic current, it is an advanced current. It is not a primitive current, it is a modern current. It is not a crude current, it is a refined current. It is not a vulgar current, it is a noble current. It is not a common current, it is a rare current. It is not a ordinary current, it is an extraordinary current. It is not a simple current, it is a complex current. It is not a basic current, it is an advanced current. It is not a primitive current, it is a modern current. It is not a crude current, it is a refined current. It is not a vulgar current, it is a noble current.

Ask for it at any of 10,000 radio dealers in a way that shows you will take no other.

USE LISSEN  
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LISSEN BATTERIES

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**H**ERE is the sensational new Brown "Vee" Unit. It is the biggest Radio development of recent years. For only £22 (the Unit costs 25/- and the Chassis 15/-) anyone can assemble, in two minutes, a loud speaker that gives fine mellow tone and better volume than you have ever heard before. It recreates the living artist—in a degree that is positively uncanny. Make sure to hear the "Vee" Unit before you buy your loud speaker—go to your Dealer's to-day!

Price

**25/-**

with Cords

Chassis (with 12" cone) \* \* 15/-

## The Sensational NEW **Brown** "VEE" UNIT



Overloading  
impossible

\* \* \*

Cannot chatter or  
distort

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Instantly fixed to  
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complete loud  
speaker in 2 mins.

\* \* \*

Widest frequency  
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\* \* \*

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new principles

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to demonstrate

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6653

# BEAUTY · TONE AND HARMONY · · · · THAT'S



The most critical listener with the most sensitive ear—this speaker was designed to please him.

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This is the speaker to suit your pocket—you will know that you have an instrument which will satisfy you.

## B.T.H. CONE SPEAKERS EDISWAN RADIO PRODUCTS

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*Incorporating the Works of Superheating, Lighting, Engineering, Refrigeration and Radio*  
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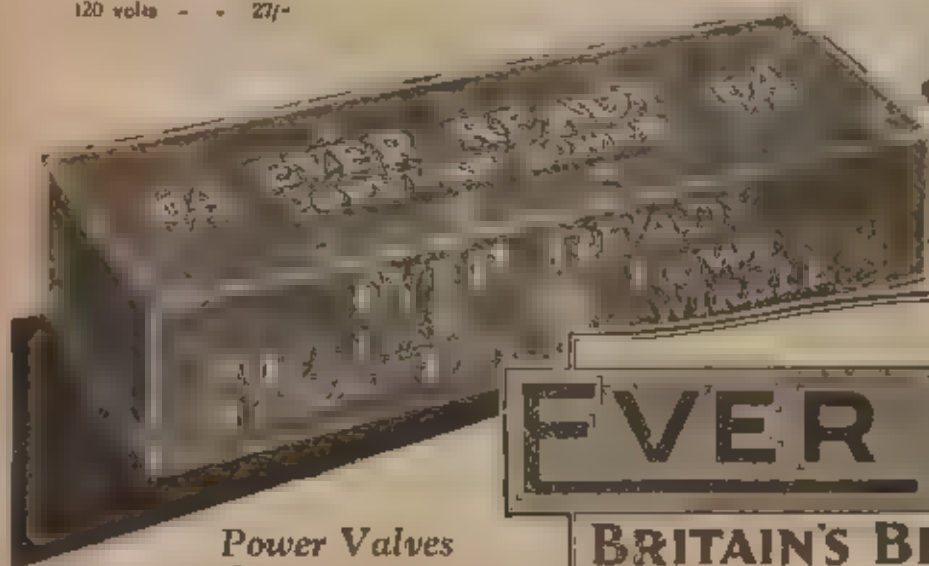
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POPULAR POWER	
60 volts	13/6
64 volts	14/6
99 volts	22/-
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## EVER READY

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EVERYTHING (S.E.C.) ELECTRICAL

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for full particulars concerning  
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*Thousands of Men  
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HANDS  
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THE EMPLOYER OF SPARE TIME  
TO-DAY WILL BE THE EMPLOYER  
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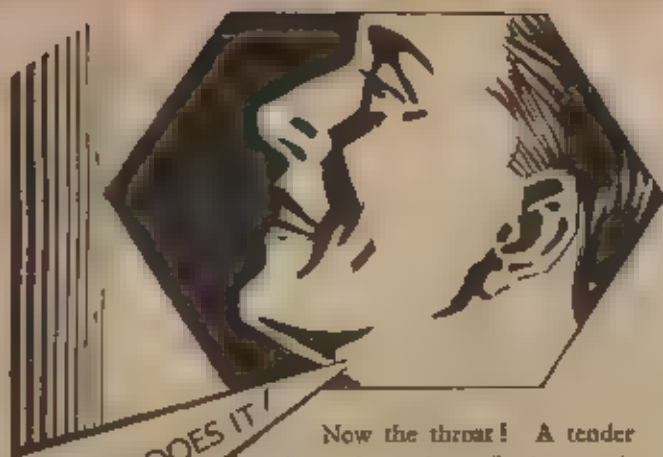
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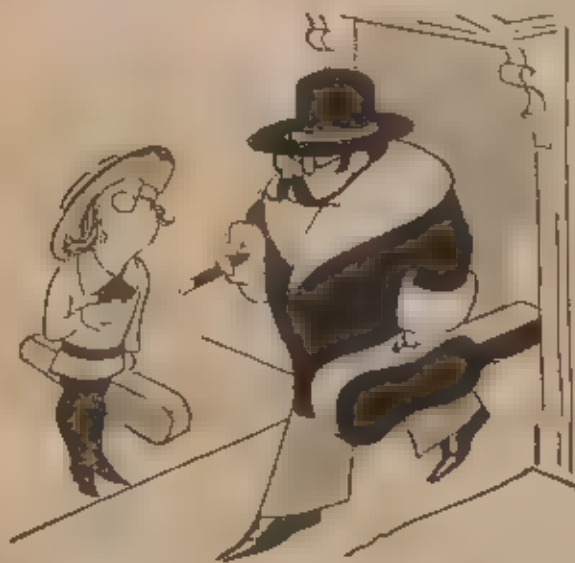
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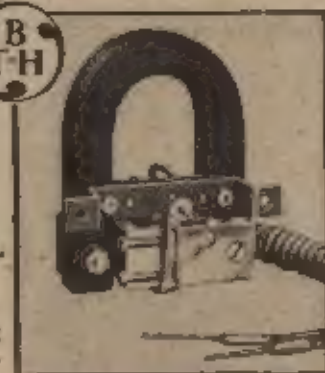
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Reproduction from an untouched micro photograph of part of the filament of a badly coated valve before use, showing a serious gap in the coating. A gap such as this starts the valve off in its life with a poor performance. The valve then prematurely fails.



**A LONG LIFE and  
A GOOD ONE**



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"TENACIOUS  
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This reproduction shows the coating typical of all OSRAM VALVES. Notice the absolute evenness of the coating. There are no gaps, the coating clings so that the full benefit of the coating is maintained. The secret is the startling discovery of the scientific process of "TENACIOUS COATING."

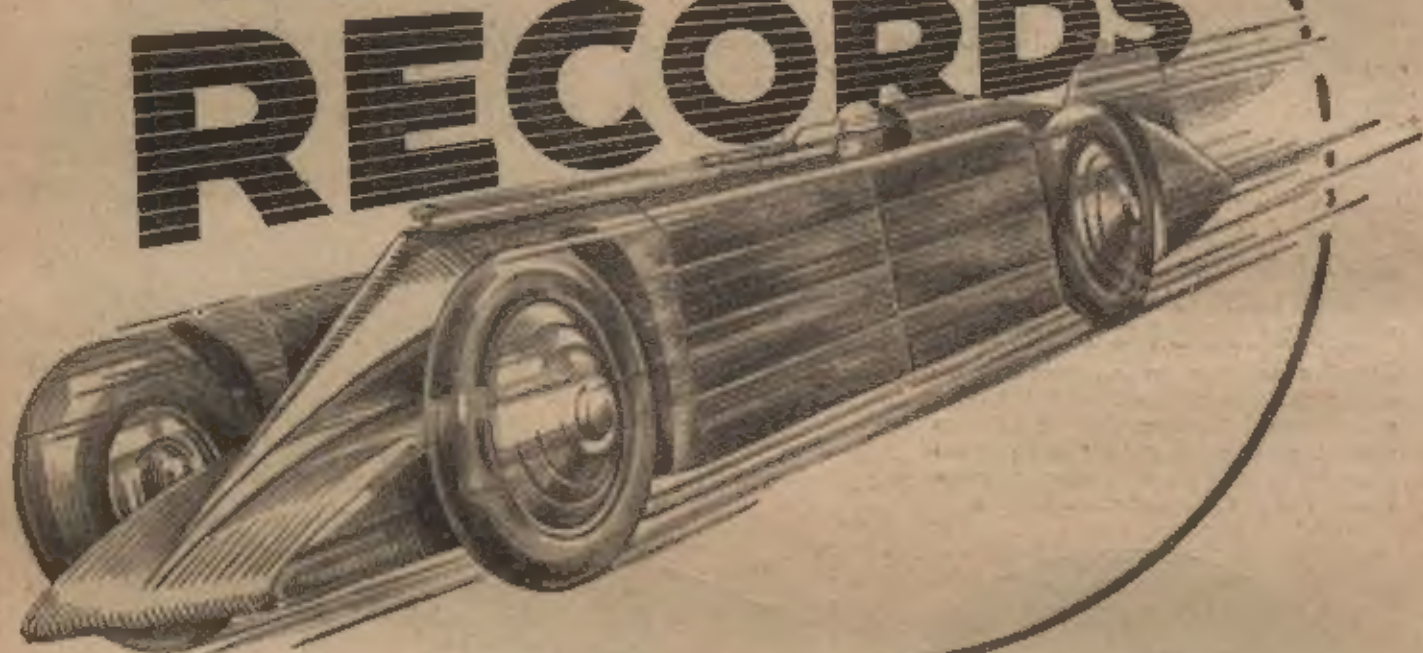


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