



# THE RADIO TIMES

2d.

## THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

THE TIMES

BRITISH BROADCASTING CORPORATION

Hagedorn

Programmes for September 22—September 28

### RADIO EXHIBITION NUMBER

A Special Article on the National Radio Exhibition,  
which opens at Olympia on Monday

Also, in this issue, articles by:

RICHARD CHURCH WINIFRED HOLTBY  
PERCY A. SCHOLES . C. R. BURNS  
W. ROOKE-LEY 'THE BROADCASTERS'





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# THE RADIO TIMES

Vol. 24. No. 313.

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

SEPTEMBER 20, 1929.

Every Friday. Two Pence.

## THIS WEEK'S GREAT RADIO EXHIBITION

**I**T is impossible to approach the Radio Exhibition of 1929 without thinking back over a decade and marvelling at the progress of this miracle of the age. In a few days' time, Olympia will be the focussing point for the thoughts of millions of radio enthusiasts, keenly anxious to learn details of the latest developments in wireless reception.

In a sense, the Exhibition, which opens on September 23, to close on October 3, is Radio's crowning achievement—that was also true of last year's Exhibition, as it will be of the next. Therein is Radio's greatest thrill—the magic and mystery of what is yet in her clenched hand. Radio has given—what will she give?

Since the last Exhibition closed its doors, those trail-blazers of radio exploration—the members of the Radio Manufacturers' Association—have been busy behind closed doors. Members of that organization have taken their exploits of last year and improved on the improvements, added to the additions, and developed the developments until each stand at the Olympia this year will be a mine of revealed treasures.

Naturally, this 1929 Exhibition will be bigger, brighter, and better than that of last year. It must, because Radio means Progress. There will be more exhibitors, more stands, more exhibits, more developments—more Progress. No fewer than 185 exhibitors will conduct 294 stands. These figures alone are significantly eloquent of that Progress. I have seen the complete list of exhibitors and their exhibits. Studying this, I began to wonder whether there can be anything left for next year's exhibition, until I remembered that Radio and Progress are synonymous.

Last year, if I recall aright, the screened grid valve was one of the high-spots of interest. That innovation has since become a recognized unit of most sets. The novel has become the normal; the extraordinary is the ordinary. This year's surprises will not be revealed until the opening fanfare discloses the exhibits of 294 stands to the impatiently curious gaze of thousands of 'radio fans' who will fill the Olympia on the 23rd. The centre of interest may perhaps be the 'portables,' because of the great improvements in design and detail that have been made during the past year. Or, the loud-speakers may assert themselves with a supreme distinction. Speaking on the facts within my knowledge, however, it is safe to state that each of the nearly three



hundred stands will hold something of exceptional interest—something new, something wanted.

From the point of view of the public, the Exhibition itself will be vastly improved. Olympia is being made an 'Olympia-plus.' In order that more ready access shall be obtained to the gallery the organizers are erecting a sweeping double stairway, spacious

in size and gradual in incline, so that none will be crushed and none will be rushed in ascending. This addition to the usefulness of Olympia by the Radio Manufacturers' Association is an appropriate gesture by an organisation that is constantly adding to the usefulness of Radio. In this way, Olympia, by taking thought, has added to its stature!

Throughout the entire Exhibition a carefully toned colour scheme will be employed. Blue and gold; gold and blue.

Music there will be: a hum of harmony that subtly fills the entire building, creeping its melodic way around the walls and climbing to the overhanging dome. And yet it will be music segregated, music organized. Twenty-five bijou theatres will be housed under the Olympic roof—twenty-five small halls, with ample seating accommodation, where radio sets will be demonstrated, but each hall sound-proofed from the others. This is a notable addition to the exhibitorial improvements; it is the first time that facilities have been available for individual demonstrations without clash. Olympia, therefore, will not be a hurdy-gurdy of corymbant cacophony, the visitor will not be assailed by vociferous sets on the right and on the left.

On this same subject of music, I ought to add that an element of considerable interest is to be introduced by the presence of the bands of the 17th and 21st Lancers. They will give programmes of popular music throughout every day, heralded by spirited fanfares from the massed trumpeters.

Because of the additional interest in this year's Exhibition, additional provision is being made in the important matter of refreshments. Olympia will be fully licensed all day for the period of the Exhibition; cafés, restaurants, and tearooms will be ready to cater for twice as many as clicked their way through the turnstiles last year. Nothing that can contribute to the comfort and convenience of the visitor has been overlooked.

'If it's Radio, it's Olympia' is one of the snappy slogans invented by the Radio Manufacturers' Association, and after carefully reading the list of exhibitors and their exhibits, I gladly admit that for once a slogan can be tabloid truth. For ten days Olympia will be the rendezvous for all interested in wireless—a tremendous gathering of wireless enthusiasts and technical experts, the greatest Radio show in the world.

GARRY ALLIGHAN.



OLYMPIA—THE YEARLY MECCA OF THE WIRELESS ENTHUSIAST.

A bird's-eye view of a previous Radio Exhibition, its many stands filled with all that was then newest in wireless 'gadgets.'





### Savoy Tragedy.

AS readers may have observed, we take a keen interest in our own little quarter of London which comprises Savoy Hill, the Adelphi Gardens and a tall warehouse in which elderly men dispassionately unpeck whole harems of wax ladies destined, we suppose, to be dressed



'Whole harems of wax ladies.'

up for shop-windows. We are particularly interested in our statue—Gilbert's exquisite *Eros*, which, we selfishly hope, will never be returned to Piccadilly, Sir Wilfred Lawson, Robert Burns, Mr. Robert Raikes, and the miniature memorial of the Camel Corps (surely a model of restraint). We notice things about these statues—a votive bunch of violets laid before the camel, rascals workmen polishing the love god, and so on. As we write, the statue world of the gardens is in quite a twitter over the disappearance of Mr. Raikes. He founded the Sunday Schools, but on Monday they came with a tumbrel and, dividing him, like all Gail, into three parts, galloped away with the poor gentleman. We are thinking of inserting the following in the Personal Column:—

RAIKES. Please return. All is forgiven.—LEOS.

### 'Far from the Madding Crowd'...

A HARVEST Festival Service is to be relayed from St. Giles' Church, Stoke Poges, on Sunday evening, September 29. St. Giles' is by way of being a church of pilgrimage—the name immortally associated with it being, of course, that of Thomas Gray, the author of 'The Elegy.' He lies buried there in his own 'country churchyard,' in surroundings that today, with their 'loving herds' and 'ragged elms' and 'nodding beeches' are not far removed from the green scene of his own childhood. A second name, always associated in the mind with Stoke Poges, is that of William Penn—through his son, John, who built the present mansion in the Park wherein stands St. Giles. William Penn himself, the founder of Pennsylvania, lies buried some six miles away, close to the Friends' Meeting House at Jordans.

### Voice in the Orchestra.

THAT listeners are as little scared of experiments in programmes as the B.B.C. itself is shown by the volume of eager correspondence received in these offices after such innovations as *Kaleidoscope* and *Squirrels' Cages*. We know, though, from personal experience, that such programmes form the subject of hot discussion in railway-carriage parlourments. The latest experiment in radio drama is the play *Island* to be broadcast from 5GB, at 8 p.m., on Tuesday, October 1. The dialogue of this work will have a background of expressionistic sound effects made by musical instruments. The actors have been specially chosen for their beauty of voice; they will include several who are not usually heard in plays but in talks and poetry readings. The composer makes use among other instruments of a soprano voice.

## 'The Broadcasters' Notes on Coming Events.

# BOTH SIDES OF THE MICROPHONE



### 'Journey's End' on November 11.

WE are honoured to be able to announce that the eleventh anniversary of the Armistice will be marked by a broadcast performance of *Journey's End*, by R. C. Sherriff, the most remarkable play as yet inspired by the war. *Journey's End* will be heard in a version specially adapted for broadcasting by the author; it will play for nearly two hours. So much has been written about *Journey's End* that it would be superfluous to dwell in these columns on the remarkable facts of its success. The play is being given at this moment in New York and Paris in English, in Berlin in German, and in Sweden. It will shortly be performed in Warsaw and in Paris in a French version. An English company is making a 'talkie' of it in New York. The story, written in novel form by Mr. Sherriff, is soon to appear in both England and America. *Journey's End* is the first of its author's plays to be publicly performed. It was written, as were its author's earlier pieces, for amateur performance by members of the Kingston Rowing Club. By sheer chance, it was given a Sunday performance in the West End—and even then managers faked it, for the good old conventional reason that the cast included no women. Once staged, at the Savoy Theatre by Maurice Brown, its brilliance was immediately acclaimed—and, overnight, its author, an ex-officer with a post in a big insurance company, found himself ranked with the foremost dramatists of Europe.

### A Great Play for Broadcasting.

MANY who read this will have seen *Journey's End* performed, many others will recall the poignant extract from the play which was broadcast some time ago as a 'surprise item'; they will, without doubt, be glad to hear the play again in the quiet of their own homes on an evening so suited to its performance as that of November 11. *Journey's End*, with its comparative lack of violent action, its miraculously significant and close-knit dialogue, its background of the murmur of the front line heard faintly in a dug-out underground and, above all, its so true revelation of all that war means and gives to the average man, is supremely a play for broadcasting. While leaving to war what still remains of its once vaunted glories *Journey's End* is the greatest argument against a repetition of the experience that has, as yet, been written. We note November 11 in our diary as an evening not to be missed. No more fitting postscript could be found to the Cenotaph service of the morning than the broadcasting of *Journey's End* at night.

### Timing the Schneider Race by Radio.

M R. WILLIAM HORRIS, who has so often assisted Mr. R. C. Lyle in racing broadcasts, sends a special word of congratulation to Squadron-Leader W. Halmers and Flight-Lieut. R. L. Ragg on their brilliant commentary on the recent Schneider Trophy race. As a point of interest he adds: 'The commentators at one stage of Ackerley's flight expressed doubts as to his speed being so great as that of Waghorn; and as it did not seem to me that such might be the case, I got out my stop-watch and when the top-note from his engine was reached through the speaker, I started it. I stopped it from the same signal at the conclusion of the lap, when it registered 5 m. 45 sec. for the complete circuit. This was the exact time given by the judges subsequently for the same lap—and they had been able to 'see' visually.'

### London by Night.

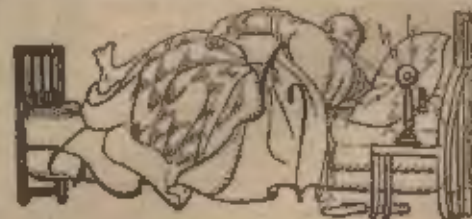
THAT there are two Londons we only know who, for reasons of business or revelry, see our city by night as well as by day. Some enterprising composer (we are always doing composers' thinking for them) should write *Five Kleine Nachtmusik* for London to pair up with the London Symphony. Here is work for the strings (the swishing noises of the street cleaners) and drums (the rumble of market carts advancing upon Covent Garden), with a final *stringendo* with the lay of the milkman chasing among the oboes. An interesting new series of talks, entitled 'While London Sleeps' is shortly to be broadcast. These will be given by various of London's night-workers—a market porter, a policeman and so on.

### Six British Composers.

THE last 'British Composers' night at the Proms (Thursday, October 3, 5GB) contains inviting fare. Balfour Gardiner, Herbert Howells, Arnold Bax, William Walton, Goossens, and Elgar are the composers represented. The lengthier works of Balfour Gardiner might almost be reckoned on one's fingers: he writes rarely—too rarely—for he is essentially one of the most English of English composers. The Walton work is a new one, a *Concerto for Viola and Orchestra*, and will have the special favour conferred on it, upon this occasion, of being played by Paul Hindemith—the German composer, whose chamber music we have frequently heard and who himself plays violin in the Hindemith Quartet. Walton is still a young man, but he has already reached the enviable position of being one of the two or three English composers of today who (despite the meagre number of his works, to date) have already achieved international rank. He will conduct the *Concerto* himself. Herbert Howells will also be present to conduct his *In Green Ways*, a song-group in which Dorothy Hill will be the soloist. The first half of the concert concludes with Elgar's always delightful *Enigma Variations*.

### Revolting Anecdote.

THE popular story-teller E. Phillips Oppenheim—whom we admire despite his publisher slogan 'Switch off the wireless, it's an Oppenheim'—has told us the following story. Early this year he took a trip to that jolly



'Awakened at seven.'

conglomeration of civilizations, the U.S.A. As author of more than a hundred novels, Oppenheim was naturally expected to broadcast. He did so from one of the big stations in New York. Next morning he was awakened at seven by the ringing of the telephone beside his bed. Greatly put out, he lifted the receiver. The call came from the back-blocks of Connecticut. 'Hello!' said a hearty female voice, 'is that Mr. Oppenheim?' 'Yes,' admitted the novelist, with tortured courtesy. 'What can I do for you?' 'Why, nothing,' was the reply. 'I heard you on the radio last night and just wanted to hear your voice over the telephone to make quite sure it was you. Goodbye.'





# With Illustrations by Arthur Watts

## BOTH SIDES OF THE MICROPHONE



### Merry-go-round.

WE are accustomed to seeing artists billed on the boards as 'Cynthia Gulp, the Popular Radio Soprano,' and 'Sam Winklepin of 2LO.' These subtle slogans are a teaching tribute to the wide influence of broadcasting. They also guarantee that Cynthia sings



'Suspended on a musical merry-go-round.'

pretty much on the note and Sam's patter does not require what in cinema circles they call an 'A Certificate.' We were surprised to note, suspended on a musical merry-go-round at a west-coast resort, a gigantic placard stating AS BROADCAST FROM OLYMPIA. It looks from this as though broadcasting had at last come into its own.

### A Revue Revival.

AT 10.15 p.m. on Friday, October 4, there is to be a repetition of the Holt Marvell revue-in-miniature, *The World We Listen In*, which preceded the first night of the 'Proms' some weeks ago. The 'revival' will be rather longer than the original production. Theo. V. Norman and George Peckford have written several extra numbers, and Holt Marvell, in addition to laughing gently at the Penny Novelties, Wardour Street Aesthetics, Foreign Travel and the Bright Young People, will satirise other phenomena of the age. The revival will probably be produced by Gordon McConnell. Mr. McConnell is one of the most energetic producers on the 'lighter side' at Savoy Hill. On Friday afternoon next, he breaks into the Children's Hour with a show entitled 'Let's Sing Something,' with a cast of what may be called 'real grown-up stars'—Stuart Robertson, Olive Groves, Reginald Purdell, Harry S. Pepper and Doris Arnold—and on Saturday revives *Wallah! Wallah!* On October 11 and 12 he is producing a new revue entitled *Peep-bo-hamie*.

### Names to Conjure With.

A FINE series of talks, called 'Points of View,' is to begin on Monday evening, September 30. The aim of the series is to present to the listener varied points of view of specially chosen well-known men; and it is hoped that the list will include such attractive names as G. B. Shaw, H. G. Wells, Dean Inge, Sir Oliver Lodge, J. B. S. Haldane, and Lewis Dickinson. Here are indeed names to conjure with, and if all goes through as planned the series should be as rousing a series as was ever put over the microphone. At any rate, the series will be well-launched on the 30th by Lewis Dickinson. Most listeners will be familiar with Mr. Dickinson through his memorable 'Letters to John Chinaman'—in which an (at that time) daringly original view of things oriental was so wittily and charmingly presented. Others will remember his 'Magic Flute'—a delicious fantasy on the theme made famous in Mozart's opera. It was his delightfully-written *Modern Symposium* which gave the idea for the present series. Lewis Dickinson is a retiring figure, more familiar to Cambridge (where he is Fellow of King's College) than to the world at large.

### About Pictures.

ON Wednesday of this week, Mr. Roger Fry begins the first of his series of talks on 'The Meaning of Pictures.' These simple talks on how to look at, and what to look for, in pictures are, if for no other reason, important in view of the Italian Exhibition which is to open at Burlington House in the New Year, and which promises to be the most amazing single collection of pictures ever shown to the public. Next week's issue of *The Radio Times* will contain the first part of a special 'Miniature History of Art,' by R. H. W. Dimsdale, the critic and broadcaster, in which the author will trace the history of painting from pre-Christian times to the present day. This little history, which will be well illustrated, is to be completed in six parts. It is intended to provide that historical background upon which Mr. Fry will not dwell in his talks, and to stimulate readers to a further study of the subject on their own account. The pictures to which Mr. Fry will refer are to be reproduced weekly in *The Listener*.

### A Craft we Might Praise More.

THE days are gone when few pianists dared give a recital without including in their programmes one or other of Liszt's transcriptions; we are not quite so tickled, today, by these cascades of notes, those meaningless glissandos, and those airy-fairy tinklings in which Liszt delighted. Clever? Yes; but rather too overfull of the sound and fury that signifies nothing. There is no doubt that Liszt understood the art of transcription to a T; and, as a master of that art, we give him credit. A marvellous pianist himself—a magician, no less—he was able to transcribe for the piano in such a way that every iota of that instrument's capabilities was exploited to the full. All transcriptions, however, are not elaborations; some are just a literal carrying-over from one medium to another. It is a difficult craft and perhaps we do not praise half enough those who practise it—the Lissts, Tamsigs, Busonis, and Godowskis of music. After all (the more elaborate and overloaded transcriptions apart), it is to these men that many of us owe the pleasure we gain by being able to recapture on the homely pianoforte the delight that we have had from, let us say, some orchestral work. 'The Foundations of Music' for the week beginning September 20, will consist of pianoforte transcriptions, played by Leslie England, of organ music, songs, etc.

### The Last of the Proms.

LISTENERS must say good-bye to the Proms, for this year, on Saturday, October 5. A really rousing evening may be anticipated, and, be sure no small part of the pleasure of the relay that evening will come from the enthusiastic 'atmosphere' the audience will create. There is nothing in all London's concert-world quite like a first- or last-night Prom. The programme (which will be relayed by London) contains Max Bruch's *Violin Concerto No. 1* (with Marie Wilson as soloist), Liszt's *Hungarian Rhapsody* and Bach's *Toccata and Fugue in D Minor*. The vocalists of the evening are Anne Thersfield and John Morel.

### Our Palatable Notes.

WRITES a Southport listener: 'Thank you for your weekly notes which do so much to make the B.B.C. programmes palatable.' We are sure he did not mean to put it as strongly as this—but we are delighted to learn that we are the cream in the B.B.C.'s coffee.

### When We Were Very Young.

MISSPRINTS are liable to creep into the best regulated magazines. In this connection we have a fine store of jokes at the expense of our contemporaries. We admit, however, that it was unreliable of us to state that, 'when Mozart's *Figaro* was produced at Prague in 1878, it was so pronounced a success that the authorities at once asked him to write them another opera.' A South Coast newspaper made hay with this—but we bear no grudge. Comparatively few listeners, however, corrected us in the matter of the record of Carnos singing 'Cara Nome' (Gilda's song from *Rigoletto*); we meant, of course, 'O Sole Mio'—but then we never were very good at Italian.

### The Latest for the Gramophone.

JOHN IRELAND playing his own composition for the piano, *April* (Col. L2317), was in the programme of new gramophone records broadcast by Mr. Christopher Stone on Friday, September 13, during the luncheon hour; Master John Bonner sang *Should he uphold* (Col. 9840), and Leonard Gowing, *Sigh no more, ladies*, Homochord D1377. Orchestral records included the Prelude to Act III of *Tannhäuser*, Parlo. E16887, and Mozart's *Marriage of Figaro Overture*, Piccadilly 338; Eve Siguari and Tancredi Pasero sang a duet from *La Gioconda*, Col. D1654; and the lighter records that formed the first part of the programme included *The Mule Song* (Regal G9370), Ann Penn in *Imitations* (H.M.V. B3086), Leslie Hutchinson in *Wake up, Chillum, wake up*, (Parlo. H403), Elsie Carlisle in *Mean to me* (Dominion A108), and four dance records, Sterno 101, Zono, 5487, Radio 1226 and H.M.V. B5674.

### Raven into Harpsichord.

THE harpsichord played by Miss Nellie Chaplin, who with her sisters gave a charming recital of Giles Farnaby last week, has quite a little modern history attached to it. Miss Chaplin played upon it all through the



'A Kirkman dated 1789.'

famous long 'run' of *The Beggar's Opera*—also in J. B. Fagan's Pepys play *And So To Bed*. The instrument, a Kirkman dated 1789, was restored by Charles Herant of the House of Broadwood. Herant had a pet raven called Jack who croaked away in a cage in his master's North London garden. As Jack's feathers dropped, they were gathered, dried and used for the restoration of harpsichords. This shows that ravens can serve other purposes than that of muttering 'Nevermore.' The system upon which the harpsichord works is no doubt well known to our readers. The strings, which in a piano are struck by a hammer are, in the older instrument, plucked by a quill.

'The Broadcasters.'





Modern scientists seem to be agreed upon the theory, slightly stupefying to the average layman, that Space and Time are only figures of speech, and practically of no account. It is therefore without fear of reproach, on the score of improbability or fiction mania, that I add below an account flashed instantaneously to the Editor of 'The Radio Times' from his Special Correspondent at Geneva on August 15, 1979, for inclusion in the issue of that date . . .

EVERYONE knows that it was in November of 1973 that the foundation stone of the International Broadcasting Corporation was laid in Geneva; the fiftieth anniversary of the inauguration of the old British Broadcasting Company. Everyone appreciates the happy thought which induced the Presidents of the United States of Europe and of America respectively to join hands over that foundation stone, to which the former, in the course of his speech, referred most felicitously as the 'coping stone of the magnificent cathedral of world-peace erected by the League of Nations.' And yesterday, after seven years, the great building was opened to the Press for the first time since the system of World Programmes was decided upon at the Lausanne Conference in 1970.

The majesty and beauty of the building itself has already been admirably dealt with elsewhere. It was with the programmes themselves that I was concerned, for purposes of observation and description. In reply to my request for a study of a typical Programme Day, I received an answering request to be at the principal entrance to the building at precisely five minutes to midnight. When I wrote my letter to the Corporation I had forgotten the inauguration of the twenty-four hour service. In the early days of broadcasting there were protests against a service lasting intermittently from ten in the morning till midnight. People pleaded for 'less and better broadcasting.' Now they would be compelled to face an ether occupied by programme matter for twenty-four hours out of the twenty-four. And puritans can at least console themselves by the fact that if now we can get seven hours' dance music daily, at least it is broadcast at a time when they are safe in bed, between midnight and seven in the morning. This dance music is transmitted on three alternative wavelengths by the American, the Middle European, and the Historical Departments respectively. The first and second are for the benefit of dancers, according to the up-to-date requirements of the two continents. The third programme is for those who merely listen—sentimentally or technically, as the case may be—and consists of dance tunes from the earliest times to the present day. We nowadays preserve music of the past in a band of ether, not in a museum show-case. And such historical curiosities as the gavotte, the valse, and the black-bottom, will remain to delight and

shock posterity as they delight and horrify us today.

From seven o'clock in the morning until noon, the national relay stations take up the torch with their local programmes: the weather-reports to cheer or depress us while we bathe and dress; the news and prices to flavour our breakfast; the conditions of shopping, marketing and catering, to prepare our wives and housekeepers for the business of their day.

Meanwhile, during the same period, the various national stations submit to the International Building their suggested programmes, which are chosen by merit in competition for the honour of a place in the great International Programme—which is transmitted daily from three in the afternoon until midnight.

Many programmes have soared out into the ether since the old days of Savoy Hill, where, if we can believe the evidence of the first Year-Books of the B.B.C., artists worked directly during transmission. The great Gramophone Fusion, as it was called, took place in 1953, and with the effective combination of the two great mediums of reproduction of sound, improvement in recording became astonishingly rapid. By 1960 all programmes were being gramophonically transmitted. They were rehearsed and recorded up to the best possible pitch piecemeal, and fitted into a programme whole by the Von Gruener process, which followed the system employed in film-cutting and editing studios, and was, of course, only rendered possible by the invaluable invention of Cellulose-equivalent Gramophone Film, by which recording was done on a flexible length of material as opposed to the old methods of disc or cylinder.

Since 1960, therefore, the programmes have been constructed, recorded, cut and edited upon the film model, and the whole of one of the floors in the International Building is occupied by a library of programmes of the past and programmes of the future—a library to which, of course, additions are continually being made. In this library perhaps the most entertaining part is the historical section. Shortly after the new system was introduced, the International Programme Board thought it worth while to investigate programmes which had been transmitted on the old model, and to revive them for recording purposes. British listeners well versed in the history of broadcasting can recognize in this section of the library examples of what are known as the

first 'Imperfect Classics' of the microphone, such as Mr. Lewis's adaptation of Conrad's *Lord Jim*, Mr. Berkeley's *White Chateau*, Mr. Marvell's *Carnival*, and Mr. Guthrie's *Squirrel's Cage*. It is to be hoped that last year's special anniversary programmes, held in memory of the birthday of Signor Marconi, and which included several of these 'Imperfect Classics,' has become an annual event. Such revivals from what might almost be called the Stone Age of broadcasting are of the greatest interest, enabling listeners to compare the present with the dim and distant past.

From twelve o'clock until two, as again between three and four in the afternoon, light music suitable as a background for the consumption of food, is an invariable part of the daily programme, but whereas in the nineteen-twenties the composers mostly in favour for these light musical periods were Sullivan, Puccini, Gounod, with the addition of such old-fashioned favourites as Rubenstein's *Melody in F* and Liszt's *Liebestraum*, present generations prefer Honegger, Hindemith, Delius, and the later period of Gershwin. A campaign for the popularization of so-called modern chamber music, so scoffed at when it was started by the B.B.C. in its earlier days, has now been justified almost to the point of surfeit.

Listeners interested in the sort of music that used to accompany our grandfathers' meals can satisfy their curiosity by listening to the modern Children's Hour so ably handled by the Russian Department, with its unrivalled knowledge of the child mind.

The alternative programmes for Europe and America are interesting, comparatively, as being based upon fundamentally different principles: the American programmes being still dependent on their old advertising policy, the European standing firmly by the old uncommercial principles of the B.B.C. The course of time has served to show that there is room for both types of programme even in such a small world as this planet has now become under the continually tightening influence of science.

Radio education and religion have automatically been absorbed by the European programme, while vaudeville and lighter entertainment in general, with its inevitable requirements of very highly paid star performers, has gravitated to the American programme.

(Continued on page 306)



# A Comedy in One Act.

# 'RADIO DRAMA.'

Written by  
E. F. Watling.

Scene: Our drawing-room.

Characters {  
Mr.  
Angela  
The Wireless

ME: Now that the long evening are coming round again—

ANGELA: It sounds just like the beginning of an article. Go on.

ME: I was merely about to remark that I think we ought to make a determined effort to use our wireless set more systematically for amusement and instruction. We've had it now for about two years, and in all that time I don't believe we've listened to a single item straight through from beginning to end.

ANGELA: Except the Derby.

ME: Except possibly the Derby.

ANGELA: Well, all the things we particu-



'The Derby from beginning to end.'

larly want to hear come on when we're having supper or going to bed; and when I'm snoring, crying out to be amused, it's just the Children's Hour or a talk on the Nation's Milk Supply.

ME: Still, we ought to give an item a fair chance. Take these radio plays, for instance. You can't expect to enjoy them unless you concentrate.

ANGELA: But I can never tell who's supposed to be speaking, and they go on and on like a lot of people, whom you've never seen, talking in the next room when you're trying to go to sleep.

ME: That's just the intimate atmosphere on which the radio drama depends for its success.

ANGELA: Yes, I've read that somewhere, too.

ME: The radio play must make its appeal to Mr. and Mrs. Smith, Jones, or Robinson at their own fireside.

ANGELA: Well, it doesn't appeal to Mrs. Robinson.

ME (firmly): Tonight we will listen to a new thriller, *The Creaking Windows*, in one act. It starts in five minutes' time, so get ready to listen while I tune in. . . . What have you been doing to this crystal?

ANGELA: I believe Alice usually knocks the set off the table when she is dusting. Won't it function?

ME: That's a bit better. But it's not as good as it ought to be.

ANGELA: I expect it's good enough.

ME: There, now they're just beginning. Slow music to get the atmosphere. We put the lights out to help the effect and an aid to concentration.

ANGELA: Oh, dear, no! I must get on with these pants of yours. The only time I can possibly get them done is while listening.

ME: Oh, very well. Only come on and settle down. It's beginning.

THE WIRELESS: The scene is in an old inn on a lonely part of Dartmoor—

ANGELA: I wonder if it's meant to be the Dutch Cheese at Bowley?

ME: Sh!

THE WIRELESS: About ten o'clock on a winter evening. A lone traveller entering.

ANGELA: Now what's the wireless?

ME: Sh! I don't like to start about it. They do that in a separate studio (having read about it).

ANGELA: How do they know when to do it?

ME: I don't know.

THE WIRELESS: It's a stormy night, landlord. Yes, zur. Reckon we shaan't see many folk along 'ere in this weather. Do you often have storms like this in these parts?

ANGELA: He talks just like Mr. Wainwright.

ME: Who the landlord?

ANGELA: No, the other man.

ME: Yes. Sh!

THE WIRELESS: . . . a night I spent once in the Rocky Mountains, just twenty-five years ago today. Indeed, zur? I'd been walking all day— If you'll excuse me, zur, I'll just lock up first. . . .

ANGELA: Did you lock up the garage, dear?

ME: I thought you did.

ANGELA: You had the key in your pocket. Do go and do it, dear. Do you mind? I'll tell you what happens meanwhile.

(Interval while I lock up the garage.)

THE WIRELESS (when I have got back to it): . . . Rum thing that, wasn't it? It was indeed, zur. I often think of it, especially on a night like this. They do say, zur, there be some queer customers around these parts o' night.

ME: Now I've missed all that!

ANGELA: Oh, he just told him how he was pursued by an old sailor with one arm who wanted to sell him a jade ornament.

ME: Listen, that's a knock at the door.

ANGELA: Our door?

ME: No, in the play, silly.

ANGELA: Oh, sorry. I wasn't listening.

THE WIRELESS: . . . who that can be



In the Rocky Mountains, twenty-five years ago.

this time of night. Some traveller lost his way, I expect, wants to get a night's lodging. Well, 'e can't leastways not unless 'e goes to your bed.

ANGELA: Why do they always say 'leastways'?

ME: That's direct. Sh! He's going to open the door now.

ANGELA: Can you see my scissors any where?

THE WIRELESS (in a nautical voice): A rolling home from Rio Grande—hut!

ANGELA: This'll be the man he met in the Rocky Mountains, I bet you anything. Oh, here they are (referring to scissors).

ME: You don't know, it may be another one. Why can't you listen?

ANGELA: I believe it came out as a magazine story.

THE WIRELESS: . . . we be full up for the night, but I suppose you can shelter 'ere for a time. Come inside and let I get the door shut. (Noise of storm being shut out.)

ANGELA (having removed headphones): Was that baby crying?

ME: I don't think so.



'Look out, he's got a knife!'

ANGELA: Just open the door a minute, do you mind?

ME (at door): Can't hear a sound.

ANGELA: Perhaps it was nothing.

ME: Evidently.

ANGELA: Perhaps you'd better leave the door open, in case she does cry.

ME: Right-o.

ANGELA: While you're up, dearest, would you be an angel and see if my purse is on the kitchen table?

ME: What the Dickens do you want your purse for at this moment?

ANGELA: I've just remembered I owe the housekeeping one-and-fourpence, and if I don't put it back now I shall forget it.

ME (having returned from kitchen): Well, it isn't.

ANGELA: Oh, never mind, then. I expect I took it upstairs.

ME: I can give you one-and-fourpence, though.

ANGELA: Don't bother now.

THE WIRELESS (when we have both got back to it): So that's how it is, is it? That's how it is, captain.

ANGELA: Did you happen to notice if the kitchen fire was all right?

ME: No.

THE WIRELESS: Those were last night's words.

ME: I'll go and see, if you really want me to.

ANGELA: No, no, don't interrupt your listening. You can go and see when this is over. I don't call it very exciting.

THE WIRELESS: And now it's got to be you or me, one or the other. Look out, zur, 'e's got a knife. All right, Tredland, stand by the window. Heaven, the man's raving! (Our front door bell rings.)

ANGELA: Heavens! I've just remembered I asked Bob and Winifred to come round for some bridge. That'll be them. Switch the thing off, darling, and let them in.



By Richard Church.

# SHAKESPEARE STILL UNBEATEN

## —AS THE WORLD'S GREATEST RADIO-DRAMATIST

THE *sales* of Shakespearean criticism continue to blow about the world. When one sees this dog-eared name at the head of an article, or in the title of a learned book, one feels a sense of sawdust in the mouth and earwigs in the brain. But in the midst of the desert the figure of the poet remains, inscrutable as the Sphinx, with a new expression and significance for everyone. All thinking people are attracted to that huge personality, in an effort to fathom it. Nobody succeeds: not even Mr Shaw, though his mind is constantly occupied in the task. Otherwise, he would not recur to the subject in almost every article, speech, or interview which he is induced to give. We may suspect, indeed, that Shakespeare is the only human being of whom Mr Shaw is envious.

And now a new triumph has come to that Elizabethan dramatist who retired, prematurely world-weary, with a fortune of £6,000. It is obvious that the technical potentialities of the invisible drama, arising out of the development of the radio, call for a new kind of play, a kind having a fundamental difference from the naturalistic play which has evolved out of the requirements of the proscenium-arch theatre of Louis XIV's Court, and which has led to the St James' Theatre drawing-room comedy compounded of photographic conversation and significant gesture. In this mode, the physical personality—tricks of clothing, movement, facial expression—matter as much as the dialogue, with the result that the latter has been debased into the position of a libretto. One might say, indeed, that the play as we know it to-day is a kind of opera, whose words are merely pegs whereon the star actor and actress may hang the music of their gestures and movements.

IT is obvious that this art is not one which will get across the microphone. The telling glance, the highly-organized hand-play and deportment, the dress and staging, are all cut away in the radio-drama. All that remains for the artist to exploit are the range and inflection of the human voice, and the content and form of the words spoken. The art has to grow, one might say, out of the plain telephone conversation. 'Hallo . . . are you there?' 'Yes, Jones speaking.' That is the scaffolding of the new radio-drama, that is the theme on which the author has to build his variations.

It is, therefore, not surprising that so few existing stage-plays are capable of being broadcast. For what is wanted is a play of ideas transformed into the dynamic life of conversation. I think such work as that of Mr Granville Barker, or a drama of hard yet picturesque reasoning such as Mr. C. K. Munro's *The Rumour*, are built for the new form of world-presentation. But, above all—and this is a lovely accident of Time—Shakespeare and his fellow Elizabethans

produced work admirably suited to this purpose.

The reason for this lies in the conditions under which the Elizabethan drama was made. In those days there were no scenery, no décor, no marvellous effects of lighting, to create a preliminary impression, or to charge the bare dialogue with the significance and even poetry of place and occasion. The players had to strut up and down a sort of boxing ring, dodging the stools of the young fashionables who sat very hypercritically and literally at their feet. They had to speak words which would triumph, by their colour and vividness, over the noisy indifference of a motley audience more interested in sweetmeats and horseplay than in the simulated griefs and joys of the players.

BUT the dialogue had a still larger burden to carry. On a stage whose only effects were a curtain and a placard, the author had to build 'the topless towers of Ilium,' the Forest of Arden, St. Bartholomew's Fair, or the Roman Forum. He had to send on his characters, and by a miracle of stagecraft, make them explain who they were at the same time as they took part in the immediate action necessary for the movement of the drama. The trials and torments of this task were parodied in *Midsummer Night's Dream*, where the Prologue presents his rustic players before the Court of Theseus—

'Gentles, perchance you wonder at this show,  
But wonder on, till truth make all things plain.  
This man is Pyramus, if you would know  
This beauteous lady Thisby is certain  
This man, with lime and roughcast, doth present  
Wall, that vile Wall which did these  
lovers Sunder,  
And through Wall's chink, poor souls,  
they are content  
To whisper. At the which let no man wonder  
This man, with lantern, dog, and bush  
of thorn,  
Presenteth Moonshine; for, if you will  
know,  
By moonshine did these lovers think no  
secr  
To meet at Ninus' tomb, there, there to woo.'

It will be seen that the dialogue of this Elizabethan drama, in conforming to the accidental and local requirements of the stage erected in inn-yards, or in a building resembling a large roofless windmill, also prophetically adapted itself to a dramatic necessity that was to spring out of the ether three hundred years later. For what the radio-drama needs is dialogue that contains within itself both stage directions and scenery. If it cannot do this, it must alter-

natively possess a naturalness not of our world, but of the dwellers in Mr. Wells's 'Country of the Blind,' who must have made up in their speech for that fifth of the universe which was lacking in the experience of their senses.

A dramatist has not yet arisen who can do the latter, and until the lure of the radio-drama has called him to life, we must be content with those poets who, in a more conservative vein, can re-create verbally the visual world. And that is not just a question of descriptive writing. Nothing is duller or less dramatic than descriptive writing. The author must be a poet whose words, by the devices of rhythm and onomatopoeia, kindle in the imagination of the listener the colour, light, space, and physical motion of the scene.

No poet writing for the stage has done this more vividly than Shakespeare. The insolent young genius of Marlowe had shown him that to satisfy the mechanical requirement of the stage at the Globe Theatre was not enough. A verisimilitude greater than that of the intelligence was capable of being expressed, for the crowning satisfaction, not of the groundlings, but the most fastidious and imaginative critic.

THIS leads us to the conclusion that Shakespeare's success as a radio-dramatist is due to the fact that his genius lived essentially on verbal inspiration. That is to say, before he was a moralist, a philosopher, a politician, or a lover, he was first a poet, as Keats and Swinburne were poets, feeling in words, and feeding his imagination on the suggestion and association of words. I think it was Charles Lamb who pointed out how Shakespeare passed from one idea to another sometimes by a sort of punning transference. In addition to this, he had the power of crystallizing a situation, together with all that led up to it and resulted from it, in one word: a word pregnant with meanings. Thus Antony, betrayed to death by his ambitions in the East, his remorse, and his violent love for Cleopatra, calls her by one word which carries the whole tragedy of his story. 'I am dying,' he says—'Egypt, I am dying!' Egypt! The word is a play in itself.

It is this kind of symbolism which is admirably suited to the radio, because it needs no trappings. It contains its own lighting and scenic effects. That is why listeners have discovered with wonder and surprise that when Shakespeare is broadcast, they have found this tragic Renaissance rebel, with his gipsy violence and womanly tenderness, his luxuriance and directness, appearing before them as vividly as the bloody Tybalt stood before Juliet when she was about to drink the potion, an emanation of genius which time and human invention again unite to serve.

RICHARD CHURCH



In the 'Proms' Programmes

# ONE OF THE LITTLE-KNOWN SYMPHONIES OF BOYCE.

## Another London Symphony.

**T**UESDAY'S Prom, broadcast from 7.15 to 8.15, begins with the Haydn Symphony which is always known as 'The London'. Dr Vaughan Williams' 'London' Symphony was broadcast on August 22 from one of the British evenings at the Prom. It may fairly claim to represent London in so far as the life of the town has suggested to the composer, in his own words, 'an attempt at musical expression' and it is probably the orchestra work of which the Londoner thinks first in that connection. But more than a hundred years ago the great Haydn wrote a 'London' Symphony. It, of course, has no intention of depicting London in music, and so far as we know, the only reason for its name is that it was chosen out of the twelve Symphonies commissioned by Salomon and produced at his concerts, for the one which was given for Haydn's own benefit. In the very same way Oxford has lent its name to one of the set, the one which was played when the University gave him its honorary degree of Doctor of Music.

The 'London' Symphony is full of Haydn's inimitable good humor and cheerfulness. It begins with a slow introduction, which seems at first as though it would be a mere flourish of trumpets, but a more melodious section follows. It is in minor. The main, quick part of the movement changes to the major and the first merry tune is given out at once. The Symphony has the usual feature of making use of the same main tune twice over in its first movement, instead of giving us a new one; there is another tune, but it is not used in the way in which a main second theme usually is.

The slow movement is Haydn at his very best. It is made up very simply of a fine melody which is not really developed but simply presented in various guises.

The Minuet is a dance and a waltz with a hint of mischief in its emphatic third beat of the first and fourth measures. It is a very simple and charming piece of music, and the minor mode can so often mean.

The 'Catalogue' Song is a very humorous and good spirit. It begins at once with the chief melody, irresistible in its gaiety, and though to the student the movement is a model of skill and composition, the effect is one of real simplicity and even of lighthearted fun.

## 'With Verdure Clad'

**H**AYDN'S great oratorio, *The Creation*, on which he worked with sincere piety and devotion, has long held a secure place in the affections of all British music-lovers. Even those who do not know the whole work must have heard some of its numbers from its frequent and able performance in our theatres. It deals with the coming of herb and flower to the earth, and of the birth of man.

## The 'Catalogue' Song.

**M**R. ROBERT EASTON'S virile voice and style are admirably adapted to the part of Leporello in Mozart's sparkling opera *Don Giovanni*. Near the end of the first act, when he is remembering the pathetic figure of Donna Anna, he sings the 'Catalogue' Song to herself. She sings of her grief at her betrayal by the seducer, and of her hatred of him. He, in response, is not a little bit hearing the voice of a mad and distress-stricken woman, and offers her aid. Recognizing her at once, however, he makes his escape, and sends his servant Leporello, to take his place and calm the fair one's agitation. The servant seeks to soothe the lady by singing the list of his master's many conquests over the fair sex, telling her that he has made a catalogue of them,



THE CREATION OF ADAM. A PANEL FROM MICHAEL ANGEL'S SIXTINE FRESCO.

The supreme act of God also inspired Haydn's great oratorio *The Creation*, an aria from which Dora Labbette sings in Tuesday's 5.15 Prom.

from which he proceeds to read the numbers which he has recorded in different lands, reaching a truly stirring total. The song is often spoken of as the 'Catalogue' aria.

## 'The' G Minor

**I**N an earlier Promenade Concert this season a Mozart Symphony was broadcast which has the affectionate name of 'The Little G Minor'. This evening the G Minor is to be played.

It belongs to a wonderful period of six weeks in the summer of 1788, during which Mozart composed his three greatest Symphonies, this, the 'Jupiter,' and the one in E Flat. Mozart was at that time hedged about by many real difficulties, and something of his own unhappiness has been read into this work by critics and others, a great deal of its marvellous brightness and melodious charm can only be explained by this.

The first main tune of the opening movement enters without any introduction, a swiftly-flowing tune given out first by the violin. The second, another dainty melody—is shared between the strings and the oboe as its first appearance.

In the slow movement there are also two main tunes, the first of which is made up chiefly of reiterated notes, begun by the viola, and carried on in turn by the second and first violins. The second will be easily recognized, beginning as it does with two little descending phrases, each repeated twice.

The Minuet is in robust and vigorous mood, with an alternative section—the Trio as it is called—of the most dainty grace.

Again in the last movement there are two main tunes of contrasted character, one is full of energy with a soft ascending strain answered by a bustling quaver figure. The other is a suave and peaceful melody.

## Mozart and the Violin

**N**O one in this country who has any interest in music is a reader of the *Radio Times* who does not remember of Arthur Schnitzler's poem, 'Mozart', that there are one or two more than a hundred whose music he is especially at home, most people would be likely to think of Mozart.

It is a little known fact that Mozart as the composer was a great deal more of a violinist than a pianist. His fame as pianist is a result of the fact that his father was a pianist and a violinist, and that he was a violinist himself. He was a violinist of some importance. He wrote the Concerto for violin and piano, which is one of the most beautiful of his works. It is supposed, with a view to his own study of the instrument. But they are all wrong, for there is no doubt that it is as easy to enjoy as gratification to play admirably suited to the fine qualities of the violin.

The Concerto in A Major is a beautiful work for a small orchestra, two flutes, two horns, and strings, and the second movement is a very beautiful work for the violin. The first movement is a very beautiful work for the violin.

begins with an orchestral prelude, a silent pause heralding the violin's entrance with a bold, manly tune which the other violins accompany with swiftly hurrying runs. There is another brief pause, and again the principal violin takes up the tale; from that point the movement goes on in a way melodious and happy throughout. The slow movement which follows, is no less melodious, the violin being the most part in weaving fanciful embroideries round the tune which he announces after a short introduction by the orchestra. The next movement is a Minuet, unusual in Concertos, the solo instrument begins the joyous tune himself, and has throughout a large share of it. A lively section breaks in, in quicker time, and then the Minuet returns, to finish the work in a spirit of the dearest grace.

## Old and New English Music.

**T**HE British composers in Thursday evening's concert which also is to broadcast are all English. One of them, Dr William Boyce, lived in the century before last, and the others are a still happy with us and very much on the active list. Dr Boyce held more than one of the positions which entitle a musician to the whole-hearted respect of his fellows. He was in turn composer to the Chapel Royal, conductor of the Three Choirs (Gloucester, Worcester and Hereford), Master of the King's Music, and latterly one of the organists of the Chapel Royal. Born in London in 1700, he was a choir-boy at St Paul's Cathedral and afterwards an arched pipe for the organ there. At the age of twenty-four, he was organist of a London church, continuing his studies under Dr Pepusch, whose name is remembered, or ought to be, as the arranger of *The Beggar's Opera*, *Fanny*, and other popular stage pieces.

There was one old musician of a bygone day who used to claim, 'There is one thing which we all have in common with the great Beethoven; we have no business faculty.' But Dr Boyce could claim fellowship with Beethoven in another, and sadder way; he was still quite a young man when the greatest of all calamities which can befall a musician overtook him; he became almost deaf. In spite of that, however, he continued his musical career with unabated enthusiasm, and for many years was one of the foremost English composers. Most of his original music is for the church, anthems, and services, but he wrote a large number of secular pieces, too, masques, and similar pieces. There is much fine music buried in these, which would be well worth reviving. Among it are eight symphonies, short works rather on the lines of the older *Concerti Grossi*, two of which have been broadcast on former occasions. This, No. 1, is in three movements, the first a sprightly allegro, the second a melodious, slow movement, and the third a light-footed piece in jig measure.

## An Academic Concerto.

**A**CADEMIC is so often used as a term of reproach, meaning that music is merely scholarly and without any warmth or inspiration, that it requires some courage on the part of a composer to label one of his own pieces with the stern-sounding name. But in this case it means nothing of schoolmasterly dryness; one may take it rather that Dr. Vaughan Williams means to class his concerto with the style of an older day, in which the solo instrument and the orchestra conversed amiably together, it may be that something of a concerto is meant, with the modern concerto in which the orchestra plays for the most part an accompanying rôle. In any case,

(Continued overleaf)







VENICE is like some beautiful old lady whose smile remembers proudly, and only a little wistfully, the passionate crowded hours of youth long vanished. Sometimes she will whisper to you stories of her heyday, witty, a thought scandalous perhaps, or you may surprise, at chance moments, a hint of carnivals long ago; or she may bring out for some festa the bright finery of ancient masquerade and you will build for yourself a vision of a time when life was splendidly lived, when the whole world courted her for all, nearly, that it now seeks at the feet of newer mistresses. You are not allowed to forget that Venice was once the music-centre of Europe, and that opera, though it has grown up and left home and is now looked for (as many are doing this month) in Salzburg or Munich or Vienna, was born and cradled in Venice. Music, after all began with the singing of the human voice, and the Italians still hold the secret of song.

This impression is borne upon you vividly within half an hour of your arrival. It should be one of the most magic half hours of a lifetime. The plunge from modernity into the past is so abrupt, so violent, that though you are prepared by all that you have read about it, the shock never fails to come off. To step out of the bustle of a railway station into the very heart of a picture by Canaletto to find yourself upon a marble stairway leading down to the sea, to hail a gondola as you would a taxi, and in a moment to be lazily drifting towards your hotel, in the moonlight, past all the faded splendour of the centuries, is as near the romantic as many of us ever get. You wind through a maze of canals, past tall, sinister houses, beneath innumerable bridges; there are glimpses of scaling palaces, baroque churches, wine-shops, stalls of piled-up gaudy fruit, and black, mysterious cellars opening upon the water; bright-shawled women and sombre men saunter across the bridges, or youths, walnut-skinned, in the most elegant rags, lounge like models in deserted courts, lights burn intriguingly in an upper window here and there, and the lanterns of passing gondolas wink knowingly to your own. But what is that singing you hear above the gentle push of the water against this background of melodrama, and between the traditional recitative of your gondolier as he turns the corner? It is sheer Italian opera. It is not that they are singing arias you know from operas already written, but that they appear to be making up new operas, or rather (as in opera) living their lives to song. Goldoni said that the Venetians sang all day, 'the shop-

# A MAD WORLD OF MUSIC

By WILFRID ROOKE-LEY.

When Venice had Seven Opera Houses and Nobles hurled themselves from Boxes—Young Handel played at Scarlatti's party—'Long live the Saxon!'

keepers laying out their stores the workmen coming home from work, the gondoliers waiting for their masters.'

It is in it that in Venice one is so often looking at the past, so to speak, down the wrong end of a telescope. The gala dresses and uniforms that make their appearance on the slightest excuse for a festa—the perpetual fireworks and illuminations and water-fêtes do but echo the carnival spirit of the seventeenth and eighteenth centuries, when Venice was our modern plague, casino, and music-festival all in one. And though official music seems confined to a big brass band playing nightly in the Piazza, Venice is still vocal, still as drenched with song as with sunlight and sea-wind, and you have no difficulty in conjuring up the day when her music-schools were the ambition of every student and when no fewer than seven opera houses played nightly to what must have been the most amazing audiences of history.

The Venetians were insatiable for opera. It is said that when the theatres were open you would have thought all the houses in the city were to let, and that they were all too small for the crowds that filled them. A certain M. de Blainville has left us a vivid picture of an audience at the opera in the early eighteenth century. 'The ladies of quality,' he says, 'frequent these entertainments every night, especially towards the end of carnival. There they make their appearance all sparkling with jewels and the brightness of the lighted tapers which they have in the boxes set them off to all advantage in the eyes of their gallants. . . . It is very diverting to hear the noisy clamours which the gondoliers raise when

an excellent voice has made an end of some moving air. They put up vows and prayers in favour of her who has been singing, crying "Blessed be thou! Blessed be the father who begat thee!" Nobles lean half out of the boxes and cry out "Cara! Cara!" saying they are going to throw themselves down headlong through excess of pleasure. Others toss into the boxes or pit sonnets or other verses composed in honour of the singer, whom they always call "divine, incomparable beauty."

It was into this mad world of music and masquerade that there stepped in the year 1707 that notable dilettante George Montagu, Fourth Duke of Manchester, an English ambassador. A great amateur of the opera, he would be seen nightly in his box if only that he might keep his friend Vanbrugh (then building his new opera house in the Haymarket) fully informed as to reigning divas whose paths might be diverted to London. It was during the carnival of that year that there occurred one of those chance meetings that alter the destiny of nations, and prove incidentally that a zealous devotion to a hobby may be of more lasting benefit to one's country than the most meticulous discharge of duty. A young foreigner had won considerable fame by appearing masked at a party, where the great Domenico Scarlatti was among the guests, and there playing the harpsichord so amazingly that everyone present acclaimed him a finer player even than the Maestro. The Ambassadorial eye fell upon the 'masked musician' and he was duly invited to London. But the youth had other ambitions. He dreamt of producing an opera in Venice. This was difficult: for in operatic matters the Venetians were strongly protectionist. A year or two later, however, the youth was again in Venice, this time with a libretto in his pocket by that eminent Venetian, Cardinal Grimani, owner of one of the seven opera houses, now Viceroy of Naples, where they had become acquainted, and with a mandate that the opera was to be performed at the Cardinal's own theatre. It was an overwhelming success. The air was

rent with cries of 'Long live the Saxon! The opera ran for the unprecedented number of twenty-seven nights, and the composer found the world at his feet. It was then that he remembered the Ambassador's invitation to London. Though he was instantly snatched up for a post at the Electoral Court, he arranged to get in the visit before taking up his duties. This little jaunt to England was to change the whole course of his career. It was to turn into lifelong residence, and to end in a grave in Westminster. The name of the young composer was George Frederick Handel.



ONE OF THE BRILLIANT PLEASURES OF EIGHTEENTH-CENTURY VENICE  
A Regatta on the Grand Canal, as pictured by Canaletto.



## Home, Health and Garden.

## REMOVING STAINS FROM SILK AND LINEN.

TO remove tea or coffee stains from linen, put a teaspoonful of borax in a basin of boiling water, and let the cloth or other article soak in it for a little while. If the article is of silk, stretch it in the basin and pour boiling water through the material, at intervals of half an hour, until the stain is removed. Another method of removing these stains is to rub the affected parts with pyrogallol, afterwards washing carefully in the ordinary way.

Most people know that salts of lemon or cream of tartar will remove iron mould from linen. A more unusual remedy, however, is to boil some pieces of rhubarb in a small quantity of water and soak the stains in the hot liquid until it becomes cold. Rinse in cold water, and if the stains persist, repeat the operation until the marks can be washed away.

Another simple remedy for scorch marks is to apply onion juice immediately.

Fruit stains can be removed by rubbing with peroxide of hydrogen, but this should not be used with coloured articles. A simple way is to place the article over a bowl so that it falls into a cup-like shape with the stain at the bottom, but not touching the bowl. Then pour boiling water very slowly on the stain and it will disappear. A very bad stain might require two applications, but one is usually sufficient.

There are several different ways of dealing with ink stains. An old-fashioned one is to throw on it immediately enough salt to absorb it. Take up the salt and repeat the process until all the ink is taken out. The latest way, however, which is said to be the best, is to rub the stain with a piece of bread of tomato on the stain, or if the ink has been spilt on linen or similar material, soaking for several hours in tomato juice is best. Another way is to dissolve half a teaspoonful of salt in the juice of a



Two popular 'household talkers'. Mrs. Kate Lovell (left) and Mrs. Clifton Reynolds.

lemon, and again let the fabric soak for some time, then wash as usual. For ink stain on the fingers try vinegar, if lemon juice is not available.

Eucalyptus oil is a safe and pleasant way of removing grease-marks from any material, and is especially good for removing tar, etc., from silk stockings. As it is non-inflammable, it is, of course, safer than petrol.

After applying it to silk stockings, wash in a good lather of soap and rinse in a very

weak solution of Serenite and lukewarm water.

For cotton materials, sprinkle the spots well with finely powdered starch, cover with brown paper and iron with a hot iron for a few minutes. Candle and similar grime on woollen clothes may often be removed by holding a hot iron near the surface, but not too close, so as to scorch the material.

To revive a coat collar that is looking dead by grating a raw potato in a basin and pouring the cold water. Then soak a piece of clean flannel in the liquid and rub it on the collar. Black cloth can be revived by brushing it well and sponging with warm water or tea to which a little ammonia has been added. Avoid using too much ammonia, unless it is well diluted, it turns black fabrics to a greyish colour.

Felt hats may be cleaned by removing the trimming and rubbing the hat all over with the finest quality sandpaper. Afterwards brush up the pile with a clean soft brush. Another way is to rub gently the soiled part with a piece of good white underlapper, when the marks will disappear and the hat be clean and fresh again. Velour hats may be renovated by making a piece of lumpy salt thoroughly hot in the oven, and then putting the hat over a mould, or pudding basin, and rubbing it vigorously with the salt. This will also take dirt marks off tweed or flannel coats.—From a Talk by Sept. 8th.

## Our Weekly Feature for the Gardener

## WHAT TO DO IN THE GARDEN THIS WEEK.

THE season has arrived when bulb planting will become general. The sooner bulbs can be planted the better the results will be the first season. No method of growing bulbs is more pleasing or effective than naturalizing them in grass. Amongst the most useful for this purpose are the various types of narcissus, which always look best with a groundwork of green. Various scillas are valuable for shady banks under trees or large shrubs where narcissus would not succeed.

For the rock garden there are numbers of choice bulbous plants especially suitable for warm sunny spots. The early-flowering bulbous plants are very desirable subjects. A selection should include *Iris reticulata*, *Iris kumiko*, *Iris austriaca*. Other bulbous plants which do not occupy much room are the erythroniums or 'Dog's Tooth' violets, of which there are several kinds well worth growing. Among other dwarf-growing bulbs the beautiful *Narcissus cyclamineus*, the 'Hoop Pot' *Potamogeton*, the *Narcissus bulbocodium*, and the dainty 'Angels' Tears' *Narcissus tenuiflorus*—all should not be omitted. These three little daffodils like a soil with a little peat in it and a fair supply of moisture. All bulbs

for planting should be ordered at the earliest possible moment.

Chrysanthemums in pots that have their buds well advanced should be placed in a cool airy house. Dust the leaves with flowers of sulphur before housing, so as to prevent attacks of mildew. Give the plants plenty of room, for nothing is gained by overcrowding.

Place only those with their buds well advanced under glass; the others will be better in the open for a few weeks yet.

The main crop of carrots should be lifted and stored before the weather breaks. Place plenty of clean sand between the layers of roots, and keep the short tops on the outside of the heap. Late-sown carrots are best left in the ground. Keep them well hoed and give frequent doublings of soil. Beetroot that have become large enough should also be lifted and stored in sand. Make further plantings of spring cabbage. Thin out winter spinach and hoe between the lines. Mustard and cress for salads will now have to be sown under glass. Sow in shallow boxes, but do not cover the seeds.

—Royal Horticulture Society, London.

POULTRY FANCIERS, the hatching season begins in November. If you order

'HOUSEHOLD TALKS,' the best household book of the year, you will find a special section devoted to poultry-keeping.

'HOUSEHOLD TALKS' (PRICE 1/- By Post 1/3d)

From all Booksellers and Newsagents or direct from:—

Publications Department, B.B.C., Savoy Hill, W.C.2.

## BROADCASTING IN 1929.

(Continued from page 320)

Unfortunately, I have no space left in which to describe the latest developments in radio drama with its twenty-five studios or the new effects room with its electrically-controlled mechanism enabling anything from the Deluge to the Battle of Trafalgar or Beethoven's Ninth Symphony to be used severally or in combination merely by the turning of one or more switches. Nor can I enter here into the great current controversy as to whether English is to be adopted absolutely as the international radio language, though I am informed that this development is bound to occur in the course of the next five years owing to the preponderating pressure of the whole of the American group, taken together with the influence that English traditions have maintained upon the European group.

The *pièce de résistance* of last night's international programme was, of course, one of the series of Great International Concerts played by the International Wireless Orchestra, by far the finest body of instrumentalists in the world.

The final impression left upon me, as I came away from the hall at the close of Beethoven's Ninth Symphony, was that the more everything changes the more it remains the same. Fifty years ago you might have heard the same Symphony played at one of the B.B.C. concerts in the old Queen's Hall, but in those days you would have seen the orchestra playing. Last night, in the International Building, there was nothing to see but a large oblong cabinet rather like a gramophone. The International Orchestra had played and recorded the Symphony three weeks before.

C. R. BURNS.

(Continued from opposite page.)

## Scene 3

We are in the convent garden. There Thais lies dying. The nuns are praying for her. Their leader, Abbess, tells of the penitent's holy life during the few months that have been spared her since she came amongst them.

Athanasius bursts in and casts himself down beside the bed. Thais points him to heaven and thanks him for setting her feet on the road thereto. He blasphemes; his former ghostly counsellor he denies. He implores her not to die—to live for him.

To all this the ears of Thais are closed. Already her heart is in heaven.

She dies—and Athanasius is left there desolate. The sinner has become a saint; the saint a sinner.

*Thais* was first performed in Paris in 1894, in London (Covent Garden) in 1911. The original of Anatole France's novel is published by Calmann-Lévy, of Paris, the English translation by John Lane.

In Massenet's *Thais* we have a moral legend of the early fathers, first re-told in terms of Gallic irony by a great French author and then in terms of seductive entertainment by a popular French composer. The value of the final product must remain a matter for individual assessment. At last it comes to broadcast performance and the judgment of the nation in their own arm-chairs. As they hear it some will be charmed and others gnash their teeth.















# 5GB Calling!

## 'MADE IN BRUMMAGEM'

A Light Feature Programme—Murder as a Fine Art On behalf of the Child—Bumps—An Elgar Oratorio

### Birmingham for Birmingham.

IT has been estimated that in Birmingham today no less than twelve hundred different trades are carried on. In the early years of the eighteenth century the term 'Brummagem Ware' came to denote poor quality, due to a great extent to the quantity of base coinage manufactured in the city (it has been estimated that at that time half the coinage in the country was bad, but two centuries have seen a change and Birmingham craftsmanship has now become a tradition, with the result that 'Brummagem' goods are in every corner of the globe. On Friday, October 4, 5GB is broadcasting a light feature with the title of 'Made in Brummagem,' written by Graham Squiers, with music by Fred Cecil, Shirley Goodall, and George Barker, perhaps better known to listeners as the male half of Barley and Barker. It is interesting to note that every item in the programme was written and composed in Birmingham for Birmingham artists. The artists responsible for its presentation are Edith James, Colleen Clifford, Charles Herbert, Edgar Lane, and Leonard Henry, who will be making their first broadcast after a successful concert party season at Margate. Jack Venables will be at the piano.

### 'The Noble Art of Murdering.'

THACKERAY, in 'The Chronicle of the Drum,' asserts that 'ever since history writ, and ever since a bard could sing, doth each exile with all his wit the noble art of murdering.' In rhyme and song assassination is allowable. One reads of it with equanimity—nay, one might almost say pleasure and appreciation in view of the sales of a certain type of novel today—but for a beautiful damsel actually to overhear two men discussing in cold blood how she should be murdered, in my opinion, passes the bounds of decency and right-living. Frances Morris, who sings in the Light Music from Birmingham on Wednesday, October 2, tells me that this was once her terrifying experience.

### How it Should be Done.

FRUITFULLY she happened to find that it was during the rehearsals of *I Pagliacci*, when she, as Nedda, had to be stabbed by Canio, otherwise I feel sure that not even the announcer's 'good rest' would have guaranteed me peaceful sleep that night. At the rehearsal in question there was a slight disagreement between the producer and Mr. Frank Mullings, the tenor, as to how the carving of Miss Morris should take place. The producer wanted her stabbed across a table. Mr. Mullings, however, felt in the mood for getting his victim on her knees 'down stage,' and was determined to stick to his dastardly plan. 'I've never murdered them across a table yet,' he said, 'and I'm not going to make a change at my time of life.' Which only shows what brutal lives some of these silver-voiced denizens must live.

### The Child, the Heart of the Home.

AN appeal will be broadcast by Major B. T. Ford on Sunday, September 29, from 5GB in the interests of the Birmingham and District Branch of the National Society for the Prevention of Cruelty to Children. When the safeguarding of children was not so popular as it is today, Birmingham showed its concern for the suffering child by becoming a link in the great national organisation whose beneficent work is carried on throughout England, Wales, and Ireland. This was forty years ago. In the city and district today are hundreds of men and women who have become valiant citizens because in their childhood they had the protection and help of the 'children's man.' Non-sectarian and voluntary, the Society unites here, as elsewhere, all sections of the community in its fight for the inheritors of Empire.

### The Sweet Air of Futurity—

IS there anything more intriguing than having one's fortune told? There is a fatal fascination for me about those booths one sees at Blackpool and Margate in front of which hangs a large board decorated with a much-lined hand of point-duty dimensions, or the head of some unfortunate individual whose cerebrum appears to be neatly divided into numerous water-tight compartments, showing the impossibility of one's prophetic in one direction overflowing into another.

### —and What is in Store.

THESE Readers of Bumps are a clever race. Winifred Brown, the solo pianist on Thursday, October 3, agrees with me on this. She started her piano career at the age of seven, when, with her two sisters, she used to play trios on one piano. 'We were like a three hens in a basket,' she says, 'and were, so to speak, interchangeable in that we could each play any of the three parts, and each fought for the treble. One day, in the course of this usual work, I was pushed down the "deep" end of the long piano stool and bumped my head. It so happened that a physiologist friend of the family visited us the same day and on feeling my head announced to my proud family that I had the bump of music and ought to become a pianist! And there I am now.'

### Oratorio.

THE main programme on Sunday evening, September 29, consists of a performance of Sir Edward Elgar's *Light of Life*. The artists on September 29 are Kate Winter (soprano), Ripah Goodacre (contralto), Tom Pickering (tenor), and Kenneth Ellis (bass).

### The Trumpet Shall Sound.

TOPLESS GREEN, aptly so, and not Topless Greens, as Punch once referred to him in a humorous article—sings in a Light Orchestra Concert on Tuesday, October 1. He told me the other day of an interesting occasion when he sang 'The Trumpet Shall Sound,' from *The Messiah* with the obligato played by a boy of 13. It happened at Oundle School. Ernest Hall, admitted one of the world's greatest trumpeters, had been engaged to play this obligato. In the orchestra was a youthful performer on the instrument, and it was decided that to give him a 'show' he should play the well-known accompaniment at the rehearsal. His playing was so good that Hall suggested to Topless Green that he should take it again at the performance. This was agreed; so that there was the unusual spectacle of the world's finest trumpeter playing second to a boy of thirteen—a great tribute to both of them.

'MERCIAN.'



from which music is being relayed this week by 5GB

### Prevention in the Midlands.

THE Birmingham Branch headquarters are at 105, Colmore Row. In the archives of this office are the records of suffering children some of which are almost incredible. There are, too, the triumphs which have been achieved—not by prosecution, not by officiousness, but by bringing to bear the influence of those who know their work and understand the delicate problems associated with domestic life. Whatever is likely to interfere with the proper development of a child, parental ignorance, indifference, willfulness, lack of medical or surgical attention, it is the business of the Society to correct. Mothers and fathers in their difficulties come in numbers to the Birmingham office every year to consult its trained staff of Inspectors. Since the Birmingham Branch was formed, 30,836 cases have been dealt with and 114,387 visits of supervision paid to the homes of children to ensure proper treatment. The need for extending the work in this area is great and it is hoped the appeal will enable the Birmingham Branch to shake itself free from debt and enter upon its new year without the handicap of financial worries.



## Britain's Greatest Radio Achievement!

A wonderful new Cossor Melody Maker—a year ahead in design—more powerful, more handsome and simpler than ever. Made in two types (a) for A.C. Mains use and (b) for battery operation. Type (a) uses electric light supply—it needs no H.T. batteries or L.T. accumulators. Type (b) operates from batteries in the usual way. Both models have the same beautiful cabinet and simple controls. No coils to change—switch alters wavelength. Balanced control—no "tricky" tuning—turn only one knob to hear the programme you want. Enormous range—over thirty stations any evening at full loud speaker volume. Amazing selectivity—specially designed for B.B.C. alternative programme scheme. Uses the wonderful NEW Cossor Valves—the season's most sensational valve development.

Synchronised  
One-Dial  
Control



No Coils to  
Change



# The 1930 COSSOR "Melody Maker"

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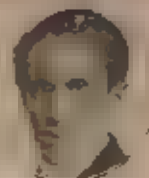
5.10  
A RECITAL  
BY  
PAUL ROBESON

# SUNDAY, SEPTEMBER 22

## 2LO LONDON & 5XX DAVENTRY

542 KE/S. 256.9 m 93 KC/S. 1594.4 m

9.5  
AMATOLE  
MELZAK  
VIOLINIST



10.30 a.m. (Daventry only) TIME SIGNAL, GREEN WICH, WEATHER FORECAST

### 3.30 A CONCERT

HILDA BLAKE (Soprano)  
MILDRED DILLING (Harp)  
THE GENERAL PARKINGTON QUINCY  
Invitation to the Waltz  
Clair de Lune (Moonlight)  
HILDA BLAKE  
Snegourochka's Aria  
In the Garden of the Seraglio  
I must be as a dove  
QUINCY  
Praeludium and Allegro  
Moto Perpetuo  
Slumber Song  
MILDRED DILLING  
Variations Pastorales sur un Vieux Noel  
Prelude

From such opportunities as they have had of hearing Prokofiev's orchestral music, listeners have learned something of his apparent disregard for old rules and conventions. It was as a breaker of new paths, and a daringly original one, that he first made his name. Nevertheless, his music is clearly influenced by genuine interest in the old classical forms, and he has a preference for terse and vigorous expression rather than for any emotional or romantic effects. He apparently cares very little whether or not he wins the affection of his hearers; he certainly commands their interest in no uncertain way. There is some modern music to which one need not listen, but with his it is impossible to be indifferent, and, whether one likes it or no, it certainly has a very exhilarating and tonic effect.

A brilliant pupil of Rimsky Korsakov's, he is naturally most sure at home in dealing with the orchestra, but even in an slight and comparatively simple piece as this for harp, something of his very striking originality can be heard.

QUINCY  
Norwegian Dances  
HILDA BLAKE  
Even as a love flower  
Arrogant Poppy  
London Lane  
Felandia  
The Traveller  
Mendel (3rd Sonata)  
Chanson de Chasse (The Huntsman's Song)  
Dance des Lutins (Dance of the Imps)

QUINCY  
Song Cycle, "A Lover in Damascus"  
HILDA BLAKE  
Even as a love flower  
Arrogant Poppy  
London Lane  
Felandia  
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As long ago as 1785 the General Lying-in Hospital, a mile south of the Thames, and since then has carried on without getting into debt or appealing to the general public. Now the Nurses' Home and the Old Patients' Home of the Hospital must be re-built, and these premises formerly the Lambeth Palace. It is an old and dilapidated building, and it is present day needs. The appeal tonight is for contributions towards these expenses: £12,000 has already been promised or given, but another £18,000 is still needed. The work of the Hospital, however, is not confined within its four walls.



THE COUNTESS OF BIRKENHEAD  
will broadcast in appeal on behalf of the General Lying-in Hospital, of which she is Chairman, from London at night at 8.45

Lady Birkenhead will tell of the help it gives in many ways in the poorer parts of London. This appeal has the approval of the King Edward's Hospital Fund for London, and donations should be sent to the Countess of Birkenhead, c/o The General Lying-in Hospital, York Road, Lambeth, S.E.1

8.45 "The News"  
Local Announcements (Daventry only) Shipping Forecast

### 9.4 A MILITARY BAND CONCERT

ETHEL FRIMON (Contralto)  
ANATOLE MELZAK (Violin)  
THE WIRELESS MILITARY BAND  
Conducted by B. WALTON O'DONNELL  
Overture, "Fingal's Cave"  
The merrily which forms the chief tune of the Overture Fingal's Cave, sometimes called The Hebrides, was written down immediately after a visit which Mendelssohn paid to Staffa and Iona, off the west coast of Scotland, and sent home in one of his delightful letters, describing the visit with all his own buoyant enthusiasm.

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

ETHEL FRIMON  
O Don Fatale (O Fatal Girl) (Don Carlos)  
Paris Anglès

BAND  
Ballet, Dance of the Hours (La Gioconda)  
ANATOLE MELZAK

Hymn to the Sun (Rusky Kornev)  
Hark, hark, the bark  
BAND

Prelude in C Sharp Minor  
Rhapsody, "España"

Interested by his parents to be a lawyer, and for some time a Civil Servant, Chabrier had no regular instruction in music, and the brilliance of his work is regarded as inspired by a really natural genius. He had his own fair share of the hardships and misfortunes which so often attend on genius, and was only fifty three when he died.

This sparkling piece was composed after a journey in Spain, and is based on the national dance tunes. There is an introductory section in which the tunes are listed, and then we hear the first, a jota, and a fandango, both brilliantly set forth with full orchestration. The next two tunes are smoother and more easily flowing, and the fourth is again livelier. The fifth, the most obviously Spanish of the themes, has since become very widely known apart from its use in this Rhapsody. The whole work is straightforward and clear and suffused in the gayest spirit.

To the Forest  
God shall wipe away all tears ("The Light of the World")

ANATOLE MELZAK  
Mendel  
Slav Dance in G

Solemn Overture, "1812"

Tchaikovsky's Overture, "1812" was not originally intended for concert performance. In Moscow they built an imposing church to commemorate the turning back of Napoleon's armies from Moscow, and for its consecration this Overture was specially composed. It was meant to be played in the open square in front of the church, and at each corner of the big square of musicians engaged, there were to be real cannon fired on at the emphatic moments in the music. That performance never actually took place, but the piece has since been played, not only in Russia, but elsewhere, in accordance with Tchaikovsky's original idea, with real cannon being fired at the appropriate moments.

10.30 Epilogue











# Sunday's Programmes continued (September 22)

**5WA CARDIFF.** 888 kcs. (305.9 m.)

**3.30 A CONCERT**

VICTORS AT THE ROYAL NATIONAL EISTEDD-  
FOD OF WALES  
Liverpool-1939

THE RHONDDA LADIES' CHORUS

Conducted by JAMES DAVIES

Lord of the Dance (Solo) ..... *Figure*  
The Lord of the Dance ..... *D. W. Jones*  
S.W.S. Song ..... *Bartholomew*

FRANK WILLIAMS Tenor  
Gweneth ..... *Haydn Morris*  
To Dorian ..... *Quilter*

NESTA JONES (Pianoforte)  
Prelude and Fugue in D Minor, Op. 9  
Chorale for organ ..... *Clarke*

Harmonique ..... *Dorothy Llewellyn*

MARGARET REES (Soprano)

W. B. my heart is yours ..... *Bartholomew*

Alaseth ..... *Mathew Williams*

Symphony ..... *Symphony*

EMLYN BURNS (Tenor) and EMLYN JONES (Bass)

The Man of the Mountain ..... *Bartholomew*

Mae Cyfarfard ..... *Bartholomew*

Let the Fides and the Clonies ..... *Bartholomew*

RHONDDA LADIES' CHORUS

She only is the Pride ..... *Bartholomew*

Robert Jones (1907) arr. B. H. Fellowship

M. Love and a New Love ..... *Bartholomew*

D. W. my heart is yours ..... *Bartholomew*

L. G. my heart is yours ..... *Bartholomew*

Divinites du Styx ..... *Bartholomew*

Carlton Eos ..... *Bartholomew*

Lullaby ..... *Bartholomew*

NESTA JONES

O Mistria Myne (Variations No. 7 of Selected

Notes by Byrd, Purcell, Vaughan Williams

N. B. ..... *Bartholomew*

Caprice No. 2 in F Sharp Minor ..... *Bartholomew*

RHONDDA LADIES' CHORUS

Music when soft voices die ..... *Bartholomew*

The Fairies ..... *Bartholomew*

Difficulties ..... *Bartholomew*

5.10-5.15 app. S.B. from London

**6.30 A RELIGIOUS SERVICE**

IN WELSH

Relayed from the Parish Church, Ystradgynodwg,

Rhondda

(Egwy Y Plwyf, Ystradgynodwg, Rhondda)

Relayed to Darnley SXX

Trefa Y Gwasanaeth

Emyn. Ton 'Joanna' ..... *Llyfr Emyddau 260*

Salm 100 & 101

Lith Gynaf, Jer. xviii, 1-17

Matthew 23

All Luth. Ephes. vi, 10

Nunc Dimittis

Lewis. George Vyle

Antiphon. Gwyneth Llewellyn

D. Price (Gwyneth Llewellyn)

Emyn. Ton 'Dedem' ..... *Llyfr Emyddau 244*

Y Brageth. Y Parch D.

SEYMOUR JONES, B.A.

(Chorale)

Emyn. Ton 'Cragybar' ..... *Llyfr Emyddau 228*

Y fendith

5.0 S.B. from London

**5.45 The Week's Good Cause**

An Appeal on behalf of the

Rest Convalescent Homes

at Portswend and Southern-

down, by THE LORD

BISHOP OF LLANDAFF

5.50 WEATHER FORECAST

NEWS

5.0 West Regional News



EMLYN BURNS (left) and EMLYN JONES sing in the concert by Eisteddfod victors, from Cardiff this afternoon.

**9.5 A CONCERT**

IN AID OF

THE MUSICIANS' UNION BENEFICENT FUND

relayed from

THE PARK HALL, CARDIFF

NATIONAL ORCHESTRA OF WALES

Conducted by

THE MUSICIANS' UNION ORCHESTRA

(Leader, LOUIS LEVITAS)

Conducted by WARWICK SMITHWAYNE

Prelude, 'Tristan and Isolde' ..... *Wagner*

MAVIS BENNETT (Soprano)

Four Love Songs ..... *Bartholomew*

The Night Wind ..... *Bartholomew*

The Song of the Open ..... *La Forge*

HAROLD FAIRBURN (Violin)

The Bee ..... *Schubert*

Three Songs of Spring ..... *Mendelssohn, arr. Acker*

Three Songs of Autumn ..... *Bartholomew*

ORCHESTRA

Three Pieces from 'The Mastersingers' ..... *Wagner*

10.0 S.B. from London

**10.30 Epilogue**

10.40-11.0 The Scent Fellowship

**5SX SWANSEA.** 1,040 kcs. (288.5 m.)

3.30 S.B. from Cardiff

5.10-5.15 app. S.B. from London

8.30 S.B. from Cardiff

8.0-8.45 S.B. from London

8.50 WEATHER FORECAST, NEWS

9.0 S.B. from Cardiff

9.5 S.B. from London

**10.30 Epilogue**

10.40-11.0 S.B. from Cardiff

**6BM BOURNEMOUTH.** 1,040 kcs. (288.5 m.)

3.30-5.15 app. S.B. from London

5.0-5.15 S.B. from London

8.50 S.B. from London (9.0 Local News)

**10.30 Epilogue**

**5PY PLYMOUTH.** 1,040 kcs. (288.5 m.)

3.4.0.15 app. S.B. from London

**8.0-8.45 A RELIGIOUS SERVICE**

Relayed from the Baptist Church

100, The Park, Plymouth

11.0, 11.15, 11.30, 11.45, 12.0, 12.15, 12.30

(Baptist Church Hymnal, No. 1)

Central Church, Plymouth

1.0, 1.15, 1.30, 1.45, 2.0, 2.15, 2.30

2.45, 3.0, 3.15, 3.30, 3.45, 4.0, 4.15, 4.30

4.45, 5.0, 5.15, 5.30, 5.45, 6.0, 6.15, 6.30

6.45, 7.0, 7.15, 7.30, 7.45, 8.0, 8.15, 8.30

8.45, 9.0, 9.15, 9.30, 9.45, 10.0, 10.15, 10.30

10.45, 11.0, 11.15, 11.30, 11.45, 12.0, 12.15, 12.30

12.45, 1.0, 1.15, 1.30, 1.45, 2.0, 2.15, 2.30

2.45, 3.0, 3.15, 3.30, 3.45, 4.0, 4.15, 4.30

4.45, 5.0, 5.15, 5.30, 5.45, 6.0, 6.15, 6.30

6.45, 7.0, 7.15, 7.30, 7.45, 8.0, 8.15, 8.30

8.45, 9.0, 9.15, 9.30, 9.45, 10.0, 10.15, 10.30

10.45, 11.0, 11.15, 11.30, 11.45, 12.0, 12.15, 12.30

12.45, 1.0, 1.15, 1.30, 1.45, 2.0, 2.15, 2.30

2.45, 3.0, 3.15, 3.30, 3.45, 4.0, 4.15, 4.30

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8.45, 9.0, 9.15, 9.30, 9.45, 10.0, 10.15, 10.30

10.45, 11.0, 11.15, 11.30, 11.45, 12.0, 12.15, 12.30

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8.45, 9.0, 9.15, 9.30, 9.45, 10.0, 10.15, 10.30

10.45, 11.0, 11.15, 11.30, 11.45, 12.0, 12.15, 12.30

12.45, 1.0, 1.15, 1.30, 1.45, 2.0, 2.15, 2.30



VICTORS AT THE ROYAL NATIONAL EISTEDDOD  
The Rhondda Ladies' Choir, who are among the victors at the Liverpool Eisteddfod who will broadcast from Cardiff this afternoon.

**10.30 Epilogue**

**Other Stations.**

**5NO NEWCASTLE.** 1,040 kcs. (288.5 m.)

3.30-5.15 app. S.B. from London

5.0-5.15 S.B. from London

8.50 S.B. from London (9.0 Local News)

**5SC GLASGOW.** 955 kcs. (315.0 m.)

3.30 An Orchestral Concert

8.10-8.15 app. S.B. from London

8.45 S.B. from London

9.0-9.15 app. S.B. from London

9.45 S.B. from London

10.0-10.15 app. S.B. from London

10.45 S.B. from London

**26D ABERDEEN.** 1,040 kcs. (288.5 m.)

3.30-5.15 app. S.B. from London

5.0-5.15 S.B. from London

8.50 S.B. from London (9.0 Local News)

**2BE BELFAST.** 1,040 kcs. (288.5 m.)

3.30-5.15 app. S.B. from London

5.0-5.15 S.B. from London

8.50 S.B. from London (9.0 Local News)

**Epilogue**



8.0  
WAGNER FROM  
THE  
QUEEN'S HALL

MONDAY, SEPTEMBER 23  
2LO LONDON & 5XX DAVENTRY

842 kc/s. 1956.9 m

103 kc/s. 1.554.4 m

10.15  
A  
CHAMINADE  
PROGRAMME

- 10.15 a.m. **THE DAILY SERVICE**  
10.30 (Daventry only) **TIME SIGNAL, GREENWICH**  
WEATHER FORECAST
- 10.45 Miss SYDNEY M. BUSHNELL: 'Contemporaneous in Household Work—III, The House with a Mind
- 11.0 (Daventry only) **Gramophone Records**
- 12.0 **A Ballad Concert**  
ADRIAN I. RUSSELL (Contralto)  
LUCAS BASSETT (Tenor)
- 12.30 **Organ Music**  
Played by EDWARD O'HENRY  
Relayed from Tussock's Cinema
- 1.0 **LIGHT MUSIC**  
LEONARDO KEMP and his PICCADILLY HOTEL  
From the Piccadilly Hotel
- 2.0 **FOR THE SCHOOLS**  
French Reading by Miss CAMILLE VIEUX  
Charles d'Orleans, Bonnard, Du Bellay
- 2.20 **Interlude**
- 2.30 Miss RONA POWERS: 'Days of Old: The Middle Ages—I, Tournament Day at the Castle'
- 3.0 **Interlude**
- 3.5 Miss RONA POWERS: 'Stories for Younger Pupils: Why the Jelly-fish is Soft (Japanese)'
- 3.20 **Interlude**
- 3.30 **DANCE MUSIC**  
JACK PAIN  
and THE B.B.C. DANCE ORCHESTRA
- 4.15 **LIGHT MUSIC**  
ALFRED H. CLOS and his ORCHESTRA  
From the Hotel Cecil
- 5.15 **THE CHILDREN'S HOUR**  
Piano Songs, including 'Shepherd's Hay' (Gramyer), played by Cecil Dixon, 'The Story of the Pumpkin' from 'Five Children and It' (E. Nesbit), 'Will you walk a little faster?' and other songs, sung by ARTHUR WYNN. Hints on 'How to Play Association Football', by George F. Allison
- 6.0 Mr. F. DILLISTON: 'How to grow Violets'
- 6.15 'The First News'  
TIME SIGNAL, GREENWICH;  
WEATHER FORECAST, FIRST  
GENERAL NEWS BULLETIN
- 6.30 **Musical Interlude**
- 6.45 **THE FOUNDATIONS OF MUSIC**  
PIANOFORTE DUETS by WEBER,  
MENDELSSOHN and SCHUMANN  
Played by  
ETHEL BARTLETT and  
RAN ROBERTSON  
Romance, Minuetto (Op. 21);  
Andantino, Rondo (Op. 10)
- 7.0 Mr. DESMOND MACCARTHY,  
Literary Critic in
- 7.15 **Musical Interlude**
- 7.25 Monsieur E. M. STÉPHAN  
French Talk. Reading from 'Le Pipa' by André Theuriet, taken from Poésie Chale d'Œuvres Contemporaines, by Jules-Lazare, From the beginning, page 30, to line 29, page 32: 'a os monech et régle amonoyant'

- 7.45 **A Recital of Hebrew Songs**  
by MARY BONIN (Soprano)  
Vigil  
Traditionat, arr. Rev. P. Cohen  
and David M. Davis



MARY BONIN  
will give a recital of Hebrew songs, this evening, at 7.45.

**New Palestinian Folk Songs**

Adon Olam . . . . . Walter  
Lechem . . . . . R. . .  
Puka chah z. h . . . . . arr. P. . .  
Na'ach Lar-zenu Ymnote Melody arr. Binder  
E. . . . . arr. Schall

The programme of Jewish music presented by Miss Mary Bonin is divided into two sections—of which the first comprises three specimens of Jewish Prayer Book music, and the second of as trates modern popular songs, current especially in Palestine, where Hebrew today is the spoken language of the Jews.

*Yigdal* is a poem of the thirteenth century consisting of 13 lines, each one of which sets forth one of the Thirteen Principles of the Faith, which has been formulated a short time previously by the famous scholar and philosopher Moses

Maimonides of Spain. It is chanted in Synagogue, called the Hallel or Psalms of Praise chanted on Festivals.

The *Adon Olam*, like the *Yigdal*, is a poem whose verse form is based upon Arabic models and is as old as the ninth or tenth century.

The *Polka Chah-zah* (the Pioneer's Polka) and the *Na'ach* ('Let us go up to our Land') are some of the many products of the Zionist movement in Palestine, where Hebrew is the vernacular.

*Eli, Eli* is usually sung in Yiddish and is very popular. It gives voice to the cry of the people of Israel in their distress and declares that they will ever remain faithful to their religion.

8.0 **Promenade Concert**

Relayed from the Queen's Hall, London  
(Sole Lessees, Messrs. Chappell and Co., Ltd.)  
35th Season

**Wagner Concert**

MAY BERRY (Soprano)  
HORACE STEVENS Bass-Baritone  
SIR HENRY WOOD

and his  
SYMPHONY ORCHESTRA  
(Leader, CHARLES WOODHOUSE)

- Overture, 'The Flying Dutchman'  
Prelude, 'Lohengrin'  
MAY BERRY and Orchestra  
Isolda's Narration to Brangäne ('Tristan and Isolda')  
Overture  
Introduction, Act III, 'Tannhäuser' (Original Version)  
Trauermarsch Funeral March (Lohengrin)  
HORACE STEVENS and Orchestra  
Wotan's Farewell and the Magic Fire Music (Die Walküre)  
ORCHESTRA

Overture, 'Tannhäuser'  
(For notes on this concert see page 524.)

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

- 10.0 Mr. T. A. GLOVER: 'Some Modern Jungle Tunes'

10.15 **A Chaminade Programme**

THE CHAMINADE QUARTET

- Soprano, 'Calatrava'  
Pieretto  
E. . . . . (Soprano)  
L. . . . .  
L. . . . . (The Silver Ring)  
Chanson Slave  
QUINTET  
Poète Siste  
A . . . .  
Lamorgere

11.0 **DANCE MUSIC**

BERTON'S DANCE BAND relayed from THE TOWN'S BALLROOM, Blackpool  
S.B. from Manchester

- 11.15-12.0 TRISTY BROWN and his BAND, from Clio's Club

12.0-12.15

Experimental Transmission of Still Pictures by the Pullograph Process



TONIGHT'S TALKER WITH A DANGEROUS-LOOKING FRIEND  
Mr. T. A. Glover, who will tonight describe his adventures in Nigeria, is here seen with a well-grown lion cub captured by his expedition.









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**SIEMENS**  
**STAND NOS 69 & 71**  
**MATH FLAT**

Where you can inspect the full range of Siemens Batteries.

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Be sure to ask for a copy of the interesting booklet entitled:  
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 on the correct use of Radio Batteries by  
*Mr. Full O'Power*

**SIEMENS**  
 60 VOLT BATTERY  
 for **8/-**

**PRICES:**  
 POPULAR TYPE  
 No. 1200 60 volts - - 8.-  
 No. 1202 100 volts - - 13.-  
 POWER TYPE  
 No. 1204 "Power" 60 volts 13.6  
 No. 1206 "Power" 100 " 22.6  
 No. G9. 9 volts - - - 1.6

SIEMENS BROTHERS & CO., LTD., WOOLWICH, S.E.18



# Monday's Programmes continued (September 23)

## SWA CARDIFF. 958 kc/s. (309.0 m.)

**1.15 An Orchestral Concert**  
Relayed from the National Museum of Wales  
NATIONAL ORCHESTRA OF WALES  
(Cordellia Genculaethol Cymru)

Overture, 'Iphigonia in Aulis' (Wagner's Finale) *Clark*  
Concerto Grosso, No. 1, Op. 3 ..... *Handel*  
Nymphonic Poem, 'Mazeppa' ..... *Liszt*

**2.0 London Programme relayed from Daventry**

**4.0 JEAN ROSEN (Contralto)**  
The Shepherd's Song ..... *Elgar*  
The Pool ..... *Roy Saunders*  
Soft-footed Snow ..... *Agnew*  
Britanny ..... *Lawrie*

**4.15 London Programme relayed from Daventry**

**5.55 Mr FROOM TYLER: 'West Country Sketches'**  
—1. The Glory of Wells  
Wells Cathedral is not so old as Durham, nor so large as York, but many connoisseurs give it the first place in their affections. The city of Wells has an ornament in the Mendips, but the jewel is the Cathedral.

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

**6.15 The Children's Hour**

**6.0 London Programme relayed from Daventry**

**6.15 S.B. from London**

**6.55 West Regional News**

**10.0 S.B. from London**

**10.15-11.0 Round the World**  
With JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA

## 5SX SWANSEA. 1040 kc/s. (280.5 m.)

**1.10 S.B. from Cardiff**

**2.0 London Programme relayed from Daventry**

**4.0 S.B. from Cardiff**

**4.15 London Programme relayed from Daventry**

**4.45 S.B. from Cardiff**

**6.0 London Programme relayed from Daventry**

**6.15 S.B. from London**

**8.55 S.B. from Cardiff**

**10.0-11.0 S.B. from London**

## 6BM BOURNEMOUTH. 1040 kc/s. (280.5 m.)

**2.0 London Programme relayed from Daventry**

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

## 5PY PLYMOUTH. 1040 kc/s. (280.5 m.)

**2.0 London Programme relayed from Daventry**

**5.15 The Children's Hour**  
Hear you there?  
A—concerts are being made for 'A Visit to a Brickyard' (H. & Jackson), and also to meet 'The Phantom of the Opera' at the White House (E. Noel)

**6.0 London Programme relayed from Daventry**

**6.15 S.B. from London**  
(9.55 Local News)



**THE WEST FRONT OF WELLS,**  
one of the finest pieces of architecture in Britain. Mr. Froom Tyler will talk about Wells Cathedral in the first of his 'West Country Sketches' from Cardiff this afternoon.

## 2ZY MANCHESTER. 797 kc/s. (376.4 m.)

**2.0 London Programme relayed from Daventry**

**3.30 An Afternoon Concert**

THE NORTHERN WIRELESS ORCHESTRA  
Marche Hongroise (Hungarian March) *Berl*  
Valse 'The Gipsy' ..... *Ganne*  
JEAN D. NICHOLSON (Pianoforte)  
To the Spring ..... *Grieg*  
Bells of Spring ..... *Moszkowski*  
Rustle of Spring ..... *Sinding*  
Quintet ..... *Bartok*  
Suite, 'English Scenes' ..... *Bartok*  
Pastorale, Romance, Intermezzo, Bene-  
dictus, Mass ..... *Bartok*

Mrs. H. H. HARRIS (Soprano) *North*  
ORCHESTRA  
Missa ..... *Mozart*  
Hilulukuk Ennis ..... *Klein*  
JEAN D. NICHOLSON  
Nymphonic Poem, 'Mazeppa' ..... *Liszt*  
Concerto Grosso, No. 1, Op. 3 ..... *Handel*  
Overture, 'Iphigonia in Aulis' (Wagner's Finale) *Clark*



Cardiff listeners will go 'round the world' with John Stean's Carlton Celebrity Orchestra tonight.

ORCHESTRA  
Waltz, 'Amorottentanz' (Little Cyprian) *Clark*

Mrs. H. H. HARRIS

ORCHESTRA

Harold Monro ..... *arr. Baynes*  
The Business Patrol ..... *Lincoln*

**5.15 The Children's Hour**

Attention! 5.15 Parade of the Tin Soldiers  
Songs by DORIS GARNETT and HARRY HOPKINS  
Music by THE NORTHERN WIRELESS ORCHESTRA

**6.0 London Programme relayed from Daventry**

**6.15 S.B. from London**

**7.5 North Regional News**

**10.0 S.B. from London**

**10.15-11.0 Vaudeville**

PARKER LYNCH (Disco) in Original Character

JAMES McLEWIS (Medical Saw) introducing the musical novelty 'Gram-o-Saw'

P. BAILEY and STANBURY (Entertainers) present their latest successful compositions  
FRED MARTIN (Mimic and Farm Delicacies)

## Other Stations.

### 5NO NEWCASTLE. 1140 kc/s. (262.3 m.)

**2.0 London Programme relayed from Daventry**

**6.15 S.B. from London**

**5SC GLASGOW. 752 kc/s. (398.9 m.)**

**4.0 A. B. Smith (Pianoforte)**

**5.57 W. H. HARRIS (Soprano)**

**6.15 S.B. from London**

**6.30 S.B. from London**

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A collage of various kitchen items including a knife, a fork, a spoon, a teapot, a bowl, and a small box, arranged in a collage-like fashion.

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SEPT 25 OCT 5 11AM - 10PM  
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# Thursday's Programmes continued (September 26)



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2.30 London Programme relayed from Daventry

3.45 Miss Dorothy Edwards A Topical Talk for Women

### 4.0 A Concert

NATIONAL ORCHESTRA OF WALES  
(Conductor: Sir John Gough)  
(Leader: Louis Levy)  
Conducted by W. J. Williams  
H. J. Williams

Overture, Rosamunda  
Schubert  
MARGARET LEWIS (Soprano) and Orchestra  
Far greater in his lowly state ('Irene', Gounod)  
ORCHESTRA  
Symphony No. 1 in E Flat (The Drum Roll)  
Haydn

MARGARET LEWIS  
A Summer Night  
Goring Thomas  
Vocal duet, Margaret Lewis and Orchestra  
(You dance, Margaret)

A Birthday ..... Canon  
ORCHESTRA  
Valse Op. 90 ..... German  
Gopak ..... Monksong

### 5.15 The Children's Hour

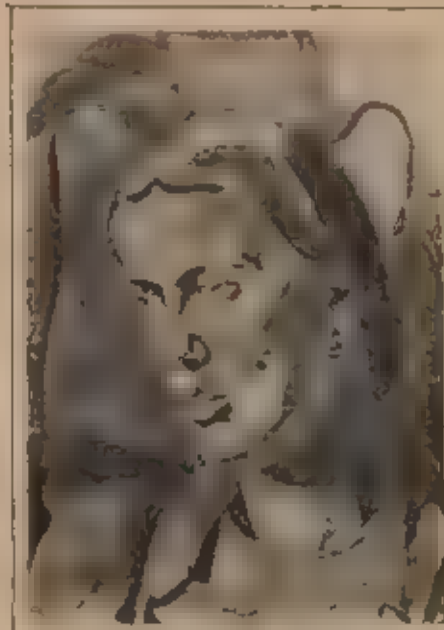
6.0 London Programme relayed from Daventry  
6.15 S.B. from London  
6.30 Market Prices for Farmers  
6.35 S.B. from London

### 7.45 An All-Welsh Concert

Relayed from the Pavilion, Caernarvon

LEILA MEGANE (Soprano)  
WATCYN WATCYN (Baritone)  
E. J. Williams (Tenor)  
M. J. Williams (Bass)  
T. J. Williams (Bass)  
T. J. Williams (Bass)  
T. J. Williams (Bass)  
Cyngorodd Helli Yn Gynneseg  
Yn  
Mha' w. Caernarvon  
O Dan Nawdd Cymru (Chorus Caernarvon)  
Arweinydd, Mr T. OSBORNE ROBERTS  
Cyfofdd, Mr W. ROBERTS  
Cyhoeddw, Mr H. B. PHILLIPS  
Canbydd, Mr J. J. PHILLIPS  
H. J. Williams

The Choir  
Canig, 'Yr Haf' ..... Gwyneth Gwyn



Miss DOROTHY EDWARDS, the author of 'Rhapsody' and 'Winter Sonata,' will broadcast a talk for women from Cardiff this afternoon.

MYFANWY BRYNGWYN  
A. J. Williams (Soprano)  
Canig, 'Yr Haf' ..... Gwyneth Gwyn

LEILA MEGANE  
Canig, 'Yr Haf' ..... Gwyneth Gwyn

EVAN ROBERTS  
Pennillion, 'Carn' ..... Gwyneth Gwyn

WATCYN WATCYN  
Canig, 'Yr Haf' ..... Gwyneth Gwyn

TEJANWY GWYNETH  
Y Delyn, 'Fflur' ..... Gwyneth Gwyn

Canig  
H. J. Williams, 'Tia' ..... Gwyneth Gwyn

Canig, 'Yr Haf' ..... Gwyneth Gwyn

Canig, 'Yr Haf' ..... Gwyneth Gwyn

Canig, 'Yr Haf' ..... Gwyneth Gwyn

Canig, 'Yr Haf' ..... Gwyneth Gwyn

Canig, 'Yr Haf' ..... Gwyneth Gwyn

WATCYN WATCYN  
Canig, 'Yr Haf' ..... Gwyneth Gwyn

Canig, 'Yr Haf' ..... Gwyneth Gwyn

Canig, 'Yr Haf' ..... Gwyneth Gwyn

Canig, 'Yr Haf' ..... Gwyneth Gwyn

Canig, 'Yr Haf' ..... Gwyneth Gwyn

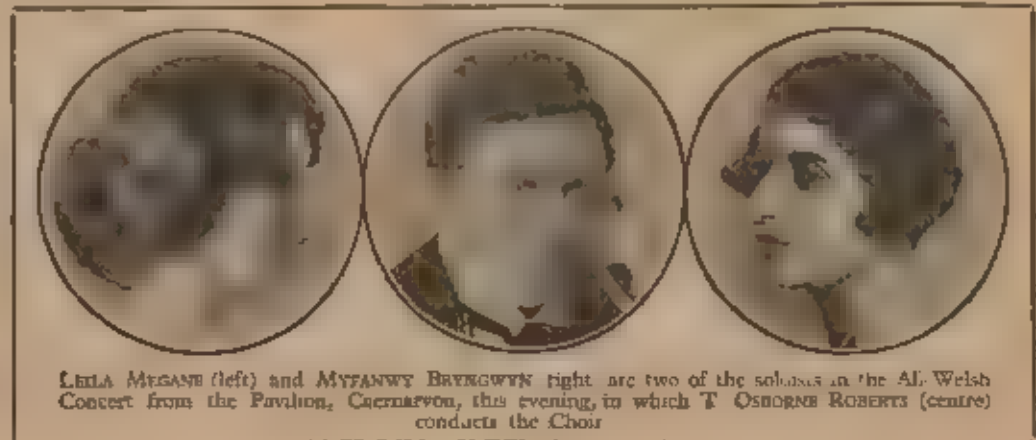
Canig, 'Yr Haf' ..... Gwyneth Gwyn

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Canig, 'Yr Haf' ..... Gwyneth Gwyn

Canig, 'Yr Haf' ..... Gwyneth Gwyn



LEILA MEGANE (left) and MYFANWY BRYNGWYN (right) are two of the soloists in the All-Welsh Concert from the Pavilion, Caernarvon, this evening, in which T. OSBORNE ROBERTS (centre) conducts the Choir



# Thursday's Programmes continued (September 26)

2.45 S. B. from London  
4.0 S. B. from London  
5.55 S. B. from London  
7.0 S. B. from London

## 6BM BOURNEMOUTH. (340 kcs./s. 284.5 m.)

10.10 CHIMAN MUSIC  
Played by the Regent Cinema  
Relayed to London and Daventry  
2.10 London Programme relayed from Daventry  
2.45 Surgeon-Captain L. F. Cope, R.N. (Retd.),  
The Care of Puppies National Dog Week  
September 22-28)

4.0 London Programme relayed from Daventry  
6.15 S. B. from London  
6.30 Market Prices for South of England Farmers  
6.35-12.0 S. B. from London (9.55 Local News)

## 5PY PLYMOUTH. (340 kcs./s. 288.5 m.)

12.0-1.0 London Programme relayed from Daventry  
2.30 London Programme relayed from Daventry  
5.15 The Children's Hour  
Turn this Stamp over, please (W. H. Wootton)  
Information for the children, while the  
junior hear the story of 'Jacob's Ladder'  
(Farjeon)  
6.40 London Programme relayed from Daventry  
6.45-12.0 S. B. from London (9.35 Local News)



THIS WEEK IS DOG WEEK  
and Surgeon-Captain L. F. Cope, R.N. (retired), will give a talk on  
'The Care of Puppies' from Bournemouth this afternoon.

## 2ZY MANCHESTER. (379 kcs./s. 376.4 m.)

12.0-1.0 THE NORTHERN WIRELESS  
ORCHESTRA  
BENTHAM WIST (Baritone)  
1.45 MISS MARGARET DENISON: 'Unseen Demon-  
strations—1. Old-Fashioned Quilting—A Recent  
Revival in the North'  
S. B. from Leeds  
4.0 Famous Northern Resorts  
Buxton  
THE BUXTON PAVILION GARDENS ORCHESTRA  
Musical Director, HOMER FELLOWES  
Relayed from the Pavilion Gardens  
5.15 The Children's Hour  
S. B. from Leeds  
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

7.45 ALFREDO RODE  
Violoncello  
8.0 S. B. from London  
9.15 North Regional News  
10.0 S. B. from London

## Other Stations.

5NO NEWCASTLE. (340 kcs./s. 284.5 m.)  
12.0-1.0 Programme relayed from Daventry  
2.15 The Children's Hour 6.0-1.0  
Programme relayed from Daventry 6.5  
6.55 Market Prices for North of England Farmers  
12.0 S. B. from London

## GLASGOW.

10.45 Mrs. Lockie, Organist of Young Men's  
Association, Glasgow S. B. from London 11.0-1.0  
A. B. from London 1.15-1.30 A. B. from London  
2.15 The Children's Hour 6.0-1.0  
Programme relayed from Daventry 6.5  
6.55 Market Prices for North of England Farmers  
12.0 S. B. from London

## ABERDEEN

11.4-12.0 Programme relayed from Daventry 6.0  
6.15 The Children's Hour 6.0-1.0  
Programme relayed from Daventry 6.5  
6.55 Market Prices for North of England Farmers  
12.0 S. B. from London

## BELFAST

12.0-1.0 London Programme relayed from Daventry 6.0  
6.15 The Children's Hour 6.0-1.0  
Programme relayed from Daventry 6.5  
6.55 Market Prices for North of England Farmers  
12.0 S. B. from London

# TONE UP YOUR WARDROBE TO-NIGHT



Turn your frocks,  
undies and jumpers  
into "a new Season's  
Outfit"—for a few  
pence! Why not  
"tone up" your  
whole wardrobe—  
To-night? Remem-  
ber, you can change  
the present colour to  
any other colour—with  
Tintex, and there is a  
special Tintex (in the  
Blue Box) which re-  
turns real silk undies  
but leaves the cotton  
lace untouched.

27 GLORIOUS LASTING  
TINTEX COLOURS

# Tintex

THE ASTONISHING NEW DYE

"Tintex as you rinse."

Follow instructions on boxes, packets and all  
Tintex material. A tiny quantity goes a long way.  
Tintex is available in 100, 250 and 500 gms.  
packs. Buy at 1/6, 1/3 and 2/6.

ONLY  
6

## GOOD SOCKS

The Two Steeples St  
Wolstan Wool No. 83 Sock  
is ideal for comfort and  
service.

It's a good looking ribbed  
sock made in a wide range of  
ingrain yarns in which there's  
a shade for every suit.

It is in excellent taste and has  
distinctive character due to  
skilful dyeing and blending of  
the St. Wolstan Wool which is  
the highest grade pure botany  
wool that can be bought.

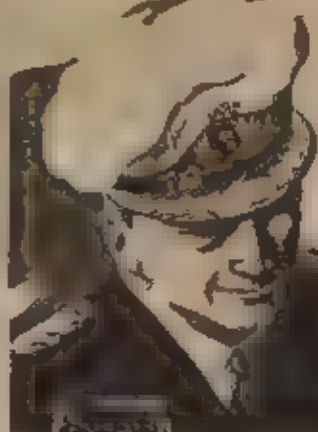
Ask your dealer for

Two Steeples  
No. 83 Socks

Also ask for  
Two Steeples St. Wolstan Wool Unders  
To be worn with the No. 83 Socks

A TRADE FOR EVERY SUIT

IS NOT  
TIME  
OFTEN  
AS VITAL  
TO YOU  
AS TO  
THIS  
MAN?



SERVICES WATCHES.  
Used all over the world under  
extreme conditions tested by  
aviation and T.T. Races. Un-  
derstandable for sports and everyday wear.  
56 MODELS in Nickel, Silver and  
Gold. With 12 or 24 hour dials  
as used in the Services. Timed,  
tested and guaranteed. POST  
THE COUPON NOW.

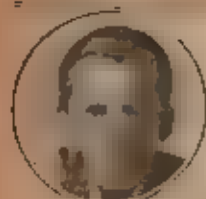
DATELOGUES:  
1. Request for Men  
2. Request for Women  
3. Request for Children  
4. Request for Babies

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DESPATCH  
RIDER.

NON-RESISTANT  
and 100% proof  
against fire and  
water. Fully  
guaranteed.  
15/6

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Please send me Catalogue No. \_\_\_\_\_  
NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_



7.45  
A PLAY BY  
J. JEFFERSON  
FABLE IN

# FRIDAY, SEPTEMBER 27 2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.)

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

7.45  
A LEADOCK  
STORY  
AS A PLAY



## 10.15 a.m. THE DAILY SERVICE

10.30 (Daventry only) TIME SIGNAL, GREENWICH  
WEATHER FORECAST

10.45 Unusual Sandwich Mixtures

11.0 (Daventry only) Gramophone Records

11.15 A Sonata Recital

JOHN S. JONES (Pianoforte)

MAURICE KEIGHTLEY SNOWDEN (Pianoforte)

12.30 Organ Music

played by

BERTHA J. JONES

Organist and Director of

Church, Broomfield

1.00 A. J. J. J. J.

1.15 A. J. J. J. J.

1.30 A. J. J. J. J.

1.45 A. J. J. J. J.

2.00 A. J. J. J. J.

2.15 A. J. J. J. J.

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12.00 A. J. J. J. J.

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12.30 A. J. J. J. J.

12.45 A. J. J. J. J.

1.00 A. J. J. J. J.

1.15 A. J. J. J. J.

## 5.15 THE CHILDREN'S HOUR

Let's Sing Something—

A Night Disturbance set up by Gordon

McConnell and Company

The Cast will include

OLIVER LLOYD

STUART K. JONES

REBECCA LLOYD

Piano

HARRY S. PEEPER (of the Co-Optimists)

and DORIS ARNOLD

6.00 M. R. RICHMOND: 'Furnishing a Bed'

6.15 'The First News'

TIME SIGNAL, GREENWICH: WEATHER FORECAST

1.00 FIRST GENERAL NEWS BULLETIN

Sir John Elphinstone (Foreign Secretary)

Perrin Powers (his Private Secretary)

Sir Francis Hain (the Prime Minister)

The Hon. George Shark (the Chancellor of the

Exchequer)

Sir Charles Trout (the First Lord of the Admiralty)

Lord Edward Hunt (the Secretary of State)

Mr. Edgar Whiting (the Minister of Education)

1.00 A. J. J. J. J.

1.15 A. J. J. J. J.

1.30 A. J. J. J. J.

1.45 A. J. J. J. J.

2.00 A. J. J. J. J.

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12.45 A. J. J. J. J.

1.00 A. J. J. J. J.

1.15 A. J. J. J. J.

1.30 A. J. J. J. J.

1.45 A. J. J. J. J.

2.00 A. J. J. J. J.

2.15 A. J. J. J. J.

2.30 A. J. J. J. J.

2.45 A. J. J. J. J.



## THE ENGLISH SINGERS

will broadcast a recital of old English songs and folk-songs tonight at 10.15 In the same programme Henri Casadesu will give some solos on the viola d'amore

late series of talks, which is a new departure recommended by the Central Council for School Broadcasting will be given by athletes of a kind, good ones and by experts in various branches of sporting activities. The first talk in the series is by D. O. A. Lowe, the famous Cambridge half-miler, and a former Olympic champion, who is one of the outstanding athletes whom England has produced since the war. Before his talk there will be a short introduction to the series by Sir Kynaston Stodd, himself a cricketer and one of the famous cricketing family, who has been president and Hon. Chairman of the governing body.

(The full programme of the course may be obtained on application to the Physical Education Department, D. H. S. 1, Grosvenor H. W. A. story has already been sent to all registered listening schools.)

3.45 Interlude

3.45 A Play for Schools  
'The Mill on the Flou'

4.30 LIGHT MUSIC  
MUSCETTA and his ORCHESTRA  
From the May Fair Hotel

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

PIANOFORTE DUETS by

WEDER, MENDELSSOHN, and SCHUMANN

Played by

ETHEL BARTLETT and RAE ROBERTSON

Allegro Brillant, Op. 93 ..... Mendelssohn

7.15 Mr. ERNEST NEWMAN: The B.B.C. Music

7.15 Musical Interlude

7.30 Lt.-Col. W. B. LITTLE: 'The Village and the Village Craftsmen—1. Village Life and Village Industries'

7.45 'Wind Up'

A Broadcast Sketch by J. JEFFERSON PARSONS

A Boy

A Fisherman

A Boy

The scene is a deserted road outside a beach-house. It is night—about 9.0 p.m.

'The Split in the Cabinet'

A Play in Two Acts by V. C. CLINTON BARONET

A play from the story by STEPHEN LEACH

This glad day  
No more mortal peccator  
Exult, O Donnie

HENRI CASADESUS

Concert en la majeure

SINGERS

What youthful sports

Come, woeful Orpheus

Mother I will have a husband

HENRI CASADESUS

Suite in Four Movements

SINGERS

Folk Songs

The Springtime of the Year

I sowed the seeds of love ..... arr. Vaughan Williams

The Turtle Dove ..... arr. Vaughan Williams

11.15-12.0 DANCE MUSIC

TEDDY BROWN and his BAND, from Ciro's Club

12.0-1.15

Experimental Transmission of Still Pictures

by the Photograph Process







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

INVITATION TO THE WALTZ (Schubert) 50000  
CLAIR DE LUNE (Debussy) 50000  
FINLANDIA (Sibelius) 50000  
OVERTURE: PINCAIS CAVE (Mozart) 50000  
OOP SHALL WIPERAWAY ALL TEARS (Mozart) 50000  
THE DANCE OF THE HOORS (Debussy) 50000  
MYNTO THE SUN (Debussy) 50000  
HARK HARK THE LARK (Schubert) 50000  
PRE LDE IN C SHARP MINOR (Debussy) 50000  
SYMPHONY NO. 5 IN F (Schubert) 50000  
OVERTURE: FLYING DUTCHMAN (Mozart) 50000  
INTRODUCTION TO ACT III: TAMMHAUSER (Mozart) 50000  
FUNERAL MARCH (Toscanini) 50000  
WOTAN'S FAREWELL AND THE MAGIC FIRE (Mozart) 50000  
OVERTURE: TAMMHAUSER (Mozart) 50000  
SELECTION: THE STUDENT PRINCE (Mozart) 50000  
MYSELF WHEN YOUNG (Mozart) 50000  
OVERTURE: DET AND PEASANT (Mozart) 50000  
DO NO GO BY LOVE (Mozart) 50000  
OVERTURE: MAGIC FLUTE (Mozart) 50000  
WITH VERDURE CLAD (The Creation) (Mozart) 50000  
SYMPHONY IN D MINOR (Mozart) 50000  
OVERTURE: RIENZI (Mozart) 50000  
HIN ON DINTON AN' MORE (Mozart) 50000  
OVERTURE: MARTHA (Mozart) 50000  
PRELUDE AND FUGUE IN D MINOR (Bach) 50000  
SOFTLY AWAKES MY HEART (Mozart) 50000  
NOW SLEEPS THE CRIMSON PETAL (Mozart) 50000  
AVE MARIA (Schubert) 50000  
IN SUMMERTIME ON BRIDEN (Mozart) 50000  
APPLES ON REVE (Mozart) 50000  
PIANOFORTE CONCERTO "The Emperor" (Mozart) 50000  
SYMPHONY NO. 7 IN A MAJOR (Mozart) 50000  
THE LUTE PLAYER (Mozart) 50000  
OVERTURE: TAMMHAUSER (Mozart) 50000  
OVERTURE: SEMI-ANTOPE (Mozart) 50000  
WAND OF YOUTH SUITES (Mozart) 50000  
FAPLURE: LOHENGREN (Mozart) 50000  
ISOLDA: A NARRATION TO BRANGANE LIEBER (Mozart) 50000

## "His Master's Voice"

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

## Friday's Programmes continued (September 27)

### SWA CARDIFF. (888.5 m.)

- 20-10 London Programme relayed from Daventry
- 2.30 London Programme relayed from Daventry
- 4.0 JOHN STRAN & CARLTON CELEBRITY ORCHESTRA relayed from The Carston Restaurant
- 5.15 The Children's Hour
- 6.0 Mr W. H. JONES 'The Romance of the West in South Wales—VI. Steel at Port Talbot'
- 6.15 S.B. from London
- 6.30 Mr J. KYRIE FLETCHER 'Plan News—II Some Curious Place Names'
- 6.45 S.B. from London
- 9.55 West Regional News
- 10.0-11.15 S.B. from London

### SWANSEA. (1040 kc/s. (288.5 m.))

- 2.30 London Programme relayed from Daventry
- 5.0 S.B. from Cardiff
- 6.15 S.B. from London
- 6.30 S.B. from Cardiff
- 6.45 S.B. from London
- 9.55 S.B. from Cardiff
- 10.0-11.15 S.B. from London

### 6BM BOURNEMOUTH. (1040 kc/s. (288.5 m.))

- 2.30 London Programme relayed from Daventry
- 6.15-11.15 S.B. from London

### 5PY PLYMOUTH. (1040 kc/s. (288.5 m.))

- 2.30 London Programme relayed from Daventry

5.15 The Children's Hour  
Where'er this jar is found, it follows plain,  
The hair once gone shall be restored again.  
The subject matter in the play,  
'RESTORING THE 'AIR' (Margorie Redman)

- 6.0 London Programme relayed from Daventry
- 6.15-11.15 S.B. from London (0.55 Fortenhaming Local News)

### 27Y BIRMINGHAM. (797 kc/s. (376.4 m.))

- 2.30 London Programme relayed from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA  
March, 'Under the Banner of Victory' Von Blon  
Overture, 'Masanella' ..... Aubert  
J. nonnissaja (Wedding Dance) ..... Glinka  
Selection 'Romeo and Juliet' ..... Gounod  
Chorus ..... Fux

- 5.15 The Children's Hour  
THERE'S NO PLACE LIKE HOME  
The Indian in his Wigwag; The Gypsy in his Caravan; The Arab in his Tent; The Japanese in his Paper House  
Songs sung by HARRY HOPWELL, and music by THE SONGSING TRIO

### 5.0 SHORT STORY READING ELEANOR GAUMER: 'The Talkies.' S.B. from Leeds

- 6.15 S.B. from London
- 9.55 North Regional News
- 10.0-11.15 S.B. from London

### Other Stations.

#### 5NO NEWCASTLE. (1,300 kc/s. (230.1 m.))

- 2.30 London Programme relayed from Daventry
- 4.30-6.00 relayed from Thry & Blackett Street Restaurant, Liverpool
- 6.15 S.B. from London
- 6.30 Mr J. KYRIE FLETCHER 'Plan News—II Some Curious Place Names'
- 6.45 S.B. from London
- 9.55 The Children's Hour
- 10.0-11.15 S.B. from London

#### 5C GLASGOW. (775 kc/s. (386.3 m.))

- 4.0 A Cup of The Station
- 6.15 S.B. from London
- 6.30 Mr J. KYRIE FLETCHER 'Plan News—II Some Curious Place Names'
- 6.45 S.B. from London
- 9.55 The Children's Hour
- 10.0-11.15 S.B. from London

#### 5BD ABERDEEN. (605 kc/s. (495.8 m.))

- 4.0 A Light Entertainment of The Station
- 6.15 S.B. from London
- 6.30 Mr J. KYRIE FLETCHER 'Plan News—II Some Curious Place Names'
- 6.45 S.B. from London
- 9.55 The Children's Hour
- 10.0-11.15 S.B. from London

#### 23E BELFAST. (1,300 kc/s. (230.1 m.))

- 12.0-1.00 relayed from Thry & Blackett Street Restaurant, Liverpool
- 12.30-1.00 relayed from Thry & Blackett Street Restaurant, Liverpool
- 1.30-2.00 relayed from Thry & Blackett Street Restaurant, Liverpool
- 2.30-3.00 relayed from Thry & Blackett Street Restaurant, Liverpool
- 3.30-4.00 relayed from Thry & Blackett Street Restaurant, Liverpool
- 4.30-5.00 relayed from Thry & Blackett Street Restaurant, Liverpool
- 5.30-6.00 relayed from Thry & Blackett Street Restaurant, Liverpool
- 6.30-7.00 relayed from Thry & Blackett Street Restaurant, Liverpool
- 7.30-8.00 relayed from Thry & Blackett Street Restaurant, Liverpool
- 8.30-9.00 relayed from Thry & Blackett Street Restaurant, Liverpool
- 9.30-10.00 relayed from Thry & Blackett Street Restaurant, Liverpool
- 10.30-11.00 relayed from Thry & Blackett Street Restaurant, Liverpool
- 11.30-12.00 relayed from Thry & Blackett Street Restaurant, Liverpool

### THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

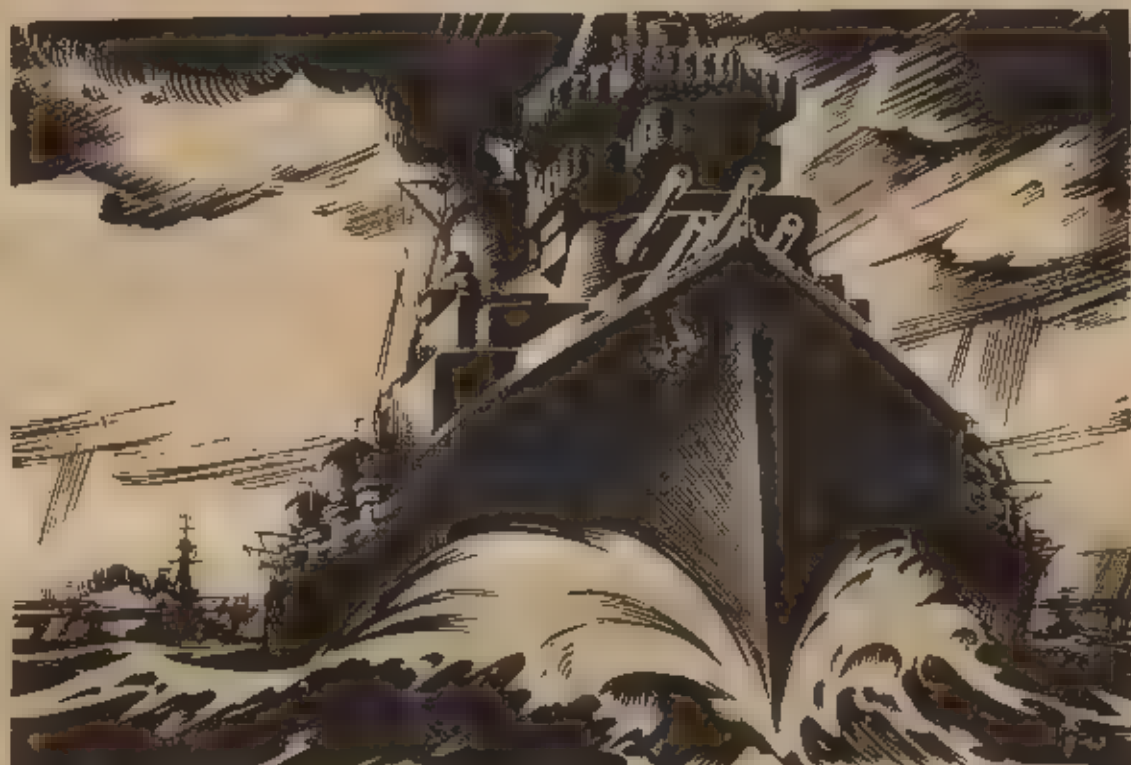
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in your own set. Then will your reception be

steady and sure



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For L.T. 45 amp. hrs.  
8/6 per 2-volt cell

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Exide Service Agents give service on every make of battery*

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EXHIBITION  
OLYMPIA  
JULY 10-14 1925  
ADMISSION 5/- DAILY  
10/- WEEKLY

STANDS 172 & 175

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*Both Sides of the Bristol Channel.*

## WHERE DID AMERICA GET ITS NAME?

A Sheriff of Bristol—A Programme About Children—Composer and Commercial Traveller—A Rustic Farce—  
From the West Country

*'America's Debt to Bristol.'*

EVERY schoolboy has heard of the man whose name is supposed to have been used for the New World—namely, Amerigo Vesputi. He was a Florentine who first visited the New World in 1499. Of course, Christopher Columbus has always had most of the credit, for, although his name was Cristoforo Colombo, it was, luckily for his immortality, Latinized into a form which makes it easy and acceptable to Anglo-Saxons on both sides of the pond. If Bristol's claims are upheld, however, it is likely that a new case will be made for the godfather of the continent. Bristol had a sheriff in 1503 whose name was Richard Ameryk or Americks. There is an interesting brass in the famous old Bristol church, St. Mary Redcliffe, which bears upon this name. It is to John Brook, once servant at law to King Henry VIII. "And near him," runs the inscription, "rests Johannes, his wife, daughter and heir of Richard Americks, whose soul God propitieth." A man! Mr. A. G. Power, to whom Bristol owes much for making public testimony and little-known facts, gives a talk on "America's Debt to Bristol" on Saturday, October 5, at 7 p.m.

Yours Truly,

**T**HERE is a word which frequently appears in school examination papers to designate the poetical habit of making the part-represent the whole. It is not so difficult to remember the definition, but it often takes much brain-searching to find a good example. Very often the perfect example comes to mind a long time after. Perhaps that is the explanation of the fact that a programme dealing with children which includes *Canter's Santa Anthon Youth* takes this attractive item as the general title. It is a programme about children, but not for children—not even for parents, whose instincts are apt to be proprietary. The programme begins with *Entrance and Dance of the Children* (German), to be played by the National Orchestra of Wales, and the Orchestra concludes with Debussy's *Gossamer's Cuckoo*. The Mountain Ash Girls' Choir, conducted by Miss E. Thomas, will sing three groups of songs. This choir is recognised to be the best girls' choir in Wales, which is tantamount to saying that it is the best in the kingdom, for Welsh singers are hard to beat!

*A Welsh Progenitor.*

**L**AURA LAUGHARNE (soprano), the Cerydd Glee Singers, conducted by E. J. Rowlands, Haydn Lewis (violin-cello), give a Welsh Programme on Friday, October 4, at 7.45 p.m. Miss Laugharne is a native of Dinas Cross, Pembrokeshire, and I understand that her surname is also a place-name near St. Clare, in Carmarthenshire. Although it is sounded as one syllable, she rightly discourages attempts to modernize the spelling.

*The Merry Tramp.*

**M**R. FROM TYLER takes Tom Coryat, Sumner & Merry Pump, as the subject of the second of his West County sketches. This character was known as the *epicure*. He set out from Odessa, tramped across Europe and back in one pair of shoes, returned to his native village, and hung up the shoes in the church.

### A Welsh Composer.

[illegible]

MY SWEET NATIVE SOIL.

A corner of the little Somerset Village of Axbridge is one of those memories of home that so constantly beset Tom Coryat, the Somerset tramp of whom Mr. Froom Tyler will talk in the second of his "West Country Sketches" on Monday, September 30.

### In Spite of Handicaps.

**H**E was a native of Newcastle-Emlyn, Carreganshire, and although music was his passion, he earned his daily bread as a commercial traveller. He edited *Y Gerddor*, the Welsh musical magazine, from 1890 until his death in 1913; he wrote the weekly musical article for the *South Wales Weekly News* for many years, and he was also editor-in-chief of the Welsh Hymnals of the Church in Wales, Welsh Wesleyans, and Congregationalists. It will be seen therefore that his musical activity, which earned for him the name of the *Welsh Schubert*, was truly amazing, the more so as his health was never good. Mr. J. Maldwyn Thomas (tenor) and Mr. W. J. Davies (bass) will sing solos, and the Kymric Oranga Choir will sing athen.

*Oil at Llandarcy.*

**T**HE next talk of the series 'The Romance of Industry in South Wales,' by Mr. W. H. Jones, will be given on Friday, October 4, at 8 p.m. The subject will be 'Oil at Llandarcy.' This is quite a new industry compared with the subjects of Mr. Jones's former talks, which have proved so full of romantic reminiscence. The romance of oil is to be found in the record of the early pioneer days, when Persia was being searched for the hidden wealth which is being so freely and literally 'tapped' today. When Colonel Landberg made his wonderful solo flight from New York to Paris, two years ago, we learned that he had already earned in America the sobriquet of 'The Flying Fool.' The first prospector for oil in Persia was dubbed 'The Mad Britisher.' But both succeeded, whether foolish or mad, and intrepidity was the characteristic equally in both adventures. The story of the discovery of the oil-wells by the romantic personage whose name is perpetuated in the ecclesiastical-looking name 'Llandarcy' by which the oil refinery between Swansea and Neath is known, will be told in this talk, as well as the manner of handling the oil from its origin to its complete manufacture.

*A Play in Welsh.*

**A** SPECIALLY interesting feature will be given in the Welsh Interlude on Tuesday, October 1, at 7.0 p.m., when the Swansea Welsh Drama Society Players will present a one-act play by J. Ellis Williams. It is entitled *Po Leshad—?* (What shall it Profit?), and was the winning play in the Drama Competition in Swansea at the National Eisteddfod in 1926. This play deals with Welsh life and tells of a widowed mother who is supported by her only son. While the son complains that he is unable to enjoy life because he has to spend all his earnings in the support of his mother and himself, a stranger knocks at the door, inquiring for someone who lives next door. Before he leaves he tells his own story, which has a curious bearing on the life of the young man. How the tale is justified, listeners will learn in a dramatic conclusion.

*'The Second Clue.'*

**T**HE SECOND CLUE, a one-act play by J. Odams, which will be given on Friday, October 4, after incidental music at 10.15 p.m., is described as a rustic farce. The scene is a wayside railway station where nothing happens between two and five in the afternoon. At least, normally nothing happens; but when the junior clerk and porter quarrel about responsibility because the locomotive is away, the stage is set for trouble.

*In the Cider-Apple Country.*

**D**AN'L GRAINGER, who is well known to  
 everyone in his neighborhood as of Somerset  
 is the author of a paper which will be in-  
 eaded in A West Jersey Patriot on Monday,  
 September 1st at 1 p.m. It is called *Am I Not  
 Slaves in Their Seats*, the piece is re-written in  
 Somerset, and he uses a hat brand - *Wing*.  
 When I add that Grandfather Ashbel, a real old farmer  
 has a son-in-law called Betty a pretty man, and that  
 a pretty fellow but a fellow even to with out  
 among, which is precisely what Keuben does,

## 'STEEP HOLM'

4.0  
INTERNATIONAL  
WATER  
POLO

SATURDAY, SEPTEMBER 28  
2LO LONDON & 5XX DAVENTRY  
842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

7.30  
A  
POPULAR  
CONCERT

10.15 a.m. THE DAILY SERVICE

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

10.45-11.0 Miss ETHEL R. HAMBRIDGE, "Autumn Dreaming for Home Workers and Teachers"  
In this talk Miss Hambridge, of "Needlecraft House," deals generally with the subject of autumn dreaming for home workers and teachers. The talk is the first of four monthly talks.

1.0-2.0 LIGHT MUSIC  
MOSCHETTO and his ORCHESTRA  
From the May Fair Hotel

3.30 A Ballad Concert

NELLIE PALLISER (Soprano)  
LEONARD ASHDOWNE (Baritone)

NELLIE PALLISER  
If there were dreams to sell ... Ireland  
The Fuchsia Tree ... Quilter  
Cuckoo Song ...  
LEONARD ASHDOWNE  
A Serenade ... Cyril Scott  
I will go with my Father a-ploughing ... Quilter  
NELLIE PALLISER  
Do not go my love ... Hageman  
In April ... Phillips  
Song of the Open ... La Forge  
LEONARD ASHDOWNE  
Ashes of Rome ... Huntington Woodman  
Roving in the Dew ... Butterworth  
Youth ... Peter Warlock

4.0 England v. Germany

A Running Commentary by Mr. H. L. PRICE  
on the Water Polo International, played under  
the auspices of the Severn Swimming Club  
Relayed from the Pitfield Street Baths,  
Sharncliffe

THIS afternoon listeners will have an opportunity to share in the excitement of one of the most strenuous games there is, for water polo of international class calls for greater physical fitness in its exponents than almost any other game. The evening commentary on today's match will be given by Mr. H. L. Price, a notable all-round athlete who, besides playing water-polo for Oxford from 1926 to 1928, is a Rugby and hockey international and a county cricketer.

4.45 CINEMA ORGAN  
Music  
Played by ALICE TAYLOR  
Relayed from  
Davis' Theatre, Croydon

5.15 THE CHILDREN'S HOUR  
The programme this afternoon  
was written by DIANE  
McFELINE, and sung at  
the piano by HELEN  
ALSTON  
Tracked Down an Ad-  
venture Story (Lionel B.  
Clifford)  
The Story of 'Beadle's  
Job'—How it was done  
(Gladys Mabel Maynard)

6.0 Musical Interlude  
6.15 'The First News'  
TIME SIGNAL, GREENWICH  
WEATHER FORECAST  
FIRST GENERAL NEWS  
By ALICE TAYLOR  
Announcements and Sports Bulletin  
6.40 Musical Interlude

Tonight at 9.0.  
'WALLAH!  
WALLAH!'

Something Obviously Oriental  
By GORDON McCONNEL  
Music selected and arranged by  
DORIS ARNOLD

'When assailed by doubt—sing loudly.'—  
(North-Eastern Proverb)  
'Let not the sledge-hammer of ratio-  
cation fall upon the addled egg-shell  
of mirth.'—(Sayings of Gorniac the  
Scribe)  
'Lo! the bul-bul bellows! Unlatch  
the musicians.'—(Nanah Stihwun)

CAST.  
OLIVE GROVES MICHAEL SHAW  
MELBOURNE SYDNEY DORIS ARNOLD  
THE REVUE CHORUS  
THE GERSHOM PARKINGTON QUINTET

5.45 THE FOUNDATIONS OF MUSIC  
PIANOFORTE DUETS by WEBER, MENDELSSOHN  
and SCHUMANN  
Played by ETHEL BARTLETT and RAE ROBERTSON

Andante and Variations, Op. 83a. Mendelssohn

7.0 Mr. BAMEL MAINE, 'Next Week's Broadcast  
Music

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

7.25 Musical Interlude

7.30 A Popular Concert

Arranged by ALLAN BROWN  
Relayed from the Kingsway Hall  
THE BAND OF H.M. WELSH GUARDS  
(By permission of Col. R. E. K. LEATHAM, D.S.O.,  
(Commanding)  
Director of Music, Captain ANDREW HARRIS,  
L.R.A.M.  
March, Captain A.I. ... Ellis

HARRY RADFORD (Bass)  
The Love Day ... A. J. Allen  
The Love of God ... J. J. J. J.  
(Accompanied on the Grand Organ by ALLAN  
BROWN)

BAND  
Selection, 'Utopia Limited' ... Sullivan

THE older Gilbert and Sullivan enthusiasts among our listeners will remember that during the long run of *The Gondoliers*, the opera which was given at Windsor by Royal Command, an unhappy quarrel separated Gilbert and Sullivan, and broke their partnership for some years. It was during the interim that Sullivan composed *Huddell Hall* to Sydney Grundy's libretto. When the two old friends composed their differences, it is not too much to say that the peace was hailed with something like national rejoicing. *Utopia Limited* was the first result of their renewed collaboration, the thirteenth in order of date, of the Gilbert and Sullivan operas. It was a real success on its production and ran for about two months.

BAND and GRAND ORGAN. ALLAN BROWN  
Concert Solo. The Love Day ... Sullivan  
(Soloist, Sergei A. BERTINSON)

THELMA TUDOR (Soprano)  
Rebecca and Anna Ah fors è la ' (The one of  
Whom I dreamed) ... La Traviata ... Verdi

THIS, one of the best-known and most universally popular of all the Verdi operas, is sung in the first Act ... *La Traviata* by the heroine ...

Quoted have been in her salon, making merry, and Alfred, in whose arms she dies at the end of the opera, after a long and arduous life, has been overheard to say, having a merry and good time. And yet, on the one hand, he has declared for her she repays the price of his song and then suddenly changing, as though doubtful whether her passion can come to one like her she has set it as a burden ever free. I still have on many on from pleasure to pleasure.

ALLAN BROWN  
Concert Overture in C Minor ... W. Ham Bead

LEONARD HENRY will entertain

BAND  
A Hunting Scene ... Broadbent  
BAND and GRAND ORGAN (ALLAN BROWN)  
Egmont, Op. 84 ... Beethoven

9.0 'WALLAH!  
WALLAH!'  
(See top of column 2)

9.40 'The Second  
News'

WEATHER FORECAST,  
SECOND GENERAL NEWS  
BULLETIN ... Local An-  
nouncements ... country  
and Shipping Forecast  
and Fat Stock Prices

9.55 The Railway  
Employees Carnival  
Held at Manchester,  
1929

Short Speeches by the  
Joint Presidents of the  
Carnival, Sir HENRY A.  
WALKER, General Manager  
of the Southern Railway,  
and Mr. A. G. WALKER,  
M.P., Secretary of the  
Railway Clerks Association  
(S.E. from Manchester)

10.10 Mr. GERALD DABY,  
'The Week in London'

10.25-12.0 DANCE  
MUSIC  
AMERSON'S BAND, from  
THE MAY FAIR HOTEL



WATER POLO COMES ON THE AIR.

A running commentary on the match between England and Germany will be relayed from the Pitfield Street Baths this afternoon. This picture shows a critical moment in that most strenuous of all games.



# SATURDAY, SEPTEMBER 28

## 5GB DAVENTRY EXPERIMENTAL

626 kcz. (479.2 m.)

TRANSMISSIONS FROM LONDON TACTIC WILL BE JITTERY AT TIMES

**3.30 Vaudeville**  
(From Birmingham)  
**MADEL CONSTANTINE** in another 'Buddy'  
Sketch  
**ERNEST JONES** and his Banjo  
**WILL GARDNER** (Entertainer)  
**ERNEST ELLIOT** (in his Original Humour at the Piano)  
**PHILIP BROWN'S 'DOMINOS' DANCE BAND**

**4.30 A MILITARY BAND CONCERT**  
**SYDNEY MADEN (Conductor)**  
**THE WINDMILLS MILITARY BAND**  
Conducted by **E. WALTON O'DONNELL**  
Overture, 'Zampa' ..... **Harold**  
**SYDNEY MADEN**  
Earl Bristol's Farewell ..... } **C. A. Lidger**  
See where my love is now if gone } **Cadman**  
At Dawning  
**BAND**  
Pavane Suite de Concert  
Cherchez le Tzigane  
Le Caprice de Nijinsky  
Danse de la Mort  
Mazurka de la Mort  
Un Bon Petit Air  
Tarentelle Fre-

**5.30 The Children's Hour**  
(From Birmingham)  
'Snooky Vlogs Fairyland,' by Phyllis Richardson  
**ARTHUR LINDEAY** will Entertain  
The Fearless Adventure of Daniel O'Rourke, by Margaret M. Kennedy  
**ERNEST JONES** (Banjo)  
**6.15 'The First News'**  
**JIM SIONAL, GLENWICH WEATHER FORECAST**  
**FIRST GENERAL NEWS BULLETIN** (Aloud)  
and Sports Bulletin  
**6.40 Sports Bulletin** (From Birmingham)  
**6.45 Light Music**  
(From Birmingham)  
**THE BIRMINGHAM STUDIO ORCHESTRA**  
Conducted by **FRANK CANTRELL**  
Overture, 'Dance of the Hours' ..... **Suppe**  
**PAULINE DAY** (Contralto) and **JAMES HOWELL** (Bass)  
Break Down the Light .....  
The Coming of a Dream ..... **Knight**  
**ONE PART**  
Selection, 'The Daisy Chain' and 'More Daisies' ..... **and Lehmann**  
**PAULINE DAY** and **JAMES HOWELL**  
A Summer Night ..... **Goring Thomas**  
Alone ..... **Mistake**



**THE CARDIFF STATION TRIO**  
(Left to right) Hubert Pengelly, Frank Thomas and Ronald Harding, who are to broadcast tonight from 5GB

**ORCHESTRA**  
Introduction, 'A Summer Morn' ..... **Hausman**  
Spinning Chorus ('The Flying Dutchman') ..... **Wagner**  
March, 'The Queen of Sheba' ..... **Gounod**

**7.45 An Orchestral Concert**  
(From Birmingham)  
**THE BIRMINGHAM SYMPHONY ORCHESTRA**  
Conducted by **JOSEPH LEWIS**  
**MILDRED DILLING** (Harp)  
**WALTER HARRIS** (Flute)

**ORCHESTRA**  
Romantic Overture Schubert, arr. Stillman. Kelly  
Arranged from the original Piano Solo Duo—  
First Time of Broadcasting)  
**MILDRED DILLING, WALTER HARRIS** and **Orchestra**  
Concerto in G for Flute and Harp (K.299) ..... **Mozart**  
**ORCHESTRA**  
Symphony No. 40 in D minor (K.550) ..... **Mozart**

**MILDRED DILLING** and **Orchestra**  
Fantasia F. Schubert  
Overture  
Symphony No. 40 in D minor (K.550) ..... **Elgar**

**9.0 The Second News**  
**WEATHER FORECAST, GENERAL NEWS**  
and **SPORTS**

**9.15 Chamber Music**

**THE CARDIFF STATION TRIO**  
**THOMAS** (Piano)  
**THOMAS** (Piano)  
**THOMAS** (Piano)  
**THOMAS** (Piano)

**Trio in G, Op. 1, No. 3** ..... **Beethoven**  
Adagio-Allegro Vivace; Largo con sordina  
**SOPHIE WYAN** (Soprano)  
Die Forelle (The Trout)  
Gretchen am Spinnrade (Margaret at her spinning wheel) ..... **Hubert**  
Liebesbotschaft (Love's Messenger)  
Nachstück (Night Piece)  
Der Jungling im Bache (The Youth at the Brook)

**Trio**  
**Trio in D** ..... **Mozart**  
Allegro, Andante, Allegro Vivace; Largo

**10.30-11.15 DANCE MUSIC**  
**AMPHOS'S BAND** from the **MAY FAIR HOTEL**

**11.15-11.45**  
Experimental Transmission of Still Pictures  
by the **Photograph Process**

**11.45-12.15**  
Experimental Transmission of Still Pictures  
by the **Photograph Process**

**12.15-12.45**  
Experimental Transmission of Still Pictures  
by the **Photograph Process**

**12.45-1.15**  
Experimental Transmission of Still Pictures  
by the **Photograph Process**

**1.15-1.45**  
Experimental Transmission of Still Pictures  
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**1.45-2.15**  
Experimental Transmission of Still Pictures  
by the **Photograph Process**

**2.15-2.45**  
Experimental Transmission of Still Pictures  
by the **Photograph Process**

**2.45-3.15**  
Experimental Transmission of Still Pictures  
by the **Photograph Process**

**3.15-3.45**  
Experimental Transmission of Still Pictures  
by the **Photograph Process**

**3.45-4.15**  
Experimental Transmission of Still Pictures  
by the **Photograph Process**

**4.15-4.45**  
Experimental Transmission of Still Pictures  
by the **Photograph Process**

**4.45-5.15**  
Experimental Transmission of Still Pictures  
by the **Photograph Process**

# Nearly Everyone Can Write

I NEVER go away for a week-end or a holiday proper without making my pen pay my way. Incidentally some weeks I earn more from my pen than I do from my other work. I say that the Premier School of Journalism has enabled me to write a pupil of the Premier School. I have written a story which has been published in a magazine and I have a similar experience. The writer is greater to-day than it has been for many years. Hundreds of fresh stories are published every month. Even some of the best important publications pay 4s. or 5s. for stories of about 1,000 words, and from a magazine a Premier School pupil has received as much as £18 18s. for a short story written during his term.

Back the fair for story writing the wide open. Short articles of about 400 words are paid for at rates varying from 10s. to £1 10s. each, according to the standard of the publication and the nature of the material. For longer work higher prices are paid, ex-students of the School having earned as much as £100 for a story or a series of articles.

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"Have had a successful month and made £36."  
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**ROWE HARDING,**  
the famous Welsh International, will deal  
with current topics in W. b. Rugby  
football in a talk from Swansea this  
evening at 6.0.

Full-time/Part-time Programs are defined as on page 5, 7, 1



[illegible]

WJ 75 F 02  
只具性: 4 F 01, 02, 03





(Manchester Pronouns continued from page 834.)

MOLLIN WOLLASTON  
H. MORESCO .. Bachmanian.  
ARLAND and Rondo Capriccioso .. M. de S. ...  
ONCESTIA  
KARSTENSON .. Samson and Delilah .. .. Samson and Delilah

3.30 The Contrabass & Melrose Orchestra  
 Premiere, 'Napoleon Bonaparte' - by *Benjamin*  
 The King's Married Suit - by *Benda*  
 The Blue Beard and Fatima  
 Hindoo Priests The Coenacs  
 Waltham, 'Jornalisten' - by *Johann Strauss*

4.0 London Programmes relayed from Daventry  
4.15 THE NORTHERN WOODS ORCHESTRA  
Recollections of Gounod ..... *art. Gounod*  
Under the Palms ..... *Olsen*  
March: The Soldiers of Fortune ..... *Arphor*

515 The Children's Hour  
S. B. ...

40 London Programme received from Diversity  
2.15.54 from London

4.10 *S.A. from London*  
4.40 *Regional Sports Bulletin*  
4.55 *S.B. from London*

7.0 The Most Reverend RICHARD DOWNEY  
D.D., Archbishop of Liverpool: \* Civic Virtue.  
S.I. for 2 1/2 hours

\* **Practical** — Just a little something to do for  
Nights of Faithful Living.

7.5  
" 30

March 1—1914  
**The Bathroom Door**  
A Farce in One Act

(LITERATURE) 30

The young boys  
The young boys  
The young boys  
The young boys

Produced by D. E. CRUICKSHANK

8.0 Famous Northern Resorts  
Llandudno  
S.B. from Liverpool

9.0 S.R. from London  
9.7 North Regional News and Sports Bulletin  
10.0 The Railway Employees Carnival, Belle Vue,  
Manchester. 1929

**Short Speeches by the Joint Presidents of the**  
**General and Special Committees of the**  
**British Association of Railway Clerks.**

10.10-13.0 S.B. from London

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

2BE		BELFAST.		1830	
3.30	Monday	Monday	The	Monday	Monday
4.00	Tuesday	Tuesday	Tuesday	Tuesday	Tuesday
4.30	Wednesday	Wednesday	Wednesday	Wednesday	Wednesday
5.00	Thursday	Thursday	Thursday	Thursday	Thursday
5.30	Friday	Friday	Friday	Friday	Friday
6.00	Saturday	Saturday	Saturday	Saturday	Saturday
6.30	Sunday	Sunday	Sunday	Sunday	Sunday
7.00	Monday	Monday	Monday	Monday	Monday
7.30	Tuesday	Tuesday	Tuesday	Tuesday	Tuesday
8.00	Wednesday	Wednesday	Wednesday	Wednesday	Wednesday
8.30	Thursday	Thursday	Thursday	Thursday	Thursday
9.00	Friday	Friday	Friday	Friday	Friday
9.30	Saturday	Saturday	Saturday	Saturday	Saturday
10.00	Sunday	Sunday	Sunday	Sunday	Sunday

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for the  
'Race'*

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# What Broadcasting has Done for Nature-Study.

By Clifford W. Grestorex, F.Z.S.

**T**HERE can be no doubt that the frequent broadcasting of talks upon natural history subjects has done much to extend and to intensify the general public's interest in the study of Nature.

In this age of stress and busle, every agency that helps to keep us in touch with Nature is to be encouraged. It may be that, soon or late, we shall be compelled to draw closer and closer to the sweet, restorative, and health-giving influence of the great Earth. The turmoil of modern commerce, the exhaustion that is rendered almost inescapable by modern industry, the nervous strain inalienably bound up with professional activities under twentieth-century conditions, all combine to accentuate our need for the ministry of the birds and of the woods. We need the benediction of the countryside.

Whether interest in all pertaining to the wild life of the outdoor world be aesthetic, intellectual or utilitarian, it is an interest that deserves to be fostered everywhere. If it be aesthetic or intellectual, it helps to satisfy the soul's love for beauty or the mind's inborn desire for knowledge; still more knowledge of the land, the life of Nature. If it be utilitarian then the material welfare of those who put such knowledge to good account will be increased. The farmer and the gardener, if they would cultivate the Earth's products to the best advantage, must know which are their

friends and which are their foes amongst the ranks of beasts and birds, of creeping things and of plants. Many a smallholder has benefited by the wireless talks on economic entomology, and many a fruit grower has gathered better crops because, ignorant to recognize his avian helpers in the garden, he has not driven them aside and left the birds to devour the insects that, otherwise, would have attacked his trees.

It is a significant fact that following the talks on bird-life, there has been an increased demand for books and articles dealing with our avian neighbours. Within the last two or three years, certain books about birds have ranked as 'best sellers' a degree of popularity to which, in the main, only novels and the biographies of eminent personages ever attain.

The broadcasting of nature talks is an aid towards the human education of the community. Particularly, this is true when village children are concerned. Not long ago the writer was staying at a picturesque hamlet in Nottinghamshire, and, one morning he overheard a country boy's conversation with a schoolmate who wished to throw a stone at a song thrush.

'No, don't do that,' the lad said. 'Thrushes are birds that eat slugs and snails. Your Dad's a gardener, and he knows what a nuisance they are.'

'How do you know what thrushes eat?' the other boy enquired.

'I know right enough,' his companion replied. 'There was a talk about birds on the wireless last night, and some of it dealt with birds that help folks grow good crops. The thrush is one of them. Besides, it's better fun to watch birds than it is to kill them. I've found that out since we had a wireless at our house. So there!'

The fatal stone was pitched into a pond, and the song thrush remained unmolested.

To the exile in a far-off land, a wireless talk about the life of the English countryside may bring memories of exquisite fragrance, thoughts that do often lie too deep for tears. To those who have been long in City pent, or who are confined to the house by wearing illness, a vivid word-picture of some aspect of the open-air world may be an inspiration and an unutterable joy. The sight and sounds it conjures up may be as cheering, to the languishing spirit, as the sunshine on the grassy hillside, or the wind playing siren music amongst the trees.

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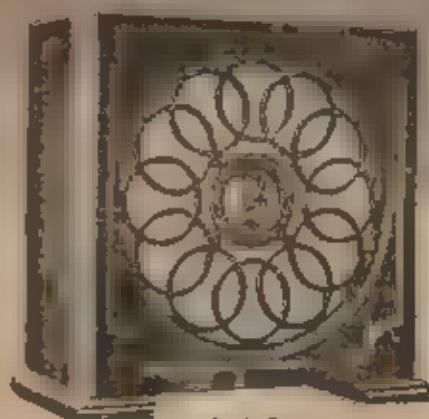


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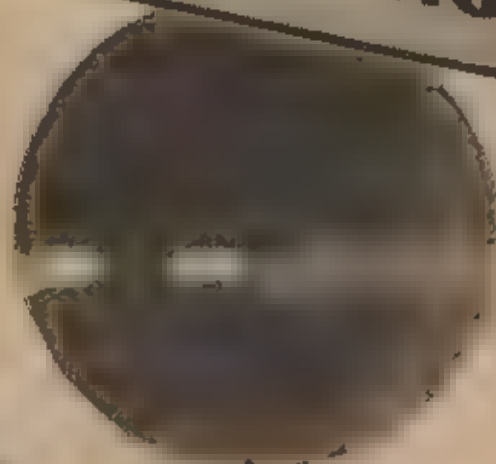
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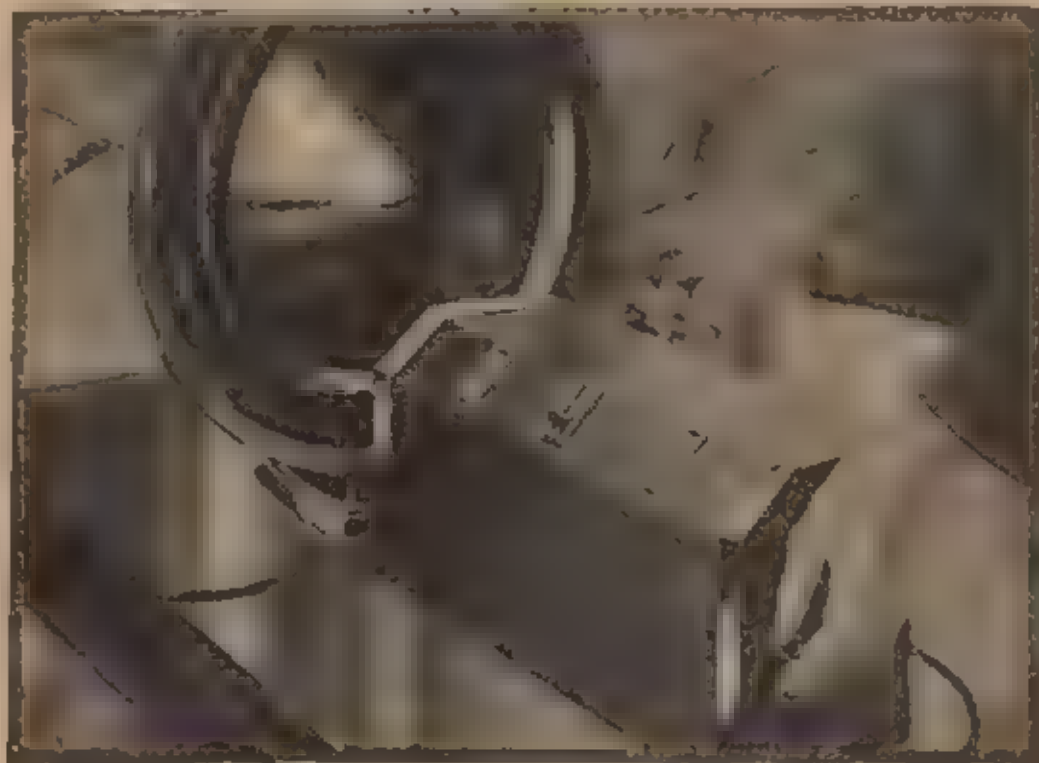
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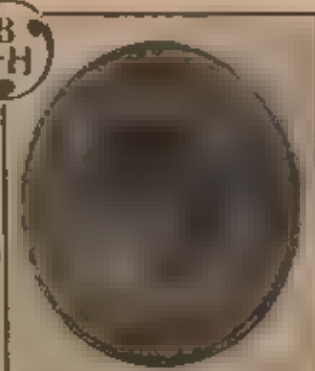
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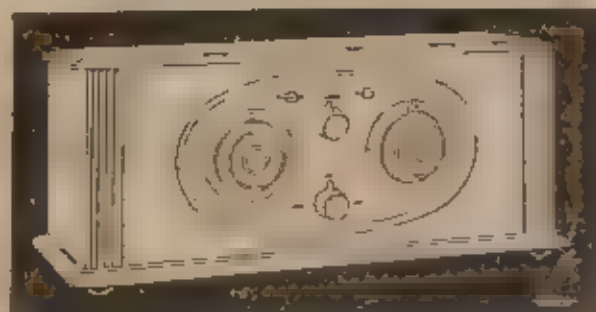
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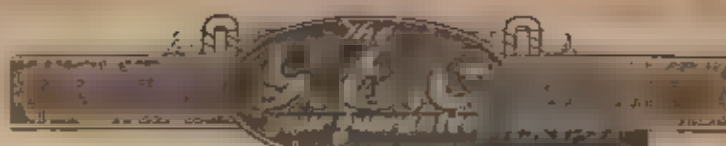
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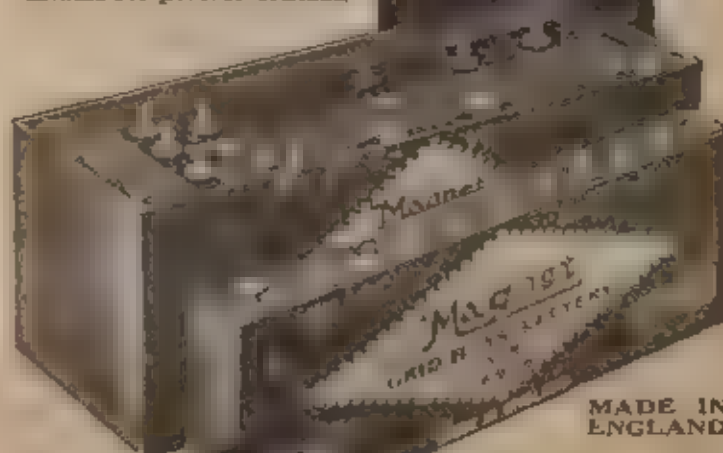
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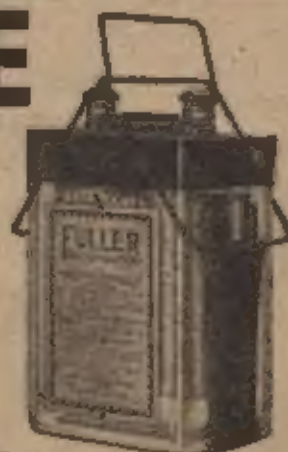
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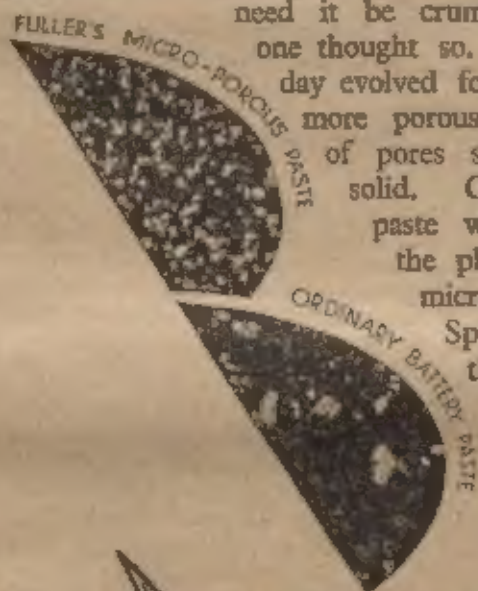


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