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THE RADIO TIMES

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

SEPTEMBER 5, 1930.

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SEPTEMBER 5, 1930.

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FORTUNE AND MISFORTUNE OF BEING MUSICAL

By W. McNaught

SOME weeks ago, when, to our delight, Mr. Matthew Quinney emerged from his long sleep, almost the first thing that he did was to mention my name, a courtesy for which I rise to bow my acknowledgments.

It seems that his slumbers have been haunted by the vision of a certain garden that I once described, the Garden of Music; and that he has been bothered, like Alice, at finding himself on the wrong side of the portal. It distresses me to know that I have introduced disharmony into so cultured a mind and set it brooding upon its exclusion from these alleged enchantments. So I will do my best to offer him consolation, lest he never discover the morsel of cake that will reduce his stature to that of a musician.

I do not believe in 'the misfortune of being unmusical.' It is true that these words were set as a title to the first contribution I made on this subject in *The Radio Times*; but they were not of my choosing, and they represent a verdict that I should be reluctant to deliver.

It is easy to set forth the boons that music can bestow. It is a resource in idleness; an inexhaustible hobby; a beguilement of the spirit; a refreshing activity of the mind; a refuge from the cares of the world; a window for the illumination of the soul; and so on. But in each case it is only one of many. I try to speak without prejudice. All my life I have drawn these benefits from music, and I have appreciated them with thankfulness. But I must beware of implying that an intelligent unmusical person is ever, for a moment, cut off from them by his lack of music. If I blushed when I read Mr. Quinney's thoughts on my previous article, I should blush on the other cheek when I read his next reply. Heavens; what a lot of ways there are of beguiling, refreshing, illuminating, etc.! When R. L. S. tells us that:—

The world is so full of a number of things,
I'm sure we should all be as happy as kings,

—even if by things he means things to do, and out of them the things that are really worth doing, he is still expressing a truth so far-reaching that the question whether music is overlooked or included in it is of no great importance.

I am uttering no slander on music, that wonder-working art. It has not lacked its tribute of praise. In fact, it is because of the intemperate way in which certain oracular musicians have exalted their art and, by implication, the possessors of it, that a prudent valuation is necessary. I speak on behalf of those musical people—thousands of them—who know how to be satisfied without being self-satisfied.

Let us descend to minor matters, and observe the musical person in daily life. Does he register privilege? Does he rouse your envy? Rather the opposite. He seems possessed by a demon of anxiety and restlessness. He cannot behave in a rational manner before the loud-speaker. You others are free to talk and laugh through your jazz music or ballad concert, but he is distressed if a single word intrudes

upon his sonata. He asks for ascetic conditions of loneliness or silence that would be a misery to ordinary folk. The broadcast programmes are full to suffocation of the kind of music he likes, but there is not enough of it for him. He must needs go off to concerts and stand for hours on the floor of Queen's Hall or sit in uncomfortable seats that leave him no room to cross his legs, when he might be enjoying himself at the pictures, or dancing, or sitting in his armchair reading a book. Sometimes, on his own admission, he wants to hear only a part of the programme. Fancy giving up a whole evening for one hour's entertainment! How distracted he is when somebody's quartet in one hall clashes with somebody else's symphony in another! The agonies he suffers when a false note is struck, or something is out of tune, or he is forced to listen to bad or 'commonplace' music! Is the spectacle familiar? Then how thankful you must be in your immunity, you unmusical ones!

So I for one do not affirm that a musical person should go about thanking his star. Still less, I think, should he wear it on his breast. Rather would I compare the star of music with that other order, the Garter, in having 'no damned merit about it,' and I do not hesitate to say that most of my fellow-musicians will agree with me. I have rarely heard a word of contempt for non-musicians drop from the mouth of a musician. No doubt remarks are passed in an unguarded manner, and offence is taken where none is meant. Some non-musical folk are absurdly sensitive when reference is made to their want of this particular capacity. They do not bristle when you say that they are short-sighted, or baggy at the knees, or duffers at algebra, but the minute you discuss their deafness to music they start laying about them, like 'J. W. D.' in the *Other Listeners'* page on July 18. 'May I' (he said) 'as a "musical illiterate," protest against the mass of opprobrium which is continually flung at the possessors of this appellation? Are these æsthetes who regard us scornfully from their Olympian heights as wonderful as they would wish us to believe? Or are they merely narrow-minded enthusiasts, worthy upholders of the darkest kind of mediæval dogmatism?' And there was more good hitting to follow.

We must not withhold our sympathy from 'J. W. D.' for possibly he had met with real provocation. There are musicians who sniff and sneer, not because they are musical, but because 'tis their nature to. Such people are to be found in all classes, sniffing and sneering at anybody who lacks some faculty, taste or proclivity that they possess. Let them take their records of classical music, their volumes of Browning, their fishing-rods, or their bins of Burgundy, to a desert island and sniff and sneer at one another, instead of setting reasonable people like me and 'J. W. D.' at loggerheads.

Then there is that awkward word 'illiterate.'

It states the case fairly, but unfortunately it also comments on it. So also does 'ignorant'; so do 'unlearned,' 'uninstructed,' and any other word that comes to mind. If you will only find us, oh, you unmusical ones, a word that will sum you up without running you down, we will gladly use it and spare your sensitive natures.

The worst sinner of all in this matter is Shakespeare, who, for his own dramatic purposes, showed us to what heights of artistic snobbery a young man will rise under the influence of Cupid and an Italian summer evening. His lines have been so often quoted (usually, I think, by non-musicians), that there can be no harm in quoting them again, especially as the first line is usually quoted wrong (even by Mr. Quinney):—

The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted!

Very nicely worded, we agree; but who nowadays will echo the sentiments? Aldermen giving away prizes; leader-writers in search of a tag; anybody who is apt to become temporarily or permanently inflated by the presence of a Muse. And the world, with a keen eye, knows them for what they are—temporary or permanent snobs. There was some excuse, however, for the author of the lines, whether he were a London playwright or a Venetian gentleman. When Shakespeare lived, music had not outstripped the amateur and segregated itself in concert halls. Men and women turned to it for pastime, as they now turn to Bridge. A person who could not join in a madrigal, or handle a viol, or at least turn over the pages while a lady played the spinet, was considered to be lacking in a recognized social accomplishment. In fact, he was open to the suspicion that the motions of his spirit were as dull as night.

Three centuries have changed the picture. Music has yielded to the professional, who has given it a new body, and to the master-creator, who has given it a new soul. Every enlargement of its boundaries, every new subtilizing of its speech, has narrowed the circle of those who are able to seize its tones. It has grown into too specialized a business to be still a fair test of normal culture. Where now is the swain or dramatist who will make music the touchstone of our virtues? As far as I can remember, no young man in a play by Bernard Shaw takes a girl into a corner and says that unless she appreciates Beethoven she is no class.

So let us call Shakespeare out of date. But now that broadcasting has arrived it may be that in the course of time music will win back her place in society, to stand again before the world as a credential of the mind, the character, and the soul; and some day young Lorenzo's speech will be emblazoned on the walls of the House of Commons and the Stock Exchange. Perhaps (Mr. Harvey Grace will say) in the year 2030 W. McNAUGHT.



The Children's Classic.

ONE thing leads to another. Writing last week of Professors who had achieved literary and artistic reputation outside their own subjects, we referred to Charles Lutwidge Dodgson, mathematical lecturer at Christ Church, who, because he chanced to



'The Queen's comment is not recorded.'

write stories to amuse the daughter of a Dean, became famous as 'Lewis Carroll,' author of 'Alice in Wonderland' and 'Through the Looking Glass.' Next week, on Monday, September 15 (National), and Tuesday, September 16 (Regional), we are to hear a 'revival' of 'Through the Looking Glass' adapted as a radio play by Cecil Lewis. This charming production, with music by Victor Hely-Hutchinson, was first broadcast at Christmas last. Next week's Regional performance is timed to begin at 6.45, so that the children may have an opportunity of hearing their classic broadcast. Mr. Dodgson never publicly admitted to the authorship of the Alice books, 'The Hunting of the Snark,' 'Sylvie and Bruno,' etc.; he appeared to be prouder of the mathematical treatises which appeared under his own name. It is said that, after the publication of 'Alice in Wonderland,' Queen Victoria intimated to him that she would like to receive a personal copy of 'your famous book.' Dodgson sent her his 'Elementary Treatise on Determinants.' The Queen's comment on opening the parcel is not recorded. A delightful article on 'Lewis Carroll' by Russell Green will appear in next week's issue.

Half-hour with the Famous.

TWO compositions by Gustav Holst appear in the Prom programme for Thursday, September 18 (Regional). One is the Ballet Music from his opera *The Perfect Fool*. We shall never forget our first introduction to that opera—and to its composer. Holst then lived in a tiny East Anglian town and had a house with a gaily painted door. We wandered down the sleepy street, past the Moot House with its overhanging storeys, and came to the Holst home. We found the composer at his piano, and round him were standing his wife, his daughter, Imogen, and the servant. They were trying over the early score of *The Perfect Fool*. It was a homely performance; but we venture to say that, when Holst conducts the Ballet Music at the Prom, with all the resources of a splendid orchestra at his command, he will not contrive one more memorable to us. On the same evening he will conduct his Concerto for Two Violins, Adila Fachiri and Jelly d'Aranyi being the soloists. It is strangely rare that musical genius is inherited, but we notice with particular pleasure that Imogen Holst has a *Fantasia Quartet* being broadcast on September 19 (Regional), by the Kutcher String Quartet, who are that evening giving a chamber music concert from the Studio. The composition is in MS.

'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



A Henson-Neale Collaboration.

WE have long urged the collaboration of artist and author in broadcast vaudeville; it now seems that this ideal is to be achieved by Leslie Henson and Ralph Neale. Some weeks ago, to the general delight of listeners, Mr. Henson broadcast an uproariously funny commentary on a Cricket Match. The text of this was the work of Ralph Neale, as is also 'My Flight round Nelson's Column,' which the famous comedian is to broadcast in a vaudeville programme which will be given two performances next week—Monday, September 15 (Regional), and Thursday, September 18 (National). With Leslie Henson we shall hear Cicely Courtneidge, Stuart Ross and Joe Sargent, Paul Schramm and Diny Soetermeer, and Denis Freeman's adaptation of *The Ordeal of Osbert Mulliner*, by P. G. Wodehouse. Herr Schramm and Fräulein Soetermeer play fox-trot, waltz and tango duets on two pianos. In the past, America has provided the most powerful invasion of vaudeville and revue artists. Today she has a serious rival in Germany, where all entertainment has reached a very high level of competence and originality. German artists, like German dance music and German 'talkies,' are sweeping the Continent. National vaudeville on Saturday, September 20, will include Teddy Brown, and the Four Fayre Sisters, Stainless Stephen, the 'Two Pairs,' Philippa Heron and Harold Walden. The two last-named are newcomers to the National programme.

The Cup but not 'T' Coop.

THE eyes of the world of sail will shortly be fixed upon Sir Thomas Lipton's fifth attempt to bring home the America's Cup from the U.S.A. So far Sir Thomas, as representative of the Royal Yacht Squadron, has been unsuccessful, but great things are hoped of his new *Shamrock V*. Strange to say, the actual cup known as 'The America's Cup' is of British origin. In 1851 a great yacht race was held at Cowes in connection with the Great Exhibition. The cup presented for this was won by the *America*, a yacht owned by a syndicate of six Americans, who handed over their prize to the New York Yacht Club to be held as a perpetual challenge cup for friendly competition between foreign countries. There have been thirteen 'America' races, but so far the cup has not left the States. Should Sir Thomas 'lift' it this year that would be a unique victory to set against our loss of the Ashes. Interest in the competition for the blue riband of sailing will be rendered greater by the news that, conditions permitting, the B.B.C. intends to relay from America a series of commentaries on the racing. Seven races are held—on September 13, 15, 16, 17, 18, 19, and 20. The first yacht to win four of these takes the Cup. It is hoped to relay on each day the N.B.C.'s opening commentary (at 5 p.m.) and possibly the final summary (at approximately 9 p.m.) on the deciding day. It is possible, of course, that the race may be decided on the fourth day. In that case there will be no further commentaries. The race is held a dozen miles off Newport, Rhode Island. The commentary, by Mr. Samuel Wetheril, associate editor of the American magazine *Yachting*, will be broadcast from a U.S. destroyer, following the yachts. The first heat will be raced on Saturday next, September 13.

Truth About Hollywood.

A TALK on Hollywood is to be broadcast on Tuesday, September 16, by Mr. Cedric Belfrage. Despite current rumours to the contrary, not many English visitors to the City of Stars meet with such success as that achieved by Mr. Belfrage himself, who, after leaving England three years ago as a free-lance journalist with an interest in the cinema, has lately returned to London as accredited representative of United Artists. In his talk Mr. Belfrage will do something to dissipate the Hollywood mirage which has drawn English actors and English beauties galore across the Atlantic. Reputation and riches, he says, are as hard to obtain at Los Angeles as anywhere else in this cruel world—harder, even, for the competition is tremendous. If you go West for the 'orgies'—as some might go north for the grouse—you will arrive at least a year too late, for, though there may have been 'wild parties' in the past when the stars were 'beautiful but dumb,' these have ceased since the talkies recruited a cleverer, more serious and less highly paid generation. Since celluloid became vocal, salaries have dropped with a bump. The talking pictures depend more on the brains and less on the faces of their actors. 'Face value' has fallen—and a new scale of salary accompanies the new scale of ability. Paradoxically, the former is lower than of old.

Serious Error.

WRITING recently of Sergeant Brown, who broadcast a talk on 'Tea Table Delicacies,' we were so rashly inaccurate as to state that he was in charge of the catering arrangements at both Lincoln's Inn and the Law Courts. The real truth is that the Sergeant confines his activities to the Inn, while the catering manager at the Law Courts is Mr. George Gilham. We apologize with humility for any misapprehension which our thoughtless statement may have created in legal or catering circles.

Little—yet Great—Incident.

THESE are great times. Our blood is constantly set racing by noble stories of man's courage and resource in the battle for life in the jungles of concrete and steel. A North Country correspondent reports that recently the lights failed in the Manchester Studio when the orchestra were in the middle



'Opium in the Studio.'

of a concert. Was there a panic? Did the players run to and fro, tripping over double-basses and plunging headlong into the tympani? No. The conductor, lighting a cigarette (and thereby breaking Rule CCCLXXI, sub-section (b), 'There shall be no smoking of tobacco and/or opium in the Studio (or Studios)'), conducted the orchestra with the glowing end of it. Our correspondent concludes his letter with the words: 'Critics of the B.B.C. artists would do well to remember this little—yet great—incident.'



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE

Collector of Clocks.

WHO broadcasts most? Presumably the announcers who are at it from ten o'clock until midnight. The most frequent unofficial broadcaster must be Gershon Parkington, who, apart from his justly popular Quintet and Saxophone Orchestra,



'Coaxes an elderly motor-car.'

appears on occasion as a 'cello soloist. Mr. Parkington is easily recognizable as a musician. He has a mane of hair reminiscent of portraits of the Abbé Liszt. He pays the penalty of popularity; there must be very few hours when he is not at Savoy Hill, either rehearsing or broadcasting. He has interested himself closely in the musical side of dramatic work—a task which demands a certain amount of genuine enthusiasm; most musicians find it galling to be 'faded out' by an inexorable producer after a dozen bars or so. In private life Gershon Parkington is a collector of clocks and watches. His house rustles and echoes with the ticking and striking of timepieces of every size and century. Some of them play tunes every hour. A rare piece in his collection is a Cromwellian alarm-clock. He has also night-clocks in which a candle placed behind the face lights up the hands and figures. When he has an afternoon to spare, he coaxes an elderly motor-car into action and prowls about the Home Counties in search of additions to his collection.

Adapted from Somerset Maugham.

MR. JOHN GALSWORTHY is to be followed closely in his broadcasting debut by Mr. Somerset Maugham. Galsworthy's *Strife* will be broadcast in October, while in November we shall hear *Before the Party*, an adaptation by Michael Talbot from one of Mr. Maugham's most dramatic stories. Michael Talbot was responsible for the radio version of *The Wrecker*, by Robert Louis Stevenson.

Weber and the Importunate Englishwoman.

WEBER, whose overture 'Der Freischütz' is included in the Prom programme on Saturday, September 20 (Regional), came to England in 1826. Rossini was here at the same time. But what a difference there was in the reception accorded by London to these two music-makers. For the impeccably attired Rossini no trouble could be too great, no fee too fine; but for the modest German there was no such prodigality awaiting him. It is told that once, at a party given by Mrs. Coutts, the wife of the famous banker, Weber was asked by a certain importunate lady to play the overture 'Der Freischütz.' He refused; the work, he said, was not written for the piano. Whereupon the lady, waxing even more importunate, rushed away and soon brought back a printed copy. This she presented to Weber, pointing to the words, 'Arranged for the piano by the composer.' Further refusal was impossible; but when the ordeal was over he went across to Julius Benedict and asked who the lady might be. 'Lady Guildford,' was the reply. 'She has taught me a lesson,' said Weber; 'never again will I arrange overtures for the piano.'

What About English Songs?

WE notice that Dorothy Helmrich, who is giving a recital on Thursday, September 18 (Regional), includes in her programme a healthy sprinkling of modern English songs. England's handicap in the matter of modern music is considerable. Since Elizabethan days we have been virtually dead so far as music goes: whilst Germany was giving the world Bach, Beethoven, and Brahms, the most we could rise to over here was the airy delicacies of an Arne or a Lawes. The result is that there is still a general tendency to leave England out of count when it comes to talking of music. Yet in all the branches of that art today England is producing work of genuine interest and, often, of real importance; and not least in this English contribution to modern music comes the song. The Elizabethan era excelled in the lyric—an art-form somehow peculiarly suitable to the English genius; today, it is not rash to say, something very like a renewal of the Elizabethan lyric excellence seems imminent.

New Gramophone Records.

THE J. H. Squire's Celeste Octet in *Anno Domini, The Year of the Master* (Col. DX76), began Mr. Christopher Stone's programme of the September records on Friday, August 29, followed by Brahms' *Violin Sonata in D Minor* played by Isolde Menges and Harold Samuel (H.M.V. C1923-5) and Ravel's *Bolero* played by the Concertgebouw Orchestra under Mengelberg (Col. LX48-9). Among the lighter records were Randolph Sutton in *You die if you worry* (Radio 1366), Elsie Carlisle in *I like to do things for you* (Imperial 2318), and Marlene Dietrich in *Blonde Women* (H.M.V. B3524).

Choral Music at the Proms.

ARNOLD BAX'S Third Symphony, which was given such a hearty welcome when it was played at last year's B.B.C. Symphony Concerts, is included in Thursday's Prom, September 25 (Regional). That evening is, indeed, a particularly attractive one. William Walton, one of England's main present claims for international recognition in the world of music, is represented by his *Sinfonia Concertante* for piano and orchestra, with Harriet Cohen as soloist. Frank Bridge has a new work down: a Rhapsody for Orchestra, 'Enter Spring.' And the English Singers will be singing groups of Madrigals, ballads and part-songs. We welcome this reappearance at the Proms of the English Singers: their reception last year completely justified the innovation of choral singers on the Prom platform. Already this year the Wireless Singers have appeared twice; and the National Chorus, of course, will turn out again for the Choral Symphony at the end of the season.

Novels of Today

LIBRARY subscribers may care to note the following books reviewed by Miss V. Sackville-West on August 18: 'Angel Pavement,' by J. B. Priestley (Heinemann); 'The Feathered Nest,' by Margaret Leach (Martin Secker); 'Mario and the Magician,' by Thomas Mann (Martin Secker); 'The Maltese Falcon,' by Dashiell Hammett (Knopf); 'The Link' by Philip Macdonald (Collins); 'Sailors of Fortune,' by William McFee (Heinemann).



Rameau, Musician and Mathematician.

WHAT a strange and little-known figure is Rameau! He loved solitude. Despite all the honours and privileges that were heaped upon him during the latter part of his life, he lived to himself. To those who did not know him he was unattractive. He was not inviting to look at: someone compared him to an organ-pipe, with flutes for legs. In conversation he shouted, exhausting both himself and his audience. He sang in a harsh voice as he composed, sitting at his shabby old clavichord, gesticulating to himself, lost in his music. As Piron said of him: 'All his mind and all his soul were in his clavichord, and when he closed that the house was empty, there was no one at home.' He was unamiable and friendless. Even his wife knew next to nothing of his earlier years. His main interest outside his music was mathematics, a fact which perhaps explains his innovations in the matter of harmony and orchestration—innovations which soon set all the Philistines squealing, but which today seem quite inevitable. Rameau's music is finding its way into the concert programmes again. A delightful suite from his operas was recently played at the Proms, and on Sunday, September 14 (Regional), Percy Pitt will include his *Castor and Pollux* suite among the items to be played.

Stranger than Fiction.

THE talk on 'Truth and Fiction,' broadcast on August 20 by Holt Marvell, has, we hear from the talker, attracted a number of dramatic true stories from those who heard it. Mr. Marvell's post-bag has swelled to an embarrassing rotundity. One story in particular seems to us to be as good a 'plot' as we ever read in the magazines. An engine-driver in South America held a ticket in a large lottery. One day, returning to his depot, he read in the newspaper that he had won the first prize. He gave one shout of joy, pulled off his suit of jeans, rolled them into a bundle and hurled them into the furnace of the engine, saying: 'No more driving engines for me!' After this demonstration he went into the town and, getting together a party of friends, celebrated his good luck with an all-night party upon which he spent every



'Celebrated with an all-night party.'

peseta of his available money. In the morning a friend of a practical turn of mind remarked: 'Well, now we ought to be starting out to collect your winnings. Bring your ticket, because they won't pay out the money unless you produce it.' Only then did the poor fellow remember that the ticket had been in the pocket of the overall he threw into the furnace.

'The Broadcasters.'



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BEGINNING in October, there is to be broadcast a series of talks on various aspects of Africa. The importance of this series cannot be overestimated. When the last of the twelve talks (given by the highest authorities on the subject) has been heard, there can be no doubt that something substantial will have been achieved by way of making clearer to us this dark continent in which we have so serious a responsibility. What continent has a hold over our imagination to match the hold of Africa, that is five times as large as Europe, where the total weight of the insects is greater than the total weight of the beasts, and where 'the moon hangs upside down and the sun will lean out of the sky and strike a man dead'? The racial, social, administrative, economic, and religious aspects of Africa will all, in turn, be dealt with in this illuminating series by a number of experts headed by Major Walter Elliot, M.P. Looking back over the history of the talks presented by the B.B.C., one can recall some memorable landmarks—talks that must have done much to deepen the mentality and enlarge the imagination of thousands; yet few talks have held such possibilities as are presented by this African series. Our duty there is immense. Africa is a fifth of the world; and nearly a third of its peoples are governed directly from the Colonial Office in Downing Street. The white man, against all odds, has won this prize: 'a cattle country, a sheep country with gold in its heart, and diamonds, and coal, and copper; and more than all, sun, wind, rain, and health upon its hillsides. But it is a prize that can only be held if the holder maintains his worthiness so to do. Such a series of talks as this should help us, as responsible citizens, to understand the charge we own and to accept our duty with a new conception.

SOME discussion has lately arisen regarding the broadcasting of British dance music—in the course of which the B.B.C. has been accused by various patriots of favouring Tin Pan Alley at the expense of Charing Cross Road. The question under consideration is briefly as follows: Has the B.B.C. Dance Orchestra in the past unduly favoured America and the Continent in the composition of its programmes? An analysis of the musical numbers broadcast by Mr. Payne between July 21 and August 13 last discloses the following distribution: American items, 336; British items, 110; Continental

items, 18. Transatlantic music preponderates for the simple reason that America was the birthplace of modern dance music; as useless to protest against her leaving her mark on dance music as, in the field of more serious music, to protest that 'foreigners' are outnumbering 'Britishers' in the programmes of the present series of Promenade Concerts. Despite the superior popularity of American dance numbers, the melodies of which are 'plugged' and publicized by the British entertainment industry, Mr. Payne has always striven to keep the percentage of British material in his programmes higher than that of any other dance orchestra. To insist upon entirely British dance music would be absurd. The public, always prone to accuse the B.B.C. of not giving it what it likes, would rebel against the exclusion of the popular American tunes with which it is being familiarized in every British theatre, cinema, and gramophone salon. The B.B.C. has recently inaugurated a weekly programme of all-British dance music. The public and the British composer alike will welcome this move to break the almost monopoly enjoyed by America in every other branch of light entertainment.

THE WORLD WE LISTEN IN

The time has come to plant one's garden and to think of what one will sow. The word 'bulb' begins to make its appearance in the programmes. There was a talk on planting last week, and on Monday Lady Seton will describe 'the National Bulb Competition.'

On Planting Bulbs

What, precisely, it is I do not yet know, but it strikes that note of enthusiasm and hope which made the planting of bulbs one of the magical excitements of one's childhood. These sleeping shapes aroused one's wonder as a primrose root, with its too obvious green leaves, did not. One day it would wake. I had just heard how squirrels and bears hibernate; when first as a small boy I was allowed to put a daffodil into the ground, I can remember how delicately I handled it, lest I should disturb its slumbers, and smoothed the earth with my hand, that it might enjoy a comfortable nest. I wanted to ask whether daffodils dream, but in those days children were too shy to put such questions to their elders. Someone told me that bulbs have the art of travelling, very slowly, by minute fractions of an inch; each season through the earth, and each year in spring I used to look hopefully for them in unexpected corners of the garden. I have since wondered that primitive men did not build a religion on their life-history, for to my childish fancy these creatures which can shape a flower in darkness and colour it beneath the snow, were more miraculous even than the trees, whose boughs sang to our remote forefathers the first anthem of the resurrection.

The post has brought this week the first of the bulb catalogues from Holland. I like to look

'Storms and Sleets'

at their pictures of meadows clad in tulips. They recall to me my first journey by air—the wonder of the hills and valleys of Kent as one saw them in contour, the pageant of the shallow seas to whose coloured floor the eye from this great height could penetrate, the excitement of a charge against a rampart of

clouds, which fell apart as we neared it, into threatening precipices with a clear pass between. From a great altitude we saw, in one incredible panorama, Rhine and Elbe glittering down their sinuous pathways to the sea. But the moment of moments, in this flight over North Europe, was the first glimpse of the Dutch bulb-fields. The rainbow, it seemed, had fallen on this land and fertilized its furrows.

There is an intimacy in these Dutch catalogues which their English rivals lack. These bulb-growers have the art of making you at home among them. Here is Mrs. T—lying down among the hyacinths, a lady with a most winning smile. One wishes to compliment her on her youth, for in another touching scene she appears as the mother of a son who seems to be of age. How pleasantly this business document opens, with its sketch from the window of 'our office at noon in bulb harvest-time.' 'The empty streets are being crowded with hundreds of bicyclists, all going home for dinner.' The English, to be sure, is not perfectly idiomatic, nor the spelling beyond reproach, but how spirited and expressive it is! One is ready to believe that Mr. T—'s hyacinths are 'more recommendable' than other varieties. One might do worse than import that word of his, together with his bulbs. And who could resist his *scilla siberica*, which 'blooms at the very edge of winter and laughs at storms and sleets'?

Mr. T—, in my room in London, has set me planning. Why do I linger in town? I must

Daffodils for Remembrance

one day have a garden, in which I may plant his 'recommendable' bulbs. There shall be an orchard, on which the bedroom of the cottage shall look out. An avenue of apple-trees shall make a vista from the window, and fanwise in the grass his daffodils shall spread out to blend their colours with the blossom. In autumn, to greet their fruits, there shall be a purple carpet of meadow-saffron as I have seen it on Balkan hillsides. I have some seeds of a lily which I gathered in the Pyrenees, and under the fruit-trees they shall slowly mature. Seven years from the sowing I may see their flower—and that for the first time. I found it this year in June, its leaves brown, its tall stalks hard and dry, and an impulse which I could not resist drove me to gather its seed. It shall be the enigma of my garden. Then, too, there is a plant of the autumn gentian, which I brought from the stone-circles of Carnac in Brittany. In a window box it has survived a year of London's smoke. It shall be transplanted to my orchard, to tell its trees of the rites by which the Druids, round the great stones which its roots embraced, conjured fertility from sun and stars. My garden shall gossip of the buried past. And friends, too, it shall recall, the living and dead. I counted an old poet among them. Near the end of a long life of adventure and creation I talked with him for the last time on a spring day. He had, half open, on the table at his bedside, the first daffodil of the year, a wild English bud from his old-world garden. He gave it to me as we parted 'for remembrance.' In his will he asked that I should choose something from his house 'to remember him by.' I had his poems. What else did I need? But I recalled that daffodil, the last thing he gave me, and so I asked for a few of the bulbs. They have flourished in a sister's garden, while I had none of my own. I shall transplant them to my orchard, and there among the gentians which know the Druids' secret, the old man shall walk with me and tell again of his travels in Arabia. For bulbs have the secret of immortal life.

H. N. Brailsford

FILM CRITIC: SEEING THROUGH CELLULOID

Francis Birrell, upon whose fortnightly talks so many cinema-goers rely, explains in simple terms the basis of his criticism.

UNLIKE most other ages in the history of the world, our own is far richer in mechanical invention than in artistic impulse. The film director, for instance, has at his disposal a diversity of mechanical equipment which he is emotionally quite unable to absorb. It is interesting, for a moment, to compare his state with that of, say, Giotto, whose spiritual nature was being continually harassed by what appeared to him to be the inadequacy of his technical capacities. There is hardly an R.A. who is not far more 'competent' than Giotto, but we can now see, as Giotto could not, that his state was happy, that the limitations which were imposed on him served to keep at white heat the flame of his nature. The film director finds himself in contrary case and he pursues the opposite course. He can say anything he likes, but unfortunately he has nothing in particular to say. So he concentrates on saying nothing in particular with greater and greater virtuosity, and the public can easily be led into applauding him for this. The public, which, like the director, is full of awesome reverence for the inventor, is ready to prostrate itself before technique, to applaud the means and forget the end.

It seems to me that a critic of the films should avoid this error. Certainly he should not fall into an admiration for amateurism. He must not praise the incompetent and provincial. There is no point in a photograph being badly lighted or taken from an unintelligent angle. But he should point out that 'good photography' is not the beginning and end of all. Have Charlie Chaplin's photographs ever been particularly 'good'? No. But they were good enough for him, for what he wanted to do, for what he wanted to say. And that was sufficient for him. Neither he nor the public bothered about anything else.

All this is not irrelevant to a question about which we hear much—the present state of the British Film Industry. The British Film Industry suffers, as we well know, and through no fault of its own, from many grave disabilities. It has not the money nor the equipment nor the organization—often unscrupulous—of its American rival. It cannot, with the studios at its disposal and also with the English climate, compete with Los Angeles. But there is an alternative—to try and make up in quality what is lacking in quantity, to call in the aid of the 'highbrow,' that cheap, long-suffering and grateful man, to try to tell an intelligent story in an intelligent way, to call in the best painters,

designers, men of letters, whom you will—to turn, in fact, to those sections of the communities whose opinion is not worth having in Hollywood. But has the British Film Industry ever seriously thought of doing this? Might it not have been a little more successful if it had tried to overcome its inevitable disabilities by being a little more highbrow? The British Industry, by producing 'something different' might have gained an European market. To a certain extent, I am glad to think, it has done

MR. FRANCIS BIRRELL, son of the Rt. Hon. Augustine Birrell, and himself a literary and dramatic critic of reputation, has recently become Film Critic to the B.B.C. The choice of a critic who is not part and parcel of the Cinema Industry has been loudly criticized in certain circles—but we leave it to the listener to judge.

so. I was interested when down at Welwyn the other day to be told how many European orders were coming in for *The Daily Dozen at the Zoo*. But this short picture needed no vast equipment, huge studios and thousands of supers. It was just 'different,' and the sort of thing a struggling industry ought to undertake. The Nature films are of the same order. A French painter once asked me why he never had an opportunity of seeing English films. He had only seen one and particularly enjoyed it. This one turned out to be Asquith's *Underground* (one of the very few to be distributed in France). This was again somewhat 'different.' It had been well sneered at as 'highbrow' by all good business men. But it nevertheless had the possibility of catching a new market. A few lines back I insisted that virtuosity was not everything. Still, there is no virtue in being 'provincial,' and I have too often felt when looking at English films that the heads of the industry were, intellectually, hopelessly behind the times; that they had never, for instance, seen any modern painting outside the walls of the Royal Academy, that the photographers and directors had probably never heard of criticism, say, except as a term of abuse (naturally I should except such an artist as Mr. John Grierson from this category); that if they had to produce a studio set of a not quite familiar

order they would never dream of appealing to scholars and aestheticians who have devoted their whole lives to the study of the arts.

We all know the answer to satiety. 'You highbrows are hopeless and only good to lose money (a thing business men never do!). We appeal to the great public to know what the public wants. An imitation of Los Angeles and all the morals of Los Angeles.' One must hope that this is not true. For it is impossible, I think, not to be made almost sick by the current morality of the films, by the appalling nature of the moral teaching, by the assumption that the only thing in the world worth doing is to become a millionaire: that no woman should think of anything save how to catch a rich husband and spend thousands of pounds on clothes: that drinking champagne and eating caviare are the best things in life, and that the day begins as you enter the night-club. We are told to admire a world in which sentimentality, varied by lust, are the only known emotions, in which nobody ever considers social duty, reads a book or makes an original reflection.

A film critic, it seems to me, is profitably employed protesting as far as he can about this. He will clamour for more censorships. But he need not be afraid of attacking the intellectual nullity, the barbarism of the whole film world; and when he sees a film of a slightly different nature which does not appear to have been made by and for moral imbeciles he should single it out for praise. This seems to me more useful occupation than concentrating on subtleties of technique (excellent as technique is) which many amateur photographers can do as well as or better than himself. Why cannot one British film company go in for being shamelessly highbrow and, instead of offering us something like Los Angeles, offer us something absolutely and completely different? Of course, I knew the answer before I put the question. 'Exhibitors would be frightened and not take it.' Well, it may be so. There is always an excellent reason for not doing anything. It is best to jog along as we are till we all go bankrupt together. Still I intend, as far as I can—which I know is not much—to protest against the intellectual folly and moral beastliness of so many films and praise up anything which tries to make an effort to be decent, even if it did not cost half a million pounds to produce. As for 'inventions,' I only wish they could be stopped for a bit. The invention of 'talkies' has hardly added to the happiness of life and I do not expect that the next great invention, whatever that may be, will make things any better.



BUILDING THE NEW PALACE OF BROADCASTING

Some interesting details concerning 'Broadcasting House,' the new headquarters of the B.B.C., now in course of erection.

THE thousands of visitors to the Queen's Hall this Prom season can hardly have failed to notice the great crane that towers over Langham Place. Girder by girder, the long-limbed monster is lifting into place the new headquarters of the B.B.C. Approaching from Oxford Circus, one could almost suppose that, behind the needle-spined church of All Souls, a shipyard lay hidden; for in its present stage, the iron skeleton of 'Broadcasting

House' (as it will be called) looks remarkably like the bows of a leviathan in the process of building. The illusion is due to the fact that the new premises occupy a peninsular site: the western façade dominates Portland Place and the eastern front faces on Langham Street.

The building which, it is hoped, will be ready for occupation some time in 1931, is so far advanced that some more detailed particulars may be of interest to readers. Savoy Hill—

a name familiar now all over the kingdom—must give way to better and bigger and more scientifically disposed accommodation. 'Broadcasting House,' therefore, has been planned on entirely up-to-date lines, having in mind all the lessons learned during the gradual adaptation of Savoy Hill and also during the erection of such regional headquarters of Broadcasting as the new offices in Manchester and Edinburgh.

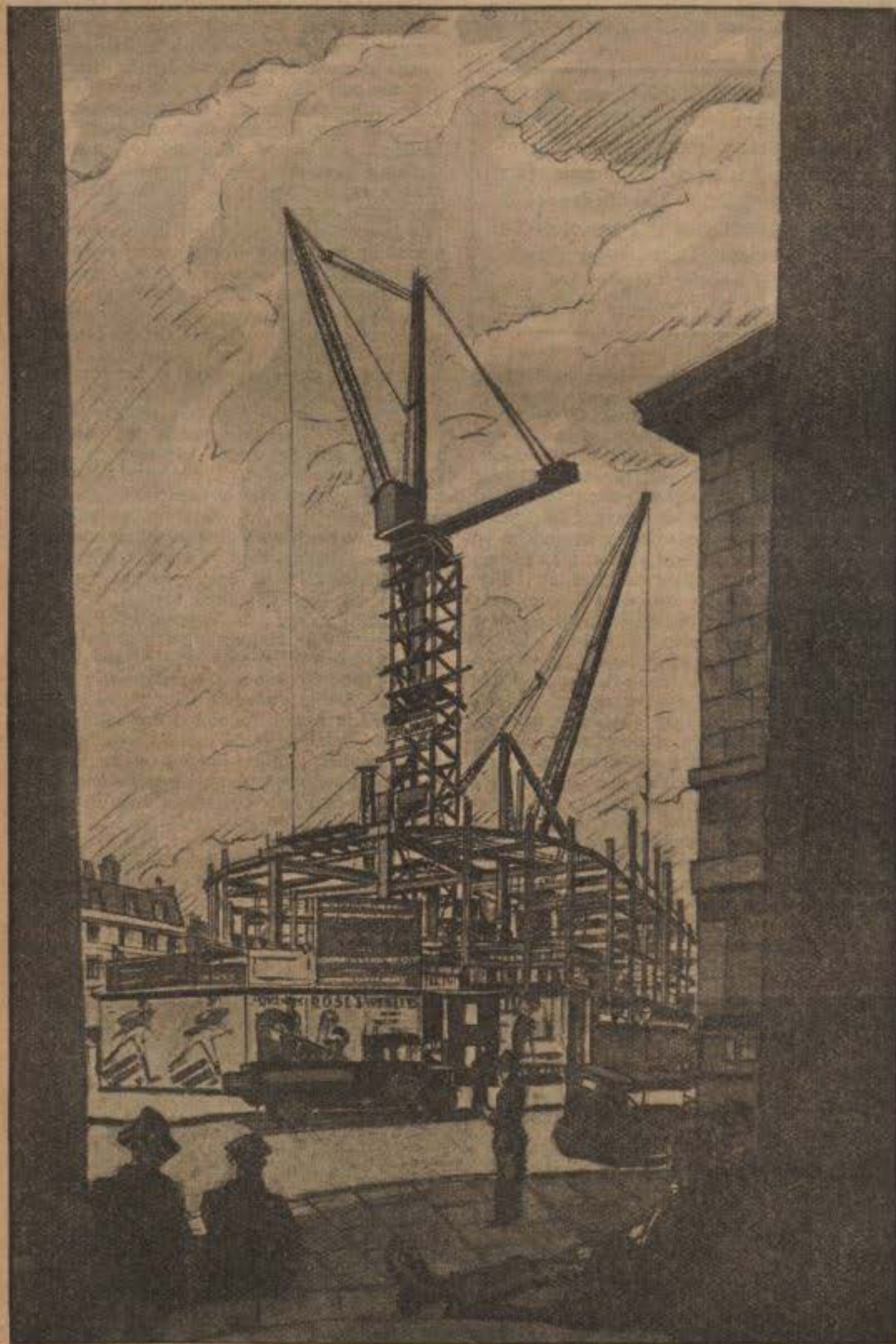
The core of any building designed for broadcasting (apart, of course, from the engineering side, which will not be discussed here) must be the studios. In 'Broadcasting House' they will number some twenty in all, of which four will be more than twice the size of the largest studio in Savoy Hill. There will also be a super-studio, three storeys high, which, together with its gallery, will be capable of holding an audience of a thousand people as well as a large orchestra.

The two main difficulties in the erection of broadcasting studios centre round the considerations of acoustics and ventilation. Here, both have been met with remarkable ingenuity. All the studios, together with their accompanying suites (to each of the four large studios is attached a waiting room, band room, engineers' room, announcers' room, listening room, and echo room), will be grouped one above the other in a huge central tower built, to eliminate sound interference, entirely of brick. This tower will be protected from street noises by a surrounding layer of offices. Thus the immense area, which could not otherwise be supplied with daylight, will be most advantageously put to use. The whole of this central tower will be artificially ventilated by a system which is the most complicated and efficient one yet devised. (Two hundred tons of special steel ducting will be used in the distribution scheme.) The latest methods of acoustical treatment (in which branch of engineering science the B.B.C. itself has done valuable research) will be employed. Of the studios themselves, the smallest is twelve feet by fifteen; and the largest is forty-five feet by one hundred.

A feature of interest will be the lighting of the whole building. Artificial illumination, day in, day out, is unavoidable within all the rooms of the central tower. To avoid any depression, therefore, among those whom duty keeps within this tower for any lengthy periods, artificial daylight has been introduced, radiating through the usual casement windows.

Of the schemes of decoration it is too early yet to write. The scope is obvious. The decoration of Savoy Hill has necessarily suffered from the handicap of constant adaptation and alteration: no unity of artistic purpose was ever possible. With 'Broadcasting House,' however, it is to be hoped that the scheme will be thoroughly considered beforehand: here is an almost unique opportunity for interior decoration on the best modern lines, wherein comfortable simplicity and moderate angularity combine to express the modern spirit, of which broadcasting is so important a manifestation.

Without doubt, 'Broadcasting House' will be among the most impressive modern buildings in London, as befits the home of a modern and omnipresent invention. It will be as high as the building regulations allow. Its estimated cost is between £400,000 and £500,000. The architect is Lieut.-Col. G. Val Myer, A.R.I., B.A., who already has to his credit Portsoken House in the Minories, and Asia House in Lime Street.



An impression of the new building in course of construction, specially drawn by Karl Hagedorn.

Musical Masterpieces of the Week :-V

THE CHIVALRY OF ELGAR'S FIRST SYMPHONY

W. R. Anderson writes on Elgar's noble work which will be broadcast from the Queen's Hall this Thursday (National)

Andante. Nobilmente e semplice [Nobly and simply] ♩ = 72

Flutes, Clarinets, Bassoons, Violas
pp dolce
Drums & low Strings
Cellos & D. Basses
mf (espress)

ELGAR'S First is for the adventurous! Many of his works have become as happily familiar an adventure as Tom Jones's or Don Quixote's; but too rare do we hear the symphonies—once or twice a year at the most. The gramophone came to our aid with the Second, but the First still awaits the knight-errantry of a recording company.

Familiarity is obviously the great necessity for the full understanding (without which appreciation must fail) of all complex art; and the First is one of the most complex of symphonies. There is not, as in most of the older works, at least one movement in which one can cease to correlate the music with what has gone before and may come after. In the First of Elgar, the forward-looking freedom of the structure is such that rule-of-thumb methods of analysis are not very helpful. Analysis may easily get in the way of appreciation, unless one has a good deal of technical knowledge and the ability to read a score. Better, I think, to listen to the First with an ear open for characteristic turns of phrase, to be ready to enjoy the amazing athleticism of the composer's thought, to keep in mind just one or two features of the structure, which I shall mention in a moment; and, for the rest, to say to oneself: 'Here is a work which musicians assure me is one of true genius, a moving piece of great architecture and great feeling, epitomizing eternal qualities in the spirit of man. Let me try to catch some of those intimations of immortality that they tell me are implicit in it.' That is surely a fine adventure to essay!

Two points we note, among many, that mark Elgar's outlook on the symphony as different from his predecessors: he unifies his music by subtly bringing in a theme, or its influence, in more than one movement; and he makes the two middle movements grow, to gloriously different purpose, from one common root. The great theme with which he strikes off (marked with that sign-manual of Elgar's, the word *nobilmente*) pervades the work. It ends it, as it opens it; and its spirit continually moves upon the face of its waters. This is not the place to show the technics of the art; but those four opening scale-notes might be kept in mind, for they play a part in the unfolding of the wonderfully knit texture.

The way in which that opening theme is first given out and accompanied—so that there are virtually only two parts sounding—may be reckoned an indication of the nervous strength

of the composer's thought. The richness of that thought is found also in the use of a large orchestra. The theme, like all in the symphony, has its hand-in-glove orchestration. That is one of the great qualities of Elgar's thought: he is not a composer who thinks of a tune and then sets to work to fit it out with a suitable orchestral dress; the theme and its right orchestral expression seem to be born together—another sign of that magnificent, many-sided unity that forms the foundation of our impression of strength in the music.

What does that opening theme suggest? Pride, heroism—yes, but what aspect of it? That is one of the questions that we rightly ask ourselves as each new manifestation of the composer's thought comes before us. And what do we expect after this theme? Who could anticipate the impassioned wave of sound that swells up when the *Allegro* draws aside a curtain—but not to hide the opening theme, by any means, for it is at the heart of the music always. The first impressions of the *Allegro* may suggest ardent heroism, anxious, foreseeing conflict. Before long (soon after the time has changed to three-to-the-beat, in place of two) there is a hopefully meditative mood, which a violin theme, high up, epitomizes:—

1st Violins
p dolce
2nd Violins & Violas

To label 'subjects' hereabouts would not help those whose energies, in early hearings, are best turned to getting a general impression of the diverse lights and shadows in which the influences of the play move, and a sense of the masterful sweep of the composer's command over his stage: for he is author and producer in one. Yet for us there is, however modestly, a part to be played, as co-producer, for the music cannot fully exist without us. Percy Lubbock in 'The Craft of Fiction,' has put in what seems to me an exciting way this sense of the critical reader or hearer being himself a creator—to a very small extent, compared with the author or composer, who first orders and disposes the design, but none the less a co-builder of the structure. 'The man of letters is a craftsman, and the critic cannot be less.' So it is with the man of music, and his critic—which means every intelligent listener; for criticism does

not necessarily imply finding fault, but rather (in our present sense) recognizing the elements of greatness.

I wish I could reproduce pages of the score in which appear some of the composer's most impressive strokes; but without detailed descriptive following of the music one cannot indicate just where these are to be looked for; and timing it is unsafe, because one conductor does not take just the pace of another. In this First Movement you will hear the opening theme more than once; and here is surely a menacing figure, which comes creeping on the scene when the action is in full swing:—

Strings
mf

We shall feel its curious tang again: notably (as one of those elements linking up the movements) in the opening notes of the Finale.

When the first movement, after its stirring voyage, is making for port, with the triumph of trumpets, we hear the great opening tune's blessing. The movement, though, comes to anchor with a comforting rather than a carousing thought.

The Second Movement is off like a racehorse, trained to the second. This glorious Scherzo uses for its second idea a swaggering Elgarian march (notice its colour-tang), and the two play the dickens in turn, until the flutes break in with a light-hearted countrified tune, for which oboe and cor anglais (and, partly, strings) act as bagpipe-bass. Thus begins the middle part of the Scherzo, and its fourth theme is easily made out, for it comes on clarinets, and is short. Look out, some thirty bars later, for the appearance in double harness of this fourth theme combined with the opening theme of the movement—the racehorse; like this:—

Flutes
pp
Violas & Cellos
4th theme
1st theme

About fifty bars after that there is another tandem team—the racehorse combined with the second (march) theme. This is just one of the attractive ways in which the composer varies his material, uses his skill, and keeps us on the alert.

(Continued on page 486.)

* Reproduced at the head of this article.



WHAT THE OTHER LISTENER THINKS

*Selections from the Editor's Post Bag
Enlivened by George Morrow*



THE 'PROM' PROGRAMMES.

The *Radio Times* recently told us that the 'Proms' last long enough 'to give anyone a reasonable survey over the whole field of classical orchestral music,' but the programme compilers evidently do not admit Mozart or Haydn, or else have given preference to the more noisy and discordant compositions of the present day. From Mozart's music, only one Overture, one Pianoforte Concerto, and one Symphony have been selected this year. Haydn has been treated even worse. He is represented by one aria, on September 23. With peculiar sense of judgment and taste, the powers that be have thrown in 'Pacific 231' with a Beethoven Concerto one Friday evening! Could not such noises be collected, and, together with some of the more blatant British compositions, be dealt out on one night per week to those who enjoy them, and thus leave five nights in a week for lovers of music?—*F. J. Champness, Dalston, E.S.*

[Even in an eight weeks' season it is not possible to give anything like all the world's best music. Mozart and Haydn programmes were features of last season's concerts, and no doubt will be in other years.—*Music Editor, 'The Radio Times.'*]

ON SATURDAY NIGHTS.

The recent article on Reforming the Saturday 'Proms' is interesting. It is indeed wonderful that one can sit in comfort in the heart of the country and listen to the last word (for should I say note?)—in modernity. The Prokofiev concerto, worked out to get the maximum of Finnish difficulty and barbaric effect, ought to be looked forward to by every student of modern music—especially when the performer is such a consummate little artist as Eileen Joyce. Her life story, which you hinted at in a forward note some time ago, ought to stimulate interest. She did not know what boots were for at the age of nine—ten years ago—so that only the combination of natural genius and good luck could have brought her so rapidly to the front rank of execrable musicians.—*Constant Listener, Thanet.*

SHALLOW AND DEEP.

AFTER reading a lot of the letters you print and hearing many of the programmes broadcast, may I suggest that for the rather irrelevant terms 'highbrow' and 'lowbrow' be substituted 'deep-brow' and 'shallow-brow'?—*T. B. Sutcliffe, Hebden Bridge.*

'ANTIGUA.'

IN printing my recent letter regarding the pronunciation of Antigua I am afraid that the whole point was completely lost by leaving out the two lines of my jingle which read 'In future be eager to call it Antigua,' which alone showed how the word should be pronounced. As it stands in print anyone would imagine that it should rhyme with 'pig you are'—just what I wished to correct. 'Anteega' is how it is called in the West Indies—a Spanish word.—*J. K. D. M., Edenbridge.*

[THE Editor apologizes to his correspondent for losing the point of the original letter, and would thank others who have written commenting on J. K. D. M.'s first communication.]

ANTIGUA AGAIN.

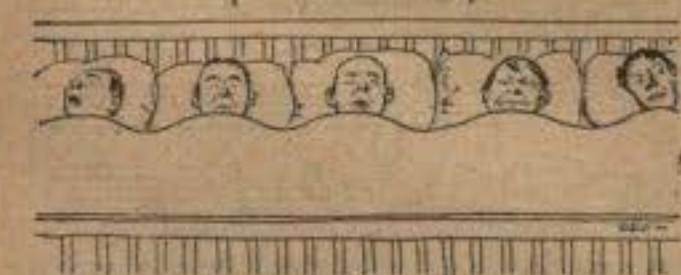
I DO not think your correspondent, 'J.K.D.M.' of Edenbridge, will help anyone to a proper understanding of the correct pronunciation of Antigua with his amended limerick, for 'big you are' rhymes exactly with 'pig you are.' May I suggest the following—

A man who had been to Antigua
To correct other folk was too cagey;
Of course, he was right,
And his letter quite bright,
But his knowledge of rhythm was meagre.
—*S. E. A., Hampstead.*

AN AMORPHOUS MESS.

MAY I suggest that Vaudeville programmes are arranged to give entertainment of a light and humorous type, and not an amorphous mess such as we have to listen to between 7.30 and 9 o'clock on many evenings. As one whose occupation does

How Sweet Above



not allow wireless until nearly 9 p.m. each evening, the new timing of light programmes rules them out for me and probably many others who would appreciate humour at occasional intervals a little later than baby's bedtime. Perhaps our comedians and humorists are now all 'simple livers' and are tucked between the sheets at an early hour.—*R. H. D., Walkerville, Newcastle-on-Tyne.*

OPEN LETTERS TO BROADCASTERS.*

TO MISS ELLY NEY.

DEAR MISS NEY.—We were playing table tennis when you started to play the Pathétique Symphony, but soon left off to give our undivided attention to your beautiful and sympathetic playing. My friends were German students who are staying with me. Imagine their enthusiasm when a reference to *The Radio Times* revealed your identity! The coincidence, however, was made more remarkable by the fact they are natives of Bonn, and they tell me you also were born there and often give recitals in the Beethoven Halle of that town. I have to thank you, therefore, for a most delightful experience, and you may rest assured that we were all enthralled by your lovely music.—*H. G. H. M., Chichester.*

TO WOULD-BE INSTRUCTORS OF ANNOUNCERS.

DEAR WISEACRES.—
You have the gift of impudence; be thankful;
Every man has not the like talent.
(Beaumont and Fletcher, 'Wild Goose Chase'.)
—*W. M. J., Padham.*

TO MR. TEDDY BROWN.

DEAR MR. BROWN.—I think that you deserve many thanks for your excellent broadcast of the xylophone on August 14. Everyone here enjoyed it immensely except the parrot, who immediately shouted from his cage: 'Shut that Row' and it



was only after considerable coaxing that he was stopped, then only for a minute, when he shouted again: 'Oh, Charlie, take it away.' Incidentally my name is Charlie! Nevertheless I should enjoy another programme of xylophone solos, but next time I shall take the bird away for the evening.—*C. M. Choane, Ashford.*

TO MAJOR G. A. FAULKNER.

DEAR MAJOR FAULKNER.—In concluding your talk after the last Test Match was finished you expressed the hope that no one had been bored whilst listening to you. To my mind that would be an impossibility. Your fair, constructive criticism, backed up by such an expert knowledge of the game, was simply splendid. The essence of your talk was a lesson that the Selectors of future Test teams can do well by taking to heart; whilst its manner of delivery was a fine example of how to speak before the microphone.—*A. Turner, Newark.*

TO BRIG.-GEN. R. J. KENTISH, C.M.G., D.S.O.

DEAR GENERAL KENTISH.—I had not the pleasure of hearing the whole of your interesting talk on 'The Playing Fields of Germany,' given on the National Programme on Monday, August 18, but I heard enough to see exactly what it was which you were advocating. With much of what you said I sympathized. But do we really wish to imitate Germany to quite that extent? The Germans, we know, revel in organizing things; it seems to be their nature; but do we desire to rationalize our games and outdoor pleasures as we rationalize our business and industry? The trouble with Englishmen is that they have abandoned sport for 'organized games.' Many of them have even given up organized games in favour of watching professional players. England will never return to her old outdoor sanity until we have less organization and more fun.—*S. Cozer, South Huxney.*

TO MR. CLINTON BADDELEY.

DEAR MR. CLINTON BADDELEY.—A lover of Dickens wants to say how glad we are that you are to read 'David Copperfield' this month. But please read a little longer! 'Great Expectations' was a treat. I did not know it was so wonderful until you read it so beautifully.—*A. M. W., Notts.*

TO 'J. B. H.' EDWARDES SQUARE, W.S.

DEAR 'J. B. H.'—I have read some narrow-minded piffle in my time as a *Radio Times* reader, but, believe me, nothing has ever come up to the eighty words 'splather' you pushed on to your readers apropos of Mr. Holt Marvell's dissertation while we awaited the return of Miss Johnson. As with all the B.B.C. commentators, Mr. Marvell not only described clearly what was happening, but passed on some of the thrill in the atmosphere round him. In any case, 'J. B. H.,' do you know the feeling of being shut up in a commentator's box? I wish you did.—*R. F. S., Barnet Gate.*

AN ADMIRABLE DEBATE.

I WISH to say how much my husband and I enjoyed the discussion on the need for an International Language which was broadcast on Friday evening, August 22. This subject is an interesting and a vital one, and we should be glad to hear further on the matter. But apart from this, it was gratifying to notice the clear pronunciation of the speakers, whose every word was perfectly audible; also the way each awaited his turn to speak, refraining from any form of interruption. We hope that Professor Collinson, Mr. Lloyd James, and Mr. Newell will favour us again in the near future.—*E. M. Kendrick, East Molesey.*

UNMOVED BY MR. LLOYD JAMES.

HAVING been unfortunately (as some will claim) born and bred amongst these 'fanatical' Esperantists, one must guard against their biased opinion. Therefore I keenly welcomed the broadcast discussion, 'Do We Need an International Language?' With surprise I learned of Mr. Lloyd James's devotion to Basic English, etc., but still I remain—until a more expressive and more preferable international language is evolved—an ardent Esperantist.—*E. A. Derry, Birmingham.*

DANKO DE ESPERANTISTO.

KARA SINJORO.—Korajn dankojn pro la diskuto pri Esperanto kiu laŭcia grandan interese en Kolostero. Esperante ke pluzin similajn estas: disendotajn Via Aŭskultanto.—*Charles Barnes, Lokala Representanto de la Brita Esperanto Asocio, Kolostero, Essex.*

'A FOOL'S PARDON.'

I WOULD like to reply to 'Barnet' of Rugby whose letter was in *The Radio Times* of August 15 raising his objection to the morsel of Welsh broadcast, and to the very polite remarks he makes about all pertaining to Wales and Welsh generally. I am voicing the feelings of a group of Welsh people (Britabers, please note) and would repeat to your correspondent what the Welsh usually say when they are derided, and that is: 'Grant him a fool's pardon.'—*S. B. Bowen, Llandudno Junction.*

A COMMENT FROM ANGLESEY.

MAY I be permitted to reply to 'Barnet' of Rugby who seems to be unable to understand why so much Welsh is radiated. If you want to grumble these days, why, the B.B.C. is there! But this is a new kind of grouse! I always thought the average Englishman the soul of courtesy, but how cruelly has my illusion been shattered! Moreover, the majority of Welsh items are broadcast from Cardiff; surely the National and Regional Stations provide alternatives. If I cannot understand or enjoy a particular broadcast I profoundly regret (to myself) my ignorance and lack of taste, for I honestly believe that the B.B.C. is a fine organization, carrying on splendid work in the best manner possible.—*T. O. Thomas, Anglesey.*

THE Editor would like to thank many other correspondents who have addressed to him similar remarks on the letter from 'Barnet' of Rugby which appeared in our issue for August 15. Their comments have been noted.

VERY FLAHTTI!

I NOTICED that your announcer, in broadcasting the news of a recent marine disaster, pronounced the ship's name *Ta-hee-te*. Evidently he does not know that once upon a time—

There was a young lady of Tahiti
Whose neighbours considered her flahiti;
She . . . (I have forgotten what she did, fortunately),
And went for a walk in her nahiti.
—*Tightly.*

THE DREADFUL BABE.

I READ with some interest the letter headed 'The Rising Generation' which appeared recently, and as the father of a small family I have pondered a little on the troubles which lie in store for that other father and mother, condemned to deal later on with the adolescence of so precocious a babe. Myself, as the father of three, first a daughter and then two boys all



born in the age of broadcasting, can speak as an expert; already with our small son, who will be four next birthday, we have great trouble because he has developed certain Programme likes and dislikes. The result is definite quarrels with his brother and sister, and on Friday of each week both my wife and myself are left panting behind while the baby of the family screams for the new *Radio Times*.—*H. K. L., Stoke Poges.*

Mark your letter 'What the Other Listener Thinks,' or 'Open Letters to Broadcasters,*' and address it to the Editor, 2, Savoy Hill, London, W.C.2.

'THERE WAS A YOUNG PERSON OF HAWARDEN

who said to her father "Please pawarden": J. B. Harker muses on the subject of English Place Names.



REFUSING the assistance of a porter (for no Englishman's tip has yet lived up to a French railway porter's idea of an Englishman's income), I gripped my modest suitcase and walked out of the Gare du Nord. The train had been empty—as the four o'clock from Victoria can be when the month is December and the newspapers have reported: 'Channel Crossing: Very Rough.' Outside the station the street was comparatively quiet—except for an elderly Englishwoman shouting at a taxi-driver whose slanting moustache and polite air of vacuity gave him a resemblance to Adolphe Menjou. I had seen this lady on the train—a hectically-complexioned creature with many wraps and parcels, a beaky nose, a hypnotic eye, and a general air of disliking foreigners intensely. She was shouting steadily, like a machine-gun, while the taxi-driver, whose conversational ammunition was running low, fired only occasionally—high explosive. Politeness and embarrassment (for she was really behaving very badly) sent me hurrying to the help of my compatriot. Her trembling hand held a small red book—which I guessed, correctly, to be a conversational guide to the French language—one of those wretched compendia which enable one to ask: 'Waiter, have the goodness to bring me four clean towels and a ewer of water,' or 'Please, sir, where is the museum, the cathedral, the old castle, the slaughter-house, a good but inexpensive haberdasher,' but neglect to inform a beaky-nosed Englishwoman how to say to a taxi-driver, 'My good man, you are a dolt!'

'Pardon,' I said, a little nervously, for her eye was extremely hypnotic and I felt that any moment I might be 'going under,' 'pardon me, but can I be of any help?'

Had she been less exhausted, I am certain that she would have told me to go to the devil and take the taxi-driver with me; as it was she gave me a sharp glance and said, 'I have been trying to explain to the man that I want him to drive me to Nooly—and will he understand!'

'Nooly?' I repeated. 'I'm afraid I—'

'Nooly! Nooly!' she barked and, fishing in her purse produced a scrap of paper on which was written her destination.

'Ah!' I said—not without an inglorious suspicion of triumph. 'Neuilly—now I understand!' I flatter myself that my pronunciation of the suburb was closer to the French than hers had been. I turned to the driver and

passed on the address. He winked and pressed the self-starter.

My Andromeda smiled scornfully. 'Such a foolish language!' A moment later, the taxi drove away down the street, the driver taking the corner as though he were determined to get his own back on his fare before 'Nooly' came in sight.

She had been quite sincere in her criticism of French pronunciation—though, as likely as not, she herself came from Cwm in Monmouthshire (pronounced 'coom'), Barugh in Yorkshire (pronounced 'barf'), or Belvoir in Leicestershire (pronounced 'beever'), and would have thought any foreigner very ill-educated who could not pronounce the name of her home town with true local correctness. French she considered a foolish language because it did not authorize the pronunciation of Neuilly as 'Nooly'—but the French, dear madam, do at least follow the rules in the pronunciation of place-names, whereas in England—!

The B.B.C. has lately issued a second volume* in the series of booklets entitled 'Broadcast English,' which records the findings of that oppressively distinguished committee created to make up the announcer's mind for him. This booklet deals with the pronunciation of English place-names. It has been compiled by Mr. A. Lloyd James, of London University, secretary of the B.B.C. Advisory Committee on Spoken English and a notable authority on language. Its preparation was a task beyond the powers of that committee, whose ukases regarding the pronunciation of such homely words as 'puisne' and 'cacique' strike terror into the hearts of the slapdash pronouncing public. Had Messrs. Shaw, Pearsall Smith, Abercrombie Forbes-Robertson and the rest been locked away in a board room with the task of deciding upon the pronunciation of the 1,500 names in this book, they might have remained there until the close of the century. There is no man, or limited body of men, in existence who could have reported accurately the established local pronunciation of the many odd names in the English gazetteer. In certain cases, not even the inhabitants of the places in question can agree on the matter. Mr. Lloyd James' glossary contains many alternative pronunciations, but he does not pretend that these cover all local variations. Pronunciation is an oral tradition which may vary from street to street. All that can be said of this book is that it has collected the most generally accepted local pronunciations of the place-names in question. This was supplied in each case by a listener living in the district and checked by personal letters sent to the Vicar and the Postmaster. The result is a book of unique interest.

'Broadcast English—II' will come as a blessing to the announcer. In his daily round of reading news bulletins, etc., he is faced with many unusual place names. He has no time to consult local authorities and, until the present, has had to make a shot at the pronunciation—a wrong one as often as not. Angry letters have reached the B.B.C. 'Your announcer last night was ignorant enough to pronounce Great Hautbois incorrectly. Everyone knows that it should be pronounced "great hobbis,"' Everyone *doesn't* know—the announcer didn't, I don't, you don't. The local patriot, however, is convinced that Great Hautbois, Pontwynnyd, or Congresbury is as well known to the world as London, Bir-

* 'Broadcast English—II: Recommendations to Announcers regarding the Pronunciation of some English Place Names.' B.B.C. Bookshop 1s. (by post 1s. 2d.).



mingham, or Manchester. But ask the local patriot of Congresbury (in Somerset) to pronounce the name of Puncknowle (Dorset), Stroxtan (Lincoln) or Ulgham (Northumberland) in a manner satisfactory to *their* local patriots—and see what happens!

The strangeness of local pronunciations is not confined to single names. The announcer may happen to know that Poughill in Cornwall is pronounced 'poffil' or 'puffil,' but does he know that Poughill in the neighbouring county of Devon is known to Devonians as 'powill'? An SOS message running: 'Will William Morgan, last heard of as operating a Punch and Judy show in Lincolnshire, go at once to Raspberry Cottage, Poughill . . .,' if the Poughill (whichever it might be) was not correctly pronounced, might send the Punch and Judy impresario fifty miles in the wrong direction and so deprive him of the opportunity of hearing the last wishes of a wealthy aunt of whom he had expectations.

The new B.B.C. publication is rich in strange pronunciations which will afford ingenious listeners an opportunity of composing freak 'limericks' on the lines of:—

There was a young person of Hawarden
Who said to her father 'Please pawarden
My moral collapse
But a couple of chaps

Have just kissed my hand in the gawarden.'
More than this, it reveals the picturesque-ness and historical beauty of the place-names of England. Names which recall the Norman strain in the national blood—Norton Hauteville, Dent-de-Lion, Leigh-de-la-Mere, Grace-dieu, and Easton Mauduit. Names which might belong to characters in a Dickens novel—Chaddlehanger, Callaly, Cropredy, Damems, Eype, Fazackerley, Hopwas, Ipplepen, Kuggar, Lozells, Meavy, Scrivelsby, Stody, Sugwas, Talkin, Tudhoe, Twizell, and Wibsey. Comfortable country names that have the green hills, the lush valleys, the lofty skies in the sound of them—Lechlade, Sheepscombe, Nuneham Courtenay, and Trewoon. Coming from the past these names—quaint and lovely—still survive—and will live on into the future when England is a land of steel and glass and concrete, when Lechlade will mean only the curve of an arterial road, and over Trewoon aeroplanes will come darting down to rest on the roofs of the skyscrapers.

J. B. HARKER.

BLISS AND HONEGGER IN THIS WEEK'S PROMS

A concerto by the composer of 'King David'—the Organist of Notre Dame—a characteristic nature-piece by Delius, composer and philosopher—Bliss' Concerto for two pianos.

Music For Listening To.

(Regional, Sunday, 9.5.)

THE other kind of music, intended as a mere background to the noise of soup or conversation, is an older institution than we might suppose. The unfortunate musician who is asked by the hostess to play, merely to encourage conversation, has at least this grain of comfort, that his colleagues right through the ages have suffered in that very way. In an old Irish manuscript—how old even the Oxford philologist, who deciphered it, could not tell us; but certainly many centuries older than any music we know—such playing is mentioned as though it were a thing of every day. A number of warriors were meeting together in council, many of them strangers to one another. They laid aside spears and battle-axes, to gather about the council table; then, so the old manuscript tells, 'in order that they might freely converse together, the minstrel played.' Locatelli, and all the great masters who flourished in the time of patronage, no doubt had to provide that kind of music too—for dancing or for mingling with the clatter of the dinner service—but for their concertos, sonatas, and symphonies, they could be sure of a keenly critical and appreciative audience. The camera (chamber) in which such music was played, was usually one of the biggest and finest rooms in the castle or palace where the composer served as a member of the household staff, and the team for whom he wrote were under his own command. It must have been a very pleasant way of making music, and of listening to it, with no fuss and bother about publicity or press notices, no box-office worries, nor even annotated programmes. And it certainly produced many of the treasures—Haydn symphonies as one example—which the world counts among its best.

'Finger-heroes.'

(Regional, Sunday, 9.5.)

THE name was invented by Wasielevsky, himself a distinguished violinist, conductor, and prolific writer on his own subject, for performers who would rather astonish us by feats of dexterity than touch our hearts by simple beauty. And the same author calls Locatelli 'the great-grandfather of them.' From such records of his playing as have come down to us, and from some of his own studies and caprices for the violin, it is clear that he succumbed to the temptation to show off, regardless of the beauty or ugliness of his effects, so long as they were startling. But that was only one side of him; he left a good deal of music of a gracious and melodious order too, worthy of the tradition of his master,

Corelli. Most of it is chamber music in the old-fashioned sense: music in which every instrument is important like a soloist, in which every note contributes its own meaning—not merely emphasizing what some other player means—to the discussion in which all have a share. Of Locatelli himself we know very little beyond the fact that he was only a boy when the great Corelli accepted him as a pupil, and that he was a remarkable violinist even then. Born in Bergamo in the last decade of the seventeenth century, he travelled over a great part of Europe; in the middle of the eighteenth century he was giving public concerts regularly in Amsterdam, and it was there that he died, in 1764.



'SONG BEFORE SUNRISE.'

Delius' characteristic piece of natural tone-painting will be played at the Proms on Thursday next (National.)

A Wagner Heroine and Hero.

(National, Monday, 8.0.)

BEFORE the action of Lohengrin begins, Elsa's brother, the young Duke of Brabant, has mysteriously disappeared; Elsa is accused by Telramund, scheming to win the Dukedom for himself, of murdering the boy. Arraigned before the King, Henry the Fowler, and his Court, Elsa falls into a trance and recounts how in a dream she had appealed for aid to Heaven and how a noble Knight had come to defend her. The ethereal quality of Wagner's music here is in striking contrast to the pagan lustiness of the two Forging Songs in the same programme.

At the beginning of *Siegfried*, the hero is still under the guardianship of Mime the Nibelung, although he has already grown to sturdy and fearless manhood. He makes that very plain when he comes laughing into their hut with a bear which he has caught in the woods and with which he terrifies the dwarf in boyish glee. Mime has the pieces of the broken sword of Siegmund, the boy's father, and has sought

again and again to weld them, only to have the weapon broken by the boy's strong hands. Wotan, in the guise of a wandering old man, has visited the dwarf, and told him that only one who knows no fear can make a new weapon of the broken pieces. Mime learns, by adroit questioning, that nothing has ever taught Siegfried what it is to be afraid, and accordingly he sets him to work to re-make the broken sword. The boy files it down and melts it, blowing up the forge to a white heat, and then, with giant hammer blows, forges a mighty weapon with which he splits the anvil in two.

Dupre, Organist and Composer.

(Regional, Tuesday, 8.0.)

MARCEL DUPRE has had an astonishing career. Belonging to a family distinguished in music, particularly in organ music, he was only ten when he attracted attention by playing some of Bach's Preludes and Fugues by heart on the organ. His most remarkable feat was a series of ten recitals, in the course of which he played the whole of Bach's organ music by heart, a feat which few indeed could emulate. In congratulating him at the end of the series, his old master, Widor, said that he had only one regret. The great John Sebastian himself ought to have been among the listeners, when he would certainly have thanked the player and embraced him warmly. Since then Dupré has given recitals in many parts of the world and is everywhere looked up to as one of the greatest living masters of the organ. He has enriched the repertoire of his own instrument in a way for which organ lovers will long be grateful. With a very natural gift of melody, his

music is all laid out to make the very best use of the organ's almost unlimited possibilities. This Symphony has the special interest at these concerts of being dedicated to Sir Henry Wood. There is a slow and very soft introduction, whose solemnity makes way very soon for the brightness of the allegro to which it leads. The slow movement, beginning with a viola solo, is melodious in the most popular vein: it leads straight into the bustling fugal movement which closes the Symphony with great power and vigour. Besides playing the solo organ part in it at Tuesday's 'Prom,' M. Dupré is giving a recital on Wednesday ('National,' 10.20 till 11.0).

Honegger's Concerto for Marechal.

(Regional, Tuesday, 8.0.)

BRITISH audiences know a good many sides of Honegger's music by now, his Symphonic Psalm, *King David*, the orchestral Suite made from it, the two vigorous orchestral pieces *Pacific 231* and *Rugby*, the

(Continued on page 480.)

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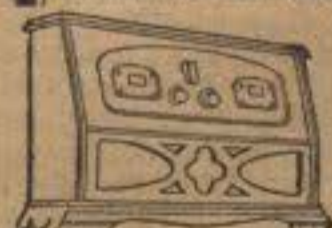
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MUSIC OF THE WEEK

(Continued from page 478).

tender symphonic poem, *Pastorale d'Été*, and the Concertino for pianoforte and orchestra, which was played in last year's Proms. His *Song of Joy*, too, has been broadcast from the B.B.C.'s Manchester Station. This Concerto is quite a new work; it was played for the first time at the beginning of this year in Boston, by the Symphony Orchestra, with Koussevitsky conducting. Then, as now, the soloist was Maurice Maréchal, for whom the work was written. It won instantaneous success with the critical Boston music lovers, so much so that Koussevitsky had it played again a few days later instead of another piece which was originally on his programme. By all accounts it was an admirable performance in every way; the distinguished soloist was clearly at home in the work, playing it without a thought of the difficulties which it certainly presents. Slight in its make-up, as compared with most of the well-known concertos, it gives the solo instrument a chance of being comfortably heard without the risk of being swamped by too heavy an orchestration. And the themes are more obviously melodious than those which Honegger has taught us to expect from him, while the whole work is straightforward and more nearly classical in design than the moderns usually affect. The movements follow one on another without breaks and the slow movement has the special interest of being based on a plaintive old North American Indian melody.

Two Bach Violin Concertos.

(Regional, Wednesday, 8.0.)

BACH'S Concertos for a solo performer with orchestra were so often rearranged by his own hand for other instruments, that only three concertos for violin have come down to us at the present day in their original form. All of them have slow movements which are among the most serenely beautiful music in existence, and though the other movements in the A Minor (number one), are a little more stern than some of his purely instrumental pieces, the whole of the second one, in E Major, is in joyous good spirits. All three are for solo violin with accompaniment of string orchestra only—no wind instruments. The main tune in the opening movement of the A Minor is set forth by the strings, and then the soloist enters, embellishing it with brilliant passages while the orchestra accompany with bits of it. The solo violin has matters pretty much his own way; he is not interrupted by the orchestra, as in a modern concerto. A broad melody in the bass, grave and almost melancholy, opens the slow movement. Here again the soloist weaves fascinating embroideries, with little interludes this time from the orchestra. First violins begin the last movement with a flowing tune which the others imitate in turn. The soloist has another melody, and on these two the movement is built. In the first movement of the E Major, listeners can hear for themselves how deftly Bach makes use of the device of syncopation. The jazz enthusiast is inclined to think of it as something new in music, but it had been exploited long before Bach's day, and he knew how to employ it most effectively. In the slow movement the attentive hearer will notice how the basses repeat the theme, or parts of the theme, almost all the way through. The last movement is of the jolliest order, a form of rondo with the first merry theme coming back again and again. The two solo violinists, each of whom plays one of the Concertos, are sisters, great-nieces of Joachim, from whom they inherit a splendid tradition of the way in which Bach should be played, though both are also distinguished exponents of the very newest music.

Delius' 'Song before Sunrise.'

(National, Thursday, 8.0.)

TWO events have lately made it clear how high is Delius' place among musicians of our time, and how strong a hold he has upon the hearts of his own fellow countrymen—the honour conferred on him by the King, and the warm welcome given to his music, and to himself, at last autumn's Festival of his work. And though many of his admirers saw him then, and heard his voice, for the first time, he is often with us while we hear his music, listening to it himself by wireless in his quiet French retreat.

Completed in 1918, and published in 1922, this piece is inscribed by the composer 'For Philip Heseltine,' who is known to listeners also under his composer's name, Peter Warlock. Scored for only woodwinds, two horns and strings, it begins with a fresh, happy melody given chiefly to the strings in nine parts, with little snatches of tune on the woodwinds breaking in on it. The music changes to a more flowing measure and sinks to very soft tone, and after a moment of sudden strength and energy returns to the opening melody. At the end it dies away softly and slowly and the whole short piece is eloquent of its subject in Delius' picturesque way.

'A. B.'s.'

(National, Thursday, 8.0.)

OF the younger English composers whose music is being played in this season's Proms—and in many other concerts, too, at home and abroad—three have the initials 'A. B.' And in all three cases sound craftsmanship and solid attainment deserve the special meaning these two letters have for sailors: their music is all of the wholesome order which might well claim for itself the designation 'able-bodied.' Born in London in 1900, Alan Bush, youngest of the three, was a student of the Royal Academy of Music from his eighteenth to his twenty-second year. From then until 1928 he was a pupil of John Ireland for composition, and it was during that time that this Symphonic Impression was composed. He was himself Professor of Composition at the Royal Academy from 1925–1928, but gave up that post to continue his own studies in Germany. These included lessons with Arthur Schnabel. He is now studying philosophy at the University of Berlin. His other compositions include a string quartet, a pianoforte quartet, five pieces for violin, viola, cello, clarinet and horn, songs, part-songs and pianoforte pieces. He is now engaged upon a second string quartet. Of the 'Symphonic Impression' which he is himself to conduct, he tells us that it has no 'programme': it is music pure and simple. Somewhat in the form of the first movement of a symphony, it has also a 'motto' theme, played at the very beginning by horn without accompaniment.

Bliss' Concerto for Two Pianofortes.

(National, Thursday, 8.0.)

ENGLISHMAN though he is in every way that really matters, Arthur Bliss has spent a good part of his life in other countries, and not only during the war years, when the manhood of England was so familiar with a part of the other side of the Channel. For a time it looked as though he were going to make the United States his home, and one or two of his bigger works are even better known there than in his own country. In other parts of Europe, too, he enjoys an enviable reputation, and they look on him abroad as one of the English composers who is really carrying on the forward march of music. This Concerto made a big impression when it was played for the first time in England, at last year's Proms; all through, listeners can hear in it a kind of steely

force and dynamic energy. Much of the music in it is founded on an earlier work, a concerto for pianoforte, tenor voice, and string orchestra, completed in 1921; in this form it was first played in Boston, U.S.A., in 1924. Conceived in one movement, it falls into three main sections, a quick rhythmic opening, a more rhapsodic, slow movement, and a vigorous close. Each of these three is based on a different development of one and the same theme, played at the very outset by the two pianofortes.

Three Mozart Arias.

(National, Friday, 8.0.)

NON MI DIR' was not in the original score of Mozart's opera, but was added for the production in Vienna. It is sung in the last act by Donna Anna, the lady whose father was killed at the beginning of the opera by Don Giovanni when the old gentleman drew his sword in his daughter's defence. Her betrothed is Don Ottavio, who has the principal tenor part in the opera, a somewhat dreary gentleman as far as the drama is concerned. Not a very ardent suitor, he has for once sought to further his wooing, but Donna Anna cannot think of love nor happiness until her father's murderer is punished. Vengeance must be her object in life. We know that Mozart was specially happy in the singers chosen for the Vienna production of his opera, and this brilliant aria was, no doubt, written without having to make any allowances, either for the shortcomings of the artists or for the fashion of the moment.

In *The Magic Flute* there are two impressive airs sung by Sarastro, the High Priest. The singer who took the part in the original production had a magnificent bass voice with fine low register, and in both the airs allotted to the part effective use is made of the lowest notes. In the first the Priest is invoking the Goddess of Wisdom and the help of her son, the god Osiris, on behalf of Pamina and Tamina, as they go through the trials which religion has set them, before they can be affianced. The other aria is addressed to the two young people themselves, in the course of their trials, telling them that they are in a sacred place where no evil thoughts may enter.

Bloch's 'Schelomo.'

(Regional, Saturday, 8.0.)

SCHELOMO, which means 'Solomon,' is a rhapsody for cello and pianoforte, is only one part of a great cycle of Jewish music in which the composer would present something of the great spirit of his own race. A native of Switzerland, Bloch spent his early years there, in different parts of Germany, and in Paris, studying, composing, and conducting, but no outward influence made any strong mark on the originality of his work. It is as though he were gifted with an instinctive way of expressing the noblest side of the Jewish character, and he does it not by the use of actual Jewish melodies, regarding many of these as of doubtful origin. Since 1917 he has made his home in the United States, holding more than one important appointment there; it is thus only natural that they know his music better in America than we do as yet here. Not easy to grasp fully on a first hearing, involved and sometimes frankly ugly, it is all undeniably strong, original music, and wholly sincere. *Rhapsody* is quite the right name for this piece, which has no clearly recognizable form; it is rather as though its melodies were connected by little passages which the player improvised. But it has, none the less, a sense of real unity in the exultant spirit which prevails all through it. And, though very difficult for the solo instrument, it yet makes effective use of its rich tone and its big range. D.M.C.

RECORDS TO THE RESCUE!

Christopher Stone, the gramophone expert, shows how, if all artists were to fail the B.B.C., a varied day's programme could still be compiled from records.

By
CHRISTOPHER
STONE

SUPPOSING that for some reason or other the B.B.C. were confronted by the prospect of having to provide programmes for one day on which no artists, talkers or actors were available, and that the announcers were left to do the best they could with the library of gramophone records at Savoy Hill, what sort of a show could they put up?

This problem is a pretty occupation for an idle hour, and, indeed, for several hours. Though at first sight, with all the thousands of gramophone records in the catalogues to choose from, it seems easy enough, the difficulty of selection grows as the fancy or the memory ranges farther afield, and it is soon apparent that it would be easier to devise programmes for a week than for a single day.

However, if the task were laid upon me, I should have to make two stipulations. In the first place, I should have to be relieved of anxieties over questions of copyright. In the second, I should have to get the B.B.C. engineers to fix up one of the studios which already has a reading desk with a gramophone turntable on each side and a microphone in front, in such a way that by turning knobs I could fade in or out with all three; that is to say, that I could fade from one turntable into the other, superimposing one record on another record, or superimposing my own voice, through the microphone, on to the music played on one or other gramophone, just as the narrator's voice is faded in and out during the broadcasting of a play or opera.

Would it be practicable to start earlier in the morning than the regulation 10.15 a.m. of the Daily Service? I am thinking of people in their homes preparing for the day's work and of people in sick rooms and nursing homes and hospitals who have been awake since day-break. I should like to give them something like this at eight o'clock:—

Daybreak on a Surrey Farm (H.M.V. B3345) with the bird song and animals' noises fading into 'Jesus shall reign,' sung by the B.B.C. Choir under Stanford Robinson (Col. 4364), and followed by the Exhortation, General Confession, Absolution and Lord's Prayer (H.M.V. D963, Dr. E. H. Fellowes). Then another hymn, or that fine anthem by Orlando Gibbons, 'Hosanna to the Son of David,' sung by the Winchester Music Club and Winchester College Quiristers (Col. D40120), and the short sermon on *The Relevance of Christianity*, by Dr. H. L. Sheppard, the Dean of Canterbury (H.M.V. B3340); the B.B.C. Choir in 'Onward, Christian Soldiers' (Col. 4297), or Gavin McNair with chorus in a *Gospel Song* (Parlophone, there are seven records to choose from); the short prayer and blessing spoken by Dr. Archibald Fleming (H.M.V. C1556), and lastly an organ voluntary such as Bach's *Fugue in D Minor*, played by Dr. Stanley Marchant (H.M.V. C1728), or the Boellmann *Toccata*, played by Commette on the Lyons Cathedral organ (Col. 9497).

That half-hour service could be varied to almost any extent, for there are ever so many sacred records in the general catalogues.

I have not catered for the physical exercises of the early morning, but it would be easy to play the Physical Culture Exercises (H.M.V. B1669-71, with Peter Dawson as instructor!) and Wallace-Jones's 'Keep Fit' records (H.M.V. B2305-6), between 7 and 7.45 a.m.

From 8.45 a.m. till 10.15, a cheerful programme is demanded. Men and children are

mostly out of the home and the housewife, if she is listening at all, will appreciate lilting, rhythmical music—marches, waltzes, sea-shanties. These might be useful in schools and schoolrooms and nurseries for marching and exercises. As an interlude at ten o'clock we could have a talk by Professor Fraser-Harris on 'Nerves and Nervousness,' or by Sir Francis Dyke Acland on 'The Care of the Teeth' (Col. D40135-6 or D40187), or something of that sort.

Assuming that from ten-thirty till twelve-thirty most active folk are out and about, and that listeners will consist of invalids, idlers, and the important group of people who are selling, buying, or testing radio sets, it would seem best to provide fairly serious talks and music. The International Educational Society will provide the former on Columbia records, each speaker being a recognized authority on his or her subject. In most instances, a talk takes a quarter of an hour. 'The Progress of Music,' by Dr. George Dyson, with musical illustrations, takes five records (Col. D40118-22), but there is no need to have all of them. Dr. Markham Lee's 'Tschaikowsky' (40125-6) would make an admirable talk, to be further amplified by a short Tschaikowsky programme with the *Casse-Noisette Suite* (Col. L2318-20), and one of the symphonies, or the Violin Concerto, with his songs and the usual *Andante Cantabile* and *Chant sans Paroles* sandwiched in.

Then there is Mr. Ernest Newman's illuminating talk on Chopin's *Nocturnes* (Col. L2164 and 2168) which could either be illustrated by the records which he introduces, played by Leopold Godowsky (Col. L2164-71), or perhaps more interestingly by records of *Nocturnes* played by different pianists, Pachman Paderewski, de Greef, Mark Hambourg (H.M.V.), Leonid Kreutzer (Polydor), Tchernikoff (Brunswick), etc., as well as Godowsky. This would take a little over an hour, and it might not be amiss to include, for variety's sake, the E Minor Nocturne sung as a duet by Winnie Melville and Derek Oldham (H.M.V. C1690), and that exquisite Etude sung by the Chauve Souris as a trio and called 'Grief' (Col. 4423).

Or, again, these two rather precious leisurely hours of the morning might be allotted in equal halves to Wagnerian opera and to an orchestral concert, or to chamber music and lighter opera. There are dozens of albums of complete works to choose from, and in each case the announcer could introduce the records, or accompany them with occasional interludes of explanation by the aid of the leaflets issued with the albums.

Between 12.30 and 2.30 men and women and children are having a midday meal and wanting to be relieved from the routine of the day's work; while the radio dealer wants something that will arrest the passer-by and bring the flies into the parlour. A complete farrago of records is indicated, based upon the productions of restaurant orchestras (to use a generic name) such as those of Marek Weber, Edith Lorand, Dajos Bela, Frank Westfield, Jean Lensen, Georges Haeck, Reginald King, Paul Godwin, the Pavilion Lescout, Barnabas von Géczy, Tom Jones, De Groot, Victor Olof, J. H. Squire, Gandino, and the Orchestra Mascotte. Interspersed between them some popular



ballads and comic songs, some queer instrumental solos, accordions, guitars, banjos; one or two military band records and at least half-a-dozen dance records from the latest lists.

The time between 2.30 and 5.15 p.m. is rather a problem because it is hard to guess what sort of audience is listening. It might be divided into four contrasted programmes, somewhat in this manner:—

2.30 to 3.15.—Cinema organ records: Reginald Foort, Jesse Crawford, Sandy Macpherson, Edward O'Henry, Quentin Maclean, Sydney Custard, Leslie James and Terence Casey, with songs by Dame Clara Butt, Dora Labbette, Hubert Eisdell and Peter Dawson.

3.15 to 4.—A Bach and Debussy recital. This is such an attractive contrast that it is worth giving in detail. Philadelphia Symphony Orchestra in the *Toccata and Fugue in D Minor* (H.M.V. D1428), both sides; Heifetz in the *Valse—La plus que Lente* (H.M.V. DB945) and Lyell Barbour in *Les sons et les parfums de l'été tournent dans l'air du soir* (N.G.S.); Elisabeth Schumann in *Es ist vollbracht* (H.M.V. D1410); the Philadelphia Symphony Orchestra in *Fêtes* (H.M.V. E507); Myra Hess in *Jesu, Joy of Man's Desiring* (Col. D1635) and Dora Labbette in *Comfort Sweet, my Jesus comes* (Col. 9347); Mangeot and Barbour in the slow movement from Debussy's violin sonata (N.G.S.); and again the Philadelphians in the *Prelude in E Flat Minor* (H.M.V. D1464).

4 to 5.15.—Military Bands, Brass Bands, and Gilbert and Sullivan opera. This would not be a difficult programme to make, with its interesting contrasts between English and American bands and with the albums of Savoy operas issued by H.M.V., as well as dozens of single records by other companies.

For the Children's Hour there is plenty of material, but they would have to dispense with the Aunts and Uncles, except Uncle Rex, who would tell them about the Selfish Giant (Col. 9549). Talks on cricket and tennis by Jack Hobbs and Gordon Lowe (Radio 392-3), Dale Smith or George Baker in *When we were very young*, Elgar's *Wand of Youth Suite*, with running commentary (H.M.V.), or even the old recording of the *Starlight Express* (H.M.V. D455-7) by the late Charles Mott; songs by Cyril Lidington (*World Echo and Dominion*) and Vivienne Lambelet (H.M.V. B3150) or Mimi Crawford (H.M.V. B2621, 2678-80) or Pattie Price (Col. 5470), and tales by Marjorie Firth (Col. 4648) and Suzette Tarri (H.M.V. B2909); with Mabel Constanduros and Sir Harry Lauder always at hand to fill a gap.

The restless period from 6 to 7.30 in the evening includes 'The First News.' Here are

(Continued on page 516.)

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SEPTEMBER 7

1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

SUNDAY

NATIONAL PROGRAMME

10.30-10.45 TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.0 CHURCH CANTATA (No. 45) BACH

'ES IST DIR GESAGT, MENSCH, WAS GUT IST'
(HE HATH SHEWED THEE, O MAN, WHAT IS GOOD')

Relayed from the GUILDHALL SCHOOL OF MUSIC

Singers

- GLADYS RIPLEY (*Contralto*)
- STEWART WILSON (*Tenor*)
- KEITH FALKNER (*Bass*)
- THE WIRELESS CHORUS

Players

- MICHAEL MULLINAR (*Harpsichord*)
- C. D. CUNNINGHAM (*Organ*)
- THE B.B.C. ORCHESTRA
- (Two Flutes, two Oboes and Strings)
- Conducted by STANFORD ROBINSON
- (For the words of the Cantata see page 485)

3.45 BOYS' BRIGADE SPECIAL SERVICE

Relayed from

ST. GEORGE'S HALL, LIVERPOOL
on the occasion of
THE VISIT OF THE BRIGADE COUNCIL

- Hymn, 'O Worship the King'
- Prayer
- Hymn, 'Stand up! Stand up for Jesus'
- Lesson read by Brigade President
Col. J. A. ROXBURGH, D.L., LL.D., J.P.
- Anthem, 'King of Kings'
(*Caleb Simper*)
- Address by the Rev. W. E. SANGSTER, B.A.
- Hymn, 'Guide me, O Thou Great Jehovah'
- Benediction
- NATIONAL ANTHEM

Special music by THE BATTALION CHORUS
Conducted by T. S. HUGHES (Captain of the 21st Liverpool Company)
Organist, Mr. B. F. ELLINGFORD, Mus.Bac., Oxon. (Liverpool City Organist)

4.30 GERSHOM PARKINGTON QUINTET

MARJORIE PARRY (*Soprano*)

QUINTET

Petite Suite de Concert.....*Coleridge-Taylor*

MARJORIE PARRY

Voi che Sapete ('Figaro').....*Mozart*
The Mermaid's Song.....*Haydn*

QUINTET

Toccata.....*Saint-Saëns*
Praeludium.....*Pugnani, arr. Kreisler*

MARJORIE PARRY

O mio babbino caro ('Gianni Schicchi') *Puccini*

QUINTET

Canzonetta.....*Godard*
To the Forest.....*Tchaikovsky*
All Souls' Day.....*Lassen*

5.30 A PIANOFORTE RECITAL By JAMES CHING

Concert Study in D Flat.....*Liszt*
Waltz in A Flat, Op. 42, No. 5.....*Chopin*
Study in C.....*Glazounov*
Prelude, Choral, and Fugue.....*Franck*

8.45 The Week's Good Cause

Appeal on behalf of THE GIRLS' FRIENDLY SOCIETY in North and Central Europe
by Lady TREE

Contributions will be gratefully received addressed to Lady TREE, G.F.S. Continental Office, 15, Holbein Place, Sloane Square, London, S.W.

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN; (1,554.4 m. only) Shipping Forecast

9.5 A Brass Band Concert

(From Manchester)

CLYDE TWELVETREES
(*Violoncello*)

BAXENDALE'S (MANCHESTER) WORKS BAND

Conducted by F. GREENFIELD

March ('Moorside Suite')...*Holst*
Selection of Verdi's Music

CLYDE TWELVETREES

Nocturne in E Flat

Scherzo.....*Chopin, arr. Popper*
Clyde Twelvetrees

BAND

Air with Variations, 'Beulah'

arr. Rimmer
Trombone Solo, 'The Jester'
J. A. Greenwood

(CHARLES COOKE)

CLYDE TWELVETREES

Woodstillness.....*Harty*
Mazurka in G Minor.....*Popper*

BAND

Fantasy, 'Alexander's Feast'

Laurent

Tone Poem, 'Finlandia'

Sibelius

Reverie, 'The Sacred Hour'.....*Ketelbey*

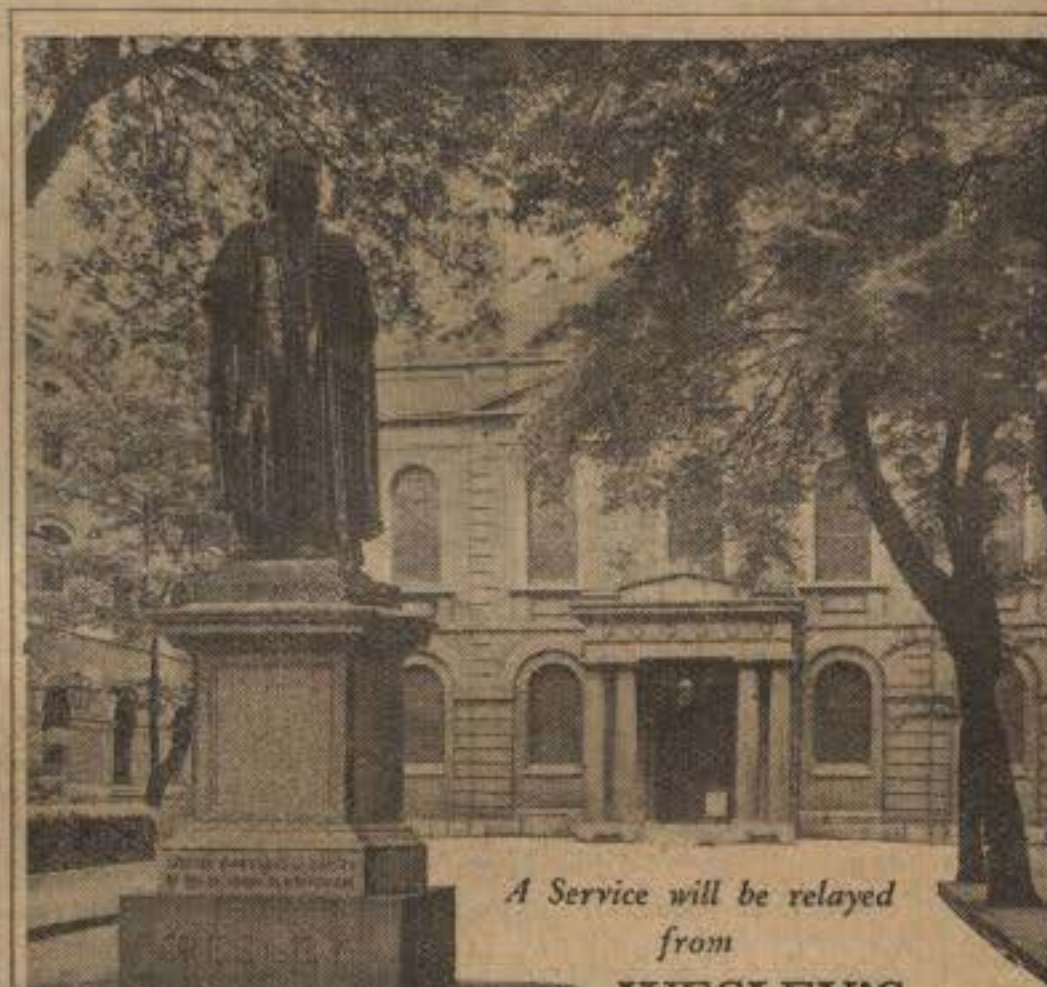
10.30 Epilogue

'THE EARTH IS THE LORD'S'

'THOU OPENEST THINE HAND'

(For details of this week's Epilogue see page 484).

We very much regret that in our programme as published in *The Radio Times* for August 29, the talk at 6.35 was shown as being on behalf of the Radio Society. This talk was given by the Radio Association, and the occasion was the first intimation to the public of the new scheme for the maintenance of wireless sets which has been evolved by that organization. Particulars can be obtained from the Secretary, Mr. Ronald Tiltman, 22, Lawrence Pountney Lane, E.C.4.



A Service will be relayed
from
**WESLEY'S
CHAPEL,**
City Road, with an organ recital by Mr. Charles Warner,
and an address by the Rev. Dr. H. B. Workman, President
of the Wesleyan Conference, tonight at 7.55.

6.0-6.15 BIBLE READING

'THE LETTERS OF ST. PAUL'—VI
II Thessalonians

7.55 A RELIGIOUS SERVICE

From Wesley's Chapel, City Road
Organ Recital by Mr. CHARLES WARNER

Grand Choeur in G.....*Dubois*
Andante in C (Violin Concerto)....*Mendelssohn*

Hymn, 'Eternal Power, whose high abode'
(Methodist Hymn Book, No. 5)

Lesson, 1st Epistle of John, chap. i and chap. iii,
vv. 1-3

Prayer and Lord's Prayer
Anthem, 'Bless thou the Lord' (*Clowes Bayley*)
(Soloist, Miss MARGERY WILLIAMS)

Address by the Rev. H. B. WORKMAN, D.D.
(President of the Wesleyan Conference)

Hymn, 'The God of Abraham praise' (Methodist
Hymn Book, 374)

Prayer, Benediction, and Sevenfold Amen
Organ Postlude, Choral Prelude on 'Hanover'
(*Sir Hubert Parry*)



BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sir HENRY J. WOOD

AT THE QUEEN'S HALL "PROMS."

Hear Prelude Act 3, "Lohengrin" (Mon., Nat.) No. L1005 (5/6), Schubert's "Unfinished Symphony" (Tue., Lon. & Mid. Reg.), Nos. 9513-9515 (4/6 each).

OTHER PROGRAMME ITEMS PLAYED BY SIR HENRY J. WOOD: Finlandia (Sun., Nat.), No. 9655 (4/6), Pinguin's Gave-Overture (Mon., Lon. & Mid. Reg.), Nos. 5045-5044 (4/6 each), Faust-Ballet Music (Wed., Nat.), Nos. L1794-L1795 (6/6 each).

Sunday: COLERIDGE-TAYLOR'S PETITE SUITE (John Aspell and New Queen's Hall Light Orchestra) (Nos. 9340-9341-4s. 6d. each), National. SACRED HOUR-Reverie (Albert W. Ketelbey's Concert Orchestra) (No. 5289-3s.), National. CROWN DIAMONDS-Overture (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. DX77-4s. 6d.), Lon. Reg. Monday: LOHENGRIN-Introduction Act 1 (Menzelberg and Concertgebouw Orchestra) (No. L1945-6s. 6d.), National. SCHERAZADE-Suite Symphonique (Paris Conservatoire Orchestra) (Nos. DX1-DX6-4s. 6d. each), Lon. & Mid. Reg. Tuesday: SANCTUARY OF THE HEART (Albert W. Ketelbey's Concert Orchestra) (No. 9405-4s. 6d.), Lon. & Mid. Reg. OLD AND NEW-Potpourri (Herman Finck and Orchestra) (Nos. DX47-DX48-4s. 6d. each), Lon. & Mid. Reg. RUY BLAS-Overture (Percy Pitt and B.B.C. Orchestra) (No. 9278-4s. 6d.), Mid. Reg. Wednesday: COPPELIA-Ballet Music (Percy Pitt and B.B.C. Orchestra) (No. 901-4s. 6d.), Mid. Reg. Thursday: SEASONS-Ballet (Glasgow and Orchestra) (Nos. LX16, 17, 18, 29 and 30-6s. 6d. each), Lon. & Mid. Reg. Friday: BEETHOVEN'S SYMPHONY No. 5 (Weingartner and Royal Philharmonic Orchestra) (No. L1880-L1883-6s. 6d. each), National. VILLANELLE (H.M. Grenadier Guards Band) (No. 9919-4s. 6d.), Lon. Reg. TSCHAIKOWSKY'S VIOLIN CONCERTO IN D-Canzonetta (Huberman and Berliner Staatskapelle) (No. L2337-6s. 6d.), Lon. Reg. Saturday: DANCE OF SYLPHES AND RAKOCZY MARCH (Sir Hamilton Harty and Halle Orchestra) (No. L2069-6s. 6d.), Lon. & Mid. Reg.

Instrumental.

Sunday: PRELUDIUM (J. H. Squire Celeste Octet) (No. 9096-4s. 6d.), National. Wednesday: GILES FARNABY'S His Toys; His Dreame and His Rest (Rodolph Dolmetsch-Virginale) (No. 5713-3s.), National. CHOPIN'S BALLADE IN A FLAT, OP. 47 (William Murdoch-Piano) (No. 9567-4s. 6d.), Lon. Reg. Thursday: FUNERAL MARCH OF A MARIONETTE (J. H. Squire Celeste Octet) (No. 5607-3s.), Lon. Reg. HUNGARIAN RHAPSODY No. 1 (J. H. Squire Celeste Octet) (No. 9209-4s. 6d.), Lon. Reg. TRAUME (J. H. Squire Celeste Octet) (No. DX20-4s. 6d.), Lon. Reg. BUTTERFLY (J. H. Squire Celeste Octet) (No. 3608-3s.), Lon. Reg. TWILIGHT ON THE WATERS (J. H. Squire Celeste Octet) (No. DB2-3s.), Lon. Reg. Saturday: W. H. SQUIRE'S SLUMBER SONG (W. H. Squire-Cello) (No. L1759-6s. 6d.), National. WHISTLER AND HIS DOG (Terence Casey-Organ) (No. DB172-3s.), Nat., Lon. & Mid. Reg.

Vocal.

Sunday: THERE IS NO DEATH (Clara Serena) (No. 8593-3s.), Mid. Reg. Tuesday: BARBER OF SEVILLE-I'm the Facotum (Dennis Noble) (No. 9556-4s. 6d.), Lon. & Mid. Reg. Wednesday: WHO IS SYLVIA? (Dora Labette) (No. 4809-3s.), Mid. Reg. Thursday: IMMORTAL HOUR-Faery Song (William Hewittine) (No. 3546-3s.), National. A SUMMER NIGHT (Doris Vane) (No. DX71-4s. 6d.), Lon. & Mid. Reg. Friday: MAGIC FLUTE-O Isis and Osiris (Norman Allin) (No. 9602-4s. 6d.), National. MAGIC FLUTE-Within This Hallowed Dwelling (Norman Allin) (No. 9802-4s. 6d.), National. Saturday: TREES (Dame Clara Butt) (No. X337-6s.), National. BIRD SONGS AT EVENTIDE (Master Trevor Schofield) (No. 5258-3s.), Mid. Reg.

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SEPTEMBER 7

626 kc/s (479.2 m.)

SUNDAY

MIDLAND REGIONAL

3.30-5.30 London Regional Programme

7.50 RELIGIOUS SERVICE

Conducted by the Rev. W. ALLEN

(of ST. DAVID'S CHURCH, BIRMINGHAM)

Relayed from THE CATHEDRAL, BIRMINGHAM

THE BELLS

Order of Service

Hymn, 'Praise, my Soul, the King of Heaven' (470, English Hymnal)

Psalm 84

Prayers

Reading

Magnificat in F (Wood)

Anthem, 'Save us, O Lord' (Bairstone)

Address

Hymn, 'Sun of my Soul, thou Saviour dear' (274, English Hymnal)

Benediction

(Organist and Choir-master, FRED DUNNILL)



CISSIE WOODWARD

plays pianoforte solos in the Orchestral Programme to be broadcast tonight at 9.5.

ORCHESTRA

Overture, 'Cosi fan Tutte' ('The School for Lovers') Mozart Three English Dances Quilter

CHARLES DEAN

Homeward.... Harty Sea Moods.... Catford There is no Death O'Hara

ORCHESTRA

Suite, 'Children's Games'..... Bizet

9.40 CISSIE WOODWARD

Rondo alla Turca Mozart Intermezzo in E Flat, Op. 117, No. 1 Brahms Toccata.... Paradise

ORCHESTRA

Lullaby for a modern Infant..... Besy The Flight of the Bumble-Bee Rimsky-Korsakov

CHARLES DEAN

Tomodotow..... Keck The Great Adventure..... Fletcher

CISSIE WOODWARD

Ballad in A Flat..... Chopin Study in A Minor..... Chopin

10.15 ORCHESTRA

Three Pieces, Op. 11..... Massenet, arr. Mouton Meditation, Op. 32..... Glazounov

10.30 Epilogue

8.45 National Programme

9.0 Midland News

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.5 An Orchestral Programme

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

CHARLES DEAN (Baritone)

CISSIE WOODWARD (Pianoforte)

THIS WEEK IN THE GARDEN

IT is high time the bulbs were ordered, both for growing in pots and for the garden. Indeed, the bulbs for flowering indoors should be potted very soon, but the important thing is to order the bulbs and prepare the soil for those to be grown outdoors. If beds are to be filled, then the soil should be dug deeply and some decayed garden refuse may be dug in. Avoid fresh manure, though, for bulbs do not thrive with it.

If tulips are to be grown, lime the soil if it has the least tendency to be sour. It is too soon to plant tulips yet, but daffodils should go in this month, and so hasten on the soil preparation. Rich, well-drained, cool soil suits them best, and in addition to decayed garden refuse, bone meal and sulphate of potash should be added. The soil should be moved at least two spits deep and three if possible. Do not bring the bottom spit up to the top, though; let it remain where it was. And do the work in time for the soil to settle before the planting is actually undertaken. Perhaps the best way to enjoy daffodils is to plant them in the grass, but if you want exhibition flowers, this will not give them to you.

The breadths of similar things together look best—long trumpets, yellow or yellow and white, or white, each in groups; medium cupped varieties in their several colours; and the varieties with very short cups, like Pheasant's Eye by themselves, and so on. The small Narcissus species are perhaps most beautiful of all.—From the Royal Horticultural Society's Bulletin.

THE RADIO TIMES.

The Journal of the British Broadcasting Corporation.

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SEPTEMBER 7



842 kc/s (356.3 m.)



SUNDAY

LONDON REGIONAL

3.30 The Wireless Military Band

Conducted by
B. WALTON O'DONNELL
ELSIE COCHRANE (Soprano)
JOHN THORNE (Baritone)

BAND
Overture, 'The Crown Diamonds' *Auber*

JOHN THORNE
Jean Richopin's Song
Frühlingarube *M. van Someren*
(Spring Quiet) .. *Golfrey*
Why so pale and wan, fond Lover?

BAND
Komarinskaya (Wedding Song) *Glinka*

ELSIE COCHRANE
Come, Beloved ('Atalanta') *Handel*
O for the wings of a Dove *Mendelssohn*

BAND
Tableau Musical, 'Sadko' *Rimsky-Korsakov*

JOHN THORNE
Helen of Kironnell *Keel*
The Leather Bottel arr. *Clutsam*

BAND
Four Slav Dances, Nos. 4, 6, 10, 11 *Dvorak*

ELSIE COCHRANE
A welcome Vision *Strauss*
Fairy Tales *E. J. Wolff*
Primavera (Spring) *Johann Strauss*

BAND
Rhapsody, 'España' ('Spain') *Chabrier*

5.0-5.30 'Beginnings of Christian Theology'
VI—'The Christian Philosophers of Alexandria—
Clement and Origen.'
By the Rev. J. K. MOZLEY, D.D.



BOTTICELLI'S 'ADORATION OF THE MAGI' is one of the three pictures which inspired Respighi's 'Trilogy'; it is being played by the B.B.C. Orchestra, conducted by Percy Pitt, tonight at 9.5.

Address by Archdeacon HOLMES
Hymn, 'Praise the Lord, ye heavens adore Him' (Ancient and Modern, 292)
Evening Prayer
Blessing
(The text of the above service is based on Services for Broadcasting, No. 5, page 19)

8.45 The Week's Good Cause
Appeal on behalf of THE GIRLS' FRIENDLY SOCIETY in North and Central Europe
(National Programme)

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Regional News

9.5 An Orchestral Concert

ENID CRUICKSHANK
(Contralto)
MICHAEL MULLINAR
(Harpsichord)
THE B.B.C. ORCHESTRA
Conducted by PERCY PITT
MICHAEL MULLINAR and String Orchestra
Concerto da Camera... *Locatelli*
Adagio; Allegro; Minuet with variations
ENID CRUICKSHANK and Orchestra

8.0 A Studio Service

Conducted by
The Venerable the Archdeacon E. E. HOLMES, C.V.O.

'THE KINSHIP OF LIFE'

Hallowing Introduction
Thanksgiving
Psalm No. 122
Bible Reading: St. John X, 7-18
Hymn, 'The King of Love, my Shepherd is' (Ancient and Modern, No. 197)
Prayer from Scripture
Petitions
Hymn, 'Jerusalem, my happy home' (Ancient and Modern, 236)

Recit. and Aria }
Caro sposa (Dear Spouse) } *Gluck*
Che farò (What can I do?) }

ORCHESTRA
Symphony No. 56, in C *Haydn*
Allegro; Adagio; Minuet; Presto

ENID CRUICKSHANK and Pianoforte
ORCHESTRA
Elegy for Strings *Tchaikovsky*
Trilogy (after Botticelli) *Respighi*
Birth of Venus; Adoration of the Magi; Spring

10.30 Epilogue

THIS WEEK'S BACH CANTATA

Cantata No. 45, 'ES IST DIR GESAGT, MENSCH, WAS GUT IST' ('He hath shewed thee, O Man, what is good')

THIS is one of a group of Cantatas, written after 1734, which resemble each other in several ways, notably in the imposing bigness of the choruses, and in the elaborate length of the orchestral Preludes to the several numbers. Founded on two passages from Scripture, No. 45 is typical of the sterner side of the Lutheran church, rather like a sermon on the duties required of man. The first, formless, passage from the prophet Micah does not lend itself at all well to laying out as a chorus, and though it is musically impressive, the constant repetition of the words tends to grow irksome. The other passage, from the New Testament, is very powerfully set as an *aria* for the bass soloist: it begins the second of the two parts in which the Cantata is laid out. The Recitatives, meditations on the passages of Scripture, are not by any means the best texts which were provided for Bach, but he makes the most of them, and the two *arias* are both melodious and expressive. And the final Chorus is a very fine and simple one.

I.—Chorus:
He hath shewed thee, O Man, what is good: and what doth the Lord require of thee, but to do justly, and to love mercy, and to walk humbly with thy God?

II.—Recitative (Tenor):
To me th' Almighty His commandments sheweth,
And what Him pleaseth best;
He gave His Word to guide me, His behest.

So His own way my spirit knoweth,
The way of His command;
In awe and meekness would I go forth,
Obedience to His will would always shew forth;
Thy faithful servant, Lord, before Thee let me stand.

III.—Aria (Tenor):
I know what He willeth,
That my law shall ever be,
What He saith, that He fulfilleth,
Yes, though He chastiseth me,
Thou, my soul, seek then salvation,
Let Him lead thee to the light;
Death and night are the wages of temptation.

PART II

IV.—Aria (Bass):
Many will say to me in that day, Lord, Lord, have we not prophesied in Thy name? and in Thy name have cast out devils? and in Thy name done many wonderful works? And then will I profess unto them, I never knew you: depart from me, ye evildoers (ye that work iniquity).

V.—Aria (Alto):
Who God with all his heart and soul doth own,
Unto Himself He taketh;
But him the Lord forsaketh,
Who with his mouth alone on God doth call.

VI.—Recitative (Alto):
So shall my heart and mouth themselves my judges be,
And God who knoweth all, hath meet reward prepared;
Not always have I kept His precepts righteously,
Nor yet have I the Saviour's travail shared,
But why, my soul, art thou disquieted?
All things must be as He hath willed;
For mankind's sin the Saviour died,
Redeeming man from death, so is His work fulfilled.

VII.—Chorus:
Grant that with all my might, I do the task Thouapest,
According to Thy word, Thy strength, Thy grace Thou lendest.
Grant that I ne'er delay, to do Thy will aright,
And let my toil, O Lord, be pleasing in Thy sight.
(English text by D. Millar Craig. Copyright, B.B.C., 1929.)

Cantatas for the next four Sundays are:
Sept. 14. No. 25, 'Es ist nichts Gesundes an meinem Leibe' ('There is no soundness in my flesh').
Sept. 21. No. 17, 'Wer Dank opfert, der preiset mich' ('For thank-offering, we praise Thee').
Sept. 28. No. 51, 'Juchzet Gott' ('Praise Him').
Oct. 5. 'Wer weiss, wie nahe mir mein Ende?' ('Who knows who soon my last Hour nears?')

ELGAR'S FIRST SYMPHONY

(Continued from page 475.)

Now he has to change the scene for the slow movement, and an impressive transformation it is. He slows down the busy opening Scherzo theme little by little, until (after the great opening theme of the symphony has come to grace its passing) its light dies down, to glow more richly still in the slow movement, which, without pause, the strings lead in—with the actual opening notes of the Scherzo, now spiritualized. Look at the active opening Scherzo theme in the last example (the one in the bass), and compare it with this, its sublimation in the slow movement, the beginning of which I quote:—



The notes of the first two bars are alike; but how different is the spirit! Here is Elgar's deepest feeling—that which for many of us assures his permanence when much other music has lost the hold that mere excitement gives. Both the opening theme and that which follows, some thirty bars later (on the violins, with flutes dropping, in triplets, the beginning of the great theme which opened the symphony) are full of noble sweetness, and the tenderest light of all is shed by that last strain which, after the others have done their reconciling work, doubly assures us that all is well, sublimating, as only music can, the philosophy of every man's differing faith.

How to relate the last movement to all this? That is a task for experience—of life and of music. Thematically, the finale links up with the first movement. Its very first notes are a reminiscence from that—the menacing theme which stands third in our music-type examples above. Note how this theme, given to the bass clarinet, very softly, has a peculiar colour and intensity. Immediately follows a brief march theme, on the bassoons, short and sharp—one which plays a considerable part in the movement. Then the great opening theme of the symphony sings out gently in the strings; but the bassoon march (in the lower strings) challenges. It is not to be an easy triumph, but No. 1 leads the way to a new, springing theme in quick time, which there is no need to reproduce, for it cannot be missed. It sounds a chivalric call, and the cheerful note is deepened when clarinets and strings, in rich amiability, sing out another theme, which still has a spring in it. The bassoon march thrusts in with titanic energy. Before long the symphony's first and greatest theme compels attention by its quietness. 'Plus fait douceur que violence,' for the elbowing bassoon march lengthens its pace, and sings instead of bellowing—sings at great ease. Back comes the springing theme; back the clarinets-and-strings theme; back yet again the bassoon march, eagerly, as at first, and rising to its old wildness of urgency. There can be no doubt of the issue now, and the great dominant theme of the work returns, *grandioso*, resplendent in all the panoply of power, magnificent in its assurance of triumph.

So we try to trace in words the truths that music can so much more easily tell in its own terms. Words avail little; musical scores speak the authentic language, but to read them is not easy. The gospel according to the ear is the plain man's best guide—according to ear and heart.

[I have to thank Messrs. Novello, the publishers of the full miniature, and pianoforte scores of the symphony, for permission to reproduce the extracts in music type.]

W. A. ANDERSON.

SEPTEMBER 7

CARDIFF

SUNDAY

968 kc/s (309.9 m.)

WESTERN REGION

11.0 a.m.-12.15 p.m.
BRITISH ASSOCIATION SERVICE

Relayed from
THE CATHEDRAL, BRISTOL
Order of Service
MATINS AND SERMON
Hymn 671, A. and M.
Lord's Prayer and Versicles
Venite
Psalms 111, 148, 150
Te Deum and Benedictus (*Harwood in A Flat*).
LESSONS:
Ecclesiasticus i, 1-20
St. Luke iv, 1-15
Creed, Versicles and Prayers
Anthem
Hymn 292, A. and M.
Sermon
Preacher, THE RT. REV. THE
LORD BISHOP OF OXFORD
(Rt. Rev. T. B. STRONG,
D.D.)
Hymn 530, A. and M.
Blessing

3.0-6.15 *National Programme*

7.55 *National Programme*

9.0 West Regional News

9.5 **A Concert**

Relayed from
THE PAVILION, LLANDAFF
FIELDS
THE CHOIR OF THE CARDIFF
UNIVERSITY MADRIGAL
SOCIETY
Conducted by W. G.
WILLIAMS
NATIONAL ORCHESTRA
OF WALES
(*Cerddorfa Genedlaethol
Cymru*)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK
BRAITHWAITE

Ballet Music, 'Faust' Gounod
THE CHOIR
Sing we and chaunt it Thomas Morley
Adieu, sweet Amaryllis John Wilbye
Now is the Month of maying .. Thomas Morley
THE ORCHESTRA
Suite for String Orchestra Frank Bridge
THE CHOIR
To shorten Winter's Sadness Thomas Weelkes
The Silver Swan John Dowland
Flora gave me fairest Flowers John Wilbye
THE ORCHESTRA
Overture, 'The Mastersingers' Wagner

10.0 *National Programme*

10.30 Epilogue

10.40-11.0 'The Silent Fellowship'

SWANSEA

1,040 kc/s (288.5 m.)

11.0-12.15 *West Regional Programme*

3.0-6.15 *National Programme*

7.55 *National Programme*

9.0 West Regional News

9.5 *National Programme*

10.30 Epilogue

10.40-11.0 'The Silent Fellowship'
(*West Regional Programme*)

PLYMOUTH

1,040 kc/s (288.5 m.)

3.0-6.15 *National Programme*

8.0 **A STUDIO SERVICE**

Conducted by the Rev. JOSEPH
ROBERTS, Vicar of ST. AUGUSTINE'S,
LIPSON, PLYMOUTH.
Assisted by THE CHOIR OF
THE CHURCH
(Organist, Mr. S. W.
HORSWELL)

Hymn, 'Praise to the Holiest
in the height' (Ancient and
Modern, No. 172; Church
Hymnary, No. 32)
Confession, 'The Lord's
Name be praised'
(*Tallis Festal*)

Psalm 46 (*Garrett in A*)
Lesson, Revelation vii, verses
9 to end

Nunc Dimittis (*Stainer in G*)
Prayers

Hymn, 'Through all the
changing scenes of life'
(Ancient and Modern, 290)

Address
Hymn, 'Saviour, again to
Thy dear Name we raise'
(Ancient and Modern, 31;
Church Hymnary, 301)

The Evening Prayer
Blessing

8.45 *National Programme*

9.0 Local News

9.5 *National Programme*

10.30 Epilogue

BOURNEMOUTH

3.0-6.15 *National Programme*

7.55 *National Programme*

10.30 Epilogue

MANCHESTER

797 kc/s (376.4 m.)

3.0:—National Programme. 3.45:—A Boys' Brigade Special Service. Relayed from St. George's Hall, Liverpool, on the occasion of the Visit of the Brigade Council. (National Programme) (from Liverpool.) 4.30:—The Northern Wireless Orchestra, conducted by T. H. Morrison, Claude Biggs (Solo Pianoforte). 6.0-6.15:—National Programme. 7.55:—National Programme. 9.0:—North of England News. 9.5:—A Brass Band Concert (National Programme). Baxendale's (Manchester) Works Band, conducted by F. Greenfield. Clyde Twelveteens (Violoncello). 10.30:—Epilogue.



MR. WYNDHAM G. WILLIAMS
conducts the choir of the
Cardiff University Madrigal
Society, which will sing in the
concert from Llandaff Fields
tonight.

SEPTEMBER 8

1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

MONDAY

NATIONAL PROGRAMME

10.15 THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Lady SETON: 'The Village Beautiful' (National Hyacinth Competition)

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 Organ Recital

By EDGAR T. COOK
Relayed from SOUTHWARK CATHEDRAL
MARY KAY (Contralto)

EDGAR T. COOK
Concerto No. 4 (2nd Set)
Handel, arr. Roper
Adagio, Allegro, Allegro

MARY KAY
Songs

EDGAR T. COOK
Pensée d'Automne
Joseph Jongen
Choral Improvizations
Kary Elert
(a) Lobe den Herren, den mächtigen König; (b) Was Gott tut, das ist wohlgetan; (c) Lobe den Herren, O meine Seele

MARY KAY
Songs

EDGAR T. COOK
Second Suite *Boellman*
Pastoral Prelude; Allegretto con moto; Andantino; Finale—March

5.15 The Children's Hour

'The Story of Two Fat Dragons' (M. Braidwood)
'Polichinelle' (Schutt)
and other Pianoforte Solos played by
CECIL DIXON
'Brook and the Pine Martin,' Part I (H. Mortimer-Batten)
'Johnathan Jones' (Slater) and other Songs
Sung by ARTHUR WYNN

6.0 POETRY READING

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conductor, SIR HENRY WOOD

WAGNER

Prelude, Act I ('Lohengrin')
Prelude, Act III; Dance of the Apprentices; Procession of the Masters; Homage to Sachs ('The Mastersingers')
JOSEPHINE WRAY (Soprano) and Orchestra
Elsa's Dream ('Lohengrin')
ORCHESTRA
Introduction, Act III ('Tannhäuser's Pilgrimage') (Original Version)
Entrance of the Gods into Valhalla ('The Rhinegold')
WALTER WIDDOP (Tenor) and Orchestra
Forging songs ('Siegfried')
'Mime the Craftsman'
'Nothing! Nothing!'
ORCHESTRA
Overture, 'The Mastersingers'

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 Topical Talk

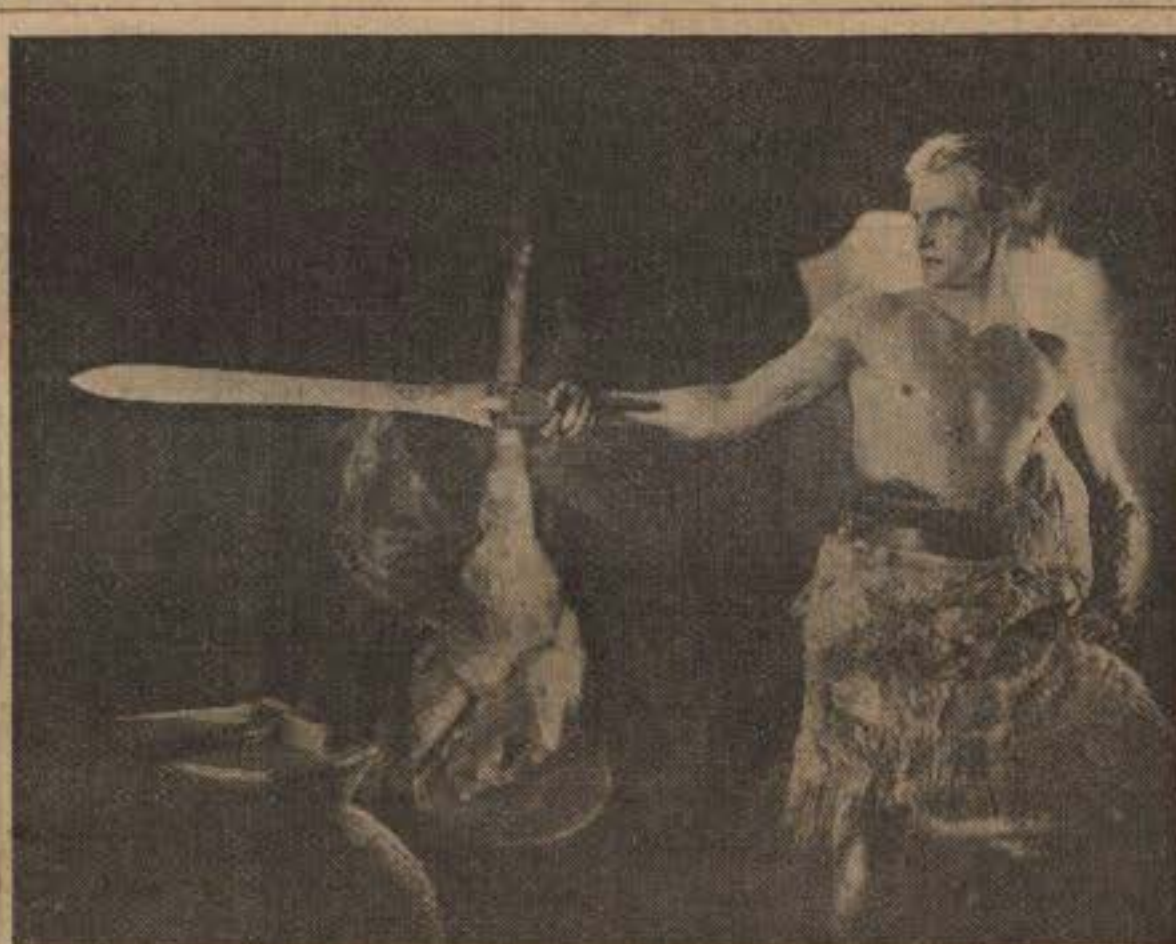
10.10 London and New York Stock Exchange Report; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.20-11.0 A String Orchestral Concert

MAVIS BENNETT (Soprano)
THE B.B.C. STRING ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'The Secret Marriage'
Cimarosa, arr. Marshall
MAVIS BENNETT and Orchestra
L'Amore ('Il Re Pastore') ('The Shepherd King') } Mozart
Alleluiah }
10.34 ORCHESTRA
Courante R. Jones, arr. Adlington
Bourrée Bach, arr. Woodhouse
10.42 MAVIS BENNETT
Love me not for comely Grace }
A Prairie Lullaby } Stanford
Cupid of his Prey beguiled .. }
10.48 ORCHESTRA
Suite, 'In Rural England' Dunkill

11.0 (1,554.4 m. only) DANCE MUSIC

BILLY MASON and his CAPHEANS, from THE CAFE DE PARIS
11.15-12.0 JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE



THE FORGING SONGS FROM SIEGFRIED will be sung in the Wagner Prom tonight. This picture shows the scene in which the young Siegfried forges the sword Nothung, in the Ufa film, founded on Wagner's drama.

1.15 An Orchestral Concert

Relayed from
THE NATIONAL MUSEUM OF WALES
(From Cardiff)
NATIONAL ORCHESTRA OF WALES
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Symphony No. 5, in E ('From the New World')
Dvorak

2.0-2.30 Gramophones Records

4.0 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

4.30 A Concert of French Music
VIVIEN LAMBELET (Mezzo-Soprano)
THE GEORGIAN TRIO

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 The Foundations of Music

BEETHOVEN'S
MISCELLANEOUS PIANOFORTE MUSIC
Played by
VICTOR HELY-HUTCHINSON
Seven Bagatelles, Op. 33

7.0-7.20 Miss V. SACKVILLE-WEST
'NEW BOOKS'

7.25 Topical Talk

7.45 EDNA ILES (Pianoforte)
Ballade in G Minor Chopin
Fairy Tale, Op. 42, No. 3 Medtner
Danza Jubilosa, Op. 40, No. 4

SEPTEMBER 8

626 kc/s (479.2 m.)

MONDAY

Hear again these Gems

from this week's Programme on
"His Master's Voice"

Sunday

Petite Suite de Concert (Coleridge-Taylor) — De Groot and His Orchestra — C1218 and C1233, 4/6 each. London Nat: 9.20.
Così fan tutte Overture — Berlin State Opera Orchestra (conducted by Dr. Leo Blech) — D1224, 6/6. Midland Reg: 9.5.

Monday

"Siegfried," The Forging Song — Melchior and Reiss — D1690 and D1691, 6/6 each. London Nat: 9.20.
"Lohengrin" Prelude to Act 1 — Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) — D1463, 6/6. London Nat: 8.0.

Tuesday

Symphony No. 8 in B Minor ("Unfinished") (Schubert) — Royal Opera Orchestra, Covent Garden (conducted by Eugene Goossens) — C1294-6, 4/6 each. London Reg: 9.25.

Wednesday

Melisande in the Wood — Essie Ackland — B3128, 3/-. Midland Reg: 2.20.
Song before Sunrise (Delius) — New Symphony Orchestra (conducted by Barbirolli) — D1697, 6/6. Midland Reg: 9.20.
"Brandenburg" Concerto No. 2 (Bach) — Philadelphia Symphony Orchestra (conducted by Leopold Stokowski) — D1708-10, 6/6 each. London Reg: 8.0.

Thursday

To the Spring (Grieg) — de Greef — D1825, 6/6. Midland Reg: 1.18.

Friday

O Isis and Osiris (Mozart) — Ivar Andersen — C1625, 4/6. London Nat: 8.55.
Villanelle — Mavis Bennett — C1338, 4/6. London Reg: 7.45.
Symphony No. 5 in C Minor (Beethoven) — Royal Albert Hall Orchestra (conducted by Sir Landon Ronald) — D1150-3, 6/6 each. London Nat: 9.0.
Arabesque No. 1 (Debussy) — Mildred Dilling — C1642, 4/6. London Reg: 7.0.

Saturday

Aufschwung (Soaring) (Schumann) — Mark Hambourg — C1636, 4/6. Midland Reg: 4.20.
"Damnation of Faust" Marche Hongroise — Royal Opera House Orchestra, Covent Garden (conducted by Eugene Goossens) — C1279, 4/6. London Reg: 9.30.

Ambrose & His Orchestra

Record exclusively for "His Master's Voice"
 There's happiness over the hill — Goodbye to all that B5865, 3/-
 A Bench in the Park — Lazy Lou'siana Moon B5842, 3/-
 A Japanese Dream — Exactly like you B5858, 3/-

"His Master's Voice"

The Gramophone Co., Ltd.



London, W. 1.

MIDLAND REGIONAL

12.0 London Regional Programme

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
 Conducted by ERNEST PARSONS

Overture, 'Fingal's Cave' Mendelssohn
 Ballad, 'At Dawning' Cadman
 Scheherazade (First movement) Rimsky-Korsakov
 Dance of the Native Britons .. } A. K. Blackall
 Interlude, 'Romeo and Juliet' }
 Selection, 'The Damnation of Faust' .. Berlioz

5-15 The Children's Hour

Another Yarn, by 'HOUSEMASTER'
 ELSIE STELL (Violin)
 'Laurels and Laureates—the Wearers,' by
 HELEN M. ENOCH
 NITA BARRI and ARTHUR HOLLAND in Songs and Duets

RUDY STARITA
 Xylophone and Vibraphone Solos, with
 HARRY JACOBSON
 at the Piano
 JULIAN ROSE
 Our Hebrew Friend
 PERCY CHANDLER
 and his BAND from Chez Quagline

THE PROGRAMME WILL BE COMPERED BY JOAN DAVIS

8.30 London Regional Programme

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Midland News



NIGEL DALLAWAY (left) plays the pianoforte part in a Brahms sonata, this evening at 6.40. NITA BARRI (centre) and ARTHUR HOLLAND (right) sing in the programme of music from the musical comedies to be broadcast tonight at 9.20.

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 EDGAR WHEATLEY (Violin)

NIGEL DALLAWAY (Pianoforte)
 Sonata in D Minor, Op. 108 Brahms
 Allegro; Adagio; Presto

7.0 Vaudeville

(London Regional Programme)

THE BAYAN SINGERS
 In Russian Folk Songs

MABEL MARKS
 Light Comedy Songs at the Piano

JIMMY ELLIOTT
 Animal Music

VIOLET ESSEX and CHARLES TUCKER
 Supported by The ARCADIAN ORCHESTRA

RUPERT HARVEY
 The Singing Cartoonist

9.20 From the Musical Comedies

THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CANTELL
 NITA BARRI (Soprano)
 ARTHUR HOLLAND (Baritone)

ORCHESTRA
 Selection, 'The Desert Song' Romberg
 NITA BARRI and ARTHUR HOLLAND
 A Paradise for Two ('The Maid of the Mountains') Fraser-Simson
 Spread a little Happiness ('Mr. Cinders') Ellis and Myer
 I'll see you again ('Bitter-Sweet') Noel Coward

ORCHESTRA
 Selection ('The Rebel Maid') Phillips
 NITA BARRI and ARTHUR HOLLAND
 Lover, come back to me ('The New Moon') Romberg
 You're the Cream in my Coffee ('Hold Everything') Henderson
 Fancy our Meeting ('That's a good Girl') Mayer and Charig

ORCHESTRA
 Selection, 'Mary' Hirsch

10.15-11.0 London Regional Programme

SEPTEMBER 8



842 kc/s (356.2 m.)



MONDAY

LONDON REGIONAL

12.0 A Concert of Songs
by Charles Villiers Stanford
MURIEL PAGE (*Soprano*)
CHRISTOPHER MAYSEN (*Baritone*)

12.30 A Recital of Gramophone Records

1.0 Light Music
LEONARDO KEMP and his PICCADILLY ORCHESTRA
FROM THE PICCADILLY HOTEL

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by ERNEST PARSONS
(From *Midland Regional*)
Overture, 'Fingal's Cave' Mendelssohn
Ballad, 'At Dawning' Cadman
Scheherazade (First movement) Rimsky-Korsakov
Dance of the Native Britons .. } A. K. Blackall
Interlude, Romeo and Juliet .. }
Selection, 'The Damnation of Faust' .. Berlioz

5.15 Sir ROBERT PEEL and his
BAND, from TONY'S BALL ROOM,
BIRMINGHAM

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

6.40 A Short Recital
By SINCLAIR LOGAN (*Baritone*)
Die Nacht (The Night) } Strauss
Im Spätboot (The late Boat) }
Der Musikant (The Minstrel) Wolf
Wanderers Nacht Lied (Wayfarer's Night Song) Medtner
Follow a Shadow } Parry
And yet I love her till I die }
The Sergeant's Song Hubert Foss
Mule Music Wallthev
Love is a Sickness Armstrong Gibbs

7.0 Vaudeville
THE BAYAN SINGERS
In Russian Folk Songs
MABEL MARES
Light Comedy Songs at the Piano
JIMMY ELLIOTT
Animal Music
VIOLET ESSEX and CHARLES TUCKER
Supported by THE ARCADIAN ORCHESTRA
RUPERT HARVEY
the singing Cartoonist
RUDY STARITA
Xylophone and Vibraphone Solos, with
HARRY JACOBSON
at the Piano
JULIAN ROSE
Our Hebrew Friend
PERCY CHANDLER
and his BAND from Chez Quaglino
THE PROGRAMME WILL BE COMPERED BY JOAN
DAVIS

8.30 Talk

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Regional News

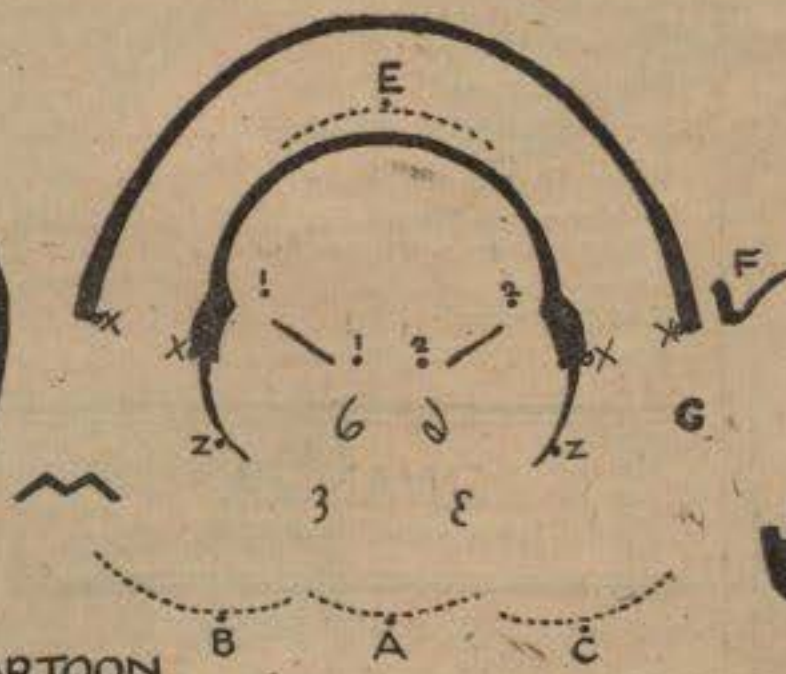
9.20 Revival of
'Ingredient X'
A Play of the City, the Sea, and the Jungle
Specially written for broadcasting by L. DU
GARDE PEACH
Produced by PETER CRESWELL

Listeners who heard the original broadcast of this very successful thriller in August a year ago will remember that it marked a new departure both in the technique of writing wireless plays and in the method of production. The device known as 'the fade' is used to indicate how the action of the play swings to and fro, without break or pause, between a City board-room and a tropical forest; a tea-table in Mayfair and the engine-room of a tramp steamer meeting heavy weather near Cape Verde Islands; a laboratory in London and one of those places in the City where speculators foregather to discuss shares. In every case the focus of the action is the mysterious ingredient whose composition nobody knows, but on which the lives and fortunes of all the persons in the play depend. To the handful of white men engaged, with an army of natives, in extracting Ingredient X from the tropical forest, it is something that their employers in London want so badly that the natives must be worked to death, and they, themselves, must stake their lives in a wild gamble to get it quickly, in quantities sufficient to check the stream of urgent cables from home. To the officers of the tramp, it is a curious and perilous cargo that looks like ordinary dirt. To the directors of Synthetic Rubber Limited, it is the life-blood of a new industry; to the analyst, it is a mystery; to Sylvia, a rope of pearls. And to every one of them, in the end, it is Fate. *Ingredient X* is a thriller—an indubitable thriller, and something more.

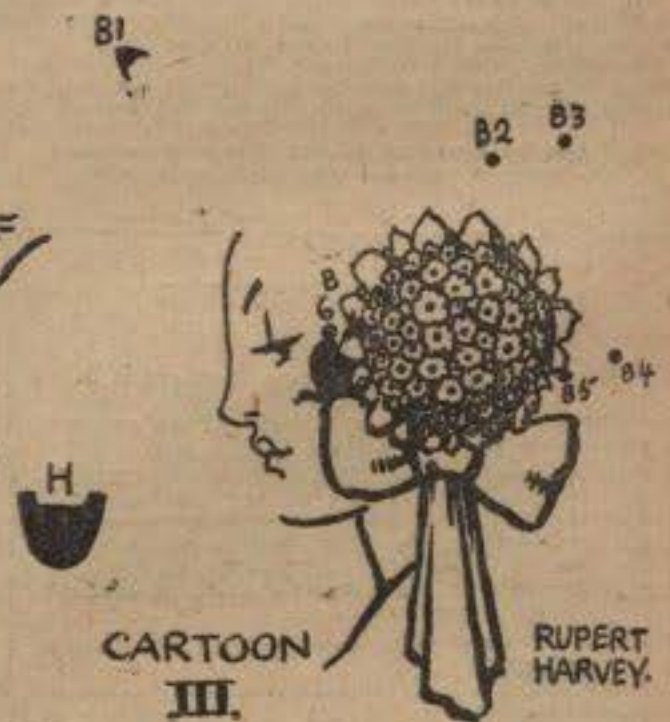
10.15 DANCE MUSIC
SIR ROBERT PEEL and his BAND
Relayed from TONY'S BALL ROOM
BIRMINGHAM
10.30 BILLY MASON and his CAPHEANS, from THE
CAFE DE PARIS
11.15-12.0 JACK HARRIS'S GROSVENOR HOUSE
BAND, from GROSVENOR HOUSE



CARTOON I



CARTOON II



CARTOON III. RUPERT HARVEY.

You will want a pencil, a penny, and a polished metal shaving-stick case (if you have one) to use with these diagrams when Mr. RUPERT HARVEY, the singing cartoonist, does his act in the Vaudeville programme this evening at 7.0

Do You Draw Two Salaries?

What is your spare time worth to you? If you can write a good letter—if you have a little natural aptitude for literary work—you can be trained to earn a second income in your leisure hours.

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A woman student placed 55 articles with leading journals within ten months of enrolment. A few years later she reported that she had sold 625 further MSS. Another student, in addition to placing articles, gained the appointment of dramatic critic to a well-known provincial morning paper. Yet another secured permanent and remunerative work as a result of the tuition, besides selling every one of the exercises submitted. Following are extracts from a few of the many hundreds of letters on file:

I am being successful in having all my work published, and thanks to the invaluable help and advice I received I have made writing a profitable pastime. I cannot speak too highly of the benefits of the Institute.

It is now some time since I finished the course in journalism. I wish to state that your advice has been invaluable to me in constructing articles of the right type. Unfortunately, I have had little time for writing. Almost all the articles I have turned out have been accepted, which you will agree is encouraging.

I promised to let you know what I made in the year after starting your valuable course. I wrote three girls' short story books, for which I got £20 for the first two (and the royalties, which have not yet come in), and £30 for the third, without royalties. Besides this I wrote a few articles, which were accepted by the *Daily Sketch* and *Daily Express*, and which brought me in £12 10s. 6d., thus bringing the total for my first year to £82 10s. 6d. I really feel I owe a lot to you, as I should not have discovered this small talent without your Journalistic course.

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Cut out this coupon and post it in an unsealed envelope (4d. stamp), or write a simple request for the booklet.

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Regent House, Palace Gate, London, W.8.

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

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

Name (Block letters)

Address

SEPTEMBER 8

CARDIFF

MONDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15 An Orchestral Concert

relayed from
THE NATIONAL MUSEUM OF WALES
(National Programme)

NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE
Symphony No. 5 in E Minor, 'From the New World' Dvorak

2.0-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR
'The Children's Way of the World'
by
IFAN KYRLE FLETCHER
'Birds and Beasts and Flowers'

6.0 Mr. N. V. H. RICHES: 'The End of the Cricket Season'

6.15 National Programme

10.10 West Regional News

10.20-11.0 A Musical Comedy Programme

NATIONAL ORCHESTRA OF WALES LIGHT ORCHESTRA

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE
Selection, 'Florodora' Leslie Stuart

GRACE DANIEL (Soprano) and Orchestra
Half a Moon Eddie and Douler
Dark red Roses Philip Braham

THE ORCHESTRA
March, 'Miss Hook of Holland' Rubens

GRACE DANIEL and Orchestra
Beside an open fireplace Paul Denneker
I'll see you again ('Bitter Sweet')
Noel Coward

THE ORCHESTRA
Selection, 'The Bing Boys are here' Nat D. Ayer

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.30 National Programme

4.0 National Programme

5.15 West Regional Programme

6.15 National Programme

10.10 West Regional News

10.20-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR
'"TAILS UP" RANCH'
By DEREK McCULLOCH
No. 1—The Coming of Stirrup
and Original Poems by PATRICIA O'NEILL

6.0 National Programme

10.10 Local News

10.20-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0 THE NORTHERN WIRELESS ORCHESTRA
BESSIE COLLINS (Contralto)

5.15 THE CHILDREN'S HOUR
Animals in the Zoo, and out of it
Songs by DORIS GAMBELL, including 'Animals in the Zoo' (Gallatly), 'Big Brown Bear' (Manna Zucca), 'I had an Elephant' (Winlaw)

6.0 Women's Lives in other Lands—I. Mrs. DOROTHY WALTON: 'The Italian Peasants'

6.15 National Programme

10.10 North of England News

10.20-11.0 Crinoline Nights
(Manchester and Leeds only)

THE NORTHERN WIRELESS ORCHESTRA

Minuetto Bolzoni
Gipsy Mazurka Ganne
Gavotte ('Mignon') Ambroise Thomas
Minuet Boccherini
Mazurka, 'La Fringante' Filippucci
Invitation à la Gavotte Waldteufel

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 shaves are
 smoother
 . . . they last longer



THE two things you want in a shave, speed and smoothness, are yours when you use Colgate's "small bubble" lather. Colgate's "small bubble" lather suits your face, it gives you a smooth, faster and cleaner shave altogether, for the reason illustrated in the small diagrams.

The minute you lather up with Colgate's, two things happen: 1. The Soap in the lather breaks up the oil film that covers each hair; 2. Billions of tiny moisture-laden bubbles seep down through your beard—and soak it soft with water. Instantly your beard gets moist . . . scientifically softened right down at the base . . . so that your razor can do its best work.



ORDINARY BIG BUBBLE LATHER (highly magnified). Note air-filled bubbles which cannot bring sufficient water to soften the base of the beard.



COLGATE LATHER (highly magnified) showing how small bubbles bring quantities of water right down to the base of each whisker.

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 In nickel box . . . 1/-
 Handy-Grip Stick . . . 1/6

COLGATE'S SHAVING STICK
 "Gives a shave that lasts 2 hours longer"

The Very Latest Invention
FOR THE DEAF
 Powerful as a 4-valve Wireless Set!

The new "Universal" Fortiphone brings undistorted, true-to-tone hearing even to the Very Deaf. So powerful and efficient is the Sonomax Sound Amplifier that it can be compared to a powerful wireless set condensed within the compass of a wrist watch. Yet this great power can be regulated instantly by a touch of your finger!



All that is great!

"Universal" Fortiphone, which has already restored full hearing to thousands of deaf people.

Natural hearing improved!
 "With the Fortiphone I am able to hear quiet conversation from any part of the room, also my natural hearing has improved."
 W.E.D.

Before you buy it—try it!
 No hearing aid should be purchased without first giving it a prolonged trial under the conditions of your everyday life. The Fortiphone Home Trial Plan enables you to have the world's finest hearing aid in your own home so that you can put it to every test your mind can devise—without obligation to purchase.

This wonderful new invention gives faithful amplification to every tone of the voice, every note of music. It brings back all the delights of true hearing. Practically invisible in use, it nevertheless affords the maximum of hearing power at all ranges and all angles.

Leading aurists and doctors are enthusiastic about the New

Test the NEW "UNIVERSAL"
FORTIPHONE
 in your own Home for 15-30 days

No obligation to purchase!

Call at our offices for Free Personal Demonstration, or write for illustrated Catalogue and particulars of our Home Trial Plan. This Plan enables you to make a thorough and prolonged trial of the Fortiphone without placing you under any obligation to purchase. Full particulars are sent post free on request. Please call, phone, write or send coupon to-day. Our offices are at Langham House, 308 Regent St. (opposite the Polytechnic). Take lift to THIRD Floor. Nearest station, Oxford Circus.

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for 25 TUROG BREAD BANDS and 6d. to cover cost of postage and packing.

So immediate has been the response to this our latest and most attractive Free Gift Offer, that during the first week, more than a thousand enlargements have been sent to delighted Turog users. Hundreds of testimonials have already reached us—"We are to send another snap next week."—"I am enclosing another six bags and another photograph. When I have saved another six bags I shall want a further enlargement." The greatest satisfaction is expressed on every hand—delight in the enlargement and delight in the quality of Turog Bread and Flour.

Ask your Baker for fully explanatory leaflet, or **FILL IN AND SEND US THE COUPON BELOW FOR FULL PARTICULARS** and details of 140 attractive Free Gifts.

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Usual Dealer's Name

Address

Address



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MINIMUM
OUTLAY

THE average man wants as much life insurance as possible in his earlier years and a substantial sum—or a guaranteed income—when he ceases work.

He can secure both under the terms of the increasingly popular Prudential Convertible Term Policy, which gives him temporary insurance over a period of five years, with a valuable option during that time. If he is under 30 the premium for

£1,000 Immediate Life Assurance

for the five years calls for an outlay of no more than £16 a year. Allowing for income-tax rebate of 2s. in the £, the net amount would be

£14 : 8 : 0 a year

At any time within the five years, when his position has improved—whatever his state of health at that time—he can convert the policy into an Endowment Assurance which will secure the payment of £1,000 at the end of 15 years or longer. Further, a reduction from the usual premium for the Endowment Assurance is allowed, so that by the end of the term he has had refunded the whole of the amount paid during the first five years.

Larger or smaller amounts (not less than £500) for proportionate outlay.

FILL IN AND FORWARD THIS COUPON TO-DAY

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Please quote me particulars of your Convertible Term Policy Scheme for a

Sum Assured of £.....

Age next birthday.....

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(Mr., Mrs., Miss)

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R.T. 5/9 P.P.205

LEATHER
FOR
HEALTH



Eighty-six out of a hundred doctors insist on the health value of leather-soled shoes.

"Tests have shown," they say, "that leather soles are ideal because they keep out the wet and allow the feet to 'breathe' freely."

Foot-perspiration is a direct cause of rheumatism; only leather soles will carry that perspiration away—they make a vital difference to your health!

All day, every day, you are using your feet; keep them healthy, keep them comfortable.

Good leather soles are ideal for children's footwear; they are made from natural skin which resists the wet but ventilates the feet.

Safeguard your health.



Wear
Leather-soled
Shoes

SEPTEMBER 9

1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

TUESDAY

NATIONAL PROGRAMME

10.15 THE DAILY SERVICE
 10.30 TIME SIGNAL, GREENWICH: WEATHER FORECAST
 10.45-11.0 'WHERE YOUR FOOD COMES FROM'—I, 'South African Oranges'
 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
 12.0 A Ballad Concert (Scottish Ballads) CARMA LINN (Contralto) KENNEDY ARUNDEL (Baritone)
 12.30 EDWARD O'HENRY At the ORGAN of TUSSAUD'S CINEMA
 1.0-2.0 Light Music LEONARDO KEMP and his PICCADILLY HOTEL ORCHESTRA FROM THE PICCADILLY HOTEL
 2.0-2.5 Experimental Transmission for the Radio Research Board by the Fultograph Process
 2.5-2.30 Gramophone Records
 4.0 Sir ROBERT PEEL and his BAND, from TONY'S BALL ROOM, BIRMINGHAM
 4.30 THE PRINCE OF WALES' PLAYHOUSE ORCHESTRA Conducted by Mr. FRANK WESTFIELD Relayed from LEWISHAM
 March, 'Soldiers' Life'..... Schmelting
 Overture, 'Banditenstrieche'..... Suppe
 The Clock and the Dresden Figures.... Katsibey
 Selection, 'Rigoletto'..... Verdi
 Waltz, 'Falling in Love Again'..... Holländer
 Ballad, 'Without a Song'..... Youmans
 Selection, 'The Blue Paradise'..... Romberg
 5.15 The Children's Hour HOW JOHN TRUSTY AND HIS DOG, 'WALTER,' STOWED AWAY ON THE GOOD SHIP 'FIREFLY' (S. G. Hulme Beaman)
 Arranged as a Dialogue Story with Incidental Music played by THE GEORGIAN TRIO



A Revival of
INGREDIENT X,
 L. du Garde Peach's play of the City, the Sea and the Jungle, which was broadcast in the London Regional programme yesterday night, will be given in the National Programme tonight at 7.45.
 For details see col. 3.

7.45 A Revival of 'Ingredient X' by L. DU GARDE PEACH A Play of the City, the Sea, and the Jungle
 Scenes: The Boardroom—the Forest—the Sea—the City—the Laboratory—the Tea Table
 Produced by PETER CRESWELL
 8.40 'Diversions' (From Cardiff)
 THE UNDERWORLD OF THE WEST
 Many strange tales are told of heroes buried under mountains, awaiting the call to which they must respond. But there are many who come and go far under the earth without making a song about it. We shall hear them at work, we shall hear others who do make a song underground, and a tuneful one, too, and from time to time we shall take our bearings above, now in a vale in Glamorgan, and now on the green hills of Somerset.
 9.40 'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

6.0 DANCE MUSIC Sir ROBERT PEEL and his BAND, relayed from TONY'S BALL ROOM, BIRMINGHAM
 6.15 'The First News' WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
 6.40 The Foundations of Music BEETHOVEN'S MISCELLANEOUS PIANOFORTE MUSIC Played by VICTOR HELY-HUTCHINSON
 Six Minuets Andante in F
 7.0-7.20 Mr. JAMES AGATE: 'Plays and the Theatre'
 7.25 Topical Talk

9.55 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices
 10.5 DANCE MUSIC Sir ROBERT PEEL and his BAND, relayed from TONY'S BALL ROOM, BIRMINGHAM
 10.30-12.0 GLENEAGLES BAND, directed by HENRY R. HALL, from GLENEAGLES HOTEL (From Glasgow)
 12.0-12.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

10.15 THE DAILY SERVICE
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 Overture, 'Banditenstrieche'..... Suppe
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 Selection, 'The Blue Paradise'..... Romberg
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 Arranged as a Dialogue Story with Incidental Music played by THE GEORGIAN TRIO



'DIVERSIONS' FROM CARDIFF TONIGHT. After London, the Midlands, and the North, the West will give its 'Diversions' programme tonight at 8.40. It will include visits to a colliery, to the famous Wookey Hole Caves, where a Welsh choir will sing, and to the great pumps of the Severn Tunnel

SEPTEMBER 9

626 kc/s (479.2 m.)

TUESDAY

MIDLAND REGIONAL

**ONE
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HOT
WATER
BY
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R.T.33

12.0 London Regional Programme

1.0 EDWIN J. GODBOLD

At THE ORGAN

Relayed from LOZELLS PICTURE HOUSE, BIRMINGHAM

Overture, 'Morning, Noon, and Night' .. *Suppe*
Intermezzo, From a Russian Village .. *Marsden*
Selection, 'Florodora' *Stuart*
Sanctuary of the Heart *Ketelbey*
Spring Dance *Loit*
Selection, 'La Bouche' *Yvain*

2.0-3.0 Light Music

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'Echoes of Oasiah' *Gaile*

A Southern Serenade
Ernest Reecce

Potpourri of Popular Melodies Old and New
arr. Finch

Minuet *Boccherini*

Barcarolle, No. 6
Tchaikovsky

Selection of Haydn Wood's Songs
arr. Higgs

The Beanfeast (Suite, Woodland Pictures)
Fletcher

5.15 The Children's Hour

'The Belt and the Bauble,' a Play of the Time of Oliver Cromwell, by
BLADON PEAKE

Songs by SAMUEL SAUL (*Baritone*)

WILLIAM JONES and his Banjo

6.0 London Regional Programme

6.15 "The First News"

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 A Military Band Programme

THE BIRMINGHAM MILITARY BAND

Conducted by W. A. CLARKE

Overture, 'Ruy Blas' *Mendelssohn*

EDITH JAMES will entertain

BAND

Suite, Neapolitan Scenes *Masseenet*

7.10 WILLIAM FRITH (*Baritone*)

Pass, Everyman *Sanderson*

The Kitchen Fire *Day*

BAND

Intermezzo, Baby's Sweetheart *Corri*

EDITH JAMES will again entertain

7.30 BAND

Selection, 'La Traviata' *Verdi*

WILLIAM FRITH

The Drum-Major *Newton*

Duna *McGill*

Sea Fever *Ireland*

BAND

Egyptian Ballet Music *Luigini*

8.0 Promenade Concert

(London Regional Programme)

Relayed from THE QUEEN'S HALL

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

MEGAN THOMAS

(*Soprano*)

DENNIS NOBLE

(*Baritone*)

MARCELDUPRE (*Organ*)

MAURICE MARECHAL

(*Violoncello*)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)

Conducted by

SIR HENRY WOOD

Overture, 'Iphigenia in Aulis' *Gluck*

MEGAN THOMAS and Orchestra

Aria, 'Ave Maria' ('The Fire Cross') *Max Bruch*

MARCEL DUPRE and Orchestra

New Symphony for Orchestra and Organ

Marcel Dupre

(First performance in England)

DENNIS NOBLE and Orchestra

Aria, 'Largo al Factotum' ('Way for the Factotum' ('Barber of Seville')) *Rossini*



Claude Harris

EDITH JAMES,

a constant favourite with the Midland radio audience, will entertain during the Military Band Concert this evening at 6.40.

MAURICE MARECHAL and Orchestra

Concerto for Violoncello and Orchestra .. *Honegger*

(First Performance in England)

ORCHESTRA

Symphony No. 8 in B Minor ('The Unfinished')
Schubert

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 Midland News

10.0-10.30 'Come, Pipe a Song'

THE MIDLAND WIRELESS CHORUS

Under the direction of CHARLES BREWER

This Week's Epilogue:

'THE EARTH IS THE LORD'S'

'THOU OPENEST THINE HAND'

A. and M. 384, 'To thee, O Lord, our hearts we raise'

Joel ii, 21-27

A. and M. 318, 'Bread of Heaven'

John vi, 34-35

SEPTEMBER 9



842 kc/s (356.3 m.)



TUESDAY

LONDON REGIONAL

12.0

A Concert

FROM THE STUDIO

NELLIE SANDOW (*Contralto*)
BERTRAM DAVIES (*Tenor*)
BEATRICE EVELINE (*Violoncello*)

BERTRAM DAVIES
Dawn song *May H. Brahe*
The world is waiting *Seitz*
Your Looking Glass *Margaret Woolner*
BEATRICE EVELINE
The Dove (Old Welsh) *arr. Somervell*
Drink to me only *arr. Squire*
Vito Spanish Dance *Popper*

NELLIE SANDOW
The Lament of Isis... *Bantock*
Kishimul's Galley (Songs of the Hebrides) *Marjory Kennedy-Fraser*
Bonnie George Camp } *Keel,*
bell *arr.*
Leezie Lindsay (from } *Malcolm*
Songs of the North)... *Lawson*

BERTRAM DAVIES
Debonair *Bealy*
Love's fury *Alec Rowley*
Little Lady of the Moon *Eric Coates*

BEATRICE EVELINE
Love's Dream *Liszt, arr. Squire*
Pastorale *Couperin, arr. Cassadu*
Butterflies *Harty*

NELLIE SANDOW
O could I but express in song *Malashkin*
Nocturne *Michael Head*
Three Fishers *Hullah*
Beyond the stars *Maude Craske Day*

1.0 REGINALD FOORT

At THE ORGAN OF THE REGENT CINEMA, relayed from BOURNE-MOUTH

2.0-3.0 Light Music

(From *Midland Regional*)
THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL
Overture, 'Echoes of Ossian' *Gade*
A Southern Serenade *Ernest Reeces*
Potpourri of popular Melodies, Old and New *arr. Fink*
Minuet *Boccherini*
Barcarolle, No. 6 *Tchaikovsky*
Selection of Haydn Wood's Songs *arr. Higgs*
The Beanfast (Suite, Woodland Pictures) *Fletcher*

5.15 Sir ROBERT PEEL and his BAND, from TONY'S BALL ROOM, BIRMINGHAM

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 An Orchestral Concert

FREDERICK WOODHOUSE (*Baritone*)
KENDALL TAYLOR (*Pianoforte*)
THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'The Merry Wives of Windsor' *Nicolai*

FREDERICK WOODHOUSE
Loveliest of Trees *Butterworth*
A devout Lover *Tressler*
Diaphenia *Denis Browne*
Fill a Glass with golden Wine *Quilter*

ORCHESTRA
Selection, 'Cavalleria Rusticana' *Mascagni*

KENDALL TAYLOR
Prelude in C *Prokofiev*
L'Alouette (The Lark)..... *Glinka, arr. Balakirev*
Rush Hour in Hong Kong *A. Chassins*

ORCHESTRA
Miniature Suite *Eric Coates*

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)

Conducted by SIR HENRY WOOD

Overture, 'Iphigenia in Aulis' *Gluck*

MEGAN THOMAS and Orchestra

Aria, 'Ave Maria' ('The Fire Cross') *Max Bruch*

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New Symphony for Orchestra and Organ *Marcel Dupre*
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MAURICE MARÉCHAL and Orchestra
Concerto for Violoncello and Orchestra *Honeyger*
(First Performance in England)

ORCHESTRA
Symphony No. 8, in B Minor ('The Unfinished') *Schubert*

9.40 'The Second News'

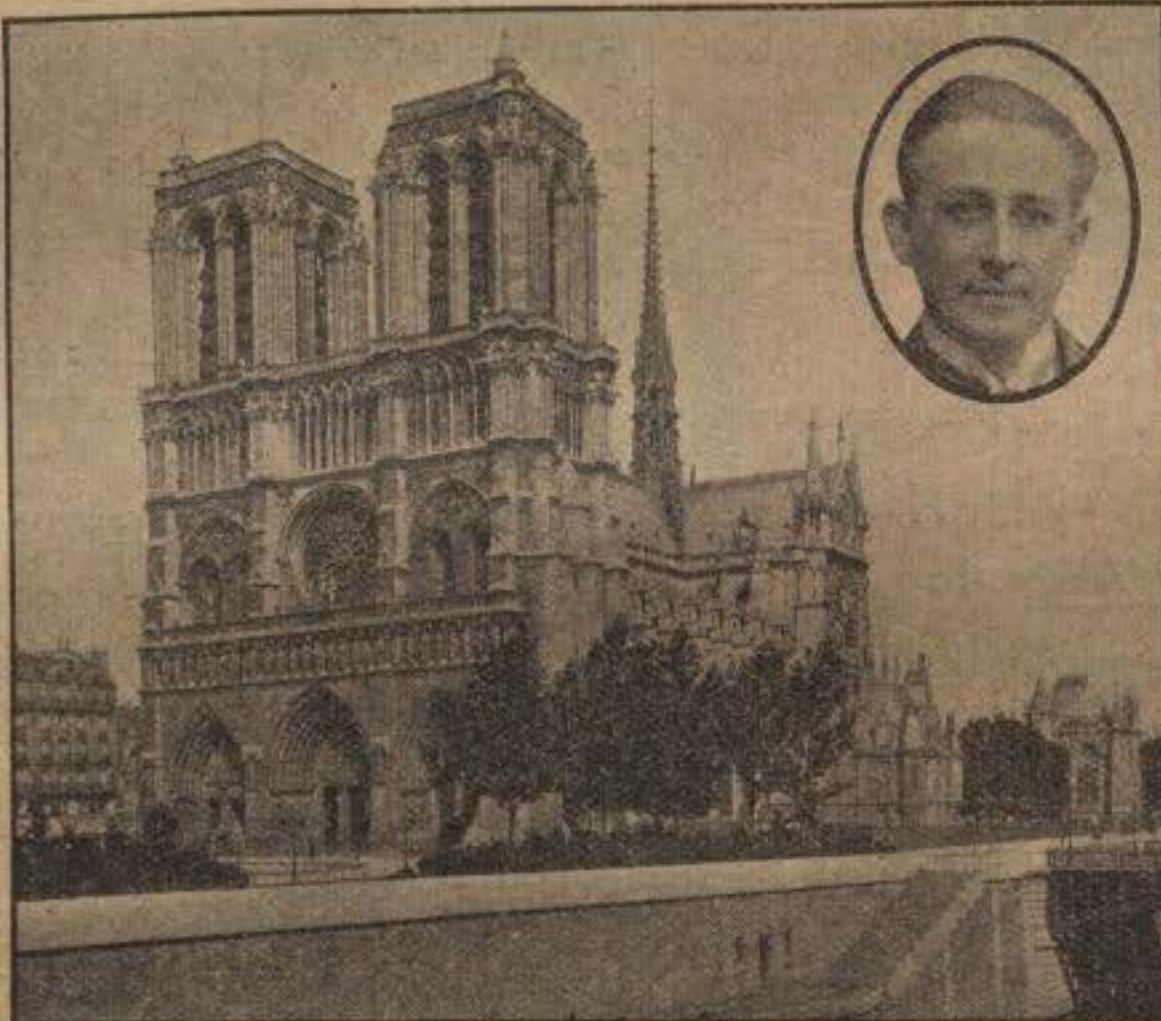
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 Regional News

10.0-10.30 A Recital

By CLIVE CAREY (*Baritone*)
Breton Songs:
La fille du laboureur (The Worker's Daughter); Chanson de la mariée (Bride's Song); Durant les longues veillées d'hiver (In the long Winter Watches); *arr. Paul Ladmirault*
Spanish Songs:
El pano moruno (Moorish Cloth); Seguidilla murciana; Asturiana; *arr. de Falla*
Slovak Songs:

Ty Nitranaké hodiny (Sadly Strikes the Hour) *arr. E. Kraus*
Zasadil som ceresnicku (The Water flows) *arr. E. Kraus*
Tecie voda (I planted a Cherry)
English Songs:
Down by the Riverside *arr. E. J. Moeran*
O Sally, my dear *arr. Cecil Sharp*
Bedfordshire Mayday Carol *arr. Lucy Broadwood*
Lemady *arr. Clive Carey*
Twenty Eighteen



E.N.A.

THE ORGANIST-COMPOSER FROM NOTRE DAME, M. MARCEL DUPRE (*inset*), will visit the Queen's Hall tonight to take part in the first performance in England of his new symphony for orchestra and organ, a notable addition to the Promenade programmes.

FREDERICK WOODHOUSE
Crystal Spring *arr. Cecil Sharp*
All alone *arr. Lucy Broadwood*
Yarmouth Town *arr. Lucy Broadwood*

KENDALL TAYLOR
Polonaise in E *Liszt*

ORCHESTRA
Admirals All *Bath*

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell and Co., Ltd.)

MEGAN THOMAS (*Soprano*)
DENNIS NOBLE (*Baritone*)
MARCEL DUPRE (*Organ*)
MAURICE MARECHAL (*Violoncello*)

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

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| Commercial Art | Salesmanship |
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SEPTEMBER 9

CARDIFF

TUESDAY

968 kc/s (309.9 m.)

WESTERN REGION

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
2.5-2.30 National Programme
4.0 **Orchestral Concert**
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, 'King Stephen' Beethoven
Menuet and Finale (Serenade No. 5 in D) Mozart
HUBERT DAVIES (Violin) and Orchestra
Concerto Mendelssohn
THE ORCHESTRA
'Helena' Variations Bantock
5.15 THE CHILDREN'S HOUR
'Crossing the Bridge to Long Ago Somerset'
IV—'Richard Whiting,' last Abbot of Glastonbury
by
IRENE GASS

- 6.0 THE LORD BISHOP OF MONMOUTH: 'The Church Congress at Newport'
6.15 National Programme
7.0 **EGWYL GYMRAEG**
Pynciau'r Dydd Yng Nghymru
Gan
Yr Athro E. ERNEST HUGHES
'Current Topics in Wales'
A Review in Welsh
by
Professor E. ERNEST HUGHES
(From Swansea)
7.25 National Programme
8.40 **'Diversions'**
(National Programme)
THE UNDERWORLD OF THE WEST

Many strange tales are told of heroes buried under mountains, awaiting the call to which they must respond. But there are many who come and go far under the earth without making a song about it. We shall hear them at work, we shall hear others who do make a song underground, and a tuneful one, too, and from time to time we shall take our bearings above, now in the vale of Glamorgan and now on the Green Hills of Somerset.

- 9.40 National Programme
9.55 West Regional News
10.5-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
2.5-2.30 National Programme

- 4.0 West Regional Programme
6.15 National Programme
7.0 **EGWYL GYMRAEG**
(A WELSH INTERLUDE)
(West Regional Programme)
7.25 National Programme
8.40 West Regional Programme
9.40 National Programme
9.55 West Regional News
10.5-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0-2.0 National Programme
4.0 National Programme
5.15 THE CHILDREN'S HOUR
'FAIRIES AND WIZARDS'—
So prepare for 'The Flitting of the Ghosts'
from The Tale-Tellers' Club, by MARGARET
IRONSIDE
6.0 National Programme
7.0 Mr. H. P. TWYFORD: 'West Country Rugby Prospects'
7.25 National Programme
9.55 Local News
10.5-12.0 National Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
10.30-11.0 National Programme
12.0-12.30 National Programme
4.0-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

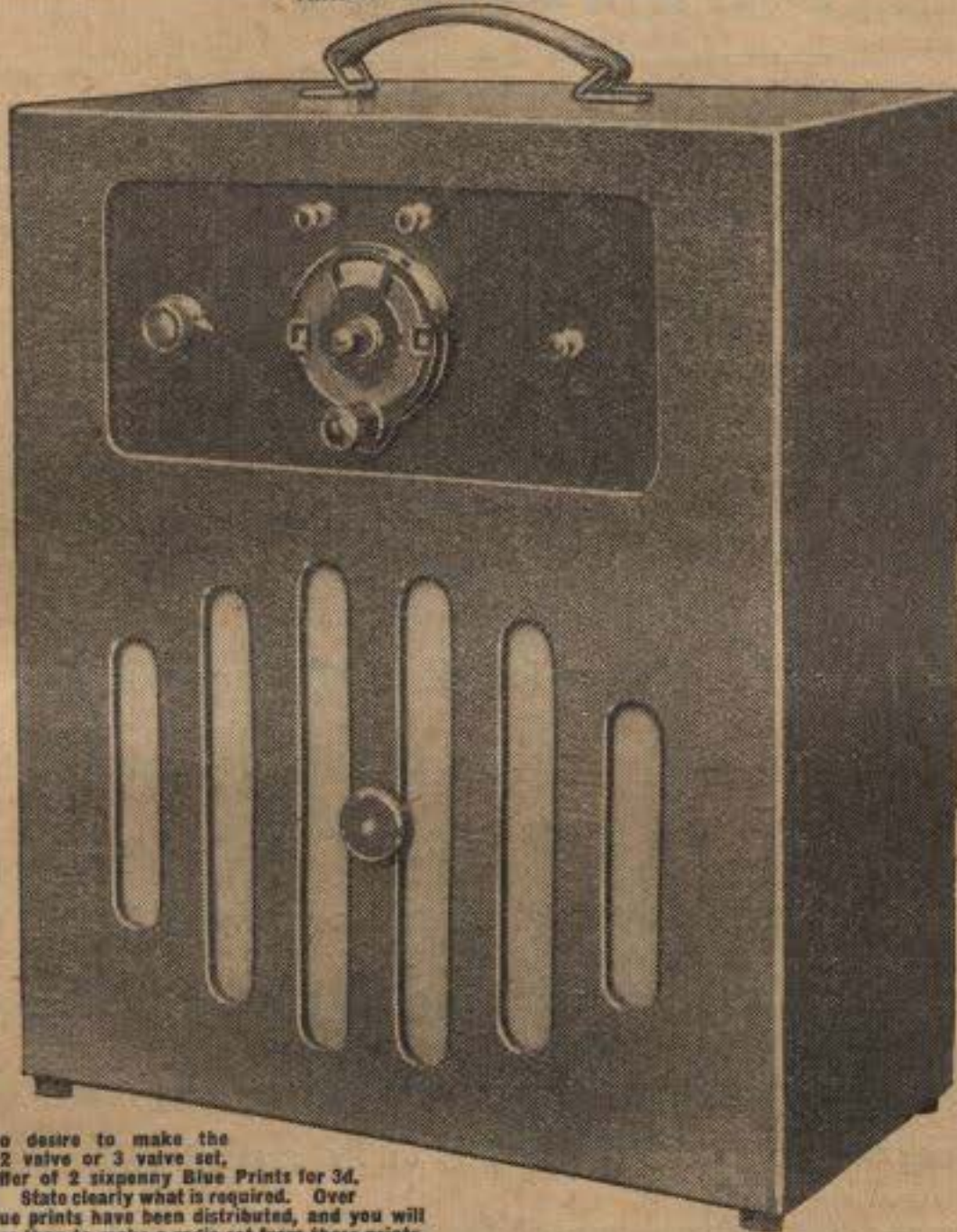
10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0:—Gramophone Records. 1.0-2.0:—The Northern Wireless Orchestra. Herbert Dunley (Tenor) (From Leeds). 4.0:—An Afternoon Concert. The Northern Wireless Orchestra. Arnall Oacraft (Pianoforte). 5.15:—The Children's Hour. 6.0:—Mr. John Wardle: 'Autumnal Beauty.' 6.15:—National Programme. 7.0:—Mr. Lawrence Hayward: 'Holiday Reading.' 7.25:—National Programme. 9.55:—North of England News. 10.5-12.0:—National Programme.

LATEST RADIO SENSATION

NEW SUPER 4-VALVE PORTABLE SEPARATES TWO BROOKMANS PARK STATIONS UNDER THE AERIALS

This is the latest model circuit by the Northampton Plating Co. offered to the public for the first time. It has been specially designed to satisfy the requirements of the new regional stations. Owing to its wonderful selectivity, it requires no wave trap and obtains under favourable conditions a large number of Continental Stations at loud speaker strength, including Toulouse, Hilversum, Eiffel Tower, Königswusterhausen, and Radio Paris. At less than half the price of a high-class portable set, it is acknowledged under severe technical tests to be far superior. In order to show what marvellous results can be obtained, the set was placed between two aeriols at the entrance to Brookmans Park, and the two programmes were easily separated. The set was also taken on 1,000-mile motor-tour over England and Wales. On the South coast and East coast many stations were easily obtained on loud speaker at good strength. Even in Wales, where reception is difficult, excellent results were also obtained. In order that everyone may be able to construct this unique portable set, a full size shilling Blue Print, with full details and instructions, can be obtained from Northampton Plating Co. for 6d. Letters must be fully stamped. NAME AND ADDRESS IN BLOCK LETTERS.

TRADE SERVICE AGENTS WANTED.



To those who desire to make the Super Selective 2 valve or 3 valve set, the wonderful offer of 2 sixpenny Blue Prints for 3d. each is still open. State clearly what is required. Over half a million blue prints have been distributed, and you will find nothing easier than to make a radio set from these prints.

READ THE LATEST REPORTS BY THE LEADING RADIO EXPERTS OF THE DAY:—

"I refer to the receiver marketed by the Northampton Plating Co. as a kit set at a price that is more than reasonable. I had a pleasant surprise when I first operated it. I found that there were 12 or 13 Stations easily brought in at loud speaker strength on the medium wave in addition to 5GB. The set has remarkable qualities of selectivity and sensitivity, two characteristics rarely coupled in any one receiver. It must be set down as a definite advance." ("NOTTINGHAM JOURNAL," December 21st, 1929.)

"Those who are too far from a station to use a crystal and are deterred from wireless by the present high cost of valves will find it best to make a set from the Northampton Co.'s blue prints for two or three valves, price 3d. each. If they cannot afford a Mullard, the same company supply excellent valves at 4s. 11d., which give admirable reception, though so cheap. A thoroughly good two-valve set ought not to cost more than £2 10s., including everything, and a three-valve about 11s. more." ("REYNOLDS'S NEWS," JANUARY 12th, 1930.)

READ THESE TESTIMONIALS.

I have had your Super 3 since Sept., 1929, and have had wonderful results; about 50 stations at full loud-speaker strength, and can get most of these any night of the week, chief among them being: Paris, Eiffel Tower, Budapest, Prague, Belgrade, Stockholm, Madrid, Toulouse, Stuttgart, Barcelona, Turin, Moravsko-Ostrava, Rome, Algiers, Langenberg, Oslo, Lahti and Kama. Wishing you every success.—W. T. Bessworth, Hants, 17/1/30.

I must write and tell you I am more than pleased with your three-valve set I have just made. It is the most wonderful bargain I have ever known in wireless, and it is all that you claim of it. I wish to recommend it to my friend, who is a keen wireless enthusiast.—W. P. L., Derby, 16/1/30.

I have built up your Super Three valve set, and, independent of price, I have never heard or seen a set to beat it. We are still getting fresh stations, and up to the present have logged 20 at full loud-speaker strength. As I am writing we are hearing an Aria from Rome. My last set cost me £25. Your Super Three has cost me less than £5, including accumulators.—W. A. P., Norwich, 3/2/30.

Referring to the 3-valve set, recently supplied, I have pleasure in informing you how satisfied I am with it. I recently put up an expensive 4-valver, and had such bad results. I may say I have had many circuits in use up to 5 valves with very good results—that means quality of reception, volume and distance. I purchased your Super 3 really for local use. As you will see, I am on top of the Brookmans Park Transmitter. The results I am getting are equal to my best with 4 and 5 valves. I can still have my Continentals on the loud speaker, and with perfect quality. Wishing you every success.—Yours faithfully, V. M. Cheahnot, Herts.

I have examined the above testimonials, and am satisfied that these are genuine communications. —Advertisement Manager, "News-Chronicle."

X TURN TO PAGE 509 for Special List of X WIRELESS AND CYCLE BARGAINS

Owing to the enormous number of inquiries and orders, write clearly Name and Address in Block Letters to the firm that made Radio popular. Letters must be fully stamped. Address inquiries to Dept. R.

NORTHAMPTON PLATING CO., Radio and Cycle Manufacturers, NORTHAMPTON.

CHILDREN'S DIETS—(1)

IT is difficult to lay down a hard-and-fast rule in regard to feeding children. There are so many factors to be considered—rate of growth—environment, etc., but there is one great need for everyone who has the care of these little ones and that is Commonsense—spelt with a capital C.

The main points to keep before us are:—

1.—SIMPLE FOODS: Never rich ones, or ones that are known to tax the digestive organs to an abnormal extent, e.g. rich pastries (a plain pastry is very good and digestible for quite young children, and if 2 ozs. of breadcrumbs are used to every half pound of flour—using plain flour and no baking powder—you get a very easily digested and light pastry). Pickles and sauces should never be given.

2.—There should always be proper intervals between meals—say three meals a day and no snacks between. In the middle of the morning a little vegetable soup in winter, or in warm weather a glass of water and some raw fruit (like an apple) or a fruit drink.

3.—Plenty of time to take the meals—no hurrying. There is more harm done through eating a lot in a hurry than many realize. If, for any reason, the time is limited, do not try to cram them with too much food in that time. Less food and taken slowly will do more good in the end. If games are to be played on an afternoon it would be much better to have only one course for the mid-day meal and have a more substantial meal between 5 and 6.

4.—Do not give too sloppy foods. The jaws and teeth need to be exercised not only to keep them healthy but indirectly to benefit the whole body. For instance, oatmeal in the form of oatcakes is more easily digested than the usual form of sloppy porridge, especially when syrup or sugar have been added. Use either fine oatmeal or medium. If using any of the breakfast foods, eat them dry and crisp, taking the milk separately. It is always wise to get them to eat a little crisped bread or some juicy fruit or raw grated vegetable after these more or less sloppy foods to cleanse the mouth and give exercise to the teeth or jaws.

5.—If possible do not let them drink at meal-times, but as it is most important to have plenty of liquid in the day, it is better to give them some at meal-times rather than run the risk of them not having enough liquid. Be sure, however, to see that they do not fill their mouths with liquid while they are eating. It is best, really, to let them have a good drink either before or after the meal, sipping it slowly, if possible. If some is taken after the meal it helps, at the same time, to clean the mouth. I mean water, not milk when I say a good drink. If milk is taken it should always be followed by a drink of clean water or the teeth should be cleaned.

6.—See that they have plenty of vegetables and their juices raw and cooked. They are far more important even than fruit. So many fruits are acid. They are often picked before the sun has had time to ripen them, and the acid is therefore difficult to digest. It frequently produces too much acid in the blood, causing constipation in a great many cases. Get them early accustomed to vegetables. If they are grated on a fine grater—raw—they are very easy to digest, especially carrots. If vegetables are cooked as they should be cooked, you will find no difficulty in getting children to take them regularly and enjoy them.

7.—Lastly, do not give them anything that needs digesting just before going to bed. There should be at least an hour to an hour and a half after anything has been taken.

Here is a recipe for 'Crisped Bread' or 'Scrunch,' which is excellent to give them with soft foods or to finish a meal with:—

Stale bread cut in thin slices almost wafer thickness. Bake in a cool oven till a golden brown. You can do a big quantity at a time, if you like, as they keep splendidly in a tin.

OATCAKES.

$\frac{1}{2}$ lb. medium or fine oatmeal.

$\frac{1}{2}$ teacup boiling water.

$\frac{1}{2}$ teaspoonful of salt.

1 oz. dripping or margarine.

If possible heat the fat and water together, mix the salt with the oatmeal, stir in the boiling water with the fat in it—the hotter you have it the better and more digestible the oatcakes—knead well, divide into 3 or 4. Roll out each into rounds—very thin—cut into 6 or 8 oatcakes. Bake 20 minutes in a moderate oven.



Di

POWER FOR
PORTABLES

Bring your "Portable" up to date. Don't be content any

longer with inadequate H.T. Batteries. Your present limitations of tone and battery life need no longer apply. Fit a Sparta Battery, which goes exactly into the space available and gives you a current hitherto considered impossible with a battery of this size. Every Sparta Battery gives a power emission up to 50 milliamps - it has a longer useful life, a more even power output, and is more economical in use than any other H.T. Battery on the market. Fittingly enough the Sparta is made by Fullers - one of the oldest manufacturers of dry and wet batteries in the kingdom.

SPARTA(W.O.P. 100) Special for Portables, 100 volt, (reads 108) 10" x 5" x 3", 15/-

Full list of other sizes and types of batteries post free.

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SEPTEMBER 10 1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.) WEDNESDAY

NATIONAL PROGRAMME

10.15 THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 Mrs. OLIVER STRACHEY: 'Current Events'

11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0-12.45 AUTOMATIC VIOLINS AND PIANOFORTE
 Reproduction of Artists' recording by electrically played Violins and Pianoforte

1.0 Light Music
 FRASCATI'S ORCHESTRA, under the direction of GEORGES HAECCK
 From THE RESTAURANT FRASCATI

2.0-2.30 A Ballad Concert (Victorian Ballads)
 CONSTANCE WENTWORTH (Soprano)
 FREDERICK LAKE (Tenor)

2.50-3.15 A Running Commentary on THE ST. LEGER
 By Mr. R. C. LYLE
 Relayed from TOWN MOOR RACE-COURSE, DONCASTER

4.0 Concert of Old English Music
 HEBE SIMPSON (Soprano)
 FRED ADLINGTON'S OCTET
 Overture, 'Artaxerxes' } Arno
 Allegro in D }
 Dance } Bayco

4.10 HEBE SIMPSON
 By the Simplicity of Venus' Doves Bishop
 When Daisies pied Arno

4.20 OCTET
 Suite Farnaby
 A Toy; his Humour; his Dream; his Rest; Pawle's Wharf; Tower Hill
 Courante Gibbons

4.28 HEBE SIMPSON
 Early one Morning MacFarren
 Shepherd, thy Demeanour vary ... Old English
 Cherry Ripe Horn

4.37 OCTET
 A Tune from an ancient Missal
 Fugue Burney
 Sarabande and Cobell Croft

4.45 REGINALD NEW
 At THE ORGAN of THE BEAUFORT CINEMA, BIRMINGHAM
 Relayed from BIRMINGHAM
 Ballet Music ('Faust') Gounod
 Largo Handel
 Spanish Waltz, 'Picador' Brocket

5.15 The Children's Hour
 'BORN AND BRED IN A BRIER PATCH'
 'BRER RABBIT' (MacDowell), and other piano solos, by PHILIPPA SAXE-WYNDHAM
 'More about Brer Rabbit,' by ETHEL MALDEN
 'Saved by His Tail,' from 'Outa Karel,' and other Stories' (Sanni Metelerkamp)

6.0 National Association of Boys' Clubs

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

6.40 The Foundations of Music
 BEETHOVEN'S MISCELLANEOUS PIANOFORTE MUSIC
 Played by VICTOR HELY-HUTCHINSON
 Six Bagatelles, Op. 126

7.0-7.20 Topical Talk

7.30 THE RIDGEWAY PARADE—I
 Music arranged by DOROTHY HOGGEN
 Additional original numbers composed by PHILIP RIDGEWAY
 Devised, Written and Produced by PHILIP RIDGEWAY

8.45 Light Music
 By CHARLES ANGLIFFE
 THE B.B.C. ORCHESTRA
 Conducted by THE COMPOSER
 Waltz, 'Nights of Gladness'
 Intermezzo, 'Sweet Thoughts'
 Waltz, 'April Buds'
 Reverie, 'Love Dreams'
 Waltz, 'Vienna, Vienna'
 (First Performance)

The Cries of London
 Suite for Soprano Solo, Chorus and Orchestra
 Lyrics by EDWARD TESCHMACHER
 Music by HERBERT OLIVER
 Fine Seville Oranges
 The Bellman
 The Pieman ('Highgate Green')
 The Lavender Girl
 Buy my crumpling Codlings
 LESLIE DUDLEY (Soprano)
 CHORUS and ORCHESTRA
 Conducted by JOSEPH LEWIS

9.40 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 Topical Talk

10.10 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.20-11.0 An Organ Recital
 By MARCEL DUPRÉ
 Relayed from ALL SAINTS', MARGARET STREET,
 Toccata and Fugue in D Minor Bach
 Canon in B Minor Schumann
 Prelude, Fugue and Variations Franck
 Allegro (Sixth Symphony) Widor
 Intermezzo } (Second Symphony) Marcel Dupré
 Toccata .. }

11.0-12.0 (1,554.4 m. only) DANCE MUSIC
 BILLY COTTON and his BAND, from CIRO'S CLUB

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

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

SEPTEMBER 10

626 kc/s (479.2 m.)

WEDNESDAY

MIDLAND REGIONAL



The man
who
smokes
Player's
gets
Quality



NCC 634

12.0 *London Regional Programme*

1.30-3.0 **A Light Orchestral Programme**

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

MURIEL ALLEN (*Contralto*)

STANLEY LOWE (*Violin*)

(See *London Regional Programme* on opposite page)

5.15 **The Children's Hour**

'Smugglers of Bygone Days,' a Talk by ROBERT ASCROFT, M.B.E.

Selections by

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

The Week's Sport, by MAURICE K. FOSTER

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 **A Band Concert**

THE LEICESTER IMPERIAL BAND

Conducted by S. S. ILIFFE

March, 'Grove House' *Ord Hume*

ALFRED KIRBY (*Banjo*)

Waltz, 'Golden Beam' *Alfred Kirby*

Selection of Scots Airs *arr. Kirby*

BAND

Selection, 'The Maid of the Mountains'

Fraser-Simson

JOSEPH BECKETT (*Tenor*)

Who is Sylvia? *Schubert*

The Flower Song ('Carmen') *Bizet*

7.15 **BAND**

Prelude and Mazurka (Ballet Music, 'Coppélia')
Delibes

ALFRED KIRBY

Club March of the Birmingham

Banjo Band *Alfred Kirby*

Tango *Alfred Kirby*

Riverside March *Alfred Kirby*

JOSEPH BECKETT

Serenade *Schubert*

Song of the Palanquin Bearers *Martin Shaw*

7.40 **BAND**

Selection of Ballad Memories *arr. Baynes*

March, 'The Stein Song' *Fenstead*

8.0 **The Three Choirs Festival**

Relayed from THE KEMBLE, HEREFORD

THE FESTIVAL ORCHESTRA

Conducted by Dr. PERCY C. HULL

ELSIE SUDDABY (*Soprano*)

HEDDLE NASH (*Tenor*)

MYRA HESS (*Pianoforte*)

*Overture, 'In the Cotswolds' .. *H. W. Sumsion*

*Three Celtic Songs for Soprano and Orchestra

Bantock

Symphonic Variations for Pianoforte and Orchestra

..... *Franch*

*Cavalier Songs for Tenor and Orchestra

Julius Harrison

Overture, 'In the South' *Elgar*

(Conducted by THE COMPOSER)

9.5 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.20 **Concert (continued)**

A Song before Sunrise *Delius*

Soprano Song, 'Quel Farfallotta' ('Little Butterfly')

..... *Hawtel*

Orchestral Fantasy, 'The Lincoln Imp'

W. H. Reed

(Conducted by THE COMPOSER)

Pastorals for Tenor Solo and Orchestra, 'Jillian of Berry'

..... *Brewer*

*Orchestral Poem, 'The Legend Beautiful'

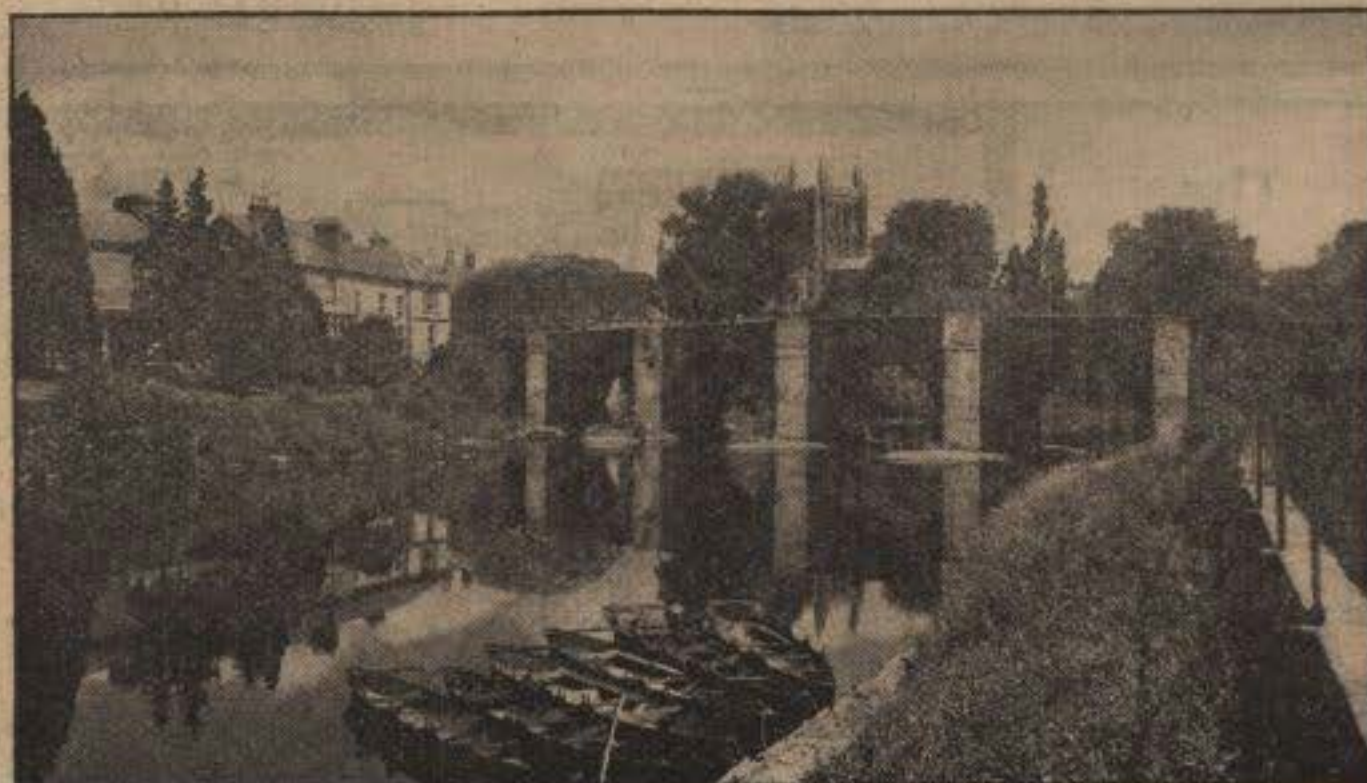
James Lyon

(*New Work composed for this Festival.

Conducted by THE COMPOSER)

10.15 **Midland News**

10.20-11.0 *London Regional Programme*



A. H. Robinson

THE BRIDGE AT HEREFORD. A concert from the Three Choirs Festival at Hereford will be relayed tonight at 8.0.

SEPTEMBER 10 ★ 842 kc/s (356.3 m.) ★ WEDNESDAY
LONDON REGIONAL

12.0 An Organ Recital
By R. MEYRICK-ROBERTS
Relayed from ALL SAINTS', MARGARET STREET
IRENE BONAS (*Soprano*)

R. MEYRICK-ROBERTS
Sonata in F Minor, 1st movement... *Mendelssohn*
Hezlich thut mich vorlangen... } *Bach*
In dulci júbilo... }

IRENE BONAS
Songs

R. MEYRICK-ROBERTS
Gaudete... *W. G. Ross*
Scherzo in C Minor... *Alex Guilmant*
Noel... *T. Dubois*

IRENE BONAS
Songs

R. MEYRICK-ROBERTS
Phantasia, 'Ein Feste Burg'... *Karg-Elert*
Nocturne... *J. Bennett*
Finale in D... *Widor*

1.0 Gramophone Records

1.30 A Light Orchestral Programme
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
(From *Midland Regional*)

March, 'Fame and Glory'... *Matt*
Overture, 'Le Caid'... *Ambroise Thomas*

MURIEL ALLEN (*Contralto*)
Oh, soft was the Song... *Elgar*
The Fairies' Dance... } *Head*
A funny Fellow... }

ORCHESTRA
Chopiniana (a Pot Pourri of Chopin's Music)
arr. Finck

2.0 STANLEY LOWE (Violin)
Prelude and Allegro
Pugnani, arr. Kreisler
Souvenir... *Drilla*
The Bee... *Schubert*

ORCHESTRA
Second Serenade... *Toselli*
Romance... *Rubinstein*

MURIEL ALLEN
I wish I were a tiny Bird... *Lohr*
Ma curly-headed Babby *Cluteam*
Melisande in the Wood
Alma Goetz

ORCHESTRA
Two Novelettes... *Ancliffe*

2.35-3.0 STANLEY LOWE
Hungarian Rhapsody
William Henley
Siciliano and Rigaudon
Francoeur, arr. Kreisler

ORCHESTRA
Scenes from an Imaginary Ballet
Coleridge-Taylor

5.15 JACK PAYNE
and his
B.B.C. DANCE ORCHESTRA

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

6.40 Reginald King's Orchestra
SOPHIE DE KONSHENA (*Soprano*)
ADELINA DE LARA (*Pianoforte*)

ORCHESTRA
Suite Romanesque... *Besly*

SOPHIE DE KONSHENA
Arabian Melody... *Borodin*
The Tryst... *Balakirev*
The Cloudlet... *Cui*

ORCHESTRA
Intimozzo... *Schumann*
Canzonetta... *Godard*

ADELINA DE LARA
Nachtstück (Nocturne) in F... } *Schumann*
Romance in B Flat Minor... }
Bees' Wedding... *Mendelssohn*

ORCHESTRA
Pastoral Sketches... *Mayerl*

SOPHIE DE KONSHENA
The Rose enslaves the Night-
gale, Op. 2, No. 2... } *Rimsky-Korsakov*
On the Georgian Hills, Op. 3,
No. 8... }
Berceuse, Op. 4, No. 12... }

ORCHESTRA
Cherry Blossoms... } *Friml*
Spanish Serenade... }

ADELINA DE LARA
Ballade in A Flat... } *Chopin*
Waltz in D Flat... }

ORCHESTRA
The last Rose of Summer... *Pink*

8.0 Promenade Concert
Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell & Co., Ltd.)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conducted by SIR HENRY WOOD

BACH
Brandenburg Concerto, No. 2, in F, for Flute,
Oboe, Trumpet, Violin, and Strings,
(GORDON WALKER, ALEC WHITTAKER, ERNEST
HALL, and CHARLES WOODHOUSE)

ISOBEL BAILLIE and Orchestra
Arias, 'Stone beyond all Jewels shining' (Church
Cantata, No. 152, 'Tritt auf die Glaubensbahn')
('Tread the Way of Faith')
(Violin Obligato, CHARLES WOODHOUSE
Flute Obligato, GORDON WALKER)
Ah, yes, just so ('Phoebus and Pan')

JELLY D'ARANYI and Orchestra
Violin Concerto, No. 1, in A Minor

ALEC WHITTAKER and Orchestra
Suite, No. 5, in G, for Oboe and Strings

ERIC GREENE and Orchestra
Aria, 'Let us but rest awhile in Quiet' (Church
Cantata, No. 93, 'Wer nur den lieben Gott
lässt walten') ('Who in the Love of God
confideth')

(Violin obligato, CHARLES
WOODHOUSE
Violoncello obligato, LAURI
KENNEDY)

'I know that my Redeemer
lives' (Church Cantata, No.
160, 'Ich weiss, dass mein
Erlöser lobt')

ADILA FACHIRI and Orchestra
Violin Concerto, No. 2 in E

ORCHESTRA
Fantasy and Fugue in C Minor
arr. Elgar

9.40 'The Second News'
WEATHER FORECAST, SECOND
GENERAL NEWS BULLETIN

9.55 Regional News

10.0 DANCE MUSIC
Sir ROBERT PEEL, and his
BAND, from TONY'S BALLROOM,
BIRMINGHAM

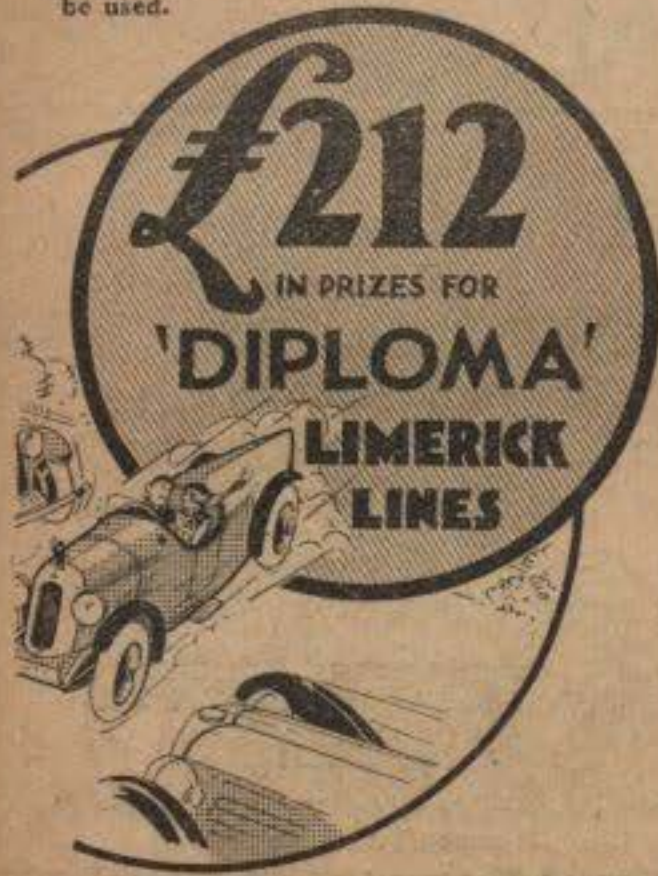
10.30-12.0 BILLY COTTON and his
CIRO'S CLUB BAND, from CIRO'S
CLUB



A SINGER AND HER CLAUQUE.

SOPHIE DE KONSHENA, who sings in the concert which Reginald King's Orchestra gives this evening at 6.40, is here seen with three obviously devoted Pekinese.

"MOONRAKER"
EMPIRE CHEESE
labels may
be used.



£212
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'DIPLOMA'
LIMERICK
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First Prize £50

2nd Prize **£20** 3rd Prize **£10**

4th Prize **£5** 5th Prize **£2**

250 Parcels

(Each value 10/-) of Diploma Pure Foods

*A flippant young flapper named Flo
Went a car ride with Bertie, her beau,
And they made quite a stir
Going 'sixty miles per'*

CONDITIONS.

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

Competition (Dept. 9),

**WILTS UNITED DAIRIES LTD.,
TROWBRIDGE.**

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



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Box of 6, 8, or 12 portions 1/4

SEPTEMBER 10

CARDIFF

WEDNESDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.15 A Concert

relayed from

THE NATIONAL MUSEUM OF WALES

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'Consecration of the House'

Beethoven

Concerto Grosso No. 5 *Handel*

Symphony in G Minor (K. 550) *Mozart*

2.0-2.30 *National Programme*

2.50-3.15 *National Programme*

4.0 A Concert

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, 'Hänsel and Gretel' ... *Humperdinck*

Concert Waltz No. 2 *Glazounov*

MARY MADDOCK (*Soprano*) and Orchestra

Recit. and Aria, 'Ah! Fors e lui' ('Perhaps 'tis he') ('La Traviata') *Verdi*

THE ORCHESTRA

Fantasy, 'Cinderella' *Eric Coates*

MARY MADDOCK

Today I heard the Cuckoo call ... *Radcliffe Hall*

A Thought *Margaret Woolmer*

The Star (A Fragment from Plato) ... *James Rogers*

Noon Hush *Graham Peel*

THE ORCHESTRA

Three Dances ('Nell Gwyn') *German*

MARY MADDOCK and Orchestra

In days long ago ('A Tale of Alsatia')

Vincent Thomas arr. Norman Ingram

THE ORCHESTRA

Suite, 'Casse-Noisette' ('Nutsacker')
Tchaikovsky

5.15 THE CHILDREN'S HOUR

'The Rose Coloured Spectacles'
By DOROTHY CHAMPION

6.0 *National Programme*

8.45 A Sibelius Programme

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Suite, 'Karelia'

Dance Intermezzo

Symphonic Poem 'En Saga'

Valse Triste

Legend, 'The Swan of Tuonela'

Symphonic Poem, 'Finlandia'

9.40 *National Programme*

10.10 West Regional News

10.20-11.0 *National Programme*

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

1.15 *West Regional Programme*

2.0-2.30 *National Programme*

2.50-3.15 *National Programme*

4.0 *West Regional Programme*

6.0 *National Programme*

8.45 *West Regional Programme*

9.40 *National Programme*

10.10 West Regional News

10.20-11.0 *National Programme*

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

2.50-3.15 *National Programme*

4.0 *National Programme*

5.15 THE CHILDREN'S HOUR

'A Penny in the Slot' (*Tony Galloway*) may bring forth surprises

6.0 *National Programme*

10.10 Local News and Mid-Week Sports Bulletin

10.20-11.0 *National Programme*

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 *National Programme*

4.0-11.0 *National Programme*

MANCHESTER

797 kc/s (376.4 m.)

10.15.—The Daily Service. 10.30-11.0.—National Programme. 2.50-3.15.—National Programme. 4.0.—The Northern Wireless Orchestra. Winifride Ingham (Contralto). (From Leeds.) 5.15.—The Children's Hour. 6.0.—National Programme. 8.45.—Songs that Made History. 'The Marseillaise' (1792); 'The Hundred Pipers' (1821); 'John Brown's Body' (1859); 'Dolly Gray' (1899). Supported by Stanley Mather and his Chorus and The Northern Wireless Orchestra. Conducted by T. H. Morrison. Produced by D. E. Ormerod. The Cast includes: Mary Brash, Mary Eastwood, Edith Tom. Harold Cluff, W. E. Dickman, D. W. King, A. G. Mitcheson, Charles Nesbitt, Michael Voisey, H. R. Williams. 9.40.—National Programme. 10.10.—North of England News. 10.20-11.0.—National Programme.

**ALL
THE
BEST
SETS**



**AMAZING
MAZDA
RADIO
VALVES**

**RADIO EXHIBITION
OLYMPIA 1930
STAND NO. 67**



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Radio Division:
1a Newman Street, Oxford Street, W.1
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V.61

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OLD PRICE NEW PRICE

WATTS	100-130 VOLTS		200-260 VOLTS	
	25 } 40 } 60 }	2/-	1/10	
100	3/6	3/-		

Sold by all leading Electrical Contractors,
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**OSRAM AUTOMOBILE LAMP
PRICES ALSO REDUCED.** Ask
your local garage for particulars,
or write for Price List.

Made in England

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PICKED UP EACH NIGHT BY A MILLION

MULLARD 2 VOLT VALVES

3 VALVE RECEIVER COMBINATIONS.

P.M.1HF P.M.1LF P.M.2.

For the ordinary straight 3 valve receiver circuit where most economical operation is required.

P.M.1HF P.M.1LF P.M.252

Also for the ordinary straight 3 valve receiver but where greater volume with absolute purity is required.

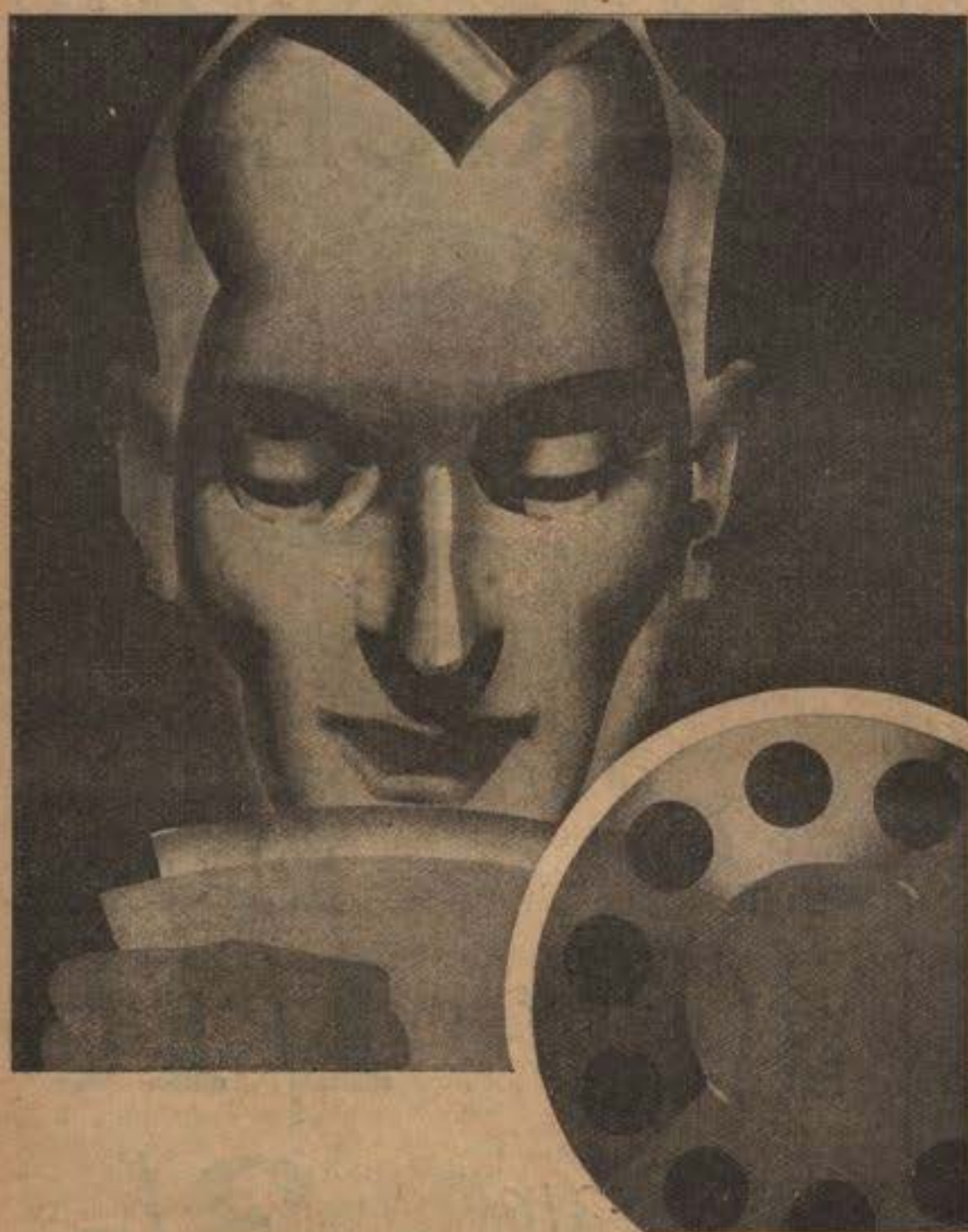
P.M.12 P.M.2DX P.M.252

For the screened grid 3 valve receiver, utilising the super power valve.

P.M.12 P.M.2DX P.M.22

The screened grid, detector, pentode circuit. This combination is the most efficient 3-valve combination in existence. Its performance is remarkable.

Similar valve combinations are obtainable from any radio dealer for operation from 4 or 6 volt accumulators or directly from A.C. Mains.



Mullard radio valves are standardized by the best set makers.

They are used in the majority of radio receivers in the Country.

These are the reduced prices for the valves mentioned above:—

P.M.1HF	8/6
P.M.1LF	8/6
P.M.2DX	8/6
P.M.2	10/6
P.M.252	13/6
P.M.12	20/-
P.M.22	22/6

Mullard

THE MASTER VALVE

SEPTEMBER 11

1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

THURSDAY

NATIONAL PROGRAMME

10.15 THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 'THE TRIALS OF A FAMILY'—II
MRS. LEONORA EYLES: 'Children's Diets'—II

11.0-11.30

Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)

12.0 A Studio Concert

JOYCE NEWTON (Soprano)
HARRY COSTIGAN (Baritone)
VIOLET AUSTIN (Pianoforte)

1.0 REGINALD FOORT AT THE ORGAN OF THE REGENT CINEMA (From Bournemouth)

2.0-2.30 Gramophone Records

3.0 EVENSONG From WESTMINSTER ABBEY

3-45 A Ballad Concert
MARGARET REES (Soprano)
GEOFFREY HOATHER (Baritone)

4-15 Light Music
THE GROSVENOR HOUSE ORCHESTRA, under the direction of JOSEPH MEEUS, relayed from GROSVENOR HOUSE

5.15 The Children's Hour
'Old English Nursery Rhymes' (Willibald Richter) and other Songs, sung by LILLIAN RICHTER RUSHWORTH
The Story of 'The Book and the Mirror' (Sercombe Griffin)
'A False Alarm,' from 'The Tale-Tellers' Club' (Margaret Ironside)

6.0 V. C. CLINTON BADDELEY
Reading from 'DAVID COPPERFIELD' (Charles Dickens)

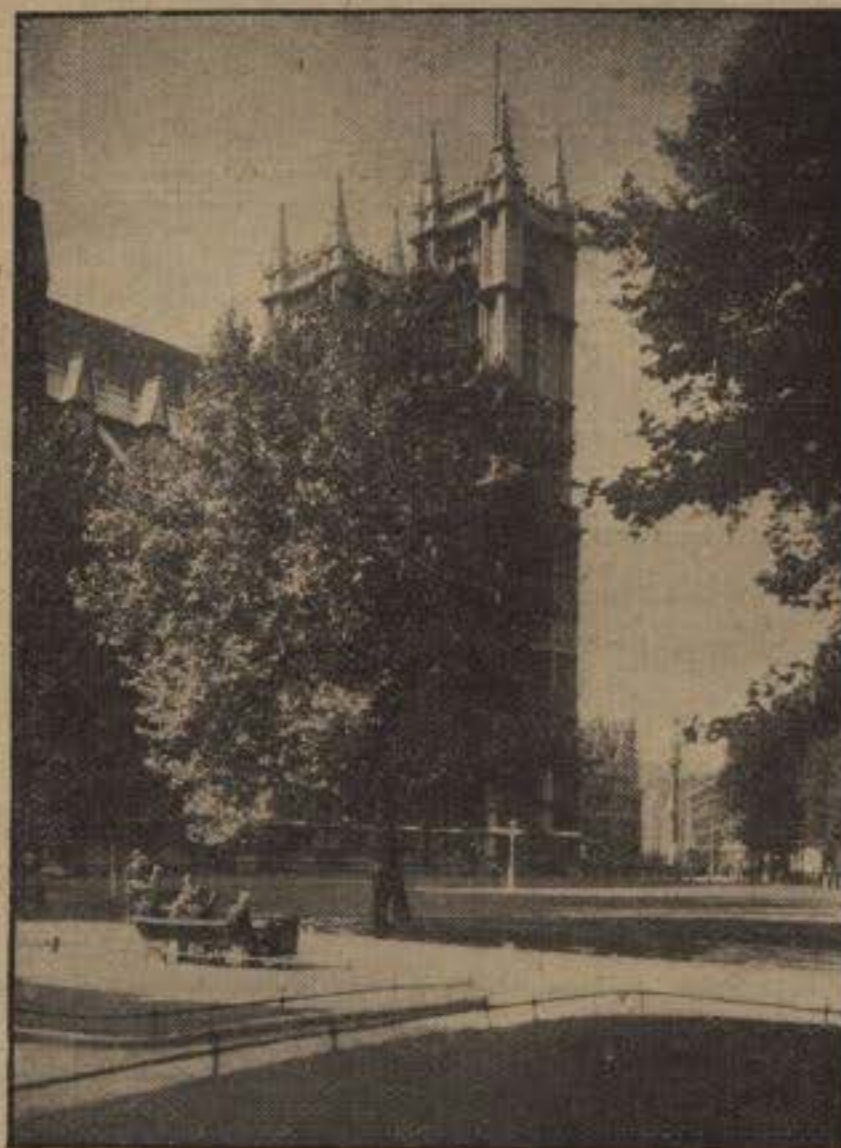
6.15 'The First News'
WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 Market Prices for Farmers



HARRY COSTIGAN (left) sings in the concert to be broadcast from the Studio at noon today. ARTHUR BLISS (right) conducts his own Concerto for Two Pianofortes in the Promenade Concert tonight.

6.40 The Foundations of Music
BEETHOVEN'S MISCELLANEOUS PIANOFORTE MUSIC
Played by VICTOR HELY-HUTCHINSON
Praeludium in F Minor
Minuet in E Flat



Will P. Taylor

ONE OF LONDON'S OASES. The greensward in front of Westminster Abbey, from which one gets an unfamiliar view of Wren's twin towers. Evensong will be relayed from the Abbey this afternoon.

Polonaise in C
Rondo a capriccio in G

7.0-7.20 Mr. FRANCIS BIRRELL: 'The Cinema'

7.30 THE WIRELESS SINGERS
Conducted by STANFORD ROBINSON
Part Songs

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL (Sole Lessees, Messrs. Chappell and Co., Ltd.)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)
Conductor, SIR HENRY WOOD

BRITISH COMPOSERS

A Song before Sunrise.....Delius

TREFOR JONES and Orchestra

Song of Creation... ('The Immortal Hour')
The Faery Song... Rutland Boughton

(Harp Obligato, SIDONIE GOOSSENS)

Symphonic Impression, Op. 8..... Alan Bush

(Conducted by THE COMPOSER)

VICTOR HELY-HUTCHINSON, ERNEST LUSH and Orchestra

Concerto for two Pianofortes... Arthur Bliss

(Conducted by THE COMPOSER)

Symphony No. 1, in A Flat..... Elgar

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 Topical Talk

10.10 London and New York Stock Exchange Reports; (1,554.4 m. only)
Shipping Forecast

10.20-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by SID BRIGHT and the PICCADILLY GRILL BAND, directed by JERRY HOEV, from the PICCADILLY HOTEL

12.0-12.5 (1,554.4 m. only)

Experimental Transmission for the Radio Research Board by the Pullograph Process

SEPTEMBER 11

626 kc/s (479.2 m.)

THURSDAY

MIDLAND REGIONAL

3 HALVES OF A WHOLE SMILE!

$\frac{1}{2}$ a tumbler of water
 $\frac{1}{2}$ a teaspoon of Milton
 $\frac{1}{2}$ hour while you dress

will kill every germ and thoroughly clean your false teeth — keeping your mouth healthy and fresh, your smile attractive and brilliant all through the day. Milton cannot possibly injure the most delicate dental plate.



MILTON
CLEANS FALSE TEETH

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
 Conducted by HAYDN HEARD
 Relayed from SMALL HEATH, BIRMINGHAM
 Overture, 'Salvator Rosa' Gomez
 Selection, 'Sybil' Jacobi
 Rigaudon (Suite 'Xavier') Dubois
 Ballad, 'Without a Song' Youmans
 A Children's Suite John Ansell
 Dancing Doll Poldini

1.0 A BALLAD CONCERT
 HERBERT FLINT (*Tenor*)
 Come into the Garden, Maud Balfe
 O Flower divine Haydn Wood
 Battle Hymn Stanford

6.15-6.35 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 'Under the Spanish Moon'
 A Programme of Spanish Songs and Serenades
 by
 THE D'ALTON INSTRUMENTAL QUARTET
 and
 JAMES TOPPING (*Baritone*)



'Under the Spanish Moon'
 A Programme of Spanish Songs and Serenades
 by
 The d'Alton Instrumental Quartet
 and
 James Topping (*baritone*)
 Midland and London Regional Programme, this evening at 6.40.

FREDERICK WARRENDER (*Pianoforte*)
 Erotikon } Grieg
 To the Spring }
 Une Pensée (A Thought) Warrender
 Two Preludes Heller
 HILDA PARKER (*Contralto*)
 Thank God for a Garden del Riego
 The Songs my Mother sang Grimshaw
 A Summer Night Goring Thomas

1.30 London Regional Programme

2.30-3.0 REGINALD NEW
 At THE ORGAN OF THE BEAUFORT CINEMA
 Relayed from WASHWOOD HEATH, BIRMINGHAM
 Selection, 'Carmen' Bizet
 Un peu d'Amour (A little Love) Silvan
 Suite, 'Four Indian Love Lyrics' Woodforde-Finden

5.15 The Children's Hour
 ! - ? - !
 A Play by VERNON BARNETT
 GEORGE KEMP and his Mouth Organ
 JACKO will entertain

6.0 London Regional Programme

7.15 Light Music
 PATTISON'S SALON ORCHESTRA
 Under the direction of NORRIS STANLEY
 Relayed from THE CAFÉ RESTAURANT, CORPORATION STREET, BIRMINGHAM
 Fantasy, 'Romeo and Juliet' Gounod, arr. Tavan
 Romance Rubinstein
 NORRIS STANLEY and Orchestra
 Finale, Violin Concerto in A Minor Dvorak
 ORCHESTRA
 Waltz, 'Casino Dances' Gung'l
 Fantasy, 'Tannhäuser' Wagner, arr. Alder

8.0 Organ Recital
 by
 DR. HAROLD RHODES
 Relayed from COVENTRY CATHEDRAL
 Prelude in D Minor Stanford
 Pastorale and Finale, Symphony No. 1, in D Vieme
 Trio in C Minor Bach
 Epilogue Wolstenholms

8.30 London Regional Programme

9.0 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Midland News

9.20-10.30 London Regional Programme

SEPTEMBER 11



842 kc/s (356.3 m.)



THURSDAY

LONDON REGIONAL

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
 Conducted by HAYDN HEARD
 Relayed from SMALL HEATH, BIRMINGHAM
 Overture, 'Salvator Rosa' Gomez
 Selection, 'Sybil' Jacobi
 Rigaudon (Suite 'Xavier') Dubois
 Ballad, 'Without a Song' Youmans
 A Children's Suite John Ansell
 Dancing Doll Poldini

1.0 A Ballad Concert
 (From Midland Regional)
 HERBERT FLINT (Tenor)
 Come into the Garden, Maud Balfe
 O Flower divine Haydn Wood
 Battle Hymn Stanford
 FREDERICK WARRENDER (Pianoforte)
 Erotikon } Grieg
 To the Spring }
 Une Pensée (A Thought) Warrander
 Two Preludes Heller
 HILDA PARKER (Contralto)
 Thank God for a Garden del Rio
 The Songs my Mother sang Grimshaw
 A Summer Night Goring Thomas

1.30 Light Music
 MAURICE TOUBAS and his ORCHESTRA, relayed
 from THE KIT-CAT RESTAURANT

2.30-3.0 REGINALD NEW
 At THE ORGAN of THE BEAUFORT CINEMA
 BIRMINGHAM
 (From Midland Regional)

Selection, 'Carmen' Bizet
 Un peu d'Amour (A little Love) Sileau
 Suite, 'Four Indian Love Lyrics' Woodforde-Finden

5.15 JACK PAYNE
 and his
B.B.C. DANCE ORCHESTRA

6.15-6.35 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS
 BULLETIN

6.40 'Under the Spanish Moon'
 A Programme of Spanish
 Songs and Serenades
 by
 THE D'ALTON INSTRUMENTAL QUARTET
 and
 JAMES TOPPING (Baritone)

7.15 THE J. H. SQUIRE CELESTE OCTET
 Songs of the Eighties arr. J. H. Squire
 Funeral March of a Marionette Gounod
 Waltz, 'Doctrinen' Johann Strauss

7.38 MARY OGDEN (Contralto)
 When from my Love I looke John Bartlett (1600)
 Whither runneth my Sweetheart?
 John Bartlett, arr. Keel
 The wonderful Isle Julian Herbage
 Laughing Ann Alfred Reynolds

7.47 OCTET
 First Rhapsody Listz, arr. Sear
 Träume (Dreams) Wagner, arr. Willoughby
 Memories of Schubert arr. Campbell

8.9 MARY OGDEN
 The Hat of green (Folk Song) Schumann
 The new Umbrella Beely
 Weep you no more, sad Fountains
 John Dowland, arr. Keel
 Gavotte ('Mignon') Ambroise Thomas

8.18 OCTET
 Twilight on the Waters J. H. Squire
 Air on the G String Bach, arr. Sear
 The Butterfly Bandix

8.30 Talk
9.0 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS
 BULLETIN

9.15 Regional News

9.20-10.30 The Wireless Military Band
 Conducted by B. WALTON O'DONNELL
 Overture, 'Stradella' Flotow

9.30 SASCHA LASSERSON (Violin)
 Hebrew Melody Joseph Achron
 Spanish Dance, 'Zapateado' Sarasate

9.39 BAND
 Fantasy on Grieg's Music arr. C. Godfrey

10.4 SASCHA LASSERSON
 Polonaise in A Wieniawski

10.13 BAND
 Suite ('The Seasons') Glazounov



THE LISTENERS' OWN DANCE BAND. Jack Payne and his B.B.C. Dance Orchestra are going from success to success in the music-hall world, but they have not forsaken the studio. They will broadcast an hour's dance music this afternoon at 5.15.

OLD WORN FADED DOWN QUILTS RE-COVERED

RENOVATED AND MADE OF BEAUTIFUL NEW APPEARANCE.
Original "Dimpled Plumpness" Fully Restored.
ANY OLD DOWN QUILT MADE LIKE NEW.
WRITE FOR PATTERNS & CHOOSE YOUR COVER.

Look at your Down Quilts. See how needy they are of re-covering and complete renovation. The Witney Blanket Co., Ltd.'s splendid method for the renewing of Down Quilts makes a great and timely appeal.

Down Quilts can best be spared from your Beds during the warm weather. So send now.



Thousands of unasked testimonials.

AS IT IS RETURNED WITH THE DIMPLED PLUMPNESS FULLY RESTORED

REDUCED PRICES NOW PREVAILING

The Witney Blanket Co., Ltd., completely re-cover your down quilt and replenish the filling where necessary, so making it downy, silky and lullly warm.

NEW QUILTS FOR OLD. SEND POSTCARD FOR PATTERNS To-day.

Moreover, the generous offer they are making of PATTERNS of beautiful silk and satin, in delightfully printed design or plain soft colours (also plain Zap silk) and Artificial Silks for the re-covering of old Down Quilts, make it so easy and simple a matter for you to have full particulars of this valuable method of Down Quilt Restoration. All you have to do is to write asking for the patterns of the charming and beautiful coverings and price list for re-covering. Accept this splendid offer to-day—it means "New Quilts for Old," and is an offer of economy, beauty and proven satisfaction for every home.

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POLISHING UP in the "Dustless Army"

The latest marvel in Kleen-e-ze labour-saving! Apply polish one side, just a turn of the wrist, and there you have the polisher! Nothing simpler or easier. Detachable from swivel handle for hand polishing or washing out. Use it on your floors, furniture and car.

Kleen-e-ze brushes

From our bona-fide representatives only, wearing this badge, who demonstrate at your home. Write to KLEEN-E-ZE Co., Ltd., BRISTOL, for FREE illustrated list.



SEPTEMBER 11

CARDIFF

THURSDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0-2.30 National Programme

3.0 National Programme

4.45 Light Music
by
BOBBY'S STRING ORCHESTRA
relayed from
BOBBY'S CAFÉ, CLIFTON, BRISTOL

5.15 THE CHILDREN'S HOUR

6.0 Mr. D. RHYS PHILLIPS:
'Lost Welsh Customs'
(From Swansea)

6.15 National Programme

6.35 Market Prices for
Farmers

6.40 National Programme

7.30 A Variety
Programme

'YVETTE,' ALICE
VAUGHAN (Contralto),
and JOYCE HAYDON-
BULL (Pianoforte)

The Crimson Petal
Quiller
Japanese Death Song
Sharp
Meadowsweet . . . Brahe
Danny Boy . . . Weatherly
Ma curly-headed Babby
Clutsom

VERA ASHE and SIDNEY EVANS
in Light Duets and a Sketch
'DINING OUT'

by
AUSTIN MELFORD

8.0 National Programme

10.10 West Regional News

10.20-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.0-2.30 National Programme

3.0 National Programme

4.45 West Regional Programme

6.15 National Programme

6.35 West Regional Programme

6.40 National Programme

7.30 West Regional Programme

8.0 National Programme

10.10 West Regional News

10.20-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-1.0 National Programme

3.0 National Programme

5.15 THE CHILDREN'S HOUR
'A Bump on the Head'

By RALPH DE ROHAN
and
Musical Interludes

By THE PLYMOUTH
LADIES' TRIO

6.0 National Programme

10.10 Local News

10.20-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE
10.30-11.0 National Programme
1.0-2.0 National Programme
3.0-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-1.0:—A Ballad Concert. The Sullivan Singers: Sydney Hughes, Arthur Gordon, Albert Westwood, Jack Tyler, Nora Winstanley (Violin), Joyce Potter (Pianoforte). 3.0:—National Programme. 3.45:—An Orchestral Concert, relayed from The Pavilion Gardens, Buxton. The Municipal Orchestra, conducted by Horace Fellows. Jack Drysdale (Baritone). (From the Studio.) 5.15:—The Children's Hour. 6.0:—National Programme. 6.35:—Market Prices for Northern English Farmers. 6.40:—National Programme. 7.30:—The Duds Concert Party (from Liverpool) present an original entertainment, Harold Brayfield, Ralph Collis, Retts Fishlock, Eric E. Fowler, Phoebe Hughes, W. B. MacMillan, Pauline Parry, W. Wilson Hedding. Produced by Ralph Collis. 8.0:—National Programme. 10.10:—North of England News. 10.20-12.0:—National Programme.



MR. D. RHYS PHILLIPS,
whose talk on 'Lost Welsh Customs' will be broadcast from Swansea and Cardiff this evening at 6.0.

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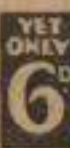
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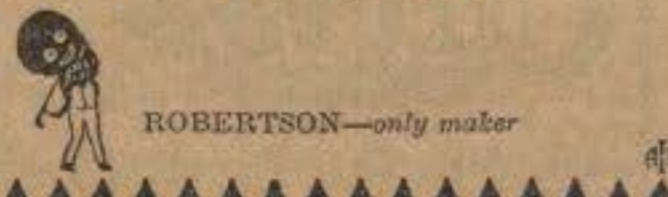
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FRIDAY

NATIONAL PROGRAMME

10.15 THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'Reading for Fun'—I
Mrs. OLIVER STRACHEY: 'Introductory'

11.0-11.30 Experimental Television Transmission by the Baird Process
(356.3 m. Vision; 261.3 m. Sound)

12.0 A Sonata Recital
ELEANOR HEINE (Violin)
DOROTHEA FRASER (Pianoforte)
Sonata in G, No. 6Mozart
Allegro con spirito; Allegro
Sonata in GBrahms
Vivace ma non troppo;
Adagio; Allegro molto moderato

12.30 Organ Recital
By W. S. LLOYD WEBBER
Organist and Director of the Choir, Christ Church, Moorgate Street
Relayed from St. MARY-LE-BOW
JOHN DUNCAN (Baritone)
W. S. LLOYD-WEBBER
Prelude and Fugue in C Minor
Healy Willan
JOHN DUNCAN
Songs
W. S. LLOYD-WEBBER
Cantabile} *Franck*
Choral in E}
JOHN DUNCAN
Songs
W. S. LLOYD-WEBBER
Scherzo} (Symphony No. 2)
Allegro} *Vienne*

1.30-2.30 A Recital of Gramophone Records
By Mr. CHRISTOPHER STONE

4.0 Light Music
MOSCHETTO and his ORCHESTRA,
from THE MAY FAIR HOTEL

5.15 The Children's Hour
'Minuetto' (*Pugnani, arr. Kreisler*) and other Violin Solos played by
ESID BAILEY
'The Theatre Royal'—A Toy Town Talk
(*S. G. Hulme Beaman*)
given by the Author
The Story of 'The Magician's Revenge' (*Norman Timmis*)

6.0 Miss KATE LOVELL: 'Some Ways of Cooking Fish'

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

6.35 Radio Society of Great Britain Bulletin

7.25 Mr. STANLEY CASSON: 'Travellers' Tales'
(From Plymouth)

7.45 MARIUS B. WINTER and his DANCE ORCHESTRA

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL
(Sole Lessees, Messrs. Chappell and Co., Ltd.)
NORA GRUHN
(Contralto)
JOHANNE STOCKMARR
(Pianoforte)
NORMAN ALLIN
(Bass)
THE B.B.C. SYMPHONY ORCHESTRA
(Leader, CHARLES WOODHOUSE)
Conductor
SIR HENRY WOOD
(See centre of page)


9.40 'The Second News'
WEATHER FORECAST, SECOND NEWS BULLETIN

9.55 'PEOPLE AND THINGS'
The Hon. HAROLD NICOLSON

10.10 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices

10.20-11.0 An Orchestral Concert

THE B.B.C. ORCHESTRA
Conducted by
STANFORD ROBINSON
Overture and Ballet Music, 'Orpheus'
Gluck, arr. Stanford Robinson
Passepied ('Le Roi s'Amuse')
Debussy
Gavotte, 'Mignon'
Ambroise Thomas
Waltz, 'Wine, Women, and Song'*Johann Strauss*




Tonight's Prom is a

BEETHOVEN CONCERT,

in which the programme includes also songs by

MOZART.



MOZART

BEETHOVEN

The programme will be:

Overture, 'Leonora,' No. 2 *Beethoven*
NORA GRUHN (Contralto) and Orchestra
Recit. and Aria, 'Non mi dir' ('Tell me not') ('Don Giovanni')
Mozart
JOHANNE STOCKMARR (Pianoforte) and Orchestra
Concerto No. 4 in G (for Pianoforte and Orchestra) *Beethoven*
NORMAN ALLIN (Bass) and Orchestra
Arias:
O Isis and Osiris } ('The Magic Flute') *Mozart*
Within this hallowed Dwelling }
ORCHESTRA
Symphony No. 5 in C Minor *Beethoven*

The B.B.C. Symphony Orchestra
(Leader, Charles Woodhouse)
conducted by
SIR HENRY WOOD

THE CONCERT WILL BE RELAYED AT 8.0

6.40 The Foundations of Music
BEETHOVEN'S
MISCELLANEOUS PIANOFORTE MUSIC
Played by
VICTOR HELY-HUTCHINSON
Rondo in A
Rondo in C., Op. 51, No. 1
Rondo in G, Op. 51, No. 2

7.0-7.20 THE B.B.C. MUSIC CRITIC
Mr. ERNEST NEWMAN

11.0 (1,554.4 m. only)
DANCE MUSIC
BILLY MASON and his CAPHEANS, from THE CAFE DE PARIS

11.15-12.0 JACK HARRIS'S
GROSVENOR HOUSE BAND, from GROSVENOR HOUSE

12.0-12.30 a.m. Experimental Television Transmission by the Baird Process
(356.3 m. Vision; 261.3 m. Sound)

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WHO
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NATED THE
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Internal Combustion Engines
Marine Engineering
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A.M.I.Mech.E.
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Mine Electrician
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SEPTEMBER 12

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FRIDAY

MIDLAND REGIONAL

12.0 Lunch-Hour Concert

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL

March, 'Steadfast and True' Teike
Selection, 'Songs of Italy' Lohr

NELLIE SOUTHWORTH-ELKINGTON (Soprano)
Waltz Song, 'Tom Jones' German
Thy beaming Eyes MacDowell
Annie Laurie Scots Air

ORCHESTRA
Celtic Dream Song Foulds
Autumn Serenade Chaminade
Second Norwegian Rhapsody Svendsen

NELLIE SOUTHWORTH-ELKINGTON
O lovely Night Landon Ronald
O that it were so Frank Bridge
Break o' Day Sanderson

ORCHESTRA
Suite, 'My Lady Dragonfly' Finch

1.15 London Regional Programme

2.15-3.0 London Regional Programme

5.15 The Children's Hour

'The Cave in the Cove'—a Story by FRANCES
PEARMAN

Songs by BERNARD SIMS (Baritone)
HAROLD PARKER and his Xylophone

'Towers and Spires—Introduction and Saxon
Architecture,' by ARTHUR L. HORSBURGH

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 A Light Orchestral Programme

THE CHELTENHAM ORPHEUS QUARTET
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'Nell Gwyn' German
Selection, 'The Three Musketeers'
Friml, arr. Jones

QUARTET
In Absence Dudley Buck
Floating Dicks

7.10 ORCHESTRA

Selection, 'Iolanthe' Sullivan
WALTER HEARD (Piccolo) and Orchestra
Woodland Echoes Dumare

QUARTET
Linden Lea Vaughan Williams
Loch Lomond arr. Orpheus Quartet
When Evening's Twilight Hatton

ORCHESTRA
Fantasy, 'The Merry Wives of Windsor'
Nicolaï, arr. Tavan
March of the Giants Finch

8.0 London Regional Programme

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.15 Midland News

9.20-11.0 London Regional Programme

SAMUEL PEPYS, Listener, By R. M. Freeman

Aug. 11.—To my Publisher and did debate termes with him for making a book of my diary, and, if possible, issuing it this side X^{mas}. Which he hopes, albeit not dead sure, he may be able to do within the time, upon a consideracioun of its being like to have a good sale. In support whereof was fain to tell him the host of good friends it hath allreadie brought me among readers of *The Radio Times*, as witness the manie handsome letters I have had from them. Which I doubt I deserve, yet how sweet to a man to find what he writes bringing him friends with those who read him (however little he merit it), and God knows how blessedly enheartening! So having discussed awhile of this and that, in particular a publisher's sorrows these days by the few people that buy books compared with what used to be, but all goe to the lending-libraries for them, I did wish, both for his sake and mine, a better fortune to 'Samuel Pepys, Listener,' and so parted from him.

Brenda's night out, Cook brings in dinner. Whereby while the puffing baggage brings it, I found myself a business at the side-board, having a great mislike of the warm ways she pants into mine care, in setting meat on table.

Aug. 12.—Lunching at the Club, there was grouse on the bill at 7^s 6^d a portiou, but I was not to be drawn into that extravagance. Strange how modish a matter manie make it to have grouse to their

eating 1st day of sessoun. Yet a few days later, when the supply have grown chepe and plenty, will often hardly look at them. Which do show, methinks, that their gust for the first grouse is less a palatable business than a fashionable, and w^d chuse be seen in the van of it, like the first-nighters at the theatres.

Aug. 13.—All the town in a twitter by word of the selectours having put Chapman out of the Tes^t side and brought in Wyatt to supersede him. Which is everywhere made an occasioun of the hottest controversy, and, 'busing it into the City, 2 old gentlemen on the seat behind me almost fought over it. The women, moreover, as much excited thereby as the men, even Brenda, she speaking to my wife of it as dirty work, such a fine-looking young man as M^r Chapman is too, and doesn't my wife think he hath the loveliest smile ever?

Aug. 15.—With my wife this night to Motspur Park to M^r Davies, his lady, and their daughter, Mis Gwen, with whom we supt. Mis now grown into as sprightly a young damsel, both for looks and discourse, as I have met this great while. Most roguish descriptiouns she gave us of some of her City experiences, also of her late holiday to Guernsey, showing us a number of snaps of it—both scenick snaps and bathing snaps, all excellently well-taken with a clearness of visibility (even to my old eyes) that did please me mightily.

SEPTEMBER 12 ★ 8.42 kc/s (356.3 m.) ★ FRIDAY
LONDON REGIONAL

<p>12.0 Lunch-Hour Concert THE MIDLAND WIRELESS ORCHESTRA Conducted by FRANK CANTELL NELLIE SOUTHWORTH-ELKINGTON (<i>Soprano</i>) (See Midland Regional Programme)</p>	<p>6.15 'The First News' WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN</p>	<p>7.53 SEXTET Capzonetta (Violin Concerto)Tchaikovsky</p>
<p>1.15 Light Music MOSCHETTO and his ORCHESTRA, from THE MAY FAIR HOTEL</p>	<p>6.40 THE VICTOR OLOF SEXTET HILDA SEARLE (<i>Soprano</i>) JOSEPH FARRINGTON (<i>Baritone</i>)</p>	<p>8.0 MARIUS B. WINTER and his DANCE ORCHESTRA</p>
<p>2.15-3.0 Organ Recital By DOUGLAS HAWKBRIDGE, A.B.C.O., L.R.A.M., Organist and Director of the Choir, Ilford Parish Church Relayed from ST. MARY-LE-BOW Prelude and Fugue in G..... Parry Second and Third movements, Sonata, Op. 28 Elgar Allegretto; Andante Expressivo Concerto, No. 2, in B Flat..... Handel Andante Maestoso; Allegro; Adagio; Allegro Choral Preludes Karg-Elert Meinen Jesum lass ich nicht; Christe du Lamm Gottes; Schmücke dich, O liebe Seele; Werde munter, mein Gemüte Prelude and Fugue on 'Bach'..... Liszt</p>	<p>6.51 SEXTET Suite, 'Seascape' Walter Carroll, arr. Eric Fogg</p>	<p>8.30 Mr. J. W. DUNNE: 'Serialism'</p>
<p>5.15 JACK PAYNE and his B.B.C. DANCE ORCHESTRA</p>	<p>7.0 SEXTET Arabesque, No. 1 Debussy</p>	<p>9.0 'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN</p>
	<p>7.6 HILDA SEARLE One Spring Morning Nevin Cuckoo Song Quilter L'Eté (Summer) Chaminade</p>	<p>9.15 Regional News</p>
	<p>7.15 SEXTET Fantasy, 'Carmen' Bizet, arr. Woodhouse</p>	<p>9.20 'Gala' An Open-Air Diversion CREATED BY TYRONE POWER Cast NAOMI JACOB LIONEL MILLARD BARBARA COUPER FRANK DENTON MARGERY PHIPPS-WALKER</p>
	<p>7.28 JOSEPH FARRINGTON Songs</p>	<p>10.0 DANCE MUSIC Sir ROBERT PEEL and his BAND, relayed from TONY'S BALLROOM, BIRMINGHAM</p>
	<p>7.37 SEXTET Aria Tenaglia Allegro Fiocco, arr. O'Neill</p>	<p>10.30 BILLY MASON and his CAPHEANS, from THE CAFE DE PARIS</p>
	<p>7.45 HILDA SEARLE Villanelle Dell'Acqua The early Morning Graham Peel Spring's Awakening Sanderson</p>	<p>11.15-12.0 JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE</p>

THE TIMES REVIEWING "THE PRONUNCIATION OF SOME ENGLISH PLACE NAMES"—'some of the best English scholarship of the day has collaborated with the B.B.C. over its recommendations for the pronunciation of English place names; and the consequence is a pamphlet which, though compiled primarily for the use of the B.B.C. Announcers, can be read by everyone with interest and sympathy. With interest because the B.B.C.'s list of place names with their pronunciation is for general purposes the first of its kind to be drawn up, and it contains as many as 1,500 names.'

NOTE: All the information in this book has been supplied by listeners themselves, and edited by Prof. A. Lloyd James. It prints 1,500 English names, a few Manx names, and a few Welsh names from border counties. It contains 84 pages, and costs one shilling, or 1s. 2d. post paid from the B.B.C. Bookshop, Savoy Hill.

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SEPTEMBER 20 TO OCTOBER 20

TASTY SUPPER DISHES

IN order to stimulate the digestion, it is a good plan to begin the meal with a simple soup, and for this purpose I suggest a fruit soup, which has the additional advantage of being refreshing and may be served either hot or cold. Almost any kind of fruit is suitable for the purpose—apples stewed to a pulp and flavoured with ginger or lemon; apricots flavoured with cinnamon; oranges; pineapples; raisins; cherries with lemons; prunes with red currant juice. Use water or other fruit juices for the foundation, and thicken with rice flour, cornflour, semolina, sago or tapioca. Neither milk nor eggs should be used with the more acid fruits. Fried croutons of bread or tiny sippets of toast are an additional improvement, and quickly prepared at the last moment. Here are two detailed recipes:—

Apricot and Marrow Soup.—Put into a pan 1lb. of fresh apricots, or ½lb. of dried apricots which have been soaked overnight, and 1lb. of vegetable marrow, weighed after seeds and peel have been removed; add 3 pints of water, the rind of 1 lemon, and 2 tablespoonfuls of semolina. Cook until tender; rub through a sieve; sweeten to taste.

Raspberry Bouillon.—Simmer slowly 2lbs. of raspberries for half an hour, using enough water to cover them, and pressing them occasionally in order to extract the juice. Then strain them, pressing out the juice, but taking care not to press the seeds through the sieve. Then add either some loganberry syrup or the juice of 1 lemon. Measure the liquid and make it up to 2½ pints with water. Simmer 2 tablespoonfuls of semolina in this until it is clear and transparent, then sweeten to taste.

If preferred, a stimulant may be served in preference to soup, in the form of a simple fruit salad, prepared in a manner similar to the following: Use the individual fruit saucers, and on each arrange a few crisp lettuce leaves with a slice of pineapple on top.

Over this pour a good mayonnaise and then sprinkle on a few chopped nuts.

The preliminary stimulant having done its work, let the next course consist of something more substantial in the form of a fish, meat, or egg dish, accompanied by a mixed salad, served either separately or as a garnish on the same dish. As a rule, individual dishes are more attractive. The remains of the flesh of a cooked chicken, minced and mixed with some cooked veal, ham, or tongue, also minced, can be made into very appetizing *Chicken or Veal Custards*. ½lb. of meat is required. Season it to taste, add the grated rind of a lemon, a little chopped parsley, 1 pint of stock made by boiling the bones of the chicken in water, salt and pepper to taste, and three beaten eggs. Mix all the ingredients well, then fill some dariole moulds or ramaquin cases with the mixture. Stand these in a tin of water, put into a moderate oven and bake until the custard is set—about three-quarters of an hour. When cool, turn out and serve each on a slice of tomato surrounded by lettuce leaves.

Then Whiting Creams.—For eight persons choose two medium-sized whittings. Fillet the fish and put head, tail, skin, and bones into a pan with half a pint of cold milk and seasonings. Bring to the boil, add a little chopped onion, a sprig of parsley, and one teaspoonful of herbs. Cook gently for thirty minutes, then strain. Cook the fish in this stock until it is tender. Rub all through a sieve. Cream one tablespoonful of flour with one ounce of butter and mix it with the fish purée; add two beaten eggs and seasoning. Put the mixture into small greased moulds and cook in a tin of water, as suggested for *Chicken Custards*.

These Creams look particularly attractive when turned out, especially if masked with Russian Salad sprinkled with chopped parsley. *Russian Salad* consists of a variety of cooked vegetables such as peas, beans, cubes of carrot and turnip, pieces of mushroom and cauliflower and the like, mixed with mayonnaise.

Either of these dishes may be served hot if preferred; in this case, a purée of mashed potato would be a more suitable accompaniment than any form of cold salad.—*From a Northern Talk by Miss Dorothy Morton.*

SEPTEMBER 12

CARDIFF

FRIDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-2.30 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

Further extracts from the Book

'Oh! Dear! Dear!'

(Published by Frederick Warne)

and other Songs and Stories spoken and sung by the Author,

RONALD FRANKAU

Assisted by

RENEE ROBERTS and

CONRAD LEONARD

6.0 Mr. HEDLEY GOODALL: 'West Country Writers and their Characters.'

6.15 National Programme

10.10 West Regional News

10.20-11.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

12.0-2.30 National Programme

4.0 National Programme

5.15 National Programme

6.15 West Regional Programme

10.10 West Regional News

10.20-11.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0 National Programme

5.15 THE CHILDREN'S HOUR

SOLOS, by LEONARD NEEDEHAM (Pianist)

SONGS, by P. G. M.

STORIES, by MADGE TAYLOR

6.0 National Programme

10.10 Local News

10.20-11.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

4.0 An Orchestral Concert

Relayed from THE SPA, WHITBY (From Newcastle)

THE MUNICIPAL ORCHESTRA

Conducted by FRANK GOMEZ

JAMES ELLIS (Trumpet)

5.15 THE CHILDREN'S HOUR



MR. HEDLEY GOODALL gives another talk on 'West Country Writers and their Characters,' this evening at 6.0.

6.0 Mrs. MASTERMAN: 'The Historic Islands of the North—II—Holy Island, Holyhead, and Bardsey Island'

6.15 National Programme

8.0 The Buxton Musical Festival

Relayed from THE PAVILION GARDENS, BUXTON THE NORTHERN WIRELESS and BUXTON MUNICIPAL ORCHESTRAS

Conducted by T. H. MORRISON

(Leader, JOHN BRIDGE)

KEITH FALKNER (Baritone)

9.15 Variety

WALLACE CUNNINGHAM (Yorkshire Entertainer)

WIN ANSON (Entertainer at the Piano)

9.40 National Programme

10.10 North of England News

10.20-11.0 THE CHESTER TRIO

ALBY HULL (Violin), GLADYS CORLETT (Violoncello), A. B. COLEMAN (Pianoforte)

SEPTEMBER 13 1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

SATURDAY

NATIONAL PROGRAMME

10.15 THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'HOBBIES AND HANDICRAFTS'—II
Mrs. M. GRIEVE: 'The Herb Garden'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA, under the direction of JOSEPH MUSCANT
Relayed from THE COMMODORE THEATRE, HAMMERSMITH

- The Turkish Patrol..... *Michaelis*
- Suite, 'Three Mask Dances'..... *Arthur Wood*
- Song Waltz, 'Down the River of Golden Dreams'..... *N. Shilkret*
- Czardas, 'Ghost of the Warrior'..... *L. Grossman*
- Drummers' Escapade..... *E. Lannon*
- Serenade and Dance, 'An Evening in Toledo'..... *M. Schmeling*
- Indian Love Song, 'By the Waters of Minnetonka'..... *Licurance*
- Paraphrase, 'Evolution of Dixie'..... *C. J. Roberts*
- Selection, 'Sometime'..... *Friml*

3.30 THE GERSHOM PARKINGTON QUINTET

OLIVE KAVANN (Contralto)
ARTHUR COX (Tenor)

QUINTET
Songs of Edward German arr. *Hely-Hutchinson*
ARTHUR COX

Désirée..... *Parker*
Sigh no More..... *Aikin*
Trees..... *Rasbach*

QUINTET
Berceuse (Cradle Song)..... } *Järnefelt*
Preludium..... }

OLIVE KAVANN
Songs

ARTHUR COX
Nirvana..... *Adams*
Poor Man's Garden..... *Russell*

QUINTET
Slumber Song..... *W. H. Squire*
Waltz, 'Narenta'..... *Komzak*

OLIVE KAVANN
Songs

QUINTET
Two Slav Dances..... *Dvorak*
Eileen Alannah..... *Thomas*

THE AMERICA CUP.

The first of the series of races between 'Shamrock V' and America's defending yacht will be started today at 5 p.m. (British time).

If conditions are favourable, the usual B.B.C. National Programme will be interrupted at 5 p.m. to relay the commentary on the beginning of the race radiated by the National Broadcasting Company of America.

Further commentaries on the race of next week will be broadcast through B.B.C. Stations. Details appear on page 470 of this issue, and will be given fully in next week's 'Radio Times.'

4.45 REGINALD NEW

AT THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Suite, 'Harvest Time'..... *Haydn Wood*
Entr'acte, 'The Whistler and his Dog'... *Pryor*
Ballad, 'Garden of Happiness'..... *Wood*
The March of the Mannikins..... *Fletcher*

5.15 The Children's Hour

Selections from the Operas of Gilbert and Sullivan

Played by

THE GERSHOM PARKINGTON QUINTET

The Story of 'Tony's Pool' (*Mabel Marlowe*)
See if you can guess this one!

A New Competition

Pencils and Postcards ready, please

6.0 Musical Interlude

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Football Results

6.40 London Sports Bulletin

6.45 The Foundations of Music

BEETHOVEN'S MISCELLANEOUS PIANOFORTE MUSIC

Played by

VICTOR HELY-HUTCHINSON

11 New Bagatelles, Op. 119

7.0 'HUMOROUS VERSE'—II

Capt. HARRY GRAHAM

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

7.30 The Wireless Military Band

Conducted by B. WALTON O'DONNELL

Overture, 'Lurline'..... *Wallace*

NORMAN WILLIAMS (Baritone)

The Song of the Flea..... *Mussorgsky*
The early Morning..... *Graham Peel*
The Yeomen of England..... *German*

JANET HAMILTON-SMITH (Soprano)

Visti d'arte (I have lived for Art) ('Tosca')..... *Puccini*

The Jewel Song ('Faust')..... *Gounod*

BAND

Selection, 'Cavalleria Rusticana'... *Mascagni*

NORMAN WILLIAMS

Indian Song at Parting..... } *Fredrik-Blickfel*
My Bark Canoe..... }
West Country Lad..... *German*

JANET HAMILTON-SMITH

Tomorrow..... *Strauss*

The enchanted Wood..... *Bantock*

The Captive Lark..... *London Ronald*

BAND

Caucasian Sketches..... *Ippolitov-Ivanov*
In the Gorge; In the Village Street; In the Mosque; Procession of the Sirdar

9.0 'Gala'

An Open-air Diversion
Created by TYRONE POWER
(See below)

Cast

NAOMI JACOB, LIONEL MILLARD, BARBARA COUPER, FRANK DENTON, MARGERY PHIPPS-WALKER

9.45 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.0 Mr. G. M. LEES: 'Edges of the World—II, A Geologist in Arabia'

10.15 (1,554.4 metres only)

Shipping Forecast and Fat Stock Prices

10.25-12.0 DANCE MUSIC

AMBROSE'S BAND, from THE MAY FAIR HOTEL



'Gala'

An Open-air Diversion,
created by TYRONE POWER.

To be broadcast tonight at 9.0, with Naomi Jacob, Lionel Millard, Barbara Couper, Frank Denton, and Margery Phipps-Walker in the cast.

Listeners are given unseen admission to the beautiful grounds of Wroxte Park during the Grand Garden Fête in aid of Wroxte and District Local Charities. They will be able to overhear matches of the conversation of some of the best-known people in the neighbourhood, not even excepting the Duchess herself.



"He's bound to get on"

say the neighbours

Bright, alert, straight for his goal he goes. Something has happened to his self-respect — *it's grown*. The Lifebuoy Habit again! Taught him to take a sensible pride in himself. And everything follows on that! Lifebuoy is more than a good soap — it's a good habit.



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SEPTEMBER 13

626 kc/s (479.2 m.)

SATURDAY

MIDLAND REGIONAL

3.30 A Light Orchestral Programme

THE MIDLAND WIRELESS ORCHESTRA

Conducted by ARTHUR KENNEDY

Overture, 'The Bartered Bride' Smetana

GLADYS JONES (Contralto)

The brightest Day Easthope Martin

Wind of the Western Sea Graham Peel

When Love is kind arr. A. L.

ORCHESTRA

Waltz, 'Beautiful Spring' Lincke

TOM BROMLEY (Pianoforte)

Toccata and Fugue in D Minor Bach, arr. Tausig

GLADYS JONES

Arise, O Sun Maude Craske Day

Bird Songs at Eventide Eric Coates

ORCHESTRA

Negro Spiritual, 'Deep River' .. Coleridge-Taylor

TOM BROMLEY

Soaring (Aufschwung)..... } Schumann

Why? (Warum) }

Whims (Grillen) }

ORCHESTRA

First Suite, 'The Maid of Arles' Bizet

4.45 REGINALD NEW

At THE ORGAN of THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

Suite, 'Harvest Time' Haydn Wood

Entr'acte, 'The Whistler and his Dog' .. Pryor

Ballad, 'Garden of Happiness' Wood

The March of the Mannikins Fletcher

5.15 The Children's Hour

'Another Snooky Adventure,' by PHYLLIS

RICHARDSON

DOROTHY SUMMERS will entertain

HAROLD BATES (Violoncello)

'King Coal at Home,' a Talk on Mining, by

JOHN ANDERSON

6.0 London Regional Programme

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Midland Sport

6.45 London Regional Programme

9.45 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.0 Midland News

10.5-10.30 London Regional Programme

RECORDS TO THE RESCUE

(Continued from page 481.)

some suggestions for 'shorts' to fill up the remainder.

(a) Sir Johnstone Forbes-Robertson's *Shakespearean Recital* (Col. D40006-7) and other readings by John Barrymore, Basil Maine, by Sir Herbert Beerbohm Tree, Lewis Waller, Arthur Bouchier. Or else Bernard Shaw's famous 'Spoken English and Broken English' lecture (Linguaphone records) followed by some of our well-known authors, such as Edgar Wallace telling a thriller (Col. 5026), A. E. W. Mason reading the opening chapter of 'No other Tiger,' Alfred Noyes in 'The Highwayman,' or Compton Mackenzie in a passage from 'Rogues and Vagabonds,' these last being all from the album of Dominion records.

(b) A recital of harpsichord, viols and flute music built up from the Columbia album (5710-17), with Mrs. Gordon Woodhouse (H.M.V.) and René le Roy (N.G.S.).

(c) A programme of secular music by choirs and choral societies and by organists.

(d) Almost any of the ninety-five lectures issued by the International Educational Society (Columbia); or else foreign language records, such as scenes from the Linguaphone French series.

The evening from 7.30 till midnight is, of course, the most important period, and it is the

easiest to fill. There is time for six programmes, each lasting forty-five minutes and consisting of about eleven 'sides' of records. These could be: (i) vaudeville, (ii) dance, (iii) a celebrity concert, (iv) a Round the World programme, (v) a symphony concert, and (vi) a chamber music recital. In each case a superb programme can be guaranteed; and room would have to be found, perhaps by curtailing No. iv, for 'The Second News,' and for a short religious service, say the *Evening Service* recorded by the Rector, Choir and Organist of St. Mary-le-Bow, Cheap-side (Broadcast 5152).

I wish I had time to describe these programmes in detail, agonizing though it would be to decide between the competing records. I should certainly use the applause record from the Columbia album of stage effects so as to give life to the programmes in judicious doses; and the vaudeville programme might assume the importance of a Royal Command performance, introduced by the Fanfare and the National Anthem from the Albert Hall record (H.M.V. C1601).

One last point. The chamber music should be for the last three-quarters of an hour of the day, when those who really want to listen to it will most appreciate it. Dance records should come earlier in the evening.

CHRISTOPHER STONE.

SEPTMBER 13 ★ 842 kc/s (356.3 m.) ★ SATURDAY
LONDON REGIONAL

3.30 The Gershom Parkington Quintet

(National Programme)

OLIVE KAVANN (Contralto)
ARTHUR COX (Tenor)

QUINTET

Songs of Edward German arr. Hely-Hutchinson

ARTHUR COX

Désirée Parker
Sigh no More Aikin
Trees Rasbach

QUINTET

Berceuse (Cradle Song) } Jernefelt
Preludium }

OLIVE KAVANN

Songs

ARTHUR COX

Nirvana Adams
Poor Man's Garden Russell

QUINTET

Slumber Song W. H. Squire
Waltz, 'Narenta' Komzak

OLIVE KAVANN

Songs

QUINTET

Two Slav Dances Dvorak
Eileen Alannah Thomas

4.45 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA,
BIRMINGHAM

Suite, 'Harvest Time' Haydn Wood
Entr'acte, 'The Whistler and his Dog' ... Pryor
Ballad, 'Garden of Happiness' Wood
The March of the Mannikins Fletcher

5.15 DANCE MUSIC

SIR ROBERT PREL and his BAND

Relayed from TONY'S BALLROOM, BIRMINGHAM

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN; Football Results

6.40 London Sports Bulletin

6.45 'The Ridgeway Parade'

I

Music arranged by DOROTHY HOGGEN

Additional original numbers composed by PHILIP
RIDGEWAY

Devised, Written, and Produced by PHILIP
RIDGEWAY

8.0 Promenade Concert

Relayed from THE QUEEN'S HALL

(Sale Lessors, Messrs. Chappell and Co., Ltd.)

MAVIS BENNETT (Soprano)

FRANKLYN KELSEY (Baritone)

LASZLO GERGELY (Pianoforte)

FELIX SALMOND (Violoncello)

THE B.B.C. SYMPHONY ORCHESTRA

(Leader, CHARLES WOODHOUSE)

Conducted by SIR HENRY WOOD

Concerto in C for Strings Bach
Overture, 'The Boatswain's Mate' Ethel Smyth

MAVIS BENNETT and Orchestra

Recit. and Aria, 'Ah, fors e lui' (Perhaps 'tis he)
(' La Traviata ') Verdi

ORCHESTRA

Symphonic Poem, 'Le Rouet d'Omphale'
(' Omphale's Spinning Wheel ') .. Saint-Saëns

FELIX SALMOND and Orchestra

Schelomo Ernest Bloch

FRANKLYN KELSEY and Orchestra

Recit. and Aria, 'Ella giammai m'amo' (' She will
never love me ') (' Don Carlos ') Verdi

LASZLO GERGELY and Orchestra

' Wanderer ' Fantasy Schubert, arr. Liszt

ORCHESTRA

Minuet of the Will-
o'-the-Wisps ... } (' The Damnation of Faust ')
Dance of the Sylphs } Berlioz
Hungarian March.

9.45 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

10.0 Regional News

10.5-10.30 A Recital

By MILDRED DILLING (Harp)

Féerie (Prelude and Dance) Tournier
Waltz, Op. 64, No. 1 Chopin
Concert Study Godefrid
Granada Albeniz
Danse de la Poupée (Doll's Dance) ... Debussy
Feuille d'Automne (Autumn Leaf) .. H. Rennie
Legend (After the poem ' Les Elfes,' by Leconte
de Lisle) H. Rennie

LISTENERS' LETTERS.

The Editor of *The Radio Times* is pleased to receive letters from his readers on current broadcasting topics.

But would correspondents please note that:—

1. The Editorial Address of *The Radio Times* is Savoy Hill, London, W.C.2.
2. Communications should be as brief as possible.
3. The name and address of the sender should be included in all letters, although not necessarily intended for publication.
4. Letters on Programme matters requiring a reply should be addressed to the Programme Branch, B.B.C.
5. Letters on technical matters should be addressed to the Chief Engineer of the B.B.C. and not to *The Radio Times*.



The first of the new series of 'Ridgeway Parades' will be broadcast this evening at 6.45



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M.C.72.B



COMMANDER the Hon. S. HAY speaking from London Regional on Sept. 9th, tells you how good are the ORANGES from S. AFRICA



NOW ASK YOUR GREENGROCER (OR GROCER) for "THREE-RING" Brand

Grown in Sunday River District, Cape Province, by a colony of British Overseas Ex-Servicemen. Large, luscious, juicy and sweet! Sunshine in every quarter. The finest Oranges in the Empire! See the Name on every fruit.

In case of difficulty, order by the Case or Half-Case direct from the Importers

W. HEWLINS MILBURN & CO., LTD.
22, Billiter Street, London, E.C.3.

M.R.

SEPTEMBER 13

CARDIFF

SATURDAY

968 kc/s (309.9 m.)

WESTERN REGION

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-12.45 A Popular Concert relayed from
THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Three Eastern Sketches Howgill
Fantasy on Old English Songs *Hely-Hutchinson*
Dance No. II ('The Prisoner from the Caucasus')
Cui
Ballet Music, 'Samson and Delilah' *Saint-Saëns*
- 3.30 National Programme
- 5.15 THE CHILDREN'S HOUR
'Young King Cole'
By UNA BROADBENT
- 6.0 National Programme
- 6.40 Regional Sports Bulletin
- 6.45 National Programme
- 7.0 Mr. A. S. BURGE: 'The Rules of Rugby Football'
- 7.20 National Programme
- 7.30 A Concert
by

VICTORS AT THE ROYAL NATIONAL Eisteddfod of WALES, LLANELLY, 1930

THE RHONDDA LADIES' CHOIR
Conducted by JAMES DAVIES

- Wandering Winds *Haydn Morris*
- O Lovely Night *Pretorius, arr. Moffat*
- Ring out, wild Bells *Percy Fletcher*
- IDRIS DANIELS (Baritone)
- Come away, Death *Dale*
- Anglodd Y Marchog *D. Vaughan Thomas*

INSTRUMENTAL TRIO:

- EDMUND HOPKINS (Violin); EMLYN SAMUEL (Violoncello); MARION WILLIAMS (Pianoforte)
- Trio in B Flat, Op. 99 *Schubert*
- EBEN ROGERS (Recital)

Detholiad o Awdl, 'Cymru Fu, Cymru Fydd'
Sir John Morris Jones

- Rienzi to the Romans *Miss Mitford*
- RITA SMART (Pianoforte) and PHYLLIS MAZDON (Pianoforte)
- Variations on a Theme, Op. 35
Beethoven, arr. Saint-Saëns

- LOUIE HARDING (Soprano)
- Adonais *Landon Ronald*
- Olwen *Bryseston Trecharne*

INSTRUMENTAL TRIO

- Trio in D Minor *Mendelssohn*

THE CHOIR

- The Spanish Gipsy Girl *E. Lassen*
- Lullaby *Brahms*
- Fairies *Stanford*

- 9.0 National Programme
- 10.15 West Regional News
- 10.25-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE

- 10.30-11.0 National Programme
- 12.0-12.45 West Regional Programme
- 3.30 National Programme
- 5.15 West Regional Programme
- 6.0 National Programme
- 6.40 West Regional Sports Bulletin
- 6.45 National Programme
- 7.0 West Regional Programme
- 7.20 National Programme
- 7.30 West Regional Programme
- 9.0 National Programme
- 10.15 West Regional News
- 10.25-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 Gramophone Recital
- 3.30 National Programme
- 5.15 THE CHILDREN'S HOUR
- 6.0 National Programme
- 6.40 Local Sports Bulletin
- 6.45 National Programme
- 10.15 Local News and Naval Notes
- 10.25-12.0 National Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 1.0-2.0 National Programme
- 3.30-12.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0-12.30:—'Liverpool and Manchester' Railway Centenary Celebrations. Relayed from St. George's Hall, Liverpool. (From Liverpool.) 3.0:—A Brass Band Concert. Bentley Colliery Silver Band, conducted by W. Wormald. Sybil Gordon (Mezzo-Soprano). Joseph Percival (Pianoforte). 5.15:—The Children's Hour. 6.0:—National Programme. 6.40:—Regional Sports Bulletin. 6.45:—National Programme. 7.0:—Mr. Stanley Jast: 'What I Would Do with a Million Pounds.' 7.20:—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—The Daisy Chain. Twelve Songs of childhood. Set to music by Liza Lehmann. The C.X. (Huddersfield) Quartet: Mabel Jones (Soprano); May Hickson (Contralto); Harold Starkey (Tenor); Harold Sykes (Baritone). 8.0:—The Buxton Musical Festival. The Northern Wireless Orchestra and The Buxton Municipal Orchestra. Conducted by Horace Fellows. Relayed from The Pavilion Gardens, Buxton. Keith Falkner (Baritone). 9.0:—National Programme. 10.15:—North of England News. 10.25-12.0:—National Programme.

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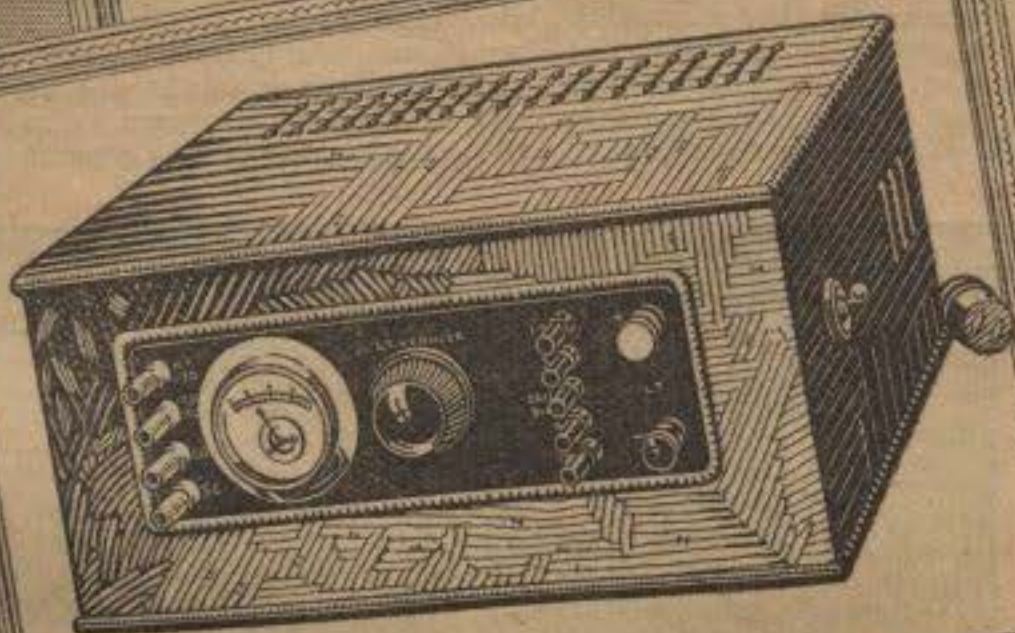
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SIR ROBERT PEEL'S JAZZ BAND TO BROADCAST

Sir Robert Peel goes 'on the road'—Madame Waldron to broadcast—Some forthcoming O.B.'s on the Midland Regional wavelength—An appeal on behalf of cripples.

EMILIE WALDRON,
who will broadcast on Sunday, September 14.*Here's a Health!*

DRINKING songs from the twelfth century are to be broadcast to Midland Regional listeners on Wednesday, September 17. It's certain to be a jolly party, with Topliss Green, little Colleen Clifford, John Rorke, and Donald Davies to make the fun. Listeners must not mind if there is a bit of argument in the second half of the show—but it will be musical argument, and that is always worth hearing.

A Baronet's Dance Band.

SIR ROBERT PEEL and his 'boys' are to jazz for Midland listeners until the end of September! Strange that a descendant of the man who formed the modern police force, and was once Prime Minister of England, should be conducting a dance band!—but there it is, and a very good band it will be, with Sir Robert as the 'inspirer-in-chief.' The baronet's band is said to have had a philanthropic origin. His country seat is in the heart of a mining district in Staffordshire. Soon after the General Strike, when things were pretty bad among the miners, he opened a club for men who were unemployed. A few could blow a tune on an instrument, so Sir Robert trotted them round the district to raise funds for the out-of-work men. The band grew and prospered, but was still an amateur affair. Then Lady Peel, who is Miss Beatrice Lillie, the famous stage star, suggested that her husband should try out his band on the stage. An audition with Sir Oswald Stoll resulted in a contract, and now Sir Robert is 'on the road.' He treats the whole affair as a great adventure, and between shows can tell tales of other adventures—how he was once a cowboy on the Western plains, a fisherman in the West of England, and a dozen other things which baronets generally are not!

A PAGE OF NOTES BY 'MERCIAN'

'Mad Emilie Waldron'!

THAT was the poster which greeted Emilie Waldron—who will broadcast to Midland Regional listeners on Sunday, September 14—when, some time ago, she went to sing in a small Black Country town! The organizers of the concert were enterprising people determined to give their star singer a good show and advertise her name in full. But block letters take up a lot of room, and they were compelled to cut it down somewhere. The Christian and surnames had to remain intact, so they abbreviated 'Madame' to 'Mad'—and left it at that! Madame Waldron's singing career has been full of experiences. She was only sixteen when she took a solo part in *Messiah*. When the War came she made up her mind to turn her art to some account; she organized a troupe of lady singers who called themselves 'The Madcap Keishas.' The party went round the camps and hospitals, giving scores of concerts for the Y.W.C.A. Lena Ashwell chose Emilie Waldron to join a party in France, but a day or two before they were to start the Great Push came, and all passports were cancelled. When the fighting was all over Madame Waldron was awarded the order of the Red Triangle.

Midland Regional in Society.

MIDLAND Regional is to walk abroad this winter; she is growing restless and is determined to get about a bit! No more staying in the studio night after night with curtains drawn and never a hand clap. She is off to the concert halls to pick up a relay here and there. Word has gone out that she is going into Society, and invitations are coming thick and fast. But Midland Regional is particular. She is making a list of those that please her best, and arrangements are being made for her reception. Nor will she stay in Birmingham all the time. She has a date with Leicester in October, another at Cheltenham, and Sutton Coldfield will see her twice before Christmas. She is still busy organizing, for the list is not complete. Even the best of music palls at times, so every now and then she will go to a football match.

For Those Who Can't Walk.

A FAMOUS surgeon once said that 'Cripples are made, not born. Of potential cripples not less than seventy-five per cent. need ever reach crippledom.' With this belief in their hearts, the Gloucestershire Samaritan Guild, for which an appeal will be made on Sunday, September 14, goes on with its work of healing. Already hundreds of little cripples have been cared for until they can run about and play like other children. The work of healing is of necessity a slow one—sometimes several years of treatment are needed before there are any results, but each week some child walks a few steps for the first time, or a tiny baby's limbs are straightened. The more money the Guild can raise for the work the oftener will a sufferer be made happy.

The Station Chorus.

A CHOIR that can prepare Bach's *St. Matthew Passion* in three weeks is expert at its job! The Chorus at the Midland Regional Station, which will give another 'sing-song' on Thursday, September 18, did so, and gave an excellent performance. Recently they have rather specialized in 'rush jobs.' What with most of the members busy earning their living all day, and so much work to be done, sometimes they never looked at music they had to broadcast until an hour before the concert. They soon acquired the English musician's gift of quick sight-reading. A small choir is easy to handle, of course, and all are fine musicians. They have often assisted at outside concerts. Once, when they sang for the inhabitants of Winson Green prison, a piece appeared in their programme entitled *Fling wide the Gates*.

SIR ROBERT PEEL AND HIS BAND,
which had its beginnings in a club formed by Sir Robert during the distress of the General Strike.

AN ALL-WELSH CONCERT FROM CAERNARVON

North Wales' most important musical event this Autumn—The activities of the National Orchestra of Wales—A play of the 'Merchant Venturers'—Bristol's Annual Exhibition.

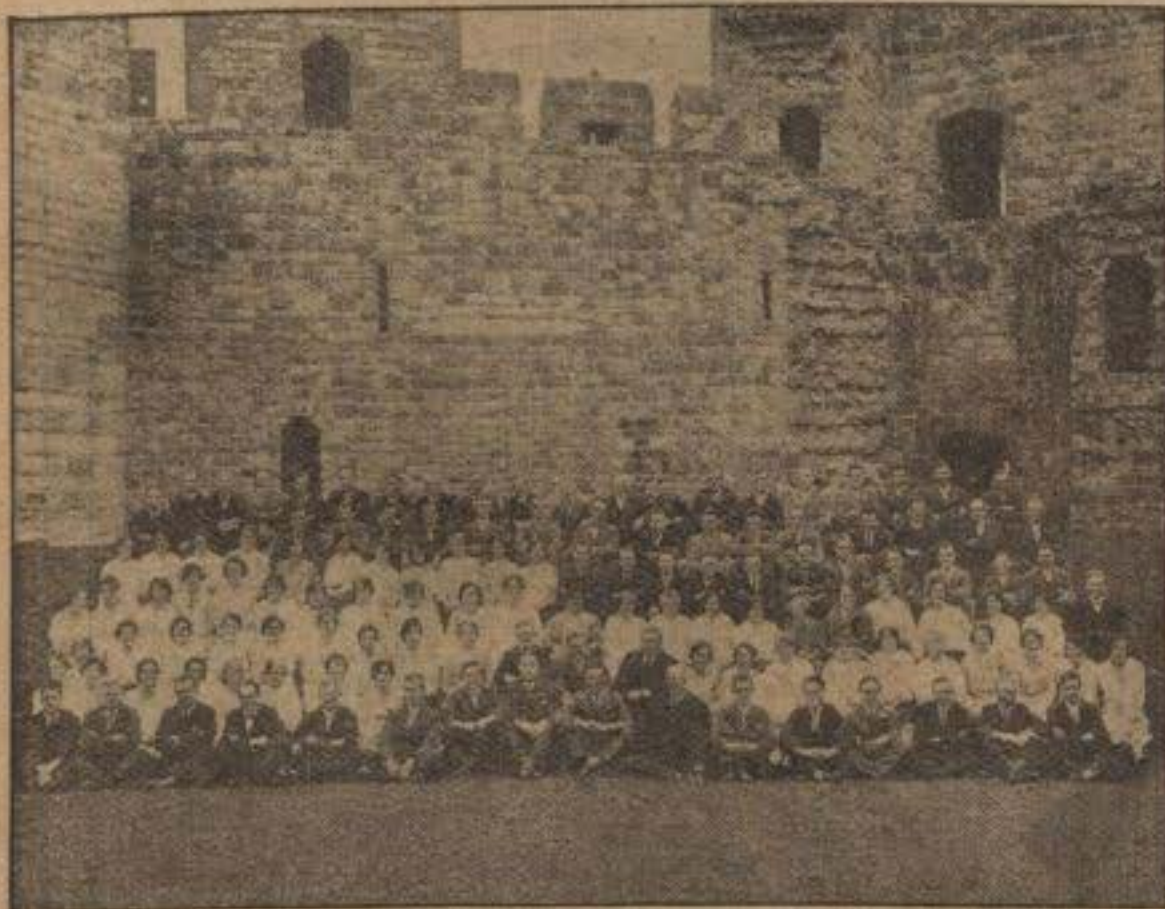
'STEEP HOLM' LOOKS AT FUTURE PROGRAMMES

Concert from Caernarvon.

AN All-Welsh Concert relayed from the Pavilion, Caernarvon, will be heard by West Regional listeners on Thursday, September 18, at 7.45 p.m. It will be given by the Caernarvon Choral Society and is the most important musical event of the autumn in North Wales. Listeners will realize from the applause the enthusiasm and the size of the audience. The concert is to be conducted by Mr. T. Osborne Roberts, and the artists taking part are Leila Megane (contralto), Ben Williams (tenor), and Owen Bryngwyn (baritone). A special feature of the programme will be Penillion singing by a large choir of school-children, conducted by Mr. W. Roberts. Girls of the choir will also sing a part-song and the boys a chorus. The concert will be presided over by the Mayor of Caernarvon (Mr. D. Elliott Alves, J.P.), and the broadcast will also be heard by listeners to the National programme on 1,554.4 metres.

Thomas Hardy.

THE series of talks on 'West Country Writers' will be continued on Friday, September 19, at 6 p.m., when Mr. Hedley Goodall will tell of Thomas Hardy. Throughout his life the great writer was faithful to the West Country. He was born in Dorset and, after giving up architecture as a career, he spent most of his time in Dorchester. It is interesting to note that his architectural studies were indirectly the means of leading him to literature, for an article in *Chambers's Journal*, in 1865, on 'How I built myself a house' ranks as his first published production. It was eight years later that he definitely forsook architecture as a profession.



THE CAERNARVON CHORAL SOCIETY, whose concert at the Caernarvon Pavilion will be broadcast on September 18.

'Tess of the D'Urbervilles.'

SOME of the characters created by the authors are taken by Mr. Goodall as illustrative of their work. In the case of Thomas Hardy he has chosen the characters in 'Tess of the D'Urbervilles,' which was written at Max Gate in 1891. Among the places of local interest described in the novel are Bere Regis and Bindon Abbey.

The N.O.W.

MUSIC for all tastes is provided by the National Orchestra of Wales in the programme for the week beginning Sunday, September 14. On that day a Mozart Programme will be broadcast from the studio at 4.15 p.m., with Enid Payne (pianoforte) as artist. On Monday, September 15, there is a Light Orchestral Programme at 10.20 p.m., and afternoon concerts at 4 p.m. on Tuesday, September 16, and on Wednesday, September 17. The soloist on the latter day is Evelyn Ureh.

National Museum of Wales.

THE National Orchestra of Wales will play as usual in the Museum at 1.15 p.m. on Monday and Wednesday, September 15 and 17, and at noon on Saturday, September 20. It is interesting to learn that the Royal Commission, which visited the Museum last year, urged that extended facilities should be granted to visitors by keeping open the National Museums and Galleries on certain evenings on weekdays. The Council of the National Museum of Wales has therefore decided on an experiment by which on Wednesday and Thursday of each week, for four months, the Museum shall remain open until 8 p.m.

Contemporary Welsh Poets.

THE talk in the Welsh Interlude on Tuesday, September 16, at 7 p.m., by Mr. Caradog Prichard, on 'Contemporary Welsh Poets,' will be heard with special interest, as the contests at Llanelly are still fresh in the mind. Mr. Prichard was Crown Bard for three 'Nationals' in succession, and this year, at Llanelly, he was initiated as a member of the Gorsedd.



T. OSBORNE ROBERTS, who will conduct the Caernarvon Choral Society's concert.

Merchant Venturers.

APLAY about Bristol in the stirring days of the sixteenth century, entitled *Merchant Venturers*, specially written for broadcasting by Francis Worsley, will be performed for the Children's Hour on Wednesday, September 17, at 5.15 p.m. Young listeners will sympathize with the hero, William, whose uncle refuses to fit out for him a privateering expedition and cuts him off with a shilling. William wanders down to the docks and is unwisely generous with the said shilling, but it leads him into exciting company.

Bristol's Annual Exhibition.

LISTENERS who heard the relays of programmes by the Band of H.M. Welsh Guards from the Bath Exhibition earlier in the year will look forward to hearing it again on Saturday, September 20, when it gives a concert under the conductorship of the Director of Music, Captain Andrew Harris, at Bristol's Annual Exhibition at the Colston Hall, Bristol. This is Bristol's Ninth Annual Exhibition, and it is to take place from September 11 to 26.

Fire.

AN interview with a Fireman will be broadcast on Saturday, September 20, at 7 p.m. It was originally intended to limit the series of interviews to those whose occupations are closely identified with the interests of Wales and the West, and at first sight it may seem that one with a Fireman has no local application. It will emerge, however, that the dangers of fire differ very much in separate localities. All the occupations chosen for these interviews are inseparable from the element of danger.

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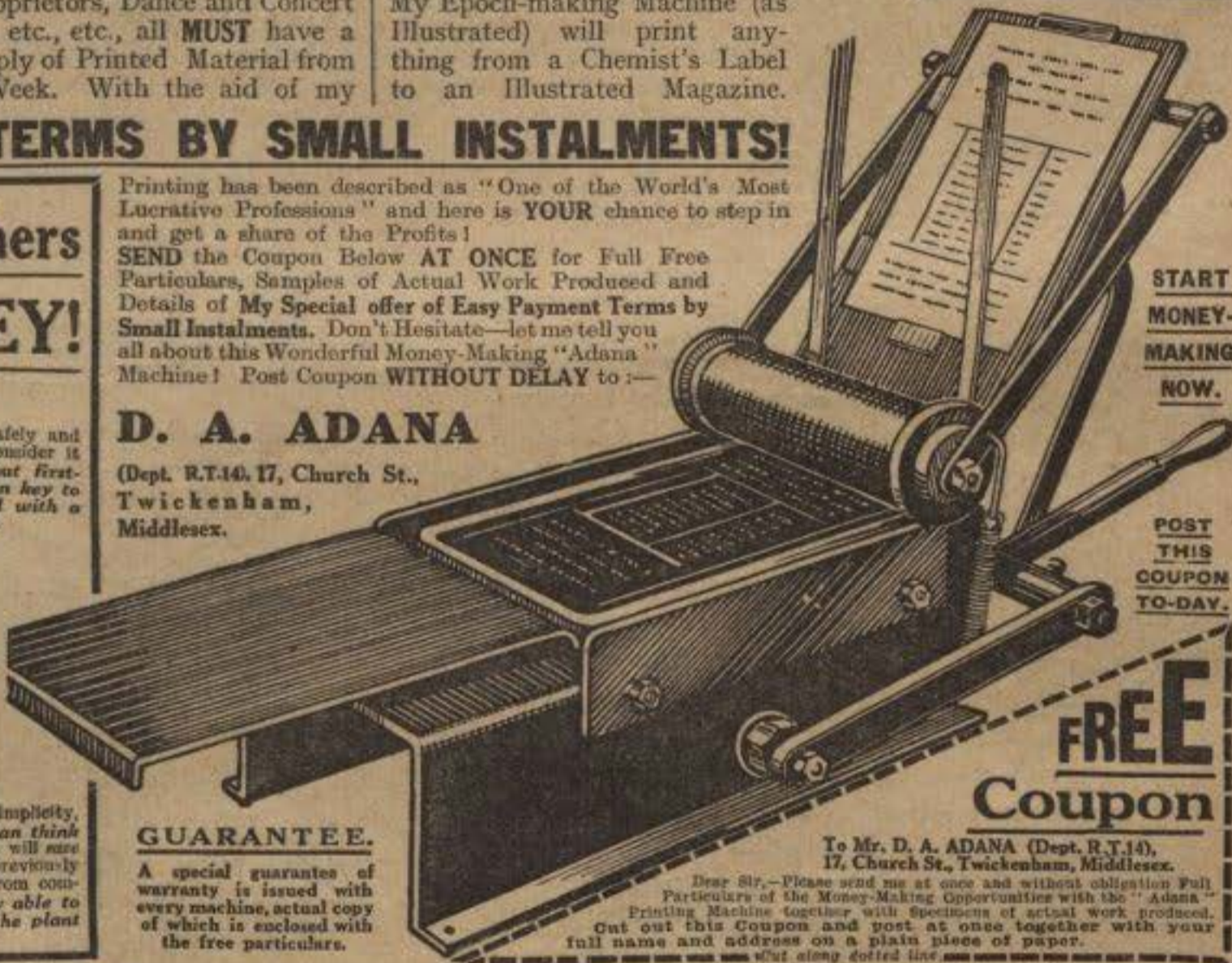
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