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THE RADIO TIMES

THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION



Vol. 28. No. 364.

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

SEPTEMBER 19, 1930

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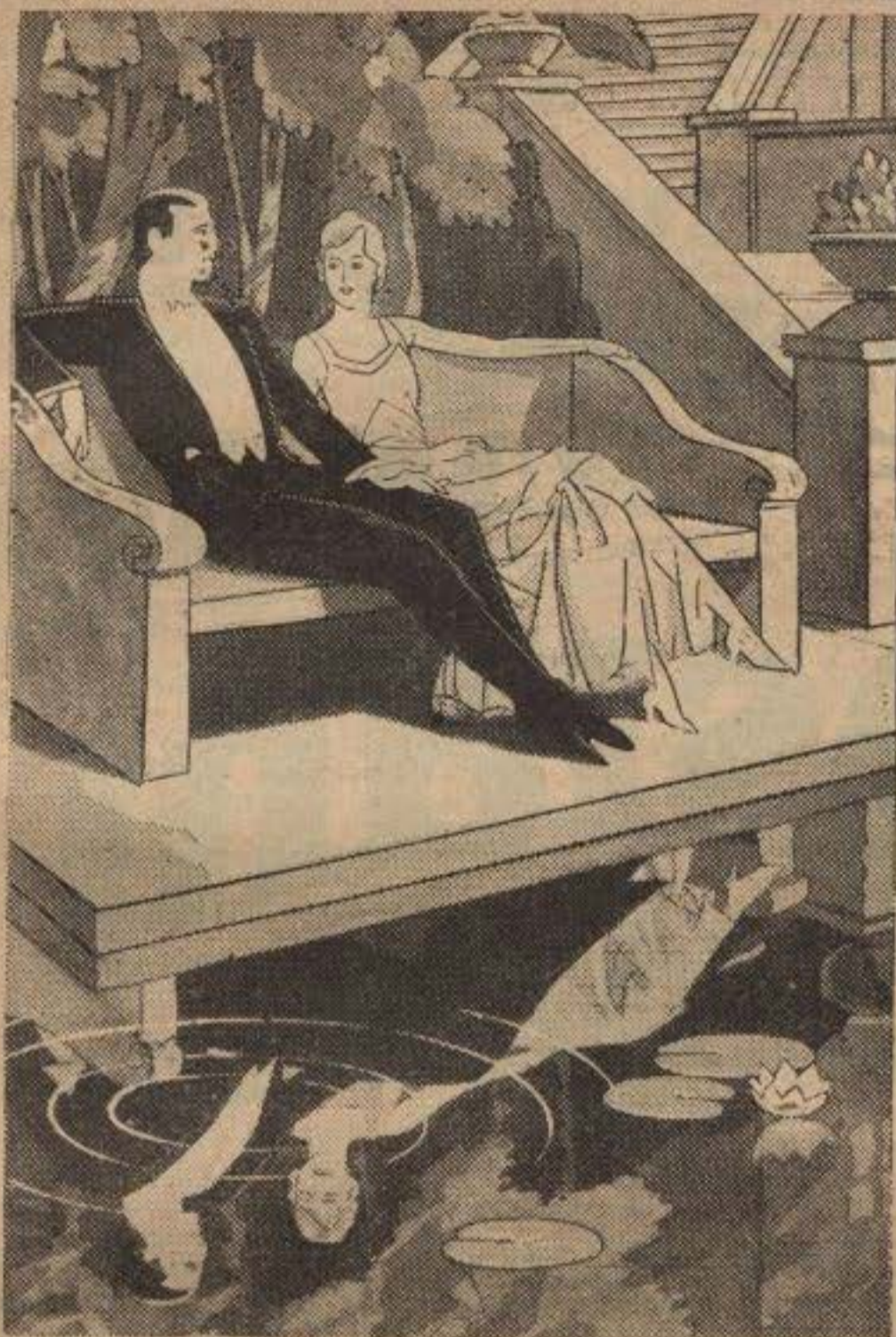
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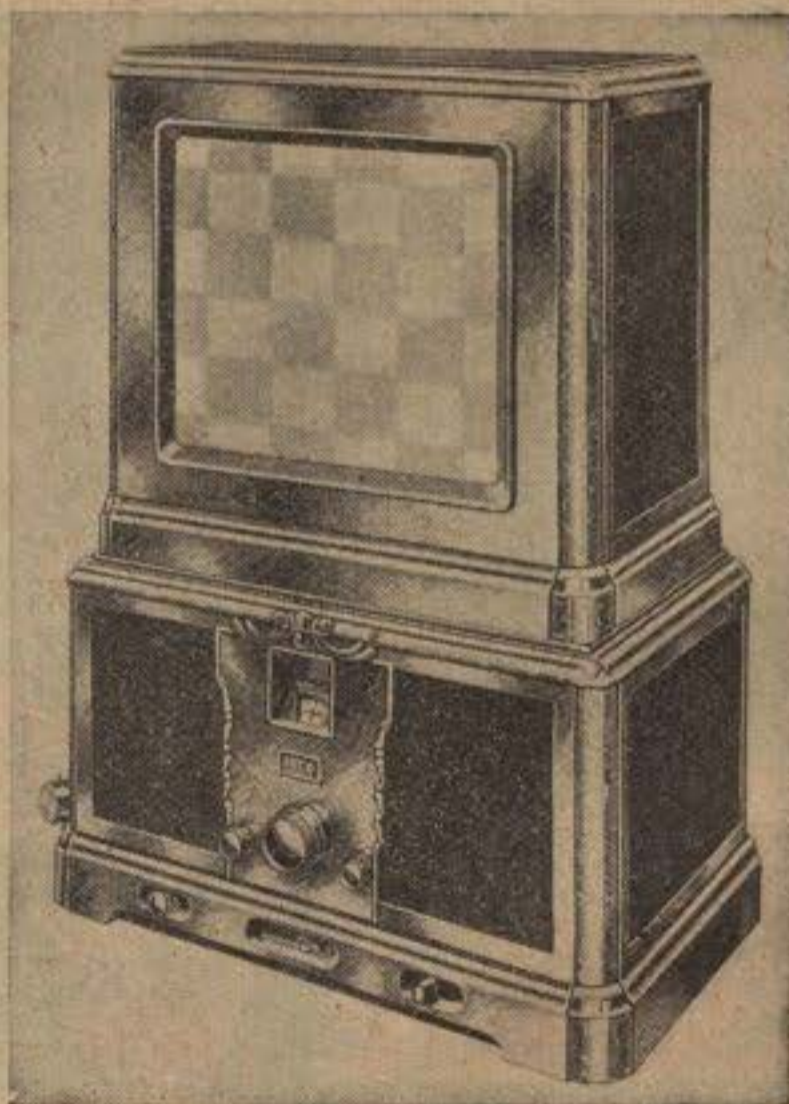
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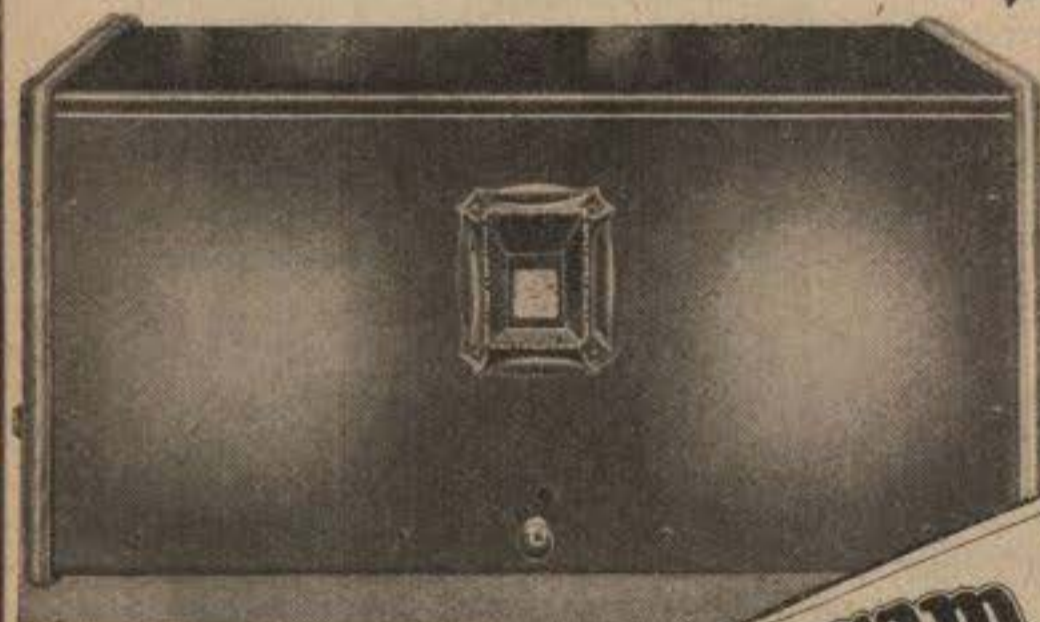
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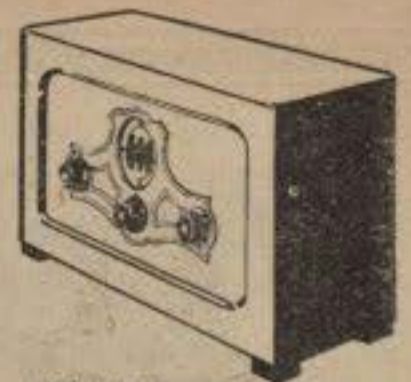


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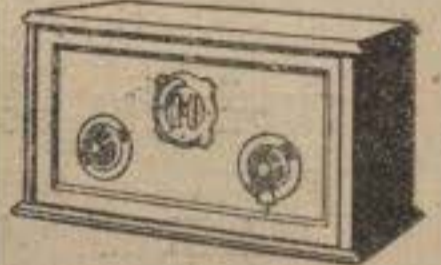
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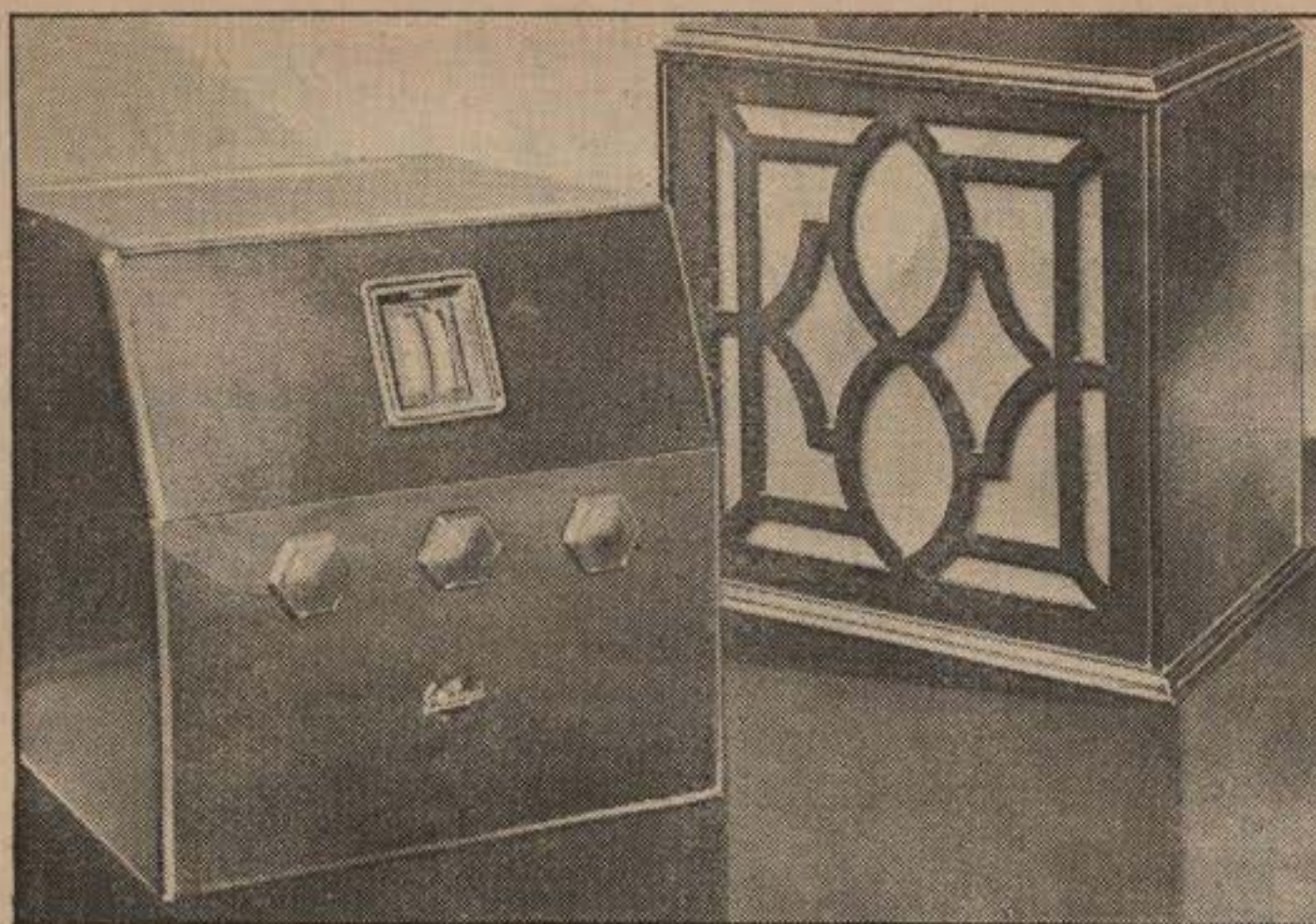
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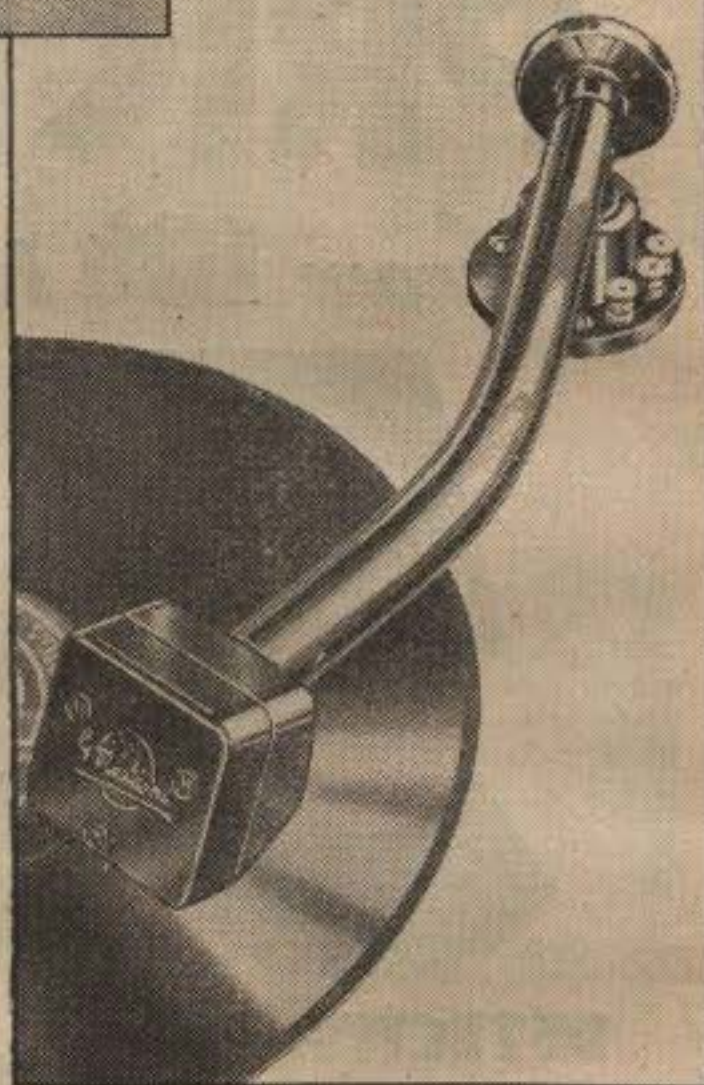
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TALKIE TALK: ST. GEORGE AND THE JARGON

GARN—I'll punch yer!' said one street urchin.

The other said, 'Oh, yeah?'

He looked as though he might have come out of a Dickens novel—Sam Weller during the process of that education that the elder Mr. Weller hints at in a few significant words; and he talked the 'gags' of Chicago. It made one realize what a tremendous influence the talkies are exerting over the English tongue.

When first the movies began to talk, the critics, arguing from the Anglophilia of the New York stage, predicted a wave of the King's English sweeping the United States. Experience has shown a diametrically opposite result. The best talkies have been, not the straight dramas sound-filmed with a stage cast, but the racy, idiomatic stories of Broadway and the Loop, full of terse, slangy dialogue spoken by products of the scenes in which they were set. The cant phrases of the dressing-rooms and prize-rings and 'blind pigs' have made better talkie stuff than the dialogue written by English men of letters and of the theatre. And they have swept Britain with an Americanizing influence unrivalled by the silent film, the dance number, or even the Ford car.

This modern American that the talkies are giving us is not merely a jargon, in the United States. It is the American language of the future—the first indigenous language that that continent has had since it banished its aborigines to the Reservations. The imported English of the Declaration of Independence, of Henry James and Woodrow Wilson, is dying out. The future is with the new language, with a new character and a new syntax, that is being written by Will Rogers, the cowboy humorist, and Ring Lardner, the baseball writer; by W. R. Burnett, the chronicler of the gangster and the pug; by Dunning and Abbott, by J. P. McEvoy and George Marion Junior, the highest-paid title-writer in Hollywood. Ernest Hemingway writes it; Al Smith talks it. It is crisp and vital and of the age, fed on the slang of trades and rackets, of prize-ring and campus (for American college slang, unlike the talk of English undergraduates that is both esoteric and obscene, soon permeates to every other class); and it does not derive from the traditional sources of the English tongue. It is not a corruption of the English language, but a rival to it, and a rival that, in America, is bound to win.

It may oust English from America, because it is native and in tune with American life. But what of us? Every day from hundreds of cinemas up and down the country a steady stream of this jargon is pouring out. Jargon, because what is apt in America is meaningless and inane here. For a Chicago wop to say 'I'm going out an grab a can. I gotta chop that

mick before he squeals,' is reasonable; it is the way he thinks. And the same with all the cross-talk of the smart cross-talkies.

'Say, sister, you didn't oughta travel with that bunch.'

'Is zat so?'

'Yeah, that's so—and I don't mean maybe. Listen, baby; you kinda kid yourself you're smart. Well, they's always somebody smarter, and some day I guess you're gonna be kickin yourself all around the block.'

'Say, big boy, where d'ya get that stuff?'

'Aw, can it. I'm tellin ya.'

That is all right in 'Tin Pan Alley, where the inhabitants think in wisecracks, and have no literary acquaintance with the English language (which is, for a great part of them, only acquired) and therefore no check upon their manufacture of a new American tongue.

And this sort of talk grows naturally in the purlieus of Wall Street:—

'Say, Lincoln, they tell me you been selling rails short.'

'Well. What of it?'

'Listen, you big twister. If you're tryin' to put the skids under me. . . .'

'Cut it out. I got the market all fixed and ready for the killin'. Here, lamp the sucker-roll; you ain't got no kick coming. You sure have got the breaks being in with a smart guy like me. . . .'

That is natural, and when you are dealing with a living language, whatever the dictionaries and the professors say, what is natural is ultimately right. But for an English person the style of talk is all wrong. It is imitative and not natural; it does not arise from anything in his own circumstances.

So it is here that Broadcasting steps in as the champion of the English tongue. If from hundreds of cinemas modern American is being poured out, yet from millions of wireless sets English—of sorts—is surging forth to oppose it. It is easy to ridicule the announcers with their

polite voices and the Advisory Committee with its sufficiently recondite decisions on how to pronounce 'arriviste' and 'Fulljames.' One does not need to have a very fine critical acumen to detect a certain absurdity in the accents of some of the more academic talkers. Yet, when all the wits have spent themselves, the fact remains that announcers' English, if it is southern English, is very typical *English* English. They may talk English better in Edinburgh; they do, as a matter of fact, talk it better in Dublin; but if you want to hear educated English as it is talked in England, go and listen to an announcer. In the same way the Advisory Committee, despite its occasional pedantries and its somewhat portentous carriage, is doing a very valuable work in establishing one more or less accepted pronunciation for doubtful words. It is into the house divided against itself that intruders enter, and it is when we have no reason for calling it a 'cinema' rather than a 'kinema' that we end up by calling it a 'movie.'

And then again, announcers' English and Committee's English are not given a monopoly of the air. Listeners can hear the King's English as the King himself speaks it; they can hear the Premier and the Primate and the Lord Chief Justice and all the other men and women who may be supposed to be likely to speak English best. They can hear Sir Oliver Lodge and Sir Walford Davies and Dame Ethel Smyth; the Scots burr of Mr. Ramsay MacDonald, the vivid Welsh-English of Mr. Lloyd George. All of them talk different idioms with different accents, but all of them talk indigenous English, in which both accent and idiom spring directly from British life and from British soil. And they can learn more of the infinite variety and adaptability of the language than most people would ever gather from books. Who can demand any idiom racier than that which Falstaff talked? If you want a language fit for polite invective, listen to Millamant and Lady Teazle and learn it from them. And what dialogue that Hollywood paid a million dollars for could rival in humour the language that the Night Watchman records of Ginger Dick and Peter Russet and old Sam Small. So long as we have the stories of W. W. Jacobs to broadcast, George Marion Junior can stay where he is.

Hollywood has its publicity on a titanic scale, and Savoy Hill hides its light. But I like to think of Broadcasting as St. George—a typically British St. George, with no *panache*, with no Press agent nor ballyhoo, engaged in a daily struggle with the jargon that is creeping over the country; a jargon that may be a very good jargon at home, but is over here a menace whose poisonous breath shrivels and scorches the fair language that our fathers knew

WALTER T. RAULT.





'The Broadcasters' Notes on Coming Events

BOTH SIDES OF THE MICROPHONE



Nation Speaks Unto Nation.

WHAT promises to be a provocative series of discussions is to begin on Thursday, October 2, under the title of 'The World and Ourselves.' In each of these an Englishman will discuss national characteristics with the representative of another nation—America, France, Germany, Italy, Russia, Turkey, etc. We have, as a nation, preconceived opinions on the merits and demerits of foreigners—and they, rather less reticently, have their opinions of us. The latter we have heard expressed by M. Maurois, Herr Feuchtwanger, and others in a series of talks, entitled 'As Others See Us.' The talkers in this case felt, perhaps, the restraint of politeness, but in the present series, with an Englishman at hand to take up the battle, there may be more plain speaking. The protagonists in each discussion have not yet been finally decided. England will be represented by Lord Lothian, Mr. Oliver Stanley, Harold Nicolson, John Loder, and Prof. Arnold Toynbee. Count Gottfried Bismarck will speak for Germany, Maurice Hindus for Russia, and Halide Edib Hanum for Turkey. Maurice Hindus is the author of a famous book on the Russian social experiment, entitled 'Humanity Uprooted.' Halide Edib Hanum, wife of Adnan Bey, was the first of Turkey's 'emancipated women' to discard the national costume and customs and embark upon an independent career. She will be well qualified to destroy our conventional notion of Turkey as a land where men keep their wives in harems, except when they take them out to drop them in a sack into the Bosphorus.

Not Our Hobby, it Seems.

WE are delighted to see that on Saturday morning, October 4, Miss Julia Cairns is to talk, in the Hobbies and Handicrafts series, on *Passe-partout*. Though normally neat fingered, we find ourselves quite at a loss when attempting to frame pictures by this method. In our hands the *passe-partout* tape becomes so much fly-paper. First of all, we lick it—the flavour of the gum is depressing—then, clapping the glass on top of the picture, we make an attempt to finish the job. First of all, the tape sticks to our hands; then, when we do get it around the glass and the cardboard backing, it either clings desperately firm but



'Picture from a Christmas annual.'

crooked or loses its adhesive properties entirely; finally we take the picture to be framed at the little shop by the Tube station. We had a lovely picture from a Christmas annual, entitled 'Doggie does love Baby.' It showed an adipose little girl sitting up in bed feeding a gross fox-terrier with toast. After entangling it for an hour or so in *passe-partout*, we lost all taste for the picture. Maybe this is just our clumsiness, because everyone else is awfully good at picture-framing. We mean to listen to every word Miss Cairns says and then try again.

Man Behind the Battle.

THE play *Red Tabs*, which is to be broadcast on Wednesday, October 1 (Regional), and Thursday, October 2 (National), must be almost unique in post-war literature as a detached discussion of an ethical problem of warfare. The recent war presented novelists and playwrights with an inexhaustible supply of personal experience. Suffering lengthens the memory. Hundreds of books and plays have presented in more or less dramatized form the well-remembered personal reactions of their authors to whatever slice of an enormous communal experience fell to their share. But the situation faced by General Gore in the radio play is personal not to him alone but to every commander of every age, from Thermopylae to Ypres. The hardened militarist, to whom war is no more than chess played on a gigantic board, may dismiss it as raising no question for discussion. Orders, he will say, must be obeyed. There is, however, no rule without its exception. Smith-Dorrien turned at Le Cateau against the orders of the Commander-in-Chief. By his famous stand he possibly saved the Anglo-French armies from annihilation. Gore hesitates for another reason. That generals do consider the men under them seems to be unrealized by many post-war novelists. There are probably no more idlers and fatheads in the ranks. Soldiers, like the Colonel's lady and Judy O'Grady, are much the same under the skin, though the weight of their responsibility varies. Many a lonely man at G.H.Q., faced with gigantic decisions, must have wished himself in the trenches—and damn the danger! *Red Tabs* is a brief play, clearly argued and free from complications; and those who find radio drama difficult to follow will discover the larger part of the text printed in this week's issue and next.

Composers, Please Note!

LISTENERS who watch closely the composition of the musical programmes will have appreciated how many works are receiving their first performance from the B.B.C. studios. New compositions are always welcomed by Mr. Boulton and his staff. The process of reading and reporting upon new music is of necessity a slow one. In view of this, and the fact that the main musical programmes are arranged a long time in advance, composers should note that only compositions received at Savoy Hill before the end of February in any given year will, if accepted, find a place in the programmes of the following autumn and winter. Manuscripts received after the end of February will probably have to remain over until the following year before performance.

New Gramophone Records.

BEETHOVEN'S *Hammerklavier Sonata*, arranged by Weingartner for orchestra, (Col. LX 43-47), and Lucena's *Carnival*, played by the Cordoba Philharmonic Orchestra (Col. DX78), were among the new records broadcast by Christopher Stone on Friday, September 12. Norman Long (Col. DB185), the Jolly Old Fellows in *Ragtime Memories* (Regal E6323), and dance records by Trumbauer (Parlo. R714), Rudy Vallee (H.M.V. B5867), Jack Harris (Decca F1871), Ambrose (H.M.V. B5865), and Jack Hylton (H.M.V. B5864) formed the lighter side of the programme.

Another Classic of Childhood.

WE should like to be able to listen on Wednesday afternoon, October 1, when Mr. J. C. Stobart and Miss Mary Somerville come to 'The Swiss Family Robinson' in their series of talks on 'Children in Books.' The very name of this classic adventure



'Every modern convenience.'

recalls to us long evenings in a Victorian nursery—a brass fire-guard, a frieze tablecloth with 'bobbles,' a gas-jet like an angry yellow moth which darkened the low ceiling with a sooty circle—and ourselves, open mouthed in admiration of the experiences of Jack, Fritz, Ernest, and Little Francis (ours was a bowdlerized edition, suitable for little readers, in which the story came to an end long before the Family found the girl disguised as a boy, the girl who won Jack's heart and so introduced a regrettable element of sex into the adventure). Somehow we have never dared to re-read Herr Wiss's masterpiece—wisely, perhaps, for, to return to one's childhood's loves, like Conrad in Leonard Merrick's enchanting story, is to risk disillusion. From our memories of the book which once made us gasp and tremble, we suspect it might now make us laugh. We seem to recall a strong vein of moral improvement running through the conversation of Father, as well as a priggish omniscience when face to face with Nature; and that, as though in reward for these excellences, the Robinsons found their island really *too* providently equipped with every modern convenience. It would be tragic at our age to lose a Fairy Tale and find instead an Epic of Bourgeois Respectability.

Butterfly Days.

WE wrote last week, a trifle wistfully, of our early adventures with the butterfly net—in days when, prowling the ditches of Warwickshire, we thought ourselves rivals to the young orchid hunters in the Borneo of the B.O.P. And now, on Monday, September 29, comes Compton Mackenzie with a talk entitled 'Butterfly-Days.' Mr. Mackenzie, as those who know and love his novels will have realized, is not only a lover of Nature, but learned as a naturalist. 'Guy and Pauline,' which rivals 'Sinister Street' and 'Carnival' in the estimation of his admirers, is a procession of the English seasons—all birds and flowers and trees. On his island of Jethou, near Guernsey, he grows flowers in terraced gardens with horticultural passion. His talk on the 29th will be largely concerned with the recollection of schoolboy enthusiasms, which may recall to some readers chapters in 'Sinister Street,' for though, like most authors, Mr. Mackenzie denies an autobiographical strain in his novels, it is impossible that a novelist with so keen a 'sense of life' should avoid drawing upon a wide and vivid store of personal experience. We shall listen to Mr. Mackenzie, as we listen this week to Mr. Eric Parker, with regretful pleasure.



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE

The Loud-speaker Nuisance.

WE have written so often about the loud-speaker nuisance that the politer section of our limited vocabulary is exhausted. It is obviously bad manners to make your neighbour's life a burden by placing a raucous loud-speaker in the garden or at an open window. You would hesitate to stand and shout all evening to the annoyance of the people next door—so why allow the announcer or the B.B.C. orchestra to do your shouting for you? Bundles of plaintive letters continue to reach the B.B.C. from sufferers from this pest. We feel profoundly sorry for these correspondents, but we have said our say for this year. We can only add that if they call round and attack their persecutors with coal-hammers or knuckle-dusters, we shall not attempt to whistle for the police.

Anxious Old Lady.

ONE of the most popular features of the American programmes is a serial melodrama, entitled *Mystery House*, a radio thriller which has been running for several years and promises to continue its hair-raising instalments for as many more. The National Broadcasting Company reports having received the following letter from a Washington listener: 'I am an old lady, ninety-two years of age, and I would appreciate it if you will advise me if *Mystery House* is near an end, as I should like to know what the conclusion will be before I die.'

When the Moon is Right.

YOU may have noticed that Mr. Philip Ridgeway is writing certain of the music for his present series of fortnightly 'Parades,' the first of which was successfully presented on September 10. This new piece of versatility on the part of an actor-manager-producer-playwright excited us profoundly. We went to see Mr. Ridgeway. 'Please tell us,' we said 'how you write your music.' It turns out that the composer, though the son of an operatic *diva*, cannot play a note. On occasions when the moon is in the right position and there is a scent of roses in the air, he feels sentimental, romantic . . . creative. A melody comes into his head. He runs to his dictaphone and sings



'Scent of roses in the air.'

into it. The record of this he sends next day to his musical director, Miss Dorothy Hogben, who listens to the singing, transcribes the song on to mundane paper, and plays it over to the composer, who then proceeds to improve it. 'My record time for composing a number,' said Mr. Ridgeway, 'is ten minutes, though I generally take a quarter of an hour.' There are 35,000 quarters of an hour in a year, and if we could have the moon all day and roses in December, you can see what a lot of money there would be in this composing.

Triumph of the Proms.

NEXT week will be the last week of the Promenade Season—possibly the most notable in the long history of these concerts. Mondays (Wagner), Wednesdays (Brahms and Bach, alternately), and Fridays still continue to attract the largest audiences; on many of these nights it has been impossible to obtain a seat in the circles, and almost perilous to stake out a claim to a section of the floor. The heat wave of last month saw no slackening in the attendance. A notable feature of the concerts has been the fine showing of the new B.B.C. Orchestra, which, when in its augmented form it is heard in the forthcoming Symphony Concerts, should not fear comparison with any orchestra in the world. The 'Prom' spirit is evidently 'catching'; it is good to see that, despite the fact that every one of the concerts has so far been broadcast and could have been heard at home, the audiences show a steady tendency to increase.

The Tremendous 'Ninth.'

THE performance of the 'Ninth' Symphony on the last Beethoven Night of the Prom Season has become a tradition. Formerly the 'Ninth' was given without the choral last movement but, on the formation of the National Chorus last year, it was heard, as it will be heard again this year, in its entirety. This prodigious symphony was almost the last work of Beethoven's life, and it may be strange to non-musical readers to learn that when he composed it he was completely deaf—so deaf that, as he sat in the orchestra on the occasion of the first performance, he had to be turned round to see evidence of the applause which he could not hear. The 'Ninth' is in four movements, which have been dubbed by skittish musicians the Biggest Think, the Biggest Joke, the Biggest Bore, and the Biggest Lark in music. It is tremendous music which provides the supreme test of Mr. Stanford Robinson's gallant two hundred and fifty. This concert (on Friday, October 3) will be broadcast nationally.

The Battle of Faith.

AS a generation we are uncertain and groping in our religious and philosophic beliefs: the social and scientific tendencies of the past half-century have all contributed to make us so—the advance and popularization of science and such sharp contacts with reality as the late war. An examination of the shifting standards in current manners, morals, politics, and beliefs will confirm this in the mind of the thinking man. In no branch of belief is this uncertainty more noticeable than in Religion, where faith is engaged in a million individual battles with scientific rationalism. How do the conclusions of modern Science affect religious dogma and the fundamentals of Christianity? In a new series of Sunday talks, entitled 'Science and Religion,' eminent scientists and churchmen will discuss this problem. The first talk will be broadcast by Professor Julian Huxley at 5.45 p.m. on Sunday, September 28. He will be followed in the series by Sir J. Arthur Thomson, Dr. J. S. Haldane, Bishop Barnes, Prof. Malinowski, the Very Rev. 'Dick' Sheppard, Canon Streeter, the Rev. C. W. O'Hara, S.J., Sir Arthur Eddington, Prof. Samuel Alexander, the Very Rev. W. R. Inge, and Dr. L. P. Jacks:



Abuses of the Microphone.

A YOUNG student working in London has, we hear, hit upon a novel method of informing his parents in the West Country that he is alive and well. On the day when a regular weekly outside broadcast is in progress he takes up his position as close as



'Inform his mother in Penarth.'

possible to the microphone and, during the silence which precedes the music, coughs loudly and with peculiar emphasis. This signal reassures an anxious couple in the country who might, otherwise, be imagining that their boy had been shanghaied or led astray. Unconventional and illicit uses of the microphone have been rare in the history of broadcasting, despite the fact that, especially in the case of outside broadcasts, it is particularly exposed to such abuses. We recall an attempt to make private use of broadcasting when a Welsh spectator at a London Rigger International dashed up to the commentators with the request: 'Will you please say that Mr. David Davies wishes to inform his mother in Penarth that he has arrived safely?' Of unexpected uses of the microphone by talkers or artists in the studio there are few cases on record. A certain broadcaster, however, once managed, at the conclusion of his talk, to slip in an advertisement for a club of which he was proprietor. The announcer, though watchful, was too late to stop him. He never broadcast again.

Return of the Bugginses.

BURNS and Allen, the lively American 'cross talkers,' return to the studio in a vaudeville programme which is to be given two performances next week—on Tuesday, September 30 (National), and Saturday, October 4 (Regional). With them we shall hear Derek Oldham and Winnie Melville, Harry Hemsley, Edith Gunthorpe, and Cecil Baumer, and a revival of the musical burlesque *Cavallaria Cockniana*, with Yvette Darnac and Mario de Pietro. Mabel Constanduros and Michael Hogan are to take part in a second National programme on Thursday, October 2, with Leslie Weston, Stainless Stephen, Dorothy McBlain, and Nancy Logan. Mabel Constanduros and Michael Hogan rank justly among the half-dozen artists whom broadcasting has definitely established. We look forward to their approaching *début* in the 'talkies.' In bringing to life the Buggins family of Walworth they have created Dickensian characters whose everyday lives are followed by British listeners as eagerly as American radio fans follow the saga of Amos and Andy. Amos and Andy, however, broadcast *daily* under the ægis of their toothpaste manufacturing patrons. We dare not risk killing the Bugginses by making them work as hard as that.

'The Broadcasters.'



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ONE of the most visited features of the National Radio Exhibition, which opens its doors this morning at Olympia, West Kensington, will no doubt be the old Marconi House transmitter, the original 2LO, which forms part of an interesting exhibit of apparatus on the B.B.C. stall. When the London alternative programme service was inaugurated from Brookmans Park in March of this year, the transmitter at Marconi House, which for several years had been 'on half pay' as understudy to the transmitter in Oxford Street, finally retired from active service. In its time it had seen, and made, much broadcasting history, for it was erected experimentally in early 1922, and during the summer of that year transmitted the first public programmes broadcast in this country—including a descriptive commentary on a big fight, relayed from the very hall in which it now appears itself as an exhibit of historical interest. In November, 1922, it became the transmitter of the first of all the B.B.C. stations. No comparison could be more striking than that between this small and simple piece of apparatus and the giant twin-transmitters at Brookmans Park, which now serve the listener in the London area and will form the pattern for the Regional transmitters soon to be erected in the North of England, Scotland, and the West Country. Between lie eight years of effort and experiment—in the course of which has been evolved the present system of British Broadcasting. A second and no less striking comparison will be aroused in the mind of the visitor to Olympia as he passes the four hundred stalls and contrasts the simple, selective apparatus which he finds displayed there with the crystal and cat's whisker of experimental days. Eight years is a short time in the life of a man—though in these whirlwind days, it seems to have become almost an age in the life of an invention. We do not imply by this that the progress of broadcasting has come, or is likely as yet (if ever) to come, to an end. The new year of listening which, with the opening of the Exhibition and the approach of the longer evenings, looms before us, promises as large improvements in programmes, transmission and reception as previous years have brought. The inventor and the programme-builder will do their part to carry the work forward; but a large share of the responsibility rests with the listener, that by discreetly chosen and appreciative listening he should keep his interest in broadcasting ever fresh and appreciative.

THE new Season of B.B.C. Symphony Concerts, details of which were recently made public, must from its scope and the richness of its material be counted as one of the greatest musical ventures yet attempted in these islands. Twenty-three concerts are to be given in the Queen's Hall, at 8 p.m. on Wednesday evenings, between October 22, 1930, and May 6, 1931. Seven famous conductors will have at their command the new B.B.C. Symphony Orchestra of one hundred and fourteen players under the leadership of Arthur Catterall, the Philharmonic Choir, the National Chorus and many celebrated instrumentalists and singers, among whom will be included Backhaus, Bartok, Cortot, Dohnanyi, Gieseking, Lamond, Moissiwitsch, Rubinstein, Stravinsky, Szigeti, Casals, Suggia, Landowska, Gota Ljungberg, Maria Olczewska, Stiles-Allen, Dorothy Silk, Walter Widdop, and Norman Allin. Part, at least, of each concert will be broadcast.

THE WORLD WE LISTEN IN

Professor Hardy will have much that is astonishing to tell us, when he talks about modern developments in Whaling in the London National Programme on Wednesday. Much of the romance is gone, much of the

splendid daring, and something perhaps of the cruelty of this chase. Midway in Queen Victoria's reign men still pursued the whale, as the Basques and the Northmen pursued him a thousand years ago. The whaler was a hunter who must know the ways of this great beast as intimately as the savage knows the four-footed creatures of the forest. He faced this living island in a long-boat which the whale would often crush between his jaws. He trusted his own arm to hurl the harpoon which speared him—and then began a duel, fought amid ice and storm, between wooden boats and this sentient submarine, in which perils of infinite variety balanced the torments of the tortured animal.

All this is changed. The hunter is turned engineer. He pursues his prey in a small steamer, with a gun mounted at her prow. Into the warm flesh he fires a harpoon which carries an explosive charge. With a bomb inside his brain, the modern whale no longer smashes a boat with his headlong rush, nor drags it to the depths by a desperate plunge. Science has made this warfare a less splendid exhibition of human courage, but one supposes that it has also shortened the agonies of the victim. One is tempted to ask, however, whether the same intelligence that armed the hunter might not have found in the laboratory some innocent synthetic oil which would free the whale from his tribute to commerce. There come to my memory some lines from Wilfrid Blunt's 'Satan Absolved'—to my thinking, one of the few great poems of the last generation. Satan with burning oratory makes, before God's throne, his terrific indictment of man's devastating intelligence, and he does not forget these hunted beasts:—

'The great whales he driveth
Beneath the northern ice, and quarter none
he giveth,
Who perish there of wounds in their huge
agony.'

'These things,' as Lady Macbeth would say, 'must not be thought after these ways.'

No one has written, from the whale's standpoint, the epic of this chase, as Henry Williamson has written about the otter. But the human side of it is the theme of the greatest romantic novel in our language. It is a mystery how Herman Melville came to write 'Moby Dick'. None of his other novels rise above mediocrity, though he has admirers who would brand that opinion as a sort of treason. Once in a long lifetime a theme came to this roving American schoolmaster which lashed him to creative madness. On this supreme book the man has spent all that he had of genius and invention. One submits to him as the wedding guest submitted to Coleridge's Ancient Mariner. He may crowd his yarn with the most monstrous improbabilities. We dare not doubt him. His New England whaling captains may talk with a splendour of Elizabethan imagery which lacks nothing but the metre to rank beside the greater speeches of King Lear or Macbeth. His central theme is so fantastic that one can match it only in the legend of the 'Flying Dutchman.' But with all this superfluity of romantic invention, Melville, one feels, has woven his tale from the experiences of his eyes and ears. This man could see and listen. If at times his mariners talk like exalted poets, that is because he conceived them fired with a mad emotion which converted them into the voices of the cosmic struggle. He knew very well how sailors usually talk, and there are pages of dialogue in this amazing book as salt as the brine at Bristol. If the white humpbacked whale, which is his central character, becomes a metaphysical incarnation of the Nature which strong men fight, it was not that he did not know every wrinkle of the animal's visible hide, every bone of his hidden anatomy. Half the book is a treatise on the whale, written in an English so splendid that De Quincey might have envied it.

This book was the end of whaling. The rest could only be reminiscence and anti-climax.

Art and Life

It was time for the engineers to invent their explosive harpoon. The final harpoon, the Platonic idea of a harpoon, was the weapon which the South Sea prince, Melville's Queequeg carried, so sharp that he shaved his tattooed countenance with it, so sure that over three hurrying boats he could hurl it into the eye of his quarry. This book was more than Melville's work. To produce it, generations of whalers, Basques and Northmen, Aberdonians and New Englanders, had explored the ice, tracked these monsters through uncharted islands, faced the rage of their omnipotent jaws, 'incarnadined the multitudinous seas' with these mammals' blood which they diluted with their own. Here is all they feared and all they fancied. Whaling in this book has found its entry in the diary of mankind. Here is its significance: the rest its trivial repetition. And that, perhaps, is the place of art in life. A million boatmen toil on their barges on the Volga: at last a Chaliapin sings their song. Their hauling is over; these men have lived. And so it is with whaling. For what did these heroes dare? To flood the markets with infinite blubber? They dared to create a stupendous fabric of imagination shaped in a prose that sings.

A. N. Brailford

CREATOR OF THE ROBOTS: KAREL ČAPEK

A word about 'R.U.R.' and its author, by Paul Selver, translator of the play we are to hear on Monday and Thursday.

WHEN *R.U.R.* was first performed in Prague on January 25, 1921, its author, Karel Čapek, then a young man of thirty, was entirely unknown outside his native country, and even there he had not yet attained any considerable degree of popularity as a writer. It had originally been his intention to become a doctor, like his father, but after studying in Paris and Berlin and graduating as doctor of philosophy at the University of Prague, he devoted himself to literature. His early work consisted of prose sketches written in collaboration with his brother Josef, and in 1917 he brought out an independent volume of stories, entitled 'Calvary,' which are concerned largely with the problem of the irrational element in human life. In the same year he issued a popular work on Pragmatism. During the War, as a token of sympathy with the Allied cause, he translated a large selection of modern and contemporary French poetry into Czech, and this appeared in volume form in 1920.

Such was Čapek's literary output up to the appearance of *R.U.R.* (Rossum's Universal Robots). This play, however, was an immediate turning-point in his career. Not only did it secure him wider recognition in his own country, but within a comparatively short time it was translated into the chief languages of the world, and through it he became the first Czech author to achieve an international reputation. The fundamental idea of the play is extremely simple and, at the same time, extremely effective. A scientist named Rossum has succeeded in perfecting a process by which mechanical beings, called 'robots,' can be manufactured. They differ from real human beings only by their lack of any personal emotions, and, as it is possible to produce them at a comparatively low rate, they have completely revolutionized the system of labour throughout the world. All this is conveyed very skilfully in the first act, which takes place on the island, where the headquarters of robot manufacture are located. In the course of time it is noticed that the robots

do not work as satisfactorily as before. In isolated instances they exhibit strange defects and have to be destroyed. What has happened, however, is that the chemical expert of the factory has secretly been making experiments with a view to producing a higher type of robot, and he succeeded in providing

PLAY OF THE WEEK

Listen to *R.U.R.* on either Monday (National) or Thursday (Regional). A stage play which transfers to the studio with unique effect. A melodrama: story of a nightmare adventure in the world of the future. An essay in sociology; criticism of the new civilization in which Man becomes each day less important than the Machine. A parable: with a living vein of beauty in its terror. Karel Čapek wrote it. Paul Selver translated it. Cecil Lewis is the producer. Victor Hely-Hutchinson has written the most effective incidental music yet heard in a radio production.

PLAY OF THE WEEK

them with a rudimentary type of soul. The result of this was that, after a time, the new type of robot began to spread a spirit of discontent among the rest and finally led to a huge revolution among the robots everywhere. They have risen in revolt and massacred all human beings. This situation is effectively presented in a highly dramatic scene, in which the people of the island, who are the only human beings left, are awaiting the arrival of the rebels. When this happens all are massacred except an old workman named Alquist, whom the robots spare, because he seems more like them than the others do. But after all the human beings are slaughtered the robots are threatened with complete extinction, because the secret formula containing the process for their manufacture has been destroyed, and Alquist, who has no scientific training, is quite unable to help them in the matter. At last two of the younger robots, who evidently represent the perfected type, discover the secret of love, and the play ends with the suggestion that life will not be doomed to extinction, as at first seemed inevitable. Some critics considered this solution of the tragic problem as a regrettable concession to sentiment, but there can be no doubt that it rounds off the play in a manner which materially contributed to its wide popular appeal.

R.U.R. is obviously intended largely as a criticism of social conditions and a protest against the mechanizing tendencies of modern civilization. In this respect it must be considered a typical product of Czech literature, which is particularly rich in works expressing discontent with the existing social order. This circumstance must be attributed to the fact that the Czechs lived for over three hundred years in a state of subjection. In the boldness of its conception, however, it recalls the fantastic

speculations of Mr. H. G. Wells, and this is probably more than a mere chance resemblance. Čapek is a profound admirer of English literature, and in particular of Bernard Shaw, G. K. Chesterton, and H. G. Wells, all of whom have in varying degrees plainly influenced his plays, stories, and essays. His understanding and appreciation of England and the English spirit are admirably conveyed in his 'Letters from England,' in which he racily recorded his impressions of a visit here in 1924, and it is interesting to note that this English influence seems to make itself increasingly felt. Thus, while his earlier stories are closely akin to the work of the Russian realists, his more recent experiments in this direction, notably 'The Tales from Two Pockets,' consisting of short detective stories, full of buoyant and whimsical humour, are closer to English models.

Since *R.U.R.* Čapek has produced only one independent play, *The Makropulos Secret*, which deals with the problem of longevity, and has been performed in London. In collaboration with his brother, however, he wrote *The Insect Play*, also familiar to English audiences, and *Adam the Creator*, a kind of satirical revue, in which religious and ethical problems are wittily handled.

Čapek is a journalist by profession, and his regular articles in the *Lidové Noviny* (People's News) are a familiar feature of the Czech Press. Here again the effects of his English studies are easy to trace in these incisive comments on topical events. He lives with his brother in a large villa on the outskirts of Prague, where he leads a remarkably secluded life. He is never to be found in any of the resorts where the Prague authors meet, but he is at home to a small group of friends every Friday, and at these receptions, which are sometimes attended by such distinguished persons as President Masaryk and Dr. Beneš, there is always a highly stimulating exchange of opinions.

PAUL SELVER.





WHAT THE OTHER LISTENER THINKS

Selections from the Editor's Post Bag



ARE WE A MUSICAL COUNTRY?

I READ Sir Hamilton Harty's criticism of the B.B.C. with some interest, and wish he had dealt with some of the musical items in the programmes, which, to my mind, certainly are not music in any sense of the word. I refer to some of the Russian compositions which are introduced into the Promenade and other Concerts, and to the truly terrible performances on the so-called organs at various cinemas throughout the country. These so-called organs remind one of the old hurdy-gurdy organs one heard played by Italians in London in the 'eighties. Why the directors of these places of amusement do not go to one or two of our leading organ builders and get a really good concert organ built is a mystery, when so much money is expended on the buildings in which these shows are held.—*A. J. Meacher, Blairgowrie.*

A LOVER OF GRAMOPHONES.

AFTER studying your letter columns I say: 'Give me my trusty gramophone every time.' With it I can have what I please at any hour I choose. As a 'benevolent neutral' I find your programmes excellent and well chosen; I am apparently unique. Judging by your letters, every listener seems to think that the entire programme should consist of his own particular preference, to the total exclusion of all else. Jazz-minded gentlemen anathematize the hours devoted to classical music; true-blue Englishmen turn pale when the hour for a Welsh broadcast approaches—and vice versa. All apparently are incapable of switching off a set. My gramophone is expensive to run, but, in the words of the advertisement, 'it's worth it,' since it gives me complete satisfaction. The B.B.C. deserves our sympathy every bit as much as the Cricket Selection Committee.—*H.M.V., London.*

ALL AT SEA.

It is alleged that recently the announcer from the Midland Regional, when giving the cricket results, said 'Weston-super-Mary.'

There's a man at the B.B.C.
Whose views are light and airy,
He talks to you and talks to me
Of Weston-super-Mary.
But, later, in 'The Second News,'
Of happenings here and there,
Again it came, but this time choose
Of Weston-super-Mare.

—*T. H. Sanderson, Sheffield.*

UNBLUSHINGLY BEATEN.

I HAD quite a shock the other night when listening to the News Bulletin; the announcer actually spelt a foreign name, confessing unblushingly that he 'really did not know how to pronounce it.' I thought announcers could get their tongues round anything, from Welsh to Chinese. I noticed that when the Chief Announcer was reading the same news from another station later in the evening, he rolled the name out as easily as if it had been his own. I wonder if his co-ordinate had given him the tip, and he had a chance of practising it?—*Londoner.*

MUSICAL BUT UNIQUE.

I SEE that Mr. Chamberlain has sown the seed of musical call signs, and has even advanced an example. Might I, as a lover of wireless, add an amendment to his suggestion before the B.B.C. takes this important step? I agree that our 'train whistle' almost approaches vulgarity, but it is unique. Each evening, while I move from station to station on my travels through the Universe, I hear gongs, chimes, 'pips,' metronomes and other call signs, all of them different and yet monotonous in their sameness. Do not, above all things, let us be akin to another, but may our future call sign stand



alone. 'There's a barrel organ carelling across the golden street,' says Mr. Alfred Noyes, and what could sound more attractive to the average listener? I suggest, therefore, that the B.B.C. acquires a barrel organ—the kind of barrel organ one finds tucked away in an obscure European corner—with its dirty, dark-faced organ-grinder, a dog of uncertain breed, and a monkey—for what is a barrel organ without its black-eyed rider? I contend that by this means our interval and call signs would not only be musical and unequalled, but also that they would be a pleasure to listen to.—*All for Originality.*

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.

OPEN LETTERS TO BROADCASTERS.*

TO MR. REGINALD FOORT.

DEAR MR. FOORT.—It is only when I am on night duty that I have the pleasure of hearing your programmes, and only then by breaking my usual rest hours. Is it worth it? Yes, a thousand times. I am a lover of the organ, especially the cinema organ, in such capable hands as your own. I have one consolation, though, and that is, that when you are not on the wireless I trot along to my gramophone and put on one or two of your records. May you live long; to play such lovely music to your admirers, is the sincere wish of *G. A. E. Robinson, Penton Place, S.E.17.*

TO MR. SOLOMON.

DEAR MR. SOLOMON.—Many thanks for the delightful pleasure you afforded to so many people last evening. My appreciation was doubly augmented having been actually present at the Queen's Hall. But I wonder whether the outside listeners were able to hear you at the best possible advantage? At times, or so it seemed to me, the presence of the solo instrument (though, granted, the accompanying passages) was obliterated by the tendency of the orchestra always to be in the fore.—*O. Kempson, Otterley Park.*

TO MESSRS. CLAPHAM AND DWYER—

GENTLEMEN.—I feel I must tell you how I enjoy your 'spots of bother' (if only for the reason that I can think of nothing else to write about). It really was painfully funny. I must admit that I was not actually listening myself—as the rest of the family had our three and only 'phones—but I joined heartily



in the chuckles, gurgles, smothered spasms of soda-siphon hisses, and sausage sizzlings which denoted suppressed mirth. In spite of being promptly and constantly 'sh-shed' when I inadvertently exceeded the time limit allowed for such outbursts, I had a most amusing evening.—*A Londoner.*

AND ANOTHER SAYS

DEAR MESSRS. CLAPHAM AND DWYER.—We have just had five painful minutes trying to make out what you were talking about. We could not switch off because we did not want to miss the next item. You started well, but I suppose the announcer must have held up his big card with 'Hurry Up' written on it. After the first few minutes you talked faster and faster, and slurred your words into each other so much that we could not make out half of what you said. The people in the studio evidently found you funny, but you were there to perform to us not to them. Please do not talk so fast next time! I might add that these remarks also apply to some other comedians whose humour depends on an exchange of witty cross-talk.—*G. J. Greenfield, Chapelton.*

TO THE MORNING SERVICE CHORISTERS.

DEAR CHORISTERS, I write to say
How beautiful you sing each day;
Our gratitude is freely given
To you, who lift our hearts to Heaven.
—*Mrs. Adair, Newbery.*

TO MR. HAROLD NICOLSON.

DEAR MR. NICOLSON.—Whilst appreciating your chats on the radio I should appreciate them much further if you would kindly raise your voice, especially towards the end of your sentences. I am only one of the many who find it a strain listening to you.—*N. Isaacs, Maidenhead.*

TO MR. JOSEPH MUSCANT.

DEAR MR. MUSCANT.—
HERE'S health to you and your merry men,
For the wonderful treat you afford me, when
After lunch on Saturday I repair
With headphones and pipe to a cosy chair;
For a programme of excellent music which
Lifts the listener up to the highest pitch
Of pure delight; not a note I miss
Including applause (I love to hear this).
All too quickly the clock strikes two,
When I have to bid you a fond adieu
Until next week, when again I repair
To the Commodore Theatre via 'phone and arm-chair.

THE FIRST ST. LEGER.

IN your issue of the 20th August, page 421, the erroneous statement is made that John Singleton, the famous jockey, died in the workhouse. This is entirely wrong. In 1774 he went to reside upon his estate at Great Givendale, East Yorkshire, and died there in January, 1793. In 1886 I made the will of his grandson, Mr. John Singleton, of Pocklington, who owned lands in eleven parishes, including the Great Givendale Estate. I am writing this from a reprint of the Turf Analysis of York and Doncaster, published at York in January, 1844. Besides this, I am trustee for descendants of the original Mr. John Singleton, and the statement in your paper is calculated to injure their reputation. I think you ought to correct the error.—*Parker, Rhodes, Cockburn and Co., Rotherham.*

[We regret if a wrong impression has been given by our paragraph on the history of the St. Leger. There were two famous eighteenth century jockeys of the name of John Singleton: one, who rode Alabaculia to victory in the first St. Leger, actually died in the House of Industry at Chester in 1826; and the other, the perhaps more famous John Singleton, Senior, of Yorkshire, rose to prosperity through good horsemanship and a sound sense of business and died on his estates in 1793.—*Editor, 'The Radio Times.'*]

DIVERSIONS FROM BLACKPOOL.

MAY I thank you for the 'Diversions,' which I know you took so much trouble over on September 3? Is it not wonderful to sit in one's room and listen to holiday makers in the pleasure park at Blackpool? While others were at play, some were working, as we heard at the colliery and spinning mills. Then the circus; I, for one, imagined that I was there joining in the laughter and applause of the crowd at the antics of the clowns. As for the breakdown, I can understand how difficult it must be to work such a varied and enjoyable evening without some technical mishap, but, no doubt, some one will complain of this! I thank you and all those who took part or helped to give us all a very enjoyable evening.—*S. Eldridge, Bexhill.*

DIVERSIONS AGAIN!

LET me congratulate you on your latest freak—'Diversions' on Wednesday, September 3, at 8.45. This was relayed to Belfast, Glasgow, Aberdeen, Edinburgh, and Dundee, so if we do not want noise pure and uncultured we must switch off. Last week a musician defined your policy as 'amateurish and arrogant,' but surely in this attempt you have passed even that standard and become silly.—*J. Frazer, Kilmarnock.*

AND STILL MORE OF 'ANTIGUA.'

WHAT a mine of jolly but quite erroneous information this fascinating subject has brought to light. It is a pity that it could not have been 'Anteega' to suit the gentleman from Edenbridge, or even 'Antig-you-are' to suit the Hampstead poet. Actually I believe 'Anteewa' is considered more usual for some silly reason. May I add without offence, or at least without much: 'They both think they are saying 'am'?'—*Ex-plumer.*

[The correspondence inspired by a letter from J. K. D. M. of Edenbridge, though it has provided this page with some bright comments from listeners, was the result of an editorial error. J. K. D. M.'s original Limerick, which was regrettably mangled by the editorial machine, should have read as follows:—

'When you speak again, sir, of Antigua
—And I don't care a button how big you are!—
In future be eager
To call it Antigua,

Or, damme! I'll show what a grig you are!'

So J. K. D. M.'s honour is saved—and, perhaps this correspondence had better cease!—*Editor, 'The Radio Times.'*]

NEW WORK FOR ANNOUNCERS.

MAY I have the final word with regard to the Time Signal suggested to be broadcast at 8 a.m. by those suffering from sleepy heads. As I start work at 12.30 a.m., would you ask the announcer (after he has said 'Goodnight Everybody, Good-night') to come my way home and give me a knock-up in



passing. He could also call at the local coffee-stall and bring me a cup of coffee and a Chelsea bun. This would enable the B.B.C. to spend some of the surplus from my ten shillings licence!—*T. W. Oliver, South Teddington.*

SPOKEN ENGLISH AGAIN.

How many, if any, of the self-appointed critics of our announcers' pronunciation study the findings of the B.B.C. Advisory Committee on Spoken English before pouncing upon our announcers for imagined mispronunciations? But then, as always I suppose:—

'Where men of judgment creep and feel their way,
The positive pronounce, without dismay.'

—*Marguerite, Layton.*

THE FIRST RADIO PLAY TO APPEAR IN PRINT

Part One of 'Red Tabs,' which is to be broadcast on Wednesday, October 1 (Regional), and Thursday, October 2. The second part will appear in next week's issue, while the final instalment (and solution of the problem) will be published after the broadcast.

THE PRELUDE.

No musical overture.

(A low rumble of gunfire, gradually working up into a savage grinding din. Fade up to a climax and down.)

VOICES (distant and mechanical): Paper! Paper! Special! All the latest! Paper! Special! New advance! Official communiqué! Special! Awful losses! Special!

(Voices draw near. Fade up, raucous and cruel. Fade down. Big Ben strikes three.)

A VOICE (coldly official): So I must crave the further indulgence of the House. In the present grave national crisis I would suggest that criticism of our generals in the field is not only a matter of indifferent taste but also must be mainly an indulgence of the ill-informed and the querulous, which it is impossible to justify on any but the most perilous grounds. The Government is satisfied that our higher command have a perfectly comprehensive grasp of the situation, and that every effort made by the Commander-in-Chief to break the deadlock is worthy of support and . . .

(Fade down. Fade up the clatter and chatter background of a club dining-room. No music.)

A.: It's all very well for them to hand out soft soap in the House. That's their job.

B.: Then why not let 'em do it in peace?

A.: In peace I would. This is war. You know as well as I do that we haven't a general fit to look after more than a brigade! Our higher command's a joke!

B.: A grim one, if you're right!

A.: Right! Of course I'm right. You know it, too. There are no bad soldiers, only bad colonels, you remember. What happened all last year? Marvellous courage! Money and ammunition spent like water! Results—nil! Good heavens! if your cistern leaks you get a plumber, and if he can't do the job you get another!

B.: It's no light job to command in war.

A.: The soldiers have to die. Is it any easier to do that?

B.: Sometimes I think it may be.

A.: Do you mean to say you'd rather rot in a trench than plan attacks in a chateau?

B.: I don't know. We're both fat old men, luckily for us. We haven't to do either. And I doubt if we've enough imagination to be able to think ourselves into the skin of private or general.

A.: I'm a plain man! It makes me sick to think of the lives of gallant boys being thrown away . . .

(Fade down and into the mutter of distant gunfire, quietly mistent.)

SUBALTERN: I hear old Mossyface has left us.

CAPTAIN: You hear everything, Chalmers. For once you're right.

SUBALTERN: You're a harsh, cruel company commander, that's what you are!

CAPTAIN: With the worst subalterns in the division to make my life a little hell. All right. I know that much. No need to rub it in.

SUBALTERN: Seriously, though, who's taking the division?

CAPTAIN: Lord knows!

SUBALTERN: You sound as if you don't care.

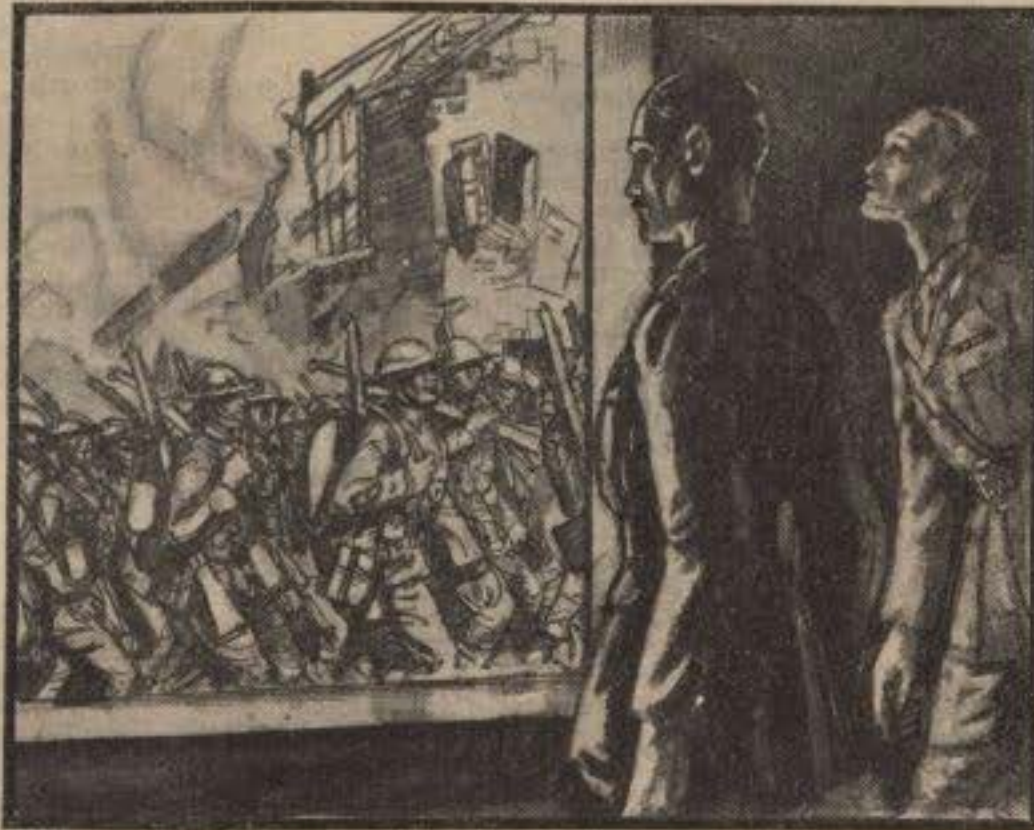
CAPTAIN: I don't. All generals and brass-hats are the same to a regimental officer: damned nuisances until he gets tabs himself.

SUBALTERN: Someone told me we were getting the Butcher.

CAPTAIN: Well?

SUBALTERN: We get enough casualties without that sort of bloke making records!

CAPTAIN: My dear Chalmers, Mossyface killed just as many of us by kindness as the Butcher ever could by ruthlessness. War isn't a picnic, you know. I suppose the bill comes to about a thousand men a day now. Generals like our lamented Mossyface, who was the sweetest old thing who



'RED TABS'

A Play for Broadcasting.

'For a man to rise to be a good soldier costs him all it can cost the scholar, and that in so much a greater degree that there is no comparison, since at every step he is in imminent danger of his life.'—DON QUIXOTE.

Dramatis Personæ

A Newspaper-boy

A Politician

Two Men in a Club

An Infantry Subaltern

An Infantry Captain

Two Private Soldiers

Major Harvey (Trench Mortars)

Captain Mayne (A.D.C.)

Sir John Blair (Commander-in-Chief)

Major-General Gore

A Padre

Brigadier-General Brett

Brigadier-General Livingstone

Brigadier-General Edwards

A Sergeant

Lieutenant Stanford (Signals Officer)

Sir Walter Cunningham (Chief of Staff)

A Military Historian

A Typist

This is not a 'war story' in the now accepted sense of the term—that is, a reminiscence of the late war. The problem faced by General Gore is one common to all wars, and all commanders. The play is actually set in the future, though the author does not mean to imply by this that he foresees any occasion for a further war in Europe. The tale is one of men and not of politics. It is an attempt to show in the light of justice the onus of responsibility which falls upon that loneliest and most abused of men, the man at the helm.

ever knew good port when he drank it, lengthen the damned thing indefinitely. The Butcher makes a horrid mess of a battlefield, but at the end of it one side has won at any rate. And knows it!

SUBALTERN (chuckling): Now and then it's the enemy!

CAPTAIN: Well, even that gets the end of the war nearer. It's only in books, you know, that our side can go on till it wins! Well—I must get up to the front line. *Au revoir!*

SUBALTERN: Good luck, Tim!

(Fade down. Increase sound of gunfire slightly.)

BERT: I say, Jim. We've gone an' got anuvver blinkin' general.

JIM: Good luck to 'im, so long as 'e don't bother me, the perisher!

BERT: Don't you wish you was a blinkin' brass-'at wiv a gilded staff, an' beds an' booze, an' every-fink?

JIM: You're barmy, Bert. Think of all the chaps, like you an' me, I should 'ave ter think of and kiss good night! I wouldn't 'ave 'is job fer a 'undred quid!

BERT: I'll bet the old swine never comes near the front line.

JIM: Well, I ask yer, would you if you d'icn't ruddy well 'ave ter? Straight!

BERT: Of course I shouldn't! Do yer take me for a loony?

JIM: There you are then! Why should 'e? 'Tain't 'is job, like it is ours.

BERT: Old Mossyface came up all right.

JIM: Ruddy old fool! Thought he was at Haldershot or some place, hinspecting the Brigade o' Guards! "Are you comfortable, my man? And those buttons of yours'll want polishing when you come out of the line. And, after all, it's a Glorious Death." Made me sick! I likes a Brass-'At to be a ruddy Brass-'At, not a cross between a sky-pilot and Madam Toosawds!

BERT: Wot's the odds, anyway? Give me a decent skipper like ours, an' yer can keep all the generals in the Army!

(Fade down voices, bring up gunfire. Fade out.)
(Short silence—some ten seconds.)

THE PLAY

(A clock strikes four.)

HARVEY: Hello, Gerald! Having a party? Well, well, who wouldn't be a pretty little A.D.C.?

MAYNE: What on earth are you up to, Harvey? Why aren't you making the enemy tremble with your filthy trench mortars instead of making dirty marks on my nice clean parquet?

HARVEY: Damn your parquet! I'm here for a conference with the Corps Commander, my boy. I'm an important person, so treat me with the deference all A.D.C.'s pay to important persons—if they're wise.

MAYNE: This isn't your room, Harvey.

HARVEY: Don't be so stuffy. I don't know my way about your ruddy headquarters. I'm a soldier, not one of you!

MAYNE: I'm sick of this tradition that the staff are all either fools or cowards! Sorry, Harvey. I've had a trying morning. Old Herriot lost his map-case, and the siphons ran out at lunch.

HARVEY: Oh, pray accept my condolences, Captain Mayne! Indeed, the horrors of war! You must have had a ghastly time!

MAYNE: It may sound funny! But you wait till you've had some. If you make a mess of a bombardment and get strafed, you can always put it on to the weather or the stupidity of the infantry, or the badness of your T.M. bombs, or any dam' thing you like. But what could I tell Herriot to explain no siphons? The Commander-in-Chief was at lunch, too.

HARVEY: I say, bad luck!

(Continued Overleaf.)

(Continued from previous page.)

MAYNE: I should think it was. Look here, Harvey, I can't stand about gossiping with you—the Commander-in-Chief's using this room for a pow-wow—

HARVEY: The deuce he is!

MAYNE: A chat with the new Divisional General of the 25th? Next door to your lot, aren't they?

HARVEY: Yes. Nice to see you know something about the war, Mayne. Poor old Mossyface's successor. I heard they'd got 'The Butcher,' poor devils!

MAYNE: They haven't. He's a new chap straight out from home. Not even a regular. I can't understand how he got the job. He only got a brigade four months ago—a home defence brigade, all cyclists and varicose veins!

HARVEY: What's his name?

MAYNE: Gore.

HARVEY: Jolly name for a jolly war!

MAYNE: Charles Repton Gore, if that helps you, Harvey. D'you know anything about him?

HARVEY: Not a thing. But then I'm not an A.D.C. I've no curiosity, and the bright young people who pay visits from home to keep the Army up to date about home gossip don't come very near trench mortars in the line!

MAYNE: Oh, chuck it, George!

HARVEY: My dear Gerald! That sounded quite human. You know, you were a nice little boy when you were a subaltern.

MAYNE: You'll never be a nice old man, George, if you live to be a field-marshal. Come along out of it. I can hear Sir John coming.

(A pause. Sound of boots across the floor. Door opens.)

C.-IN-C.: Is this the room?

MAYNE: Yes, sir.

C.-IN-C.: Major Harvey, isn't it?

HARVEY: Yes, sir.

C.-IN-C.: I thought I remembered your face. India, wasn't it?

HARVEY: Yes, sir, 1932.

C.-IN-C.: Ah, yes, of course. Are you here for long?

HARVEY: I go back to the battery to-morrow morning, sir.

C.-IN-C.: I see. Mayne!

MAYNE: Yes, sir?

C.-IN-C.: Major Harvey will dine here to-night. Does that suit you?

HARVEY: Thank you very much, sir.

C.-IN-C.: Not a bit. I seem to remember that you used to tell rather a good story. I want a little change now and then. Is General Gore here?

MAYNE: Waiting in the C.G.S.'s room, I believe, sir.

C.-IN-C.: Good. Bring him along. And I don't want to be interrupted unless it's absolutely necessary.

MAYNE: Quite so, sir.

C.-IN-C.: Very well. Till tonight then, Major Harvey.

(Pause. Door opens, shuts. Footsteps.)

MAYNE: General Gore, sir.

C.-IN-C.: Thank you, Mayne. Come and sit down, General. I don't think we've met before.

GORE: No, Sir John.

C.-IN-C.: Well, I expect we shall have a good deal to talk about, and a cup of tea may make talking easier. Oh, I can manage to pour it out for myself, Mayne. I may be sixty-five and a bit, but I'm not decrepit yet. Don't bother to hang about for me. I shall go in to see Sir Walter after this.

MAYNE: Very good, sir.

(Steps. Door opens, shuts.)

C.-IN-C.: D'you know Mayne, Gore?

GORE: No.

C.-IN-C. (laughing): The best A.D.C. in the Army! I believe he keeps poor old Herriot alive—fills his hot-water-bottle and everything! But I mustn't be too frivolous, or you'll begin to believe what the papers say about me.

GORE: And that is?

C.-IN-C.: That I don't take the war seriously. As if I dared!

GORE: I think I understand that, sir.

C.-IN-C.: Yes. You're an intelligent fellow. I read that paper of yours on Home Defence. Well, that's why you're here. You appreciate the situation?

GORE: I only know it's spring, and that armies have attacked in spring since armies began. I

know that the general belief is that we've got men and money for about one more offensive. I know the morale of the country is thoroughly shaky.

C.-IN-C.: In a nutshell. Now, listen to me; our next attack is due in a month from now. Today is March 1. The balloon goes up on April 2—not 1. And we've got to succeed this time.

GORE: So the general impression of the situation is pretty correct.

C.-IN-C.: Exactly.

GORE: And the enemy knows it, too.

C.-IN-C.: That, my dear Gore, is the devil of it.

GORE: I see.

C.-IN-C.: I doubt it; not altogether. Come over here and look at the map.

(Pause and steps.)

C.-IN-C.: You see how we stand. Everywhere we hold the high ground, the ground from which we can attack in comfort, with good artillery observation, and reasonably dry trenches, except there, from X to Z.

GORE (slowly): Almost exactly my divisional front, Sir John.

C.-IN-C.: Precisely. Now do you see?

GORE: Not unless you mean that I am to attack as a preliminary to secure that remnant of high ground. And that sounds a little too obvious, sir.

C.-IN-C.: Yes, it's not quite as simple as that. In brief, the scheme is this: on March 31, your division will attack in force between X and Z. You will be repulsed. On April 1 you will attack again, reinforced. This time you will be cut to pieces. On those two days lighter attacks will be mounted elsewhere, feints, at, for instance, P here, L and Q. They will be repulsed, but not pressed. You follow?

GORE (puzzled): Yes, sir.

C.-IN-C.: Very well. On April 2 the real offensive will be opened.

GORE: Where?

C.-IN-C.: At the one spot where they won't expect it. On your divisional front between X and Z.

GORE: On my former divisional front you mean, Sir John.

C.-IN-C.: You take me exactly. I see I was right about you.

GORE: It's obvious this is too vital a matter for there to be left any chance of misunderstanding. My division is to be deliberately sacrificed on those two days?

C.-IN-C. (gravely): I'm afraid so. Sir Walter and I have considered every scheme possible. This alone promises us favourable odds. It's got to be done, Gore.

GORE: I see. But why did you get me out for this particular job?

C.-IN-C.: For two main reasons. First, as I've already said, you are intelligent. Secondly, I had to get a general new to the enemy. They know nothing of you. General Sloane was expected to take over the 25th Division. His reputation is, unfortunately—European. You know his nickname with the troops?

GORE: 'The Butcher'—I see, sir.

C.-IN-C.: To have appointed him would have been as good as giving a copy of my plan to enemy headquarters. Now they will think that, with a new man from home, that sector of the line is bound to remain free of large-scale operations. Then, when you do attack, they'll be even more certain, first, that it is a big show, and when it fails, that the big one will come elsewhere.

GORE: It's—ingenious, sir.

(Pause.)

C.-IN-C.: I can rely on you then, General Gore.

GORE: I'm under orders, sir.

C.-IN-C.: Quite so. But privately, as man to man?

GORE: I'm a little dazed still by the idea. A division is roughly, in infantry, ten thousand men. You mean the division to be—destroyed?

C.-IN-C.: It's no use mincing words—yes, I do.

GORE: As I see it, Sir John, it's a question of whether a successful offensive is worth the price?

C.-IN-C.: Surely the answer to that is that nothing but a successful offensive can save us from losing the war, which will cost us everything we value.

GORE: And we're sure of that?

C.-IN-C.: I wish to heaven we weren't so sure. Remember, we've won every war we've fought since Elizabeth. Continual victory doesn't lead to friendship with the people we've thrashed.

GORE: Human nature's certainly pretty constant.

(Continued on page 618.)

NATIONAL RADIO EXHIBITION

THE interest of the world of Wireless is concentrated today on the great exhibition hall of Olympia in West Kensington, where, from Friday, September 19, until Saturday, September 27, the National Radio Exhibition will be attracting millions of listeners, not only from London but from all parts of the country. If any sceptic believes that popular interest in wireless and broadcasting is on the decline, let him go himself to Olympia, where the exhibits on more than four hundred stands and the throngs of visitors along the miles of gaily decorated aisles will convince him in an overwhelming manner that this is not so.

If you are interested in all that is newest in wireless, if you are thinking of replacing your set with the simplest and most up-to-date of modern receivers, if you are a music-lover and wish to receive the B.B.C.'s winter symphony concerts with the greatest possible truth and clarity, you will be found, during the next nine days, among the crowds of Olympia. The Exhibition is open each day from 11 a.m. until 10 p.m.—so that, if necessary, you will be able to visit it in the evening after your day's work. The price of admission is one-and-sixpence.

Every new improvement in wireless apparatus is concentrated on the stands of the four hundred exhibitors—sets, loud-speakers, valves, batteries, accumulators, etc., at every price.

A feature of the Exhibition which you should not miss is the B.B.C. stand. Here is located the apparatus which is supplying programmes of music, etc., to every loud-speaker operating in Olympia. Also, be sure to see the exhibition of broadcasting apparatus—particularly the original London transmitter from Marconi House. This transmitter, a crude and simple device compared with such modern marvels as the twin-transmitters at Brookmans Park, has made broadcasting history. From it came across the ether the first public programmes in this country. It was the original 2LO, erected experimentally early in 1922, and used for occasional broadcasts until November of that year, when the B.B.C. commenced operations and it became the transmitter of the London Station.

It is anticipated that record crowds will visit this year's Radio Exhibition, for not only have the radio manufacturers combined to provide a more than usually intriguing series of exhibits, but we stand on the threshold of what promises to be a year of magnificent programmes. The new season of symphony concerts, in which artists like Cortot, Casals, Suggia, Rubinstein, Mosiewitsch, Stravinsky, Backhaus, and Gieseking will be heard with the new B.B.C. Orchestra, is the greatest musical venture yet launched from Savoy Hill. During the next twelve months the Continental relays, which began this year with Ostend, Salzburg, Hamburg, and Leipzig, are to be extended to other and more distant parts of Europe. In the departments of drama, vaudeville and talks, plans are on foot for fresh and interesting developments. There will be commentaries on sporting and other public events of outstanding interest. If you do not yet possess a wireless set, you should hurry to choose one at Olympia; if you are already a listener, you will find a hundred and one means of making your reception of the programmes more efficient and more enjoyable.

AT OLYMPIA
September 19-27

Musical Masterpieces of the Week:—VII

BEAUTY AND ECONOMY OF MUSICAL DESIGN

W. J. Turner on Mozart and his Pianoforte Concerto in B flat (K.456) which will be broadcast on Tuesday (Regional).

WHATEVER class of Mozart's compositions one happens to be studying one is inclined to think is his best, and certainly there is no other composer in the history of music who excelled as he did in the three fields of opera, symphony, and chamber music. Amongst his instrumental music his pianoforte concertos, with the exception of the one in D Minor (K.466) and perhaps the A Major (K.488), are comparatively the least known to the concert-going public, for the simple reason that they are very rarely played. On the other hand, all serious musicians know them and admire them with ever-increasing respect and astonishment, so that we get the curious paradox of there being in existence a number of concertos for pianoforte and orchestra (perhaps the most popular of all combinations!) which are considered by musicians everywhere as among the very highest works of their class in existence which are yet never performed in the concert hall. 'Never' is not an exaggeration. During ten years of intensive concert-going in London, during which I have hardly missed a single concert of importance, I have never heard, for example, this particular pianoforte concerto by Mozart in B flat. It might be thought, then, that among the dozens of Mozart's pianoforte concertos this was rather a weak one, but, on the contrary, it is a superlatively fine work; I might even say one of his best if the word 'best' did not in this connection lose all significance, since at least ten of Mozart's Concertos can claim to be his best.

This being so, what is the reason for the neglect of these magnificent works?

The explanation is a simple one. Mozart's concertos are exceedingly difficult to understand and even more difficult to play. To non-musical people and to musicians in a primitive stage of musical development this statement will appear absurd. Is not Mozart's pianoforte music given to schoolgirls because it does not call for the advanced technique of Brahms, or even Beethoven? People will tell you that to play Mozart is merely a matter of fingering, and you need neither a strong arm nor a strong wrist. Well, but what you do need is a strong head; and as for strength of body, it needs more real strength to obtain the control of nerves and muscle to display the balance and proportions and flexibility demanded by Mozart than to play the so-called 'fireworks,' the bravura pieces with which astute pianists can astonish an ignorant public.

Another reason for Mozart's difficulty is the clarity and economy of his texture. His music is like a painting which is all pure design; there are no vacant spaces when nothing happens, just as there are no overcrowded spaces when so much is happening that it does not much matter if something is muddled or missed. In many compositions of considerable value the design is often chaotic and uncertain, and there are parts when the composer does not seem to know quite what is going to happen. Such pieces will always be in the repertory of inferior pianists, who naturally may be excused for not knowing more than the composer. Moreover, this chaotic or confused effect is often part of the very essence of the music, and plays its rôle in the effect the music makes upon an audience. The pianist can also be uncertain in his technique, and notes dropped or wrong notes played will, within reason, do little to mar the effect of the work if it is played with sympathy. Un-



fortunately, you cannot play Mozart only with sympathy. He is far more exacting, and demands everywhere and all the time, without pause or relaxation, an absolutely perfect technique.

Now, when we come to a composition for a combination of pianoforte and orchestra by such a composer as Mozart, we are in even a worse case, for Mozart's orchestral scoring is such that not only must the pianist's technique be superlatively good, but every single player in the orchestra must be able to do exactly what Mozart demands and neither more nor less. Now, this is what one hardly ever hears. It is asking too much of our overworked musicians. Every honest instrumentalist will tell you that a good modern orchestra will face with a light heart having to play without rehearsal a tone poem by Richard Strauss or Stravinsky's 'Le Sacre du Printemps' or any heavily-scored, highly-coloured composition, when they would, if conscientious, be scared stiff of having to play in a pianoforte concerto by Mozart.

If we examine this particular concert of Mozart's we shall see in more detail the qualities which make it so extraordinary and beautiful a work. Mozart's thematic material is often exceedingly difficult to define, because, contrary to the general idea that Mozart is tuneful, his music is often, as it were, one indivisible web of tune in which the separate strands pass almost imperceptibly into one another, below and above one another, or echo and simulate one another. For example, this B flat Concerto opens with a theme, stated by the orchestra, of nine bars:—



But this theme does not come to a full stop without generating immediately a fresh idea, which is developed for eighteen bars, and leads right on into yet another new idea, which, in a sense, is merely a herald for the second main theme, which begins thus in the thirtieth bar:—



The oboes announce this theme, while the rest of the orchestra relates it to the previous matter, and then the violins, at bar 47, give a variation

of it with different notes but the same rhythm. All this may be noted as an example of Mozart's manner of weaving his music into a continuous whole.

I do not propose to go through the whole of this concerto analyzing the material, for this can be got in any handbook, but I wish just to point out certain characteristics which occur to me. One is the quality of the musical material. Mozart's tunes or themes or ideas, whichever you please to call them, are generally conspicuous, even among the music of great composers, for their ambiguity, or, to use a better word, super-personality. The difference between a vulgar tune and a tune by Schubert or Mozart or Haydn lies just here. The tunes of the most popular fox-trots, tangos, or waltzes have all a definite emotional expression easily recognizable. This is the cause both of their instantaneous appeal and also of their almost equally instantaneous disappearance. The tunes in this concerto are positively distinct, yet curiously inaccessible. It is impossible even to say whether they are sad or joyful. In fact, they do not belong to the realm of ordinary day-by-day emotional expression at all; that is why they are best described as super-personal. But this is not to say that they are not significant or expressive. On the contrary, they are highly significant and deeply moving, but we can give no name to the feelings they awaken.

Another point is the sonority of Mozart's music. This is crystal clear and extraordinarily beautiful, so that every note and every instrument tells. He will reserve the trumpets throughout a whole movement just to use them in one or two bars with marvellous effect, where an inferior composer would have them working ineffectively all through a movement. An example of this is in the Pianoforte Concerto in F (K.459) towards the end of the last movement. In the B flat Concerto the only brass used are horns, but with what tact and resource!

This Concerto also offers a wonderful example of effective contrast when, after the abundance of thematic material and vivacity of the first movement, we are given an *andante un poco sostenuto*, which is practically one continuous melody that never comes to a conclusion until the final bar of the movement.

Critics have pointed out that an especial peculiarity of Shakespeare's verse is that one word seems of itself to beget another and yet all is logical. In music Mozart is the supreme example of this breeding faculty. The notes seem to engender themselves spontaneously in one continuous flow, and yet there is no vagueness or wandering; the music moves with a firm and definite design to its conclusion, and when it is concluded, then, and then only, we see that the design is complete.

I have said nothing of Mozart's use of the pianoforte with the orchestra. The instrument of his day was different from ours, but that difference can be exaggerated and is not important. Mozart treats the solo instrument as a solo instrument, and he has his special and unique way of doing this. It is best described as a musical way and not a mechanical way, and the manner in which he varies his thematic material when he gives it to the solo instrument would require a special essay. Here I can only draw the attention of the reader to this point so that he may take care to notice it, for the B flat Concerto is a fine example of his art in this respect.

W. J. TURNER.

READ
AND
THEN
LISTEN

THE MUSIC EDITOR INTRODUCES MUSIC OF THE WEEK

READ
AND
THEN
LISTEN

A GLIMPSE OF SPRING IN AUTUMN

'Enter Spring' by Frank Bridge and 'The Lark Ascending' by Vaughan Williams: Mahler represents the 'old guard' with Walton and Hely-Hutchinson speaking for the 'young idea.'

The Lark Ascending.

(*National.* Sunday, 9.5.)

DR. VAUGHAN WILLIAMS' interest in English folk-song, the interest which he uses to such admirable effect in his own music, goes hand in hand with a real love of the country and its simple beauty. This piece, composed in 1914, though not played in public for the first time until seven years later, might well be called a poem for violin and orchestra; it illustrates for us George Meredith's lines:—

He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.

For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup,
And he the wine which overflows
To lift us with him as he goes.

Till lost on his aerial rings
In light, and then the fancy sings.

After a prelude of soft chords the lark is presented to us by the violin alone in a long, beautiful cadenza as free as the bird himself. There follows a gracious little tune for the soloist, accompanied only by the strings, and again the lark breaks off into unrestrained soaring melody. A slightly slower section follows, in which the violinist has another bird-like tune leading to an elaborate series of shakes, and the work comes to an end with a return of the first happy tune, save that the violinist himself furnishes the actual close with an unaccompanied song as carefree as the soaring cadenza with which he began.



FATHER OF FAIRY CHILDREN.

A contemporary caricature showing Humperdinck with Hansel and Gretel. On Tuesday (Regional) we are to hear music from his other fairy tale opera, *Royal Children*.

Fauré's String Quartet.

(*Regional.* Sunday, 9.5.)

GABRIEL FAURÉ, known to us as the composer of many beautiful songs and of chamber music which takes a high place in its class, was even more distinguished as a teacher. Himself a pupil of Saint-Saëns, he succeeded, at the age of sixty, to one of the most important posts, if not, indeed, the most important, in the music-teaching world—that of Director of the Paris Conservatoire. He held it for fifteen years, until 1920, resigning four years before his death. Many of the leading French composers of the younger school were taught there by him, among them Ravel, who is now regarded as the foremost French musician of his day. He was one of those, too, who inspired a warm-hearted affection in all who came under his hands, and he was friend as well as teacher of a whole generation of French musicians. The String Quartet was his last piece of chamber music and among the last things on which he was working before he died. There was no time for it to undergo any of the careful revision which he gave to most of his work, but it is none the less admired by all chamber music lovers, as well as by the devoted band of his disciples. Although it is all fine music, many people have a special preference for the melancholy charm of the andante.

English Music.

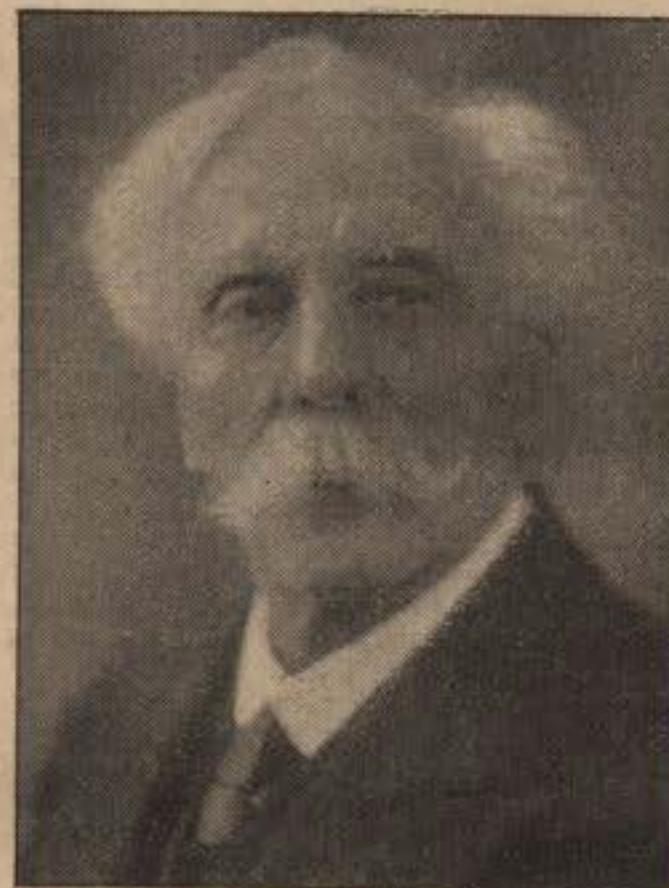
(*National.* Monday, 10.20.)

THE first piece in this short programme of English music is by a newcomer to broadcasting. The suite was selected for performance from the new works which are submitted to the B.B.C., and was favourably reported on by the readers, as being fresh and tuneful, and as presenting no great difficulties to the listener. All of the Shakespeare songs which Mark Raphael is to sing are already well known wherever English is sung; Roger Quilter, one of the foremost song-writers of today, has always been specially at home with Shakespeare texts. He is, indeed, always happily inspired in interpreting Shakespeare's spirit. The Suite *As you like It* was composed in 1922, and three of its four movements are introductions to different Acts.* The fourth is a dance which comes at the end of the play. The first, 'Shepherd's Holiday,' trips along in a joyous 6-8 allegro; the second, 'Evening in the Forest,' begins with a fourfold theme, clarinet, a solo horn, a solo viola, and 'cellos together, bassoon and other 'cellos playing simultaneous melodies. The third movement, 'Merry Pranks,' hurries along with great vivacity, and the Country Dance, which comes at the end of the play, is in a sturdy and vigorous two-beat measure, flute and clarinet beginning the rhythmic melody.

Humperdinck's Royal Children.

(*Regional.* Tuesday, 8.0.)

HUMPERDINCK, although at one time a disciple of Wagner's—one who lived with him at Bayreuth and helped in the production of *Parsifal*—contrived none the less to keep his own strong individuality, and to make the happiest use of his own fresh ideas.



GABRIEL FAURÉ,
whose String Quartet is to be broadcast on
Sunday (Regional).

In his young days he made rather a speciality of winning prizes; one after another he gained all the chief scholarships open to German music students, and, as more than one of these entails study abroad, he knew something of the music of Italy, France, and Spain at first hand. A good part of his busy life was spent in teaching, and he was also music critic for one of the leading German papers. But none of these activities interfered with his industry as a composer, and though comparatively few of his big works are known to us now, he produced a great volume of music which was successfully performed. Everybody knows and loves Hansel and Gretel, but the two young people of his other fairy-tale opera have never made quite so strong a bid for the world's affections. The story ends sadly, the two young people dying in each other's arms after the manner of the Babes in the Wood—a pathetic ending which is hardly foreshadowed by the opening of the tale. But the music all through has the same simple and melodious charm as *Hänsel and Gretel*. The second Act, which follows on this Prelude, shows a crazy town where the inhabitants are looking for a king, failing signally to recognize him when he appears.

Mahler's Fourth Symphony.

(*Regional.* Tuesday, 8.0.)

THIS symphony, in some ways the easiest of his nine to understand, is thought of as springing from his love of Nature, and the first three movements might well stand for such a simple delight in the beauties of the world. They were all composed during Mahler's summer holidays of 1899 and 1900; the last movement was composed earlier, and was meant originally to be part of the Third Symphony.

(Continued on page 654.)

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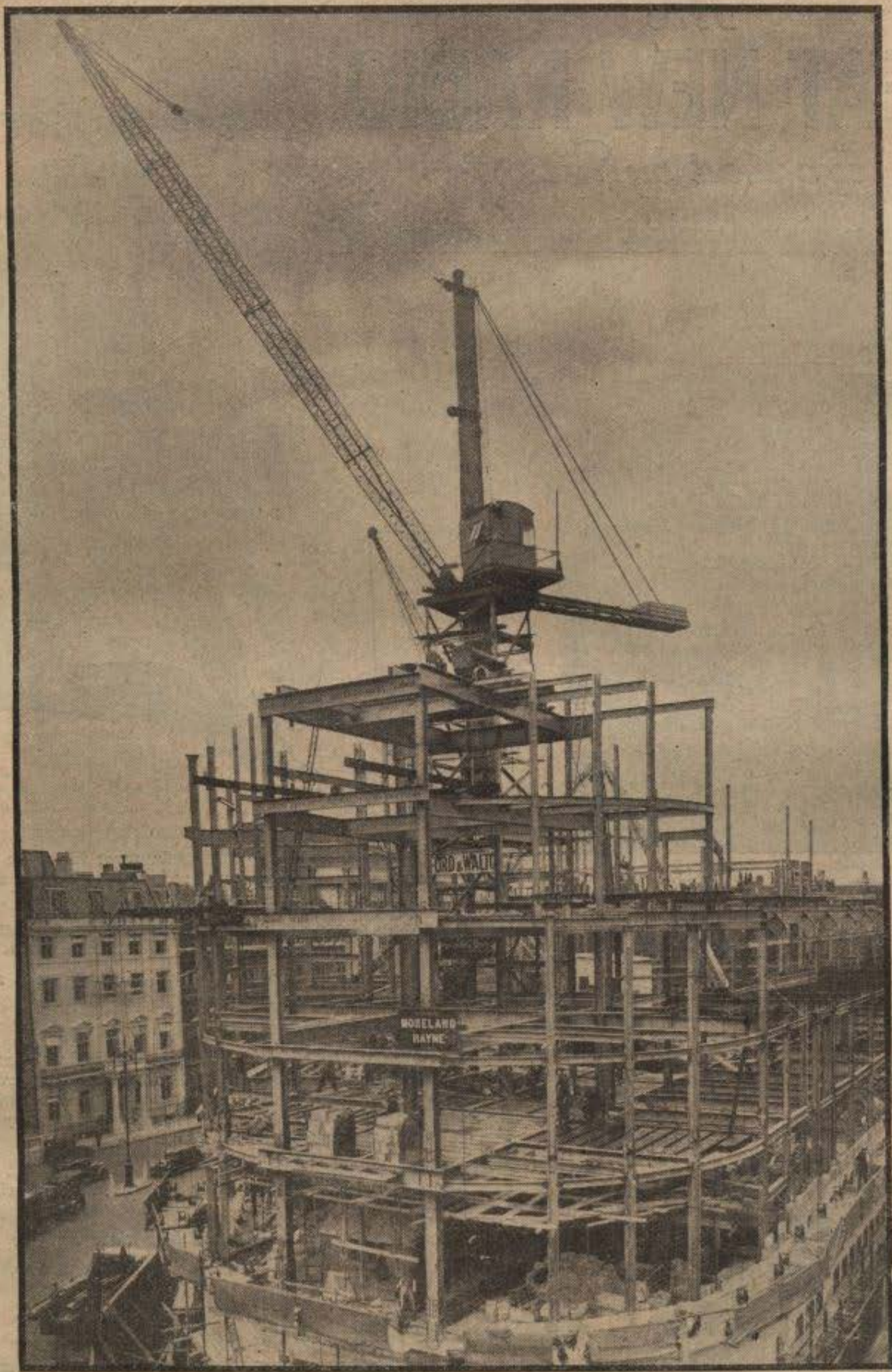
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PICTURE to yourself a line of great white and yellow hotels like the front of a seaside resort.

Add to it an ancient town of tall, many-windowed houses set on the side of a hill, intersected by narrow passages and capped by a spired cathedral.

Between the two, set the clear, ice-blue water of a Swiss lake dotted with the sails of pleasure boats, and sketch in the background with a silhouette of Mont Blanc, eighty miles away, across a tumbled wilderness of lesser mountains.

You are looking at Geneva, that strange, cosmopolitan city which, for the next few weeks, will house half the world's leading statesmen and with them thousands of secretaries, interpreters, journalists and camp followers from all the fifty-five countries that are members of the League of Nations.

It is not a large city. Voltaire once jested that, when he shook his wig, he scattered powder over the whole of it, and even now its population is less than half that of Nottingham, yet for centuries it has occupied a unique place in the cultural and political life of Europe.

It has a University. It is something of a tourist resort, with a small Casino. It produces excellent watches. But many towns in many countries can boast these claims to distinction, and the spirit of Geneva derives little from them.

The true romance of Geneva lies in its history and in its foreign residents.

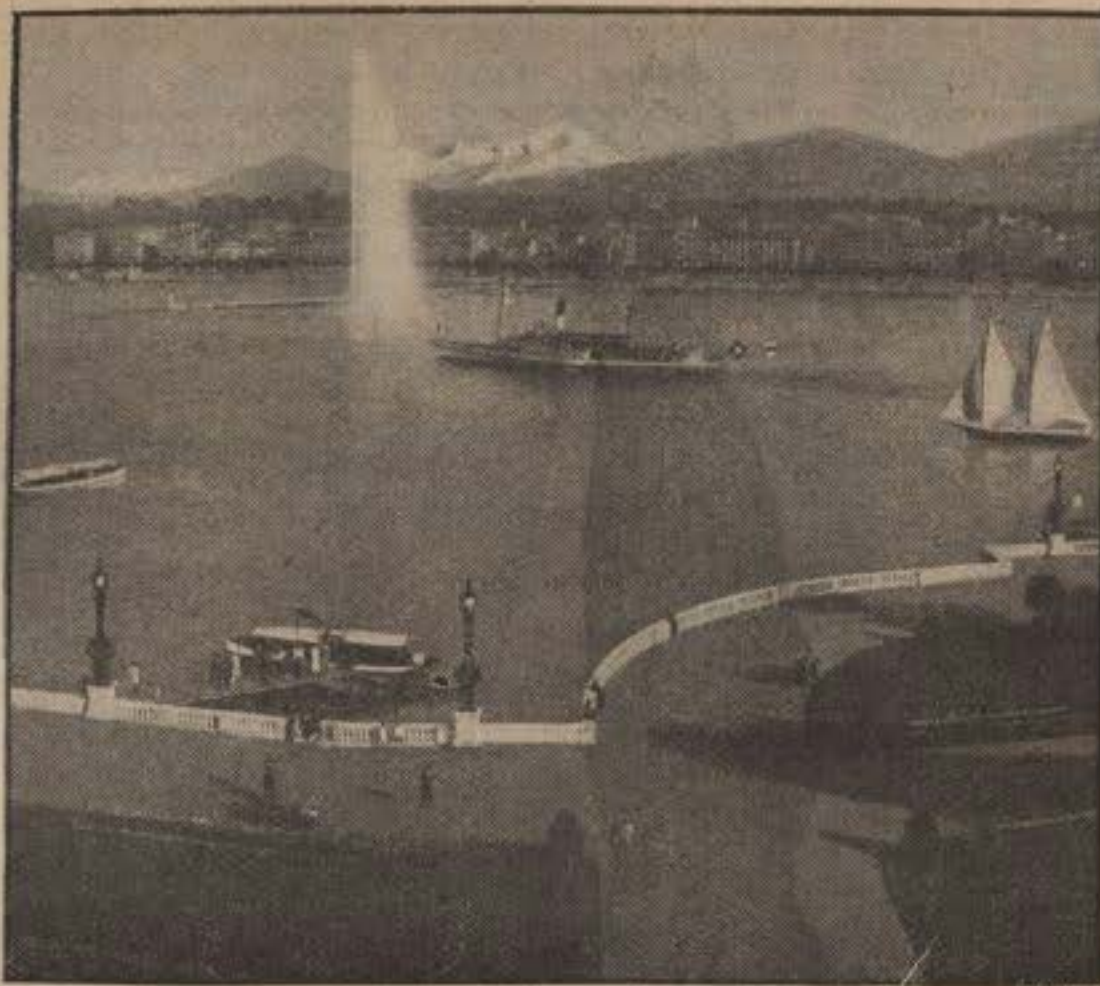
Since the days when Calvin, the sternest of all the leaders of the Reformation, settled and ruled there, it has exercised an influence on men's minds which neither its material prosperity nor its geographical position can explain. It has become the centre of progressive internationalism, the birthplace of new ideas and movements, the haven of political exiles, whatever their views.

Lying at the extreme south-west corner of the lake to which it gives its name, it spans the River Rhône, the central artery of France, with seven bridges. The French frontier is only three miles away from the centre of the town. French is the natural language of its people. Perhaps one may account for its peculiar character by regarding it as an extra-territorial piece of France, a city with all the French passion for liberty and culture but mercifully relieved of French nationalism and narrowness.

But whatever the reason, Geneva has come to be the most cosmopolitan city in Europe.

Throughout the last century, innumerable international conferences were held there, and it was the birthplace of the Red Cross organization. In 1919 it became the official headquarters of the League of Nations, and in the last ten years the activities of the League and its various committees and subsidiaries have increasingly dominated the city.

Scarcely a week now passes when some conference or committee is not meeting, and in the Palace of the Nations, once a celebrated hotel, the Secretariat of the League, directed by a British diplomat, Sir Eric Drummond, and staffed by men and women of every race, is permanently engaged in studying and unravelling the tangled problems of the post-war world.



LOOK AT GENEVA!

Basil Murray pictures life in the beautiful Swiss town which houses the cosmopolitan world of the League of Nations. Relays from Geneva are to be a feature of the programmes while the League is in session. Listen at 10 o'clock on Thursday evening (National).

All the great papers and news agencies keep resident correspondents in the city in addition to the special experts who visit it at times of crisis, and the number of Press telegrams which leave Geneva in a year must equal that of many European capitals.

Finally, there is the large resident population of political exiles who have sought refuge from persecution in their own countries. It is a curious and instructive fact that the bulk of these are now, as they were before the War, of Russian nationality.

Twenty years ago both Lenin and Trotzky were living at Geneva, and in a certain café near the lake visitors are still shown the chair where the Russian dictator used to sit every evening and evolve his revolutionary plans.

Today the wheel has spun full circle, and the same café is frequented by the 'White' Russian aristocrats who have been driven into exile by the Bolsheviks and are now, in their turn, conspiring to overthrow the present Soviet Government.

These are the people you will meet if you walk through the streets of Geneva this week. Take a stroll along the Quai du Mont Blanc, the fine promenade beside the lake which leads to the Palace of the Nations. It is midday: the sun temperature is at least 120 degrees, but there is a pleasant breeze from the mountains. There, on your left, as you cross the Mont Blanc bridge from the old town, is the island of Jean Jacques Rousseau, a miniature park in the middle of the Rhône, and, on the farther bank, the Hôtel des Bergues, the most luxurious hotel in Geneva, where the South Americans live. Two or three Hispano-Suizas and a Rolls-Royce are waiting outside it, and there is a constant in and out of hot, dark, little men in a great hurry.

Turn to the right along the quai, and on your left appears a monument to a Duke of Brunswick, who was so attached to Geneva that he left the city his whole fortune of twenty million francs. Close by is the spot where that charming but wayward lady, the Empress Elizabeth of Austria, was assassinated some thirty years ago, while from the windows of the vast but sedate Beau Rivage hotel, the British Labour delegates can look down upon the ghosts of these vanished royalties.

A few yards farther and you reach the Casino, with a line of little tea shops and cafés bordering the pavement beneath it. At this time of the morning they are crowded. The committees, which have been meeting at the Palace of the Nations, have just broken up, and this is a convenient port of call for the delegates on their way back to luncheon at their different hotels.

Over in the corner there is a thin, lackadaisical man, with a soft brown hat who seems half asleep. He looks like a schoolmaster on holiday or an unsuccessful poet, and is drinking Café Viennoise through a straw. Actually, he is a Baltic Baron who freed his country from the Bolsheviks at the end of the war, in a campaign which for both brilliance and ferocity has seldom been equalled.

The big fat man with a brown beard, who is laughing all the time at the jokes of a very pretty girl sitting beside him—in point of fact, his secretary—is a Balkan Prime Minister, whom his political opponents have tried to murder three times since he was at Geneva last year.

Across the road is the bathing pool where the water, straight from Alpine glaciers, is so cold after rain, even in midsummer, that it almost stuns you when you dive into it. If you choose to turn in there you may rely on seeing a round half-dozen Scandinavian Cabinet Ministers displaying their aquatic talents before the admiring gaze of the Genevese populace and their own handsome secretaries.

And so your walk will go on. In September, celebrities at Geneva are as thick as blackberries in England.

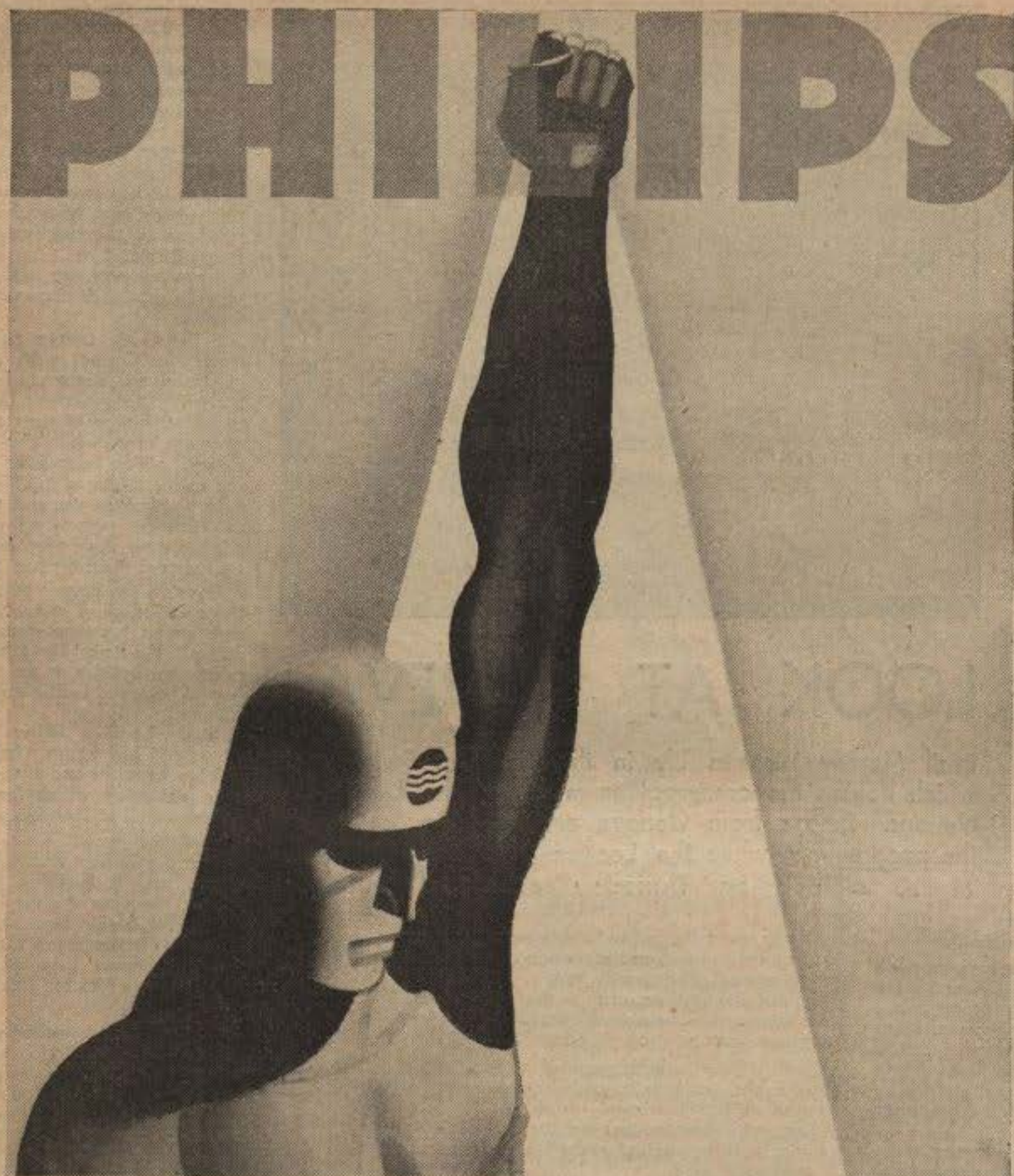
You may go out to the Ariana Park, where the great new building which is to house the League of Nations, and which has been designed in the best international manner by seven architects from seven different countries, will one day stand.

You may cross the lake in a 'mouette'—as the motor ferry-boats are called—and listen from the crowded public gallery to speeches in English and French at a plenary session of the Assembly.

You may finish your day at the Café du Nord with an excellent dinner at a corresponding price, while you listen to famous journalists discussing the scandal of a dozen countries to the accompaniment of a perfect orchestra, and rest your eyes on the dark beauty of the lake decorated as if with Chinese lanterns by the lighted windows on the opposite shore.

Think of all this when next you hear the announcer at Savoy Hill saying: 'We are now taking you over to Geneva.'

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SUNDAY

NATIONAL PROGRAMME

10.30-10.45 TIME SIGNAL, GREENWICH; WEATHER FORECAST

3.0 CHURCH CANTATA (No. 17) BACH
WER DANK OFFERT, DER PREISET MICH
(FOR THANK OFFERING WE PRAISE THEE, LORD)

Singers:

DORIS OWENS (Contralto)
ERIC GREENE (Tenor)
STANLEY RILEY (Bass)

THE WIRELESS CHORUS

Players:

MICHAEL MULLINAR (Harpsichord)
LESLIE WOODGATE (Organ)
THE B.B.C. ORCHESTRA
(Two Oboes and Strings)

Conducted by STANFORD ROBINSON
(For the words of the Cantata see page 613)

3.45 FOR THE CHILDREN
'ABOUT AN ASTONISHING PLAN,' by Miss PHYLLIS DENT, of the Church of England Sunday School Institute

4.0 MISSIONARY TALK
'THE BLACK PROPHET OF THE IVORY COAST,' by the Rev. W. J. PLATT

4.15 THE GERSHOM PARK-INGTON QUINTET

DOROTHY TILLET (Soprano)
ROBERT EASTON (Baritone)

QUINTET
Two Shakespearean Sketches O'Neill

ROBERT EASTON
Mignon's Slumber Song.... Ambroise Thomas
Si tra i ceppi (If amid the Chains) (Berenice) Handel

QUINTET
Rondo Capriccioso.....Saint-Saëns

DOROTHY TILLET
The last Rose of Summer (Irish Air)
Do not go, my Love.....Hagemann
Alleluja.....Mozart

QUINTET
Sous les tilleuls (Under the Limes) Saint-Saëns
Mon Bijou.....Lepaige

ROBERT EASTON
Sapphic Ode.....Brahms
He that loves a rosy Cheek.....Benson

QUINTET
Rhapsody.....Brahms
Chanson Napolitaine.....d'Ambrosio

DOROTHY TILLET
An Eriskay Love Lilt....arr. Kennedy-Fraser
Orpheus with his Lute.....Vaughan Williams
Care Selve (Dear Woods) (Atalanta) Handel, arr. A. L.

QUINTET
Impromptu.....Schubert
Songs of Araby.....Clay

5.30 A RECITAL
By ELSIE HALL (Pianoforte)
Impromptu in G.....Schubert
Scherzo, Op. 4.....Brahms
Album Leaf.....Hugh Bradford
Danza Festiva.....Medtner

6.0-6.15 BIBLE READING
'THE LETTERS OF ST. PAUL'—VIII
Ephesians iii and iv



A BIBLE CLASS ON THE IVORY COAST.
A little study-circle among the coloured Christians of the country about which the Rev. W. J. Platt will talk this afternoon.

6.30 (1,554.4 m. only)
A RELIGIOUS SERVICE
(IN WELSH)
Relayed from
CAPEL GOMER, ABERTAW
(WELSH BAPTIST CHAPEL, SWANSEA)
Trefn Y Gwasanaeth
Gweddi
Eryn 59, Ar for tymhestlog teithio'r wyf
Darllen
Eryn 811, Dwy aden colomen, pe cawn
Gweddi
Cân gan J. Bryniog Jones (Arweinydd)
Eryn 665, Y mae un, uwch law pawb eraill
Pregeth gan y Paroh R. S. ROGERS
Eryn 540, O na allwn, tra fawn byw
Y Weddi Apostolaidd a'r Hwyr-Gân
Defnyddir Llawlyfr Moliant y Bedyddwyr

7.55 HARVEST FESTIVAL SERVICE
Relayed from
THE PARISH CHURCH OF THE VILLAGE OF MELS,
FROME
THE BELLS
Order of Service
8.0 Hymn, Come, ye faithful People, come
(Ancient and Modern, No. 382)
The Order for Evening Prayer
Psalm 65
First Lesson: Deuteronomy viii, 10-22

Magnificat
Second Lesson: St. Luke xii, 16-31
Nunc Dimittis
Creed
Hymn, Now thank we all our God (Ancient and Modern, No. 379)
Sermon by Canon JAMES O. HANNAY
Blessing

8.45 The Week's Good Cause
Appeal on behalf of THE CHILD EMIGRATION SOCIETY by Miss MARION OGILVIE-FORBES
Contributions will be gratefully received by The Secretary, Child Emigration Society, Savoy House, Strand, W.C.2

8.50 'The News'
WEATHER FORECAST, GENERAL NEWS BULLETIN: (1,554.4 m. only) Shipping Forecast

9.5 A Choral and Orchestral Concert
STILES ALLEN (Soprano)
EDA KERSEY (Violin)
THE B.B.C. ORCHESTRA
Conducted by JOSEPH LEWIS
Overture in F....Kallivoda

9.14 STILES ALLEN
Let the bright Seraphim (Soprano) Handel

9.22 EDA KERSEY and Orchestra
Andante and Finale (Concerto in E Minor).....Mendelssohn

9.38 STILES ALLEN, and Orchestra
O Divine Redeemer.....Gounod

9.46 ORCHESTRA
Allegretto Grazioso (Symphony No. 4).....Dvorak
Allegretto Grazioso (Symphony No. 6) Tchaikovsky

9.58 EDA KERSEY and Orchestra
The Lark ascending.....Vaughan Williams

10.7 ORCHESTRA
Benedictus.....Mackenzie

10.15 CHORUS and Orchestra
Hear my Prayer.....Mendelssohn

10.30 Epilogue
'THE EARTH IS THE LORD'S'
'IN WISDOM HAST THOU MADE THEM ALL.'
(For details of this week's epilogue see page 625)

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
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BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sir HENRY J. WOOD

AT THE QUEEN'S HALL "PROMS."

Hear Ride of the Valkyries (Mon., Lon. & Mid. Reg.), No. L1994 (6/6). Dance Macabre (Thurs., Nat.), No. L1987 (5/5). Coriolan Overture (Fri., Lon. & Mid. Reg.), No. L1021 (6/6). OTHER PROGRAMME ITEMS RECORDED BY Sir HENRY J. WOOD: Introduction Act 3, "Lohengrin" (Wed., Nat.), No. L1005 (6/6). William Tell Overture (Thurs., Lon. & Mid. Reg.), Nos. 5058-5059 (3s. each).

Sunday: DVORAK'S CARNEVAL Overture (Sir Hamilton Harty and Halle Orchestra) (No. L2036-6s. 6d.). CAPRICCIO ESPAGNOLE (Sir Hamilton Harty and Halle Orchestra) (Nos. 9716-9717-4s. 6d. each).

Monday: CROWN DIAMONDS Overture (Sir Dan Godfrey and Bournemouth Municipal Orchestra) (No. DX77-4s. 6d.). GOTTERDAMMERUNG - Siegfried's Journey (Bruno Walter and Royal Philharmonic Orchestra) (No. L1636-6s. 6d.).

Tuesday: SANDERSON'S POPULAR SONGS - Selection (H.M. Grenadier Guards Band) (No. 9042-4s. 6d.). MUSICAL SWITCH (Plaza Theatre Orchestra) (Nos. 9196-9197-4s. 6d. each). SYLVIA BALLET MUSIC (H.M. Grenadier Guards Band) (No. DX34-4s. 6d. each).

Wednesday: BEETHOVEN'S SYMPHONY No. 8 (Weingartner and Royal Philharmonic Orchestra) (Nos. L1903-L1905-6s. 6d. each). THREE-CORNERED HAT - Final Dance (Madrid Symphony Orchestra) (No. 9684-4s. 6d.).

Thursday: IN A CHINESE TEMPLE GARDEN (Albert W. Ketelbey's Concert Orchestra) (No. 9859-4s. 6d.).

Friday: TSCHAIKOWSKY'S SYMPHONY No. 4 - Scherzo (Mengelberg and Concertgebouw Orchestra) (No. L2369-6s. 6d.). OBERON Overture (Mengelberg and Concertgebouw Orchestra) (Nos. L2312-L2313-6s. 6d. each). BEETHOVEN'S SYMPHONY No. 7 (Weingartner and Royal Philharmonic Orchestra) (Nos. L1896-L1902-6s. 6d. each).

Saturday: HUNGARIAN RHAPSODY No. 1 (Dohnanyi and Budapest Philharmonic Orchestra) (Nos. 9550-9551-4s. 6d. each). BEETHOVEN'S SYMPHONY No. 4 (Sir Hamilton Harty and Halle Orchestra) (Nos. L1875-L1879-6s. 6d. each). LYRIC SUITE - Dance of the Dwarfs (B.B.C. Wireless Military Band) (No. 9845-4s. 6d.).

TILL'S MERRY FRANKS (Brussels Royal Conservatoire Orchestra) (Nos. 9375-9376-4s. 6d. each). LIGHT CAVALRY Overture (Percy Pitt and Court Symphony Orchestra) (No. DX42-4s. 6d.).

Instrumental.

Wednesday: MOLLY ON THE SHORE (Albert Sammons-Violin) (No. 4820-5s.).

Thursday: EVERYBODY'S MELODIES (J. H. Squire Celeste Octet) (No. 9743-4s. 6d.).

Saturday: LIEBESFREUD (Tracha Seidel-Violin) (No. DB29-5s.). CLASSICA - Selection (J. H. Squire Celeste Octet) (No. 9440-4s. 6d.).

Vocal.

Sunday: DO NOT GO, MY LOVE (A. Robert Poole) (No. 5195-5s.). O DIVINE REDEEMER (Dame Clara Butt) (No. 7377-6s. 6d.). DAS WANDERN (Sir George Henschel) (No. D1657-4s. 6d.). BEST OF ALL (Hubert Eisdel) (No. 5986-5s.).

Monday: LOHENGRIN'S NARRATION (William Revell) (No. 9127-4s. 6d.). TRISTAN - Liebestod (Nanny Larsen-Todsen) (No. L2206-6s. 6d.). SONGS OF THE HEBRIDES (Patricia Kennedy-Fraser) (No. 9838-4s. 6d.); (Margaret Kennedy) (No. 9922-4s. 6d.).

Tuesday: IF I WERE KING (Harold Williams) (No. DB118-5s.).

Wednesday: THE TWELVE ROBBERS (Den Oestericks Chort) (No. 9155-4s. 6d.). DREAM O' DAY JILL (Dora Labbette) (No. 4810-5s.).

Thursday: TOM JONES - Waltz Song (Doris Vane) (No. 3579-3s.). VULCAN'S SONG (Norman Allan) (No. 9608-4s. 6d.).

Friday: DON GIOVANNI - Dalla sua pace (Heddie Nash) (No. 9500-4s. 6d.).

Saturday: JUDAS MACCABAEUS - Sound an Alarm (Francis Russell) (No. 9924-4s. 6d.). FOR YOU ALONE (Araldo Lindi) (No. DB173-3s.).

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SEPTEMBER 21

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SUNDAY

MIDLAND REGIONAL



BURTON HARPER, sings in the orchestral concert this afternoon at 3.30.

3.30 An Orchestral Programme

THE MIDLAND WIRELESS ORCHESTRA

Conducted by FRANK CANTELL

BURTON HARPER (Baritone)

JAN BERENSKA (Violin)

ORCHESTRA

Overture, Mignon Ambroise Thomas
Fantasy, Etienne Marcel Saint-Saens

BURTON HARPER

Best of All Raymond Leslie
The Night has a thousand
Eyes del Riego
A Request
Woodforde-Finden

4.0 ORCHESTRA

Andante, Symphony No. 4 (The Tragic) Schubert
The Ox Minuet .. Haydn

JAN BERENSKA

La Capricieuse Elgar
Meditation, Thais Massenet

BURTON HARPER

Rest thee, sad Heart
del Riego
A Song from o'er the Hill Ireland
Trust in God Huhn

ORCHESTRA

Ballet Suite, Hiawatha
Coleridge-Taylor

4.40 JAN BERENSKA

The old Folks at Home
arr. Kreisler
Russian Rhapsody Ranzato

ORCHESTRA

Norwegian Dances Grieg

5.0-5.30 London Regional Programme

7.50 A Religious Service

Conducted by Canon A. W. F. BLUNT

Relayed from St. MARY'S CHURCH, NOTTINGHAM

THE BELLS

Order of Service

Prayer

Hymn, Jesu, the very thought of Thee (178, A. and M.)

Lesson, I Corinthians, chap. xiii

Psalm 15

Address

Anthem, God is a Spirit Sterndale Bennett

Prayers

Hymn, Jesus shall reign where'er the Sun (220, A. and M.)

Blessing

Sevenfold Amen

8.45 National Programme

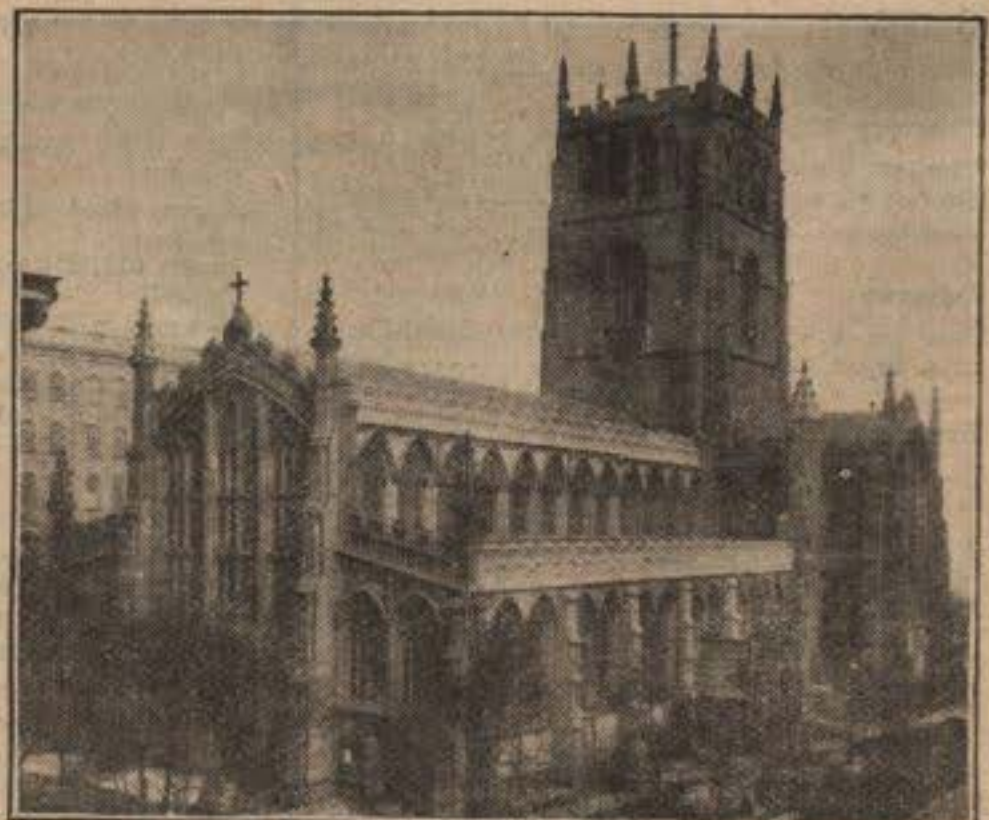
8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

9.0 Midland News

9.5 London Regional Programme

10.30 Epilogue



F. Atkinson

ST. MARY'S CHURCH, NOTTINGHAM, from which a service, with an address by Canon BLUNT, will be relayed to-night at 7.50.

SEPTEMBER 21 ★ 842 kc/s (356.3 m.) ★ SUNDAY

LONDON REGIONAL

3.30 The Wireless Military Band

Conducted by B. WALTON O'DONNELL
CLARA SERENA (*Contralto*)
PARRY JONES (*Tenor*)

BAND
Carnival *Dvorak*

3.40 CLARA SERENA
Wanderers Nacht-
lied
Wiegenlied
Auf dem Wasser zu
singen
Der Tod und das
Mädchen
Schubert

3.48 BAND
Minuet in G *Paderewski*

3.55 PARRY JONES
De Profundis. . . *Ursula Greville*
To Daisies. *Quilter*
Summer Night
Armstrong Gibbs
O that it were so
Frank Bridge

4.5 BAND
L'Apprenti sorcier (The Ap-
prentice Magician). . *Dukas*

4.18 CLARA SERENA
The Cloths of Heaven *Dunhill*
Requiem *Sidney Homer*
From the Land of the Sky Blue Water
Cadman
Inter Nos *Alexander MacFadyen*

4.26 BAND
Marche Militaire *Schubert*

4.32 PARRY JONES
O cease thy singing, Maiden fair. . *Rachmaninov*
Jehabod *Tchaikovsky*
When Night descends *Rachmaninov*

4.42 BAND
Spanish Capriccio *Rimsky-Korsakov*

5.0-5.30 'Beginnings of Christian Theology'
—VIII

9.0 Regional News

9.5 Chamber Music

LESLIE HOLMES (*Baritone*)
THE INTERNATIONAL STRING
QUARTET

ANDRÉ MANGEOT
WALTER PRICE
ERIC BRAY
JACK SHINEBOURNE
Quartet in C *Mozart*

9.30 LESLIE HOLMES
Der Neugierige (The
questioning one). . .
Das Wandern
Des Müllers Blumen
Mein
Schubert

9.40 QUARTET
Three Fantasies . . *Purcell, arr.
Mangeot and Warlock*

9.55 LESLIE HOLMES
Gebot (Prayer)
Auf dem grünen Balcon (On the green
balcony)
Auf ein altes Bild (On an old Picture) . . .
Fussreise (Roving)
Wolf

10.5 QUARTET
Quartet *Fauré*

10.30 Epilogue



Three singers in today's programmes—PARRY JONES (left) and CLARA SERENA, who sing in the afternoon concert, and LESLIE HOLMES (right), the singer in the chamber music concert at 9.5.

The Arian controversy and the Council and Creed of Nicaea; The Story of the First General Council, by the Rev. J. K. MOZLEY, D.D.

8.0 National Programme

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN

THIS WEEK'S BACH CANTATA

Cantata No. 17, 'WER DANK OPFERT, DER PREISET MICH' (For thank-offering we praise Thee, Lord)

FOUNDED on two Biblical passages, one from the Old and one from the New Testament, this Cantata is laid out in two parts. Except for the actual scriptural quotations, the text is not very dignified nor poetic; the meditations which Picander evolved from his subject are rather obvious. The whole Cantata is on the theme of thanksgiving and praise and Bach has given it a splendid sense of exulting. The first chorus has a long introduction by the orchestra, and the voices enter with the same theme in this order—tenor, alto, soprano, and bass. It is a big and impressive opening number. There are two fine arias, for soprano and for tenor, and the closing chorale is one of the simplest in the church cantatas.

Part I

I.—Chorus:

For thank-off'ring we praise Thee, Lord: for Thou shew'st the way, unto the righteous, to Thy Kingdom.

II.—Recitative (Alto):

With one accord the world a silent witness beareth
To God's eternal majesty;
Earth, ocean, ev'n the heaven weareth,
The splendour that His wisdom doth decree;
All Nature sings His praise for ev'ry good He giveth,
For all the bounty of His Hand;

All things on sea or land,
Yea, all that draweth breath and liveth,
Doth praise and thank the Lord, before whose Face we stand.

III.—Aria (Soprano):

Thy mercy, Lord, is great as are the heav'ns above,
Thy Truth ev'n as the skies, endureth, Lord, for ever.
Yea, though man had not known how great Thy pow'r and love,
Thy mighty works had shewn, Thy kingdom passeth never.
So man doth give Thee thanks, Thy goodness always singeth,
For man unto the way of Grace, Thy mercy bringeth.

Part II

IV.—Recitative (Tenor):

There was one who stood among them, who perceived that he was healed again, and turned back, and praised the Lord with voice uplifted, and falling upon his face, before the Saviour, gave thanks unto Him, and lo, he was of Samaria.

V.—Aria (Tenor):

How bounteous is Thy goodness, Lord, to me!
What off'ring shall Thy servant give to Thee?
Lord, I know nought else to bring Thee,
Only thanks and praise to sing Thee.

VI.—Recitative (Bass):

Yea, all I have and am I owe in truth to Thee:
Life, my immortal soul, and all things that I see;
My blessings all are gifts of Thy bestowing,
And streams of Thine own Grace, upon my spirit flowing.
Love, peace, and righteousness, all gladness here below
Are but a foretaste of the joys that I shall know,
My spirit when at last unto Thyself Thou takest
Amid Thy heav'nly host, as one with them Thou makest.

VII.—Chorale:

Ev'n as a father careth for his beloved children all,
So in His mercy shareth whose upon His love doth call.
He hath us in His keeping, although our day is brief
Like corn before the reaping, as flow'r and falling leaf,
Like as the wind that bloweth and passeth swiftly by,
So from the world man goeth, his end is ever nigh.

(English Text by D. Millar Craig. Copyright, B.B.C. 1930.)

Cantatas for the next four Sundays are:—

- Sept. 28. No. 51, 'Jauchzet Gott, in allen Landen' ('Praise Him, all ye Peoples').
- Oct. 5. No. 27, 'Wer weiss, wie nahe mir mein Ende' ('Who knows how soon my last hour neareth').
- Oct. 12. No. 114, 'Ach, lieben Christen, seid getrost' ('Beloved Christians, weep no more').
- Oct. 19. No. 130, 'Herr Gott, dich loben alle wir' ('Lord God, we praise Thee').



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SEPTEMBER 21

CARDIFF

SUNDAY

968 kc/s (309.9 m.)

WESTERN REGION

3.0-6.15 *National Programme*
6.30 A RELIGIOUS SERVICE
(IN WELSH)
Relayed from
CAPEL GOMER, ABERTAWE
(WELSH BAPTIST CHAPEL, SWANSEA)
(Also radiated on 1,554.4 metres)
Trefn Y Gwasanaeth

Gweddi
Emyn 59, Ar for tymhestlog teithio'r wyf
Darllen
Emyn 811, Dwy aden colomon, pe cawn
Gweddi
Cân gan J. BRYNIOG JONES (Arweinydd)
Emyn 665, Y mae un,
uweh law pawb eraill
Pregeth gan y Parch
R. S. ROGERS
Emyn 540, O na allwn, tra
iawn byw
Y Weddi Apostolaidd a'r
Hwyr-Gân
Defnyddir Llawlyfr Moliant
y Bedyddwyr

7.55 MELLS
HARVEST FESTIVAL
EVENSONG

Relayed from
THE PARISH CHURCH OF
THE VILLAGE OF MELLS,
FROME
(National Programme)

THE BELLS
Order of Service
8.0 Hymn (382, Ancient and
Modern), Come, ye faith-
ful people, come
The Order for Evening
Prayer
Psalm 65
1st Lesson, Deuteronomy viii, 10-22
Magnificat
2nd Lesson, St. Luke xii, 16-31
Nunc Dimittis
Creed
Hymn (379, Ancient and Modern), Now thank
we all our God
Sermon by Canon JAMES O. HANNAY
Blessing

8.45 *National Programme*
9.0 West Regional News

9.5 An Orchestral Concert
Relayed from
THE PAVILION, LLANDAFF FIELDS
NATIONAL ORCHESTRA OF WALES
(Cerdorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE
Two Aubades *Lalo*
Suite, The good humoured Ladies
Scarlatti, arr. Tomassini
TREFOR JONES (Tenor) and Orchestra
Celeste Aida (Aida) *Verdi*
THE ORCHESTRA
Italian Caprice *Tchaikovsky*

10.0 *National Programme*

10.30 Epilogue

10.40-11.0 The Silent Fellowship

SWANSEA

1,040 kc/s (288.5 m.)

3.0-6.15 *National Programme*
6.30 *West Regional 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 RELIGIOUS SERVICE
From GEORGE STREET
BAPTIST CHURCH,
PLYMOUTH
Conducted by the Rev.
T. WILKINSON RIDDLE,
assisted by THE CHOIR of
the Church
Organ Prelude, Mr. T.
MARTIN
Hymn, Immortal, Invisible,
God only Wise (B.C.H.,
No. 29)

Invocation and Lord's Prayer; Magnificat
Scripture Lesson
Anthem, Evening and Morning *Oakeley*
Intercessions
Hymn, Love Divine, all loves excelling (B.C.H.,
No. 334)
Address by the Rev. T. WILKINSON RIDDLE
Hymn, The Day is past and over (B.C.H., No.
686)

Benediction
8.45 *National Programme*
9.0 Local News
9.5 *National Programme*
10.30 Epilogue

BOURNEMOUTH

3.0-6.15 *National Programme*
7.55-10.30 *National Programme*
10.30 Epilogue

MANCHESTER

797 kc/s (376.4 m.)

3.0:—National Programme. 4.15:—A Programme of Russian
Music. 6.0-6.15:—National Programme. 8.0:—Students'
Missionary Campaign. A Special Service. Relayed from Bradford
Cathedral. (From Leeds.) 8.45:—National Programme. 9.0:—
North of England News. 9.5:—Chamber Music (Manchester
and Leeds). 10.30:—Epilogue.



Canon JAMES O. HANNAY
gives the sermon at this evening's
Harvest Festival service, which
Cardiff is relaying from the parish
church of the village of Mells,
Frome, at 7.55.

FREE

A STATION IDENTIFIER AND LOG MAP OF EUROPE, printed on card in colours, which will meet the needs of every listener, is given free with the greatly enlarged October number of the "Wireless Magazine," on sale to-day, at 1/-



140 PAGES

Some of the Contents.

Full working details of a new Four-valver, by W. James, A screened-grid Three, An A.C. Two, and an H.T. Unit. Sir John Reith on "A Challenge to the B. B. C." Sunday Programmes, opinions from 19 celebrities. Special service of free advice to prospective Buyers. Tests of five new Commercial Sets. All the latest information about the new season's productions, as seen at Olympia.

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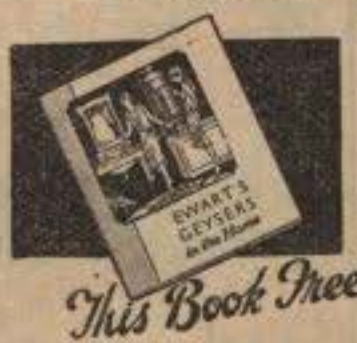
MORNING NOON and NIGHT



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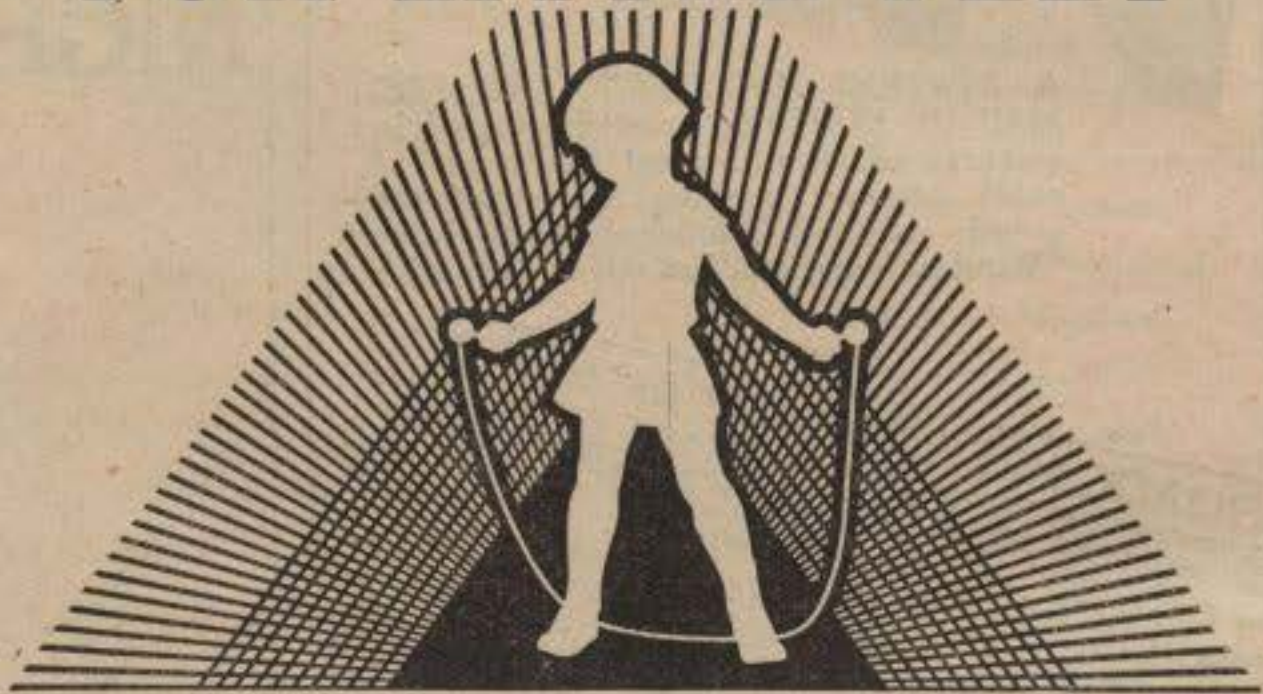
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SEPTEMBER 22 1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

MONDAY

NATIONAL PROGRAMME

10.15 THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45-11.0 BOYS AND GIRLS AT WORK—I
Miss JULIA VARLEY: 'Home and the Factory'

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
AUSTIN CARNEGIE (Baritone)

EDGAR T. COOK
Prelude }
Cantilene } Pierné
Scherzo }
Larghetto from Clarinet Quintet
Mozart, arr. Best

AUSTIN CARNEGIE
I praise Thee, O Lord } (St. Paul) Mendelssohn
For know ye not }
Requiem Sidney Homer

EDGAR T. COOK
Sonata No. 1, in F Stanford

AUSTIN CARNEGIE
Just for today Blanche E. Seaver
The Birds H. Haley Simpson
Thanks be to God Stanley Dickson

EDGAR T. COOK
Scherzo Harvey Grace
Prelude and Fugue on 'Bach' Liszt

1.15-2.0 An Orchestral Concert
Relayed from
THE NATIONAL MUSEUM OF WALES
(From Cardiff)

NATIONAL ORCHESTRA OF WALES
(Cerddoria Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE

Overture, Iphigenia in Aulis Gluck
Suite, Water Music Handel, arr. Harty
Three Pieces (The Mastersingers) Wagner

2.10 FOR THE SCHOOLS
Mlle. CAMILLE VIÈRE and Monsieur E. M. STÉPHAN
French Dialogue—I
Dans une grande gare, et le voyage en chemin-de-fer jusque dans la banlieue

2.25 Interlude

2.30 Miss RHODA POWER: 'Children of other days; The Middle Ages—I, The Fisher-boy and St. Columba'

3.0 Interlude

3.5 Miss RHODA POWER: Stories for Younger Pupils—I, The Wishing-skin (Hungarian)

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

4.15 A Concert
PAULA ST. CLAIR (Contralto)
CARL WEBER }
MAUDE DIXON } (Pianofortes)

5.15 The Children's Hour
'The Snowy-breasted Pearl' and other Piano-forte Solos played by CECIL DIXON
'Beauty and the Beast' from 'What Happened Then' (W. M. Letts)
'The Sergeant of the Line,' and other Songs Sung by ARTHUR WYNN
The end of the Story of 'Brook and the Pine Marten' (H. Mortimer-Batten)

6.0 Poetry of Today—IV

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

6.40 The Foundations of Music
BACH'S UNACCOMPANIED MOTETS
Sung by THE WIRELESS SINGERS

7.5 Miss V. SACKVILLE-WEST: 'New Books'

7.25 Dr. A. D. IMMS: 'Insect Control by Aeroplane'

7.45 RECITAL OF SONGS BY ANTON DVORAK
ANNA FILIPOVA (Soprano)

Gute Nacht (Good Night) } Folk Songs
The Mower }
Loved and Lost }
Silent Woods }
Songs my Mother taught me } Gypsy Songs
Tune thy Strings, O Gypsy }
Freer is the Gypsy }
Cloudy Heights of Tatra

8.0 'R.U.R.'
(‘ROSSUM'S UNIVERSAL ROBOTS’)
(For details see below)

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

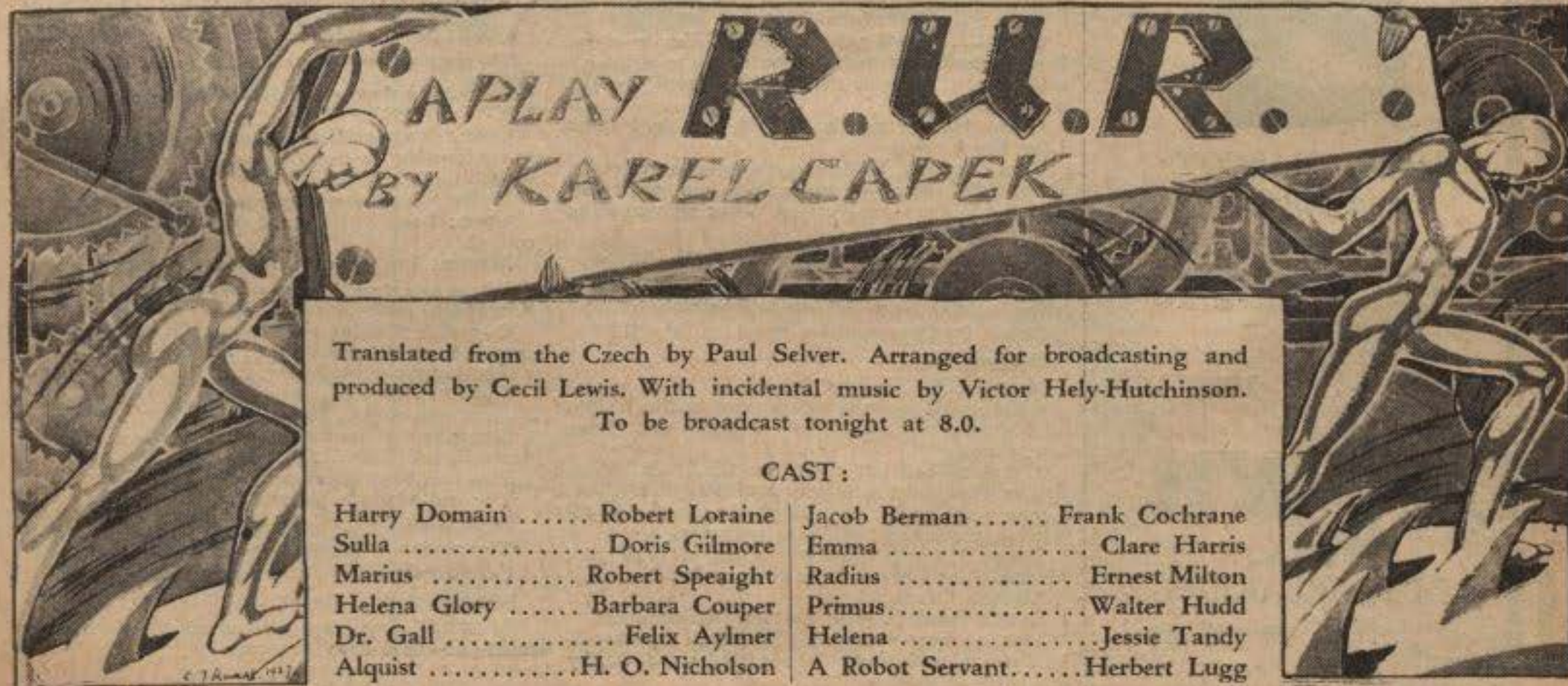
9.55 Topical Talk

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

10.20 An Orchestral Concert
THE B.B.C. ORCHESTRA
Conducted by LESLIE WOODGATE
Suite, The Land of Nod Clifton Parker
MARK RAPHAEL (Baritone) and Orchestra
Three Shakespearean Songs Quiller
It was a Lover and his Lass
Take, O take those Lips away
Blow, blow, thou Winter Wind

ORCHESTRA
Suite, As you like it Quiller
(1,554.4 m. only)

11.0-12.0 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by SID BRIGHT, and THE PICCADILLY GRILL BAND, directed by JERRY HOBY, from THE PICCADILLY HOTEL



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Marius	Robert Speaight	Radius	Ernest Milton
Helena Glory	Barbara Couper	Primus	Walter Hudd
Dr. Gall	Felix Aylmer	Helena	Jessie Tandy
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SEPTEMBER 22

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MONDAY

MIDLAND REGIONAL

12.0 *London Regional Programme*

2.0-3.0 LOZELLS PICTURE HOUSE ORCHESTRA
Conducted by ERNEST PARSONS

Selection, Iolanthe Sullivan
Overture, Norma Bellini
Serenade Strauss
Ballet Music (Sicilian Vespers) Verdi
Romance, Le Soir (Evening) Gounod
Suite, Yankiana Thurban

5.15 *The Children's Hour*

'The Story of the Magic Fiddle'
by MARGARET KENNEDY
TONY will entertain
THOMAS FREEMAN (*Violoncello*)
'Joan's opportunity,' a School Story for Girls
by MARY RICHARDS

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 *Light Music*

THE MIDLAND PIANOFORTE SEXTET
Under the direction of FRANK CANTELL
Fantasy Overture, Three Days Lotter
Selection, Rigoletto Verdi

GEOFFREY DAMS (*Tenor*)

Annabel Lee Martin Shaw
Soft-footed Snow Sigurd Lie
In Summertime on Bredon Graham Peel

SEXTET

Siciliana Pergolesi
Rigaudon de Dardanus Rameau

7.20 JAMES DONOVAN (*Saxophone*)

Czardas Monti
Vanity Waltz Wiedaft

GEOFFREY DAMS

Damask Roses; Kill a Glass with golden Wine;
My Life's Delight Quilter

SEXTET

Songs of the Hebrides arr. Kennedy-Fraser

7.47 JAMES DONOVAN

Cafeteria Graham
Romantic Waltz Klickmann

SEXTET

Dance of the Comedians (The Bartered Bride)
Smetana

8.0 *London Regional Programme*

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.55 Midland News

10.0-11.0 *London Regional Programme*

RED TABS

(Continued from page 604.)

C.-IN-C.: Ah, I'm glad you can see it that way. Vital to be able to take the broad view, Gore. I'm glad. But at the same time I should like to tell you how sorry I am for you personally. I'm asking you to do a damnable thing. I can only ask you to believe that I find it equally damnable to be in the position of having to ask you to do it.

GORE: I'm sure of that, sir.

C.-IN-C.: Thank you. (Pause.) I'm so sorry. I never poured out that tea after all. I'm afraid it's cold by now. Mayne shall justify himself, and get us some more.

GORE: Not for me, sir. (Slowly): I don't think I feel like it—now.

C. IN C.: Well, I'll leave you to think over details, and then I'll come back and we'll go and have a chat with Sir Walter—we must see about strengthening your gunners.

(His voice fades and the door shutting cuts it off.)

(Fade up the tramp of men marching.)

(Gore's steps as he goes to the window. His position should be marked by further distance here from the microphone.)

GORE: By George, those chaps march well!

(Door opens, shuts.)

MAYNE: Did Sir John ring, sir?

GORE (to microphone): He's gone to Sir Walter. Oh, Mayne, do you happen to know what those troops are?

MAYNE: Good lot, don't you think, sir? Yes, they're some of the 89th Brigade of the 25th Division—your new Division, sir. As good a crowd as you'll find, sir, if you don't mind my saying so.

GORE: My own division! I see. Thank you, Mayne. Can I have a car in about an hour?

MAYNE: Of course, sir.

GORE: I shall be going up to my headquarters.

MAYNE: Very good, sir. I'll put in a packet of sandwiches—and would you prefer some whisky or a bottle of champagne?

GORE: Champagne! Sounds a trifle odd for a war.

MAYNE: Oh, just to celebrate you getting the Division, sir.

(Pause.)

GORE (almost hysterical): To celebrate my Division! (Calm again). Thank you very much—it's a nice idea of yours, Mayne, but I don't really feel much like a celebration this evening.

MAYNE: I see, sir. Whisky, then.

(Door shuts.)

GORE: My own division!

(The tramp and the singing slowly fade out into the distance. Gunfire.)

(Slowly fade in the sound of a car driven at high speed, marking it early by the noise of a klaxon.)

GORE: It was good of General Herriot to loan you to me for a day or two, Mayne. How much longer do you think?

MAYNE: Not more than quarter of an hour, sir.

GORE: I see. I'll try and sleep then, I'm feeling cooked.

MAYNE: I'm afraid the road's none too good, sir.

(Fade up noise of car. As soon as voices begin, add echo, so as to stamp their 'dream' quality.)

C.-IN-C.: Nothing but a successful offensive can save us from losing the war. . . .

Vital to take a broad view. . . .

Got to be done. . . .

I can rely on you, General Gore. . . .

(Louder.) Your division will attack in force between X and Z. . . . April 2. . . .

You will be repulsed. . . .

You will be cut to pieces. . . .

Look at the map. . . . It has got to be done. . . .

(These sentences are linked by noise of car rising to a fierce roar.)

GORE (crying out): For heaven's sake, sir—no!

(Grinding of brakes. Silence.)

MAYNE: I beg your pardon, sir. I think you must—er—have been dreaming.

(To be continued.)

SEPTEMBER 22 ★

842 kc/s (356.3 m.) ★

MONDAY

LONDON REGIONAL

12.0 A Ballad Concert
Haydn Wood's Songs
BERTRAM DAVIS (Tenor)
PHYLLIS ANDERSON (Soprano)

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 BIRMINGHAM
(From Midland Regional)

Selection, Iolanthe ..Sullivan
Overture, Norma Bellini
Serenade Strauss
Ballet Music (Sicilian Vespers) Verdi
Romance, Le Soir (Evening) Gounod
Suite, Yankiana.....Thurhan

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

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

6.40 Popular Band Programme

NOEL EADIE (Soprano)
HARRY BRINDLE (Baritone)
CALLENDERS' BAND
Overture, Crown Diamonds Auber

6.48 NOEL EADIE
Care Selve.....Handel
A Pastoral.....Veracini
Alleluja.....Mozart

6.56 BAND
Excerpts from L'Arl'sienne (The Maid of Arles).....Bizet

7.8 HARRY BRINDLE
The Desert.....Emanuel
In Cellar cool.... Old German

TONIGHT'S PROMENADE CONCERT,
to be relayed from the Queen's Hall at 8.0, is a WAGNER CONCERT.



Sir HENRY WOOD

THE B.B.C. SYMPHONY ORCHESTRA
conducted by Sir HENRY WOOD



FRANCIS RUSSELL

Soloists :
FRANCIS RUSSELL (Tenor)
JOSEPHINE WRAY (Soprano)

PROGRAMME :

Imperial March (Kaisermarsch)
Wotan's Spear and the Sleeping Brunnhilde (Siegfried)

FRANCIS RUSSELL and Orchestra
Lohengrin's Narration (Lohengrin)

ORCHESTRA

Siegfried's Journey to the Rhine (The Dusk of the Gods)

JOSEPHINE WRAY and Orchestra
Isolda's Death-Song (Tristan and Isolda)

ORCHESTRA

Prelude Act III
Dance of the Apprentices
Procession of the Masters
Homage to Sachs

(The Master-singers)

Ride of the Valkyries (The Valkyrie)



JOSEPHINE WRAY

7.16 BAND
Berceuse (Cradle Song) Bach, arr. Ord Hume
Euphonium Solo, Toreador Song Bizet
(Mr. W. SLOANE)

7.24 NOEL EADIE
I know a Bank... J. Harrison
So early in the Morning O. G. Gwyther
A Prayer to our Lady Donald Ford
Love's Philosophy..... Delius

7.32 BAND
Selection, Stephen Adams' Songs
arr. Ord Hume

7.44 HARRY BRINDLE
Bois Epais (Sombre Woods) arr. A. L.
Water Boy arr. Avery Robinson
Father O'Flynn Old Irish, arr. Stanford

7.52 BAND
Song.....Schumann
Polonaise.....Chopin

8.0 Promenade Concert
FRANCIS RUSSELL (Tenor)
JOSEPHINE WRAY (Soprano)
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
(See centre of page)

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

9.55 Regional News

10.0 DANCE MUSIC
JACK PAYNE and his B.B.C. DANCE ORCHESTRA

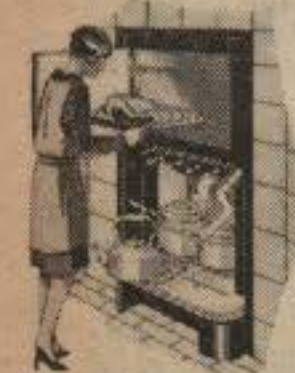
10.30-12.0 THE PICCADILLY PLAYERS, directed by SID BRIGHT, and THE PICCADILLY GRILL BAND directed by JERRY HOEY, from THE PICCADILLY HOTEL

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SEPTEMBER 22

CARDIFF

MONDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 An Orchestral Concert

Relayed from

THE NATIONAL MUSEUM OF WALES

(National Programme)

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, Iphigenia in Aulis Gluck
Suite, Water Music Handel, arr. Hartig
Three Pieces from The Mastersingers . . . Wagner

2.10 National Programme

5.15 THE CHILDREN'S HOUR

'THE CHILDREN'S WAY OF THE WORLD'

'Here we go round the Mulberry Bush'

by

IFAN KYRLE FLETCHER

6.0 LEIGH WOODS: 'West of England Sport'

6.15 National Programme

10.10 West Regional News

10.20-11.0 A Light Orchestral Programme

NATIONAL ORCHESTRA OF WALES

(Cerddorfa Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, Plymouth Hoe John Ansell
Solveig's Song Grieg
Suite, Harvest Time Haydn Wood
Three Eastern Pictures Alfred Pratt

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 National Programme

2.10 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

2.10 National Programme

5.15 THE CHILDREN'S HOUR

'BEAUTY AND THE BEAST'

from

'What Happened Then'

(W. M. Letts)

Violin Solos by IRENE BUCKINGHAM

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

2.10-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.10 National Programme

3.20 An Afternoon Concert

THE NORTHERN WIRELESS ORCHESTRA

JACK PICKLES (Pianoforte)

WILLIAM KIMBER (Baritone) (From Leeds)

5.15 THE CHILDREN'S HOUR

6.0 WOMEN'S LIVES IN OTHER LANDS—III

Mrs. HILDEGARD A. BRASSARD: 'The German Woman'

6.15 National Programme

10.10 North of England News

10.20-11.0 A Musical Tour of Europe

II, LIGHT FRENCH MUSIC

THE NORTHERN WIRELESS ORCHESTRA

The Editor has pleasure in announcing the publication, beginning in next week's issue, of a series of articles entitled

MASK TO MICROPHONE

in which Mr. Ivor Brown, the distinguished Dramatic Critic of *The Observer*, will outline with brilliant simplicity the History of Drama.

A Rechargeable H.T. Battery!

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The chief feature of this new method is that it avoids the use of English and enables you to learn French in French, German in German, Italian in Italian, and Spanish in Spanish.

Instead of laboriously translating English phrases into their foreign equivalents and *vice versa*, you learn the Foreign language in question in that language—and you can do this even if you do not know a single word of it to begin with.

Consequently there are no vocabularies to be laboriously memorised: you learn the words you require by actually using them and in such a way that they easily remain in your mind.

Smooths Away Grammatical Difficulties.

Another great advantage of the new method is that it smooths away Grammatical difficulties. Many people fail to learn Foreign languages because of these difficulties. They are bored by the rules and exceptions which they are told they must master. So they give up the attempt. But the Pelman method introduces you to the French, German, Italian or Spanish language straight away. You learn to speak, read, write and understand the language from the start. And you "pick up" a good deal of the grammar almost imperceptibly as you go along. This fact, by itself, has made the Pelman method exceedingly popular with those who want to learn a Foreign language quickly and with the minimum of effort.

Here are a few extracts from letters sent in by readers who have adopted the new method of learning Foreign languages:—

"I can read and speak with ease, though it is less than six months since I began to study Spanish." (S. M. 181.)

"I have spent some 100 hours on German, studying by your methods; the results obtained in so short a time are amazing. With the aid of a dictionary, on account of the technical vocabulary, I find I can master German scientific reports published in their own tongue. I cannot tell you what a help this will be in my work. The whole system is excellent." (G. P. 136.)

"In three months I have already learnt more Italian than I should have learnt in many years of study in the usual way." (I. M. 124.)

"I have learned more French this last four months than I did (before) in four years. I enjoyed the Course thoroughly." (W. 149.)

"The 'no translation' system saves endless time and gives one a better grasp of the (German) language in a much shorter time than the older methods." (G. C. 256.)

"The claims made by the Institute as to the value of the Course in German are not exaggerated. The interest of the study is maintained throughout." (G. S. 270.)

"I have obtained a remunerative post in the City solely on the merits of my Italian. I was absolutely ignorant of the language before I began your Course eight months ago." (I. F. 121.)

"I took up your Course with a view to improving my French for the Intermediate Arts exam. of London. You will be pleased to hear that I passed in French, and I feel it was largely owing to your excellent Course." (W. 794.)

"I have enjoyed the whole Spanish Course extremely. I would never have thought that a language could have been taught so easily and efficiently. I can now listen to talks from Spanish wireless stations with pleasure, quite apart from that of self-satisfaction in understanding the language." (S. T. 319.)

"Although I have little aptitude for languages I have acquired in a very short time sufficient knowledge of Spanish to be able to read with enjoyment, classic and modern authors." (S. M. 188.)

"I have learnt more (Italian) in these few short weeks than I ever learnt of French (by the old system) in several years. It is perfectly splendid and I have very much enjoyed the Course." (I. L. 108.)

"My first fortnight was spent in Vienna. After only six weeks of your German Course (with no knowledge of German previously) I was able to speak well enough to go anywhere on my own, and to buy things for others." (G. P. 111.)

"My son started your Course in French, and went as far as the sixth work sheet (Part II), when he went away to School and therefore could not further continue with the Course. I have just received the result of the School Certificate Examination and he has passed in all his subjects with the Credit Mark which entitles him to exemption from the London Matriculation Examination. He always stood well in his form in French, usually being third. We attribute his success in French to the foundation laid down by his study of this portion of your Course. He held his own in this subject with lads who had studied French for about three times his period." (B. 666.)

In fact, everyone who has followed the new Pelman method is delighted with its ease, simplicity, interesting nature, and masterly character.

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This new method of learning languages is explained in a little book entitled "The Gift of Tongues." There are four editions of this book, one for each language. The first explains the Pelman method of learning French; the second explains the Pelman method of learning German; the third explains the Pelman method of learning Spanish; the fourth explains the Pelman method of learning Italian.



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State which book you want and a copy will be sent you by return, gratis and post free. Write or call for it to-day.

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Please send me a free copy of "The Gift of Tongues," explaining the new Pelman method of learning

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GERMAN,
ITALIAN,

} Cross out three of these.

without using English.

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SEPTEMBER 23 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'—II
 'Fruit from British Orchards'
 Mr. W. SEABROOK
 11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)
 12.0 A Ballad Concert
 VICTORIAN BALLAD COMPOSERS—II
 BEATICE ELBURN (Mezzo-Soprano)
 WYNN AJELLO (Soprano)
 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
 2.10 FOR THE SCHOOLS
 Mr. ERIC PARKER: 'Out of Doors Week by Week, I—Autumn Moths and Butterflies'
 2.25 Interlude
 2.30 Sir WALFORD DAVIES: I, Bonnie Tunes. Music—(a) Beginners' Lesson, (b) Miniature Concert, (c) Advanced Lesson
 3.30 Interlude
 3.35 Monsieur E. M. STÉPHAN: 'Early Stages in French'
 4.0 Interlude
 4.5 SPECIAL TALK FOR SECONDARY SCHOOLS—I 'Careers': Capt. P. P. ECKERSLEY, 'Electrical Engineering.'
 4.25 Interlude

4.30 THE PRINCE OF WALES' PLAYHOUSE ORCHESTRA
 Conducted by FRANK WESTFIELD
 Relayed from LEWISHAM
 March, Austria Nowotny
 Overture, Lustspiel Bolm
 Selection, Tannhäuser Wagner
 Ballad, Say a little Prayer Nicholls
 Waltz, Falling in Love again Hollander
 Intermezzo, The Grasshopper's Dance Bucalossi
 Selection, The Love Parade Schertzinger
 5.15 The Children's Hour
 'WALTER DISAPPEARS'
 from 'JOHN TRUSTY' (S. G. Hulme Beaman)
 Arranged as a Dialogue Story with Incidental Music played by THE GEORGIAN TRIO
 6.0 Topical Talk
 6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
 6.40 The Foundations of Music
 BACH'S USACCOMPANIED MOTETS
 Sung by THE WIRELESS SINGERS
 7.0-7.20 MR. JAMES AGATE: 'Plays and the Theatre'
 7.25 ENGLISH LETTER WRITERS—IV
 7.45 Vaudeville
 PETER HADDON and ROSIE MORAN (of 'SONS O' GUNS') in 'STAR GAZING'
 Dialogue and Lyrics by HOLT MARVELL
 Original Numbers by GEORGE POSFORD
 ALFREDO RODE Violinist
 ELIZABETH POLLOCK Impersonations
 MABEL MARKS Light Comedy Songs at the Piano
 GILLIE POTTER The Popular Comedian
 DESIREE ELLINGER the famous musical comedy star
 The Famous Musical Comedy Star

JACK PAYNE and his B.B.C. DANCE ORCHESTRA
 9.0 THE WIRELESS MILITARY BAND
 Conducted by B. WALTON O'DONNELL
 WALTER GLYNNE (Tenor)
 BAND
 Overture, Les Dragons de Villars (The Dragoons of Villars) Maillart
 9.7 WALTER GLYNNE
 Clarinda Orlando Morgan
 A Thought Margaret Woolmer
 The Love Lily Bothwell Thompson
 9.15 BAND
 Rhapsodic Dance, The Bamboula
 Coleridge-Taylor
 9.24 WALTER GLYNNE
 Eleanore Coleridge-Taylor
 A Farewell Liddle
 9.32 BAND
 Tango Albeniz, arr. R. J. F. Howgill
 March, The Spirit of Pageantry Fletcher
 9.45 'The Second News'
 WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN
 10.0 Topical Talk
 10.15 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices
 10.25 DANCE MUSIC
 JACK HARRIS'S GROSVENOR HOUSE BAND, from GROSVENOR HOUSE
 11.15-12.0 BILLY COTTON and his BAND, from CIRO'S CLUB
 12.0-12.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)



PETER HADDON (picture on the left) and ROSIE MORAN (right), two of the principals of 'Sons o' Guns,' will broadcast in 'Star Gazing,' dialogue and lyrics by Holt Marvell, original numbers by George Posford in this evening's Vaudeville, at 7.45, which will include also

ALFREDO RODE violinist


ELIZABETH POLLOCK impersonations

MABEL MARKS light comedy songs at the piano

GILLIE POTTER the popular comedian

DESIREE ELLINGER the famous musical comedy star

JACK PAYNE AND HIS B.B.C. DANCE ORCHESTRA.



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SEPTEMBER 23

626 kc/s (479.2 m.)

TUESDAY

MIDLAND REGIONAL

12.0 *London Regional Programme*

1.0 **EDWIN J. GODBOLD**
At THE PICTURE HOUSE ORGAN
Relayed from LOZELLS, BIRMINGHAM
Overture, Stradella *Flotow*
Intermezzo, The Grasshopper's Dance *Bucalossi*
Serenade, Harlequin's Millions *Drigo*
Potpourri, A Musical Switch *Alford*
Ballad, Absent *Metcalf*
March, Blaze away *Holzmann*
Ballet Music, Sylvia *Delibes*

6.40 **PATTISON'S SALON ORCHESTRA**

Under the direction of **NORRIS STANLEY**
Relayed from THE CAFÉ RESTAURANT, CORPORATION STREET, BIRMINGHAM
Overture, Athalie *Mendelssohn*
Serenade *Braga*
NORRIS STANLEY (Violin)
Valse lente *Merikanto*
Rondo *Mozart, arr. Kreisler*
Minuet *Beethoven*



THE NAVE OF COVENTRY CATHEDRAL. An organ recital by Dr. Harold Rhodes will be relayed from the Cathedral this evening from 7.30 to 8.0.

2.0-3.0 **Light Music**

THE MIDLAND WIRELESS ORCHESTRA

Conducted by **FRANK CANTELL**

March, The Spirit of Pageantry *Fletcher*
Selection of Wilfred Sanderson's Songs
Japanese Scene, In fair Tokio *Clarke*
The Kiltie's Courtship *Gordon Mackenzie*
Selection, Philemon and Baucis *Gounod*
Suite, Tales by Moonlight *Thomas*

5.15 **The Children's Hour**

'Denimer Fair,' a Play, by **FLORENCE M. AUSTIN**
Songs by **HAROLD CASEY (Baritone)**
HAROLD MILLS (Violin)

6.0 *London Regional Programme*

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

ORCHESTRA

Fantasy, Manon *Massenet, arr. Alder*
Melody in F *Rubinstein, arr. Mulder*
Song without words *Tchaikovsky*
Intermezzo, The Merry Nigger *Squire*

7.30 **Organ Recital**

by **Dr. HAROLD RHODES**

Relayed from COVENTRY CATHEDRAL
Introduction and Fugue (Sonata in E Minor) *Rheinberger*
Cantilène Pastorale *Guilman*
Fugue à la Gigue *Bach*
Third Breton Rhapsody *Saint-Saëns*
Sketch in D Flat *Schumann*
Concert Overture in C Minor *Hollins*

8.0 *London Regional Programme*

9.45 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.0 **Midland News**

10.5-10.30 'Come, Pipe a Song'

THE MIDLAND WIRELESS CHORUS
Under the direction of **CHARLES BREWER**

SEPTEMBER 23 ★ 842 kc/s (356.3 m.) ★ TUESDAY
 LONDON REGIONAL

12.0 A Concert
 OLGA ODIN PEARSE (*Soprano*)
 GEORGE HOCKING (*Baritone*)
 JOY SMITH (*Pianoforte*)



Claude Harris

KATHLEEN LONG

plays a Mozart pianoforte concerto in to-night's Prom.

1.0 REGINALD FOORT
 At THE ORGAN OF THE REGENT CINEMA,
 BOURNEMOUTH
 Relayed from BOURNEMOUTH

2.0-3.0 Light Music
 THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CASTELL
 (From Midland Regional)
 March, The Spirit of Pageantry Fletcher
 Selection of Wilfred Sanderson's Songs
 Japanese Scenes, In fair Tokio Clarke
 The Kiltie's Kourship Gordon Mackenzie
 Selection, Philemon and Baucis Gounod
 Suite, Tales by Moonlight Thomas

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

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

6.40 An Orchestral Concert
 ESTHER COLEMAN (*Contralto*)
 RAYMOND NEWELL (*Baritone*)
 THE B.B.C. ORCHESTRA
 Conducted by JOHN ANSELL

Divertissement Lalo

7.0 RAYMOND NEWELL
 The Carpet Sanderson
 The Menin Gate Bowen

7.8 ORCHESTRA
 Gavotte and Minuet Raff

7.14 ESTHER COLEMAN
 Plaisir d'amour Martini
 Le Miroir Gustave Ferrari
 Mon âme à ton cœur s'est donnée
 Frédéric D'Erlanger
 Après un rêve Fauré

7.22 RAYMOND NEWELL
 If I were King Costo
 Ma Belle Friml
 Standing by Pawley

7.30 ORCHESTRA
 Habanera Chabrier
 Don Juan's Serenade Tchaikovsky

7.38 ESTHER COLEMAN
 To a Waterlily at Evening Herbert Bedford
 Take, O take those Lips away A. L.
 Cradle Song M. van Someren-Godfrey
 The Bird of the Wilderness .. Edward Horsman

7.46 ORCHESTRA
 La Jota Aragonésa Saint-Saëns
 Minuet Suk
 Joan of Arc Godard

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



Raphael

SAMUEL DUSHKIN

will broadcast a short violin recital tonight at 10.5.

THE B.B.C. SYMPHONY ORCHESTRA
 (Leader, CHARLES WOODHOUSE)
 Conductor, SIR HENRY WOOD
 Introduction, Act II, Königskinder (Royal Children) Humperdinck



Sasha

ELSIE SUDDABY

is the singer in the Promenade Concert to-night.

ELSIE SUDDABY (*Soprano*) and Orchestra
 Aria, With Verdure clad (The Creation) .. Haydn
 KATHLEEN LONG and Orchestra
 Pianoforte Concerto in B Flat (K. 456) .. Mozart
 ELSIE SUDDABY and Orchestra
 Symphony No. 4 in G Mahler

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

10.0 Regional News

10.5-10.30 Violin Recital
 by SAMUEL DUSHKIN

Ciaccona Vivaldi, arr. Auer
 Mélodie Arabe Glazounov
 Ripples Mussorgsky, arr.
 Gopak (Russian Dance) Dushkin
 La Fille aux cheveux de Lin (The Girl with the
 flaxen Hair) Debussy
 Spanish Dance de Falla

This Week's Epilogue:

'THE EARTH IS THE LORD'S'
 'IN WISDOM HAST THOU MADE THEM ALL'
 Ancient and Modern, 12, O Strength and
 Stay
 Wisdom xiii, 1-9
 Ancient and Modern, 297, Songs of Praise
 the Angels sang
 St. John i, 1-4

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SEPTEMBER 23

CARDIFF

TUESDAY

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WESTERN REGION

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.10 National Programme
- 5.15 THE CHILDREN'S HOUR
'CROSSING THE BRIDGE TO LONG AGO SOMERSET'
V—'ALFRED'
by
IRENE GASS
- 6.0 Brigadier-General W. H. H. WATERS, C.M.G.,
C.V.O.: 'Hunger'
- 6.15 National Programme

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

PLYMOUTH

1,040 kc/s (288.5 m.)

- 7.0 Egwyl Gymraeg
A WELSH INTERLUDE
'PYNCIAU'R DYDD YNG
NGHYMRU'
Gau
Yr. Athro E. ERNEST HUGHES
'CURRENT TOPICS IN WALES'
A Review, in Welsh,
by
Professor E. ERNEST HUGHES
(Swansea Programme)



Brigadier-General
W. H. H. WATERS, C.M.G.,
C.V.O., will give a talk on
'Hunger' from Cardiff this even-
ing at 6.0.

- 7.25 National Programme
- 9.0 THE BAND OF H.M.
WELSH GUARDS
(By permission of
Col. R. E. K. LEATHAM, D.S.O.)
Director of Music, Capt.
ANDREW HARRIS

Relayed from
BRISTOL'S ANNUAL EXHIBITION, COLSTON HALL,
BRISTOL

- Folk Songs:
Seventeen come Sunday... } Vaughan Williams
Folk Songs from Somerset }
Welsh Melodies, The Leek arr. Myddleton
Toreador et Andalouse Rubinstein
Selection, Dorothy Cellier
Waltz Memories, Old and New ... Debroy Somers

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

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 National Programme
- 2.10 National Programme
- 5.15 THE CHILDREN'S HOUR
'WALTER DISAPPEARS'
from
'John Trusty'
by S. G. HULME BEAMAN
- 6.0 National Programme

7.0 Major R. C. CAMPBELL: 'A Review of
past and present Cricket in Devon'

- 7.25 National Programme
- 10.15 Local News
- 10.25-12.0 National Programme

BOURNEMOUTH

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 12.0-1.0 National Programme
- 2.10-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

- 10.15 THE DAILY SERVICE
- 10.30-11.0 National Programme
- 2.10 National Programme
- 5.15 West Regional Programme
- 6.15 National Programme
- 7.0 EGWYL GYMRAEG
(A WELSH INTERLUDE)
(West Regional Programme)

MANCHESTER

797 kc/s (376.4 m.)

10.15:—The Daily Service. 10.30-11.0:—National Programme. 12.0:—Gramophone Records. 1.15-2.0:—The Manchester Tuesday Midday Society's Concert. Relayed from The Houldsworth Hall, Manchester. The Northern Wireless Orchestra. (Leader, John Bridge.) Conducted by T. H. Morrison. Flute, Cissie Locke. 2.10:—National Programme. 4.30:—An Orchestral Concert. (From Newcastle.) Relayed from The Spa, Whitby. The Municipal Orchestra. Conducted by Frank Gomez. Reginald Stead (Violin); Raymond Lilley (Viola); May Bartlett (Violoncello); John H. Hanson (Double Bass); Maurice Arnold (Pianoforte). 5.15:—The Children's Hour. 6.0:—Mr. A. A. Harrison: 'September in Salzburg and Salzburggut.' (From Leeds). 6.15:—National Programme. 7.0:—Sir Percy Jackson: Northern Experiments in Broadcast Adult Education. (From Leeds.) 7.25:—National Programme. 9.0:—A Musical Tour of Europe—III, Spanish Dances. The Northern Wireless Orchestra. 9.45:—National Programme. 10.15:—North of England News. 10.25-12.0:—National Programme.

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Radio

Just take the run-down H.T. battery out of your set and substitute a Regentone Mains Unit. Connect the leads which originally went to the H.T. battery to the Mains Unit and the leads on the Mains Unit to the L.T. Accumulator. NOW YOU HAVE AN ALL-ELECTRIC RECEIVER. No more expense with new H.T. batteries, no more trouble having L.T. Accumulators charged, just simple, economical, care-free Radio.

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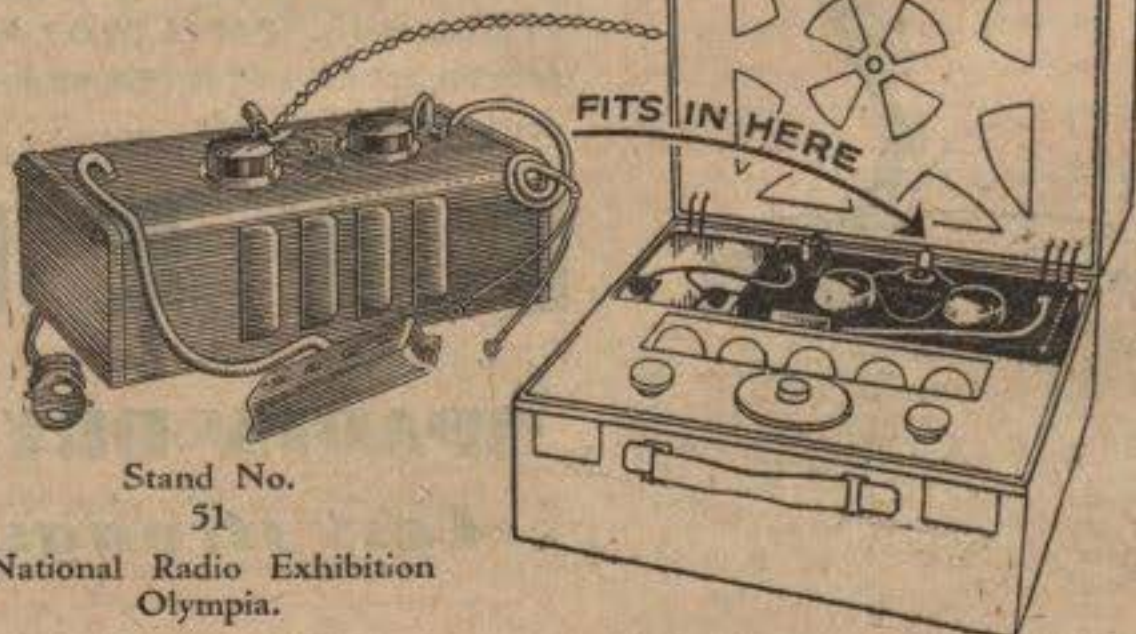
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SEPTEMBER 24 1,148 kc/s (261.3 m.) * 193 kc/s (1,554.4 m.) WEDNESDAY NATIONAL PROGRAMME

10.15 THE DAILY SERVICE
10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST
10.45-11.0 Mrs. STOCK: 'Current Events'
11.0-11.30 Experimental Television Transmission by the Baird Process
(356.3 m. Vision; 261.3 m. Sound)
12.0 Gramophone Records
1.0 Light Music
 FRASCATI'S ORCHESTRA
 Under the direction of GEORGES HAECK,
 From THE RESTAURANT FRASCATI
2.0 A Ballad Concert
 'SONGS OF THE ORIENT'
 BARBARA PETT FRASER (*Soprano*)
 VICTOR HARDING (*Baritone*)
2.30 FOR THE SCHOOLS
 Professor WINIFRED CULLIS: 'Biology and Hygiene for Senior Schools—Your Body Every Day—I, What is meant by Being Alive'
2.55 Interlude
3.0 Mr. J. C. STOBART and Miss MARY SOMERVILLE: 'Children in Books—I, Himself, When Young (David Copperfield)'
3.25 Interlude
3.30 Russian Folk Music
 PAUL MOLCHANOFF
 THE BALALAIKA ORCHESTRA
4.45 REGINALD NEW
 at THE ORGAN of THE BEAUFORT CINEMA,
 BIRMINGHAM
 Selection, Lilac Time *Schubert, arr. Clutsam*
 Pizzicato (Sylvia) *Delibes*
 Serenade *Drigo*
 Introduction, Act III, Lohengrin *Wagner*
 Relayed from BIRMINGHAM

5.15 The Children's Hour
 'A RIVER TO CROSS'—further news from Aborland, Tibet, written and told by Sir GEORGE DUNBAR
 Duets by PHYLLIS SCOTT and JOHN RORKE
 'The Little Princess is enor-mouse-ly Brave!'
(René M. Worley)
6.0 'GOING TO LIVE IN THE COUNTRY'—I
 Mr. J. W. ROBERTSON SCOTT: 'Is it really worth while?'
6.15 'The First News'
 WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
6.40 The Foundations of Music
 BACH'S UNACCOMPANIED MOTETS
 Sung by THE WIRELESS SINGERS
7.0-7.20 Talk arranged under the auspices of the Ministry of Agriculture
7.25 Professor A. C. HARDY: 'Modern Whaling'
7.45 A PIANOFORTE RECITAL
 By ALEC TEMPLETON
 Rhapsody in C *Dohnanyi*
 Prelude in G *Rachmaninov*
 Prelude in A Flat, Op. 25, No. 1 *Chopin*
 Study No. 7 (Chromatic Suite) }
 Toccata *Alec Templeton*
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)
 Conducted by SIR HENRY WOOD
 BACH
 Sarabande, Andante and Bourrée for Strings
 KATE WINTER (*Soprano*) and Orchestra
 Aria, My heart ever faithful (Church Cantata No. 68). Also hat Gott die Welt geliebt (For God so loved the World)
 (Violoncello obbligato, LAURI KENNEDY)
 GORDON WALKER and Orchestra
 Suite No. 2, in B Minor, for Flute and Strings

STUART ROBERTSON (*Baritone*) and Orchestra
 Arias:
 (a) The End is come, the Pain is over (Church Cantata No. 159). Sehet, wir geh'n hinauf gen Jerusalem (See, we go up unto Jerusalem)
 (Oboe obbligato, ALEC WHITTAKER)
 (b) Awake, awake, ye Sheep that wander (Church Cantata No. 20). O Ewigkeit, du donnerwort (Eternity, thou awful Word)
 ETHEL BARTLETT, RAE ROBERTSON and Orchestra
 Concerto No. 2, in C, for two Pianofortes and Strings
 ORCHESTRA
 Suite for full Orchestra, No. 6
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 THE VICTOR OLOF SEXTET
 Fantasia of Beethoven *arr. Urbach*
 LOUISE MARSHALL (*Contralto*)
 Faded Spray of Mignonette *Ernest Schelling*
 Summer Idyll *Coleridge-Taylor*
 Bluebells from the Clearings *Ernest Walker*
 SEXTET
 Minuet in D *Mozart*
 Valse Mignonne *Palmgren*
 LOUISE MARSHALL
 The Harvest Moon } (Songs of Eiland)
 The Passing of Summer } *York Bowen*
 Elf, the Piper }
 SEXTET
 Danse Macabre (Dance of Death) .. *Saint-Saëns*
11.0-12.0 (1,554.4 m. only)
DANCE MUSIC
 THE GLENEAGLES BAND, directed by HENRY R. HALL, from GLENEAGLES HOTEL
(From Glasgow)

PEOPLE IN TONIGHT'S PROMENADE CONCERT



Gordon Walker

Kate Winter

Stuart Robertson

Ethel Bartlett

Rae Robertson

SEPTEMBER 24

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WEDNESDAY

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12.0 *London Regional Programme*

1.30 **A Light Orchestral Programme**
THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
Overture, La Patrie (The Fatherland) Bizet
MAURICE MILBOURN (*Tenor*)
In the Highlands
When I was one-and-twenty } *Armstrong Gibbs*
Lyonesse
ORCHESTRA
Birthday Serenade Lincke
Malaguena Moszkowski

2.5 MARGERY STROMBERG and NORA LEGGATT (*Two Pianofortes*)
Scherzo .. Saint-Saens
MAURICE MILBOURN
A green Cornfield Head
Autumn
Alison Crompton
The merry Wanderer
Martin Shaw
ORCHESTRA
Selection, Faust
Berlioz, arr. Foulds

2.40-3.0 MARGERY STROMBERG and NORA LEGGATT
La Coquette } *Arensky*
Polichinelle.. }
ORCHESTRA
Suite, Sylvan Scenes
Fletcher

5.15 **The Children's Hour**

'A true Story of a Happy Family,' by MARGARET DANGERFIELD

Songs by MARY POLLOCK (*Soprano*)
W. L. GREEN and S. P. HILL (*Banjo Duets*)
'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 HASLAND PRIZE BAND
Conducted by H. T. MOSELEY

March, The Victor's Return Rimmer
Overture, The Barber of Seville
Rossini, arr. Greenswood
GEORGE GUY (*Bass*)
The Cobbler
Daddy Man } *Lohr*
Chorus, Gentlemen
BAND
Cornet Solo, Perfection White
(F. FOUNTAIN)
Tone Poem, Lorengo Keighley

7.20 GEORGE GUY
The old Plaid Shawl Haynes
Devonshire Cream and Cider Sanderson
BAND
Waltz, Amorette Rimmer
Selection, Der Freischütz (The Marksman) Weber

7.45 DANCE MUSIC
SIR ROBERT PEEL and his BAND
Relayed from TONY'S BALLROOM, BIRMINGHAM

8.30 *London Regional Programme*

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

9.15 Midland News

9.20 **An Orchestral Concert**
THE MIDLAND WIRELESS AUGMENTED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by PEDRO MORALES
AURIOL JONES (*Pianoforte*)
ORCHESTRA
A 'Faust' Overture
Wagner
AURIOL JONES and Orchestra
Africa (Fantasy for Pianoforte and Orchestra) *Saint-Saens*



PEDRO MORALES

will conduct the Midland Wireless Augmented Orchestra in a concert at 9.20 tonight.

ORCHESTRA
Symphony No. 8, in F Beethoven
Allegro; Allegretto Scherzando; Menuetto e trio; Finale—Allegro
Campesina (Rondo) Pedro Sanjuan
(First Performance in England)
Intermezzo (Goyescas) Granados
Patruilla infantil Julio Frances
Finale from Ballet Music, The Three-Cornered Hat de Falla

10.30-11.0 *London Regional Programme*

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SEPTEMBER 24 ★ 842 kc/s (356.3 m.) ★ WEDNESDAY

LONDON REGIONAL

12.0 Organ Recital
by
WALTER S. VALE
Relayed from
ALL SAINTS', MARGARET STREET
PATRICIA ELSLEY (*Mezzo-Soprano*)

WALTER S. VALE
Study No. 5, in B Minor, from six Studies in Canon form, Op. 56 Schumann
Fugue in B Minor Bach

12.16 PATRICIA ELSLEY
Der Nussbaum } Schumann
Schneeglöckchen }
O lass dich halten } Jensen
Murmelndes Lüftchen..... }

12.25 WALTER S. VALE
Sonata No. 3 in G (Pastoral, Op. 88) Rheinberger
Pastorale; Intermezzo; Fugue

12.40 PATRICIA ELSLEY
Rosalind's Madrigal arr. A. L. Arimida's Garden.... } Parry
The Maiden }
Song of the Palanquin Bearers Martin Shaw

12.48 WALTER S. VALE
Prelude and Fugue in C, Vol. 2, No. 1 Bach

1.0 Gramophone Records

1.30-3.0 A Light Orchestral Programme

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL

Overture, La Patrie (The Fatherland) Bizet

MAURICE MILBOURN (*Tenor*)
In the Highlands..... } Armstrong
When I was one and twenty } Gibbs
Lyonesse }

ORCHESTRA
Birthday Serenade Lincke
Malaguena Moszkowski

MARGERY STROMBERG and NORAH LEGGATT (*Two Pianofortes*)
Scherzo Saint-Saens

MAURICE MILBOURN
A green Cornfield Head
Autumn Alison Crompton
The Merry Wanderer Martin Shaw

ORCHESTRA
Selection, Faust Berlioz, arr. Foulds

2.40-3.0 MARGERY STROMBERG and NORAH LEGGATT
La Coquette } Arensky
Polichinelle..... }

ORCHESTRA
Suite, Sylvan Scenes Fletcher

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

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

6.40 RUDY STARITA (Vibraphone and Xylophone Solos)
BILLY THORBURN (Syncopated Piano Solos)
MARIO DE PIETRO (Banjo and Mandoline Solos)

7.15 REGINALD KING'S ORCHESTRA
LINDA SEYMOUR (*Contralto*)
ORCHESTRA
Selection, Eugene Onegin Tchaikovsky

9.15 Regional News

9.20 An Orchestral Concert

(From Midland Regional)

THE MIDLAND WIRELESS AUGMENTED ORCHESTRA

(Leader, FRANK CANTELL)

Conducted by PEDRO MORALES

AURIOL JONES (*Pianoforte*)

ORCHESTRA

A Faust Overture .. Wagner

AURIOL JONES and Orchestra

Africa (a Fantasy for Piano-forte and Orchestra) *Saint-Saens*

ORCHESTRA

Symphony No. 8, in F *Beethoven*

Allegro; Allegretto Scherzando; Menuetto e trio; Finale—Allegro

Campestina (Rondo) *Pedro Sanjuan*

(First Performance in England)

Intermezzo (Goyescas) *Granados*

Patrulla infantil *Julio Frances*

Finale, Ballet Music, The Three-Cornered Hat *de Falla*



DANCE MUSIC FROM SCOTLAND TONIGHT.
The Gleneagles Band, directed by Henry R. Hall, whose dance music will be relayed from the Gleneagles Hotel between 10.30 and 12.0 tonight.

7.31 LINDA SEYMOUR
D'une Prison (From a Prison) Hahn
La Flute enchantée Ravel
Les Petites Moret

7.40 ORCHESTRA
Musette Leo Peter, arr. Reginald King
Molly on the Shore Grainger
Wonder Eyes Fletcher
Russian rural Scene Frind

8.2 LINDA SEYMOUR
Dream-o'-day Jill German
A last year's Rose Quilter
You and I Kenneth Walton

8.11 ORCHESTRA
Suite, Famous Beauties Fletcher

8.30 Mr. ADRIAN BOULT: 'Elgar'

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

10.30-12.0 DANCE MUSIC

GLENEAGLES BAND, directed by HENRY R. HALL, from GLENEAGLES HOTEL (From Glasgow)

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RECIPE

by ELIZABETH CRAIG

DOUGHNUTS

$\frac{1}{2}$ lb. flour. 1 egg.
 $\frac{1}{2}$ teaspoonful grated nutmeg.
1 $\frac{1}{2}$ level teaspoonfuls

**BORWICK'S
BAKING POWDER**

2 oz. sugar. Milk.

Sift flour, baking powder, sugar and spice into a basin. Beat egg well, add a tablespoonful of milk, and mix into dry ingredients, adding more milk as required to make a slack dough. Turn on to a floured board, knead a little, then roll out. Cut first into large rounds. Then cut out the centre of the cakes with a smaller cutter, forming them into rings. Fry in smoking-hot fat to a pale gold. Remove, drain on paper, and dust with fine sugar.

**'HOME-MADE' with
BORWICK'S
means perfect CAKES + PASTRIES**

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SEPTEMBER 24

CARDIFF

WEDNESDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

1.15-2.0 A Symphony Concert

Relayed from

THE NATIONAL MUSEUM OF WALES

NATIONAL ORCHESTRA OF WALES

(Cerddoria Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, The Seraglio Mozart

Concerto Grosso No. 1, in B Flat Handel

Symphony No. 41, in C (Jupiter) Mozart

2.0 National Programme

3.30 Orchestral Concert

NATIONAL ORCHESTRA OF WALES

(Cerddoria Genedlaethol Cymru)

(Leader, LOUIS LEVITUS)

Conducted by WARWICK BRAITHWAITE

Overture, Rienzi Wagner

LOUISE WAX (Soprano) and Orchestra

They call me Mimi Puccini

THE ORCHESTRA

Ballet Suite, Henry VIII Saint-Saëns

LOUISE WAX

Clear and Cool } D. Blower Brown

The Bee }

Song of the Shadows } Armstrong Gibbs

When I was one-and-twenty . }

THE ORCHESTRA

Rhapsody on March Themes German

Hungarian Rhapsody No. 2, in D Liszt

4.45 National Programme

5.15 THE CHILDREN'S HOUR

SPIC AND SPAN

MAI JONES and LYN JOSHUA—Syncopation and a Ukulele

NATIONAL ORCHESTRA OF WALES

6.0 National Programme

10.10 West Regional News

10.20-11.0 NEWPORT
MON-OMANIA!

A Little Local Colour

Applied by

DOROTHY EAVES

Artists

DONALD DAVIES

ELSIE EAVES

GLYN EASTMAN

MARY CARDEW

SIDNEY EVANS

N.O.W. LIGHT ORCHESTRA, Conducted by REGINALD REDMAN

1. Novum Portum—or the Roman Invasion

2. Love in Little Switzerland

3. The Fourteenth Lock

4. Newport Mon-otony

5. Lighthouse Lido

6. Improvements

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 National Programme

3.30 West Regional Programme

4.45 National Programme

5.15 West Regional Programme

6.0 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

2.30 National Programme

5.15 THE CHILDREN'S HOUR

'Puddlekin Peter and the Pan Polish' (Freda Treweek), followed by Queer Quips and Queries

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

2.30-11.0 National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15 THE DAILY SERVICE

10.30-11.0 National Programme

2.30 National Programme

3.30 THE NORTHERN WIRELESS
ORCHESTRA

GLADYS VAN DEN BULCK (Soprano)

ORCHESTRA

GERTRUDE NEWSHAM and D. THORNTON LOFT-
HOUSE (Violins)

5.15 THE CHILDREN'S HOUR

6.0 National Programme

10.10 North of England News

10.20-11.0 A Musical Tour of Europe—IV

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THE NORTHERN WIRELESS ORCHESTRA

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SEPTEMBER 25 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'—IV

The Hon. Mrs. ST. AUBYN: 'Danger Signals'

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

12.0 A Concert

A CHAMINADE PROGRAMME
MURIEL ST. CLAIRE GREEN (Soprano)

1.0-2.0 REGINALD FOORT

At THE ORGAN OF THE REGENT CINEMA, BOURNEMOUTH (From Bournemouth)

2.10 FOR THE SCHOOLS

Dr. ERNEST DEISSMANN: A German Reading of Brüder Grimm, Hänsel und Gretel, page 77
Brüder Grimm may be obtained from the Anglo-German Academic Bureau, 58, Gordon Square, London, W.C.1, price 1/6 post free.

2.25 Interlude

2.30-2.45 Mr. A. LLOYD JAMES: 'English Speech: Letters and Sounds are quite difficult things'

3.0-3.45 EVENSONG

From WESTMINSTER ABBEY

4.5 Mr. C. ARMSTRONG GIBBS: 'The Music of Some Great Composers'—I

4.25 Interlude

4.30 Light Music

THE GROSVENOR HOUSE ORCHESTRA

Under the direction of JOSEPH MEEUS

Relayed from GROSVENOR HOUSE

5.15 The Children's Hour

'MY PROGRAMME' by LADY TREE

A PROMENADE CONCERT

devoted to the work of British composers will be relayed from the Queen's Hall to-night at 8.0



FRANK BRIDGE

The B.B.C. SYMPHONY ORCHESTRA (Leader, Charles Woodhouse)
Conducted by SIR HENRY WOOD

PROGRAMME:

Rhapsody for Orchestra, Enter Spring Frank Bridge
(First Performance in London)
(Conducted by the composer)

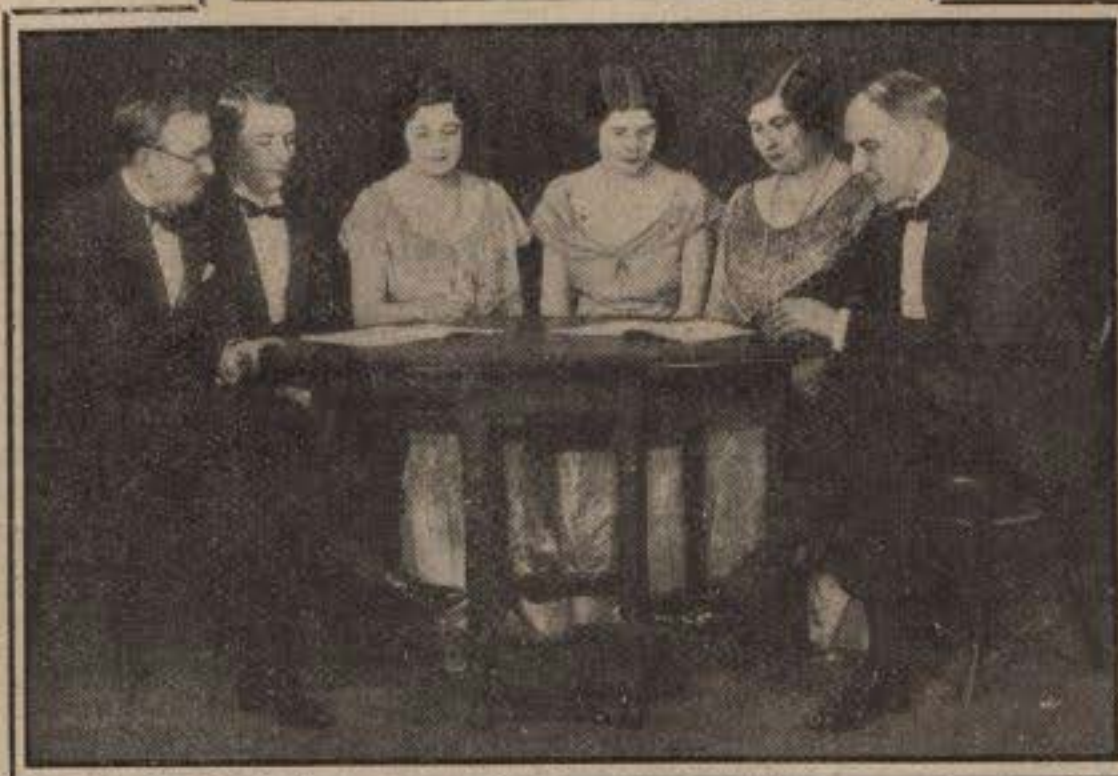
HARRIET COHEN (Pianoforte) and Orchestra
Sinfonia Concertante William Walton
(Conducted by the composer)

THE ENGLISH SINGERS and Orchestra
FLORA MANN NORMAN STONE
NELLIE CARSON NORMAN NOTLEY
LILLIAN BERGER CUTHBERT KELLY

Madrigals, Ballets, etc.:
Hard by a crystal Fountain Thomas Morley
O softly-singing Lute Francis Pilkington
Sing we at Pleasure Thomas Weelkes

ORCHESTRA
Symphony No. 3 Arnold Bax

(Below) THE ENGLISH SINGERS



6.0 Mr. V. C. CLINTON BADDELEY, reading from 'David Copperfield,' by Charles Dickens

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.35 Market Prices for Farmers

6.40 The Foundations of Music

BACH'S UNACCOMPANIED MOTETS
Sung by THE WIRELESS SINGERS

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

7.25 Topical Talk

7.45 A RECITAL

By ARTHUR CRANMER (Baritone)

Maiden of Morven arr. Lawson
There is a Lady Parry
The Market Armstrong Gibbs
Noon Hush Graham Peel
My Sword for the King Head

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)

Conducted by SIR HENRY WOOD

(See centre of page)

9.45 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.0 VISCOUNT CECIL OF CHELWOOD:

'THE WEEK IN GENEVA'
(From Geneva)

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

10.25-12.0

DANCE MUSIC

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

12.0-12.5 (1,554.4 m. only)

Experimental Transmission for the Radio Research Board by the Fultograph Process

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SEPTEMBER 25

626 kc/s (479.2 m.)

THURSDAY

MIDLAND REGIONAL

12.0 THE GRANGE SUPER CINEMA ORCHESTRA
Conducted by HAYDN HEARD
Relayed from SMALL HEATH, BIRMINGHAM

- March, The Uhlan Attack *Bohm*
- Selection, Phi Phi *Christine*
- In a Chinese Temple Garden *Ketelbey*
- Waltz, Hydropaten *Gung'l*
- Ballet Suite, The Shoo *John Ansell*

1.0 A Ballad Concert

- NORMAN GRANT (*Bass*)
- Blow, blow, thou Winter Wind *Sargeant*
- Don Juan's Serenade *Tchaikovsky*
- FLORENCE WEBSTER (*Pianoforte*)
- Prelude and Gigue (English Suite, in A Minor) *Bach*
- Etude Mélodique *Raff*

6.15-6.35 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS
BULLETIN

6.40 'That Reminds Me . . .'

A Reminiscence Extravaganza
Produced by CHARLES BREWER
(See centre of page)

7.30 From the Musical
Comedies

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
LILIAN KEYES (*Soprano*)

'THAT REMINDS ME.'

A Reminiscence Extravaganza,
produced by

CHARLES BREWER

with

ELSIE OTLEY

GEORGE PIZZEY

DONALD DAVIES

GLADYS COLBOURN

and

THE MIDLAND WIRELESS CHORUS AND ORCHESTRA,
conducted by Frank Cantell.

MIDLAND REGIONAL PROGRAMME, THIS EVENING at 6.40.



CONSTANCE PEMBERTON (*Soprano*)

- O Ship of my Delight *Phillips*
- Listening *Besly*
- The Swan *Grieg*
- Cuckoo Song *Quilter*

1.30 DANCE MUSIC

Sir ROBERT PEEL and his BAND

Relayed from TONY'S BALL ROOM, BIRMINGHAM

2.30-3.0 REGINALD NEW

At THE ORGAN of THE BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

- Overture, William Tell *Rossini*
- The Londonderry Air *arr. O'Connor Morris*
- Selection of Everybody's Melodies *arr. Squire*

5.15 'The Children's Hour'

'The Magic Motor Boat,' a Play, by BEATRICE
CARR

JOHN HAY and his Xylophone

Songs by LILIAN KEYES (*Soprano*)

6.0 London Regional Programme

ORCHESTRA

Selection, Gipsy Love *Lehar*

LILIAN KEYES and Orchestra

Waltz Song } (Tom Jones) *German*
Dream o' Day Jill }

ORCHESTRA

Selection, Lilac Time *Schubert, arr. Clutsam*

LILIAN KEYES and Orchestra

A Room with a View (This Year of Grace)

Noel Coward

The blue Room (The Girl Friend) *Rogers*

Lover, come back to me (The New Moon) *Romberg*

ORCHESTRA

Selection, The Student Prince *Romberg*

8.30 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

SEPTEMBER 25 ★

842 kc/s (356.3 m.) ★

THURSDAY

LONDON REGIONAL

12.0 THE GRANGE SUPER CINEMA ORCHESTRA

(From Midland Regional)

Conducted by HAYDN HEARD

- March, The Uhlan Attack Bohm
- Selection, Phi Phi Christine
- In a Chinese Temple Garden Ketelbey
- Waltz, Hydropaten Gung'l
- Ballet Suite, The Shoe John Ansell

1.0 A Ballad Concert

(From Midland Regional)

- NORMAN GRANT (Bass)
- Blow, blow, thou Winter Wind Sargeant
- Don Juan's Serenade Tchaikovsky
- FLORENCE WEBSTER (Pianoforte)
- Prelude and Gigue (English Suite, in A Minor) Bach
- Etude Melodique Raff
- CONSTANCE PEMBERTON (Soprano)
- O Ship of my Delight Phillips
- Listening Besly
- The Swan Grieg
- Cuckoo Song Quilter

1.30 DANCE MUSIC

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

2.30-3.0 REGINALD NEW

At the ORGAN of the BEAUFORT CINEMA

Relayed from WASHWOOD HEATH, BIRMINGHAM

- Overture, William Tell Rossini
- The Londonderry Air arr. O'Connor Morris
- Selection of Everybody's Melodies arr. Squire

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 'That Reminds Me . . .'

(From Midland Regional)

A Reminiscence Extravaganza
Produced by CHARLES BREWER
With
ELSIE OTLEY
GEORGE PIZZEY

R.U.R.

(ROSSUM'S UNIVERSAL ROBOTS)

By KAREL CAPEK

Translated from the Czech by Paul Selver

Arranged for broadcasting and produced by Cecil Lewis

With incidental music by Victor Hely-Hutchinson.

To be broadcast tonight at 9.20

CAST:

- Harry Domain - Robert Loraine
- Sulla - Doris Gilmore
- Marius - Robert Speaight
- Helena Glory - Barbara Couper
- Dr. Gall - Felix Aylmer
- Alquist - H. O. Nicholson
- Jacob Berman - Frank Cochrane
- Emma - Clare Harris
- Radius - Ernest Milton
- Primus - Walter Hudd
- Helena - Jessie Tandy
- A Robot Servant - Herbert Lugg

Special Orchestra, conducted by Victor Hely-Hutchinson.

'R.U.R.' was broadcast on the National programme on Monday night. An article on the play, by Paul Selver, appears on page 601

DONALD DAVIES
GLADYS COLBOURN

THE MIDLAND WIRELESS CHORUS and ORCHESTRA
Conducted by FRANK CANTELL

7.30 From the Musical Comedies

(From Midland Regional)

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CANTELL
LILIAN KEYES (Soprano)

ORCHESTRA
Selection, Gipsy Love Lehar

LILIAN KEYES and Orchestra
Waltz Song (Tom Jones) German
Dream o' day Jill (Tom Jones) German

ORCHESTRA
Selection, Lilac Time Schubert, arr. Clutsam

LILIAN KEYES and Orchestra
A Room with a View (This Year of Grace) Noel Coward
The blue Room (The Girl Friend) Rogers
Lover, come back to me (The New Moon) Romberg

ORCHESTRA
Selection, The Student Prince Romberg

8.30 Mr. ADRIAN BOULT: 'Vaughan Williams'

9.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Regional News

9.20-11.0 'R.U.R.'

('ROSSUM'S UNIVERSAL ROBOTS')

By KAREL CAPEK

Translated from the Czech by PAUL SELVER
Arranged for broadcasting and produced by CECIL LEWIS

With incidental music by VICTOR HELY-HUTCHINSON
(See centre of page)



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BEST AND GOES FURTHEST

Q 205

SEPTEMBER 25

CARDIFF

THURSDAY

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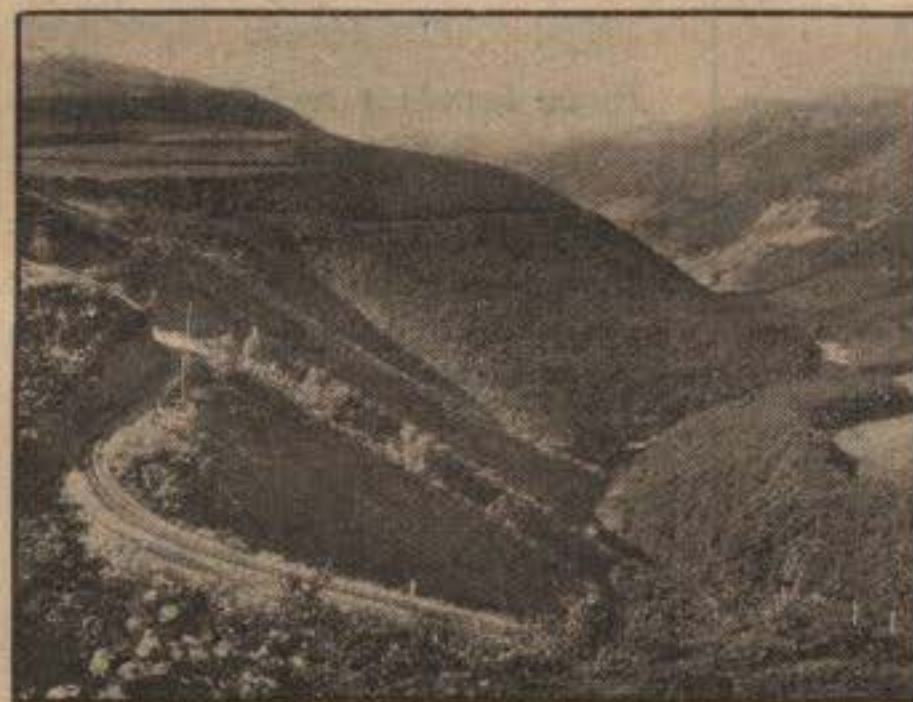
WESTERN REGION

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 2.10-3.45 National Programme
 4.5 National Programme
 4.45 Light Music
 by
 BOBBY'S STRING ORCHESTRA
 Relayed from BOBBY'S CAFÉ, CLIFTON, BRISTOL
 5.15 THE CHILDREN'S HOUR
 THE SUNBEAMS CONCERT PARTY
 6.0 Mr. GEORGE EYRE EVANS: 'A West Wales Tramp' (Swansea Programme)

4.45 West Regional Programme
 6.15 National Programme
 6.35 West Regional Programme
 6.40 National Programme
 10.15 West Regional News
 10.25-12.0 National Programme

PLYMOUTH

1,040 kc/s (288.5 m.)



Will F. Taylor

IN THE RHEIDOL VALLEY, near Aberystwyth, one of the best walking-grounds in West Wales. Mr. GEORGE EYRE EVANS will give a talk on tramping in West Wales, from Cardiff this evening at 6.0

6.15 National Programme
 6.35 Market Prices for Farmers
 6.40 National Programme
 10.15 West Regional News
 10.25-12.0 National Programme

10.25-12.0 National Programme

BOURNEMOUTH

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 1.0-2.0 National Programme
 2.10-12.0 National Programme

SWANSEA

1,040 kc/s (288.5 m.)

10.15 THE DAILY SERVICE
 10.30-11.0 National Programme
 2.10-3.45 National Programme
 4.5 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. W. T. Bonner (Pianoforte), Marjorie Lake (Soprano), J. Bywell Gray (Violin). 3.0-3.45:—National Programme. 4.30:—An Orchestral Concert, relayed from the Pavilion Gardens, Buxton. The Municipal Orchestra. Conducted by Hogace Fellowes. 5.15:—The Children's Hour. 6.0:—National Programme. 6.35:—Market Prices for Northern English Farmers. 6.40:—National Programme. 10.15:—North of England News. 10.25-12.0:—National Programme.

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SEPTEMBER 26 1,148 kc/s (261.3 m.) ★ 193 kc/s (1,554.4 m.)

FRIDAY

NATIONAL PROGRAMME

<p>10.15 THE DAILY SERVICE</p>	<p>1.30 A RECITAL OF GRAMOPHONE RECORDS by Mr. CHRISTOPHER STONE</p>	<p>7.0-7.20 THE B.B.C. MUSIC CRITIC Mr. ERNEST NEWMAN</p>
<p>10.30 TIME SIGNAL, GREENWICH; WEATHER FORECAST</p>		<p>7.25 Major F. YEATS-BROWN: 'Indian Paths to Health and Beauty'</p>
<p>10.45-11.0 'READING FOR FUN'—II Mrs. OLIVER STRACHEY: 'Romantic Books'</p>	<p>2.30 FOR THE SCHOOLS Rural Science—Mr. D. WARD CUTLER: 'I, Life in the Soil—The Earthworm'</p>	<p>7.45 A CHAMINADE PROGRAMME THE GERSHOM PARKINGTON QUINTET</p>
<p>11.0-11.30 Experimental Television Transmission by the Baird Process (356.3 m. Vision; 261.3 m. Sound)</p>	<p>2.55 Interlude 3.0 Peoples and Lands of the British Empire—I, West Indies. Mr. J. O. CUTTERIDGE: 'Life on a Sugar Plantation'</p>	<p>Autonne Pierrette Ritournelle Petite Suite Selection of Chaminade songs La Lisonjera</p>
<p>12.0 A Sonata Recital HINDA PHILLIPS (<i>Pianoforte</i>) LILY PHILLIPS (<i>Violoncello</i>) Sonata in G Minor <i>Handel</i> Folk Tale <i>Bax</i></p>	<p>3.20 Interlude 3.25 Mr. FRANK ROSCOE: 'Friday afternoon Stories and Talks'</p>	<p>8.25 'The Ridgeway Parade' II Music arranged by DOROTHY HOGGEN Additional original numbers composed by PHILIP RIDGEWAY Devised, written and produced by PHILIP RIDGEWAY</p>
<p>12.30 ORGAN RECITAL By YELLAND RICHARDS Organist and Director of the Choir, Crouch Hill Presbyterian Church Relayed from St. MARY-LE-BOW AIDA GARDNER (<i>Contralto</i>)</p>	<p>3.40 Interlude 3.45 Concert to Schools</p>	<p>9.40 'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN</p>
<p>YELLAND RICHARDS Andante Legato <i>Orlando Gibbons</i> Aria in F <i>Bach</i> Fugue in G <i>Krebs</i></p>	<p>4.30 Light Music MOSCHETTO and his ORCHESTRA from THE MAY FAIR HOTEL</p>	<p>9.55 'PEOPLE AND THINGS' The Hon. HAROLD NICOLSON</p>
<p>AIDA GARDNER Sing, break into Song <i>Mullinson</i> Life and Death <i>Coleridge-Taylor</i> To Music <i>Schubert</i></p>	<p>5.15 The Children's Hour 'Father Buys a Whale'—according to MABEL CONSTANDUROS and MICHAEL HOGAN Some Selections by GENIAL JEMIMA 'Bombay Oysters'—the Gnome Family Again (<i>Mabel Marlowe</i>)</p>	<p>10.10 London and New York Stock Exchange Reports; (1,554.4 m. only) Shipping Forecast and Fat Stock Prices</p>
<p>YELLAND RICHARDS Four Pedal Sketches <i>Schumann</i></p>	<p>6.0 Mr. EDWARD NEWMAN: 'Home Decoration for Health'</p>	<p>10.20-11.0 THE B.B.C. ORCHESTRA Conducted by STANFORD ROBINSON STUART ROBERTSON (<i>Bass</i>)</p>
<p>AIDA GARDNER Caro mio ben (My dear one).....<i>Giordano</i> If there were Dreams to sell <i>Ireland</i> The Praise of God <i>Beethoven</i></p>	<p>6.15 'The First News' WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN 6.40 The Foundations of Music BACH'S UNACCOMPANIED MOTETS Sung by THE WIRELESS SINGERS</p>	<p>11.0 (1,554.4 m. only) DANCE MUSIC BILLY MASON and his CAPHEANS from THE CAFE DE PARIS 11.15-12.0 THE AMBASSADOR CLUB ORCHESTRA, directed by EDDIE GROSS-BART, from the AMBASSADOR CLUB</p>



The second of the new series of 'Ridgeway Parades' will be broadcast tonight at 8.25.

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SEPTEMBER 26

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FRIDAY

MIDLAND REGIONAL

12.0 Lunch Hour Music

THE MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CASTELL

March, The London Scottish.....Haines
Waltz, The Whirl of the Waltz.....Lincke
Venetian Boat Song.....Mendelssohn

MARY ROEBUCK (Contralto)

Suspense.....} Bachmaninov
Lilac.....} }
Rondel.....} Seton
Shepherd's Song.....} Elgar

ORCHESTRA

Selection, A Princess of Kensington....German
Two Hindoo Pictures.....Hansen and Lotter

MARY ROEBUCK

Cherry Tree Carol (unaccompanied) Traditional
Cradle Song.....Schubert
Poet's Song.....Elgar

ORCHESTRA

Three Dances (Hullo! America).....Pinch
Diekon o' Devon.....Holiday

1.15-3.0 London Regional Programme

5.15 The Children's Hour

'Mongo the Mongoose,' a Nature Story, by
MARY HARAS

JACKO, a Piano and some Songs

JAMES DONOVAN (Saxophone)

'Towers and Spires—the Norman Style,' 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 MIDLAND WIRELESS ORCHESTRA
Conducted by FRANK CASTELL

Overture, The Pearl of Brazil.....David
Romance and Gavotte.....Chaminade

CHARLES GELLION (Tenor)

To Daisies.....} Quilter
Hey, Ho, the Wind and the Rain.....} }

ORCHESTRA

Two Irish Tone Sketches.....O'Donnell
Humoreske.....Dvorak

CHARLES GELLION

To my first Love.....} Lohr
You'd better ask me.....} }

ORCHESTRA

Funiculi, Funicula.....Denza

7.30 London Regional Programme

9.40 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS
BULLETIN

9.55 Midland News

10.0-11.0 London Regional Programme

SAMUEL PEPYS, Listener,

By R. M. Freeman

August 29. Weather these past 3 days hottest ever known in England almost, up to 94 in the shade, with no cool relief o' nights, but even a sheet is a burden; and to awake in the morning as hot almost (and my wife as cross) as when we went to bed. For Lord! As surely as the glass do goe up to anywhere above the 80°, so surely the wretch's temper goes up with it; being her nature, which she cannot help, as I do freely allow, but makes it none the easier for me to bear with. Whereby she at me all this day to take her away somewhether out of the heat. Soe for her sake (the love I have for her), as well as mine own, must consider of what can be done herein.

This night, ab' midnight, a fierce storm brook over the Town, the most furious for thunder and lightning we have had this great while, going on for 2 h^m or more; at first a dry storm, but by-and-by come on a swishing deluge of rain, to my wife's infinite content, she having a notion that when the rain starts, the danger ceases. Which is, I believe, quite a false notion. But since it pacifies her into bedd again and there to lie quiet, I w^d not undeceive her.

August 30. Still mighty sultry, for all last night's rain, and did pass most of this day, my wife and I, debating whither we shall goe into the cool. I saying I will leave this to her. But noe! She will rather chuse leave it to me, and soe does. Yet every place I propose, at this she do boggle; till at length on my naming Deal (at ab' the 30th time of naming), 'Oh! Very well, Deal then,' quoth she. Whereon, before she have time to reconsider of it, I did instantly resolve, and to goe thither tomorrow.

August 31. At Deal, having come hither this

afternoon, by the $\frac{1}{2}$ after 2 train from Charing Cross; where was a great strength of citizens fleeing out of the heat, and ab' a dozen of them into our 1st class comp^t. Hereby devilish close sitting for us all, and adds to the heat, the women fanning themselves with news-sheets, and a strapping wench opposite did, for her greater ease, take both her shoes off; which, when I saw her spready stockinged feet, how far they exceed the shoes, my wonder was, not at her getting out of them, but at her ever having got into them.

By the time we come to Sevenokes, ayr begins to blow cooler and soe continues all way to coast, country looking most richly luxuriant beyond everything, in particular the orchards and hop-fields betwixt Tonbridge and Ashford, with here and there encampments of hoppers getting them ready against 1st picking tomorrow.

Come to Deal and having found us a good lodge hard by the sea, the next thing was to don our bathing-cloathes and into it, with the greatest possible refreshment in the cool water, being high tide and soe swimming-deep almost to the edge, with noe need to hobble on the shingles more than a y^d or two, to my great content; for if ever were sharp, hurting shingles on any sea-beach, these Deal shingles be they.

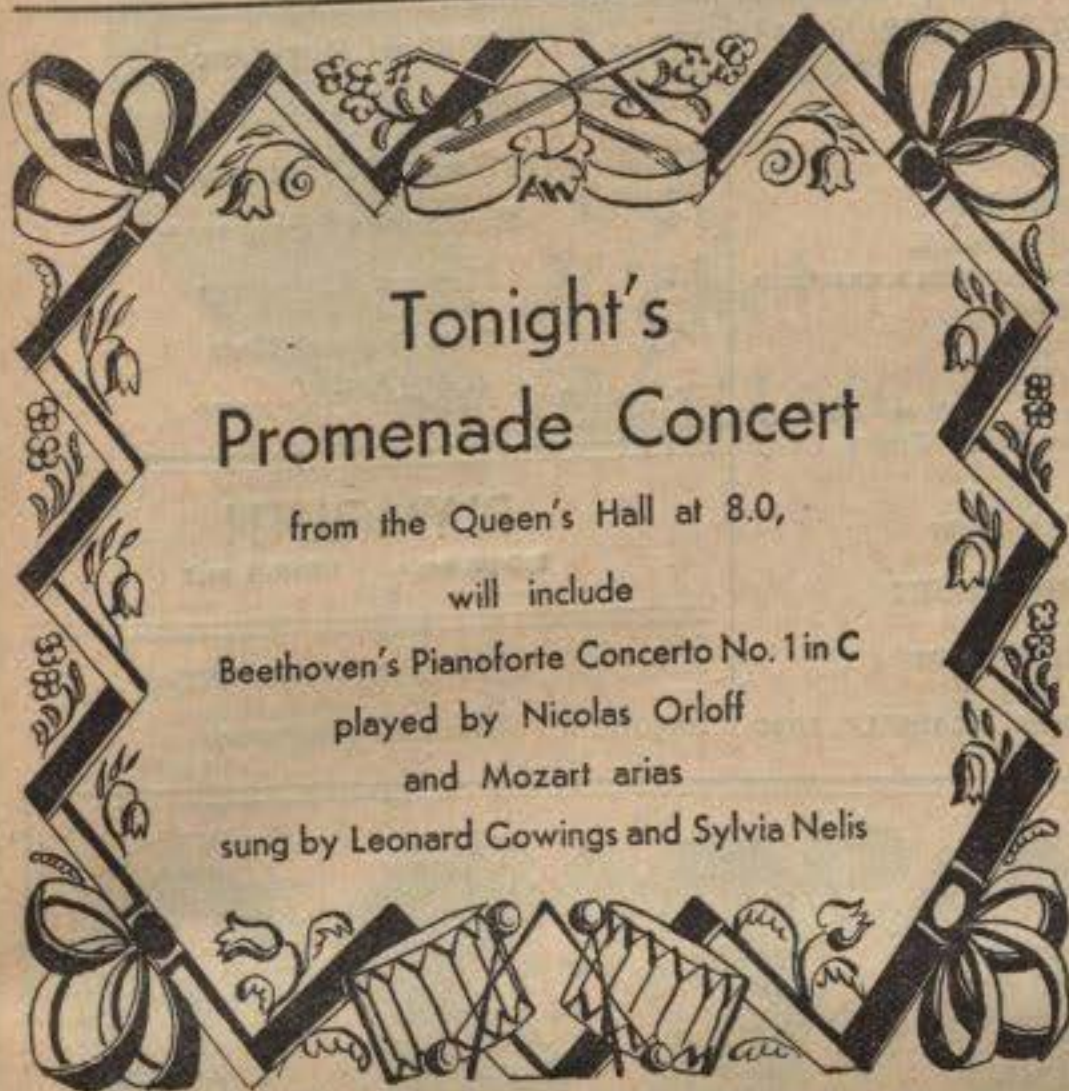
Walking by sea after dinner, whom sh^d we meet but Squillinger and his lady, he having had a se'nnight's golping hereabouts, but tomorrow they goe on to Sandgate, after that to Littlestone, and are instant that we accompany them. Which I was, I confess, greatly tempted to do, if my wife consent, as, after some weighing of *pro* and *con*; she did; upon a consideracioun that, since she be like to see but little of me for my golping in any event, may as well have Letty Squillinger for company.

SEPTEMBER 26 ★

842 kc/s (356.3 m.) ★

FRIDAY

LONDON REGIONAL



Tonight's Promenade Concert

from the Queen's Hall at 8.0, will include
 Beethoven's Pianoforte Concerto No. 1 in C played by Nicolas Orloff and Mozart arias sung by Leonard Gowings and Sylvia Nelis

2.15-3.0 Organ Recital
 Relayed from ST. MARY-LE-BOW
 Intermezzo in E Flat, Op. 117, No. 1 *Brakms*
 Melody in B Flat *Wolstenholme*
 Prelude and Fugue in F *Buztehude*
 Prelude, Parsifal *Wagner*
 Andante Cantabile (No. 2 of Five Pieces) *Remigio Renzi*
 Scherzo in C Minor (4th Symphony) .. *Widor*
 Notturmo (A Midsummer Night's Dream) *Mendelssohn*
 Chorale and Fugue (Sonata V) *Guilmant*

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

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

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)
 Conducted by SIR HENRY WOOD
 Overture, Coriolan *Beethoven*
 LEONARD GOWINGS and Orchestra
 Aria, Dalla sua pace (On her Contentment); (Don Giovanni) *Mozart*
 NICOLAS ORLOFF and Orchestra
 Pianoforte Concerto No. 1 in C..... *Beethoven*
 SYLVIA NELIS and Orchestra
 Aria, Ah! lo so (Ah! I knew it) (The Magic Flute) *Mozart*
 ORCHESTRA
 Symphony No. 7 in A..... *Beethoven*

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

9.55 Regional News

10.0 DANCE MUSIC

JACK PAYNE and his B.B.C. DANCE ORCHESTRA
 10.30 BILLY MASON and his CAPHEANS, from the CAFE DE PARIS
 11.15-12.0 THE AMBASSADOR CLUB ORCHESTRA, conducted by EDDIE GROSS-BART, from the AMBASSADOR CLUB

12.0 Lunch Hour Music (From Midland Regional)
 THE MIDLAND WIRELESS ORCHESTRA
 Conducted by FRANK CANTELL
 MARY ROEBUCK (Contralto)

ORCHESTRA
 March, The London Scottish..... *Haines*
 Waltz, The Whirl of the Waltz..... *Lineke*
 Venetian Boat Song *Mendelssohn*

MARY ROEBUCK
 Suspense } *Rachmaninov*
 Lilac..... }
 Rondel } *Seton*
 Shepherd's Song } *Elgar*

ORCHESTRA
 Selection, A Princess of Kensington.... *German*
 Two Hindoo Pictures..... *Hanson and Lotter*

MARY ROEBUCK
 Cherry Tree Carol (unaccompanied) *Traditional*
 Cradle Song *Schubert*
 Poet's Song *Elgar*

ORCHESTRA
 Three Dances (Hullo! America)..... *Finch*
 Dickon o' Devon..... *Holliday*

1.15 Light Music
 MOSCHETTO and his ORCHESTRA
 FROM THE MAY FAIR HOTEL

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

6.40 THE J. H. SQUIRE CELESTE OCTET
 KATHLEEN BURGIS (Soprano)

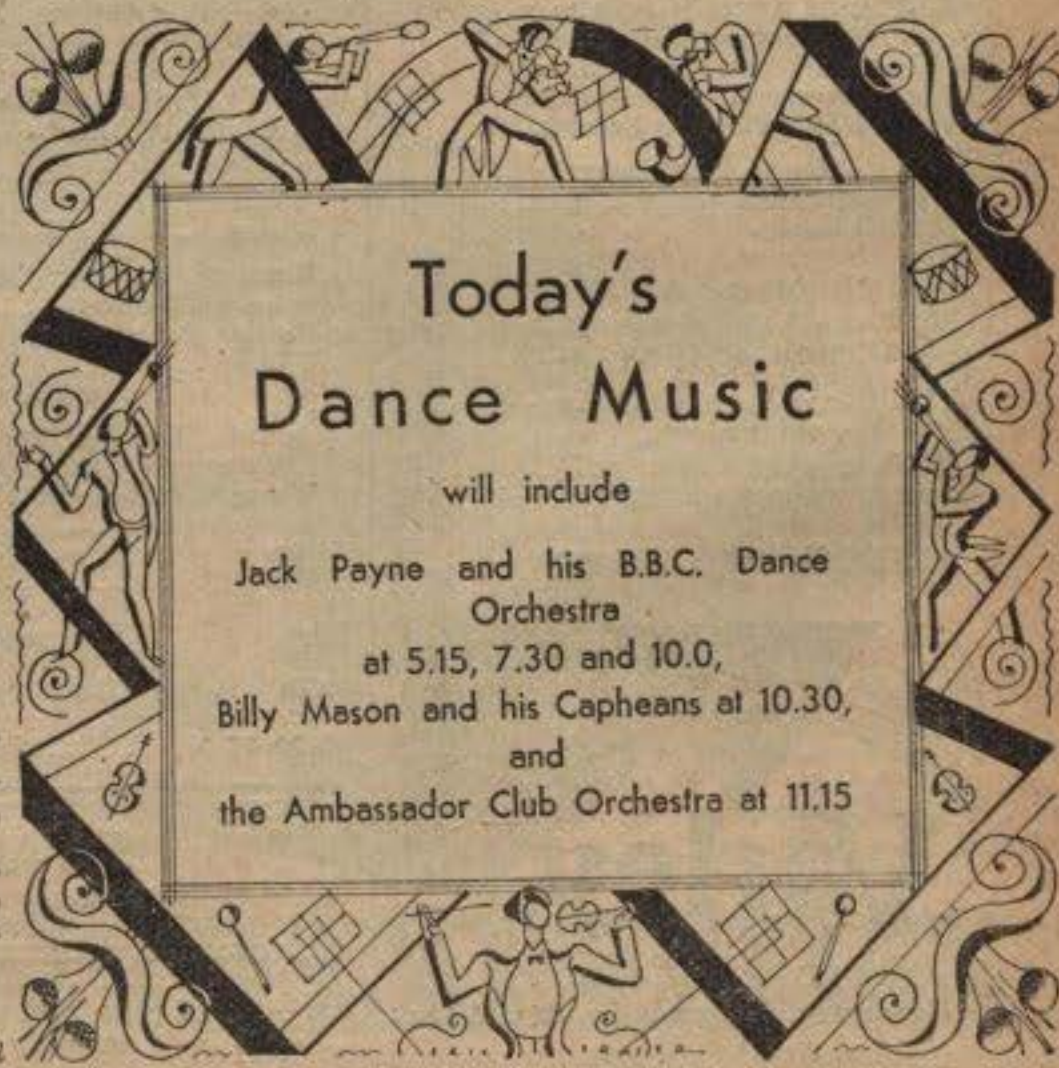
OCTET
 Overture, Oberon *Weber*

6.50 KATHLEEN BURGIS
 A Good Child }
 A Lamplighter }
 Where go the } *Quilter*
 Boats? }
 Foreign Chil- }
 dren }

6.58 OCTET
 In an old English Garden... *J. H. Squire*
 Opening of the Daffodils; Music of the Fountain; At Curfew Time; Dance of the Woodland Gnomes

7.12 KATHLEEN BURGIS
 A Lake and a Fairy Boat..... *Holbrooke*
 Orpheus with his Lute *Vaughan Williams*
 The way that he looked at me *German*

7.20 OCTET
 Waltz, Nind Waldteufel



Today's Dance Music

will include
 Jack Payne and his B.B.C. Dance Orchestra at 5.15, 7.30 and 10.0,
 Billy Mason and his Capheans at 10.30, and
 the Ambassador Club Orchestra at 11.15

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SEPTEMBER 26

CARDIFF

FRIDAY

968 kc/s (309.9 m.)

WESTERN REGION

10.15	THE DAILY SERVICE	12.0	National Programme
10.30-11.0	National Programme	5.15	West Regional Programme
12.0	National Programme	6.15	National Programme
5.15	THE CHILDREN'S HOUR	7.45	West Regional Programme
	'ROBIN HOOD'—No. III	8.25	National Programme
	'THE SHERIFF OF NOTTINGHAM SETS A TRAP AND LOSES HIS BAIT'	10.10	West Regional News
	by FRANKLYN KELSEY	10.20-11.0	National Programme

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

6.15 National Programme
7.45 A Welsh Programme

by SOME OF THE VICTORS at THE NATIONAL EISTEDDFOD, LLANELLY, 1930

PLYMOUTH

1,040 kc/s (288.5 m.)

10.15	THE DAILY SERVICE
10.30-11.0	National Programme



A PROGRAMME BY EISTEDDFOD VICTORS will be broadcast from Cardiff this evening at 7.45. The artists taking part are (from left to right) William Edwards (pennillion), Gwladys Griffiths (contralto), Morgan Davies (bass), Annie Jenkins (soprano), and Haydn Vaughan (violoncello).

MORGAN DAVIES (Bass)	Anacreon's Defeat Purcell, ed. E. J. Dent
	Recit. and Canzone, The Monks and their Convents (The Huguenots) Meyerbeer. English adaptation by Frank Romer
	I go to prove my Soul Bantock
HAYDN VAUGHAN (Violoncello)	A Keltic Lament, Op. 29, No. 2 Foulds
	Allegro Appassionato Saint-Saëns
	Menuet Beethoven, arr. Cedric Sharpe
WILLIAM EDWARDS (Pennillion)	Selection, Yr Haf R. Parry
	Dynystr Senacherib 'Cynan'
	Y Sipsi Rev. Crwys Williams
	(MEGAN GIANTAWE, Harpist)
ANNIE JENKINS (Soprano) and GWLADYS GRIFFITHS (Contralto)	Where the Chestnuts bloom Ernest Newton
	In Springtime
	Ere we part, Love, kiss me Dvorak
	Watch, Love
8.25	National Programme
10.10	West Regional News
10.20-11.0	National Programme

2.30	National Programme
5.15	THE CHILDREN'S HOUR
	'ROBIN HOOD'—No. III
	'THE SHERIFF OF NOTTINGHAM SETS A TRAP AND LOSES HIS BAIT'
	by FRANKLYN KELSEY
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
2.30-11.0	National Programme

MANCHESTER

797 kc/s (376.4 m.)

10.15.—The Daily Service. 10.30-11.0.—National Programme. 2.30.—National Programme. 4.30.—The Northern Wireless Orchestra. 5.15.—The Children's Hour. 6.0.—The Historic Islands of the North—IV. Mrs. Masterson: 'Lindisfarne.' 6.15.—National Programme. 7.45.—A Scandinavian Programme. The Northern Wireless Orchestra. 8.25.—National Programme. 10.10.—North of England News. 10.20-11.0.—A Ballad Concert. Joseph Lingard (Solo Flute). Henry Crowther (Baritone), Hilda Atkinson (Songs at the Harp).

SWANSEA

1,040 kc/s (288.5 m.)

10.15	THE DAILY SERVICE
10.30-11.0	National Programme



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SEPTEMBER 27 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

10.45-11.0 Miss ETHEL R. HAMBRIDGE: 'Modern Mending'

1.0-2.0 Light Music

THE COMMODORE GRAND ORCHESTRA
Directed by JOSEPH MUSCANT
Relayed from THE COMMODORE THEATRE, HAMMERSMITH
Overture, The King's Lieutenant
Till Song Waltz, Our Love Song is ended Winn and Davies
Suite, Joyous Youth Eric Coates
Hungarian Rhapsody, No. 1 Liszt
Suite, Three Eastern Sketches Howgill
The Butterfly Bendix
Tarantella, A Day in Naples Byng
Selection, Dear Love Wood and Tunbridge

3.0 BRITISH WOMEN'S SYMPHONY ORCHESTRA

Relayed from THE QUEEN'S HALL
Overture, Egmont Beethoven
Violin Concerto
(Violin, ZLATKO BALOKOVIC)

4.0 Interval

4.10 BRITISH WOMEN'S SYMPHONY ORCHESTRA (Continued)

Symphony, No. 4 Beethoven

4.45 REGINALD NEW

At THE ORGAN OF THE BEAUFORT CINEMA
Relayed from WASHWOOD HEATH, BIRMINGHAM
Suite, Sylvan Scenes Fletcher
Souvenir Drdla
Liebesfreud (Love's Joy) Kreisler
Autumn Chaminade

5.15 The Children's Hour

'THE COMING OF ARTHUR'
A Legend of King Arthur told in Five Scenes
by
L. DU GARDE PEACH
With Incidental Music Played by
THE OLOF SEXTET

6.0 Interlude

6.15 'The First News'

WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN, Football Results



ON THE 'EDGES OF THE WORLD.'

A group of Semang warriors—one of the strange mixture of peoples among whom Sir George Dunbar worked on the North-East Frontier, as he will describe in his talk tonight at 9.55.

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)

Conducted by SIR HENRY WOOD
Overture, Ivan the Terrible
Rimsky-Korsakov

JOAN COXON (Soprano) and Orchestra
Bell Song (Lakmé) Delibes

POUSHKOFF and Orchestra
Pianoforte Concerto No. 4, in G Minor (Op. 40) Rachmaninov

ORCHESTRA
Lyric Suite Grieg

VICTOR HELY-HUTCHINSON and Orchestra

The Young Idea, for Pianoforte and Orchestra Hely-Hutchinson

FRANK TITERTON (Tenor) and Orchestra

Recit. and Aria, Sound an Alarm (Judas Maccabæus) Handel

ORCHESTRA
Symphonic Poem, Till Eulenspiegel
Strauss

6.40 London Sports Bulletin

6.45 The Foundations of Music
BACH'S UNACCOMPANIED MOTETS
Sung by THE WIRELESS SINGERS

7.0 'HUMOROUS VERSE'—IV
Capt. HARRY GRAHAM

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

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

9.40 'The Second News'

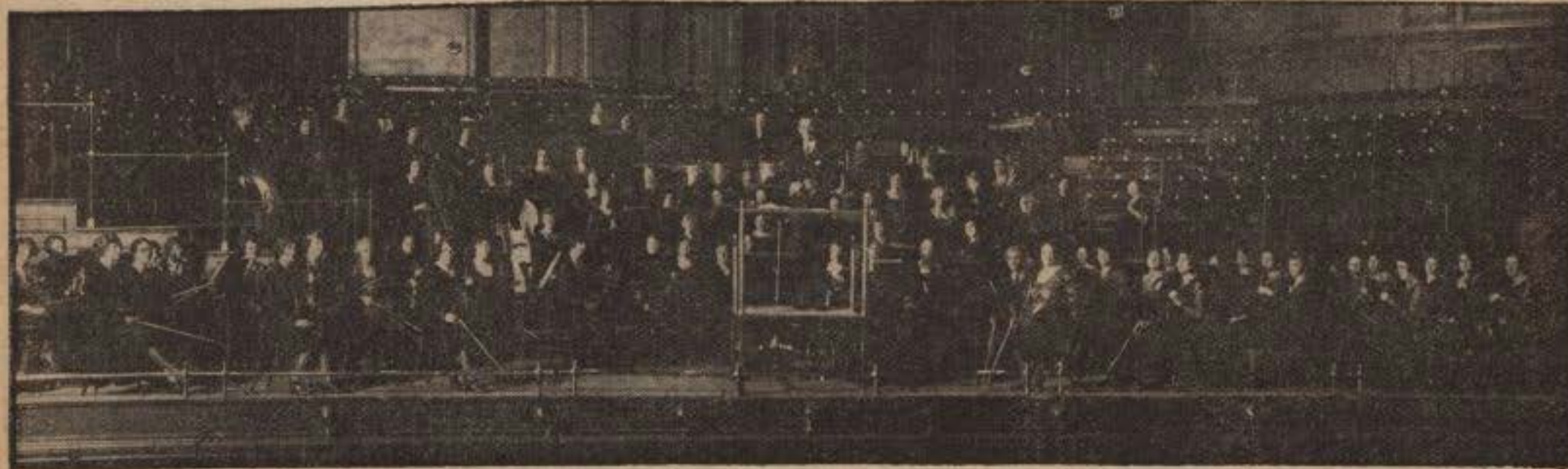
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.55 EDGES OF THE WORLD—IV
Sir GEORGE DUNBAR,
'The North-East Frontier'

10.10 (1,554.4 m. only)
Shipping Forecast and Fat Stock Prices

10.20-12.0 DANCE MUSIC

AMBROSE'S BAND, from THE MAY FAIR HOTEL



THE BRITISH WOMEN'S SYMPHONY ORCHESTRA, WHO WILL BROADCAST THIS AFTERNOON AT 3.0

Raphan

SEPTEMBER 27

626 kc/s (479.2 m.)

SATURDAY

MIDLAND REGIONAL



**ONE
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3.0 COVENTRY v. BRISTOL
A Commentary on the above Rugby Football Match will be broadcast from the COVENTRY R.F.C. GROUND, Coundon Road, Coventry. Commentator, M. K. FOSTER

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

9.15 Midland News
9.20 A Military Band Concert
THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSSELL
March, Admirals All..Bath, arr. Winterbottom
Overture, Light Cavalry.....Suppe
MASON AND ARMES
will Entertain



For Photo

RUGBY FOOTBALL IS HERE AGAIN. The first Rugger commentary of the season will be broadcast to the Midland Region this afternoon, when Mr. M. K. Foster will describe the match between Coventry and Bristol at the Coundon Road ground.

5.15 The Children's Hour
'Snooky says au-revoir'—the last Adventure by PHYLLIS RICHARDSON
Songs by CUTHBERT FORD (Baritone)
Musical Items by THE HILO HAWAIIAN MELODY MAKERS
'The Princess with a Twinkle,' a Fairy Story, by GLADYS JOINER

6.0 London Regional Programme

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

6.40 Midland Sport's Bulletin

6.45 A Ballad Concert
GEORGE DAWKINS (Baritone)
For you aloneGeehl
Mendin' RoadwaysEric Coates
Shipmates o' Mine..... Sanderson
HAYDN HEARD (Violin)
Romance in F, Op. 50.....Beethoven
Perpetuum Mobile.....Ries
EVELINE STEVENSON (Soprano)
Charming ChloeGerman
She wandered down the Mountain Side
Waltz Song, Merrie England.....German

7.15 London Regional Programme

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

9.43 BAND
Three Dances, Nell Gwyn..German, arr. Greedy
Cornet Solo, Walter's Prize Song (The Master-singers)..... Wagner
(P. C. MONK)
MASON AND ARMES
will again Entertain

10.10-10.30 BAND
Selection, Eugene Onegin
Tchaikovsky, arr. Winterbottom
Duet, ExcelsiorBalfe
(Cornet, P. C. COOK; Euphonium,
P. C. DUNNILL)

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Good
Holiday?**

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SEPTEMBER 27 ★ 842 kc/s (356.3 m.) ★ SATURDAY

LONDON REGIONAL

<p>3.30 CROSFIELD'S SOAP WORKS BAND Conducted by F. V. LLOYD (From Manchester)</p> <p>March, Senator..... Allen Overture, Si j'étais Roi (If I were King) Adam</p> <p>CHALLENGER HEATON (Bass-Baritone)</p> <p>Devotion..... Schumann Sapphic Ode..... Brahms The Minstrel..... Wolf</p> <p>BAND</p> <p>Cornet Solo, Lucelle (Caprice)..... Code (J. BLACKBURN)</p> <p>Selection, Maritana..... Wallace</p> <p>CHALLENGER HEATON</p> <p>The Menin Gate..... Lauri Bowen Beating up the Channel..... Sanderson The Sword of Ferrara..... Bullard</p> <p>BAND</p> <p>The Grasshopper's Dance..... Bucalossi Selection, Classica..... arr. Ewing</p>	<p>6.15 'The First News' WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN and Football Results</p>	<p>9.0 'The Second News' WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN</p>
<p>4.45 <i>National Programme</i></p>	<p>6.40 London Sports Bulletin</p>	<p>9.15 Regional News</p>
<p>5.15 DANCE MUSIC Sir ROBERT PEEL and his BAND Relayed from TONY'S BALLROOM, BIRMINGHAM</p>	<p>6.45 A PIANOFORTE RECITAL By MAURICE COLE</p> <p>Pastorale and Capriccio..... Scarlatti Nocturne in D Flat, Op. 27..... Chopin Fantasiestück (Fantasy Piece) (Souvenir of Robert Schumann)..... Nicodé Prelude in G Minor..... Rachmaninov Waltz, 'Naila'..... Delibes, arr. Dohnanyi</p>	<p>9.20-10.30 WIRELESS MILITARY BAND Conducted by B. WALTON O'DONNELL TREFOR JONES (Tenor)</p> <p>BAND</p> <p>Maximilian Robespierre..... Litole</p>
	<p>7.15 'The Ridgeway Parade' —II Music arranged by DOROTHY HOGGEN. Additional original numbers composed by PHILIP RIDGEWAY Devised, written and produced by PHILIP RIDGEWAY</p>	<p>9.35 TREFOR JONES Because I miss you so..... Eric Coates Love's Appeal..... Hubert Brown The Lute Player..... Graham Peel</p>
	<p>8.30 ENGLISH LETTER WRITERS—V Browning</p>	<p>9.43 BAND Selection, Lucia di Lammermoor.... Donizetti</p> <p>10.5 TREFOR JONES Le Rêve de des Grieux..... } Massenet Prière..... }</p> <p>10.12 BAND Ballet Suite, Coppelia..... Delibes</p>

BROADCAST TALKS

The Programme of Talks, September to December, is now ready and can be obtained free on personal application or for 1d. by postal application from any B.B.C. office. Revised and improved in form it contains an interesting and amusing introductory to the season's talks by Harold Nicolson.

When you have perused the Programme you will also want the three new Talks Pamphlets, which are now ready—price 2d. each (by Post 3d. each).

STANDING ROOM ONLY

A Study in Population
by Prof. A. M. Carr-Saunders
The birth-rate is falling: so is the death-rate. Population problems play an important part in many of the burning questions of the day at home and in international affairs.

This pamphlet contains eight charts of startling interest and deals with such vital problems as unemployment, urbanization, and emigration.

THE DARK CONTINENT

by Major Walter Elliot
On the cover of this amazing pamphlet is observed a savage native warrior, spear in hand. He is typical of the past of the Dark Continent. But what of the future? This pamphlet is an essential background to the important series of 12 talks in which experts will discuss the many urgent problems which must be faced in Africa today. In its profusely illustrated pages you will find witch-doctors and pygmies, lions and elephants, side by side with missionaries and motor-cars, the heralds of civilization.

THE MIND OF A CHILD

by Dr. Cyril Burt
In this, a continuation of his enormously popular series on the Study of the Mind, Dr. Burt introduces his listeners to Child Psychology. The pamphlet is of fascinating interest to every parent or prospective parent, as well as to teachers, nurses, and others who are concerned with the training of children.

Listeners who wish to make certain of receiving copies of all Talks Pamphlets may do so by arrangement with the B.B.C. Publications Department, Savoy Hill, W.C.2, which will, on receipt of a remittance for 3/-, undertake to send a copy of each Talks Programme and of all Talks Pamphlets as they are issued for a period of one year from the date of subscription. The average number of pamphlets published in the year is fifteen. These are posted to subscribers automatically in good time for the broadcast of the respective talks. This service has already proved itself valuable to thousands of listeners in all parts of the country.

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We are calling to insist that no one should purchase a motor car without a thorough demonstration.

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SEPTEMBER 27

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
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, Zampa *Hérold*
Petite Suite *Debussy*
Two Hungarian Dances *Brahms*
Norwegian Rhapsody *Lalo*
- 3.0 National Programme
- 5.15 THE CHILDREN'S HOUR
- 6.0 National Programme
- 6.40 Regional Sports Bulletin
- 6.45 National Programme
- 7.0 Mr. A. S. BURGE: 'Rules of Rugby Football'
- 7.20 National Programme
- 8.45 Eric Coates Programme
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
(Leader, LOUIS LEVITUS)
Conducted by WARWICK BRAITHWAITE
Overture, Merry-makers
Orchestral Phantasy, Cinderella
MARGARET WILKINSON and Orchestra
Two Old English Songs:
Who is Sylvia?
It was a Lover
THE ORCHESTRA
The Three Bears
MARGARET WILKINSON
Little Lady of the Moon
Tell me where is Fancy bred
THE ORCHESTRA
Suite, 'Summer Days'
- 9.40 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
- 12.0-12.45 West Regional Programme
- 3.0 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
- 8.45 West Regional Programme
- 9.40 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 GRAMOPHONE RECITAL
Old Favourites
Memories of Beethoven
Two Songs:
The English Rose *German*
I attempt from love's Sickness to fly *Purcell*
A Lover in Damascus *Woodforde Finden*
Duet, Excelsior *Balfe*
Selection, Tchaikovskiana *arr. Herman Hard*
Two Songs:
At Dawning *Cadman*
Absent *Metcalf*
Waltz, Artist's Life *Johann Strauss*
Duet, The Battle Eve *Sergeant*
The Angelus (Picturesque Scenes) *Massenet*
Two Songs:
Drinking *Lindsay Lennox*
I am a Friar of Orders Grey *Reeve*
- 3.0 National Programme
- 5.15 THE CHILDREN'S HOUR
'Up in the Morning early' (*Maud Morin*) we
prepare for a 'Tournament'
- 6.0 National Programme
- 6.40 Local Sports Bulletin
- 6.45 National Programme
- 10.10 Local News and Items of Naval Information
- 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:—The Northern Wireless Orchestra. Charles Chilton (Banjo). 3.30:—A Brass Band Concert (London Regional Programme). Crossfield's Soap Works Band, conducted by E. V. Lloyd. Challenor Heaton (Bass-Baritone). 4.45:—National Programme. 5.15:—The Children's Hour. 6.0:—National Programme. 7.0:—Mr. William Armstrong, M.A.: 'The Gentle Art of Playmaking.' 7.20:—The Royal Horticultural Society's Bulletin for Northern English Listeners. 7.30:—Algernon More and Elsa May (Piano Entertainers). 7.45:—An Orchestral Concert, relayed from The Princes Parade, Bridlington (From Hull). The Municipal Orchestra, conducted by Alfred Barker. Haydn Rogerson (Violoncello). Peter Allen (Xylophone solo). 9.0:—A Programme of Cyril Scott's Music. Cyril Scott (Pianoforte). Leibel Ballie (Soprano). 9.40:—National Programme. 10.10:—North of England News. 10.20-12.0:—National Programme.

To Commemorate 25 YEARS' SUCCESSFUL RECORD IN Improving Imperfect Eyesight!

100,000 Copies of the World-Famous Booklet "Perfect Sight—How to Obtain and Maintain It" for FREE PRESENTATION TO ALL WHO WEAR GLASSES OR WHOSE SIGHT IS DEFECTIVE OR FAILING.

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You, reader, if your sight is not what it should be, are offered here and now to-day in Mr. Havilland's booklet full illustrated information how you may likewise benefit, and, what is more important, you have the satisfaction of knowing that the cost of following its advice will not put any undue strain upon your pocket, in fact, the whole cost of the treatment prescribed and advised is less than is often paid for one pair of glasses, which may so easily be lost, broken or have to be replaced with a pair of altered strength.



"My eyes have greatly improved. They are as bright and good as ever they were, and I shall have much pleasure in recommending the Havilland Treatment to all those I hear of who are suffering with their eyes, because it has done mine so much good." J. Kyle.

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ADDRESS.....

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NOTE—If you live in London or are visiting the Metropolis, Mr. Havilland will be only too pleased for you to call at 33, Strand, and see him personally.

HOW many of us can claim to have done inestimable good to over 35,000 of our fellow men and women? This is the proud record of the principal consultant of the Havilland Eyesight Institute. For 25 years and more Mr. Ernest Havilland has been combating the most insidious of all physical defects—imperfect eyesight.



Dear Sir,
I am particularly pleased to say that my eyesight has improved beyond all expectations. I can read without any discomfort whatsoever. Taking into consideration the very bad condition of my eyes before commencing your Treatment the benefit is truly astounding.
Yours faithfully,
(Signed) A. FOSTER.

vision in middle and lost the good sight they

ADVICE EVERYONE CAN FOLLOW.

Mr. Havilland's discovery and development of a system of liquid massage of the eyes which is so simple that all can follow it out in their own homes in a few minutes a day just as easily as they wash their teeth and so inexpensive that even poor people can afford to benefit equally with the wealthiest, has resulted in more than 35,000 men and women in all ranks of life gaining better eyesight, some for the first time, whilst others have obtained a new lease of old age when they had enjoyed in youth.

Now to commemorate and carry on upon an even greater scale the good work of Improving the Nation's Eyesight the Havilland Eyesight Institute has arranged to distribute amongst those whose sight is not what it should be free copies of the Booklet which has led all these thousands of former eyesight sufferers to such eyesight improvement as has literally brought new light to innumerable eyes.



"My eyes are now feeling wonderfully better, in fact, quite normal again. My eyes do not now give me the slightest cause for complaint, and for the little effort that is needed to follow your method the eventual results are more than worth while."
(Miss) P. Jackson.

EVERY CLASS OF SOCIETY HAS BENEFITED.

Mr. Havilland's records include cases of Doctors, Nurses, Literary Men and Women, Musicians, Lawyers, Clergymen, Military Officers and Men, Titled folk and Working folk, Engine Drivers, Motor Drivers, Clerks, Factory Hands, Home Workers, Sempstresses and others who bless the day that they read about and adopted Mr. Havilland's advice.

Hundreds were workers who had actually lost their situations through failing or defective eyesight who are to-day once again installed in profitable employment. Thousands were in danger of being precluded from their normal occupations

SATURDAY NIGHT AT THE CENTRAL HALL

A new Dance Band for Midland Regional Listeners and an opportunity to hear the Opening Ceremony of

NOTTINGHAM GOOSE FAIR

Music from the Central Hall.

EVERY Saturday night in the winter the Birmingham Central Hall is crowded with people eager for music. There, for a mere sixpence, they can hear some of the finest artists of the day. On October 4, when the Midland Regional transmitter relays one of the concerts, Harold Williams, the famous baritone, will be the celebrity of the evening. These concerts are meant for the people who long for music yet can't afford the prices charged for most concerts. On ordinary nights, when no famous artist is to appear, seats are free, and members of the audience are expected to give as much as they can afford to the collection. Even then they hear a fine programme and the Rev. Benson Perkins, who is mainly responsible for the institution of the concerts, tells funny stories in the interval! Although the programmes are well varied, a good deal of classical music is included, and often Mr. Perkins helps things along by explaining the work or telling the listeners a little about the composer's life. In this way these Saturday night audiences have come to appreciate fine music and often send in requests for works by Bach or Brahms!

Another Dance Band at Tony's.

MIDLAND listeners are to hear the first broadcast on record of Jack Kerr's Dance Band on Monday, September 29. Although he has made arrangements to broadcast his band several times, on each occasion something has turned up to prevent it. This time, however, it is hoped the broadcast will go through without a hitch. The band has just finished a season at the Isle of Man, playing for the holidaymakers, but most of their experience has been gained abroad. They have played in Berlin at two famous cabarets—'The Ambassadeurs' and 'The Barbarina.' They have also appeared in Belgium, Holland and France. In fact, it was in Ostende that the directors at 'Tony's' first heard them play, and brought them back to England to pipe a tune for us.

'A Wisp of Lace.'

THE Bath Road in the heyday of its popularity is the scene of a romantic episode to be broadcast from the Midland Regional Station on Friday, October 3. Later we are taken to the Pump Room, amid the powdered wigs and brocaded petticoats, and there the story reaches its climax. Both the libretto and the music are by Vivien Lambelet, who also takes a principal part in the broadcast. Miss Lambelet is the daughter of Napoleon Lambelet, the well-known writer of musical plays. One of his works, *Pot-Pourri*, was broadcast to Midland listeners last March. His daughter wrote a new libretto for broadcasting.

Battles in the Children's Hour.

A FAMOUS battle will be fought in the studio on Friday, October 3, when William Hughes tells one of his stories about old fights. This time he is going back to 207 B.C., when Carthage and Rome had a few words. Later, the children will hear what happened when other countries found they couldn't agree. The children have probably heard Mr. Hughes in other rôles, for he often takes part in the plays and is just as good a farmer's boy as he is a lecturer. So listen for 'Scraps of History' on October 3, for who can tell a story better than a good actor?

Education in the West Midlands.

NOW that the autumn programme of talks has been published, the various associations interested in Broadcast Adult Education are busy organizing classes for the winter months. At the beginning of the year an experiment was started to organize listening groups, and a grant was made by the Carnegie Trust to provide receiving sets. The success of the scheme was immediately apparent, the number of listening groups organized in the spring session—some 150 classes—being more than three times the number ever previously organized in any one session. The experiment is being continued for a further six months and the number of classes taking part in the coming session, which begins on Monday, September 29, promises to be greater than ever. Receiving sets are being installed in eight new centres, and the demand is greater than the Area Council can cope with. Considerable assistance is being provided by Local Education Authorities, and the work at four of the new centres in Warwickshire will be directly supervised by the Warwickshire Education Authorities. The Y.M.C.A. and Men's Clubs are also taking an active part in the work, and sets have been installed at three Y.M.C.A. branches, the Labour Clubs at Walsall and Halesowen, and the ex-Service Men's Club at Smethwick. A close supervision on the work is exercised by the West Midlands Area Council for Broadcast Adult Education and encouragement is given to all the classes and associations taking part in the experiment.

'MERCIAN'



Claude Harris

VIVIEN LAMBELET,

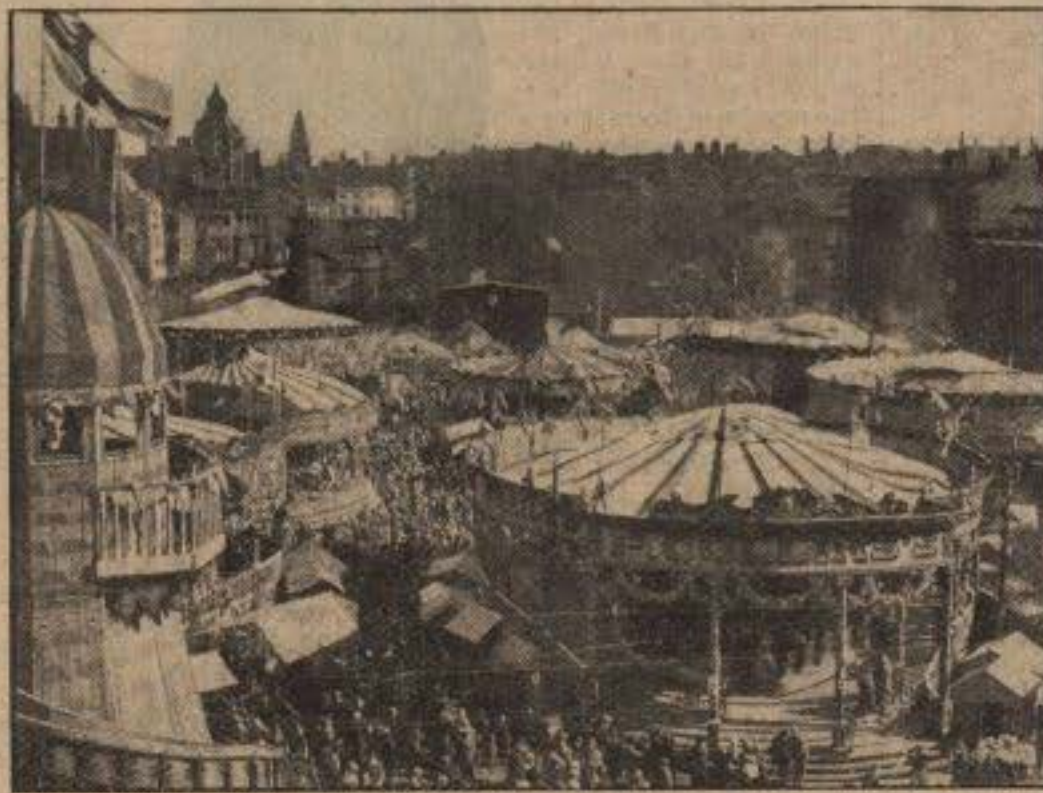
besides being the author and composer, plays the principal part in 'A Wisp of Lace,' to be broadcast on October 3.

Goose Fair.

ON Thursday, October 2, when Nottingham holds its great fair for perhaps the thousandth time, Midland listeners are to hear a broadcast of the opening ceremony. Goose Fair is the oldest in the country, and has probably been held for a thousand years. A charter of King Edward I, in 1284, confirms the rights of the burgesses to hold the Fair, which had already been in existence since Saxon times. It is uncertain what the carnival was called in those days, but it was first referred to as 'Goose Fair' in the official records dated 1541. It certainly began as a small affair: geese were brought from the fens of Lincolnshire and sold in the open market. Year by year it grew in importance until now it is the first fair in England. Listeners will enjoy the opening Proclamation, which is a very old custom, handed down for many centuries. The Chief Magistrate officiates. 'Whereas several Prescriptive Rights and Franchises are by divers Royal Charters and Letters Patent ratified and confirmed to the Burgesses of this City and Corporation,' he begins, and finishes with an injunction that 'All Cattle, Goods, Wares and Merchandises shall be exposed to public view and sold in open Fair and not otherwise'—so there's no hope of striking a secret bargain at Goose Fair!

A Railway Farce.

THE excursion train is on the move; James Augustus dashes up just in time! The lady in the compartment is charming but in trouble. James Augustus will help. Thrill follows thrill, until at last the climax is reached. The beautiful lady is gone! But what of James Augustus? *What a Nerve* was written by Stuart Ready, and will be broadcast from the Birmingham studio on Saturday, October 4. Vera Ashe and Sidney Evans play the two main characters.



NOTTINGHAM GOOSE FAIR.

The opening ceremony of the historic fair will be broadcast on October 2.

A PLAY ABOUT CAERNARVONSHIRE

Several interesting Talks for the West Region. New artists in variety, and an announcement concerning

THE N.O.W. AUTUMN CONCERTS

A Welsh Programme.

A WELSH Programme of unusual interest, to be given on Tuesday, September 30, at 7.45 p.m., will include music and a one-act play. The play, entitled *Across the Water*, is by Professor Gruffydd of the University College of South Wales and Monmouthshire, and has been translated from the Welsh and adapted for broadcasting by his son, Mr. D. Gruffydd. Mr. Gruffydd is still a student at the University and is immensely interested in the movement to develop Welsh Drama, the possibilities of which, he says, are very great. He has played leading parts in the University Dramatic Society, and he acted in a Welsh radio play a short time ago.

'Across the Water.'

THE action of the play *Across the Water* takes place in the year 1746, in a small inn on the banks of the Menai Straits by the Ferry called Moel y Don in Caernarvonshire. Those who know the play in the original will realize that the translation shows great fidelity to the spirit of the original without producing the absurdities which a literal translation can give. The Station Trio will play Welsh Airs, arranged by Reginald Redman, before and after the play.

National Orchestra of Wales.

THE Autumn Season of Concerts by the N.O.W. at the Assembly Room, City Hall, Cardiff, begins on Thursday, October 2, at 7.45 p.m., when, as usual, on that day of the week the programme will be a symphony one. Megan Thomas (soprano) is the singer. The concert will be broadcast to West Regional listeners between 7.55 and 8.55 p.m. The mid-day concert by the orchestra at the National Museum of Wales on Monday, September 29, is to be relayed on the National wavelength. Another concert is also arranged for Wednesday, October 1, when the programme will include Bach's *Suite in B Minor for Flute*, with Keith Whittaker, of the N.O.W., as solo flute. Both these concerts take place between 1.15 and 2 p.m. The Concert on Saturday, October 4, is at noon, and many listeners may find time to pay a visit to the Museum. The extensions on the east side of the building are rapidly nearing completion, and the semi-circular lecture theatre gives promise of a beautifully proportioned structure.

The Vicar of Morwenstow.

A TALK, entitled 'A Wanderer in the West,' by Mr. Robert Grantham, is included in the early evening programme on Friday, October 3. Mr. Grantham will tell many stories of the famous Vicar of Morwenstow, the Rev. R. S. Hawker, who was one of the first to revive the use of vestments in Church. The daily attire of Mr. Hawker consisted of a coat of purple, with a blue fisherman's jersey in place of a waistcoat, Hessian boots, and a wide-awake beaver hat.

Church Congress Exhibition.

MR. CLIFTON KELWAY, the Director of the Church Congress Exhibition, is to give a talk, entitled 'The Treasures of the Church in Wales,' at 6 p.m., on Thursday, October 2. Mr. Kelway is a native of Wales and is well known as a lecturer, traveller, and lay preacher. He is chairman of the Gregorian Association, and is one of the most widely-known laymen in the English Church. Mr. Kelway will mention some interesting facts relating to the Exhibition, which is being held at Newport, from October 4 to 10. The King and the Prince of Wales are contributing exhibits of historic interest, and among the five hundred specially chosen objects will be found three of the finest pieces of Church silver in the country—the famous chalices of Dolgelly, Bacton, and Clifford.

Solomon's Temple.

A SPECIAL request by a Vicar to Mr. E. R. Appleton that he should take the story of Solomon building the Temple as the subject of the feature, 'For the Children,' on Sunday, September 28, has been acceded to, as the Vicar's church holds its Dedication Festival on that day. The subject seems to be specially suitable for broadcasting, for it will be remembered that the materials were prepared beforehand so that there was 'neither hammer nor axe, nor any tool of iron heard in the house while it was in building.'

A New Series of Talks.

EARLY Chapters in the History of Wales' is the title of a new series of talks, by Mr. Iorwerth Peate, of the Archaeological Department of the National Museum of Wales, which begins on Tuesday evening, September 30. The story of human life in Wales, so far as is at present known, opens late in the pre-history of Europe generally, at an epoch when man had already attained to his present standard of physical development.



EXTENDING THE NATIONAL MUSEUM OF WALES.

This picture shows on the right the girders of the new lecture theatre.



MR. CLIFTON KELWAY,

Director of the Church Congress Exhibition, will give a talk on 'The Treasures of the Church in Wales,' on October 2, at 6 p.m.

A Variety Programme.

AMONG the newcomers to the microphone are Ronald Hill and Richard Phillpot, of the Footlights Club, Cambridge, who will take part in the Children's Hour at 5.15 p.m. on Wednesday, October 1, and also in a Variety Programme on the same day, which begins at 7.45 p.m. Both are members of the well-known Undergraduate dance band, the Quinquaginta Ramblers, the former as singer, and the latter as pianist and arranger. They have appeared with great success at the Footlights Club in Cambridge and at Grosvenor House, London. Both composed music for the *Footlights Revue* this year, and Ronald Hill appeared in one of the leading rôles.

Music and Songs.

OTHER performers in the Variety programme include the N.O.W. Light Orchestra, conducted by Reginald Redman, Lionel Falkman, the Director of Music at the Capitol Cinema, Cardiff, who will give violin solos, and Miss Lilian Keyes (soprano), who will sing Musical Comedy numbers with the Orchestra. There will also be a short sketch and some 'turns' by an entertainer.

Songs of the West.

MR. FROM TYLER, the West Country dramatic critic, journalist, and playwright, is responsible for the programme at 10.20 p.m., on Friday October 3, when the artists taking part are Beatrix Richards (soprano) and William Parsons (baritone). The programme will include songs written by the late Mr. F. E. Weatherly, K.C., which Mr. Tyler will introduce with comments and stories. By way of an interlude, Mr. Tyler will read a short story of his own—a Somerset railway-train thriller called 'The Mystery of the Maltese Moneylender.'

'STEEP HOLM.'

MUSIC OF THE WEEK

(Continued from page 606.)

The first movement, ranging from quiet contemplation to the sternest vigour, begins with a theme which the violins open, with the basses answering. So graceful is it in its happiness that many listeners will at once think of Mozart. The 'cellos begin the second subject, and the movement, though full and elaborate, makes no great departure from the traditional form.

The scherzo comes next, and there is something really humorous in the violin solo with which it begins, and which the leader of the orchestra is instructed to play rather like a simple country fiddler than as a violinist of the concert hall. Like Beethoven's big scherzos, this one has a twofold trio, with the first section returning each time after it. The third movement, by contrast, has a melancholy strain in its fine melodiousness, although at times there are hints of vigour and passion, and even of merriment.

In the last movement the composer adds a contralto voice to the orchestra, with words taken from 'The Boy's Magic Horn.' That, as many listeners must know, is a collection of hundreds of folk-songs made by two enthusiasts in the Romantic age of German music, through most of which there runs a simple love of Nature. Mahler more than once found sources of inspiration in it, and in this movement sets four of the verses very effectively with simple melodies for the voice and brilliant accompaniment for the orchestra.

The first stanza sets forth, as from a child's thought, the joys which wait in heaven while the good St. Peter looks on. The second stanza, in livelier measure, and with more elaborate orchestration, tells of St. John and his lamb and of the heavenly bakers. The third, after another short and lively prelude, sings quite simply of the heavenly gardens, apples, pears, and other good things, of St. Peter with his fishing net, and of St. Martha, who is the cook. The fourth verse begins with a very strenuous introduction, and then, in tender and mysterious mood, the stanza goes on to tell of the heavenly music of St. Cecilia and the angels.

Enter Spring.

(National, Thursday, 8.0.)

TWO years ago, at the Norwich Festival, Frank Bridge conducted a new orchestral rhapsody that he had specially written for the Festival under this engaging title. In this programme the work is to be performed for the first time in London, again with the composer as conductor. The spring season has always held a strong attraction for composers as well as for poets. The art of music responds readily to the suggestion of joy in creation, growth, and florescence; moreover, it can express such feelings with the freedom of an endless vocabulary, while the artists of words, metre, and rhyme are always in danger of repeating themselves or each other. It is true that poets may be as far apart in their vernal communings as Swinburne and Wordsworth, but there is a vaster world of difference between Stravinsky's *Le Sacre du printemps* and Grieg's *Im Frühling*, between Debussy's

Rondes de printemps and Sinding's *Frühlingsrauschen*. Of the modern symphonic poems on the subject of spring one of the most effective is the final movement of Delius' North-country sketches, in which the composer makes use of all his artistry as an orchestral colourist to picture the gradual awakening of Nature from its winter sleep. Frank Bridge, who is somewhat akin to Delius as a painter in orchestral colours, views the coming of spring 'in the heights and hollows of the English downs, sending her herald-winds before her, driving great bunches of fleecy white clouds across a sky blue to the horizon.'

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A Symphony with Solo Pianoforte.

(National, Thursday, 8.0.)

ALTHOUGH still only in his twenties, William Walton has already won a distinguished place among the present-day English composers, not merely at home, but abroad also. When he was only twenty-one he had the distinction, as yet shared by very few Britons, of having a string quartet selected by the International Festival Society for performance, and two years later was again represented at that Festival by his Overture 'Portsmouth Point.' Largely a self-taught musician, he has original gifts of a very high order which his contemporaries have not been slow to recognize. Among other distinctions which have come to him are the grant of a Carnegie Award for one of his chamber music works and the adoption of an orchestral suite by the Russian Ballet.

This *Sinfonia* has already been broadcast more than once. It is not in the ordinary way a pianoforte concerto; although the instrument has brilliant solo passages it is used rather as a member of the orchestra. Modern

in its ideas, and in the way in which they are set forth, it has nothing terrifying in it as some present-day music has. Even listeners who missed its previous broadcasts should find it, on a first hearing, straight-forward and easy to follow.

Bax's Third Symphony.

(National, Thursday, 8.0.)

THE composer tells us that he wrote this symphony in 1928 and 1929. It has no title nor programme, and in form departs very little from the lines laid down by the classical masters. The first movement has an Introduction in which the main idea of the music is foreshadowed as through a dark haze. The first three notes at the beginning of a long melody here have the importance of a motto theme throughout the movement. A little later the lower strings have a solemn chant-like theme, which also occurs frequently later. The movement leads gradually into the Allegro which is its main part, and earlier themes will be heard in it, particularly the sombre mists of the Introduction and the solemn theme. The second section—the composer does not call it movement—begins with a horn solo, and then a theme rather like a march with robust rhythm follows. The main theme is played softly by the trumpet, and afterwards there is still another melody for solo horn. The third section begins boldly after a few bars of introduction on violas and clarinets, and that gives place to another idea, a broad fortissimo theme. The second theme of the first movement reappears here and there in another long serene melody derived from one of the earlier motives. At the end of the opening of the first movement reappears in tranquil form.

The Young Idea.

(National, Saturday, 8.0.)

VICTOR HELY-HUTCHINSON is already well known to listeners in the threefold capacity of pianist, composer, and conductor. Several of his own pieces have already been heard in broadcast programmes, and he is steadily winning an ever-surer place for himself among the most gifted young British musicians. He was quite a small boy, not yet nine years old, when his musical studies began in earnest, under the guidance of Donald Francis Tovey, one of the most enlightened and inspiring of teachers. Eton, Oxford (he was Lewis Nettleship Memorial Scholar at Balliol), and the Royal College of Music (Adrian Boult and Gustav Holst), all had a hand in making him the thoroughly sound craftsman he is, though without shackling his own sturdy originality. He nearly became a South African after his student days; from 1922 till 1925 he was on the staff of the South African College of Music in Cape Town. The old country brought him back, however, and since then he has lived in London. This piece, completed only last year, has for subtitle 'Cum grano salis' (With a grain of salt), and the composer tells us that it 'is an attempt to reflect the spirit of today in music. Its general character may be deduced from the sub-title, and the idiom is to some extent reminiscent of the most conservative type of modern music—jazz. The work is scored for pianoforte and orchestra, and is written in a kind of loose Rondo form.'



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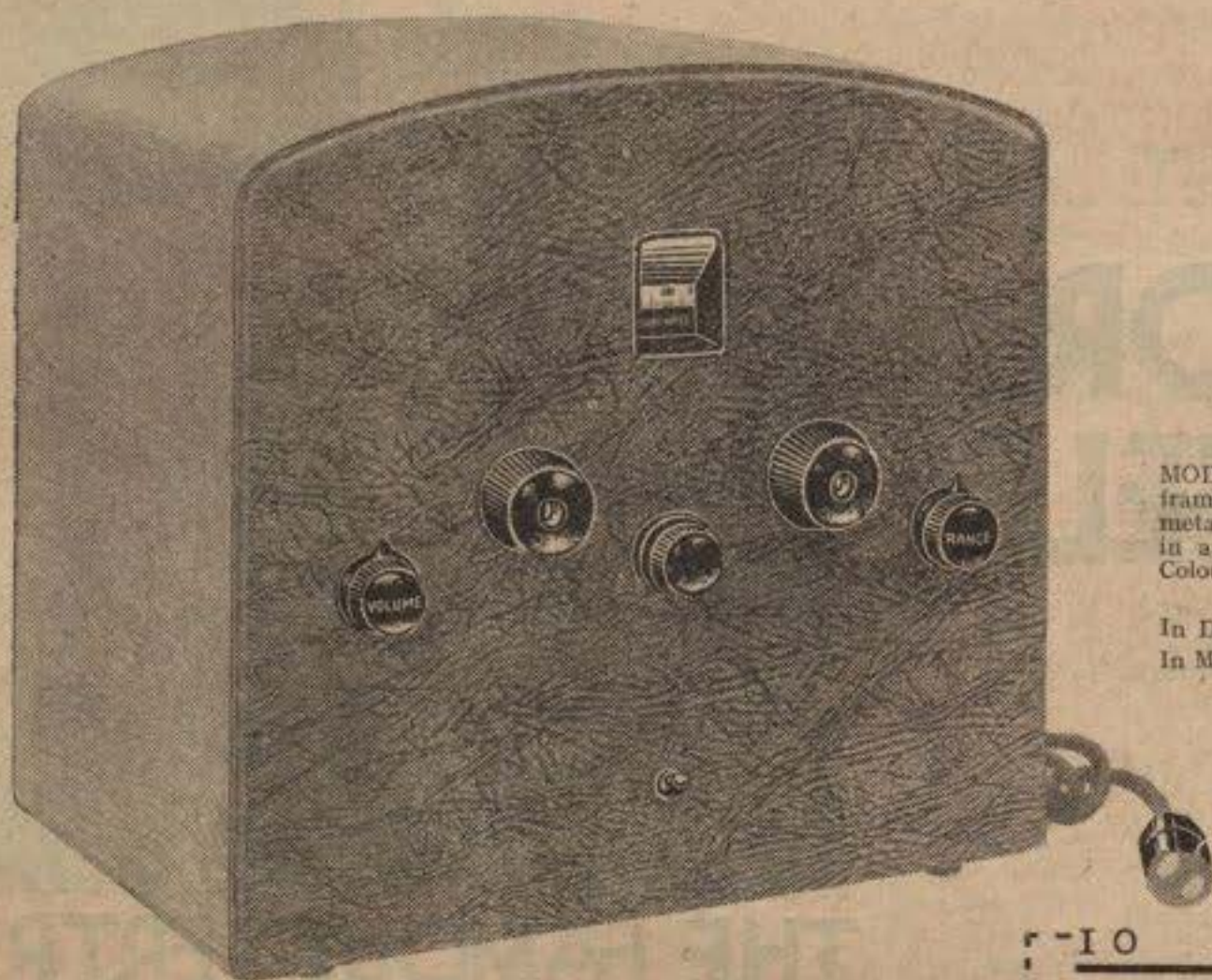
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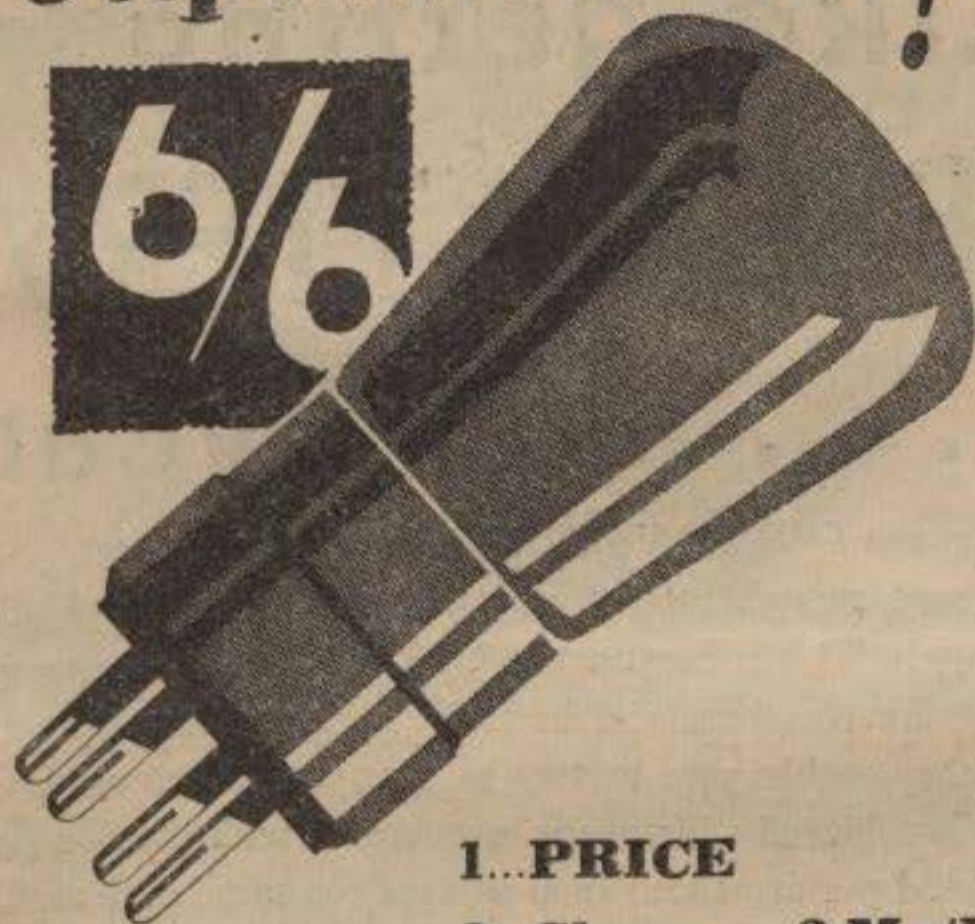
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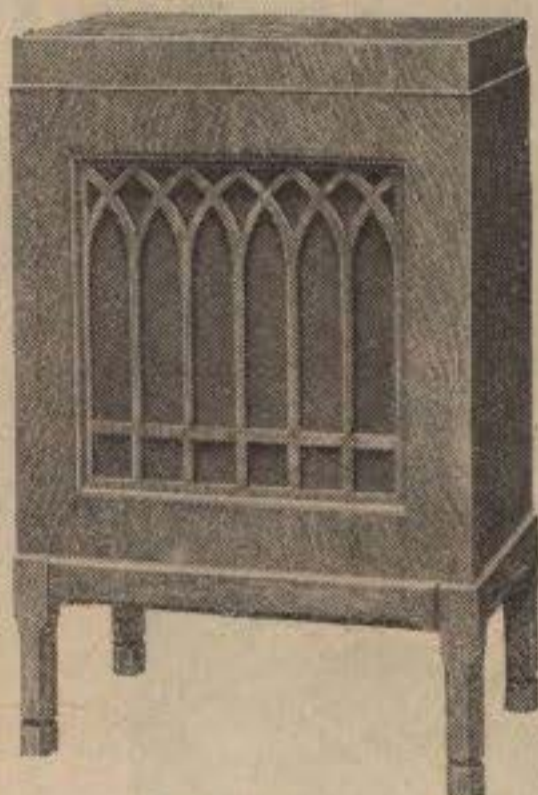
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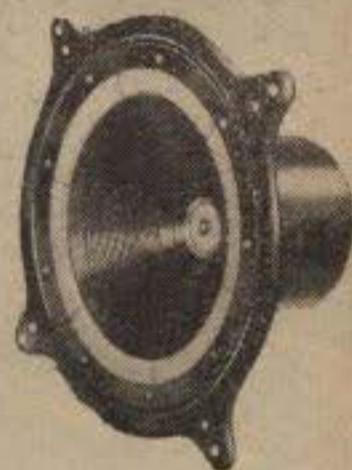


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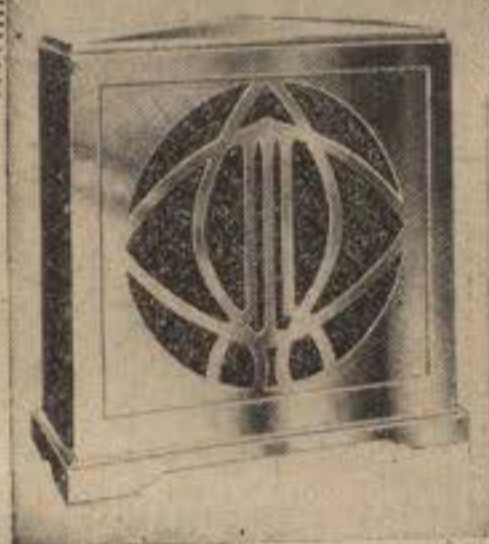
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